

INSIDE:— ELVIS — CLIFF — EVA — HELEN — DEL — ELLA

# JOHN LEYTON'S

LATEST AND GREATEST

## 'CUPBOARD LOVE'

HMV POP 1122

**IT'S A HIT!**



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116 SHAFTESBURY AVENUE, LONDON, W.1.

No. 102

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EVERY THURSDAY



## ELVIS

film preview  
page three

## CLIFF

welcome  
home  
tribute  
page five  
(NRM Picture)

## FRANKIE

again at the  
Palladium  
pictured  
with back-  
room 'star'  
George  
Cooper  
(NRM Picture)



## 'YOUR LUCKY STARS'

On the left SUSAN MAUGHAN, SHANE FENTON; right, ROLF HARRIS, JESS CONRAD, JOE BROWN. See p.12.



# NEW RECORD MIRROR

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## PROVINCIAL ROUND-UP

**HUNDREDS** of fans queued from midnight until 10.30 on Saturday morning outside the Apollo Cinema, Manchester, last week. Object of their vigil was to secure tickets for the Cliff Richard/Shadows one nighter on March 12th. Under the fatherly eye of a benevolent policeman these 14-17-year-olds passed the long (and very cold) night hours singing Cliff's hits and sipping hot soup ("Not the kind I'll be in when I get home", said 15-year-old Jean McIntosh from Blackley who departed tired but happy with her front row stalls ticket.

**SIGNINGS** for Granada's "Scene at 6.30" next week include Mike Berry, The Mudlarks, and Carol Deene. The 'pop' content of this programme with its unique location presentation is proving so popular that Granada viewers may soon have an hour of off-beat entertainment every evening from 11-midnight.

**THE** Yew Tree Inn, Wythenshawe, discovery spot of the Karl Denver trio was the venue for an L.P. session featuring Karl and the Boys before an invited audience this week. The following day Granada T.V. cameras moved in to film the trio in their old surroundings.

**DOORMAN** at the Cabaret Club, Manchester's best known late night spot, complained bitterly of the number of time he had to explain to teenage applicants for membership, that the Joe Brown who was guest of honour at the club during the latter part of last week was the former lightweight champion of the world, in town for his bout with Dave Charnley and not Joe Brown and the Bruvvers.

**APPEARING** on the BBC's Beat Show during the coming weeks are, Feb. 28th, Dinah Kaye, Val Doonigan, March 7th, Julie Grant, Robin Hall and Jimmy McGregor and March 14th, Kathy Kirkby and the Brook Brothers, joined each week by resident David Macbeth.

**THE** first rhythm and blues unit ever in the north west formed by agent Alan Amison. Comprising John Rowlands (tpt.), Jack Massarich (alto/piano), John Mayll (piano/elec. harmonica/gtr./vocals), Ray Cummins (lead gtr.), Hughie Flint (drums) and Joe Howard (bass), the group has already secured residencies at the Club Creole, Wilmslow and the Bodega Club, Manchester.

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# 'WHAT'S SO SPECIAL?'

**IT'S** time somebody spoke out against Frank Sinatra, so I've decided to do so. What is it that brings about such a high rating? What's so special about his voice? My answer: Nothing!

The general public is like a load of sheep. He was one of the first big-time crooners to come onto the music scene, and because of this his name has become some sort of magic word. Whether he brings out a bad record or not, people still believe it's marvellous.

There are many singers today who are much better than he is. But when a Sinatra disc is played on "Juke Box Jury", or any other panel programme, everybody seems transfixed. It is as if they have been brainwashed and told to react to the mere mention of his name.

On many of his records he can't reach all the notes. He croaks. Yet he is rated as the world's top singer. He puts no feeling into a song—yet Ray Charles, who puts more in than any other singer, has been grossly underrated until now.

It is time that Sinatra's musical talents were put on a correct level.—**M. J. STAVELEY**, "Little Spinney", Knowl Hill, Reading, Berkshire.

(Everyone's out of step except . . . 2—Ed.)

## NO RELATION!

**"ALL I Have To Do Is Dream"**, by the Everly Brothers, is a fabulous record . . . dreamy, wistful and utterly spell-binding. I think it's a disgrace that Richard Chamberlain should be allowed to spoil this beautiful ballad. And, unkind though I may be, I hope his disc flops. Everly fans will note with horror that he has also recorded "Hi-Lili Hi-Lo", a very sweet version of which can be found on the Everly album "Both Sides of an Evening". By the way, I'm NOT related to Richard Chamberlain! —**ESTHER CHAMBERLAINE**, 45 Rosevelt Avenue, Leighton Buzzard, Beds.

## "IMP"-ROPER

**I** THINK one of those printing imps must have "stolen" a few words from your very fine tribute to that Grand Old Man of the music business, Lawrence Wright, last week. It suggested that he had written "Dream Of Olwen" and "Yes, We Have No Bananas"—and, of course, he merely published these two. But think of some of those all-time hits he both wrote AND published, "Among My Souvenirs", "Babette", "Shepherd of the Hills", "When the Guards Are On Parade", "Mistakes", "Old Father Thames", "Back To Those Happy Days", "That Old-fashioned Mother of Mine", "Wyoming Lullaby", "Down By the Stream", "Toy Drum Major" and, oh, dozens and dozens of others. A wonderful record for a wonderful gentleman. I'd like to join with NRM's Roy Burden in wishing Lawrence Wright-Horatio Nicholls many happy returns.—**JULIE SMITH**, 6 Folkestone Road, Walthamstow, London, E.17.

## CLANG?

**SURELY** Norman Jopling made an error in his article on the Marcels. He said Jan and Dean's "Heart And Soul" was a copy of the Marcels' style—but they had hits with this style, like "Jennie Lee", "Clementine", "There's a Girl" and "Baby Talk" before the Marcels were even thought of. But even Jan and Dean didn't start it. A group called the Diamonds first introduced this sound with "Little Darling", which topped the U.S. charts back in 1957. So the Marcels can hardly be called the originators of this sound.—**N. DIMMER**, 5 Hutchinson Court, Padnall Road, Chadwell Heath, Romford, Essex.

# FALLEN IDOLS No. 14 — FRANKIE LYMON

**YOU'RE** thirteen. You make a record, with a group called The Teenagers. It's called "Why Do Fools Fall In Love". Some people complain that a lad of your age should sing such lyrics.

**BUT . . .** It sells a million, plus.

**AND . . .** You appear at the London Palladium for a two week's season, the youngest by quite a few months ever to do so.

**THEN . . .** Some few years later, people are wondering what on earth ever happened to you! That's the pop business.

Frankie said, in those early days: "I don't have to think back far to find out when I wanted to sing. But I remember giving out with the gospel stuff on a street corner with four other teenagers when a guy called Richard Barrett, who led a group called the Valentines, first heard me.

## MILLION

"He took us along to Gee Records, which was really a division of Roulette. Our first disc was 'Why Do Fools Fall In Love'. It did over a million sales before we had time to even think what was happening. . . ."

Frankie, though, still had to cope with the three Rs at Quintano's Professional School in New York City. He was hailed, in the business, as a "natural", vocally speaking. He'd never had a singing lesson in his life and he kept it that way, though all the time he made hit discs.

By 1957—that's SIX years ago—Roulette Records were after young Frankie as a single, so he changed over from his previous Gee gunvor'ship.

Said Frankie, around that time: "Some folk say I must be awful conceited because of the way I work on stage. Well, I don't mean to give that impression. The fact is that I kinda lose myself once I get out there with a lotta rhythm going for me."

Yes, Frankie—despite the huge boost to fame he enjoyed—did keep a sense of perspective.

But what's happened since? True, he still works, but only fitfully. He's been lost in the upsurge of other young artists, many of whom don't have anything like the same sense of improvisation and zest-for-life that young Frankie still produces. He's become a casualty of one of the toughest, most relentless, businesses in the world.

## Norman Petty writes

**IN** your January 26th issue on page three you have a very interesting story in regard to BUDDY HOLLY. However, you should understand that your article is just a bit mixed up concerning "LOVE'S MADE A FOOL OF YOU". In your article, you state that the selection was a demo. This is true to a certain extent. You see . . . most things that BUDDY did were done good enough for masters . . . at least all the numbers we recorded in our New Mexico studio. The release in due time of the recording by BUDDY will show you this point. BUDDY did make this tape good enough for a master . . . even though it was intended as a demonstration tape of the song. He asked the EVERLY BROTHERS to record the song and took the tape to Nashville for them to hear. BUDDY did two parts on the track so the boys could get the idea of how they might sound. They did not record the number . . . and all fans of BUDDY HOLLY are in for a treat when they hear the recording made as a demo for the EVERLY BROTHERS! As a matter of fact . . . two selections were recorded and presented as above. One selection was "LOVE'S MADE A FOOL OF YOU" and the other . . . "WISHING". Both selections will be released in due time in accordance with the wishes of the folks at DECCA.

It may be of interest to you to know that the new album we have prepared for DECCA is as good to look at as it is to listen to in view of the fact that it has a new colour photo of BUDDY on the front cover. It is a picture I made of BUDDY on the plane as we flew to Australia some years back. DECCA here in the States did a wonderful job of "blowing up" the 35 mm shot to full album size and the album cover is one of the most attractive you will see anywhere . . . so we trust that DECCA there will use the same cover so that BUDDY'S many fans will be able to collect this rare and beautiful shot for their collection.—**NORMAN PETTY**, New Mexico.



FRANKIE LYMON: A top teen talent.

He WAS an idol. He avoided the tag of "precocity" and the general criticisms levelled against the teen star. He sang with all the innate artistry of his race, be it with a soprano-type voice and on a lot of material which was hardly his cuppa.

What's the betting that he'll be back—and come back real good? He'll find it hard going.

But anyone who could sing so well at the tender age of 13 must be worth a second chance.

"Why Do Record Idols Go For A Burton"—that's an idea for a song.

Let's hope Frankie finds the answer. And remedies it.

PETER JONES

**I** SPENT a great deal of time with Frankie Lymon and the Teenagers during their stay in Britain in the spring of 1957.

Every time I watched them on stage I was more and more impressed by their slick presentation . . . and in particular the dynamic talent shown by the young Frankie Lymon.

Later that year I had confirmation from America that the lad's voice was

breaking. This was unfortunate as it occurred right at the start of his solo career. Another fact which has aided his "disappearance" from the pop scene is that during his voice transition period the pop record scene really exploded into the fantastic size it now is.

Yes, Frankie was lost in a wilderness . . . but as colleague Peter Jones says above: "What's the betting that he'll be back?"

In closing I'd just like to name a few of the team's other big hits during 1956-57 — "I'm Not A Know It All", "The A.B.C.s Of Love", "I'm Not A Juvenile Delinquent" and "Baby, Baby", the latter being a coupling from the film "Rock, Rock, Rock" in which they appeared with a host of other top pop stars.

JIMMY WATSON.

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# "IT HAPPENED AT THE WORLD'S FAIR"

# ELVIS!

## Pictures And Story From His Latest Film

THE latest in the steady flow of Elvis Presley films comes from the MGM stable in Hollywood and promises to be as action-packed and entertaining as his best previous screen ventures.

The title is "It Happened At The World's Fair" and, all being well, London will be getting a simultaneous premiere with America. At present the scheduled opening is set for Easter on both sides of the Atlantic.

Co-starring with Elvis in the movie are Joan O'Brien, Gary Lockwood, Yvonne Craig, Sandra Giles and the cutest little lass from the Orient, who is all of seven years old, Vicky Tiu.

Naturally Elvis does a bit of singing during the plot and single and LP releases are planned prior to the film's screening.

### NOW FOR THE STORY:

EL and Gary Lockwood, playing the parts of Mike Edwards and Danny Burke, are pilots by profession and, as well as soaring high into the open sky, they also, with regularity, find themselves diving financially into the condi-

tion we all know as "being flat broke".

Mike is the half of the team with a weakness for beautiful lasses of all types. Danny's frailty can be blamed almost solely on one lady . . . Dame Fortune! You see he is what we call a compulsive gambler.

