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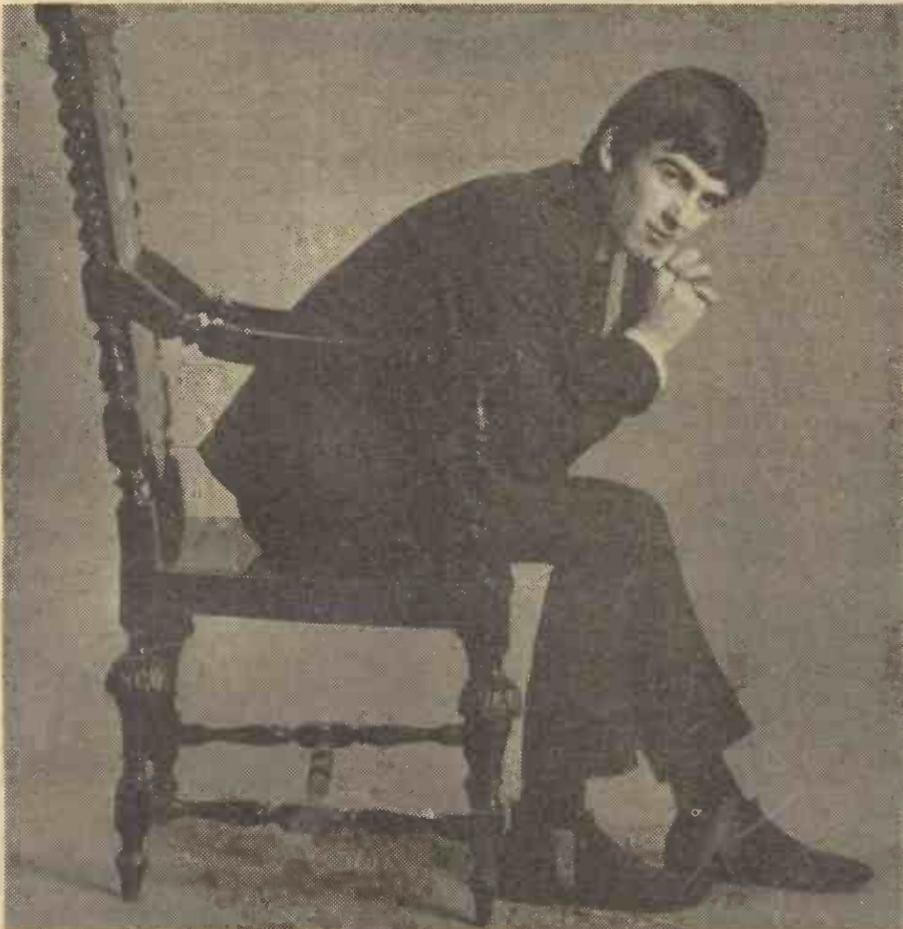
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THE  
BEATLES



# NEW RECORD MIRROR

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## WHEN I MET— GARY (U.S.) BONDS



WHEN I first heard U.S. Bonds chanting out "New Orleans" I realised that here was an artist of the Chuck Berry and Little Richard calibre.

The more I heard of his fantastic, outdoor sound the more it knocked me out. I had bought all his discs when it was announced that he was to visit these shores. My laughter and joy was turned to tears when I learned that the show wasn't coming to Lancashire, but not to be outdone, along with three friends, I went to the most convenient venue which was Doncaster, some 80 or 90 miles distance.

After gaining permission to go backstage after the acts, we settled down to watch Gary in the "Jive".

Even with a sore throat he brought the house down and had the audience yelling for more.

We were expecting to meet an outspoken, swingin' cat, but came face to face with someone very different. He was quiet, almost shy, unassuming and very modest, but most helpful. After talking to him for about three-quarters-of-an-hour we had to leave as the theatre was closing. He gave us his home address and left with a handshake and a smile.

Since then he has replied to my letters regularly and I have been lucky enough to start a fan club for the most deserving artist I have ever seen. — BOB RICHARDSON, Secretary: The Official Gary (U.S.) Bonds Fan Club of Great Britain, 94 Leicester Street, Bolton, Lancs.

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# SAVILE-COMPLEX?

I WONDER if you could inform me as to where I could obtain a Savile suppressor for fitting to my radio when the TTDC is on the air, in order to cut down some of the drivel spouted by the aforesaid. The chief trouble being the way he plugs his new disc "Bossa Nova", which holds my vote for the most tuneless lump of nothing since his previous smash-flop "Ahab the Arab". How can he, Jimmy Savile, be so bumptious, smug and cocksure when to my mind he has no talent in any form and is guilty of conning (hoaxing) the public. Please help to deflate his superiority complex by printing this letter.—BERT GLENLYN, East Dulwich, London, S.E.

## WHAT'S THE REASON?

I HAVE long been an admirer of Hank Locklin and I did not think Hank's "You're The Reason" could be improved upon.

But on hearing the "B" side of Arthur Alexander's new single, "Go Home Girl", I must admit I was wrong. His up-tempo rendering of this song shows him, in my opinion, to be one of the greatest rhythm and blues exponents today. Perhaps with suitable plugging Arthur could make the hit parade. Unfortunately he seems completely ignored. —S. D. SOUTHWOOD, 22 Crownhill Park, Tor, Torquay.

## BLUE BLUE BOBBY

HOW about some more releases from Bobby (Blue) Bland? We haven't heard one of his records here since Vogue issued "Turn On Your Lovelight" early in 1962. Since then we've missed out on such numbers as "Ain't

## Dolores Gray Returns ...



WELCOME to Britain again, Dolores Gray! The star of many top musicals opens at the "Talk Of The Town" in London's West End on Monday, taking over from Britain's Marion Ryan. Dolores, featured on the sound-track L.P.s of several big shows, is bringing her own dance group to back her on the cabaret stage—and she arrives in London on Friday this week.

That Loving You", "Who Will The Next Fool Be", "Call It Stormy Monday" and "Yield Not To Temptation".

Heres' hoping that Bobby's latest release, "Call On Me"/"That's The Way Love Is", already in the Cashbox Top 50, is released here. — GEOFFREY POTTER, 40 Hakersage Road, Hull, Yorks.

## PROVINCIAL ROUND-UP

BRIAN POOLE and the Tremeloes, appearing at the Three Coins, Manchester last Sunday had all their suits stolen from their van, parked in Albert Square.

They appeared on stage dressed in a motley assortment of open neck shirts, sweaters, and carpet slippers, much to the amusement and enjoyment of the crowd, who appeared to take well to the informal presentation.

ON Wednesday Tyne Tees TV presented their annual Viewer Award Gala Show. Norman Vaughan distributed the prizes including special awards to "Personality of the Year", One-o-Clock Show regular Austin Steele and producer George Adam, whilst Matt Monro, Yana, Jimmy Logan and Dennis Spicer starred in the special cabaret spectacular together with the Barry Sisters, Susan Lane, Shirley Wilson and Larry Marsh.

MIKE BERRY headlined a concert at the Plaza, Sheffield last Sunday jointly promoted by Colin Arnold and Robin Eldridge. Although bad weather conditions resulted in under capacity attendance Mike scored heavily with a much improved act, supported by an outstanding performance by The Federals, together with Jackie Friscoe, Keith Kelly, Carter-Lewis and the Sound of The Echoes. The show was compered by agent David Stones.

DANNY BETESH returns from America this Friday after a five day trip to sign an American top for his nation-wide tour in May with the Beatles. Danny, who is accompanied by Peter Walsh on his New York journey, returned from Germany only last Thursday but I understand that Manchester can expect a visit from their well travelled promoter in the near future.

SOUTHAMPTON'S first theatrical agency opened last week by singer Barrie James. The agency will specialise in beat attractions from its London Road offices and has already signed three groups to operate exclusively for them on the south coast.

SHEFFIELD'S Dave Berry cut his first disc for release on the Decca label last week. Dave received only thirty minutes notice to catch a London bound train for the session. Release is expected towards the end of March.

RELEASE date for Australia's Ian Crawford's Decca debut now fixed for March 1st, and is titled "Ever Lovin' Me". JEFF BAYLISS.

## NO NERVES FROM BILLIE

HIT disc, first go. That's Billie Davis, who has held off opposition from Alma Cogan and the American "Tell Him" grouping The Exciters. And a hit record means . . . Personal Appearances.

Is Billie nervous? Not a bit of it. She's been well groomed in stage work, dramatics and all that in the months since Bob Stigwood "discovered" her.

Said Billie this week: "It's odd, this business of feeling nervous. I'm never nervous in front of an audience, but I sort of go to pieces once I've got off the stage. That's all the wrong way round, isn't it? I don't even get those butterflies before I go on stage. . . ."

On April 28, Billie goes out on tour with a starry package featuring John Leyton, Mike Sarne, Jet Harris and Tony Meehan, and Mike Berry. A big show. Said Billie: "We've been working out my stage act. I want to do some standards—you know, the bright, up-tempo sort of stuff. Plenty of growls, if possible. I do like having a bit of a growl."

"Brenda Lee type material is favourite with me. Something you can get your teeth into."

The record hit will, of course, be featured.

"I just love touring and meeting up with different audiences," said Billie. "This summer, I'll be appearing for the season, Sundays only, at Great Yarmouth for fourteen weeks. And then there is the run of television shows—like 'Thank Your Lucky Stars' on February 23, and Tyne Tees 'Round About 6.15' on Friday this week."

"All this happening. It makes the long time I had to wait before making a record well worth while."

"What's the next record? Not sure yet. We did have a session last week. The number had a slowed-down tempo—bit like Ray Charles. We're still wondering if it is the right sort of thing."



"Anyway, the important thing is to have the American sound. I just love that sort of sound—and Mr. Stigwood knows how to get it."

Having been already groomed for the stardom that Bob Stigwood felt sure was on the way for the orphaned, very likeable Billie, the girl concerned has less to worry about than most disc-ites who suddenly find themselves with a big seller on their hands.

"I want to do some acting," she said. "You know, take advantage of the drama lessons I've had. But I'm not looking for the musical sort of production. I think I'd much rather tackle something really dramatic and heavy. Then I could go on doing the singing as a completely separate thing."

"Oh, yes. I'm mad about modern dancing. I'm not too bad at the usual sort of stuff, but that really up-to-date stage dance routine gets me. It really gets me."

If I may coin a brilliantly new phrase, Billie has her head screwed on right. She is knocked out by her disc success. But she's also well versed in the problems that still lie ahead. Once again, it was a pleasure to talk to her. PETER JONES.

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# 'MAD AND MISGUIDED'

## THAT'S WHAT WAS SAID WHEN JET HARRIS AND TONY MEEHAN LEFT THE SHADOWS—'DIAMONDS' PROVED THEM ALL WRONG...



If two men can find out how to make diamonds, obviously they can make a lot of loot. Jet Harris and Tony Meehan found the secret on their "Diamonds" single, and their bank managers now sport the broadest of smiles.

A Number One, in fact, for this splinter group from the original Shadows. So much for those who said Tony was "mad, misguided and insane" when he left the Shadows to concentrate on recording management—and repeated the words when Jet left to become a solo artist.

Tony had hits as an executive. Jet had his as a guitarist on his Todd.

And, says Jet: "This means we must re-think about the future. We'll be working together as A TEAM. We've had to work out an act. We've had to work out a backing group. And we've got to think up a suitable follow-up to 'Diamonds'."

In between, they will be writing new material for themselves. Jerry Lordan, of course, wrote "Diamonds" for them.

—By

PETER JONES

Now let Tony chat on for a bit. "One thing's sure, I can't rush when I'm making a record. I guess I take more time over recording than anyone else... it's just the way I'm made."

"I feel I have to strive for perfection. 'Diamonds'—well, that took about ten hours. Jet and I threw a mental ball around before we put the best of our ideas into the arrangement."

Tony thought back to the time when he first got the drumming bug. "My mother bought me a second-hand kit for a fiver. The bass drum was ex-Salvation Army, with a skin on one side only. There were cymbals and a snare drum—all dating back to the first World War at least."

"But mum did more than that. When I was 13, she invested in a £40 kit and believe me the whole family had to do without a summer holiday that year."

"At 13, I started earning money. Thirty bob a week in a rundown little club in Paddington's Blue Lamp area. If the cops had found out my real age, I'd have been in trouble."

"Then, a year later, I went into Soho... hitching a lift because of the bus strike. Straight into the '2 1's' coffee bar, where Jet, Hank Marvin, and Bruce Welch were already on the stand. I persuaded them to let me sit in. That's when we got an offer of £25 a week to tour. The school bosses didn't mind but the deal fell through."

"I went on as house drummer at the coffee bar, doubling with a stint at Churchill's night-club. I was drumming in those days from early evening to three o'clock in the morning."

"Too much, that was. So Jet and I went in with Wally Whyton's Vipers. Believe me, Wally was a great leader musically and he taught me a terrific amount about the business. When I finally landed that job with Cliff Richard I was only 15, but I told him I was sixteen, so as not to be turned down."

"One thing I'd like to stress. Jet and I are still the greatest of chums with Cliff and the Shadows. And we're not trying to do-a-Shadow on disc. We're looking for our own corner of the recording business..."

Jet thought back to the time when he first got the guitar bug.

"They called me 'Jet' at school because I represented Middlesex Schools in the 220-yards sprint at the White City. But the jazz clubs were for me. I put my savings in a deposit on a clarinet—and worked on as a sheet metal worker's apprentice to pay off the rest."

"Then I got fed up with the clarinet and traded it in for another HP agreement on a £50 bass. Ted Heath's old bassist, Sammy Stokes, gave me lessons. He was great. He'd say: 'Don't give me any money. Just let me have a packet of cigarettes sometime and learn to play.'"

"Funny thing then was that my hair started falling out. Straight up! The doc said it was caused by nervous frustration, caused by working in a factory when all the time I wanted to be a musician."

"So I left the factory. Sammy was offered a job playing for Terry Dene, but turned it down and recommended me. Sammy had turned up trumps again..."

"From eight quid a week to £30 with Terry. Didn't last all that long, though. Later I met up with a Bermondsey boy called Charlie Harris—he became Wee Willie Harris, who's doing great in Italy, by the way."

