

Chris Noyes

INSIDE—CLIFF, SHANNON, TILLOTSON, SKEETER DAVIS, JAZZ

JUST FOR FUN
'Keep On Dancing'

BY
BRIAN POOLE & THE TREMELOES

DECCA

EXCLUSIVE REPRESENTATION PETER WALSH



DAVID MACBETH
'My Golden Chance'

PICCADILLY

EXCLUSIVE REPRESENTATION PETER WALSH

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EVERY THURSDAY



THE SPRINGFIELDS (NRM Picture) full of the joys of spring at No. 5 and No. 20 in the charts; THE CHIFFONS rise to No. 22 with "HE'S SO FINE"; JET HARRIS and TONY MEEHAN (NRM Picture) in serious mood but they've jumped in at No. 31 with "SCARLETT O'HARA"; ROY ORBISON whose "IN DREAMS" at No. 8 has gradually climbed the charts; and finally KENNY BALL and HELEN SHAPIRO (NRM Picture) who are in again at No. 45 and No. 47 respectively.

79 May 29

NEW RECORD MIRROR

EVERY THURSDAY

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HELEN AND THE SLAP...!

OUCH! What a painful slap in the eye it must be to the so-called record lovers who claim that British music is superior to American material, now that the first of the Helen Shapiro Nashville-recorded tracks is on release.

These odd folk who praise "typically English" recordings, and for some obscure reason condemn real music, as produced by the United States, must now surely realise the error of their ways now that it has been put into their own terms of understanding.

It was obvious that Helen Shapiro's disc sales were dropping and that her English produced and directed material just wasn't good enough any longer, so she was sent over to the home of popular music to record some quality tapes, and the result is quite encouraging—for a British artist.—**BRIAN WILLIAMS**, 34 14th Ave., North Hull Estate, Hull, Yorks.



UNPOPULAR R & B

WHEN are your readers, who complain weekly that true R. & B. artists don't get the recognition they deserve in Britain, and that everything in the hit parade is rubbish, going to face facts?

The truth of the matter is that the British record buying public don't want to know where R. & B. is concerned. So why don't your readers get wise to this fact and stop complaining and condemning everything British as trash.—**M. J. W. FOORD**, 13 Weller Road, Rushall, Tunbridge Wells, Kent.

HOLLY UNKNOWN?

YOUR correspondent M. J. Staveley wonders if certain singers received premonitions of their

deaths. He then asks us what we think.

I think this is typical of the rot which is talked about dead singers. These singers are idolised merely because they are dead and the majority of them would be totally unknown if they were alive.

The leading example is Buddy Holly. I can see no sense in paying 6s. 3d. for some unintelligible mumbblings with a third-rate backing dubbed on last year.

Buddy Holly is popular only because he is dead, as death is a very commercial commodity. This is the reason why everybody in M. J. Staveley's list recorded songs concerning death. They all realised that

people with immature emotions would immediately grab these records.—**J. PECK**, 66, Salisbury Road, Eastcote, Pinner, Middx.

PATHETIC FREDDY

I THOUGHT that I had heard some right cover versions lately, but Freddie and the Dreamers' "If You Want To Make A Fool" is a blot on James Ray's memory. Freddie's backing is ridiculous and his fake accent is pathetic.

These Northern beat groups are reasonable enough I suppose, but they might at least lay off the R & B classics.—**M. PEAD**, 11 Rochester Close, Sidcup, Kent.

provincial round-up

THE initial demand for The Beatles' new record was so great in the north that record tows were busy in Manchester clubs last week selling copies at 2/- over list price.

By JEFF BAYLISS

WHEN Wayne Fontana and the Jets arrived at the Regal Ballroom, Alderley Edge, last Friday at 3.30 p.m. and were unable to gain admittance to the hall, they plugged their equipment into the entrance light (which was lit) and rehearsed in the street until a squad car arrived in response to frantic phone calls from local residents. No charges have been preferred.

BILL KERRFOOT, enterprising owner of Chorlton's Princess Club, opened a new venue last week that is already proving a favourite after the show meeting spot for show biz personalities. It's called the Ponderosa and the club is designed as a log cabin. Vocalist/comper Danny Miller hosts and music is supplied by the Tony Howard Trio. Next week Columbia's Scott Peters headlines the cabaret.

APOLOGIES to readers who pointed out that the picture accompanying the Freddie and the Dreamers' story a couple of weeks ago was in fact one of Liverpool's Freddie Starr.

PAULINE CLEGG, manageress of Manchester's Oasis Club, now operating an agency for beat groups.

'DONT CALL ME A C & W SINGER'

WE stick labels on singers. They're either "rock 'n' rollers", "rhythm 'n' blues stylists", "balladeers", or what have you. But it's a **BAD BUSINESS** for the singer who wants to develop into general stardom.

Like Johnny Tillotson. Hits like "It Keeps Right On A Hurtin'" have him neatly tagged "Country star". And he resents it. He resents it deeply.

Said Johnny this week: "Don't think I have anything against the Country folk. They're my friends and I've thoroughly enjoyed working with them all. I guess some of my happiest shows have been on bills with all-Country stars.

"But it makes it difficult for me later on. I want to concentrate on night-clubs in the States. But the adult audiences get confused when you are described as a country pop artist. They're kinda suspicious first off—and you have to prove that you can do other things.

"In fact, in my night-club act I do only a medley of Hank Williams' numbers, with bits of talk about him, on the Country kick. The rest is... well, anything. Like I even open up with 'Gonna Build A Mountain'. All that sort of material.

POINTLESS

"Don't call me any kind of singer. It doesn't make sense to tab a guy like that if he's doing all kinds of songs. What I really want to be called is a **PERFORMER**."

Which leads me right into one rather important matter. At the time of going to Press, Johnny has not been lined up for that showcase "Sunday Night At The London Palladium". In view of some of the Americans who have been booked for it, this seems pointless.

He IS a performer. He's NOT just a Country singer. He's spent 10,000 dollars on working out a night-club act which has been very well received in the States and he's capable of turning on a high-powered act all round.

MONEY

Ten thousand dollars? Right, Said Johnny: "This great character Lou Spencer has been helping and devis-

ing it. He's done routines for Bobby Rydell, Paul Anka and Jackie Wilson. He knows just how best to exploit a singer. He kinda sums up your chances when he first meets you—and then gets down to work.

"Then there's the question of arrangements. I've brought over some really great big-band pieces worked out for me by Larry Wilcox, who's done a lot of work for bands like that of Stan Kenton.

"Then there's the special material which is written. Maybe special lyrics to a standard tune. It all costs a lot of money. Yep, ten thousand dollars isn't over-estimating it."

The rewards, obviously, are well worthwhile.

And the night-club scene is all important for an ambitious artist like Johnny. He explains this so:

"Take the top television shows. The bookers only know that any pop singer is a pop singer. They don't know **HOW** they work... unless they have a teenage daughter.

"So it's important to get into the clubs. That's where you get the prestige value. Bookers know about you. I could make a regular living out of doing the one-nighters, but I realised that to improve I had to get on the club dates."

ARMY

Johnny Tillotson, the ex-GI, talks more sound common sense than the majority of pop-hatched performers. He genuinely wants to progress—and he doesn't mind spending lots

said
**JOHNNY
TILLOTSON**

of money to make those steps forward. And he is full of admiration for his recording manager, Archie Bleyer. His only grouse against the world is that he doesn't want to be lumbered with a restricting tag.

Said Johnny: "When folk ask me which of my own discs I liked best, I guess I'll go along with 'Poetry In Motion'. It showed. I could handle the big beat at a time when I was being labelled a ballad singer or a Country artist. I know that it's handy for people to be able to use a special tag when they talk about a star—but I wish it could just be 'performer'."

RESERVE

"Oh yeah, that reminds me about the Army. I'm through with that now, having finished my six-month stint with the Service but I'm on the reserve just in case there's any outbreak of trouble anywhere in the world. But nobody ever labelled me 'A Soldier'. Only in singing does it happen."

Johnny has professed interest in acting. Specially in movies. Now he says: "I don't think you can just become an actor. It's not that simple. And right now I have enough going for me with my song-writing, and the clubs and the one-nighters. I still want to try acting, but let's wait until I get time really to set my mind on it—and maybe become a good actor instead of a singer playing at being an actor."

See what I mean? Johnny is a thoroughbred professional. He could make the mound of quick bucks right now—but he wants to give a thorough job all the way.



JOHNNY TILLOTSON—a young and talented performer with firm ideas, ideas which will keep him at the top as an entertainer.

Incidentally, Hank Williams is the one that gets him talking longest. He obviously idolises the work of the great Country star and admits: "I've read up and learned just about everything there is to know about him. That tribute I include to him in my night-club act is very sincere indeed."

Johnny also admitted that a lot of his own songs have been written through the influence of various

girls he's been out with. And he also admitted that an appearance on "Sunday Night At The London Palladium" would satisfy a long-standing ambition.

I'm not his publicity man. But I honestly believe Johnny is of the right star quality to deserve a chance to show his paces on this peak-hour slot.

Just don't tag him a "Country 'n' Western star", that's all.