Early in the film a spot of bother leaves them without plane, or the means of getting it back. So off they go to the "World's Fair" in Seattle, hitch-hiking, in search of money-earning work.

### THUMBS

Their pleading thumbs attract the eyes of a Chinese farmer, Ling (Kam Tong) and his niece Sue-Lin (Vicky Tiu) who are also en route to the fair.

But there is a broken heart in store for Sue-Lin as, on their arrival, her uncle gets involved in some unexpected business affairs which means she cannot, after all, go to the fair.

Mike suggests that he act as her escort while Danny goes off in search of an old buddy in an effort to raise some cash.

Again trouble comes along for Sue-Lin. After she and Mike have taken in all the fun of the fair her stomach objects to all the goodies she has been eating. Mike takes her to the first aid dispensary and at the side of Nurse Diane Warren (Joan O'Brien) he flips and immediately feigns sick so that he too can be "cured". But his charm doesn't work this time.

Later he gets better news from Danny whose gambling has won him an estate car and caravan. Now they have a roof over their heads at least.

— By

JIMMY WATSON

The troubles keep piling up, being sorted out, and piling up again . . . and all the while Mike is falling deeper and deeper in love with his nurse.

She, however, plays it a little cool, to say the least.

Danny's friend turns out to be a most shady character who tries to get the boys involved in a smuggling deal in order that they can get the money to redeem their plane.

The action is really swinging along now with all being deeply involved.

In the end true love etc. conquers all.



ELVIS with JOAN O'BRIEN.



The latest portrait of EL — from the film.



ELVIS relaxes during shooting on a police motor cycle.



ELVIS, VICKY TIU and friend.



That's no way to open a door, EL! (above) and again with VICKY and friend at the "Fair" (right).



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(NRM Picture by Dezo Hoffmann)

## 'I CAN'T WAIT TO GET BACK' says **DEL** talking about his British Tour

**DEL SHANNON**, fast becoming a contender for the "Mr. Consistency" department of pop, took time off from a session on his new L.P. to scatter round a few choice adjectives. Words like "fabulous, staggering, fabulous, marvellous, fabulous and wonderful."

Which adds to his being knocked out at the enormous success of "Little Town Flirt"—which happens to be his seventh successive chart success in Britain.

Said Del: "I'll be arriving in Britain to start my second tour on April 20.

With my old buddy Johnny Tillotson. Gee, I just can't wait to get back and play for my British fans. Last time I had a wonderful time and met many real nice folk. My only criticism was that I couldn't take too much time to get around and see the countryside—and I doubt if I'll have much opportunity this time.

by **PETER JONES**

"But when you're touring with a great guy like Johnny Tillotson—well, who cares? We've done several shows together here in the States. He has a great sense of humour, you know. A real funny guy. I've told him all about British audiences."

Del paused for breath. "This L.P. we've been making might be of interest. Taking our single as the theme, we're making it a 'Flirt' album. All about the girls—like 'Runaround Sue', 'Hey, Baby', 'Go Away Little Girl'. I can tell you that Dion, who is another buddy of mine, was most interested when I told him that I was doing one of his hit singles. . . ."

### Springfields

One American who really does dig the British music scene, Del Shannon has already met several of our top liners. Notably Joe Brown. "I rate Joe as a very fine performer. I'm sure he'd go just great in the States, and I've been spending a lot of my time telling promoters and agents here about him. He's another guy with a marvellous sense of humour, with a very off-beat line in what we'd call Cockney comedy. A character like Joe would sure live up to the American scene."

Originally it was hoped Jimmie Rodgers would join the Shannon-Tillotson tour, producing his "English Country Garden" hit and others. But now he's OUT . . . and the Springfields are IN.

Del has also followed the Springfields' career with a lot of interest. They had



(NRM Picture)

**PETER JONES** pays a tribute to . . .

# CLIFF (BRITAIN'S TOPMOST POP AMBASSADOR) RICHARD

*No hard-and-fast news. No critical assessment of this disc or that. Or this film or that. Just a tribute to the British pop world's biggest draw and Number One Nice Guy. A tribute he has earned . . .*

**CLIFF** returned last week from South Africa, where he caused more mob-gathering, more riot-raising, more honest-to-goodness noises of appreciation than most political revolutions. He took the place by storm. He could have stayed for a life-time.

And, what's more, he did more good for British pop music than anyone can imagine. He waved a flag. He took over a whole country.

There was a time when everyone worried about whether Cliff could command the same popularity out of this country. No one now has any doubts. Australia, New Zealand, South Africa, America, even. Yes, America, even. State-side star Brian Hyland told me that the first time he saw Cliff he was surrounded by autograph-seeking fans outside a ritzy hotel in New York.

Holland, even. Cliff, with the Shadows, shared top honours there in a nationwide poll. Cliff landed 50½ per cent. of the votes as the World's Top Singer. For the record, Elvis garnered 20 per cent—and Ray Charles, in third place, had THREE AND A QUARTER.

### SHADOWS

The Shadows, by the way, polled 69½ per cent. of the votes for the World's Top Instrumental Group. Nearest rivals, way behind, were the Dave Brubeck Quartet.

Cliff also took first, second and fifth places in the section to find the Top Record Songs of 1962, with "Do You Want To Dance?", "The Young Ones" and "I'll Be Me" respectively.

Back to South Africa. Cliff, returning on St. Valentine's Day, had memories of what was called "the world's biggest pop concert" in Nairobi. That was in aid of Kenya's under-privileged children. That was a promise he made to Tom Mboya, who had specially asked to meet Cliff.

Cliff had memories of 12,000 fans meeting at one time, all armed with banners and particularly loud screams.

a prime hit States-side, with "Silver Threads and Golden Needles", and they caused a lot more interest when they went back to make records in Nashville, Tennessee. Del agreed that they managed to be both commercial AND get a real folksey feel into their work.

### Airings

While in Britain, Del is lined up for radio and television dates. He will be on "Thank Your Lucky Stars", probably on April 20—and is in "Saturday Club" the same day. Both will be recorded before his opening at Bournemouth. "Easy Beat" is a pencilled-in date for Sunday, April 21.

Also being "dickered with" is a placing on the panel of "Juke Box Jury".

Del now lives in Detroit—and admits to getting more and more tied up with Country 'n' Western music. Off-stage, he is a quiet, modest fellow who is slow to talk about his own career. He saves his "self-selling" for the stage, where he hums like a top and works like a dynamo.

He's also a keen golfer. This isn't a top sport among pop stars, but Del has ideas about forming an American team of popsters to play matches for charity.

Perhaps the biggest thing about Del is the way other stars speak so highly of him. There's no jibbing at his recent consistent success. Maybe the reason is that they know him to be a thoroughly professional all-round performer.

The sort of guy who will certainly stay at the top now that he has made such an impact.

He says of his hero-worship: "I don't think it's wrong. Just as long as the fans don't make fools of themselves. I used to do the same thing myself, anyway. . . ."

The sun-tanned, ever-polite Cliff skated with the dexterity of a diplomat around questions pumped at him by news-hawks. He was tactful. He refused to be drawn into the headline-making quotes. The colour problems put to him were treated courteously but without controversy.

Cliff has grown, matured, acquired gloss through his years of success. He's in a business where the slightest slip can lead to gossip . . . to career-breaking comment.

But do you ever read anything derogatory about Cliff? Have you ever heard of him being off-hand? Or big-time? Or indulging in the favourite show-business pastime of running down your competitors? Or even throwing a tantrum

### MANAGEMENT

Of course a lot is due to excellent and understanding management. Cliff trusts his advisers and does exactly what they say.

I remember Cliff appearing in the office just after his first-ever record had hit the shops. I remember him coping with a massed Press conference just a short while ago. In between those two meetings, one so informal, the other so charged with formality, he's had nothing but success. World-wide success.

From £20 per week to more like £2,000—and the brown-eyed, dark-haired "bachelor boy" hasn't changed at all.

Now he can look ahead to big-money work all the time. There's his upcoming tour. There's 16 weeks in Blackpool. There's a return to Australia and, for sure, another film. I don't know whether he likes oysters, but the world is his personal oyster.

### EARNED

That's all this is. A TRIBUTE TO CLIFF RICHARD. The most modest big-time booster of British pop products we've ever had. He's earned it. . . .

Those tour dates? They've been finalised as follows:

February 23, Sophia Gardens, Cardiff; 24, Hippodrome, Birmingham; 26, Colston Hall, Bristol; 27, A.B.C., Cambridge; 28, A.B.C., Northampton; March 1, A.B.C., Romford; 2, Guildhall, Portsmouth; 3, A.B.C., Plymouth; 4, A.B.C., Exeter; 6, A.B.C., Croydon; 7, A.B.C., Kingston; 10, Empire, Liverpool; 11, City Hall, Liverpool; 12, Apollo, Ardwick, Manchester; 13, A.B.C., Huddersfield; 14, A.B.C., Carlisle; 15, Odeon, Glasgow; 16, Usher Hall, Edinburgh; 17, Globe, Stockton; 19, A.B.C., Cleethorpes; 20, A.B.C., Chesterfield; 21, A.B.C., Lincoln; 22, Odeon, Leeds.

23, De Montfort, Leicester; 24, Gaumont, Ipswich; 26, A.B.C., Dover; 27, A.B.C., Hastings; 28, Odeon, Southend; 29, Gaumont, Watford; 30, Astoria, Finsbury Park; 31, Coventry Theatre.

April 2, A.B.C., Hull; 3, A.B.C., York; 4, Gaumont, Wolverhampton; 5, Gaumont, Cheltenham; 6, Winter Gardens, Bournemouth; 7, Hippodrome, Brighton.

## ELLA RETURNS

**BING CROSBY** said it—and it became one of the most-quoted remarks of modern show business. Speaking of a certain Miss Fitzgerald, he said: "Man, woman or child, Ella is the greatest."

And Ella is back in Britain this week. Back for concert appearances and a starring appearance in next weekend's "Sunday Night At the London Palladium".

Now known throughout the world simply as "Ella", the star has walked away with every honour the music industry can bestow. It's become a foregone conclusion that she wins most musical polls in her section. And, somehow, she has become acceptable to both the pop followers and the jazz fans.

Let's go into retrospect for a moment. Ella first attained prominence on disc with her own composition "A-Tisket, A-Tasket"—she was then with the Chick Webb band. Since then, nobody (except possibly Sinatra) has come to command so much respect.

She is certainly the Queen of L.P. land.

She has recorded for posterity some of the loveliest pop songs of the day, written by the great composers of the times. Among the outstanding teamings have been the works of Cole Porter, Rodgers and Hart, Duke Ellington and that magnificent five-volume Gershwin set.

Not forgetting the more commercial market either, Ella has had some big hits with "But Not For Me", "Mr. Paganini", "Hard-hearted Hannah", "Pete Kelly's Blues", "Swinging Shepherd Blues", "Mack The Knife" and her recent "Desafinado (Slightly Out Of Tune)".

### Memorable

Who can forget those memorable and hectic "Jazz At The Phil" concerts. Her highspot has always been the frenetic "How High The Moon", with its many "seat" choruses. At the Hollywood Bowl, she always plays to capacity.

But one of the most exciting projects is soon to be consummated. Ella and Frank Sinatra are finally going to merge their talents on disc. There will be two duet albums—one for Frank's own record company Reprise. The other is for the Norman Granz label, Verve, to which she is contracted.

Here, her concerts are already near sold-out. She is accompanied by a quartet comprising Tommy Flanagan (piano), Les Spann (guitar-flute), Jimmy Hughart (bass), Gus Johnson (drums). Sharing the bill: the Oscar Peterson Trio.

It's not a long stay. But let's say now: "Welcome, Ella. It's nice to have you over again".

KEITH MATTHEWS

# She Nearly Missed Her Station — And The Culprit Was HELEN'S RADIO

## Our Pop Princess Talks About Tours, Discs...and the Weather To NRM Writer Ray Nortrop



(NRM Picture)

### HELEN SHAPIRO is to tackle her first summer season this year—ten weeks with dee-jay Jimmy Saville and the Vernons Girls at the Royal Aquarium, Great Yarmouth from June 28. But it was a near thing. . . .