"One day, at the Met Theatre in London, a pale-faced lad came up to me and asked for my autograph. Guess who! It was Tony Meehan. He's four years younger than me. And, after we'd chatted and so on, I decided to swap my bass for a seventy quid guitar."

Now for a few personal facts on this "splinter" group from The Shadows who went on to a debut disc hit.

Jet: Likes Oscar Pettiford, the MJQ and the Jazz Messengers, leather clothing—and hates stage make-up and telephones.

Tony: Likes Joe Morello and Shelley Manne, Count Basie, lounge suits, playing snooker, studying music and art, and collecting paintings—and dislikes aggressive people.

And Jet's compositions include: "Theme From A Filleted Place", "Nivram", "Shadoogie", "I'm Gonna Get You", "I Love You", "She's Gone", "Jet Black".

The two men who found how to make diamonds legally look like being a two-some for a long, long time...

## Comment—The Mathis Chart Mystery...



"Faithfully", "Heavenly", and his latest, "Rapture".

At times reminiscent of Nat "King" Cole, Johnny Mathis is still an original singer in the best ballad tradition. Essentially a trained singer, Johnny possesses a remarkable range and technique.

His entrance in the recording world was at the appropriate time. It brought back sanity and quality into the disc business.

It also brought him fame and money, and the security of a good life. He has no need to wish the clock turned back.

### VARIETY

Johnny Mathis might not need the Hit Parade any more, but it needs him. His type of music is always welcome to give the variety that is needed to avoid stagnation.

His loss of form, chartwise, stems from his recording of "Maria". Subsequent discs, "Gina", and "Everything's Coming Up Roses", only consolidated his inability to make the charts.

I attribute his recent failures not so much as to the material, but to his ego.

It is a well-known fact what a perfectionist he is. His interest in technique for its own sake has become quite an obsession with him.

The "pop" record buyer is not interested in rubatos, etc. He wants something that suits his digestion.

Johnny's candid appraisals on Juke Box Jury did not please everyone. But though he won no popularity polls on the "Jury", I hope for his sake he still retains his following on disc.

KEITH MATTHEWS.

DID Johnny Mathis burn his boats when he appeared on Juke Box Jury? A question which arises because of his recent lack of hits in this country.

Johnny came upon the scene in a blaze of glory and publicity. He heralded the unusual procedure of recording an album for his debut disc, instead of the conventional single.

After the album's initial success, his first single "It's Not For Me To Say" was released, and was an unqualified success. Follow-ups, "Chances Are", "Wonderful, Wonderful", and "A Certain Smile", were equally as well received.

On the long playing side, Johnny holds a unique position. He shares with Sinatra the distinction of being the world's largest seller.

Among his many releases are: "Warm", "Swing Softly", "Johnny's Greatest Hits", "Open Fire Two Guitars", "Ride On A Rainbow",

TONY MEEHAN and JET HARRIS left the Shadows separately to go solo in different spheres of the record business. Now their paths have come together again to result in the number one hit "DIAMONDS". Diamonds may well be a girl's best friend but they have also proved pretty amicable to a couple of lads named Jet and Tony.

# The Unseen, But Not Unheard Side Of The SHADOWS

THE Shadows: top instrumental group; world travellers; hit makers; theatre packers-in; fan-forming personalities. But while they've strummed and struck their way to fame, they've been writing songs—a side of their careers often neglected.

Take Cliff's latest single, "Summer Holiday". That was written by guitarist Bruce Welch and drummer Brian Bennett. Flip is "Dancing Shoes", written by Bruce and Hank B. Marvin, leader of the Shadows.

Come on to the movie "Summer Holiday". They also contributed, with Cliff, the following (all of which are featured on the LP of the film): "Bachelor Boy", Cliff and Bruce; "Big News", Cliff and road manager Mike Conlin; "Les Girls", Bruce, Brian, Hank; "Foot Tapper", Hank and Bruce; "Round and Round", Hank, Bruce, Brian.

So, even in the immediate past, the Shadows have been busy. But their song-writing takes up a lot of time... and time is something they don't have a lot of. They work at it when they can. Get an idea, kick it around, get it on tape, kick it around, try it out live, kick it around, and finally, kick it around some more.

Said Hank: "Time is our problem. I love archery, for instance, and would like to enter some contests. But there isn't time to practise. Why, I don't even get enough time to practise music."

"Really, I should put in four hours a day with the guitar if I'm to reach my ambition of becoming the top guitarist in Europe."

But let's take a look at what the Shadows have, in various groups and permutations, turned out in the way of goodly-selling numbers.

Bruce Welch: "Please Don't Tease"; "I Love You"; "Thinking Of Our Love"; "You And I"; "Tell Me"; "Theme From A Filleted Place"; "Big Boy"; "Nivram"; "Shadoogie"—plus the "Summer Holiday" medley.

Hank B. Marvin: "Saturday Dance"; "You And I"; "Gee Whiz It's You"; "Driftin'"; "Shadoogie"; "Nivram"; "Stand Up And Say That"; "I Love You"; "Theme From A Filleted Place"; "Big Boy"; "I'm Gonna Get You"; "She's Gone"—and "Summer Holiday".

Brian Bennett: "Jack's Good"; "Southern Sketch"; "In Walked Margaret"—and "Summer Holiday".

All, including newest entrant Brian Locking, are students of music. Brian Bennett, for instance, finds Ravel and Gershwin as his favourite composers and, apart from studying, sits in with the North London Amateur Symphony Orchestra. Bruce, part-owner of the Shadows Music Publishing Company, says Buddy Holly and Norman Petty appeal most to him as composers, though he likes all kinds of music.

Hank digs Rodgers and Hammerstein on the composition side and his favourite instrumentalists include Chet Atkins, Barney Kessel and Duane Eddy.

And, no matter how busy they are when on tour or movie-making, you can be sure they won't waste their off-duty moments. When they get into a huddle, they're not playing pontoon like most other musicians.

They're dreaming up ideas for some new song or other. P.J.



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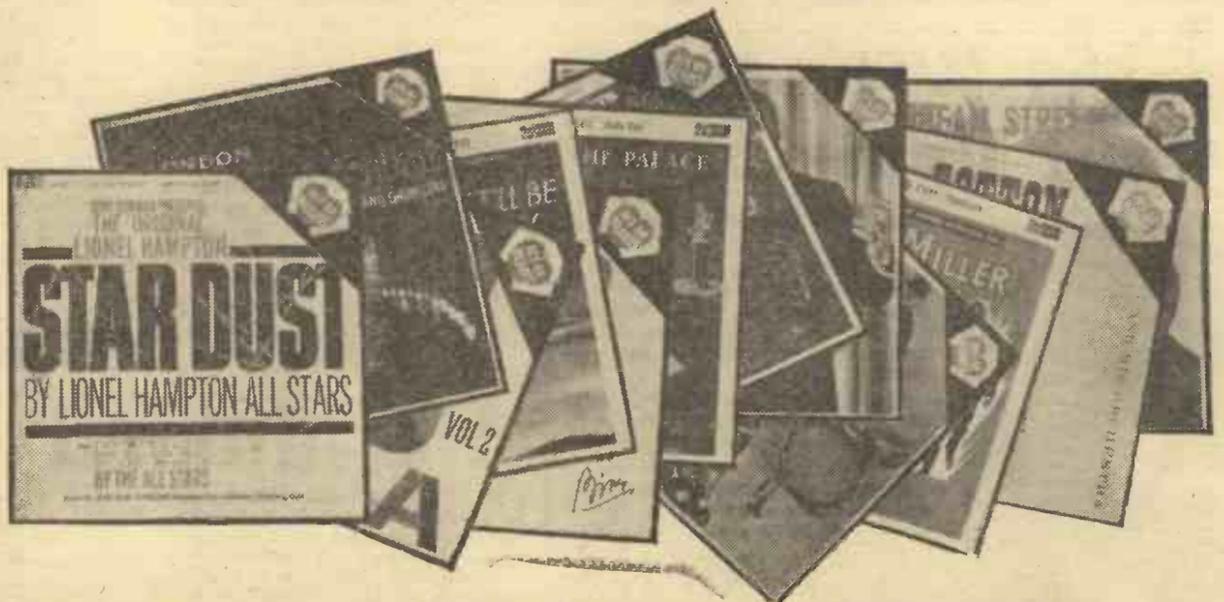
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# IS ELVIS BECOMING

# A HERMIT?

NASHVILLE they say is the heart of C & W music. It is also more or less the home of Elvis, who has bought a house large enough to be called a mansion just outside it.

It is surrounded by a wall, and nobody but nobody is let near it. Quite rightly so, of course, for in his earlier days Elvis had more fans on the rampage after him than anyone else. He still gets these fans on the lookout for him, but they don't get much of a chance now.

## SECRET

For the truth is that Elvis is virtually becoming a hermit. Apart from visits to the recording studios, and to his other homes in various places, El. seldom ventures outside his two homes, the one in Nashville, and the other in Bel Air.

That is of course apart from the frequent visits to Hollywood for the making of his many motion pictures.

His private life is something kept completely secret—his love life is virtually unknown. Reports that he is secretly married still keep cropping up. They are of course completely unfounded. Elvis and Tom Parker know better than that—and also Elvis makes a point not to date the femmes from his own field of entertainment.

He has found in the past to his own cost that they talk too much. Many a young starlet has had the sudden door slammed metaphorically in her face after talking just a little too much to a reporter from one of the more lurid mags that Hollywood thrives on.

Elvis himself, say some of his closest friends, has grown sick of being mobbed everywhere he goes.

So he has built his own private world, surrounded himself with his friends and the things he likes best, and apart from business he keeps very much to himself.

There is no need for El. to go on stage dates or touring, simply because

he doesn't need the money. You can't blame him for wanting to keep himself to himself.

Or can you...

Some fans say he is taking it too far. In the States teenage girls are supposedly sent crying away from his door. In Britain the perpetual fruitless row about 'why doesn't Elvis come over here' still goes on.

And all the time Elvis sits at home and plays with his pet monkey.

He still earns more money than any other 'pop' singer—probably even more than Sinatra, the only other singer whose income can match his.

But let's look at the whole thing from Elvis' point of view.

For six long years he has been the world's top singing star. For three of those he has gradually been earning the respect of the older generation until now he is accepted by them.

His style of singing has matured and his looks have been toned down. But he is still pursued by the fans who can't be content with his discs and with his films.

## PLEASURE

Elvis gives pleasure to millions of people but many of them want him to give them more.

They don't realise here in Britain that the fans in the States are as distant from him as we are here, and that they are likely to remain that way.

His fans want him to do things they themselves would not think of doing. Why should the biggest singing star in the world continually make the rounds of tours like a young up and coming.

The answer is he should not. Although Elvis is making a hermit of himself he has a right to. For in those seven long years he has been on the scene he has worked hard enough to merit a rest. A long one.

So let him rest, fans...

**WESLEY LAINE**  
*takes a look at the continued non-appearance of Elvis ... both in Britain and in the States...*



ELVIS: A still from "FOLLOW THAT DREAM". Is he in real life forced to live in a dream world to ensure some rest?

# FALLEN IDOLS

No. 13

## THE MARCELS

EVER since the big beat came in it has been the custom to re-hash the standards into the mood fashionable at the time.

Some of the worst re-hashes were done by one group who had the privilege of having a number one hit on both sides of the Atlantic with their very first record.

It was called "Blue Moon" and was barely recognisable from the original as written by Rodgers and Hart. Despite the utter dreadfulness of the disc it had a fantastic entertainment value. It was exciting and enjoyable and nearly two million copies of it were sold.

The next Marcel's disc was "Summer-

time", the lovely Gershwin melody from "Porgy and Bess". That had been done by everyone from Sam Cooke to Gene Vincent—but the Marceles took the cake for the wildest version. It flopped both in Britain and the States, as did their next disc "You Are My Sunshine". The flip of this "Find Another Fool" surprisingly enough sold quite well over here.

The next was "Heartaches". It made the top ten in the States but flopped over here. It was much in the same style as "Blue Moon" but with a few differences.

Their last release over here was "My Melancholy Baby" another musical

blasphemy which didn't sell too badly. But none of their subsequent discs had the same effect as their debut—"Blue Moon".

The Marceles did in fact leave their mark on the scene. Groups galore imitated their style, and many of them fared better in the long run than the team that originated the sound.

—By

**NORMAN JOPLING**

The group itself consisted of five boys, two white and three coloured. Lead is Cornelius Harp who battles his way through against the raging storm of noise and sound effects whipped up by Fred Johnson, Gene Bricker, Ron Munday and Richard Knauss.

Their imitators including the Tokens who made it big with "Tonight I Fell In Love", the Regents, of "Barbara Ann", "Liar", and "Runaround" fame, the Quotations with "Imagination", Jan and Dean "Heart And Soul", Curtis Lee "Pretty Little Angel Eyes", The Edsels with "Rama Lama Ding Dong", and the Classics with "Life Is But A Dream, Sweetheart". All these made the U.S. charts, while many more were made which just became ignored.

Every disc reviewer and critic slammed the Marceles mercilessly and it must have been the adverse publicity that led to their downfall. Plus the fact that with the exception of "Summertime" all their discs sounded the same.

But the fact remains that the Marceles have not had any discs issued for almost a year now in Britain, although several have flopped in the States.

This must mean that if one is released it will cause quite a stir. It may even be a hit.

Which will be pretty unfortunate for those who knocked "Blue Moon"—and pretty fortunate for the Marceles because it means they won't be "Fallen Idols" any more.

## HAPPY BIRTHDAY TO YOU

# LAWRENCE WRIGHT

LAWRENCE WRIGHT, Britain's "grand old man of music", celebrates his 75th birthday tomorrow (Friday). Whether he is a millionaire or not we cannot say, but we do know that he is, in fact, a man in a million.

His songs, under the name of Horatio Nicholls, have sold throughout the years in millions, and continue to do so. Since his first song in 1907, titled "Down By The Stream", a steady flow of popular music has come from his pen.

"Old Father Thames", "Dream Of Olwen" are but two of his earlier works. Since then his successes have been too numerous to list fully. But one item which must not pass without comment is the ever-popular humorous number "Yes, We Have No Bananas", which was recently given the ultra modern treatment by Tony Newley.

### ACHIEVEMENT

As he celebrates his birthday on Friday, Lawrie can look back on a life packed with excitement, achievement, friendships galore, and, most of all, to the fact that he has brought a lot of pleasure to a lot of people.