PETER JONES

NEW RECORD MIRROR

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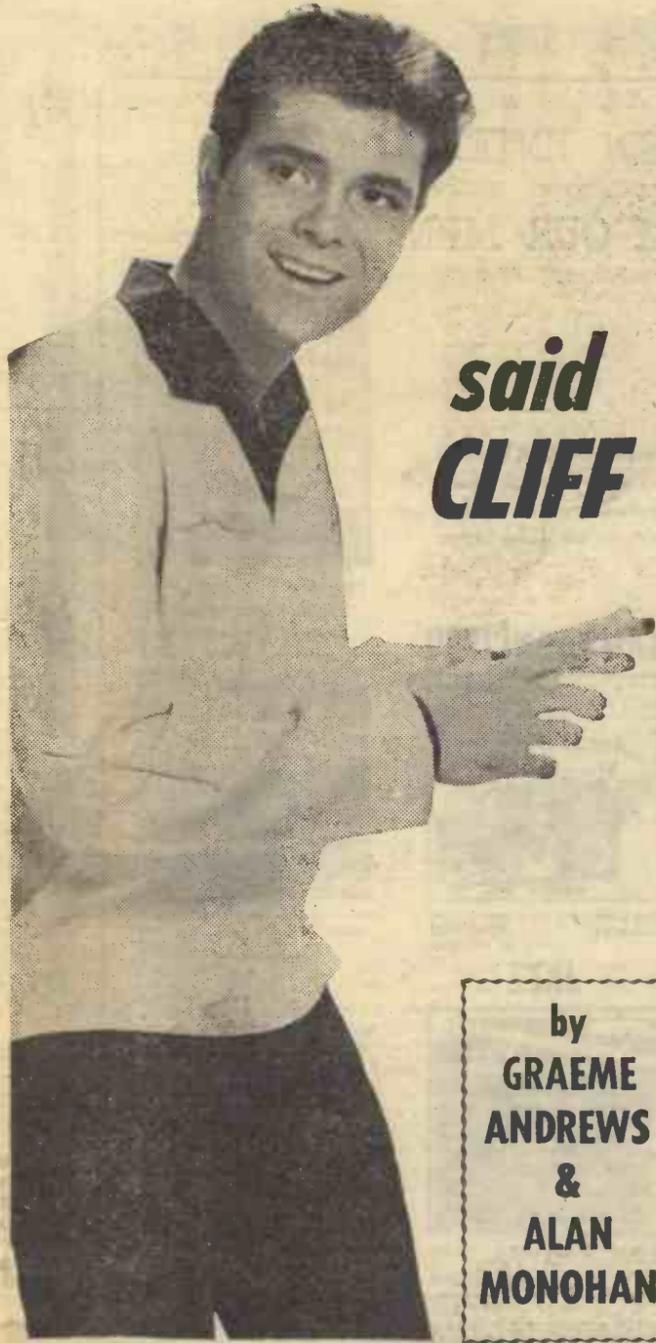
OUR regular readers will notice a different "look" about the NRM this week. What we have in fact done is to alter our format from five columns per page to six.

In effect this allows us to give our readers more editorial space in future—in fact, more value for your money.

As in the past, we will continue to provide the widest possible coverage of the record business in stories and pictures. And we will always strive to bring you an interesting and entertaining weekly sixpence worth.

THE EDITOR.

'Marriage—Not Yet!'



**said
CLIFF**

by
**GRAEME
ANDREWS
&
ALAN
MONOHAN**

CLIFF RICHARD gave a frank interview between houses at Watford Gaumont the other night where he had just performed before "one of the screamiest audiences" of his current sell-out one-nighter tour. Here are Cliff's answers to the questions we asked.

How have audiences reacted to your performances on this tour?

"They vary daily. Watford was not exceptional, although it was one of the screamiest. But you can't judge a reception by screams. Sometimes we get thunderous applause. The Shadows and I are debating which we like most. Screaming helps to create atmosphere on the faster numbers. Some get so enthusiastic—you can't blame them. If they get over excited, they tend to scream. During the first number we had to listen through the screams—we couldn't hear it ourselves. I bet half of them don't know what we did for our opening number, but I don't choose to judge these people. Incidentally the screams were so loud in places that the Shadows couldn't hear me tonight—this made it very difficult for them to play."

DRAMATICS

What are your film plans?

"I will be doing a musical towards the end of the year. There is no particular film in mind at the moment. There will have been a gap of 18 months since my last film, by the time the new one is released."

Some critics said that "Summer Holiday" was just a vehicle for Cliff Richard. Do you agree?

"A musical is a vehicle for music. With "Summer Holiday" we went for the cutest plot. No one had ever thought of using a bus in a musical before. Incidentally, I was surprised at the success of "The Young Ones". I hope that in the new film, the story-line will be a little stronger."

Would you like to play a dramatic role on the screen?

"I'm not ready for one yet, and I don't think that the public are either."

Do you think that the Shadows and yourself have too many single releases?

"No, you can have over exposure

in any medium, but we only reckon to have four releases a year, each. This means that there is only one every three months. Generally, the Shadows come out about three weeks after me; so that if I am lucky enough to have a number one hit, we don't clash. People say 'Ah, The Shadows have knocked Cliff off the number one spot,' but this is planned, and with any luck they are still in the top ten when my next disc is released, which means we are always in the public eye."

BEATLES

What do you think of the "new wave" of British record stars, like The Beatles and Gerry and the Pacemakers?

"People seem to think that the record business is a boxing match. This is not so. Personally, I think The Beatles are fabulous, and the Shadows and I have bought three copies of their L.P. and I have Gerry's disc."

Do you think it impossible to branch out—like Tommy Steele—into other branches of entertainment, and remain a hit record artist?

"Tommy was one of the clever ones. He is not a singer as a singer should be, but more of a comedian. He has an abundance of personality which most people would give their right arm for. As you do more things you realise what a wide field there is, and I'm sure it is possible to combine hit discs with other branches of the business."

Do you get much chance to see the friends you had before you became famous?

"I have lost all contact except with my old English teacher. I've got a bet on with her. She said that within ten years I'd forget all about Bill Haley and rock 'n' roll. Six years have gone by, so it looks as though I'm winning, because I still mention both."

Are you and The Shadows still really friends with Jet Harris and Tony Meehan?

At this moment, Bruce Welch, who had wandered into the dressing-room, joined Cliff in an emphatic "of course".

Cliff continued: "You don't just end a friendship like that. They didn't leave us in the lurch and there were no bad feelings. When they went we wished them the best of luck. We were the first to send them a telegram on their success, though we didn't think they'd make it like they have. Of course, we don't get much chance to see them now."

POLITICS

What do you think of the treatment the Press gives you?

"Very fair, usually. When I came back from South Africa recently, I was questioned on political issues. I don't intend to remain dumb . . . but answering political questions is not my job. Politics is bigger than me—but only one national reporter misinterpreted me."

Do you think that the fans who

prevented you from attending your last premiere were selfish?

"No—they didn't want to stop me. They only wanted to get in my car," and he added with a broad grin, "there wasn't room for all of us."

What are the disadvantages of fame; and do you think that you are entitled to a private life?

"Everyone is entitled to a private life, and I get one. You have to lead a new life. For instance, when I swim, I go privately. But I have my friends with me, so I don't mind. In London I can walk about any time of the day or night. But in some provincial towns where I am seen only once a year, they are expecting me."

GIRLS

When you go out with a girl, can you tell if it's you or your fame she likes?

"I never go out with a girl after our first meeting, and never have in fact. I think I can tell by now anyway. I go out with girls as often as possible."

Do you worry about the future?

"Yes, every day," said Cliff jokingly, and then added seriously, "No, I don't . . . you can't worry about it. Luckily, there's five of us, and we do things together. We've got our fingers crossed for the next five years."

If you ultimately get married, do you think your fans will desert you?

"I shan't get married until I'm absolutely certain that they won't."

Here we had to break off the interview, as it was almost time for Cliff to prepare for his act. But he and The Shadows still had a long night ahead of them.

Said Cliff: "We are going to a party at Bruce's after the show," and he added that their new found friends, The Beatles, would also be there. . . .

THE DISC-CRUNCHER

IT'S ALL PART OF A NEW TV POP SHOW

IT'S been proved just about the hardest thing in television—that is, finding a new way to present and reflect the pop music business. Programme controllers realise the importance of catering for the multi-million disc industry. But they come unstuck when it comes to arranging the right sort of programme.

What have you got? The straight appraisal hit-or-miss routine of "Juke Box Jury." The spasmodic, too-short interview type as featured by Alan Freeman, Kingsley Amis, Dan Farson. The mimed performances of the most ambitious of the lot "Thank Your Lucky Stars."

But the formula wears thin. And replacements just don't happen. And the pop fans go, largely, on short rations.

The incentive for the ideas men to find the right show is big enough. A fortune, that's the incentive!

Now a new show is on the way, from ambitious Southern Television, down in Southampton. A show called "Dad, You're A Square". A show that's been tried and tested already when audience response, on "opinion" forms, showed up overwhelmingly in favour.

OLD AND YOUNG

Let's look, then, at this show, which starts a weekly run on June 13—and might easily find itself on the network.



DAVID JACOBS, PETE MURRAY, ALAN FREEMAN, a trio of top disc-jockeys.

majority go for "buy", then it's put prominently on a shelf. If it is "break", the disc-crusher goes into action.