This week, Helen admitted: "At first, my mother didn't really want me to appear in a resident show, but my co-manager, Arthur Howes, who is putting on the production, eventually persuaded her.

"Now the problem is what I should do in the show. I want to include some numbers that will appeal to older folk as well as the teenagers. You do get a lot of adults coming along to these shows, not because they are fans but because they are inquisitive as to what really goes on at a pop show!"

Already, Helen is using banjo in her stage act and is singing some of the early Sophie Tucker numbers as well as other oldies. She is getting, in a sense, that music-hall atmosphere into her performance, so she's setting herself up well for those inquisitive holidaymakers.

We talked on, the sun-tanned Helen and I. "Got the tan during my four-week tour of army camps in Israel," she said. "It was absolutely fab. Everywhere I went, the reception was terrific, but I must confess that I was absolutely petrified on the first night. The weather there . . . well it was too hot to go out of doors.

"At least, the British weather is moderate. Even if you do get all four seasons in one day. . . ."

### TRANSISTOR

The chat ended for a moment. Her latest single, already climbing the charts, was blurring out over her transistor radio. Helen listened intently to "Queen For Tonight". Then she said: "I always listen to my discs whenever I hear them being played. I learn by them, you know. I try to solve any mistakes I think I might have made. Then I try to remedy the phrasing or technique on my next disc.

"Funny about my radio. I just won't go anywhere without it. I remember travelling up to Darlington by train and becoming engrossed in a pop show. I didn't even realise that the train was AT the station.

"Only a sharp toot on the guard's whistle brought me to my senses—and I got out of the train in the nick of time. That's how much I'm taken in by music."

### TRAVELLING

Helen just never seems to stop working. Apart from her one-nighters, she is putting in a lot more travelling. On March 8, she flies to Holland for radio and TV engagements. Then, on March 11, she stars with Edith Piaf in a French TV show. The next day, she broadcasts from Olympia, Paris, in a major European radio show. Back, then, for more one-nighters.

There's a goodly chance that she will make a three-week tour of South Africa during the Spring, possibly starting on

"Still, we're glad we kept going. We've always had a lot of faith in ourselves and we're now satisfied with the way things have turned out. That first disc was a turning point for us and we're hoping for even more from 'Totem Pole'."

Last year, the boys appeared with Tommy Steele at the Windmill Theatre and with Bill Fury at the Britannia Pier. "That was our first taste of a big-time summer show", said Peter, whose father manages and owns the Windmill Theatre.

Starting June 28, the Jaywalkers appear nightly at the Royal Aquarium, Yarmouth, with Helen Shapiro. Said Peter: "She's a great artist. The boys and I are all admirers of her singing." How did that name, Jaywalkers, originate? Said Peter: "Well, there's my own name. But we also do some rather different dance steps on stage.

### RAGE

We called them the 'Jaywalk' and, early on, we found everybody in the dance hall at Norwich followed us. So it all started as an East Anglian rage." Line-up of the group, besides Peter on drums and vibes is: Buzz Miller, lead guitarist; Tony Webster, rhythm guitarist; Jeff Moss, bass guitarist; Mac McIntyre, tenor saxist; Lolly Lloyd, baritone sax and piano; Johnny Larke, rhythm and bass guitars. **LANGLEY JOHNSON**

## NAMES in the NEWS



TWICE winner of the title "Best Female Vocalist In Australian Television" and currently in the running to make it three in a row, DOROTHY BAKER (above) arrived in London yesterday (Wednesday). Although only in her early twenties Dorothy has appeared on television shows in Australia with Mel Torme, Frank Ifield, Rolf Harris, Hugh O'Brien (Wyatt Earp), the Four Lads, Patsy Ann Noble, Winifred Atwell, and top-popper Mark Wynter.



DESPITE the recent loss of his tonsils pop star CRAIG DOUGLAS looks happy as he portrays his "Town Crier" disc complete with hand bell. Craig is well on the road to recovery now and hopes to be back in full swing during March. Meanwhile he can relax happily knowing that "Town Crier" is getting a lot of attention from his fans and plenty of radio airings.

## JAYWALKERS



(NRM Picture)

## It's Happening For Groups says PETER JAY

IT'S all happening for instrumental groups. The Shadows, the Beatles, the Tornados — a touch of the song-and-play and chart chances are good. Which is why that famous jaywalking outfit of Peter Jay are convinced the lights are currently set permanently at green for them. Green for go, go, GO. They'd done well on tour with the beat shows. But it was the disc of "Can Can '62" which really did it for them. That put them in the fans' collective eye as one of the top beat aggregations. "Can Can" was the first disc on the Decca label. Now comes "Totem Pole", a catchy item from the pen of Joe Meek. Needn't say much more about the number—"Telstar" is still earning Joseph a bomb all over the world. Flip is an original by Peter

Jay himself, "Jaywalker". Currently out with the "Your Lucky Stars" package, the Jaywalkers were formed two years ago. And while it swings now for them, Peter admitted this week: "It's been an uphill struggle. There have been many times when we've felt like throwing in the towel. "Some people seem to think that show business is all glamour and glitter. But it's not like that at all. It is hard work, both physically and mentally. Mentally? Well, you can't get on in this business without doing a lot of worrying. There's so much to think about.

### NASHVILLE

At Kasha, who recently produced Steve Lawrence's American Number One "Go Away Little Girl", will be assisting Norrie Paramor through the Nashville sessions.

Now for Helen's confirmed one-nighter dates:

With Danny Williams, Kenny Lynch, the Kestrels, the Honeys, the Red Price Combo, Dave Allen—and Jet Harris and Tony Meehan:

February 24, Coventry Theatre; 26, Gaumont, Taunton; 27, Rialto, York; 28, Granada, Shrewsbury; March 1, Odeon Southport; 2, City Hall, Sheffield; 3, Gaumont, Hanley.

March 16, Town Hall, Birmingham; 17, Gaumont, Derby; 18, Granada, Maidstone; 20, Granada, Aylesbury; 21, Gaumont, Cheltenham; 22, ABC, Plymouth; 23, Sophia Gardens, Cardiff.

This is one "Queen For Tonight" who'll be lucky to be "free for a day".

IN YOUR SHOPS TODAY	
Skeeter Davis The end of the world RCA 1328	RCA VICTOR
TEARS OF MISERY Pat Hervey RCA 1332	
Johnny Ray Lookout chattanooga 05884	Brunswick
The Routers Half time WB 91	WARRIERS
MR. BASS MAN Johnny Cymbal HLR 9682	
I'D RATHER BE HERE IN YOUR ARMS The Duprees HLU 9678	
OUR DAY WILL COME Ruby and The Romantics HLR 9679	
Jane Morgan Love makes the world go round (from the musical 'Carnival') HLR 9683	LONDON
I'M QUALIFIED Jimmy Hughes HL 9680	
WHAT MAKES LITTLE GIRLS CRY The Shepherd Sisters HLK 9681	LONDON ATLANTIC
WILDCAT The Robinson Crew F 11591	
THAT WAS THE WEEK THAT WAS Music by Ron Grainer F 11597	
THE DESPERADOS The Cambridge Strings F 11594	DECCA
THE POMMY JACKAROO Buster Noble F 11596	

RHYTHM  
THE RA  
THE CASC  
WB 88  
WARRIERS  
WHAT D  
A GIRL  
MARCIE B  
HLU 9673  
LONDON

# They 'Knock' JESS CONRAD'S Voice But He Claims He's A Lucky Lad, And His Luckiest Day Is FEBRUARY 14—

## St. Valentine's Day

PETER JONES Tells You Why...

**NOBODY** — but **NOBODY** — gets so much knocking and carping over his records as Jess Conrad. Mention his name IN the business and you get a funny sort of smile and a rapid sort of shoulder-shrug. And "Juke Box Jury" panels seem to delight in pinning him to the wall and puncturing him with barbs of malice.

First point to clear up is "WHY?". Why go to so much trouble to run Jess's voice down when so many other singers are as bad, vocally, if not worse?

I talked to honest Jess. Asked him about the pillory bit. Checked if he felt angry about it.

Over, then, to Jess. He said:

"Once upon a time, it was fashionable to knock me. They said: 'Jess Conrad can't sing. He's a bit of a scream. He looks all right, of course. Probably a good actor. But let's send his voice up.'

### FEELINGS

"Well, please don't think they hurt my feelings I can take it. In fact, if someone like my mate Pete Murray has a go at me—the signs are that HE is the one who loses fans. People write to me and say, angrily, why should he say all those things about you.

"The trouble is that, basically, I'm an actor. Jack Good got me on the singing kick. He felt I had appeal. But I was always the actor. Now it astounds the critics that I'm still on the scene as a singer. They can't understand it. So they have their digs.

"I've got a completely untrained voice. No better and no worse than a lot of the singers who get into the Top Twenty. Everyone thought I'd come . . . and go. But I'm still here. Yes, it astounds them."

Jess paused for a moment.

"Look I'm a very lucky guy. I have to ask myself what difference a hit record would make for me. Say my first one for Columbia, 'Take Your Time', made it big. What's the difference? I split each year between concerts, films and television already.

"Yes, I'm lucky. I'd love a hit record. But I'm not out of work if I don't get one."

Jess did, in fact, have a hit early on with "Mystery Girl", following on with "Cherry Pie", "The Pullover", "Gonna Love My Life Away", "Pretty Jenny" among others.

Said Jess:

"The trouble with this country is that people don't like you to be an actor AND a singer. You should be one or the other. If, for instance, I was in America in the early days, I'd have expected to be groomed for big things. Like FABIAN, or ROCK HUDSON, or JIMMY DARREN. If the grooming fails, then you've had it.

"But here people won't generally take a chance. The success in films and on disc of CLIFF is the exception that shows how badly the rest are pushed towards stardom. They're frightened to take a chance . . . to let a performer do something different

### DELIGHTED

"Anyway, that's it. Maybe I'm not a singer. But I'm delighted to be with the EMI group. NORMAN NEWELL has been very helpful—and I think the backing on 'Take Your Time', by JOHNNY KEATING, is the best I've ever had.

"I'm not saying about the vocal. I know my own limitations. It's silly to shoot off your mouth. . . ."

Let's look at what's happening for Jess. Friday last week, he opened at Southend in his first concert appearance

for a year. (filming has been his busy point). On Sunday, he did an exceptionally good job with Carroll Baker and Sam Wanamaker in the ITV drama presentation, "Paradise Suite".

On March 30, he appears in "The Flip Side Man", an instalment of a new series about a psychiatrist. He plays a mentally-odd rock singer. They've filmed seven in this series but the one featuring Jess is rated the tops — and has been moved up to kick off the run.

Said Jess:

"Decca will be bringing out an EP of four numbers from this. One, 'It's About Time', appears as per the play on the EP but they're re-recording me on it for release as a single. Decca can do this because I was still under contract to them at the time.

### APPRECIATE

"Yes, it would be odd if that were a hit while I'm with another company now. But I'd be pleased. Decca gave me that start and I appreciate all they've done."

Then there's his film, "Aliki", which he made in Greece.

"It's been sold to Greece, of course," he said. "And to America. We're not too sure yet about Britain but I've an idea it'll be around about Easter-time. I've got some good songs in that movie.

"And 'The Boys' is doing great guns in South Africa, now. I get a lot of fan-mail from there. And there's a good chance that I'll be going to South Africa after the one-nighter tour for a big colour movie 'Zulu', playing an English boy.

"It's a small part . . . and that's caused the hold-up. But I always say there's no such thing as a small part—only a small actor. There's another film possibility, too, in 'Girl On The Roof'. I'd play a schoolteacher, resented by his



JESS CONRAD talks frankly to the N.R.M. about his career and the "knockers".

colleagues, who nevertheless really understands the kids."