LAWRENCE WRIGHT: Doyen of Tin Pan Alley.

Yes, Mr. Lawrence Wright, we wish you a very, very happy birthday on Friday, and many many more to you, sir.  
**ROY BURDEN.**



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# SINATRA-BASIE IN DEPTH

## Peter Jones highlights a Great New Album from Sinatra and The Count



FRANK SINATRA and COUNT BASIE together makes for one of the best LP's ever. No collection should be without a copy.

IT'S not often that Frank Sinatra is kept waiting in affairs of the heart. But the musical marriage of Sinatra and Count Basie, consummated in the studios on October 2, 1962, had the swinging "guy-nor" saying: "I've waited twenty years for this moment".

In this country, we waited a long time for Sinatra to play London and cut his album "Great Songs From Great Britain". Many felt it wasn't worth the wait. I slid into a middle-of-the-road review, believing its WORST failing was the total similarity of tempo throughout, followed by certain song-selections which hardly boosted British composers.

But Sinatra and Basie. That's different. The Basie big-band sound has for years been completely distinctive in the power-house field. Sinatra loves big brass behind him. He lured the Count to his Reprise studios and then proceeded to give him generous helpings of the album space.

It's a real marriage in the sense that each gives the other something important. They complement each other. Basie's magnificently economical piano; Sinatra's superb, free-as-the-air phrasing.

It's already been said that singers like Joe Williams have already done all that could be done with the Basie band. Rubbish, surely! Whether age is creeping up on Sinatra, or whether his voice sometimes goes tired, the fact is that he is a superb craftsman—and accepted as such by the whole world. Even Russia!

This was a meeting that simply had to happen. Sinatra bubbled throughout the sessions with a zest-for-singing that has apparently not been exceeded by any of his other recent sessions.

Take the track "I Won't Dance". Sinatra, the Great Unflappable of the Studios, stood shaking his head in wonder as the Basie band belted. He all but fluffed his cue. And he said afterwards: "I almost didn't make my

entry there at all: I wanted to go on listening to the band".

Before taking the album apart, track by track, I'd like to recommend the magnificent cover portraits of Sinatra and Basie. Ted Allen, Sinatra's personal touring cameraman, was responsible. And the sleeve notes are by Robin Douglas-Horne, who recently published a slightly hysterical, but entertaining, biography of "Sinatra".

Now let's get to the music. Ten tracks only. But that's fair enough. Each one gets the FULL treatment, orchestrally and vocally.

Up first is "Pennies From Heaven": A few crisp notes from Basie, then that unmistakable left hand work. In comes Sinatra. Full-throated saxes build through the first chorus and Sinatra phrases wonderfully and crisply. But, after some pungent tenor, the best is yet to come. On that second chorus of "Pennies", Sinatra really wails. It's tremendous improvisation round a song that just everybody seems to have tackled. This is one highlight of highlights.

### STAGGERING!

"Please Be Kind": The ballad number slows things up. Not for me one of the best, but even so Sinatra gives out with some staggering bent notes. The arrangement of the saxes, with punch-notes from the brass, is well worth a mention. And the Count tinkles. Just tinkles.

"The Tender Trap": Frank has done this song before—and starred in the movie of the same name. Expressive ensemble from Basie before a delayed vocal intro. Quiet, restrained, for the first few bars: then a crunch of brass and it's all happening. Listen to Sinatra do "ssss-SOME starry night" . . . nobody

else could cope. Under it all, that "basement to everything", Sonny Payne's drumming and the guitar of Freddie Green.

"Looking At The World Thru Rose-Coloured Glasses": Another swinger, with swinging opening. Fast tempo. Trombone-sax moaning behind the tongue-twisting lyrics. Breakneck tenor, split between Frank Foster and Eric Dixon. Sinatra somehow slows it up, then speeds away like a vocal hare, on the second chorus. And punch, punch, punch go those brass cadences. Great swingin' by both parties.

"My Kind Of Girl": Britain's Matt Monro had this as a hit. No comparisons will be made here. But Frank opens gently, but pungently. Just Sinatra phrasing and the Count, oh-so-delicately, re-quotes the phrasing. Every so often a crunch of brass. But a further highlight is the flute work of Frank Wess. Great jazz flute, this. Sinatra makes a typical Sinatra lyric change right at the end: "She's my kind; she's a girl. AND I'm GLAD!" A wonderful all-round track.

"I Only Have Eyes For You": Flautal sounds bend the opening notes. Then Frank gets at one of his own favourites. Full-toned brass here and there—plus more piano-pianissimoing from the Count. Sinatra slurs to breaking point towards the end of the first chorus. More clipped ensemble before Frank manages to extract more than ever before out of the "oooooh, I don't know if I'm in a garden" . . . and all-stops-out to the finale. The final brass is enough to knock his noted hat off . . .

"Nice Work If You Can Get It": One chorus, straighter, from Sinatra. Then comes another instrumental highlight from Sonny Cohn's trumpet. Lyrical, light — not unlike the heyday

Harry James. Wonderfully clear in the upper register. It seems to urge on Sinatra for the second chorus. He really moves. This is where the band and the better gell even better than ever.

"Learnin' The Blues": Saxes moan fitfully behind Sinatra for the first bit. Almost an eerie sound. In fact, the arrangement is so good that I felt my attention slipping from Sinatra. Five saxes arranged with enormous effect; and some Basie eloquence there, too. And the ensemble here is so relaxed, but "together", as to be almost ridiculous.

### ECONOMY

"I'm Gonna Sit Right Down And Write Myself A Letter: More neck-breaking, pace-wise. Here's more economy of backing, with touches of humour in the one-note entries. Like musical punctuation. Excellent tenor, again, to a bash-happy brass contingent. And then away races Frank again, power-housing his larynx to a full-blooded finish. This one really goes.

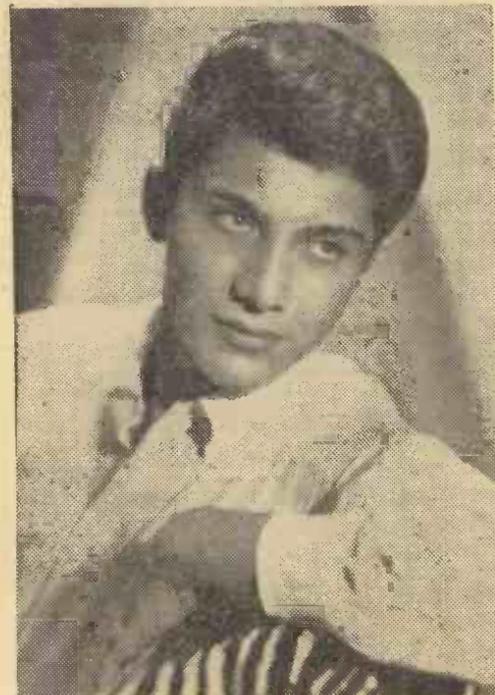
"I Won't Dance": The last track. Flute interruptions as Sinatra takes it so-cool for a start. It seems, early on, rather tame after what has gone before. But hang on! A single piano note and then comes some glorious full-band work. It builds, builds and builds. This is swingin' at its ultra-best. And it all ends with a swooping phrase from Sinatra and a clash of brass.

That's it, then. A truly memorable album from two all-time greats from New Jersey, U.S.A. It must enjoy big sales.

And it HAS been worth waiting twenty years for this double-act to get crackin'!

## PAUL ANKA TO WED! Model Girl Bride In Paris

AND from Paul Anka, comes the astonishing news that he is finally to wed. There have probably been more marriage rumours circulating Hollywood about Paul than almost any other star. His name has been linked with stars like Annette Funicello, Brenda Lee and Connie Stevens, but until recently not with his fiancée, beautiful Anne de Zogheb, who he met a year ago.



million copies and topped the charts nearly everywhere in the world—it is still selling in fact. "Diana" was Paul's first disc and set him on his hit-making course.

Paul, who is twenty-one, sprung the surprise news of his engagement only a few days ago where it featured on the front pages of many of the national newspapers.

Anne is 20, and has an English mother but talks with an American accent. Her father is Comte Charles de Zogheb from Alexandria, and for some time now Anne has been a well-known Parisien fashion model.

The wedding will take place this weekend but all arrangements are secret. No news of details is leaking out. Paul is at present with Anne in Paris.

Disc-wise Paul is currently scoring heavily in the States with "Love Makes The World Go 'Round", which is selling well over here. Only once has Paul ever serenaded to a girl on disc. That was to Diana Ayoub—Paul's song to her was one of the biggest selling beat discs of all time. It sold eight million copies and topped the charts nearly everywhere in the world—it is still selling in fact. "Diana" was Paul's first disc and set him on his hit-making course.

## GENE VINCENT New Single

GENE VINCENT has an upcoming Capitol single, "Held For Questioning", due on February 22. It was written for him by Charles "Come Outside" Blackwell.

Gene, who spends far more time in Britain these days than in his native USA, has a new agent, Clayman Entertainments. Clayman also now handle Sounds Inc.

## ABC Paramount EMI Re-sign

ABC PARAMOUNT, the American label featuring Ray Charles, Brian Hyland, Tommy Roe and Lloyd Price, has signed a long-term agreement with EMI Records, the British company that has been leasing ABC Paramount material for the last couple of years.

British disc buyers are therefore assured of a continuing supply of all the latest hits from the above artists and from such jazz musicians as John Coltrane.

## Brooks / Kestrels Travelling

THE BROOK BROTHERS and The Kestrels will be going—separately—to Amsterdam for TV and radio dates.

The Brooks are due there on March 4, 5 and 6. They appear for one night at the Pigalle, London, on March 10, on the "Beat Show" on March 14, and on "Easy Beat" on March 17. On March 18 they start a tour of Midlands and Northern ballrooms.

The Kestrels go to Amsterdam on May 6 and will be there until the 9th. Meanwhile, they can be heard on the "Beat Show" on February 21, and do a week in cabaret at the 99 Club, Barrow, from March 31.

## What Is "Gesagstehagen" ?

WHAT is Gesagstehagen? Nobody seems to know. They don't even know what language it is! One thing we know: Gesagstehagen used to be the title of the opening and closing number by Lord Rockingham's 11 on the late lamented ABC-TV rock series "Oh Boy!" "Lord Rockingham", of course, was bandleader Harry Robinson, and on February 22 Harry's latest group, the Robinson Crew, have a new release on the Decca label. The tune: 'Wildcat.' And everybody knows what that is. It is the new title for "Gesagstehagen"! And a lot easier to ask for in a record store.

### IN YOUR SHOPS TODAY

- Neil Sedaka *Alice in Wonderland* RCA 1331
- DAYS OF WINE AND ROSES (from the film) Henry Mancini & his Orch RCA 1333
- Peter Jay & The Jaywalkers *Totem pole* F 11593
- VOICE OF THE GUNS (from the film 'Lawrence of Arabia') Ted Heath & his Music F 11589
- I'LL GIVE IT FIVE Janice Nicholls F 11586
- GO (from the film 'Just for Fun') Sounds Incorporated F 11590
- Roy Orbison *In Dreams* HLU 9678
- Pat Boone *Meditation* HLD 9674
- BENFICA Buck Ram's Ramrocks HLU 9677
- MEDITATION Billy Vaughn & his Orch HLD 9675
- DAYS OF WINE AND ROSES (from the film) The Four Saints WB 90

## I RECKON

POLLY PER  
& BILL

F 11583

DECCA

## JELLY BE

BOOKER  
AND THE M

HLK 9670

LONDON ATLANTIC

# SHAKESPEARE HELPED PEN JOE'S NEW DISC!



**THE** latest chapter in the crazy life of Joe Brown started with him whistling to me across busy Shaftesbury Avenue, in London's West End. He attracted my attention all right—but also caused four taxis to pull up double-quick!

Minutes later he was tackling some casserole chicken with true Cockney gusto. And saying: "Honestly, mate, I'm real tired. Knocked out. Got so much work. But I couldn't give up the one-nighters because they're still the best form of plugging".

His new disc, "That's What Love Will Do", has started moving without all that much plugging. Joe was knocked out—stunned judging by his facial expression—at learning that it was in our chart just one week after release. The NRM Pop Jury had given it a Top Twenty Tip.

"We had troubles with that disc," said Joe. "For a start, I was suffering from septic tonsillitis at the time. Just a few days after the session, it really got me. Had to retire to me bed. But it was dodgy, standing there, trying to sing, with me throat all burning and tickly."

"But that wasn't the end of it, you

know. The song was written by Trevor Peacock, who's a real character. Well, we found out right at the last minute that it was too short. Not enough words, if you get the meaning.

"So off we had to go and find Trevor. Well, he's playing in "Othello" at the Old Vic—doing a touch of the classical gear. We met up with him there and told him of the problem.

"He thought about it a bit. Then he sat right down, in the dressing-room at the Old Vic, and bashed out another verse. When he finished it, he said: 'There's the extra bit—right out of Shakespeare.'

"At least, that's a bit different for a pop song.

"It's the bit about you can put out the candle and tomorrow it burns bright again. Anyway, it solved our problem just fine."

## MORE CHAT

Flip side is "Hava Nagila". Which prompted some more chat from Joe. "I must be a mug or something. I do a lot of numbers which become an important part of my act... but usually I don't do anything at all about recording them.

"Like this 'Hava Nagila'. The Spot-nicks do the perishin' thing and up it goes in the charts. And there was 'Czardas', which I was doing in the pubs years ago and have always used since. The Gladiators did that on disc and more or less cut me out.

"Dodgy thing is that other groups

working on those numbers makes it difficult for me to keep them in the act. 'Cos if I worry about anything at all, mate, it is keeping the act original."

Joe paused for breath. "You know we've finished that next L.P., 'Joe Brown Live'. We did it, with audiences, during my pantomime season. By the way, that panto bit was just great. A real lot of fun. Anyway, the album gets the whole of the stage act and it was great doing it.

"You know something? I'm sure the bulk of my fans are those who actually SEE me work—that's why I'm so keen on the personal appearances. The disc following is built on the people who watch me perform. Somehow I never seem to excel on television. Dunno why—but the stage brings out the best in me.

"When you get that atmosphere going among an audience, you feel that much happier. You feel you've got to give that much more..."