This is a fiendish contraption in which a heavy ball rolls along alternating shelves and ends up smashing the disc to smithereens.

Now this programme is tightly involved with the topical pop scene. Guest stars may be introduced. The audience are encouraged to join in and jeer or cheer. And it adds up to GOOD television. It's not just the sort of show that could be done equally well on radio, for instance.

The idea came from Barry Langford, a likeable, uninhibited comedian—who runs an antique business at Brighton on the side. He first tried it out some years ago. Southern's programme controller Roy Rich saw the try-out and now is convinced he has a sizeable "buy" on his hands.

FORTUNE

Said Barry, this week: "I'm knocked out that it's gone down so well. I've had the show on my mind for a long time now and sometimes wondered if it was worth persevering with. . . ."

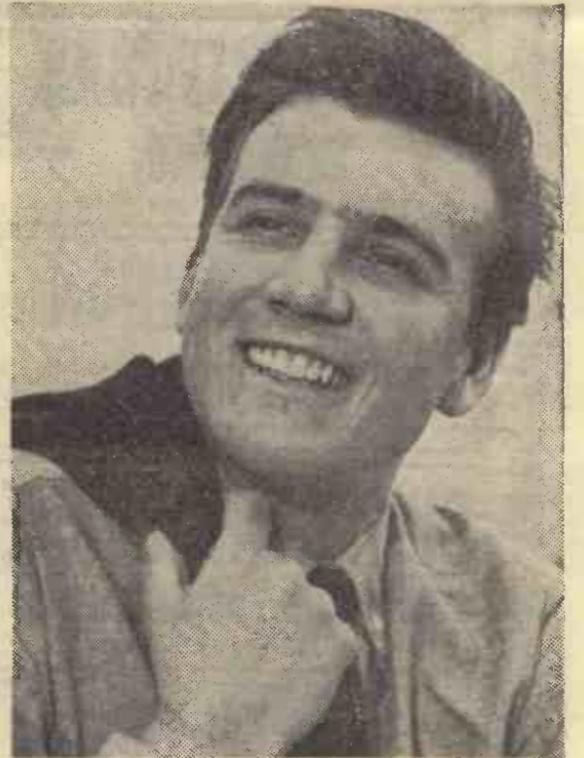
It's also a fine anniversary celebration for him. It was 21 years ago that he first started in the business, going on tour with a band show.

I hope this show gets a networked showing. Because I'm quite sure the pop fans are getting more and more depressed at the sameness of the offerings served up for them on television.

And if YOU have any other bright ideas for pop telly-presentation, remember the incentive the programme bosses hold out for you.

A fortune, that's the incentive. . . .
PETER JONES

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Tragedy And A Miss Davis

'THE END OF THE WORLD' HAS A DEEPER MEANING FOR SKEETER DAVIS

IN pop music, a crazy business, the craziest department in one sense is that of Country 'n' Western. It's the section where you can lay buried for year after year . . . then suddenly emerge with a song and a treatment which can bring world-wide recognition.

Like Ned Miller, veteran of some five years work, who hit it like mad with "From a Jack To a King." Ask, specially, Mary Frances Davis, better-known now to pop fans as Skeeter Davis.

Blonde Skeeter, a 31-year-old Kentuckian, didn't really think "End of the World" was much different to all the other material she'd put on disc. Then "woe" as they say. It caught on. Just about everywhere in the world.

TRAGEDY

Even odder is the fact that Skeeter is in the throes of her SECOND musical career. The first ended in stark tragedy during a time when she really thought the "end of the world" had come for her. . . .

by
PETER JONES

The first started in 1953. Skeeter and her sister, Bee Jay, had a double act and hit the charts with "I Forget More Than You'll Ever Know." It won the "Cashbox" award as the "most programmed record of the year." They had a few months of really big success.

But brief success. A car smash ended with the death of Bee Jay.

Said Skeeter this week: "I was so depressed I reckoned I'd never go back to a singing career. I just kinda vanished into semi-retirement, emerging only for special events. That sort of sadness went on right through to 1957. Then Steve Sholes, who was head of RCA Victor's pop section, got at me to do a solo session.

VOTED

"Well, that was a tricky decision to make. I'd never been a solo performer. I didn't really know how to go about it, having depended so much in the past on my sister. But I figured it was a good way to get myself out of myself."

Signing that contract really paid off. The following year Skeeter was voted "Most Promising Female Country Vocalist," again by "Cash Box."

But getting real chart success took longer. Skeeter has had several promising singles released here without really getting away. There was a good chance for her on "I Can't Help You, I'm Falling Too," a follow-up to the Hank Locklin hit. That was her first here. Her subsequent ones have increased her reputation, but it's been a slow process.

Skeeter kept on appearing on the "Grand Ole Opry" shows down in Nashville, Tennessee. She went out on touring packages, invariably turning in a good show.

Then came "The End of the World," which established her even bigger than those far-off Davis Sisters had been established.

Now many folk in the recording industry are clapping themselves on the back and saying: "We told you so."

And RCA have whipped out the Skeeter LP, titled after the hit single. It's a good 'un. Titles are pretty well varied and include "The End of the World," "Silver Threads and Golden Needles," "Mine Is a Lonely Life," "Once Upon a Time," "When I'm Walkin'," "Don't Let Me Cross Over," "My Colouring Book," "Where Nobody Knows Me," "Keep Your Hands Off My Baby," "Something Precious," "Longing To Hold You Again," "He Called Me Baby."

Said Skeeter: "I've got to admit that it's difficult to break away from the Country field. It's like a cult. You can be very successful inside that field, without really building an international name. But always you kinda hanker for the wider recognition that comes with a real hit record."

"There just isn't any way of knowing how a Country song will



do with that wider public. The odd one makes it—the great majority do not."

Skeeter had just one regret at this time of her career-boost. That Patsy Cline, a long-time friend with whom she's worked on many shows in America, was not still alive.

"She was a fine singer and a fine friend," said Skeeter Davis.

SKEETER DAVIS at the microphone. She is currently riding high in her "second" career with her hit "The End Of The World". There's a new album released this month too.

THE TRIPLE ALLIANCE

THREE young recording artists stood round the agent's desk. From left to right, Dickie Pride, Bobby Shafto and Nelson Keene. They listened to a run of demonstration discs sent in by publishers, deciding which of the songs they'd most like to record.

Said Bobby Shafto: "Let's Make A Habit Of This' for me".
Said Nelson Keene: "I'll go for 'Let's Make A Habit Of This'."
Said Dickie Pride: "Let's Make A Habit Of This' appeals to me."

They couldn't all do the same song, unless . . . unless they did it together. Which is how the Guv'nors came to be formed and how Pye Piccadilly bosses come, this week, to have high hopes of the talented trio.

This is unusual, even for the unusual business of pop music. Three singers, each reasonably fully-booked and successful, joining together for the same disc.

PRIDE

It's not a bad disc, what's more. Given the right breaks, it could shuffle into the charts. Which would make life even more difficult for the three lads, who are pretty highly booked under their own names right now. However, they do plan to tour as much as possible as the Guv'nors, other commitments allowing.

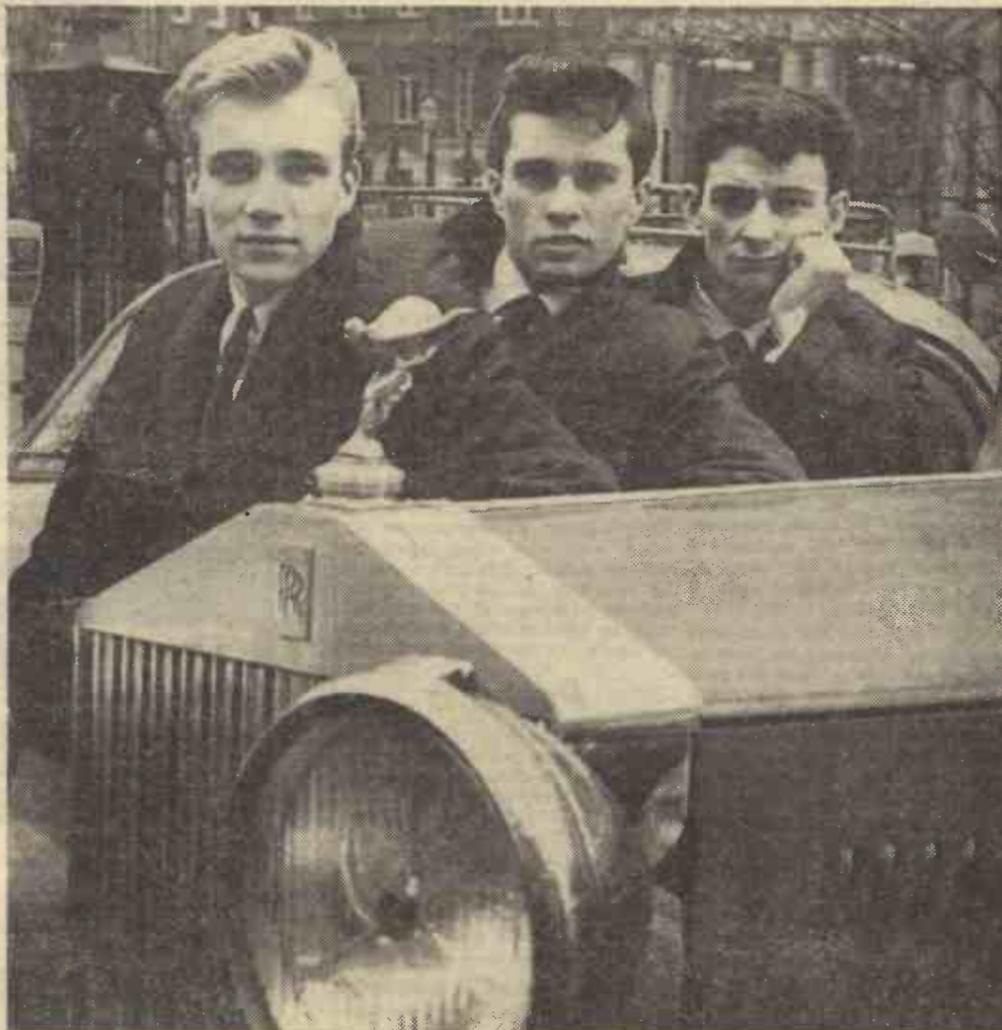
Let's just meet the trio in brief:

Dickie Pride—"Proud to be a Guv'nor". Studied for three years to become First Chorister at the Royal College of Church Music. Later dubbed "Sheik of Shake" by the Record Mirror. First disc was "Don't Make Me Love You", followed by "No John". Then came "Primrose Lane", which got into the charts. But his highlight, for sure, was an L.P. of standards "Pride Without Prejudice", which won rave reviews from the critics.

HIT

Nelson Keene—"A Guv'nor to the last". Won a contest for singers, collecting a quid and easing his stony-broke status on a Wednesday evening. The manager of a local radio shop sponsored him for a demo disc, which he sent to a leading promoter. Earned a summer season at Blackpool. His first disc was "Image Of A Girl", which made the charts at Number 18. Then came "Teenage Troubles" and "Miracles Are Happening To Me". Since then has appeared on many leading pop package shows.

Bobby Shafto—"A true-blue Guv'nor". Real name Bobby Far-



rant—and once had a job as tea boy in a music publishing company owned by Lionel Bart. Wasn't very good at making tea, but Lionel talked him into trying a singing career and wrote his first disc "Over And Over" for Bobby. His previous experience had been confined to cutting his firm's demonstration discs. His second recording was "I

Langley Johnson looks at The Guv'nors—vocal group with a difference

Haven't Got A Girl". Bobby has also toured with several top-line package shows—and has visited Sweden for stage and TV dates.

They're the three, then. All building careers on their own.

And boosting a separate one as the Guv'nors.

THE GUV'NORS: from left to right BOBBY SHAFTO, NELSON KEENE and DICKIE PRIDE. Solo artists in their own right — now a vocal group by chance.



FALLEN IDOLS No. 20 TOMMY EDWARDS

ONE of the biggest discs of 1958 was called "It's All In The Game". It was by a gent called Tommy Edwards, who managed to put one of the best performed discs ever made into the British and U.S. Top Ten. It was a smooth vocal delivery—and the second version of the 46-year-old song that Tommy had recorded. The first didn't mean a thing, but the second is still played to this day.

In the States, Tommy is still in big demand and his engagement book is full. But over here most people have forgotten Tommy, who only had one hit of any size. And a couple of smaller ones of course.

Tom had been in Show Biz since the tender age of nine, and led a somewhat uneventful life in that medium. But it was as a songwriter that Tommy first managed to break into the disc scene. He wrote a tune called "All Over Again" and took it to the MGM recording company hoping they would accept it for one of their artists. But they did more than that. They signed Tommy to a recording contract after hearing him sing the demo tape.

by
NORMAN JOPLING

Tommy made several discs for MGM before cutting the world-wide smash "It's All In The Game". One of his compositions was "The Chick's Too Young To Fry" which sold over a million in the very capable hands of Louis Jordan and his Tympany Five.

It was in late 1958 that Tommy's disc was issued in Britain, and after a while of sleeping it managed to make the charts. It stayed out of the top ten but after a long while it made it and stayed there too. It became in actual fact the 18th best chart disc of the year according to the "Record Mirror" charts.

Tommy's next few discs weren't

quite as successful, either here or in the States. "Love Is All We Need"/"Please Mr. Sun"/"Morning Side Of The Mountain", and "My Melancholy Baby" were a few of his efforts after his initial hit. But then his disc releases tapered off, and negotiations for a tour were broken off.

HEATH

And then Tommy just faded from the minds of the British public. But there is one person who still remembers Tommy well. That's Ted Heath who toured the States in October '58 and accompanied Tommy on a mammoth concert date at Troy, New York State. Ted still expresses great admiration for Tommy's relaxed easy style, while Tommy wrote about Ted.

"I must put on record my sincere belief in the Ted Heath Orchestra, you've really got something you can be proud of. What a great bunch of musicians."

Music was the most important thing in Tommy's life. And although he no longer makes hit discs he is still one of the most sought-after performers in the States. "Music," he says, "is like a handshake. To me it's a way of saying to people 'I like you—let's share something good together.'"

And despite the fact that Tommy has a polished and sophisticated style—he likes all kinds of music without discrimination.

Which is quite something to be said for the man who put, in my book, one of the best ballads we've ever heard into our charts. . . .



BBC POP SHOW PIX

(All NRM Pictures by DEZO HOFFMANN)

ONLY one disappointment in the whole of the BBC's "Swinging Sound '63" presentation at the Royal Albert Hall — Matt Monro could not appear because of a burst blood vessel in the throat. But even then, "TWTWTW" came to the rescue with calypso-singing Lance Percival.

The show? A non-stop, fast-moving barrage of top pops and top popsters. But perhaps The Beatles, because of their "newness" on the scene, should be singled out.

The Liverpool lads did their record hits, but also impressed with their personality and their "togetherness" with the vast 6,000-odd audience.

Del Shannon: Fabulous. Strong personality and really garnering the screams from the girls.

The Springfields: Everybody's favourites. What a sound they generate.

Rolf Harris: Compering excellent. And he manages to get his disc

sounds on stage. Very funny.

Vernons Girls: Sweeties, all three. And they get the right swinging sound.

Kenny Lynch: Here's a performer using the full stage with not one iota of self-consciousness.

Robin Hall and Jimmy Macgregor: A lull here, on the big beat, but so smooth.

George Melly: "Frankie and Johnnie", of course. But goodly compering with it.

Susan Maughan: A trifle disappointing, but she sings well.

Shane Fenton: With The Fentones earned really wild acclaim.

Chris Barber Band: Brilliant trad.

Eric Delaney: He backed many acts—and what a showman.

Diz Disley was the third compere on duty. And a special word for the BBC Jazz Club All-Stars, who didn't match the Barber band but still turned in a competent performance. ROY BURDEN.

PACEMAKERS All Aboard!

GERRY and the Pacemakers will star in two riverboat shuffles this summer.

The first is from London, Tower Pier, to Margate on August 18, and will also feature the Original Checkmates, John Barry, Billy J. Kramer and Frank Kelly.

The second will be from Liverpool on August 25. This Mersey-beat boat will also have the Vernons Girls, Billy J. Kramer and other local talent on board.

SOHO SAM

SAMMY DAVIS goes on safari into the depths of Soho this Friday when, from 1 o'clock, he will be greeting customers at Alex Strickland's record store.

U.S. STARS FOR U.K.

TWO top American recording stars will be here in the Autumn.

Promoter Roy Tempest has booked Johnny "Loop de Loop" Thunder for a ballroom tour throughout Britain from September 22 to October 6.

And Johnny Burnette will be here for two weeks in November (from 3 to 17), also touring ballrooms.

Roy is this week negotiating a possible tour for Skeeter "End of the World" Davis.

KENNY BALL Actor, Etc.

NEXT month Kenny Ball starts work on something new—he will act, as well as sing and play trumpet, in a film being made at Pinewood Studios by Three Kings Films, titled "Live It Up".

Kenny will be seen playing himself in a sequence about him making a film—a sort of film within a film.

Also in the movie, which is scheduled for midsummer release, are Heinz (ex-Tornados), who has dropped the surname of Burt, The Outlaws, and Jennifer Moss (who plays Harry Hewitt's daughter in Coronation Street).

Kenny and the band make a guest appearance in the last of the present series of Arthur Haynes Shows this Saturday.

DISASTER! Kingston 3 "gremlins"

DISASTER struck the Kingston Trio during their farewell concert at the Odeon, Hammersmith, on Sunday.

First, John Stewart's banjo fell to pieces in the middle of a number.

Then Bob Shane's guitar collapsed and had to be taken off stage. He was brought another box, started to play—and a string promptly broke.

Nick Reynolds, the only trouble-free one, shouted plaintively: "Is this sabotage?"

The group then tried to rearrange their programme and dispensed as much as possible with their own string accompaniments.

The Kenny Ball Band got through their first half of the bill unscathed.

NED MILLER Disc-overly

CAPITOL have discovered a Ned Miller disc in their vaults. So, while Ned climbs the charts for London records with "From A Jack To A King", Capitol are rushing out "Go On Back You Fool" and "Dark Moon", both written by the singer.