St. Valentine's Day which was last Thursday, is THE lucky day of the year for Jess. He's found it so throughout his career — which started as a film extra, totin' an umbrella in "Joe Macbeth" for fifty bob a day.

On St. Valentine's Day, 1959, he was on telly in "Rock-A-Bye-Barney", playing a rock 'n' roll singer. That was when he really started causing a furore.

On St. Valentine's Day, 1960, "Mystery Girl" moved into the charts.

St. Valentine's Day, 1963? Said Jess: "I had hoped 'Take Your Time' might

be showing. It hasn't. But I had an early night, preparing for that first-for-a-year theatre date. And I finalised the purchase of a £12,000 house in Denham village—a Tudor-style house rather like a farmhouse. So it's still my lucky day. . . ."

He'll have plenty of room in Denham for his Great Dane "Happy" and his cat "Ming".

Jess Conrad may not be the best singer in the business. But at least he can take the verbal punishment handed out to him.

And I've a feeling he's got some surprises still in store for the disc-pundits who don't dig his style . . . .

## SPANKA MUSIC, NEW CONTRACT

PAUL ANKA—who made the big tie-up in Paris last weekend when he entered into a marriage contract with lovely model Anne de Zogheb—this week made another tie-up in London.

Spanka Music, the firm that publishes Paul's many successful compositions (including "The Longest Day" and his current hits "Eso Beso" and "Love Makes the World Go Round"), will have its catalogue released in Britain via the Keith Prowse-Peter Maurice organisation, from March 1.

Paul's activities are certainly world-wide. In addition to getting married in Paris and making a London publishing deal, this month has also seen him recording an album in Rome.

In addition to visiting other parts of Europe this Spring, Paul's itinerary for the year includes trips to Japan, Manila and South America.

## Busy Bert

BERT WEEDON is keeping busy. Next Tuesday he has his usual Rendezvous at Wembley Studios for the Associated-Rediffusion children's programme. The next day he flies to Amsterdam to rehearse and record a TV show for Europe. Back to London Airport next day to catch another plane to Manchester, where he plays a one-night stand at the Princess Club.

The following day (March 1), he has to be in the EMI studios in London to record for HMV!

POLLY PERKINS appears in her first radio show on March 5—B.B.C.'s "Talent Spot". This weekend she is filming for an ATV programme, "The Holiday Makers".

JET HARRIS entered nursing home for week's rest suffering from nervous exhaustion.

MARTY WILDE reported to be suing ABC-TV for alleged libel in "Sunday Break" programme.

### 28 'Thrushes'

TWENTY-EIGHT members of Wimbledon Girls' Choir gathered in the Philips recording studios last week and, under the direction of Bill McGuffie, recorded two new compositions by Bill for release on March 1. The titles are "The Winter Waltz" and "The Fairground Waltz".

## BALL, BALL AT THE HALL

KENNY BALL'S JAZZMEN appear twice at the Albert Hall, London, next month. On March 14 they are part of the B.B.C.'s programme "Top of the Pops" from the Hall, and they are back there again on March 19 for the "Daily Mirror" Snowdrop Ball.

Earlier in March, the Jazzmen undertake their sixth tour of Scotland—Ayr (4th), Aberdeen (5th), Elgin (6th), Dunfermline (7th), Perth (8th), Hamilton (9th) Paisley (10th).

### S.N.A.P.—SNAP!

A NEW film about a world famous American singing star who comes to London to top the bill at the Palladium, opens with a world premiere at the Plaza on March 6. The film, "I Could Go On Singing", goes on general release on March 10.

On that same Sunday, the movie's star appears in real life on the Palladium TV show.

The name: Judy Garland.

## LITTLE RICHARD New Rock Discs

LITTLE RICHARD is back in the rock recording groove.

The wild singer retired from the business several years ago for religious reasons, and his only recordings recently have been gospel-type.

But now Little Richard has signed a new pop records contract with Atlantic (released here on London), and the first raving numbers will shortly be recorded.

His recent and successful tour of Britain has helped attract even more attention to this dynamic performer.

### Vocalion Back!

AN old label returns to the record scene this week with the release of the hit American recording of "Cast Your Fate to the Wind" by pianist Vince Guaraldi.

It is Vocalion, a label that issued some choice jazz recordings (by Duke Ellington and other greats) in the 1930s, but which has been dormant for many years. Now it is being used as a subsidiary of Vogue Records.

## THE SECRET OF A HIT?

WHAT makes a rock 'n' roll hit?

A silly question, of course, and Johnny Cymbal has come up with his own comical explanation. "Mr. Bass Man", released by London on Friday.

It's Johnny's contention that the bass singer, not the lead, is "the hidden king of rock 'n' roll." In this novelty recording, Johnny is taught how to get that low-down sound that gets the sales. The number was written by Johnny Cymbal.

He was born in Ochiltree, Scotland, in February, 1945. The family emigrated to Canada in 1952 and then moved to USA in 1960. He began making records a couple of years ago, but had to stop because it was interfering with his schooling. Now he's through with schooling and "Mr. Bass Man" is his first professional attempt to reach the charts.

OF AIN ADES	<b>ROY ORBISON</b> IN DREAMS HLU 9676 LONDON	<b>PATSY CLINE</b> LEAVIN' ON YOUR MIND 06883 Brunswick	THE DECCA RECORD COMPANY LTD DECCA HOUSE ALBERT EMBANKMENT LONDON SE 1
DOES DO LANE	<b>PAT BOONE</b> MEDITATION HLD 9674 LONDON	<b>DAYS OF WINE AND ROSES</b> (from the film) <b>THE FOUR SAINTS</b> WB 90 WARNER BROS	

# THE SHADOWS—TWO TOP SIDES

## James Darren Possible



(NRM Picture by DEZO HOFFMANN)

### THE SHADOWS

*Foot Tapper; The Breeze and I* (Columbia DB 4984)

TWO 'A' sides for the Shadows — which means the Columbia folk rate both numbers equally. Probably be a double-sided hit . . . but hit it most certainly will be. "Foot-Tapper" was written by Hank and Bruce for the "Summer Holiday" movie. It's a beautifully balanced bit of recording with a compelling theme. Hank, Licorice and Bruce are in precise, driving form — but the side showcases Brian's forceful but controlled drumming, notably on cymbals. Just try and stop your foot tapping. It'll fair hurtle into the charts — and is probably even better than "Dance On". Flip is, of course, well-known to the fans. Good strong bass guitar on the initial theme, touch of the flute, incisive beat laid down well. We'll go for "Foot Tapper", but only after a lot of round-table argument. "Breezy" strings . . .

FOUR 🍷🍷🍷🍷

### TOP 20 TIP



"RAWHIDE" star CLINT EASTWOOD turns pop singer. His fans will stampede to the record shops.

### CLINT EASTWOOD

*Rowdy; Cowboy Wedding Song* (Cameo-Parkway C 240)

CLINT may not be a great singer but the fans of his "Rawhide" series will flock to buy this single. Truth is he sounds a little scared of the singing bit . . . a bit afraid to let himself go. Result is that he goes along on a straight line without injecting any sort of Wild West fire. There's more action, vocally speaking, from the backing chorus and the odd wild whoop from somebody backstage. But his fans will flock all right . . . His voice is gentle and calm for the flip, too—but again we longed for him to start having a go at the song. He's just cool, calm . . . and he'll collect!

THREE 🍷🍷🍷

### EDDIE CALVERT

*Erica; Uhuru* (Columbia DB 5982)

LATIN-AMERICAN tasters before the golden trumpet guy comes in on a simple melody—written by Eric Winstone?—and starts swooping and diving, instrumentally. There's no similarity . . . but this could have the same sort of appeal as Steve Race's "Nicola". Mainly strings behind the trumpet, which is crisply played and sweetly toned. It'll be a steady seller but it's not different enough for the big-time. More L.A., with a growling trumpet intro on "Uhuru". More perfectionist trumpeting from Eddie. That's beyond dispute. But just how big is the market for this type of single these days. Most people get this music on albums.

THREE 🍷🍷🍷

### CAMBRIDGE STRINGS

*The Desperados; Cast Your Fate To The Wind* (Decca 11594)

THE string mob, with some exciting electronic sort of noises, whirring away—and it's a most pleasing overall sound. Touch of the saxes, but in the main it is the string department which conjures up the atmosphere of the chase . . . you can see the posse setting out in pursuit. More atmospheric for the flip. Sax states the first stages of the theme, then it jogs neatly along. Not wildly likely in the sense of big sales but most folk who hear it will like it.

THREE 🍷🍷🍷

### GINO

*The Secret; Big Wide World* (Parlophone R 4997)

GINO is one of the leading pop stars of Greece and was brought here by Norman Newell to stab at fame in London. He has a warm voice, a good song, a nifty arrangement for his debut on *The Secret*. He sings out surprisingly unaccented and sounds not unlike a less big-voiced Malcolm Vaughan. It's high-pitched and Gino gets bang on the note all the way. The strings behind him help a lot in the atmosphere-building. "Big Wide World" is a useful ballad, with a lot of sincerity about the general Gino performance. Similarly paced to the top side. A musicianly sort of professional job all round.

THREE 🍷🍷🍷

### GENE VINCENT

*Held For Questioning; You're Still In My Heart* (Capitol CL 15290)

GENE with the Charles Blackwell orchestra on a Blackwell song. Court-room application to a love-lyric. Gene whips up his usual excitement and it could easily be the one to get him back in the charts. Lively all round and he fair pounds out his message. Sometimes exotic backing. It drives, drives, drives. His final sentence to the girl is "Life . . . with me". Certainly his best in a long while. Listen in hard. Flip is not really so strong but Gene gives a strong, rather complex, performance. An all-out drive on the top side and he could make it, though he just misses a Twenty Tip.

FOUR 🍷🍷🍷🍷

### IAN CRAWFORD

*Everlovin' Me; Love Is Getting Started* (Decca F 11599)

PERKY backing for "Everlovin' Me". Ian, light-voiced but determined, sings a brisk, mid-tempo number which has more charm than dramatic quality. Incisive choral bits help keep the pace going along. He sounds very Cockney in delivery . . . not unlike Adam Faith from the pronunciation point of view. Anyway, it's entertaining. Same tempo for the flip. Rather well arranged and Ian sings the more difficult number with considerable skill. Not so strong on the Cockney content on this side.

THREE 🍷🍷🍷

### ELLA FITZGERALD

*The Music Goes Round and Round; Signing Off* (Verve V5504)

WELL, there can't be much wrong with this one. Ella attacks the old "Round and Round" bit with all her ingenuity and verve. More commercially-slanted than jazz-styled, but no worse for that. Ella's inventiveness is quite staggering in parts and it simply must get a lot of air-time. Be marvellous if it actually lifted her into the charts, wouldn't it? Excellent back-of-Ella piano. "Signing Off" is a slow, suited-to-album ballad. Ella gives even the poorer lyrics some sort of meaning. You don't fault Ella. You just go along with everything she does. Rather a poignant lyric all through. Beautifully displayed.

FOUR 🍷🍷🍷🍷

### JUDY GARLAND

*I Could Go On Singin'; Hello Bluebird* (Capitol CL 15291)

ANOTHER of the all-time greats. Judy tackles with all the necessary throbbing emotion these two sides from her movie, made here with Dirk Bogarde. "I Could Go On Singing", which she can do for ever, non-stop, as far as we're concerned, is a vaudeville-type song which she handles like no other gal in the world. Lotsa memories from this of 23 years of active show business from the magnificent Judy. Keep singin', gal. Rather quieter on the flip, Judy again does her emotion-extracting bit. What warmth. What artistry. Don't bother to look for either side in the charts. But bear them, anyway.

FOUR 🍷🍷🍷🍷

### JOHNNIE RAY

*Lookout Chattanooga; After My Laughter Came Tears* (Brunswick 05884)

WELL, welcome back, Johnnie. There's always room for one of the great showmen-stylists of all time. "Lookout", his first for Brunswick here, is punched out with veritable good humour by the songster and it's a very commercial offering. Electric organ goes on like mad behind his determined vocal. That distinctive vibrato is there in plenty and the result all round is fine. We'd love to see him back in the charts. Flip is more like the old Johnnie—and we knew he'd get "tears" in somewhere. He handles this better-than-average ballad with all his old emotion.