We talked about Jack Good. The producer-starfinder, now working in America, literally plucked Joe out of background guitar-playing and set him up as a solo artist.

Said Joe: "I can honestly say I owe it all to Jack. He was the one who had faith in me. I'm not the only one. You can think now of Cliff, Adam, Karl Denver, Marty Wilde... Oh, the list goes on and on.

"Know what I'd like to do? I'd like to lay on a huge concert featuring the artists Jack has found. Say at the Albert Hall or Earl's Court. Get 'em all together on the same bill. It MUST

be a sell-out. The idea would be to give all the proceeds to charity. I'm sure the lads would rally round.

"Then maybe we could fly Jack in from the States. Imagine him seeing all those names billed outside the hall. He'd be knocked out, I'm sure. I don't suppose even he could find anything to say?"

## JOKE

But, as Joe said, it'd be a fitting tribute to the man who really did find a lot of British talent—and who has never stopped boosting that talent in the States.

Joe paused again. "Think I'd like to play a big practical joke now", he said. "What can I do?" Someone pointed out a bald head at a nearby table. Joe pondered on the advisability of pouring beer over that head. I looked away...

Joe then told one of his favourite jokes. Leaving out the unprintable words, it ran as follows: "So this Blank Blank went Blank Blank Blank and it Blank Blank to Blank Blank and everyone Blank Blank until Blank Blank. Blank Blank, he said. Blank Blank Blank."

When next viewed, Joe was off for a picture session. He found furry, Russian-type hat to use as a prop. In no time at all, he was doing a high-stepping Russian dance.

Like I was saying, the crazy life of Joe Brown knows no ending.

The marvel is where he gets all the energy!

## JOE BROWN TALKS TO PETER JONES

### HELEN, JAYWALKERS : Summer Season

HELEN SHAPIRO and Peter Jay and the Jaywalkers star in summer season at the Royal Aquarium, Great Yarmouth, from June 28.

Meanwhile, Peter and the group start the long tour this Friday that lasts until March 31, titled "Your Lucky Stars". Other fortunate ones on the bill are Joe Brown and the Bruvvers, the Tornados, Mark Wynter, Rolf Harris, Eden Kane, Susan Maughan and Shane Fenton.



MULLIGAN

### POLLY PERKINS

POLLY PERKINS, whose first Decca record, "I Reckon You", was released this month, makes a pilot film for a projected TV series next month. It's titled "Polly In Pop Land" and is being produced by David John Taylor Productions.

### Gerry Mulligan Disc Contract

PHILIPS RECORDS have made another important recording-artist capture.

Gerry Mulligan, whose famous jazz quartet will be touring Britain in April, has signed to record for Philips.

This follows the recent signing of Dizzy Gillespie and Polly Bergen.

### JOHNNIE RAY

JOHNNIE RAY has a new contract with American Decca, and his first cry for the label—to be released here by Brunswick on February 22—is titled "Look Out Chattanooga".

### ALAN ELSDON

ALAN ELSDON and his Jazz Band are among those to be featured in a forthcoming Jimmy Grant series for the BBC radio, "Twenties To The Twist". The series starts April 4.

### JOHNNY CASH

JOHNNY CASH is rumoured to be arriving in Britain for a tour—but the CBS recording star will only play U.S. bases.

# DON'T CALL US 'PADDY' BEGGED THE BACHELORS

"WHENEVER we talk to anyone they call us 'Paddy'," complained the three Bachelors. "We've got names you know."

But apart from that complaint everything else is very happy for the three boys from old Ireland who have broken through into the charts with their folksy-type rendering of "Charmaine", the number that has been recorded so many times before.

"We didn't think we could get away with it" said Con Clusky, the lead singer. "It's been done so many times before that we were a bit dubious.

"But once we started to get the plugs, we became pretty confident. We think we're lined up for a few more you know".

## FOLKSY

The disc itself is a very folksy version of the old standard made into a million seller by Mantovani some years back. The boys say that they did not in fact lean on Karl Denver for the treatment of the song, as it is in rather a similar vein to some of Karl's hits.

"But we tried as hard as we could not to sound like Karl — he's a friend of ours and we shouldn't like to put him out of business" said Dec Clusky, jokingly, the second member of the team and brother to Con.

The group started out round about five years ago in Ireland where they used to play various local dates. They met up with John Stokes, the third member of the group, and began calling themselves the Harmonicords, as their speciality was playing that particular instrument. After a while though they began getting more and more on the country and western kick, and started to study old Irish and American folk songs which they would sing on their act.

They first came to England some nine months ago to appear with Nina and Frederick.

"The show attracted a very high class audience", they said. "We don't know why but we had some of the best audiences we have seen on that tour".



The brothers CLUSKY plus JOHN STOKES combined to form the BACHELORS.

Later, while they were playing in Scotland, the time came for the bill to be printed when the manager decided that their name wasn't right. So it was changed to the Bachelors, simply because none of the boys was married, and the name's stuck.

Just lately they are playing several club dates including the Astor country club, and the Jack o' Clubs.

They are set up for quite a few dates too. There's the Brenda Lee tour soon, and then they tour several clubs in Ireland and Scotland with Hank Locklin, currently doing well with "We're Gonna Go Fishin'".

"We think that Hank is just about the greatest" the three boys said: "His stage act is fabulous. We also like the Springfields, and Lonnie Donegan. We used to do a lot of his songs when we first formed up."

The three Bachelors also raved over the Limelitters, who have just come over here for various appearances.

"Folk music is much more popular than you may think," they said. "It sticks out when it's played on the radio, and there is a great market for it."

They've plans for making an album of genuine Irish folk songs especially for the Irish market. They intend using the stuff that isn't hackneyed and to dig up some quaint material that hasn't been recorded a hundred times by someone else.

Other plans include an album coming pretty soon, including "Charmaine", and one for the American market—of course, all three will be issued here. Plans for a single haven't materialised yet but there's one going to be cut pretty soon. Titles are indefinite.

That's just about all in the busy book of the Bachelors, the three boys who managed to put one of the most-recorded songs ever into the charts. They didn't think they could do it but they did.

And if they stick to the same sweet style they could do it again.

NORMAN JOPLING.

|   |  |  |   |
|---|--|--|---|
| <p><b>YOU</b><br/>KINS</p> <p><b>BLUE</b><br/>BLUE DAY<br/>VAL DOONICAN</p> <p>F 11584</p> <p><b>DECCA</b></p>              | <p><b>SAX FIFTH AVENUE</b></p> <p>JOHNNY BEECHER &amp; HIS<br/>BUCKINGHAM ROAD QUINTET</p> <p>WB 89</p> <p><b>WARNER BROS.</b></p> | <p><b>PROUD</b></p> <p>JOHNNY<br/>CRAWFORD</p> <p>HL 9669</p> <p><b>LONDON</b></p>                       | <p>THE DECCA RECORD COMPANY LTD<br/>DECCA HOUSE<br/>ALBERT EMBANKMENT<br/>LONDON SE 1</p> |
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# PRETTY TUNE FROM CLIFF

## CLIFF RICHARD

Summer Holiday; Dancing Shoes (Columbia DB 4977)

PRETTY little tune on this new one from Cliff. It's a very teen ditty that should appeal to all the people who bought all his other discs. But it won't widen his appeal. Nice tune, words, with a repetitive melody and some good backing from the strings and the Shadows. Should be a big hit, what with the film and all that.

Typical Shadows guitar sounds open the flip, a fast rocker with the old Cliff singing the number with spirit. Better than side one—it has more appeal and is less stereotyped. Well-performed too, it will make this disc a double sider.

FOUR 🍷🍷🍷🍷

### TOP 20 TIP

CLIFF RICHARD: Pictured in a scene from "SUMMER HOLIDAY". The title song is strongly favoured by the NRM Jury.



# ROLF WITH FOLLOW-UP...

## ROLF HARRIS

Johnny Day; In The Wet (Columbia DB 4979)

ANOTHER Aborigine chant from Rolf on this new one which sounds sadly like "Sun Arise". It's a story number that gets rather too complicated and loses a lot of the atmosphere there was on his last hit. It is very well produced though and will undoubtedly prove commercial due to the appeal of his last disc. But it's nowhere near as good, and there's no originality left.

"Look out, here comes the wet" yells Rolf on the flip, as the rain pours down on this side. A semi-comedy disc with plenty of appeal and originality but not too much commercial appeal.

THREE 🍷🍷🍷

### TOP 20 TIP

## TERRY LIGHTFOOT

Country Blues; Michele (Columbia SCD 2200)

LOTS a banjo for the opening of "Country Blues", then it's everybody in. Trad fans will go for it, but it doesn't seem different enough to merit getting up there with the Bilks and Balls. Terry's clarinet is, we thought, in eloquent mood and there's a lot of swinging going on behind. "Michele" is a Lightfoot original and opens with some more soulful clarinet. Slow tempo, expressive—and the sort of theme that "Petite Fleur" was built on. And that didn't do half bad for one Monty Sunshine. No chart tip for this, but plenty praise.

THREE 🍷🍷🍷

## DEREK SCOTT

Hancock's Tune; Spying Tonight (Pye 15500)

THIS should, of course, be a big seller but unfortunately public reaction to Hancock's new series is less than flattering. So talented Derek Scott may find himself a little lumbered. But it is, even so, a catchy little tune, flute-dominated early on. And if that isn't Hancock doing the odd phrase on it, then it's his vocal double. We liked the jangly piano—"harpsichord" according to Hancock. But then he mixes up flute with tuba, too. Flip is goodly and jazzy. Lots of flute, of course, and a fair domination from the rhythm section. It's a traditional air, arranged by Derek Scott.

FOUR 🍷🍷🍷🍷

## CAROL DEENE

Let Me Do It My Way; Growin' Up (HMV Pop 1123)

INTERESTING orchestral backing on this one, the latest from the consistent little singer. There's a slight off-tune flavour, completely intentional, about this. It moves along well, and has a good lyric with a fair tune, and Carol sings well on the string-filled medium tempo beat ballad. Maybe the fifty but not the twenty.

Same sort of stuff on the flip, a rather merrier number with Carol almost bubbling over on the very teen number. Not bad, but not exactly commercial.

THREE 🍷🍷🍷

## FREDDIE CANNON

Come On And Love Me; Four Letter Man (Stateside SS 155)

LOUD rock sounds open this latest effort from one of the most popular rockers around. He shouts and screams his way through the ultra loud and ultra fast effort with a screaming femme chorus supporting him well. Repetitive and loud, it may make the fifty, but we doubt about the twenty.

Slow intro for the flip which moves along eventually at the same pace as side one. It's a bit more tuneful but maybe not so commercial.

THREE 🍷🍷🍷

## RICHARD CHAMBERLAIN

Hi-Lili, Hi-Lo; All I Have To Do Is Dream (MGM 1189)

FROM two top twenty discs in a row, Dr. Kildare comes up with yet another oldie dressed up in charming form by the very popular Dick, who takes the ballad in a straight smooth manner without gimmickry or a loud backing. Gentle sounds from the backing—and the whole thing moves at a smooth tempo. We don't think this will get into the top twenty, but it should make the top fifty.

Big string backing for the flip, which was probably one of the biggest ever beat-ballad hits, and the biggest hit the Everlys have had. Dick handles the song in smooth style assisted well by the chorus—it is more commercial than side one—and could be a hit again. Yet it lacks that perfect enchantment that the Everlys had.

THREE 🍷🍷🍷

## JO ANN CAMPBELL

Let Me Do It My Way; Mr. Fix It Man (Cameo Parkway C 237)

THE blondie excellent Jo Ann tackles a neat little ballad, "Let Me Do It My Way", with a sweet persistence which might do her a lot of good here. Perhaps it is a bit short on impact and perhaps the talking piece mid-way is distracting. But it's a personality performance and Jo Ann comes through as a real sweetie. Flip shows off her girlishness but isn't in the same class as a number. The sliding guitar passages tend to date it rather. But there's positively no doubting Jo Ann's genuine talent on a pop number.

THREE 🍷🍷🍷

## MILLICENT MARTIN

That Was The Week That Was; Gotta Lovin' (Parlophone R 4998)

IT had to happen. Millie Martin, who's a whole heap better singer than people give her credit for, is out on the theme song of THAT show. And it's a commercial slab of comedy. No politics. It's all about this girl who is getting little joy from her boy friend. The boy friend? David Frost, the Acid-Tongue, who contributes some effectively funny lines all of which add up to "Goodbye". Could take off. Flip has Millie doing her jazz-solo song bit, with a Johnnie Spence backing. Listen to the rapid-like lyrics, for they're well worth assimilating. She's a cracker, is Millie.

FOUR 🍷🍷🍷🍷

## VARIOUS ARTISTS

Wayward Wind; Globetrotter; Like I Do; Diamonds; Some Kinda Fun; A Taste Of Honey (Top Ten Record Club TPS 02)

SOME current chart numbers are sung by various artists on this ordinary priced disc which is very good value for money. They perform the numbers well, the highlights being "Like I Do" and "Diamonds". A fair disc and good for a party.

FOUR 🍷🍷🍷🍷

## THE DELLS

The (Bossa Nova) Bird; Eternally (Pye Int. 25178)

VERY fast Bossa Nova beat on this rock number with plenty of vocal gimmicks, etc., on the number, and almost everything including falsetto thrown in. Rock fans will dig this—others won't. We reserve our opinions—but it's rather a cash-in on the new craze. Never mind though.

More merry little sounds on this one—a ballad this time sung again in typical U.S. vocal group style by the team. Not bad, not good.

THREE 🍷🍷🍷

## DIONNE WARWICK

Don't Make Me Over; I Smiled Yesterday (Stateside SS 157)

SLOW ballady stuff from Dionne on the very bluesy ballad on which she sounds just like the Shirelles. It's got loads of appeal and there's some good chorus work from the backing, and some good instrumental sounds from the backing. Good lyric, and Dionne goes rather wild at the end. Despite its success in the States we don't think it's the right kind of material for here.

Flip moves at a brighter tempo, but lacks the "feel" of the top side. Again it's rather bluesy with a goodly chorus behind, but the songs not as good.