BERT'S TASK

BERT WEEDON has a new project.

In summer season (at Torquay from May 24), he will take part in a version of Beat The Clock with star Bruce Forsyth.

Bert's task: To play 5,000 notes on the theme of "I Got Rhythm" in under a minute.

And the best of British luck to whoever does the counting.

FEDERALS Bus Tour

PARLOPHONE recording stars The Federals got a touch of the summer holidays this week and set off in a converted single-decker bus (equipped with bunks, a kitchen and even a TV set), bought for £200.

No, their destination was not Boot Hill. They are heading for Naples via dates in Luxembourg and Cologne.

The Federals are booked for a two-month engagement at the Flamingo Club, Naples.

MATURED MULLIGAN STILL HASN'T CALMED DOWN...

GERRY MULLIGAN is no longer the turbulent and touchy jazz experimenter he was on his last visit to Britain in 1957.

This time he knows what he wants, generally gets it, and is consequently altogether more relaxed and easy-going.

After a pre-tour rehearsal in the Ronnie Scott Club, Gerry was ready, willing and eager to talk about music.

Only one question bugged him: "Why did the big band, his Concert Jazz Band, fail?"

"I didn't think it was a failure," replied Gerry, frowning. "I thought it achieved a new and distinctive sound and we played a lot of dates. After about 18 months I disbanded. That's always been my pattern. I form a band, run it for a while, then disband to digest what I've done. Sometimes I re-form, like the Quartet for this British tour." (It's Bob Brookmeyer on trombone, Bill Crow on bass, and Dave Bailey on drums with Gerry.)

After a few more minutes of conversation, though, Gerry did admit: "You can't expect to make an immediate profit on a band. The whole promotion costs a lot of money. Usually a record company or an agency put money into a band. I paid for everything myself, and in that sense I lost money. But I have an excellent library of big band arrangements—all paid for."

(The Johnny Dankworth Orchestra, touring with the Mulligan Quartet, was scheduled to play some of these arrangements but didn't do so at the Festival Hall last week-end.)

Poor Job

"I got very saddened by all the attention the critics were giving the bands of Quincy Jones and Maynard Ferguson while ignoring what we were trying to do," Gerry continued. "I didn't do much arranging for the band myself because I find it very hard to play and write at the same time. Writing is essentially introverted work, playing should be totally extrovert. But I hired the best arrangers I knew and worked very hard at getting the band to sound right. I think I succeeded."

"But I feel that we could have been better promoted on records. Some of our numbers may well have been hit singles, but they didn't bother with them. The only one they released as a single—over two sides—was 'I'm Going Fishing', made when the band was in its early stages.

"Now, after years of being independent, I've signed an exclusive contract with Philips, and I hope they'll do a better job."

Modernised

To coincide with the Mulligan Quartet's tour, Philips are issuing the group's latest L.P., "Jeru" (CBS) and reissuing an album (Fontana 688121 ZL) of the original Mulligan Quartet's pace-setting recordings—the ones with Chet Baker. So are Vocalion with nine Mulligan Quartet sides on one side of an L.P. (LAE 549), shared with the Paul Desmond Quintet.

Although Gerry has been one of the most progressive elements in modern jazz (he was a pioneer of the cool school back in 1949 with

colleagues Gil Evans, John Lewis and Miles Davis), his musical roots go back into the swing era—he used to arrange for Gene Krupa's orchestra when he was 19—and beyond. In fact, Gerry's baritone sax style is a kind of modernised Dixieland.

Significantly, he told me: "A few months ago I went out and bought myself a clarinet. I wanted to get that wood sound that Irving Fazola"—the late star of Bob Crosby's Bobcats—"used to get. Nobody these days seem to make the clarinet sound like a wood instrument. I found that it's extremely hard to play that way."

Stark

Also: "In the future I'd very much like to record with Jack Teagarden. And I'd like to make another album with Ben Webster. When Norman Granz was taking a personal interest in Verve records I took part in some excellent jam session recordings, but they didn't sell well."

About today's most "progressive" jazzmen, Mulligan is less than enthusiastic. "I like to listen to Mingus and Coltrane once in a while, but I have no desire to play with them. Ornette Coleman writes some pleasant tunes, but I don't particularly care for his playing."

A rhythm section of just bass and drums is a stark sound, and after a while it gets confusing to the non-musical. I suggested that Gerry's group, from quartet to big band, would be more interesting and get a fuller, less bare sound if he used a guitar, or even a piano (which Gerry plays occasionally, but with no great technical proficiency) to emphasise the chord sequences.

Patterns

"Well, we always try to play simple patterns that should be perfectly easy to follow. But I am thinking of adding a guitar. The problem is finding a guy who can play unamplified rhythm guitar and can play interesting single-string solos."

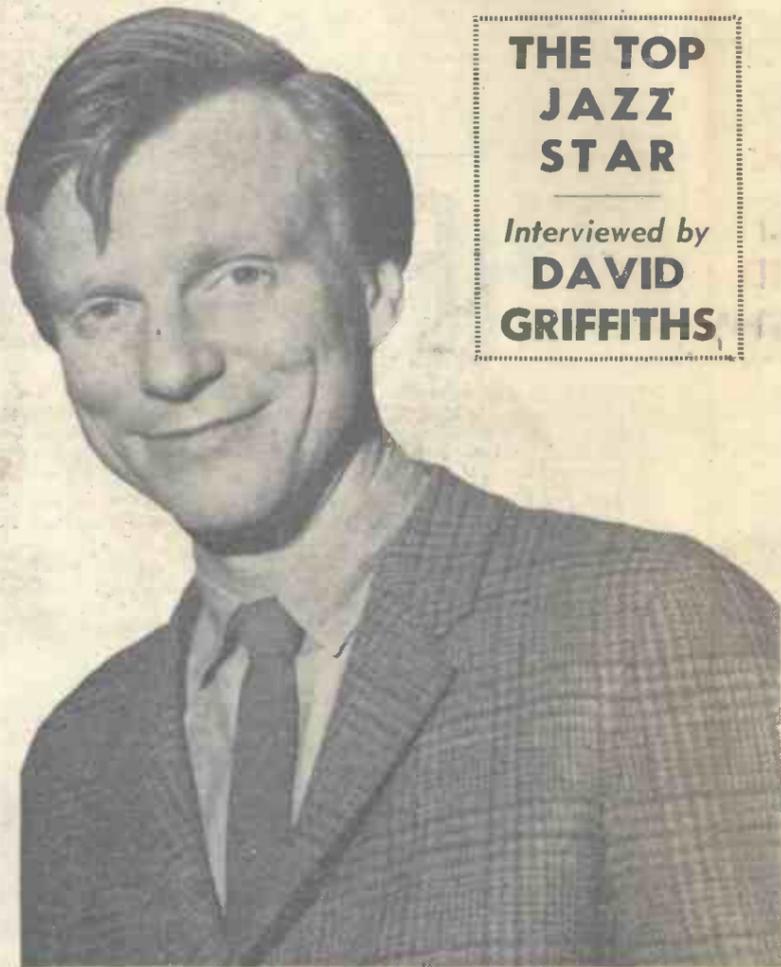
Jim Hall?

"Yes, Jim would probably sound fine with us. We may get him."

At 35, Mulligan is personally calmer—and his hair is longer—than in the stormy days gone by.

But his baritone is more brash and booting and more subtle and sensitive than ever. Though no longer a raving revolutionary, he still lives to make music and his horizons are still widening (current project, a musical in collaboration with his friend, Judy Holliday).

Mulligan has matured.



THE TOP JAZZ STAR

Interviewed by DAVID GRIFFITHS

GERRY MULLIGAN—a new hair style. Maturer in his outlook. Disappointed at lack of support for his Concert Jazz Band. But still searching and broadening his horizon. (NRM Picture.)

JUST R		
<p>LET'S DO THE TAMOURÉ THE PETALS</p> <p>F 11650</p> <p>DECCA</p>	<p>HEART'S ICE COLD DON CHARLES</p> <p>F 11645</p> <p>DECCA</p>	<p>I TO his P</p>
<p>THE FOOL JAMIE COE</p> <p>MLX 9713</p> <p>LONDON</p>	<p>WHAT EVER HAPP TO BABY JAN</p> <p>(from the film)</p> <p>BETTE DAVIS & DEBBIE</p> <p>LONDON HLU 9711</p>	



'THESE BOYS CAN TAKE OVER FROM ELVIS' SAY THE BEATLES

THE BEATLES, Gerry and the Pacemakers. The Big Three. All Liverpool groups and all chart entrants. And now: Billy J. Kramer and the Dakotas, out this week with their debut single on Parlophone, "Do You Want To Know A Secret" and "I'll Be On My Way".

Billy, who looks not unlike Liverpool's Bill Fury, is a red-hot tip for the top. But the fact is that he became a singer only because someone had the temerity to nick his guitar!

Here's how. Said Billy, this week: "When I was about 17, some mates and I got together to form a group. We had lead guitar, rhythm guitar, drums and vocalist. Me? I was rhythm guitarist."

"One day, the vocalist left the group and someone suggested I took over. Honestly, I wasn't very keen. But someone else nicked my guitar and, as I couldn't afford another one, I became the group's singer."