FOUR 🍷🍷🍷🍷

### JAMES DARREN

*Pin A Medal On Joey; I'll Be Loving You* (Pye International 25170)

IF he gets a clear run in, this should do the trick for multi-talented Jim. "Pin A Medal . . ." tells of the letter from a mate apologising for a girl-theft. Recognition of Darren is slow but sure in this country and he has such a lively show on this that we're taking an outsider to move into the top. It's repetitive, but commercially so. Fine blend of voice, choir, orchestra. Buy it—and prove us right. Flip seems almost out of character for Jim — unless you've heard his last L.P. Slow, balladly, breathy sort of vocal. But in direct contrast to the furious top side. Versatility, see?

FOUR 🍷🍷🍷🍷

### TOP 20 TIP

### JACKIE LYNTON

*I Believe; The Girl in the Wood* (Piccadilly 35107)

BIG-RANGED JACKIE is one of the most unusual talents in the business. He believes in trying something different. Now "I Believe" has been regarded as a big-voice ballad. He takes it at tear-along tempo and really does do something new with the rather smaltzy lyrics. You feel more and more breathless as he roars along. We liked it a lot and hope you agree. Jackie deserves a really big-seller. "Girl In The Wood" comes in for some pretty startling treatment, too. Despite his apparent gimmicks, Jackie is a solidly musicianly performer, hitting his notes sometimes that interesting fraction off the button. Try both sides — that's our recommendation.

FOUR 🍷🍷🍷🍷

### THE DOVELLS

*You Can't Run Away From Yourself; Save Me, Baby* (Cameo-Parkway P 861)

MORE enthusiasm these days for the Dovelles and "You Can't Run Away" is a well-performed vocal group job but probably without too much chart prospect. The lead voice seems to lose control in parts but there's some involved arranging of the general voices. Organ takes the mid-way bit. Might do well—but it's more likely to get lost in the rush. "Save Me, Baby" really has more to commend it. It's brisk, lively, enthusiastic. Hand clapping pushes it along. Lead voice, this time, seems weirdly balanced. But it's an excitement piece, with a throaty deep voice "yeahing" away madly.

FOUR 🍷🍷🍷🍷

### CHAQUITO

*Corrida; Francesca* (Fontana 267264)

"CORRIDA", alias "Bullfight", comes from the album "Viva Chaquito", which is one of the best helpings ever of British Latin-America. It's forceful, exciting, cleverly arranged and dynamically presented. This taster should make all fans want to leap out and get that L.P. PUNCHY piano mid-way—and it's all thoroughly authentic. "Francesca" is much slower but none the less enjoyable. The precision of the section work is something at which to marvel—if you get time to marvel when your feet are tapping so furiously. Again, excellent piano. Well worth a spin . . . or two . . . or three.

FOUR 🍷🍷🍷🍷

### JACKIE LEE

*The End of the World; Goodbye Is Such a Lonely Word* (Oriole CB 1800)

PRETTY little teen ballad for Jackie's third solo for Oriole. She's the blonde lass with the Raindrops vocal group. The song is already in the American charts and Jackie is dressed up in a multi-track treatment which accentuates rather than diminishes her crisp vocal charms. Flickering string backing by Frank Barber. It's a most satisfying single which may give Oriole another sales boost. Lyrically, very strong. "Goodbye" may be a lonely word, but this is a lively performance. Rather a lot happening in the background, perhaps, but Jackie sings out with her usual dominance. She's got personality in her voice.

THREE 🍷🍷🍷



### PEGGY LEE

*I Believe In You; The Best Is Yet To Come* (Capitol CL 15289)

THE incomparable Peg on a song from "How To Succeed In Business . . ." She swings like crazy, with Benny Carter's band on the backing. Crisp, honey-sweet in tone, dynamic in approach—oh yes, this is a great performance judged from any direction. Essentially a show song, but even so standing up well as a single because of innate artistry of everybody on the side. Great, Peggy. Just great. And she's no less sensational on the "Best Is Yet To Come" side. This is pretty well up to her best, anyway. She purrs. Literally purrs through an attractively jerky Carter arrangement. Just misses one of those rare five-bell ratings.

FOUR 🍷🍷🍷🍷

### THE OUTLAWS

*The Return of the Outlaws; Texan Spiritual* (HMV POP 1124)

AND we didn't even know the Outlaws, who used to back Mike Berry, had been away! Here they are on a Joe Meek composition (he uses his own name on the labels these days)—and the disc contains all the usual Meekian ingredients of sound. A neatly catchy tune which carries well in the mind. Dominant guitar, of course, and a lot of busy percussion going on at back. Could easily catch on and do a touch of the Tornados. Bass sounds for the start of the Geoff Goddard number on the flip. It rides along with all the rhythm of a high-steppin' horse in the Deep South.

THREE 🍷🍷🍷

### JIMMY HUGHES

*I'm Qualified; My Loving Time* (London HL 9680)

ORGAN blends with the backing on "I'm Qualified". Then Jimmy makes his entry with typical coloured performer drive and powerhouse action. He is qualified, we hasten to add, to look after his baby. A thoughtful gentleman. He sounds like many another singer but there's an off-beat quality about his voice in the lower reaches. And he's helped by changes in tempo throughout. Flip is faster by several yards. His loving time is any time. He doesn't necessarily need moonlight and music. Rather delightful, this number.

THREE 🍷🍷🍷

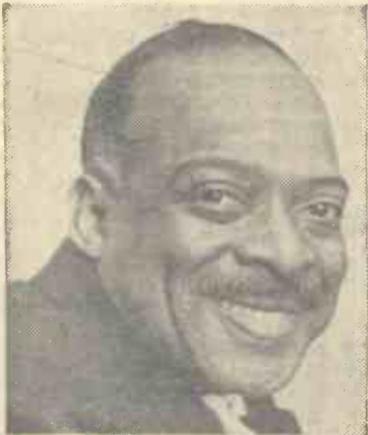
### FARON YOUNG

*The Yellow Bandana; How Much I Have Loved You* (Mercury AMT 1190)

THE C and W expert wraps those twangy tonsils round a song about a soldier and a Mexican bird. Guitar and choir assist. It's difficult to assess the potential of this kind of number . . . sometimes they catch, sometimes they die a horrible death. Faron's reputation should help him to some sales but it has a rather specialist appeal. The idea behind the flip is fair enough, but it's hardly wildly infectious, suffering from a limited range. However, it does keep going. Relentlessly so.

THREE 🍷🍷🍷

# SINATRA-BASIE: A GOOD CHANCE



THE COUNT



... AND FRANK

## FRANK SINATRA COUNT BASIE

*My Kind Of Girl; Please Be Kind* (Reprise R 20148)

CAN this Leslie Bricusse number make it to the charts once again? The teaming of Sinatra and Basie could do it if anyone can. Wonderfully tasteful Basie piano at first. Then Sinatra comes in, delicately at the start. His phrases are echoed by the Basie economy on the keyboard. Gives us a chance to compare Frankie with our own Matt. Later, the orchestra punch away behind him—and it's an unmistakable orchestral sound. After pondering awhile, we think it is a good-bet tip for the top. Also from the L.P. is "Please Be Kind", which is not one iota, one jot, one tittle worse than the advertised top side. A fine blend of voice and orchestra.

FOUR 🍷🍷🍷🍷

### TOP 20 TIP

## THE DUPREES

*I'd Rather Be Here In Your Arms; I Wish I Could Believe You* (London HLU 9678)

THIS probably stands more than an outside chance of making the charts. The Duprees are a disciplined sort of vocal group, who work over a song (in this case a couple of good ones) with taste and restraint. Lead voice is not too dominant and the other Duprees fill in with a neat sense of rhythm and style. "I'd Rather . . ." is easily the strong side, commercially, and needs only sufficient plugs to make the grade. Watch it closely. "I Wish . . ." is a fair bit faster and falls into the rut ploughed by so many vocal groups before The Duprees. Lead voice here strains like billy-ho at the top of his range. Not so effective because it's more contrived.

THREE 🍷🍷🍷



BARBARA KAY: See review on right

## BUSTER NOBLE

*The Pommy Jackaroo; The Publican's Daughter* (Decca F 11596)

BUSTER, well-known in Aussie-land, is actually the father of Patsy Ann Noble, currently making the grade in Britain. It's a comedy offering, which has beaten even Frank Ifield in the "Down Under" charts, with some very funny lines. Buster does it, English style, in a talking sort of way. Effectively produced and backed. Must get some plays from the dee-jays here. Chart potential dubious. "Nellie" is the publican's daughter. She's not much of a "catch" . . . but her daddy buys all her boy-friends' beer. "Free beer" is quite a bait for the Aussies. Again, it has some very funny moments, in a sing-along style. Deserves credit for trying to get out of the rut . . .

THREE 🍷🍷🍷

# ELVIS—A NATURAL

## ELVIS PRESLEY

*One Broken Heart For Sale; They Remind Me Too Much Of You* (RCA Victor RCA 1337)

IT really only needs two words: "A HIT". This is Elvis on a couple of numbers from "It Happened At World's Fair". Fastish beat-ballad, with the Mello Men working away madly behind him. Persistently laid-down beat which is well up to the recent Presley releases. He seems in abundant good spirits throughout "One Broken Heart For Sale". Must be a fast-rising knock-out huge hit. We can't get the sound out of our nuts. Slow, near-concerto type piano for the first few bars of the flip. Then Elvis moves in, slowly and earnestly, on a real emotional ballad. He works it over with the utmost sincerity—and there are thousands who prefer him on this sort of quietness. It'll get as many plays, probably, as the top side.

FOUR 🍷🍷🍷🍷

### TOP 20 TIP

## DEAN MARTIN

*From The Bottom Of My Heart; Who's Got The Action?* (Reprise R 20116)

THE unmistakable tones of Dino. All lazy and relaxed and apparently making no effort but nevertheless turning in a great pop performance. "From The Bottom Of My Heart" is a rather innocuous sort of number, dressed up with tinkly strings and piano-accordion, but Dean sounds as if he believes every word of it. Professional, of course. Flip really swings. It's the title song of Dean's latest movie and the lyrics are excellent. A bookie theme in the love world is the idea of the song. Obviously right for pop fans and for punters.

FOUR 🍷🍷🍷🍷

## JANE MORGAN

*Love Makes The World Go Round; The Second Time Around* (London HLR 9683)

THERE are some who rate Jane as the best pop balladeer among the world's ladies. Here she has a ballad in the best traditions of her previous hits. She sings so wonderfully in tune and in keeping with the mood of the song. Unobtrusive backing, swirling into a full-blooded string-laden finish. It's very, very good. The shame is that it probably won't be rated, chart-wise. Choir chant the title to start the flip, then Jane comes in to produce some more bell-like tonal qualities. Good . . . but not as good as the top side.

FOUR 🍷🍷🍷🍷

## BARBARA KAY

*That Feeling; Another Dancing Partner* (Parlophone R 5005)

ONE of those "sha-lal-lal-la" choral bits introduces the talented Barbara. It's a fair ballad, with a certain feeling of charm. Barbara infuses plenty of personality into the proceedings but it's hardly strong enough to challenge the few remaining birds in the charts. Still, we could be wrong about that. Flip has more "body" to it, both vocally and instrumentally. It's a routine sort of beat-ballad, but Barbara extracts again the full merit from the lyrics. Choir neatly employed once more.

THREE 🍷🍷🍷

## THE EAGLES

*The Desperados; Special Agent* (Pye 15503)

THE EAGLES have already had a taste of fame and they do manage to provide a reasonably different sound. Guitar-dominated, of course, and "The Desperados" is a routine sort of composition. It's certainly no worse than so many of the instrumentals, but the problem is whether it is sufficiently unusual to find chart success. Worth watching, nonetheless. It's much the same formula on "Special Agent". In a less crowded week for singles it would have stood out much more. Line up of the group prevents too much experimentation.