THREE 🍷🍷🍷

## PETER JAY AND THE JAYWALKERS

Totem Pole; Jaywalker (Decca F 11593)

STRAIGHT off his success with "Can Can 62" Peter Jay and the boys plough into this medium-slow number that is very reminiscent of some of the Shadows' slower work. It's in a complete contrast to their last offering, unfortunately, we think. It's well performed with a nice tune but is very run of the mill. Not as good or commercial as their last effort which was underrated.

Flipside is brighter with the lead again taken on the guitar. It's breezier and probably more commercial. But we don't reckon it for the charts.

THREE 🍷🍷🍷

## LITTLE JOE AND THE THRILLERS

Peanuts; No No I Can't Stop (Reprise R 20142)

VOCAL group gimmick sounds open this falsetto version of the oldie which sounds like something from Frankie Lyman's days. It's backed well, but the lead voice is rather strange and tends to stray from the tune—it's not as professional as the version by Rick and the Keens that recently entered the U.S. charts.

Flip is a loud rock number with a sane voice chanting the lead. Not as appealing as side one—but musically better.

THREE 🍷🍷🍷

## MARY WELLS

Two Lovers; Operator (Oriole American CBA 1796)

MARY'S last disc was the great gospelly "You Beat Me To The Punch", and this is much in the same vein. It's got a great arrangement and a great treatment by all concerned. It moves at a slow-medium pace, but tends to be rather uncommercial, despite its top ten position stateside for a while. We liked it more after each play. A good disc that could easily make it.

Flip is faster but without the same appeal of side one. It's good, and there's some good work from all concerned, but again the bluesy sound is somewhat uncommercial.

FOUR 🍷🍷🍷🍷

## MARTY WILDE

Lonely Avenue; Brand New Love (Columbia DB 4980)

SLOW deliberate beat and harmonica open this one, the long-awaited thing from Marty on his new label. He sings well in a rather pseudo R & B vein. He's had hits that have been worse than this—and this could easily make it. The medium-slow number is loud and powerful and Marty sings well, but the commercial appeal is rather touch-and-go. We really don't know. It tends though to grow monotonous.

Flip opens slowly and moves along well. It's a rather ballady type number with Marty again singing well in his inimitable style. There's some good backing work, but the whole thing isn't too commercial, though it's well performed.

THREE 🍷🍷🍷

## JANICE NICHOLLS

I'll Give It Five; The Wednesday Madson (Decca F 11586)

MISS NICHOLLS is making a career out of assessing "Thank Your Lucky Stars" discs, using her own Midlands accent. Her personal performance is hardly professional. But the fact is that it has novelty value and could shake the lot of us. She also has some pertinent remarks to make about top pop stars later on. Jug-along, chug-along backing. This one, we're leaving to you.

Flip has Janice chanting "It's Madison Time." On come the group, with organ. Into a Madison. You wait and wait. Is Janice Birmingham-ing her way again anywhere? But nothing till the end when she provides a wee gimmick!

THREE 🍷🍷🍷

## CHRISTINA MITCHELL

I Fall In Love With You Every Day; Yours (Pye 15504)

WE'VE an idea about newcomer Christine. This particular disc may not be a big one for her, but there's something about her voice which suggests that it'll all happen—and soon. Heavily-laid down ballad, with plenty piano behind her, for the top side—and she loses out only occasionally on the sustained notes. There's personality, voice, and charm there. It just needs a different number. Takes nerves for a gal at the start of a career to do an old Vera Lynn hit—but "Yours" comes through very clearly and again is helped by choir and piano. Here's to the next time, Christine!

THREE 🍷🍷🍷

## BILLY VAUGHN

Meditation; Release Me (London HLD 9675)

MR. VAUGHN pursues his usual course. That adds up, on "Meditation," to a crisply arranged orchestral session, with guitar stating the theme early on. Not a bad little melody, though it is unlikely to make chart status. That sax sound is fairly dominant later on... but not as punchy in his recent releases. Mid-tempo. What more can you say? "Little Esther Phillips" has the hit on the flip, but Billy starts, chorally, in much the same way. Then it's the orchestra all the way. 'S no good looking for this version in the charts. It won't make it.

THREE 🍷🍷🍷

## PAT THOMAS

Could Be; Carnival (MGM 1188)

PAT is a coloured American lass with a real feel for le jazz hot. Her album, just called "Desafinado", is now out here and these two tracks come from it. Let's say this right away: the Jury dig her and so do the rest of the NRM staff. She has a wonderful clarity of tone and purpose about her work and she sings through to some fine arrangements. "Could Be" is the stronger side, in the Bossa Nova beat, by the merest margin. The flip is another excellent vocal job. She manages to be commercial as well as retaining her jazz flavour. No rough edges, either, as you so often get with the jazz-trained lot. You could hear a lot of this disc—and Pat recently called in on London to promote it.

FOUR 🍷🍷🍷🍷

## CLINTON FORD

Popsy Wopsy; You Can Tell Her Anything Under The Sun If You Tell Her Under The Moon (Oriole CB 1798)

THANK YOU, Clint Ford. Just explaining the title of the flip side of this single takes up a lot of space. Top side, though, has audience re-action going fast and strong as he goes into yet another old-time song, full of the best of humour. "Popsy" is a singing lady and quite a gal. Clint, with his big following among the "new", is like a breath of the "old". It MUST sell well. Flip is another likeable production, with Clint singing with force and enthusiasm. Nice backing, neat production.

FOUR 🍷🍷🍷🍷

# SEDAKA IN WONDERLAND!

## NEIL SEDAKA

*Alice In Wonderland; Circulate* (RCA-Victor 1331)

STILL a bit on the "Breaking Up" kick Neil duets with himself on this bright disc in which he sings the praises of Alice, who of course leads him to Wonderland whenever he sees her. It should be a hit—we see no reason why not. Bright and breezy with some good work from all concerned. Commercial and entertaining.

Flip was the title of a recent album by Neil, and he swings a little on this one—it's far more adult than side one and Neil sings well but not commercially. Good but if he switches this sort of stuff to the top side he'll be finished.

FOUR 🍷🍷🍷🍷

## TOP 20 TIP

## BUCK RAM'S RAMROCKS

*Benfica; Odd Man Theme* (London HLU 9677)

A PLEASANT lilting little thing, we don't know whether or not its got anything to do with the football team, but we don't reckon so. It's got a wordless chorus mouthing the tune, which is taken over by a gentle guitar after a while. Completely uncommercial but rather pleasing.

Flip is slightly heavier but still manages to move along well. It's again got a fair tune, and is well performed but not for the charts.

THREE 🍷🍷🍷

## ROY ORBISON

*In Dreams; Shahdaroba* (London HLU 9676)

SLOW talking intro. for the beginning of the new Roy Orbison disc—it moves along well at a medium tempo, there's a consistent guitar backing and some good vocalising by Roy on the song which isn't as strong as some of the ones he's had. He sings well and the whole thing builds rather to a climax. It could make the fifty but we don't reckon on the twenty.

Eastern flavour on the flip which moves along at about the same pace as side one—and is in typical Orbison vein. Good stuff, but not for the charts.

THREE 🍷🍷🍷

## SKEETER DAVIS

*The End Of The World; Somebody Loves You* (RCA-Victor 1328)

A VERY big seller in the States is this latest from country star Skeeter. It's a slow to medium tempo number with Skeeter singing very well indeed, quite enchantingly. The tune is very hymnal and moves along at an almost religious pace, with a great tune, and a really sad sad lyric. It's one of the saddest lyrics we've heard for ages—we mean that. Yet it isn't dull and mournful despite all that. Just a good disc—but one we wouldn't fancy playing if we were feeling like Skeeter.

Flip moves along again at a rather slow pace with plenty of dual tracking, and some good backing sounds. Another ballad, but very ordinary this time. Well performed but not too commercial.

FOUR 🍷🍷🍷🍷

## JERRY BUTLER

*You Can Run; I'm The One* (Stateside SS 158)

SUBTITLED "But You Can't Hide", this is from the big American hit-maker who scored heavily there with "Moon River", etc. It's a ballad sung very attractively and with a lot of almost bluesy appeal. It's good stuff but none too sellable—yet a lot of people like this sort of thing. Not bad, but don't expect to see it in the charts. Big voice, big ballad.

Gospel sounds on the flip, with Jerry again singing in his smooth style—he sings well and on this medium tempo well-backed flip it sounds like he did on many of his older hits including "He Will Break Your Heart". Fair stuff.

THREE 🍷🍷🍷



NEIL SEDAKA: Tipped for the top with his latest disc. Two contrasting sides.

## HENRY MANCINI

*The Days Of Wine And Roses; Big Noise From Winnetka* (RCA-Victor 1333)

HANK MANCINI can belt with the best of 'em. But it's all sweetness and light on "Days of Wine..." with a moody orchestral intro to a soft-voiced massed mixed choir. It's a lovely melody, for sure. And well produced. Hardly a chart contender, of course, but it'll give pleasure to the squarer of us. He's dressed up the "Big Noise." Used to be just bass and drums. Now he uses all sorts of different instrumental effects. Comes off, too. Excellent trumpet mid-way.

THREE 🍷🍷🍷

## JOHNNY HORTON

*All Grown Up; I'm A One Woman Man* (CBS AAG 132)

THE late Johnny Horton has a go at this fast number with plenty of work from the chorus—a shrill femme one. It's a rock song that must have been in a cupboard for some years. It's not bad, and will appeal to the Johnny Horton fans. Not his best, but it still has quite a bit of appeal.

Much more country-ish on the flip, which moves along well at a fast folksy tempo with Johnny changing his voice quite a lot of times—and there's some very good guitar work from the combo, or from Johnny—we don't know which.

THREE 🍷🍷🍷

## LAURIE JAY COMBO

*Shades Of Red; Nevada Sunset* (Ember International JB 710)

INSTRUMENTAL work by the Laurie Jay group features piano early on "Shades of Red"... a clipped piano style, backed by boisterous rhythm. Rather a persistent little tune which ingratiates itself into the nut. Guitar featured on second chorus. Determined sort of swinging, lacking relaxation. But worth a spin for its infectiousness. Much slower on the flip, though again the piano and guitar are dominant. Not so commercial as the top side.

THREE 🍷🍷🍷

## PETER GORDENO

*I'll Kiss Your Teardrops Away; You Can Do It If You Try* (Parlophone R 4999)

PETER certainly knows how to swing and is aided by the Johnny Keating sound. Despite earlier good efforts, he has missed out somewhere—though we'll bet this one gets well-played by the de-

jays. It's an exciting sort of big-ballady sound, with plenty happening in the group passages. Chorus wails behind Peter. Might be a commercial prospect. Highly dramatic opening for the flip, which is very nearly as strong as the top side. Trouble only is with the lyrics which are repetitive. Peter sings well. Very well.

THREE 🍷🍷🍷

## JIMMY LLOYD

*Call On Me; Humma Humma Humma Humming Bird* (Philips 326568)

THIS is a medium tempo number that moves along well, and has quite a good backing. It's a usual type ballad with some quite good vocalising from Jimmy, who sings well in a rather American type style, and is well supported by the backing. It grows on you—but we don't think it will make the charts.

Smooth type work on the flip which is far more ballady than the top side, and has also some appeal. It's a bit gimmicky but moves along well, and is quite enjoyable.

THREE 🍷🍷🍷

## ROY CLARK

*In The Mood; Texas Twist* (Capitol CL 15288)

ONE would have thought that everything that could be done with "In the Mood" had already been done. But Roy Clark comes up with a guitar-beltin' ding-donger which fair crashes along. It's a virtuoso performance, with the big-band going along behind. Brash tenor sax adds to the atmosphere mid-way. Good and danceable for the energetic. Bass guitar states the "down South" Twist bit on the flip. Good percussive background, then lead guitar for a passage. Again it moves like crazy... but isn't too good on originality.

THREE 🍷🍷🍷

## ZACK LAURENCE

*Tempo Seven; Sleeve Shaker* (Parlophone R 5000)

BIG Johnny Scott backing for pianist Zack on his own composition "Tempo Seven". The young Mr. Laurence shows exceptional crispness on the right hand figures but we doubt this as a commercial prospect. The big brass behind him lends excitement to the over-all picture but it lacks continuity towards the end. Good try, though. Flip has plenty of "go" about it. Atmospheric, in fact. It's a traditional air, all right—"Greensleeves" delivered in a "shake" manner. All a bit odd, but certainly different.

THREE 🍷🍷🍷

## PAT BOONE

*Meditation; Days Of Wine And Roses* (London HLD 9674)

BOSSA NOVA beat for Pat on this his latest single, as London have refrained from issuing his American flop, "Mexican Joe". It's a very pleasant number very much like the ballady Boone we're used to. Well-performed but not outstanding. A hit but not a big one.

More slow, gentle strings on the flip, a number with more appeal. Usual type ballad with Pat singing well but not too commercially. A fair flip though.

THREE 🍷🍷🍷

## CHARLIE BYRD

*Meditation; Little Boat* (Riverside 106910)

TWO tracks from the guitar-star's album "Bossa Nova Pelos Passaros". BN fans will dig, clearly, and guitar fans will sit agog at his technical skill. But, commercially, "Meditation" ain't in the same category as his entry with Stan Getz. Strings in plenty sweep away behind the guitar on a melody which has a lot to commend it. Finger-style guitar, if you're interested. Much the same formula for "Little Boat", except that the melody-line is rather more complicated. But it's all very professional and musicianly.

THREE 🍷🍷🍷

## SOUNDS INC.

*Go; Stop* (Decca F 11590)

FAST, solid heavy beat from one of the best rock combos in the land as they embark on their follow-up to their last disc. It is an organ-led bluesy number with some extremely good work from all concerned. It's beatier than most instrumentals we hear nowadays and it's very well performed and very exciting. Good stuff, good tune, and very commercial, with enough plugs it should make the twenty. From the film "Just For Fun".

Flip is equally bluesy but a lot slower and a lot in the Booker T. "Green Onions" vein. Again it's organ-led with bags of the right atmosphere, and there's a strong gospel melody running through it. A good flip, as good as side one, but not so commercial. Wailing sax and heavy percussion help things along.