The singing bit had started. Let Billy J. take on the story. "When I started as vocalist, we reckoned I should have a new name. But that wasn't easy. I'd been Billy Ashton up till then. Nothing else seemed to fit me. But one evening we searched through the telephone directory and picked out about four names that we thought might be suitable."

over the place that I nearly killed myself and was always feeling tired. It only needed that marvellous offer from Brian Epstein to make me give up my day-time job."

Billy had been born in Bootle, Liverpool, on August 19, 1943. The son of a docker and the youngest of seven children. Until he was 15, he went to the St. George of England secondary school, then left and became an apprentice fitter with a local engineering firm. He stayed there until January of this year.

"My move into the group was just a matter of fun more than anything else," he admitted. "I couldn't play guitar very well but the thing was we all got a lot of enjoyment out of it."

IMPORTANT

The Dakotas line up as: Tony Mansfield, drums; Robin MacDonald, rhythm guitar; Ray Jones, bass guitar; Mike Maxfield, lead guitar. They'd tackled several TV and radio shows before joining Billy early this year.

And how's this for a quote from Paul McCartney and John Lennon, two Beatles who combined to compose Billy J. Kramer's first disc:

MANCHESTER

"Still we couldn't make up our minds. So we rang the operator and told her what we were doing and asked her to choose for us. She chose Kramer."

The group at that time was called the Coasters. And for a year, they went on to become a popular attraction in the Merseyside beat-filled beat. Last year, they garnered third place in the voting . . . with the Beatles number one.

Enter now Brian Epstein, manager - impresario - booker - promoter - talent scout - businessman. He awarded a prize to the highest placed NON-professional group in the popularity polls. And he liked the cut of Billy Kramer. He signed him.

But though Billy wanted to turn full professional the group didn't. They all had goodly jobs and didn't want to run any risks through show business. So Brian looked around and came up with the Dakotas, from Manchester, who by chance had parted company with their own singer.

HAMBURG

Billy met the Dakotas, worked through about two hours of rehearsals and then zoomed off to Hamburg with them for a month, during which time they "got to know each other". Since then, they've done a seven week tour of the Provinces.

No regrets, then, that Billy turned full professional?

"No, sir," said Billy. "When we worked as a semi-professional group, we did so much work all

"So far as the British scene is concerned, we believe that Billy will take over where Elvis Presley is beginning to leave off."

Or from recording manager George Martin: "I'm certain that Billy has more than sufficient singing talent, good looks and personality to become one of the most important new hit parade stars of 1963."

So now let Billy talk about his own singing: "Since 1961, my singing style has passed through several changing phases. At one time, I was influenced by Elvis but I have trimmed away the last traces of Presleyism from my voice and today I just sing as I feel."

"I know some girls say I look a lot like Billy Fury and since we share the same home-town I'm often mistaken for him in the street. I've always admired his singing and his stage artistry but I've never tried to get the Fury sound into my own vocal delivery."

BASHFUL

Billy's own vocal tastes run to Rick Nelson, Peggy Lee and Brook Benton.

He tends to go all bashful when people press him to know what that "J" in the middle of his name stands for. In fact, he stands for a lot from his group, who claim it stands for "Josephine". But it's a useful gimmick anyway.

So . . . the only query left to answer is: who plays the piano notes on Billy J's first record? And the answer is: recording boss George Martin. He's fast becoming the Alfred Hitchcock of the pop world by autographing many of his records with one or two neat little keyboard figures!

PETER JONES

LANCASHIRE AND CHESHIRE BEAT GROUP COMPETITION

ENTRIES are rolling in fast for this exciting northern talent show to be held in Liverpool's Philharmonic Hall on May 9 and 10.

Over £1,000 worth of instrument prizes are to be won, plus THREE Decca recording contracts, plus the New Record Mirror trophies.

Two members of the judging panel will be Jerry Dawson, Northern News Editor of the "Melody Maker", and Jimmy Watson, Editor of the New Record Mirror.

Tickets are on sale at Rushworth and Drapers, Whitechapel, Liverpool, or at the hall itself.

Entry forms can be obtained from "Mersey Beat", 81a Renshaw Street, Liverpool, or 31 Colquill Street, Liverpool, 11.

RICK BOWDEN CONTEST

ENTRIES have been steadily rolling in for the Rick Bowden "Win a Trip to Luxembourg" contest. Closing date is last post Saturday, April 20.

Presiding over the panel of judges will be Mr. Acker Bilk, the wizard of the trad. clarinet.

Rick's record, "Alone To Cry" b/w "I'd Be Ashamed", will be released on the His Master's Voice label on May 10.

The lucky winner and a friend will fly to Luxembourg on May 4 with Rick and his manager.

Travel arrangements are by EXCHANGE TRAVEL LIMITED.

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CAMDEN TOWN — Plaza
CHELSEA — Essoldo
DALSTON — Odeon
EALING — Walpole
EAST HAM — Odeon
EDMONTON — Granada
TENFIELD — Florida

FINCHLEY — Odeon
FINSBURY PARK — Astoria
(Not showing Sat., May 4th)
GOLDER'S GREEN — Ionic
HACKNEY — Essoldo
HAMMERSMITH — Broadway
HARLESDEN — Odeon
HARRINGAY — Essoldo
HARROW ROAD — Prince of Wales

HENDON — Gaumont
KILBURN — Essoldo
KINGS CROSS — Grange
LEYTON — Odeon
LEYTONSTONE — Century
LOUGHTON — Rialto
NEW BARNET — Century
NOTTING HILL — Regal
POPLAR — Gaumont
POPLAR — Essoldo

QUEENSBURY — Essoldo
RAYNERS LANE — Gaumont
SLOUGH — Adelphi
SLOUGH — Ambassador
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TOTTENHAM — Bruce Grove
WALTHAM CROSS — Embassy
WALTHAMSTOW — Carlton
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LEEDS — Majestic
LITTLEHAMPTON — Palladium
MANCHESTER — New Oxford
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'WHAT'S THE NAME OF THIS GAME?'

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'CAN YOU FORGIVE ME'

TONY MEEHAN
'DOIN' THE HULLY GULLY'

FREDDY CANNON
'UPS AND DOWNS OF LOVE'

KETTY LESTER
'IT'S BEEN NICE'

CHERRY ROLAND
'JUST FOR FUN'

JET HARRIS
'MAN FROM NOWHERE'

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ANOTHER MERSEYSIDE HIT!

FROM BILLY J. KRAMER AND THE DAKOTAS

BILLY J. KRAMER AND THE DAKOTAS

You Want To Know A Secret; I'll Be On My Way (Parlophone R 5023)

PAUL McCARTNEY and John Lennon of the Beatles wrote this song for the group. It's a fair-ol' song, and the boys sing it in a very Beatle-ish way. Teen beat rock stuff that must sell well — it seems the disc companies can't sign up these groups quick enough. Good backing from the Dakotas on the plaintive number that moves along at a medium tempo pace. Should be a big hit.

More of the group vocalising from the boys on the flip. They sing well although the Beatles' sound is still there. But it's all pleasant enough.

THREE 🍷🍷🍷

TOP 20 TIP

THE PETE JOLLY TRIO

Little Bird; Falling In Love With Love (MGM 1199)

VERY pleasing swinging piano work on this little effort with a good listenable quality. Medium paced and well-performed, the instrumental effort moves along well, something a la Dave Brubeck, but not so commercial. Good stuff all the way through though.

More piano sounds on the flip, but somewhat heavier this time on the standard. Good stuff with plenty of improvisation, yet the tune comes through loud and clear. Good, but not for the charts.

THREE 🍷🍷🍷

CHAQUITO

Special Project; Parango (Fontana 267276)

TOP side comes from the TV series "Close-up" and the flip from the fine album "Viva Chiquito". "Special Project" may prove the bigger draw. It's big-band Latin music at its best. Roaring brass, plenty of percussion and an arrangement skilfully sketched. The section work is crisp and full of dynamics. Some goodly sax works in later on. Deserves to sell well. Much the same goes for the flip, another high-powered piece of big band work.

FOUR 🍷🍷🍷🍷

GORDIE LIGHTFOOT

Negotiations; It's Too Late, He Wins (Fontana 267275).

GOOD piano work on this disc from Gordie, who sings well on the rather bluesy disc with a beat backing and extensive use of the femme chorus. Not too bad—rather commercial but not outstanding material. Fast and beaty.

More Nashville styled piano work on the flip, a gentle ballad with a load of appeal and with Gordie singing very smoothly in a deep voice. Appealing and commercial and rather a la Jim Reeves.

THREE 🍷🍷🍷

RICHARD BONO

Another Spring; You're Free (Columbia DB 7033)

RICHARD — he's usually known just as "Rich"—is an American, now based in London. He's played piano in the Harry James band. And he's an entertainer right in the Mark Murphy-Buddy Greco class. Which means he's darned good. Intricate, inventive phrasing and a great musical "feel" all through. "Another Spring" is a swinger which is most impressive. It'd be marvellous to see this one get away... but BIG. Reduction in pace for the flip and again Rich sings out wonderfully well. This is talent. A.I. talent. The sort that appears only spasmodically in the charts.