THREE 🍷🍷🍷



ELVIS PRESLEY: What else but a hit. Songs come from his next film — fully featured on Page 3 this week.

## LOU CHRISTIE

*The Gypsy Cried; Red Sails in the Sunset* (Columbia DB 4983)

THE incredibly high-pitched Lou is finding himself with quite a hit on his hands in the States. He displays that far-fetched stratospheric voice on a lively beat ballad, with a hard-working backing. This falsetto stuff often works out fine—and it must gather plenty of sales. His girl has gone off. The gypsy doesn't do a lot to console him. Mr. Christie is . . . yes, fantastic. He sobers down quite a lot for the oldie on the flip. This one displays him in a rather quietly pleasant light.

FOUR 🍷🍷🍷🍷

## HOYT AXTON

*Greenback Dollar; The Crawdad Song* (Saga SS 503)

HOYT AXTON is building well on the ballad kick in the States. He frequently works to audiences of lumberjacks . . . to night-club groups as well. "Greenback Dollar" is his own composition—and it's a well-sung little number, barely catchy enough for chart success but certainly entertaining. He just ploughs through the lyrics, aided occasionally by a choral group. Authentically folksey. "The Crawdad Song" is slower and sadder, fitted out with some intricate guitar work.

THREE 🍷🍷🍷

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Britain's leading Ballroom and Cabaret Bookers, also Bookers for the "Pigalle" and "Celebrite" Sunday Clubs.

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# TONY'S TRIUMPH

TONY BENNETT

**AT CARNEGIE HALL, PART 1:** Lullaby Of Broadway; Just In Time; All The Things You Are; Stranger In Paradise; Love Is Here To Stay; Climb Ev'ry Mountain; Ol' Man River; It Amazes Me; Firefly; I Left My Heart In San Francisco; How About You; April In Paris; Solitude; I'm Just A Lucky So And So. (CBS BPG 62116.)

**AT CARNEGIE HALL, PART 2:** Always; Anything Goes; Blue Velvet; Rags To Riches; Because Of You; What Good Does It Do; Lost In The Stars; One For My Baby; Lazy Afternoon; Sing You Sinners; Love Lark Away; Sometimes I'm Happy; My Heart Tells Me; De Glory Road. (CBS BPG 62117.)

If you happen to read this, Tony, I want to tell you that my only regret is that I couldn't be sitting in that happy audience which so obviously enjoyed your Carnegie Hall concert.

There is so much happening on this two-album set that it is difficult to pick out the highlights. But let me assure you, readers, that Tony Bennett is at his magnificent best on this programme. He is backed by a most sympathetic orchestra under the baton of Ralph Sharon. He has some of the best songs ever written to act as a foundation for his inimitable style.

All that I can really say is buy the set and enjoy it as I know you will.

FIVE 

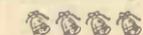
THE HI-LO'S

**THE HI-LO'S HAPPEN TO BOSSA NOVA:** Carnival; The Gift; Let's Go To Brazil; A New Dream; Gold Brazilian Sun; One Note Samba; The Duck; Cry Your Sadness; Desafinado; Once Again; Love And The Rose; No More Blues. (REPRISE R. 6066.)

THE HI-LO'S have never fallen below the standard of sheer brilliancy whether I have seen them in person, on television, or heard them on disc. It's a great pity that more of the younger disc fans don't lend an ear to their work.

This is great stuff even if uncommercial in million-sales talk, and the lads fit smoothly into the rhythms of the Bossa Nova. So smoothly in fact that you feel they were born with a silver Bossa Nova beat etc.

Just listen to those harmonies and the brilliant techniques in general.

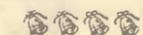
FOUR 

LAURINDO ALMEIDA ALL-STARS

**VIVA BOSSA NOVA:** Naked City Theme; Lazy River; Ramblin' Rose; Maria; Petite Fleur; Teach Me Tonight; Lollipops And Roses; Moon River; Desafinado; Mr. Lucky; One Note Samba; Route 66 Theme. (CAPITOL T 1759.)

NOT far off being the best of the Bossa Nova bunch so far is this most danceable programme. I was happy to see my friend Shelly Manne resident in the drum stool, sharing the album with a bunch of top jazz stars and Latin percussionists.

If you dig Bossa you'll most certainly dig this LP. I therefore recommend it to one and all.

FOUR 

## LP REVIEWS BY JIMMY WATSON

FREDDY CANNON

**BANG ON:** If You Were A Rock And Roll Record; What's Gonna Happen When Summer's Done; The Merry-Go-Round Brake Down; For Me And My Gal; Itsy Bitsy Teeny Weeny Yellow Polka Dot Bikini; Meet Me In St. Louis; Take Me Out To The Ball Game; In The Good Old Summer Time; Broadway; Ball-sides Park; The Truth Ruth; Forever True; Teen Queen Of The Week; Summer's Comin'; Splish Splash; Juhe, July And August. (STATESIDE SL 10013.)

A LIVELY bombardment from Freddy Cannon's musical arsenal makes this an album with wide appeal for lovers of beat music.

Freddy goes almost "square" in the medley which closes side one—but it is still good entertainment, and beauty!

THREE 

BILL HENDERSON

**Kiss And Run; Bewitched; Sweet Georgia Brown; I Can't Give You Anything But Love; Twelfth Of Never; My How The Time Goes By; Sleepin' Bee; The More I See You; Old Country; Am I Blue.** (STATESIDE SL 10019.)

A NEW name, a good type voice, a 75/25 programme with the better offerings in the majority. Even a slight hint of the Johnny Mathis—but deeper.

Could attract some attention.

THREE 

CRAIG DOUGLAS

**OUR FAVOURITE MELODIES:** Only Sixteen; My First Love Affair; Pretty Blue Eyes; Riddle Of Love; The Girl Next Door; When My Little Girl Is Smiling; Our Favourite Melodies; A Teenager In Love; No Greater Love; Time; Another You; A Hundred Pounds Of Clay. (COLUMBIA 33SX 1468.)

CRAIG DOUGLAS takes a backward glance at some of his favourite songs on this latest album. I suppose "Only Sixteen" was his first major hit—but I haven't got the record books in front of me to check accurately.

Typical of Craig this is a tuneful set which should do some good business across the counters.

FOUR 

LITTLE EVA

**LLLLOCO-MOTION:** The Loco-Motion; Some Kind-a Wonderful; I Have A Love; Down Home; Breaking Up Is Hard To Do; Run To Her; Uptown; Where Do I Go; Up On The Roof; Sharing You; He Is The Boy; Will You Love Me Tomorrow. (LONDON HA-U 8036.)

NOW here's an LP which is set to take off for the sales heights. The cute little miss hit the highspots with her first disc and, despite the fact that it was in complete contrast, made a strong chart impression with her follow-up.

She's now tearing them up in halls throughout Britain. And she will continue to flip her fans when this LP gets around. You just shouldn't be without this album... it really is a winner where Little Eva fans are concerned.

FOUR 

ADAM FAITH

**FROM ADAM WITH LOVE:** I Ran All The Way Home; White I'm Away; Ballad Of A Broken Heart; I'm Knocking On Wood; Going Up; I Got A Woman; Swimming In Tears; The King's Highway; Butter Wouldn't Melt In Your Mouth; Learning To Forget; You'n Me; Goin' Home. (PARLOPHONE PMC 1192.)

I WOULD rate this as one of Adam's best all-round efforts to date. Certainly the fans will go for it in a big way.

There is a nicely varied programme of good and popular pop songs to be heard. And Adam is most certainly in good voice.

FOUR 

ALMA COGAN

**HOW ABOUT LOVE:** I Can't Give You Anything But Love; I've Never Been In Love Before; The Lady's In Love With You; I'm In The Mood For Love; Somebody Loves Me; Can't Help Falling In Love With You; Hello Young Lovers; Our Love Affair; Love Me As Though There Were No Tomorrow; Love, Is Just Around The Corner; Let Me Love You; If Love Were All. (COLUMBIA 33SX 1469.)

HOW about Alma then? The lass turns up trumps on this album of standard type songs. Nice arrangements from maestro Tony Osborne plus a bonus one from Geoff Love.

Alma certainly proves that she can read a lyric intelligently and most entertainingly. This album deserves a much bigger success than it will probably get due to current taste, trends, etc.

FOUR 

## SOUNDS INCORPORATED



"GO" and "STOP" are the titles of the latest DECCA single from the lads of SOUNDS INCORPORATED. Our photographer caught them on their return from America... and they leave for Germany on Monday on another tour, where they star with top U.S. popstress BRENDA LEE.

## BRITAIN'S TOP LP'S

- 1 SUMMER HOLIDAY (1) Cliff Richard & The Shadows (Columbia)
- 2 GIRLS! GIRLS! GIRLS! (2) Elvis Presley (RCA-Victor)
- 3 WEST SIDE STORY (3) Sound Track (CBS)
- 4 I'LL REMEMBER YOU (10) Frank Ifield (Columbia)
- 5 OUT OF THE SHADOWS (4) The Shadows (Columbia)
- 6 BOBBY VEE MEETS THE CRICKETS (6) Bobby Vee, The Crickets (Liberty)
- 7 SOUTH PACIFIC (5) Sound Track (RCA-Victor)
- 8 BLACK & WHITE MINSTREL SHOW (9) The George Mitchell Minstrels (HMV)
- 9 ELVIS (ROCK & ROLL No. 2) (7) Elvis Presley (RCA-Victor)
- 10 BUDDY HOLLY STORY Vol. 1 (16) Buddy Holly (Coral)
- 11 BOBBY VEE RECORDING SESSION (11) Bobby Vee (Liberty)
- 12 ON STAGE WITH THE GEORGE MITCHELL MINSTRELS (8) The George Mitchell Minstrels (HMV)
- 13 SINATRA-BASIE (—) Frank Sinatra with Count Basie (Reprise)
- 14 PICTURE OF YOU (13) Joe Brown (Pye Golden Guinea)
- 15 JAZZ SAMBA (—) Stan Getz & Charlie Byrd (Verve)
- 16 SINATRA WITH SWINGING BRASS (14) Frank Sinatra (Reprise)
- 17 BRENDA THAT'S ALL (20) Brenda Lee (Brunswick)
- 18 BLUE HAWAII (19) Elvis Presley (RCA-Victor)
- 19 GOLDEN AGE OF DONEGAN Vol. 2 (15) Lonnie Donegan (Pye Golden Guinea)
- 20 MODERN SOUNDS IN COUNTRY & WESTERN Vol. II (—) Ray Charles (HMV)

## BRITAIN'S TOP EP'S

- 1 KID GALAHAD (1) Elvis Presley (RCA-Victor)
- 2 SOUNDS OF THE TORNADOS (2) The Tornados (Decca)
- 3 FRANK IFIELD'S HITS (3) Frank Ifield (Columbia)
- 4 FOLLOW THAT DREAM (5) Elvis Presley (RCA-Victor)
- 5 THE BOYS (4) The Shadows (Columbia)
- 6 FOUR HITS AND A MR. (8) Acker Bilk (Columbia)
- 7 BLACK & WHITE MINSTREL SHOW (9) The George Mitchell Minstrels (HMV)
- 8 PLAY IT COOL (6) Billy Fury (Decca)
- 9 TELSTAR (10) The Tornados (Decca)
- 10 SHADOWS TO THE FORE (7) The Shadows (Columbia)
- 11 WONDERFUL LAND OF THE SHADOWS (13) The Shadows (Columbia)
- 12 I CAN'T STOP LOVING YOU (14) Ray Charles (HMV)
- 13 OUT OF THE SHADOWS Vol. 1 (—) The Shadows (Columbia)
- 14 SPOTLIGHT ON THE SHADOWS (11) The Shadows (Columbia)
- 15 SINCERELY (12) Bobby Vee (Liberty)
- 16 HITS FROM THE FILM 'THE YOUNG ONES' (16) Cliff Richard and The Shadows (Columbia)
- 17 CLIFF'S HIT PARADE (19) Cliff Richard (Columbia)
- 18 BILLY FURY HITS No. 2 (15) Billy Fury (Decca)
- 19 KENNY BALL HIT PARADE (—) Kenny Ball & His Jazzmen (Pye)
- 20 NEVER TO BE FORGOTTEN (18) Eddie Cochran (Liberty)

(Compiled by 'The Record Retailer')

# HAT-TRICK! FRANK IFIELD

The first British artist to gain No. 1 in the charts with three consecutive records

'I REMEMBER YOU'

'LOVESICK BLUES'

NOW  
'THE WAYWARD WIND'

COLUMBIA  RECORDS 45-DB4960



# IT'S FRANK AGAIN!

AND the fantastic, fabulous Frank has done it again. "Wayward Wind", despite very considerable opposition, has made the top spot—giving this amiable Australian his THIRD chart-topper on the trot. At one stage, it looked as if the Beatles might prevent this run—or even Del Shannon. But Frank made it . . .