FOUR 🍷🍷🍷🍷

## KAYE SISTERS

*Big Wide World; I'm Forever Blowing Bubbles* (Philips 326569)

THE blonde-toppers make their usual big sound on "Big Wide World," a straightish ballad. Ivor Raymonde handled the orchestral side and this could work out bigger-than-usual for the girls. Their harmonic ideas are always interesting and, let's face it, they are distinctive in the overcrowded world of groups. Worth watching, this. They take the age-old flip at leisurely pace from the start. Good bubbling effect with the guitar and the gals work with their usual forceful zest. Good value second side.

THREE 🍷🍷🍷



KAYE SISTERS: Could be big, this disc.

## TED HEATH

*Voice Of The Guns; The Beat Way* (Decca F 11589)

SOME hi-fi orchestral meandering from the great Ted on "Voice of the Guns". He opens with piccolo-type woodwind then lets the brass loose on a march-along sort of theme. As ever, it's marked by crisp section work—the band having been heartily augmented for the session. Musically, it's perfect. Commercially, a wee bit dubious. Flip also has some intriguing sectional sounds. Specially interesting when the full brass is driven along by that Heath-an rhythm section.

FOUR 🍷🍷🍷🍷

## FOUR SAINTS

*Days Of Wine and Roses; Wendy* (Warner Brothers WB 90)

IN opposition to Henry Mancini and others, the Saints turn in a class job on "Days of Wine and Roses", sounding something like the Lettermen. It IS a good melody and the lyrics are well worth studying. The Saints have a pretty clear-cut version and might nick a large share of the plays. "Wendy" turns out to be a perkily cheerful bird and the boys harmonise round her charms. A bit square, really.

THREE 🍷🍷🍷

## VINCE GUARALDI

*Cast Your Fate To The Wind; Samba de Orfeu* (Vocalion V 2424)

THE Guaraldi Trio start slowly on "Cast Your Fate..." and start it with surprising squareness. But as it swings into the theme all is well—and it is NOT surprising that it's doing well in America. Once the tempo is established, Vince swings delightfully, but with great control, to an unobtrusive rhythm section. You may not dig this at the first hearing—but we'll bet it grows on you. Flip opens with bass and drums. The atmosphere is set well before Vince gets hammering at the keyboard. This is real punchy jazz and well worth a spin. Great, crisp right hand material, demonstrated with pungency by Vince.

FOUR 🍷🍷🍷🍷

## JIMMY CLANTON

*Darkest Street In Town; Dreams Of A Fool* (Stateside SS 159)

"SSSH" goes Jimmy early on the top side. Jimmy, of course, had the "Venus In Blue Jeans" hit in the States. Here he has a lively sort of number, with bits of choral work pushing him along at breakneck tempo. It's a performance full of interest but hardly strong enough for chart entry in this country. Main criticism is that there's a trifle too much happening all the way. But it's cleverly arranged and performed. Flip is quieter and, in a lot of ways, more effective. The lyrics are above average and Jimmy sings out with considerable warmth. This is, rather, the side to watch. Could add to Jim's prestige in Britain.

THREE 🍷🍷🍷

# TWO HANK WILLIAMS TRIBUTES

## LP REVIEWS BY JIMMY WATSON

### FLOYD CRAMER

**I REMEMBER HANK WILLIAMS:** Lovesick Blues; Cold, Cold, Heart; Jambalaya; Alone And Forsaken; Why Don't You Love Me; A House Of Gold; Kaw-Liga; I Can't Help It; Hey, Good Lookin'; I'm So Lonesome I Could Cry; Your Cheatin' Heart; I Saw The Light. (RCA-VICTOR RD-7518.)

**KEYBOARD** artist Floyd Cramer turns his attentions to music associated with the late Hank Williams. Practically every song featured by Mr. Williams during his career, whether his own composition or not, became an immediate best seller.

Floyd Cramer has chosen some of the best for inclusion in this tribute set and it should bring pleasure to fans of both artists.

FOUR 🍷🍷🍷🍷

### JOHN D. LOUDERMILK

**TWELVE SIDES OF:** All Of This For Sally; Angela Jones; Big Daddy; Bully Of The Beach; He's Just A Scientist; Rhythm And Bluesy; Road Hog; The Little Bird; Tobacco Road; Everybody Knows; Google Eye; Oh How Sad. (RCA-VICTOR RD-7515.)

**I LIKE** this. The presentation is delightful. The programme idea is cute. The songs are entertaining and well sung. All in all a most attractive package.

So far John D. has had one major hit in this country but if he keeps turning out material of this nature—all his own compositions, incidentally—then it shouldn't be long before he hits the charts again in a big way.

Recommended.

FOUR 🍷🍷🍷🍷

### BROOK BENTON

**THERE GOES THAT SONG AGAIN:** When I Grow Too Old To Dream; There Goes That Song Again; All Of Me; I Love Paris; I Didn't Know What Time It Was; Trouble In Mind; Blues In The Night; I Don't Know Why; Breezin' Along With The Breeze; After You've Gone; I'll Get By; Let Me Sing And I'm Happy. (MERCURY MMC 14108.)

**ONE** of Brook's best in recent releases . . . and that is saying something when you consider the consistently high standard he sets himself on disc.

The songs glide along smoothly to a swinging Quincy Jones backing and the entire effect is most pleasing.

I think you'll like this one.

FOUR 🍷🍷🍷🍷

### HUMOUR SELECTION

**JACKIE MASON:** I'm The Greatest Comedian In The World . . . Only Nobody Knows It Yet. (VERVE VLP 9006.)

**WELL** he may not be the greatest but this is certainly one heck of a funny guy. No matter what his topic the listener is offered a quickfire line of patter with at least one big laugh per sentence. President Kennedy, Frank Sinatra, Dr. Kinsey, space, psychiatry, tax, his family and himself, all come under his fluent tongue. This I strongly recommend to all humour addicts . . . especially after he and his audience warm to each other fully.

FIVE 🍷🍷🍷🍷🍷

**MARTY ALLEN AND STEVE ROSSI (HELLO DERE!):** Introduction; Hello, Dere—Famous People In The News; Christopher Columbus; The Wine Taster; The Japanese Ball Player; The Man On The Moon; The Portrait. (HMV CLP 1606.)

**A LIVELY** comedy team which I have enjoyed on previous occasions diswise. This set too has its moments of delicious humour, frequent at that, but I think I come down on the side of their previous LP. A sort of contemporary Martin and Lewis set-up I would say. Worth a listen.

THREE 🍷🍷🍷

**SPIKE MILLIGAN, PETER SELLERS, JONATHAN MILLER, PETER COOK (BRIDGE ON THE RIVER WYE)** (PARLOPHONE PMC 1190.)

**PERHAPS** I expected too much of this latest-Goon-ish album but it left me slightly disappointed at times. True there are moments of Goonery which cannot be surpassed in any other form of humour for the true fan of that zany comedy. The story is taken (naturally) from a film of somewhat similar titling and the characterisations are superb. But I still felt that there was a gap needing to be filled somewhere along the line.

THREE 🍷🍷🍷



FLOYD CRAMER: Pays tribute to HANK WILLIAMS. CONNIE STEVENS does likewise. (NRM Picture.)

### JACKIE WILSON

**AT THE COPA:** Tonight; Body And Soul; I Apologise; Love For Sale; And This Is My Beloved; Way I Am; I Love 'Em All; What'd I Say; That's Why; Danny Boy; Doggin' Around; To Be Loved; Lonely Teardrops; St. James' Infirmary; A Perfect Day. (CORAL LVA 9209.)

**I MUST** confess that while some of Jackie Wilson's discs please me immensely, some others do rather less than that. At times I find his voice powerfully commanding, at others, somewhat strained.

On this set, however, he is at his best, performing before a live audience at a venue which has been one of his career ambitions . . . New York's famed "Copacabana".

Recommended to all his fans.

FOUR 🍷🍷🍷🍷

### HARRY JAMES ORCHESTRA

**REQUESTS ON THE ROAD:** Ciriibirilin; Sleepy Lagoon; Strictly Instrumental; If I'm Lucky; Moanin' Low; Ultra; You Made Me Love You; Crazy Rhythm; Velvet Moon; Cherry; Sleepy Time Gal; Back Beat Boogie. (MGM-C 908.)

**SOME** bands seem to be making headway in America these days, although, unfortunately, the popularity of the big band seems to have completely faded in Britain.

One of these bands which is making a successful go of it is that fronted by Harry James. This album is a programme of his most popular items, some dating from the Swing era of the Forties.

But all are fresh performances and the album should appeal to the ever faithful.

THREE 🍷🍷🍷

### BUDDY RICH, GENE KRUPA

**BURNIN' BEAT:** Jumpin' At The Woodside; It Don't Mean A Thing; Duet; Night Train; King Porter Stomp; Perdido; Evolution; Hawaiian War Chant. (VERVE VLP 9014.)

**THESE** two top jazz drummers are currently having a stab at the pop charts with their version of "Perdido". Whether they'll make it or not requires a little time yet. But one thing is certain and that is that they are going to make an impression on a lot of people with this latest LP.

This one should be around for quite a while selling to jazz enthusiasts as well as the wider fringe crowd who buy beaty, well-played music.

THREE 🍷🍷🍷

### NAT KING COLE

**RAMBLIN' ROSE:** Ramblin' Rose; Wolverton Mountain; Twilight On The Trail; I Don't Want It That Way; He'll Have To Go; When You're Smiling; Goodnight, Irene; Your Cheatin' Heart; One Has My Name The Other Has My Heart; Skip To My Lou; The Good Times; Sing Another Song. (CAPITOL T. 1793.)

**NAT COLE** came back to the charts with a bang and, incidentally, his biggest ever single hit, with "Ramblin' Rose". And, as the remaining songs in this album are of similar nature, I feel I can safely predict that this album will probably prove to be one of his biggest sellers, too.

The warmth of his voice, plus smooth arrangements, plus a most entertaining song selection make this a must for his fans.

FIVE 🍷🍷🍷🍷🍷

### XAVIER CUGAT

**PLAYS CONTINENTAL HITS:** Mack The Knife; Petite Fleur; Apache; Volare; Never On Sunday; Calcutta; Sucu Sucu; Third Man Theme; Wonderland By Night; Poor People Of Paris; Come Prima; Guaglione. (MERCURY MMC 14111.)

**EXCELLENT** recorded sound, technically speaking. Excellent and fiery attack in Latin style from America's leading L.A. aggregation. Good choice of popular material, all adequately suited for adaptation to these rhythms.

What more do you want . . . apart from a personal appearance, that is? Yes, I think all Latin fans will like this one. And perhaps all who enjoy good, listenable music which sets your feet a-tapping.

FOUR 🍷🍷🍷🍷

### VIC DAMONE

**STRANGE ENCHANTMENT:** Strange Enchantment; Hawaiian Wedding Song; Shangri-la; Humming Waters; Policians; Flamingo; Beyond The Reef; You're Loveable; Moon Of Manakoro; Bali Ha'i; Forevermore; Ebb Tide. (CAPITOL T. 1691.)

**THE** cool and thoroughly professional voice of Vic Damone wends its way easily through this ballad set. Though I think I possibly enjoy Vic's singing even more on the up-tempo swingers, this is a good programme.

Looks like being a steady seller for quite a while so why not join the queue and let yourself be warmed by this LP during these cold evenings.

THREE 🍷🍷🍷

### CONNIE STEVENS

**THE HANK WILLIAMS SONG BOOK:** Hey, Good Lookin'; I Can't Help It; Your Cheatin' Heart; Jambalaya; A Teardrop On A Rose; You Win Again; Settin' The Woods On Fire; I'm So Lonesome I Could Cry; Cold, Cold Heart; Honky Tonkin'; Nobody's Lonesome For Me; May You Never Be Alone. (WARNER BROTHERS WM 8111.)

**IT'S** a great pity that Hank Williams didn't survive ill health or he could have enjoyed what must rate among the biggest of royalty cheques . . . and regularly at that.

This is the second album of his songs in recent weeks, and singles, etc., are always being waxed with his name as composer's credit.

Pretty Connie, whom I enjoy on disc, film and TV, tries very sincerely with this set and should achieve pretty steady sales as a result. No offence to Connie's efforts but I have heard better versions of some of the items herein—that remark could apply, of course, to most records.

THREE 🍷🍷🍷

### ANDY WILLIAMS

**WARM AND WILLING:** Embraceable You; How Long Has This Been Going On; The Touch Of Your Lips; I See Your Face Before Me; The Way You Look Tonight; Then I'll Be Tired Of You; My One And Only Love; Stranger On The Shore; Warm All Over; More Than You Know; Love Is Here To Stay; Warm And Willing. (CBS BPG 62110.)

**WARM,** a tendency to huskiness, is the voice of Andy Williams. A voice which has brought us many an outstanding disc in its time, including this latest album.

Andy has been strong in the charts at times and always strong in sales generally. This relaxing set could prove to be one of his best ever. And this is saying something when his personal standards are so high.

FOUR 🍷🍷🍷🍷



### DINAH WASHINGTON

**SEPTEMBER IN THE RAIN:** September In The Rain; Without A Song; This Heart Of Mine; As Long As I'm In Your Arms; With A Song In My Heart; Softly; I Can't Believe That You're In Love With Me; I Was Telling Him About You; I've Got My Love To Keep Me Warm; I'll Never Kiss You Goodbye; I'll Come Back For More; Tell Love Hello. (MERCURY MMC 14107.)

**DINAH WASHINGTON** in top form on this set. The songs are good and they are performed in smoothly swinging style. The title song did well for Dinah in the charts and is a good guide to what you will hear on the rest of the album.

I recommend it to all who enjoy a good song well sung.

FOUR 🍷🍷🍷🍷

### PEE WEE HUNT

**SATURDAY NIGHT DANCING PARTY:** Honeysuckle Rose; Blue Lou; How Could Red Riding Hood; Josephine; Bessie Couldn't Help It; I Found A New Baby; Linda; Marie; Dinah; Coquette; Margie; Mary Lou. (CAPITOL T. 1690.)

**ONE** of America's top Dixieland-style groups is that led by Pee Wee Hunt. Just why they are tops is soon discovered on playing this lively dance programme.

A real good 'un for kicking off a party, or warming up a chilly evening.