FOUR 🍷🍷🍷🍷

TONY AND THE VELVETS

Sunday; One More Once (Decca F 11637)

THERE'S more than a touch of Ben E. King on this good, well-performed disc, with some jerky vocalising and a good lyric. He sings very well and there's some fair backing sounds. Medium paced commercial effort that could be big. And the group COULD be bigger.

Beatier flip with some shouting in the background and the Velvets adding their bluesy touches to the bluesy song. Not the sort of thing you expect to hear on a British disc, but good nevertheless.

FOUR 🍷🍷🍷🍷

BROOK BENTON

I Got What I Wanted; Dearer Than Life (Mercury AMT 1203)

FROM BROOK comes a slow powerful number that has been in the U.S. charts for quite a while. It's got a big beat in the background, and we rate the sincere dies as one of Brook's best. Very emotional and moving we reckoned it a lot. Good tune disc, good lyric and most of all great singing.

Flip is also doing well in the States—it's a slightly lighter number with some good lyrics once again. But not the high-powered potential of side one which could mean Brook's first big hit here.

FOUR 🍷🍷🍷🍷

FREDDIE AND THE DREAMERS

If You Gotta Make A Fool Of Somebody; Feel So Blue (Columbia DB 7032)

YET another group from the North tackle a James Ray hit from the States. It's a good number and the boys perform it well. Freddie's voice is rather distinctive and the harmonica interests from the others adds to one's enjoyment. Could very easily be a big hit for the boys first go out. Harmonica in there a-plenty. Drums into the flip. Then group vocal, all at a hectic pace. Another good all-round performance from a well-above-average teaming.

FOUR 🍷🍷🍷🍷

DAVID MACBETH

My Golden Chance; Like A Falling Star (Piccadilly 35114)

PIANO and violins herald David. This one-time pro. footballer always sells well these days. "My Golden Chance" is a brisk ballad, charm-invested, and should garner at least middle-of-the-road success. Dave's voice is well under control, though he imparts plenty of light and shade. Catchy enough to catch on, as they say. Flip is slower and somehow more "pull" in conception. It's not so saleable but it does stress that David nowadays can handle any kind of number.

THREE 🍷🍷🍷

BETTE DAVIS AND DEBBIE BURTON

Whatever Happened To Baby Jane?; I've Written A Letter To Daddy (London HLU 9711)

BOTH these sides are from the film of the same name as the top side. The poster advertising the film says "She Gruesome" but we don't know. However the disc isn't too bad with the tuneful song being handled well, if rather amateurishly by the two actresses. Tuneful with a good backing and some beat sounds, there's an interesting lyric.

Slower sounds on the flip, with some more pleasing backing sounds and somewhat painful vocalising. But it's commercial nevertheless.

THREE 🍷🍷🍷

RUBY MURRAY

I'll Walk The Rest Of The Way; I'm In Love With The Boy Next Door (Columbia DB 7028)

DOUBLE-TRACKING for Ruby on the top side. Folksey sort of number, delicately treated. Ruby's charm is evident and, believe us, she's still got a very strong following, even if she doesn't make the charts. She solos for the middle passage. Persistent beat; good choral work in the background. Ruby part-wrote the flip. She double-tracks here again—which is not so satisfactory in view of it being a "first-person" story-line. Harmonica is introduced.

THREE 🍷🍷🍷

JOHNNY WADE

Paradise; Looking For Me (Pye Piccadilly 35115)

SINGER (and a good one!) Johnny is now making a name for himself as an actor on BBC TV's "Compact". This exposure should help the disc sales. Big-voiced beat ballad on "Paradise" with stacks of roar-ups and hearty drum-backing. La-la-lahing chorus doesn't help too much but Johnny fair punches out the lyrics. A very good effort. Much slower on the flip with lengthy intro: then Johnny sings in his "quiet" voice. Rather an unusual song—with lots of lads looking for a fight and looking for Johnny! He sounds suitably worried.

FOUR 🍷🍷🍷🍷

ERKEY GRANT AND THE EERWIGS

I Can't Get Enough Of You; I'm A Hog For You (Pye 15521)

CONTENDERS for the weirdest title of the year. Seems too that the two song titles add up to the same thing. Erkey, with guitar-dominated backing, fair hollers the top side. He howls, he whispers, shouts, groans—and manages to sound like umpteen different other stars. Especially Jerry Colonna. It's all very good fun and unusual enough to take off a bit sharpish. Sounds as if this group would be good to look at, too. Flip starts off in more controlled fashion. Group singing here. But gimmicky none-the-less.

THREE 🍷🍷🍷

LOU CHRISTIE

Two Faces Have I; All That Glitters Isn't Gold (Columbia DB 7031)

THIS one's the great hit in the States for Lou who scored there a little while ago with his "A Gypsy Cried". As per usual it's a big falsetto lead number a la Four Seasons. A good comparison would be "Big Girls Don't Cry". Although it tends to sound rather like a tom cat on the tiles at times, it's entertaining and pleasing although we can't help wondering what would happen if Lou had his tonsils out.

Flip is slower and also has a femme chorus working strongly behind Lou who drops the falsetto and makes this an average beat ballad.

THREE 🍷🍷🍷

THE WANDERERS

Run-Run Senorita; After He Breaks Your Heart (United Artists UP 1020)

LIGHT, perky piece all round. Zippy strings, then lead voice, echoed by a massed mob of men. It's rather a show tune than a potential hit single, but there's a stack of interest in the way the voices and backing are blended. Lead voice is hard-worked and determined. Not short on charm either. Group tackle a slower opus for the flip, with a delicate little backing. Again, the lead voice soars way up, without resorting to falsetto. As strong as the top side.

THREE 🍷🍷🍷

ARTHUR LYMAN GROUP

Love For Sale; It's So Right I Love (Vocalion Pop V 9208)

GOOD GROUP, this. Cymbal-drums, then piano, then vibes... and off into the Cole Porter classic. Brisk sound throughout, well-played and inventive. Tune is usually given a vocal treatment, of course, but it stands up well wordless. Flip is a classical theme, brought up to date by Arthur Lyman. You'll recognise the tune right away—classics fans probably even faster and with horror!

THREE 🍷🍷🍷

BENNY HILL

The Harvest Of Love; Bamba 3688 (Pye 15520)

FARMYARD song from Benny on this very humorous song with some yokel-ish sounds from Ben and some farmyard sounds in the background. Fast moving with plenty of cracks and some good tuneful work. Not a bad disc—it could easily make the charts.

Calypso type thing on the flip, a number with again some good jokes but not as much chart appeal as side one.

THREE 🍷🍷🍷

WATCH THE TEMPS!



TONY OSBORNE

I Loved You; Mombasa (Decca F 11646)

HERE'S that Eurovision Song Contest winner, given the distinctive Osborne piano treatment. Good 'n' punchy styling, later featuring harmonica. Tony has a habit of selling hard and fast over a long, long period. This is dead right for all those request programmes on which he is a regular. "Mombasa" is one of his own compositions, all atmospheric and dynamic. Unusual instrumentation behind Tony's piano and organ. A finely musical performance all round.

FOUR 🍷🍷🍷🍷

BRENT EDWARDS

Pride; Over The Weekend (Pye International 25197)

ASO-SO beat ballad for Brent Edwards. His voice tends to get lost in the general sound, especially with touches of the double-tracking. But it rides along well enough to get the toes a-tapping, which is something. Not really different enough to earn much of a rating. Brent shows his vocal paces more fully on the flip, which tells how he hopes to enjoy his little self, once school is finished for the week. Not so messily arranged and therefore more acceptable.

THREE 🍷🍷🍷

FRANKIE AVALON

Come Fly With Me; The Girl Back Home (Pye International 25198)

AFTER Sinatra has tackled this number, there isn't much a lesser talent like Frankie can do with it. But he does a competent job of work to a rather exciting backing. There are distinct signs of improvement in the Avalon tones... but he still lacks that little extra "difference". His phrasing here is slightly stereotyped. More big band bashing for the flip. If anything, Avalon is in better form here—perhaps because he doesn't have to be compared with any previous performance.

THREE 🍷🍷🍷

SUE THOMPSON

What's Wrong Bill; I Need A Harbor (Polydor 66987)

SUE suffers so often from "cover" versions of her hits but should get the field to herself here. Her pert little voice, softly caressing, does a good job on "What's Wrong Bill", with a Country-ish sort of backing. It's a sad wee number, plenty of charm, and lyrics which avoid becoming trite. Well worth watching. Up-tempo flip, with Sue again singing well. Not by any means less commercial than the advertised top side—which makes it a value coupling.

THREE 🍷🍷🍷

JOAN SIMS

Oh Not Again Ken; Hurry Up Gran (Parlophone R 5021)

THE BERNIE CRIBBINS hit-maker writers Myles Rudge and Ted Dicks turn up trumps for comedienne Joan. Joan sings, on the top side, to her boy friend in the cinema—and the result is very, very funny. She's got a marvellous off-beat voice for this type of song. It wouldn't surprise us to see it turn up in the charts. Deservedly so. Flip is a slice of domesticity. Gran, you see, takes a long long time to take a bath on a Saturday night. Typical Rudge-Dicks material once again. Funny, therefore, and catchily tuned.