Fast progress of Bobby Vee, from 14 to four with "Night Has A Thousand Eyes", should be the next Number One.

More fast progress: The Rooftop Singers and "Walk Right In"; Joe Brown's exceptional "That's What Love Will Do"; Bill Fury's "Like I've Never Been Gone"; "Hey Paula", by Paul and Paula.

Biggest of the new 'uns was totally predictable. Cliff and "Summer Holiday" shoots from nowhere to 27, while "Bachelor Boy", now estimated a million-seller, is there still at nine. Richard Chamberlain is moving, too, with "Hi Lili Hi Lo"—as is the earnest John Leyton and "Cupboard Love". Billie Davis makes slow but sure progress with "Tell Him" but, at last, there's a sign of one of the opposition entries, that by the Exciters. Interesting point: seventeen of the listed discs are by various sized GROUPS.

# CASHBOX TOP 50

AIR MAILED FROM NEW YORK

- |   |  |
|---|--|
| 1 HEY PAULA*<br>1 (7) Paul & Paula                    | 26 I WANNA BE AROUND<br>36 (3) Tony Bennett                  |
| 2 WALK LIKE A MAN<br>4 (5) 4 Seasons                  | 27 LET'S TURKEY TROT<br>35 (2) Little Eva                    |
| 3 RUBY BABY*<br>3 (5) Dion                            | 28 ALICE IN WONDERLAND*<br>37 (2) Neil Sedaka                |
| 4 RHYTHM OF THE RAIN*<br>5 (5) Cascades               | 29 CALL ON ME<br>31 (3) Bobby Bland                          |
| 5 WALK RIGHT IN*<br>2 (7) Rooftop Singers             | 30 LOOP DE LOOP*<br>11 (8) Johnny Thunder                    |
| 6 FROM A JACK TO A KING*<br>7 (7) Ned Miller          | 31 CAST YOUR FATE TO THE WIND*<br>33 (5) Vince Guaraldi      |
| 7 YOU REALLY GOT A HOLD ON ME<br>6 (8) Miracles       | 32 OUR WINTER LOVE<br>46 (2) Bill Pursell                    |
| 8 YOU'RE THE REASON I'M LIVING*<br>12 (4) Bobby Darin | 33 THAT'S THE WAY LOVE IS<br>39 (3) Bobby Bland              |
| 9 WILD WEEKEND<br>15 (5) Rockin' Rebels               | 34 UP ON THE ROOF*<br>10 (12) Drifters                       |
| 10 BLAME IT ON THE BOSSA NOVA*<br>19 (4) Eydie Gorme  | 35 LET'S LIMBO SOME MORE<br>— (1) Chubby Checker             |
| 11 LITTLE TOWN FLIRT*<br>13 (7) Del Shannon           | 36 LOVE (MAKES THE WORLD GO 'ROUND)*<br>30 (4) Paul Anka     |
| 12 WHAT WILL MARY SAY*<br>20 (4) Johnny Mathis        | 37 MY COLORING BOOK*<br>14 (8) S. Stewart/K. Kallen          |
| 13 GO AWAY LITTLE GIRL*<br>8 (13) Steve Lawrence      | 38 IT'S UP TO YOU*<br>17 (10) Rick Nelson                    |
| 14 HE'S SURE THE BOY I LOVE*<br>16 (6) Crystals       | 39 I SAW LINDA YESTERDAY*<br>18 (10) Dickey Lee              |
| 15 MAMA DIDN'T LIE*<br>26 (5) Jan Bradley             | 40 BOSS GUITAR*<br>— (1) Duane Eddy                          |
| 16 THE NIGHT HAS A THOUSAND EYES*<br>9 (11) Bobby Vee | 41 TELL HIM*<br>22 (12) Exciters                             |
| 17 FLY ME TO THE MOON*<br>21 (6) Joe Harnell          | 42 BUTTERFLY BABY<br>— (1) Bobby Rydell                      |
| 18 ONE BROKEN HEART FOR SALE*<br>— (1) Elvis Presley  | 43 HALF HEAVEN—HALF HEARTACHE*<br>28 (9) Gene Pitney         |
| 19 A GYPSY CRIED*<br>23 (5) Lou Christie              | 44 JAVA*<br>47 (3) Floyd Cramer                              |
| 20 SEND ME SOME LOVIN'*<br>24 (4) Sam Cooke           | 45 CINNAMON CINDER*<br>32 (7) Pastel Six                     |
| 21 THE END OF THE WORLD*<br>25 (5) Skeeter Davis      | 46 MY DAD*<br>34 (12) Paul Petersen                          |
| 22 GREENBACK DOLLAR*<br>29 (3) Kingston Trio          | 47 DON'T MAKE ME OVER*<br>40 (9) Dionne Warwick              |
| 23 IN DREAMS<br>— (1) Roy Orbison                     | 48 TWO LOVERS*<br>42 (11) Mary Wells                         |
| 24 YOUR USED TO BE*<br>27 (5) Brenda Lee              | 49 DAYS OF WINE AND ROSES<br>— (1) Henry Mancini/A. Williams |
| 25 OUR DAY WILL COME*<br>43 (2) Ruby & Romantics      | 50 SOUTH STREET<br>— (1) Orlons                              |

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

## NEW RECORD MIRROR: CHART SURVEY

### U.S. CHARTS

FAST-RISING U.S. hits include—Bobb B. Sox and the Blue Jeans "Why Do Lovers Break Each Other's Hearts"; "Don't Set Me Free", by Ray Charles; "Mr. Bass Man", by Johnny Cymbal (a Scottish-born newcomer); "If Mary's There", by Brian Hyland.

Some recent U.S. releases include—"Laughing Boy", Mary Wells; "Nothing Goes Up (Without Coming Down)", Nat Cole; "Let's Do The Limbo", Chris Montez; "L-O-V-E Love", by the Emotions; "But I Was Lying", Wanda Jackson; "Ann-Marie", the Belmonts; "Interstate Forty", Bob Luman;—and "Diamonds", by Jet Harris and Tony Meehan, and "Dance On", by the Shadows. The Harris-Meehan has been named "Pick Of The Week" by "Cashbox" and The Shadows are among the "Best Bets".

And the R and B Top Five five years ago: "Get A Job", the Silhouettes; "At The Hop", Danny and the Juniors; "Don't Let Go", Roy Hamilton; "Stood Up", Ricky Nelson; "I Beg Of You", Elvis Presley.

Finally, the top pops of five years ago in the States: "Don't", Elvis Presley; "At The Hop", Danny and Juniors; "Get A Job", Silhouettes; "Short Shorts", Royal Teens; "Stood Up", Ricky Nelson.

P.J.

### BRITAIN'S TOP 20 FIVE YEARS AGO...

- Magic Moments/Catch A Falling Star
- (2) PERRY COMO  
The Story Of My Life
- (1) MICHAEL HOLLIDAY  
Jailhouse Rock
- (3) ELVIS PRESLEY  
At The Hop
- (4) DANNY & THE JUNIORS  
Oh! Boy
- (5) CRICKETS  
You Are My Destiny
- (6) PAUL ANKA  
Love Me Forever
- (8) MARION RYAN  
All The Way/Chicago
- (7) FRANK SINATRA  
April Love
- (9) PAT BOONE  
Peggy Sue
- (10) BUDDY HOLLY  
Don't/I Beg Of You
- (—) ELVIS PRESLEY  
Great Balls Of Fire
- (11) JERRY LEE LEWIS  
Bony Moronie
- (12) LARRY WILLIAMS  
At The Hop
- (19) NICK TODD  
Whole Lotta Woman
- (—) MARVIN RAINWATER  
Mandy
- (13) EDDIE CALVERT  
Witchcraft
- (—) FRANK SINATRA  
Raunchy
- (20) BILLY VAUGHN  
Kisses Sweeter Than Wine
- (16) FRANKIE VAUGHAN  
Sugartime
- (—) MCGUIRE SISTERS

# BRITAIN'S TOP 50

COMPILED BY THE RECORD RETAILER

- |  |   |
|--|---|
| 1 WAYWARD WIND<br>2 (5) Frank Ifield (Columbia)                      | 21 DANCE ON<br>11 (11) The Shadows (Columbia)                       |
| 2 PLEASE PLEASE ME<br>3 (6) The Beatles (Parlophone)                 | 22 LIKE I'VE NEVER BEEN GONE<br>34 (2) Billy Fury (Decca)           |
| 3 DIAMONDS<br>1 (7) Jet Harris and Tony Meehan (Decca)               | 23 CHARMAINE<br>22 (5) Bachelors (Decca)                            |
| 4 THE NIGHT HAS A THOUSAND EYES<br>14 (3) Bobby Vee (Liberty)        | 24 TELL HIM<br>27 (3) Billie Davis (Decca)                          |
| 5 LITTLE TOWN FLIRT<br>4 (6) Del Shannon (London)                    | 25 IT'S UP TO YOU<br>24 (6) Rick Nelson (London)                    |
| 6 LOOP-DE-LOOP<br>6 (5) Frankie Vaughan (Philips)                    | 26 HEY PAULA<br>40 (2) Paul and Paula (Philips)                     |
| 7 ALL ALONE AM I<br>9 (6) Brenda Lee (Brunswick)                     | 27 SUMMER HOLIDAY<br>— (1) Cliff Richard and The Shadows (Columbia) |
| 8 ISLAND OF DREAMS<br>12 (11) The Springfields (Philips)             | 28 ALLEY CAT SONG<br>21 (5) David Thorne (Stateside)                |
| 9 NEXT TIME/BACHELOR BOY<br>5 (12) Cliff Richard (Columbia)          | 29 LOO-BE-LOO<br>25 (5) The Chucks (Decca)                          |
| 10 SUKI YAKI<br>10 (6) Kenny Ball & His Jazzmen (Pye)                | 30 BOSS GUITAR<br>36 (2) Duane Eddy (RCA-Victor)                    |
| 11 WALK RIGHT IN<br>18 (4) The Rooftop Singers (Fontana)             | 31 WHAT NOW<br>31 (4) Adam Faith (Parlophone)                       |
| 12 THAT'S WHAT LOVE WILL DO<br>26 (3) Joe Brown (Piccadilly)         | 32 BLAME IT ON THE BOSSA NOVA<br>32 (3) Eydie Gorme (CBS)           |
| 13 DON'T YOU THINK IT'S TIME<br>8 (7) Mike Berry & The Outlaws (HMV) | 33 RETURN TO SENDER<br>23 (13) Elvis Presley (RCA-Victor)           |
| 14 LIKE I DO<br>7 (13) Maureen Evans (Oriole)                        | 34 UP ON THE ROOF<br>28 (12) Kenny Lynch (HMV)                      |
| 15 HAVA NAGILA<br>19 (5) The Spotnicks (Oriole)                      | 35 QUEEN FOR TONIGHT<br>33 (3) Helen Shapiro (Columbia)             |
| 16 GLOBE-TROTTER<br>13 (7) The Tornados (Decca)                      | 36 I SAW LINDA YESTERDAY<br>37 (3) Doug Sheldon (Decca)             |
| 17 A TASTE OF HONEY<br>16 (5) Acker Bilk (Columbia)                  | 37 COMING HOME BABY<br>30 (8) Mel Torme (London)                    |
| 18 BIG GIRLS DON'T CRY<br>15 (6) The Four Seasons (Stateside)        | 38 HI LILI—HI LO<br>— (1) Richard Chamberlain (MGM)                 |
| 19 MY LITTLE GIRL<br>17 (5) The Crickets (Liberty)                   | 39 FROM A JACK TO A KING<br>49 (2) Ned Miller (London)              |
| 20 SOME KINDA FUN<br>20 (6) Chris Montez (London)                    | 40 GO AWAY LITTLE GIRL<br>29 (11) Mark Wynter (Pye)                 |
|  | 41 HAND A HANDKERCHIEF TO HELEN<br>45 (2) Susan Maughan (Philips)   |
|  | 42 CUPBOARD LOVE<br>— (1) John Leyton (HMV)                         |
|  | 43 THE LONELY BULL<br>41 (8) Tijuana Brass (Stateside)              |
|  | 44 RUBY ANN<br>35 (6) Marty Robbins (CBS)                           |
|  | 45 FUNNY ALL OVER<br>42 (8) The Vernons Girls (Decca)               |
|  | 46 TELL HIM<br>— (1) The Exciters (United Artists)                  |
|  | 47 DANCE WITH THE GUITAR MAN<br>43 (16) Duane Eddy (RCA-Victor)     |
|  | 48 TROUBLE IS MY MIDDLE NAME<br>— (1) The Brook Bros. (Pye)         |
|  | 49 JUST FOR KICKS<br>39 (7) Mike Sarne (Parlophone)                 |
|  | 50 IT ONLY TOOK A MINUTE<br>— (13) Joe Brown (Piccadilly)           |