THREE 🍷🍷🍷

## BRITAIN'S TOP LP's

- SUMMER HOLIDAY (1) Cliff Richard & The Shadows (Columbia)
- GIRLS! GIRLS! GIRLS! (2) Elvis Presley (RCA-Victor)
- WEST SIDE STORY (3) Sound Track (CBS)
- OUT OF THE SHADOWS (4) The Shadows (Columbia)
- SOUTH PACIFIC (7) Sound Track (RCA-Victor)
- BOBBY VEE MEETS THE CRICKETS (6) Bobby Vee, The Crickets (Liberty)
- ELVIS (ROCK & ROLL No. 2) (5) Elvis Presley (RCA-Victor)
- ON STAGE WITH THE GEORGE MITCHELL MINSTRELS (8) The George Mitchell Minstrels (HMV)
- BLACK & WHITE MINSTREL SHOW (9) The George Mitchell Minstrels (HMV)
- I'LL REMEMBER YOU (—) Frank Ifield (Columbia)
- BOBBY VEE RECORDING SESSION (10) Bobby Vee (Liberty)
- 32 MINS. & 17 SECS. (11) Cliff Richard, The Shadows (Columbia)
- PICTURE OF YOU (12) Joe Brown (Pye G.G.)
- SINATRA WITH SWINGING BRASS (15) Frank Sinatra (Reprise)
- GOLDEN AGE OF DONEGAN Vol. 2 (16) Lonnie Donegan (Pye G.G.)
- BUDDY HOLLY STORY Vol. 1 (13) Buddy Holly (Coral)
- ANOTHER BLACK & WHITE MINSTREL SHOW (—) The George Mitchell Minstrels (HMV)
- TWANGY GUITAR—SILKY STRINGS (17) Duane Eddy (RCA-Victor)
- BLUE HAWAII (18) Elvis Presley (RCA-Victor)
- BRENDA THAT'S ALL (—) Brenda Lee (Brunswick)

## BRITAIN'S TOP EP's

- KID GALAHAD (1) Elvis Presley (RCA-Victor)
- SOUNDS OF THE TORNADOS (2) The Tornados (Decca)
- FRANK IFIELD'S HITS (3) Frank Ifield (Columbia)
- THE BOYS (4) The Shadows (Columbia)
- FOLLOW THAT DREAM (5) Elvis Presley (RCA-Victor)
- PLAY IT COOL (7) Billy Fury (Decca)
- SHADOWS TO THE FORE (6) The Shadows (Columbia)
- FOUR HITS AND A MR. (11) Acker Bilk (Columbia)
- BLACK & WHITE MINSTREL SHOW (8) The George Mitchell Minstrels (HMV)
- TELSTAR (9) The Tornados (Decca)
- SPOTLIGHT ON THE SHADOWS (10) The Shadows (Columbia)
- SINCERELY (14) Bobby Vee (Liberty)
- WONDERFUL LAND OF THE SHADOWS (13) The Shadows (Columbia)
- I CAN'T STOP LOVING YOU (12) Ray Charles (HMV)
- BILLY FURY HITS No. 2 (—) Billy Fury (Decca)
- HITS FROM THE FILM 'THE YOUNG ONES' (15) Cliff Richard and The Shadows (Columbia)
- LITTLE PIECES OF HANCOCK (19) Tony Hancock (Pye)
- NEVER TO BE FORGOTTEN (—) Eddie Cochran (Liberty)
- CLIFF'S HIT PARADE (—) Cliff Richard (Columbia)
- IN SEARCH OF THE CASTAWAYS (18) Maurice Chevalier and Hayley Mills (Decca)

(Compiled by 'The Record Retailer')

# JET & TONY STILL TOP

AND still Jet Harris and Tony Meehan stave off fierce competition for the top spot. But next week will be the critical one for them — three British favourites in the shape of Frank Ifield, The Beatles, and Frankie Vaughan. From America, Del Shannon challenges too.

Fast risers this week are "The Night Has A Thousand Eyes", from Bobby Vee — it's nice to see him back again. And the first top twenty disc for the very consistent Spotnicks with their "Hava Nagila". This must be the first time for years that Oriole have had two discs in the twenty. The Bachelors and David Thorne slow down, but they've still got a good chance of hitting the twenty by next week. Ricky Nelson drops with his disc, but "That's What Love Will Do" looks like doing for Joe Brown almost as much as "A Picture Of You".

"Queen For Tonight", "Tell Him" (no sign of the competition yet), and "I Saw Linda Yesterday", all come up pretty sharp-ish, while some of the new entries also make quite a mark.

There's "Like I've Never Been Gone" from Billy Fury — this looks like being a big one despite the slating of JBJ — "Boss Guitar", a disappointing effort from Duane "Hey Paula" — America's current number one, and we're pleased to note it's the original disc that's showing.

Susan Maughan comes along at last with her "Hand A Handkerchief to Helen" — while the American country hitmaker Ned Miller scores in Britain with his Stateside small "From A Jack To A King".

# A LOOK AT THE U.S. CHARTS

FAST rising U.S. hits include—"One Broken Heart For Sale" — Elvis Presley; "Everyday I Have To Cry"—Steve Alaimo; "Let's Limbo Some More"—Chubby Checker; "South Street"—Orlons; "All I Have To Do Is Dream"—Richard Chamberlain; "If Mary's There"—Brian Hyland; "I Really Don't Want To Know"—Am I That Easy To Forget—Little Esther Phillips; and "Why Do Lovers Break Each Others Hearts"—Bob B. Soxx and The Blue Jeans.

Some recent U.S. releases include—"I'm Not Jimmy"—Ray Peterson; "He's So Fine"—The Chiffons; "I See The Moon"—Nancy Sinatra; "He's Got The Power"—The Exciters; "Just A Simple Melody"—Patti Page; and "Don't Be Cruel"—Barbara Lynn. New albums include "All Alone Am I"—Brenda Lee; "Reminiscing"—Buddy Holly; "March On Brothers"—The Highwaymen.

R & B top ten five years back—"Get A Job"—Silhouettes; "At The Hop"—Danny And The Juniors; "Don't Let Go"—Roy Hamilton; "Don't"—Presley; "Maybe"—Chantels; "Short Shorts"—Royal Teens; "Oh Julie"—Crescendos; "Stood Up"—Rick Nelson; "The Stroll"—Diamonds; "Peggy Sue"—Holly.

Still top of the R & B charts 1—"Two Lovers" by Mary Wells, just issued here by Oriole, as the follow up to her "You Beat Me To The Punch" success. N.J.

# BRITAIN'S TOP 20

## FIVE YEARS AGO...

- 1 The Story Of My Life (1) MICHAEL HOLLIDAY
- 2 Magic Moments (5) PERRY COMO
- 3 Jailhouse Rock (2) ELVIS PRESLEY
- 4 At The Hop (4) DANNY & THE JUNIORS
- 5 Oh! Boy (8) CRICKETS
- 6 You Are My Destiny (10) PAUL ANKA
- 7 All The Way/Chicago (6) FRANK SINATRA
- 8 Love Me Forever (9) MARION RYAN
- 9 April Love (8) PAT BOONE
- 10 Peggy Sue (11) BUDDY HOLLY
- 11 Great Balls Of Fire (7) JERRY LEE LEWIS
- 12 Bony Moronie (12) LARRY WILLIAMS
- 13 Mandy (—) EDDIE CALVERT
- 14 The Story Of My Life (13) GARY MILLER
- 15 Jailhouse Rock (EP) (16) ELVIS PRESLEY
- 16 Kisses Sweeter Than Wine (15) FRANKIE VAUGHAN
- 17 Ma He's Making Eyes At Me (14) JOHNNY OTIS
- 18 Stood Up (—) RICKY NELSON
- 19 At The Hop (—) NICK TODD
- 20 Raunchy (—) BILLY VAUGHN

# BRITAIN'S TOP 50

COMPILED BY THE RECORD RETAILER

- |  |  |
|--|--|
| <ol style="list-style-type: none"> <li>1 DIAMONDS<br/>1 (6) Jet Harris &amp; Tony Meehan (Decca)</li> <li>2 WAYWARD WIND<br/>4 (4) Frank Ifield (Columbia)</li> <li>3 PLEASE PLEASE ME<br/>3 (5) The Beatles (Parlophone)</li> <li>4 LITTLE TOWN FLIRT<br/>7 (5) Del Shannon (London)</li> <li>5 NEXT TIME/BACHELOR BOY<br/>2 (11) Cliff Richard (Columbia)</li> <li>6 LOOP-DE-LOOP<br/>15 (4) Frankie Vaughan (Philips)</li> <li>7 LIKE I DO<br/>5 (12) Maureen Evans (Oriole)</li> <li>8 DON'T YOU THINK IT'S TIME<br/>8 (7) Mike Berry &amp; The Outlaws (HMV)</li> <li>9 ALL ALONE AM I<br/>11 (5) Brenda Lee (Brunswick)</li> <li>10 SUKI YAKI<br/>14 (5) Kenny Ball &amp; His Jazzmen (Pye)</li> <li>11 DANCE ON!<br/>9 (10) The Shadows (Columbia)</li> <li>12 ISLAND OF DREAMS<br/>10 (10) The Springfields (Philips)</li> <li>13 GLOBE-TROTTER<br/>6 (6) The Tornados (Decca)</li> <li>14 THE NIGHT HAS A THOUSAND EYES<br/>30 (2) Bobby Vee (Liberty)</li> <li>15 BIG GIRLS DON'T CRY<br/>13 (5) The Four Seasons (Stateside)</li> <li>16 A TASTE OF HONEY<br/>16 (4) Acker Bilk (Columbia)</li> <li>17 MY LITTLE GIRL<br/>19 (4) The Crickets (Liberty)</li> <li>18 WALK RIGHT IN<br/>21 (3) The Rooftop Singers (Fontana)</li> <li>19 HAVA NAGILA<br/>26 (3) The Spotnicks (Oriole)</li> </ol> | <ol style="list-style-type: none"> <li>20 SOME KINDA FUN<br/>12 (5) Chris Montez (London)</li> <li>21 ALLEY CAT SONG<br/>29 (4) David Thorne (Stateside)</li> <li>22 CHARMAINE<br/>27 (4) The Bachelors (Decca)</li> <li>23 RETURN TO SENDER<br/>17 (12) Elvis Presley (RCA-Victor)</li> <li>24 IT'S UP TO YOU<br/>22 (5) Rick Nelson (London)</li> <li>25 LOO-BE-LOO<br/>23 (4) The Chucks (Decca)</li> <li>26 THAT'S WHAT LOVE WILL DO<br/>50 (2) Joe Brown (Piccadilly)</li> <li>27 TELL HIM<br/>37 (2) Billie Davis (Decca)</li> <li>28 UP ON THE ROOF<br/>18 (11) Kenny Lynch (HMV)</li> <li>29 GO AWAY LITTLE GIRL<br/>20 (10) Mark Wynter (Pye)</li> <li>30 COMING HOME BABY<br/>24 (7) Mel Torme (London)</li> <li>31 WHAT NOW<br/>34 (3) Adam Faith (Parlophone)</li> <li>32 BLAME IT ON THE BOSSA NOVA<br/>32 (3) Eydie Gorme (CBS)</li> <li>33 QUEEN FOR TONIGHT<br/>42 (2) Helen Shapiro (Columbia)</li> <li>34 LIKE I'VE NEVER BEEN GONE<br/>— (1) Billy Fury (Decca)</li> <li>35 RUBY ANN<br/>31 (5) Marty Robbins (CBS)</li> <li>36 BOSS GUITAR<br/>— (1) Duane Eddy (RCA-Victor)</li> <li>37 I SAW LINDA YESTERDAY<br/>46 (2) Doug Sheldon (Decca)</li> <li>38 TELSTAR<br/>39 (25) The Tornados (Decca)</li> <li>39 JUST FOR KICKS<br/>40 (6) Mike Sarne (Parlophone)</li> <li>40 HEY PAULA<br/>— (1) Paul &amp; Paula (Philips)</li> <li>41 THE LONELY BULL<br/>33 (7) Tijuana Brass (Stateside)</li> <li>42 FUNNY ALL OVER<br/>43 (7) The Vernons Girls (Decca)</li> <li>43 DANCE WITH THE GUITAR MAN<br/>25 (15) Duane Eddy (RCA-Victor)</li> <li>44 HE'S A REBEL<br/>35 (13) The Crystals (London)</li> <li>45 HAND A HANDKERCHIEF TO HELEN<br/>— (1) Susan Maughan (Philips)</li> <li>46 LOVESICK BLUES<br/>28 (17) Frank Ifield (Columbia)</li> <li>47 ME AND MY SHADOW<br/>47 (9) Frank Sinatra and Sammy Davis Jnr. (Reprise)</li> <li>48 I CAN'T HELP IT<br/>41 (4) Johnny Tillotson (London)</li> <li>49 FROM A JACK TO A KING<br/>— (1) Ned Miller (London)</li> <li>50 BOBBY'S GIRL<br/>38 (19) Susan Maughan (Philips)</li> </ol> |
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(First figure denotes position last week; figure in parentheses denotes weeks in chart)