(First figure denotes position last week; figure in parentheses denotes weeks in chart)

## 4 SMASH HIT RECORDS

# LIKE I DO

MAUREEN EVANS

ORIOLE No. CB 1760

THE CHUCKS

# LOO-BE-LOO

DECCA F11569

PIANO COPIES WITH DANCE INSTRUCTIONS 2/9

STEVE RACE

# PIED PIPER

(THE BEEJE)

PARLOPHONE R4981

# CHARMAINE

THE BACHELORS

DECCA F11559

KPM

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

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

LITTLE EVA CONFESSES TO THE NRM—

# 'I'm Frightened'

(She'd hate to disappoint her fans)

ONE single—and Little Eva becomes a big success. She cuts her first L.P., which is being rush-released by Decca here to coincide with her tour. And Little Eva admits to being "FRIGHTENED at the prospect of disappointing my new-found public."

That's the sort of gal she is. The worrying kind. But she lost some of her fears when she realised that her song-writing mates and sponsors Gerry Goffin and Carole King were behind her. Not to mention the record producers, Al Nevins and Don Kirshner.

It's quite an album. For a start, you couldn't have a younger combination of talent involved. Gerry, for instance, is only 23. His wife, Carole King, is but a slip of a lass at 20—and she had her own share of the limelight as a singer with "It Might As Well Rain Until September".

Messrs. Nevins and Kirshner are hardly sprouting beards.

But what knocks me out about the album is the fact that Bobby Darin, who is hardly eloquent usually about other stars' performances, has contributed some highly-glowing words of praise.

He writes that he has eagerly awaited Little Eva's first L.P. since he first started digging "Locomotion". He says: "If you are already a Little Eva fan, as I am, you're going to be very proud of your foresight as a talent scout after you hear this album. On the other hand, if you're hearing her for the first time, get ready for the thrill of discovery".

Bobby Darin, one of the greats, said THAT!

Incidentally, this album "Lilloco-Motion" features an orchestra conducted by Carole King, which makes her the most attractive orchestra-leader in the business. The arrangements were by Carole and Claude Ogerman, and Gerry Goffin handled the production. The accompanying vocal group are the Cookies,

a young session lot who have long been favourites of Little Eva.

## INVENTOR

Did you know that Little Eva actually invented the Loco-Motion? The baby-sitting-for-Carole-King bit is old hat. But while Carole worked at the piano, Eva quickly picked up the new melody and spontaneously began inventing dance steps. While Gerry looked on (a not unpleasant sight as Little Eva is a shapely wee lass), he was reminded of a train's motion and excitedly began to sketch out the lyric form for the number.

Just a few hours later, the three of them were demonstrating the song and the dance for the Kirshner-Nevins duo. The idea was to give the number to another singer—a well-known singer, by the way. But Little Eva did it so well, she was invited to make her first disc.

Now comes the album. Seven of the numbers were penned by the prolific firm of Goffin and King. They are: "Will You Love Me Tomorrow?", "Sbar-ing You", "Up On The Roof", "Where Do I Go?", "Down Home", "Some Kind-a Wonderful", and, inevitably, the "Loco-Motion".

"Breaking Up Is Hard To Do", by Neil Sedaka and Howard Greenfield, is

also included. Gerry wrote "Run To Her" with Jack Keller and "He Is The Boy" with Dee Ervin.

## SEDAKA HIT

And the others are "I Have A Love", by Bernstein and Sondheim and "Up-town", by Barry Mann and Cynthia Weil.

Now back to the "frightened" Little Eva and that L.P. session. She was given several of her own favourite songs to do, which helped her settle in on the atmosphere of the session.

Messrs. Nevins and Kirshner declared themselves amazed at the way she tackled "I Have A Love", from "West Side Story". She demonstrated a one-octave-and-six range which the two experts felt sure would give her a future career as a singer of "legitimate proportions".

It really is a staggeringly good album, which bodes nothing but good for the pleasant little girl who admits that she has become secretly engaged... but who's keeping the secret for just as long as she can.

## SHATTERED

To say that Little Eva is shattered by all that is going on would be an understatement. Everyone who has met, or seen her, on this current tour of Britain is waiting for the release of her new single, "Let's Turkey Trot". She's already shown the way she does this dance on the well-watched BBC-tv programme "Tonight"—where she turned up only a few minutes before the filming



was due to begin but still turned in a lively performance.

## WONDERFUL

Said Little Eva this week: "The British folk have all been wonderful. I can't remember enjoying myself more, anywhere. When I go back to America, around March 4, I have a lot of personal appearances lined up. But I just know that I'll want to get back to Britain and meet up again with my new friends."

There are those who believe that the Little Eva career was based, purely and simply, on a gimmick. This album will,

I suspect, open their old peepers more than somewhat to the exceptional range of talent she shows.

And as a closer, here are Little Eva's remaining dates in this country: February 21, ABC, Lincoln; 22, Granada, Kingston-upon-Thames; 23, Adelphi, Slough; 24, Granada, Tooting; 24, filming on "Thank Your Lucky Stars"; 25, Town Hall, Birmingham; 26, Granada, Grantham; 27, Granada, Bedford; 28, ABC, Dover; March 1, Victoria Hall, Hanley; 2, Gaumont, Bradford; 3, transmission of "Thank Your Lucky Stars" and St. George's Hall, Blackburn.

LANGLEY JOHNSON

# 'YOUR LUCKY STARS'

Backstage Chat and Review

JOE BROWN, swigging a bottle of coca-cola, was worried about audience reaction to the Spanish flamenco music he was going to include in his act... With only half an hour to go before curtain up, Jess Conrad was anxiously waiting for his new stage suit to be

delivered to the theatre... Rolf Harris was still trying to memorise the words of "I've Been Everywhere"... Clem Cattini, of The Tornados, was suffering from 'flu... Peter Jay was trying desperately to keep his hair in place, while one of his Jaywalkers was swallowing

aspirins to kill a toothache... And Larry Parnes, the man with the biggest worries of all, calmly looked at his watch.

"I've always been interested in flamenco music," said Joe Brown. "We decided to put in the Spanish folk dance 'El Relicario' and we're hoping to get it over with acoustic guitars."

For Rolf Harris, the tour is a new experience. It is the first time he's done this kind of work.

"Any new discs coming out?" I asked.

## ALBUM

"I've just finished my first L.P. It's being rushed out in March and to everyone's amazement it's titled 'Sun Arise'," he laughed. "Apart from 'Sun Arise' and 'Tie Me Kangaroo Down, Sport', there are twelve other tracks. I've recorded another number for it called 'Hair Oil On My Ears' which I was inspired to write as a result of a cabaret show I did in Canada. That night I got terribly hot and sweaty and my glasses kept sliding off because of the hair oil."

Also making their first appearance in a touring package show as a star attraction are the Tornados.

"We've toured before," whispered spokesman Clem Cattini. "But never on our own. We've been rehearsing foot movements, but it seems whatever we do with our feet, the movements will be compared with the Shadows. But what else can you do, apart from jumping up and down or turning cartwheels?"

## ONLY GIRL

Susan Maughan is the only girl on the show. She was relaxing in her dressing room quite calmly.

"This is my first big tour" she said,

"although I have been doing one night stands in the Midlands, Manchester and Liverpool area doing similar material, but we've had to cut down for the show because there are so many artists in it".

Jess Conrad was looking happy. His new stage suit had arrived just before curtain up.

"It's fabulous isn't it," he beamed. "It gives the impression that it's gold because of the gold braid and I've got a duplicate pair of trousers because I damage the knees when I kneel on the stage during my act."

Eden Kane just had time to tell me that he is now having acting lessons twice a week, studying the Stanislavsky method.

"There is some talk of me playing the part of an Arab in a new film," he said.

Peter Jay was excited about their new "Monster Mash" number which is the highlight of their act.

"We've never done it on stage before. We all dress up as various monsters—we don't really need the masks," he laughed.

"We're not including any of our record titles in the act," Shane Fenton told me. "We thought we'd get away from them for the show."

## FILM

Shane Fenton recently filmed a spot in the Tommy Steele picture "It's All Happening".

"I sing a number called 'Somebody Else Not Me'. The scene is set in a film studio. It's a good beaty ballad."

Finally I talked to Larry Parnes and asked him what were the main difficulties in putting on such an all-star bill.

"Well, I don't think there is a big difficulty. One makes ones own difficul-

ties" he said. "It depends on how calm you keep and how organised you are, and how organised the people working around you are. I think you must give yourselves plenty of time by starting very early in the morning and get everybody in the theatre on time. You have to have co-operative artists and stage crew completely working with you, that way you get a high spirited show."

AND THE SHOW ITSELF: For my money, Rolf Harris gave the most entertaining performance with his relaxed style and easy humour. Susan Maughan showed professional polish and was well received by both sexes. Joe Brown and the Bruvvers were in top form as always and got a good reception and tremendous applause at the end of the Spanish number which had worried him so much. The Tornados opened with their current American hit "Ridin' The Wind" and soon proved worthy of their great following. Jess Conrad looked great, which, alas, is more than I can say for his performance. I still prefer him as an actor, rather than as a singer. But he caused the screamers to work overtime! Peter Jay and the Jaywalkers were their usual brilliant hard-working selves. I've yet to see a group work as hard as this one does on stage. Eden Kane's act lacked personality but nevertheless he proved he had many fans in the audience. Shane Fenton, in the difficult spot following Rolf Harris, soon got into his frenzied act which drew the biggest screams of the night. Comperé Al Paige, as always helps the show swing along with his breezy humour. Newcomers Peter Lodge, The Diggeroos, Mike and Tony Nevitt show they have potential talent but need a lot more experience. Special praise for young Daryl Quist, a new singing discovery who I think will make a big name for himself on this tour.



SYLVIA FERGUSON

covers the opening of the latest LARRY PARNES package at SOUTHEND.

On the left the TORNADOS backstage.

(NRM Picture.)

## THREE BIG HITS!

IT'S UP TO YOU

Recorded by RICK NELSON (London)

FROM A JACK TO A KING

Recorded by NED MILLER (London)

GREENBACK DOLLAR

Recorded by THE KINGSTON TRIO (Capitol) LEE CORVETTE (Decca) THE VIRGINIANS (Pye-Int)

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