# CASHBOX TOP 50

AIR MAILED FROM NEW YORK

- |   |   |
|---|---|
| <ol style="list-style-type: none"> <li>1 HEY PAULA*<br/>1 (6) Paul &amp; Paula</li> <li>2 WALK RIGHT IN*<br/>2 (6) Rooftop Singers</li> <li>3 RUBY BABY*<br/>3 (4) Dion</li> <li>4 WALK LIKE A MAN<br/>5 (4) 4 Seasons</li> <li>5 RHYTHM OF THE RAIN*<br/>11 (4) Cascades</li> <li>6 YOU REALLY GOT A HOLD ON ME<br/>7 (7) Miracles</li> <li>7 FROM A JACK TO A KING*<br/>10 (6) Ned Miller</li> <li>8 GO AWAY LITTLE GIRL*<br/>4 (12) Steve Lawrence</li> <li>9 THE NIGHT HAS A THOUSAND EYES*<br/>6 (10) Bobby Vee</li> <li>10 UP ON THE ROOF*<br/>8 (11) Drifters</li> <li>11 LOOP DE LOOP*<br/>9 (7) Johnny Thunder</li> <li>12 YOU'RE THE REASON I'M LIVING*<br/>21 (3) Bobby Darin</li> <li>13 LITTLE TOWN FLIRT*<br/>16 (6) Del Shannon</li> <li>14 MY COLORING BOOK*<br/>13 (7) S. Stewart/K. Kallen</li> <li>15 WILD WEEKEND<br/>19 (4) Rockin' Rebels</li> <li>16 HE'S SURE THE BOY I LOVE*<br/>18 (5) Crystals</li> <li>17 IT'S UP TO YOU*<br/>12 (9) Rick Nelson</li> <li>18 I SAW LINDA YESTERDAY*<br/>15 (9) Dickey Lee</li> <li>19 BLAME IT ON THE BOSSA NOVA*<br/>24 (3) Eydie Gorme</li> <li>20 WHAT WILL MARY SAY*<br/>30 (3) Johnny Mathis</li> <li>21 FLY ME TO THE MOON*<br/>23 (5) Joe Harnell</li> <li>22 TELL HIM*<br/>14 (11) Exciters</li> <li>23 A GYPSY CRIED<br/>28 (4) Lou Christie</li> <li>24 SEND ME SOME LOVIN'*<br/>25 (3) Sam Cooke</li> <li>25 THE END OF THE WORLD*<br/>26 (4) Skeeter Davis</li> </ol> | <ol style="list-style-type: none"> <li>26 MAMA DIDN'T LIE<br/>27 (4) Jan Bradley</li> <li>27 YOUR USED TO BE*<br/>29 (4) Brenda Lee</li> <li>28 HALF HEAVEN — HALF HEARTACHE*<br/>17 (8) Gene Pitney</li> <li>29 GREENBACK DOLLAR*<br/>37 (2) Kingston Trio</li> <li>30 LOVE (MAKES THE WORLD GO ROUND)*<br/>33 (3) Paul Anka</li> <li>31 CALL ON ME<br/>40 (2) Bobby Bland</li> <li>32 CINNAMON CINDER*<br/>22 (6) Pastel Six</li> <li>33 CAST YOUR FATE TO THE WIND<br/>35 (4) Vince Guaraldi</li> <li>34 MY DAD*<br/>31 (11) Paul Petersen</li> <li>35 LET'S TURKEY TROT<br/>— (1) Little Eva</li> <li>36 I WANNA BE AROUND<br/>44 (2) Tony Bennett</li> <li>37 ALICE IN WONDERLAND*<br/>— (1) Neil Sedaka</li> <li>38 TELSTAR*<br/>20 (14) Tornados</li> <li>39 THAT'S THE WAY LOVE IS<br/>43 (2) Bobby Bland</li> <li>40 DON'T MAKE ME OVER*<br/>36 (8) Dionne Warwick</li> <li>41 LIMBO ROCK*<br/>32 (20) Chubby Checker</li> <li>42 TWO LOVERS*<br/>41 (10) Mary Wells</li> <li>43 OUR DAY WILL COME<br/>— (1) Ruby &amp; Romantics</li> <li>44 PROUD*<br/>34 (5) Johnny Crawford</li> <li>45 HOTEL HAPPINESS*<br/>38 (12) Brook Benton</li> <li>46 OUR WINTER LOVE<br/>— (1) Bill Pursell</li> <li>47 JAVA*<br/>48 (2) Floyd Cramer</li> <li>48 I'M GONNA BE WARM THIS WINTER*<br/>39 (8) Connie Francis</li> <li>49 PUDDIN' 'N' TAIN<br/>50 (2) Alley Cats</li> <li>50 SHE'LL NEVER KNOW<br/>— (1) Brenda Lee</li> </ol> |
|---|---|

(First figure denotes position last week; figure in parentheses denotes weeks in chart)  
Asterisk denotes a record issued in Britain

SEE AR-TV "HERE AND NOW" Prog.  
THURSDAY, 14th, 6.45 p.m.

## LIKE I DO

MAUREEN EVANS

ORIOLE No. CB 1760

DEMONSTRATION DANCES

## The CHUCKS LOO-BE-LOO

DECCA F11569

## STEVE RACE PIED PIPER

PARLOPHONE R4981

(THE BEEJE)

## CHARMAINE

THE BACHELORS

DECCA No. F11559

KPM  
MUSIC

KEITH PROWSE, 21 DENMARK ST., W.C.2

PETER MAURICE MUSIC COMPANY, 21 DENMARK ST., W.C.2

# YOU'RE NOT JIMMY!

## WAITRESS TOLD JIM JUSTICE—

THE members of Jimmy Justice's backing group were well known in the restaurant. The waitress pestered them for news of when Jim himself would be in. Eventually, Jim arrived . . . and was introduced, fulsomely, to his stew-carrying fan.

"Oooh, you're not Jimmy Justice," she said.

Crestfallen, Jim argued that he was—and that he ought to know if he was! He produced a fan picture of himself, with his name written large across the top.

"OOEER, you ARE him!" said the waitress. "But I always thought you were a coloured singer."

Jimmy, pale-faced, and with a distinctive style of auburn hair, has this trouble all the time. For his discs sound as if he were one of the coloured stars. He has that feel and depth and quality to his vocal tones. But, believe you me, he was born in Carshalton, in Surrey—and I was the fifth person he'd met that day who'd been born in the very same place.

### HEADLINES

Jimmy hit the headlines here with "When My Little Girl Is Smiling" despite stern competition. Before that had come, among others, "A Little Bit Of Soap". The "B" side of that British NON-seller was "Little Lonely One", which fair belted into the charts in Sweden. That flip performance made him a star in the Scandinavian area.

"I forgot about Britain. I was earning money in Sweden and they, at least, did seem to want to know about me, BUT . . . then 'Little Girl' started moving for me. I was caught, as they say, between two stools."

Jimmy actually returned to Britain and did the consolidation bit. "Ain't That Funny" was a hit. So was "Spanish Harlem", which was to turn out the most controversial disc of Jim's career.

Why controversial? Because followers of Ben E. King claimed that Jimmy was copying the American coloured star. Was Jimmy really copying? I'd say the answer is this:

Jim has a coloured style. Ben E. King's version had been brought out here as the FLIP side of another number. The Justice advisory panel thought it would suit him as a potential hit . . . so he recorded it. I'd have said Jim was on a hiding to nothing, especially as the Ben E. King disc was comparatively recent. Instead, he did the near-impossible and made it a big, big hit.

### POINTLESS

Similarity? "There's one way of doing this particular number," said Jimmy. "To change it would have been pointless. But I don't see how I can be blamed."

The other point is that, had he changed the style and atmosphere of the number, he would really have made the Ben E. King disc set-up look a bit stupid!

Jimmy took his punishment, controversy-wise, over that disc. But the criticism came from a minority group—the disc sold even better than "When My Little Girl Is Smiling", though it didn't get so high in the charts.

Next came "Parade of Broken Hearts", which was a distinct MISS. But it's not true that Jim, as reported in another magazine, chose the number himself. How many artists are in a position of choosing their own material?

And now "World Of Lonely People", which in a sense is a deliberate attempt to get back to the "Little Girl" type of number. It's selling nicely. . . .

Said Jim: "I always liked listening to the coloured performers and groups. The Drifters, for instance—though I know Ben E. King was with them! Negro-type pops I like doing—especially with the Latin-type beat. Or swing numbers. But I guess in future I'd rather not do anything that is not original. Actually people are always mixing up Negro numbers with Country and Western styles."

But it wasn't even Jim who first discovered that he sounded like a coloured performer. That honour went to deejay Brian Matthew, who said, way back: "Jimmy is a particularly interesting case. He has that feeling and punchy in-

## PETER JONES TELLS WHY

flexion in his voice which puts him with the coloured stars. He achieves this without in any way copying. I first noticed it on 'Little Bit Of Soap', which I'm still surprised didn't make it big for him."

Said Jim: "All those 'ums' and 'aaahs' that go on. Well, I'm encouraged to do those. I suppose it would be difficult to drop them at this stage, though I don't want to overdo them."

Jimmy, one-time circulation representative for an American magazine, returns to Denmark on March 2 for a mammoth concert in Copenhagen, and he hopes to fly to Sweden once more for television and radio dates.

He tends to apologise for sounding like a coloured performer, but I'm sure it's unnecessary. It's a darned sight better than sounding like a typically British singer—especially where international recognition is concerned, like in America.

Said Jimmy: "They were interested in

me going there in January. Seems the agents there particularly liked 'Ain't That Funny'—and 'Little Girl' had a placing in the SECOND Top Hundred there.

"It all fell through. Maybe one day soon. . . ."

Incidentally, Jimmy appears on "Thank Your Lucky Stars" on Saturday next . . . plugging "The World Of Lonely People". He plays bongoes, bass guitar and Spanish guitar, and plans to use that in his act ere long has passed.

He's got that label of "copyist" through "Spanish Harlem". If he'd done something a little more successful on the "copy" or "cover" level, I'd have agreed.

But I think, with Brian Matthew, that we should be shouting long and loud about the pale-face from Carshalton, Surrey, who manages to sound so much like the so-talented American coloured boys.

# CAR SMASH TIED IN WITH HIT DISC...

In the summer of 1961, Virginia born and named Patsy was involved with her brother in a serious head-on car smash. Two people were killed outright and the Cline's seriously injured.

Ironically, her then current disc was "I Fall to Pieces" which rocketed into the Cash Box charts and also enjoyed moderate success in Britain.

Fortunately for Patsy and C & W music, she made a remarkable recovery in a Nashville hospital—she sustained severe head injuries, a dislocated and fractured hip and facial cuts—and after a couple of months was discharged—her scars healed.

Towards the end of 1961, you may remember, The Marceles mutilated the oldie, "Heartaches" . . . and it made the American lists. About a year later Miss Cline waxed the same number—it was recognisable this time—and her version also hit the best-sellers and proved to be her most popular disc here.

by

ALAN MONOHAN



PATSY CLINE is to Country and Western music, what Brenda Lee is to the Big Beat. In America that is.

Stateside, Miss Cline—real name Virginia Patterson Hensly—is consistently in the best-sellers, while in Britain she has little chart success.

Once more proving the theory that it's easier to send a disc into the U.S. charts than our own? Well, that's hard to say.

But, Country and Western—whether it be commercial or authentic—now has a recognised following in Britain; thanks to people like Murray Kash and, we think, N.R.M. writer James Asman, who have helped to spread the word.

However, as is usually the case on this island, it's the menfolk who turn up trumps in the Hit Parade. Marty Robbins of "Devil Woman" and "Ruby Ann" fame is 'in charge' of the C & W field at the moment, although other singers—Don Gibson and Jimmy Dean come to mind—pay us occasional visits . . . chartwise

So, even though Patsy is heralded as 'Americas Top Country and Western Girl Singer'—her thirty-first birthday comes up soon—she still has to struggle to make good here.

A bit of a blow, admittedly, but not one of the biggest by any means.

In the States, prior to that release, "She's Got You", "Crazy", "When I Get Through To You", and her other singles, entered the charts as a matter of routine, it seemed. But in Britain Patsy couldn't emulate this success. Only "She's Got You" entered the top 50.

Why? No one knew then, and no one knows now. Her husky, plaintive voice is suited to commercial country material . . . she has even been labelled a female Ray Charles.

The Decca Group will shortly be releasing Patsy's single—with a very strange title—"Leavin' On Your Mind" which has recently entered the Cash Box top hundred. Let's hope that disc-jockeys and fans alike give this one a chance.

Patsy mixes Country and Pop on her latest Brunswick album, "Sentimentally Yours". Although purists may dismiss it as being too commercial, the authenticity still creeps into many of the songs.

Included on the L.P. is the Andy Williams-sung, Hank Williams-penned chart-maker, "Lonely Street" and Ray Charles's hit, "Your Cheatin' Heart". The Stateside and British success, "Heartaches" is another of the dozen tracks—all of which are love songs.

However, there is one thing that Patsy can be grateful for—unless her popularity rises there will be no de-Cline, and that means she'll never be a "fallen idol".



## THE BEATLES

### NEW ALBUM & SINGLE

THERE'S been a lot of stuff written on the Beatles lately. Rightly, too, for they happen to be in the class of the rarest performers to get into the charts—namely a British vocal group.

At the moment there's an influx of these groups invading the top fifty—the Bachelors, the Vernons Girls, the Chucks—and many teams from the States.

A few months ago there wouldn't have been any from England in the charts.

So the fact is that the Beatles have made it on the crest of a wave—a wave which must be nothing more than temporary. We hope that the Beatles aren't temporary. For they have the distinction of being a "character" group—that is one whose personnel is as interesting as their discs.

The Beatles know this and live up to it. On their present tour with Helen Shapiro and Kenny Lynch they wear suits with velvet collars and cuffs in a dark reddish brown colour. Worn with pink tab collar shirts. "It's all a big laugh," said leader John Lennon.

The girls scream over the Beatles the way they scream over any group of blokes who get up and sing, play the guitar or just shout.

But the odds are they will be screaming over the Beatles a long time after the other blokes haven't been screamed at in years. The Beatles are clever enough to try different material on disc and on their stage act. Their two hits bear witness to that—they sing stuff like "Keep Your Hands Off My Baby" and "Chains" in their stage act. Something which before only performers like Adam and Cliff could get away with. Only the difference is that the Beatles sing the bluesy stuff well, whereas Adam and Cliff don't. Which is probably why its never really caught on in this country.

reports

Norman Jopling

If the top names don't perform it well—how can it get popular. But now the Beatles may open up a new field that will satisfy the ever-hungry R & B cum pop fans, continually searching for something a little more adult than they see in the charts.

The Beatles have big plans for an L.P. Titles are indefinite—"Hold Me Tight", "There's A Place", "My Misery", are but three of them. Another is "I Saw Her Standing There"—but John confided that it would be George Harrison, the lead guitarist, who would be doing the vocal on that one.

Vocal is usually handled by John and Paul, the high bits being handled by Paul.

"We want to try to make the L.P. something different," John said. "You know, not just all somebody else's songs."

A pity I thought that the title would be "Please Please Me". Not the most original title for a debut L.P. But then that disc is currently one of the biggest efforts from a British vocal group for ages and ages.

Titles are indefinite for their next single, but it could be "Hold Me Tight". "There's a good, catchy riff on that one", said John.

Whatever it is, one thing is pretty sure. It will be a hit. Their next disc must be. For the Beatles are now so popular that they may even get into the automatic hit bracket.

Which can't be bad for the four most talked about boys in the country. . . .