FOUR 🍷🍷🍷🍷

DICKIE VALENTINE

Lost Dreams And Lonely Tears; Comes Another Day Another Love (Philips 326583)

LABEL change for Dickie could bring him luck. It's a repetitive song with an attractive beat rather a la Guy Mitchell. Good tune, good lyric and a quiet backing that plods along attractively. Quite commercial and it could do well for him if there's enough plugs along the line.

Beatier flip with almost a Hully Gully sound on the backing. Quite good and well-performed and again a fair side.

THREE 🍷🍷🍷

DON CHARLES

Heart's Ice Cold; Daybreak (Decca F 11645)

DON, now under the Joe Meek banner, follows in a snatch of harmonica on "Heart's Ice Cold". The gal involved seems a delightfully amiable lass in most respects except for that ice-cold ticker! Interesting all-round sound and Don sings out with gusto and style. A decidedly under-rated performer, this young man. This disc may help him a lot. Don and Joe joined forces to write the flip. It's tuneful and entertaining but not, by a long chalk, so commercial, we'd say.

THREE 🍷🍷🍷

FRANK KELLY

What Do You Wanna Do; She Loves Me So (Philips 267277)

PLEASING teen ballad from Frank on the slightly off-tune number with some good backing sounds. Simplicity is its keynote, but the whole thing is tuneful and attractive. Something like Adam Faith songwise but individual. It may well make the charts but probably in a small way.

Rock sound on the flip, with a good beat backing, and an Eddie Cochran flavour about it. Excellent backing from the Hunters, this is as good as side one.

THREE 🍷🍷🍷

THE TEMPERANCE SEVEN

Ain't She Sweet; Seven And Eleven (Parlophone R 5022)

TROMBONE opens the latest from the one time hitmakers. As per usual it's got the twenties sound as vocalist Allan Moody Mitchell steps in place of Paul McDowell who's left the group it seems. Nevertheless it's as good as their earlier discs. And we liked them so we like this. Probably not another charts entry—but you can never tell.

More of the same sound on the flip, another twenties-styled number by the team. Jazzier if anything and perhaps more for the purist fan. We didn't hear a vocal.

THREE 🍷🍷🍷

THE PETALS

Let's Do The Tamoure; Look At Me (Decca F 11650)

LATIN flavoured item for the top side—directed by Earl Guest. The group extol the virtues of the "tamoure" in a light-hearted sort of way. Pleasant enough at all levels but not chart potential. The girls manage an efficient harmonica tone and dynamism. More Latin material, with L.A. backing sounds, for the "Look At Me" side — a traditional air specially arranged. Harmless and bright rather than eminently saleable.

THREE 🍷🍷🍷

LPs FROM THE BIG CHART NAMES



DEL SHANNON

HATS OFF: The Swiss Maid; Cry Myself To Sleep; Ginny In The Mirror; You Never Talked About Me; Don't Gild The Lily, Lily; I Won't Be There; Hats Off To Larry; The Answer To Everything; Hey! Little Girl; I'm Gonna Move On; I Don't Care Any More; So Long Baby. (LONDON HA-X 8071).

WITH Del Shannon now back with us again this album will further whet our appetites to hear and see this talented and personally pleasant young American in person once more.

Del kicks off the set with his recent "Swiss Maid" hit and follows up with eleven other powerful items. A natural for all his fans and as entertaining a collection of contemporary pops as you will find in any album.

FOUR

FLOYD CRAMER

SWING ALONG: The Glory Of Love; A Taste Of Honey; A Swingin' Safari; Canadian Sunset; Piano Roll Rock; Java; Stranger On The Shore; Melissa; Moonlight Serenade; Georgia On My Mind; Make Love To Me; The Twelfth Of Never. (RCA-VICTOR RD-7540.)

VIRTUALLY any Floyd Cramer disc is welcome on my turntable because he is a very talented lad at the keyboard and also one heck of a nice guy in the flesh.

This particular release showcases Floyd in swinging mood and makes for some easy-on-the-ear spinning time. A record of lasting entertainment value.

FOUR

RAY CHARLES

GREATEST HITS: Them That Got; Georgia On My Mind; Unchain My Heart; I'm Gonna Move To The Outskirts Of Town; The Danger Zone; I've Got News For You; Hit The Road Jack; Ruby; I Wander; Sticks And Stones; But On The Other Hand Baby; One Mint Julep. (HMV CLP 1626.)

THE exciting Ray Charles, soon to be with us in person, has gathered all his major hits together for one powerful album. Although my favourite Ray Charles material comes from his earlier period (hear any of his London LPs), this is undeniably good.

An album which must become a favourite with the customers.

FOUR



BOBBY VEE

GOLDEN GREATS: Take Good Care Of My Baby; Devil Or Angel; Punish Her; Suzie Baby; Walkin' With My Angel; Stayin' In; Run To Him; Rubber Ball; Please Don't Ask About Barbara; How Many Tears; Everyday; Sharing You; One Last Kiss; More Than I Can Say; Someday. (LIBERTY LBY 1112.)

BOBBY VEE has, happily, confounded his critics who predicted doom for his career when a couple of his singles failed to click as strongly as previous releases. Now Bobby is right back at the top of the pop tree and looks set for a long time to come.

This LP gathers together a bunch of his big ones and should, as a result, soon be up there among the best sellers.

FOUR

CHUCK BERRY

Maybelline; Down The Road A Piece; Mad Lad; School Day; Sweet Little Sixteen; Confessin' The Blues; Back In The U.S.A.; Johnny B. Goode; Oh, Baby Doll; Come On; I Got To Find My Baby; Betty Jean; Round And Round; Almost Grown. (PYE INTERNATIONAL R&B SERIES NPL 28024.)

HERE is one of the first of the Pye R & B series . . . and it's a winner all the way. The company are currently having a big push in the R & B field, and I know that this will delight a great many NRM readers.

Chuck Berry is one of the finest performers on the scene, and the LP highlights his talents excellently.

Several of his major hits are included and the excitement builds well throughout the programme.

Come on, all you R & B fans who write to us every week—dig deep and buy this one.

FOUR

THE SPRINGFIELDS

FOLK SONGS FROM THE HILLS: Settle Down; There's A Big Wheel; Greenback Dollar; Midnight Spectral; Wabash Cannonball; Alone With You; Cottonfields; Foggy Mountain Top; Little By Little; Maggie; Darling Allaloe; Mountain Boy. (PHILIPS 632 304 BL.)

FROM deep in the heart of Nashville, Tennessee, comes the latest recording from that triple talent we know as the Springfields.

And outstanding though their previous efforts have been I feel that

FOUR



BRENDA LEE

ALL ALONE AM I All Alone Am I; By Myself; I Left My Heart In San Francisco; It's All Right With Me; My Colouring Book; My Prayer; Lover; All By Myself; What Kind Of Fool Am I; Come Rain Or Come Shine; I Hadn't Anyone Till You; Fly Me To The Moon. (BRUNSWICK LAT 8530.)

A VERY talented young lass, is Brenda Lee. I know that everybody knows it, but it is still worth saying. This album only helps to bear out that point.

Tender ballads, roaring rockers . . . Brenda takes them all in her stride and always comes up on top.

Good, good, good. Buy it and see (or should I say hear) for yourself.

FOUR

BO DIDDLEY

HEY! Hey Bo Diddle; I'm A Man; Detour; Before You Accuse Me; Bo Diddle; Hush Your Mouth; My Babe; Road Runner; Shank; I Know; Here 'Tis; I'm Looking For A Woman. (PYE INTERNATIONAL R&B SERIES NPL 28025.)

ANOTHER exciting R & B performer is one Bo Diddle. He is held almost in awe by the fans, and his every disc is eagerly snapped up. Perhaps the R & B sales do not reach top pop hit standards yet . . . but they will, friends, they will.

I suppose this current trend towards pure R & B is a natural evolution when one considers that Rock 'n' Roll stemmed from that source and thus brought the basic sound to the pop fan in general. So with the seed firmly implanted, there's no earthly reason why pure R & B should not now blossom into the commercial world or sales success.

If you want to be convinced, then give this one a spin.

FOUR



FRANK SINATRA

THE GREAT YEARS: Lean Baby; I've Got The World On A String; South Of The Border; From Here To Eternity; Violets For Your Furs; Young-At-Heart; Three Coins In A Fountain; All Of Me; The Gal That Got Away; When Your Lover Has Gone; In The Wee Small Hours Of The Morning; Learnin' The Blues; Love And Marriage; The Tender Trap; Hey! Jealous Lover; No One Ever Tells You; Witchcraft; All The Way; Autumn Leaves; Baby, Won't You Please Come Home; Come Fly With Me; Put Your Dreams Away; Only The Lonely; One For My Baby; Come Dance With Me; The Last Dance; I Can't Get Started; High Hopes; I'll Never Smile Again; Talk To Me; The Nearness Of You; Dream; How Deep Is The Ocean; Nice 'n' Easy; It's Over, It's Over; It's Over; Ol' MacDonald. (CAPITOL W-1-1762, W-2-1762, W-3-1762.)

DOUBTLESS most Frank Sinatra fans will already have most, if not all, of these titles in their collections . . . but I don't for one minute believe that this will stop them spending out for this magnificent three-album package.

There are a couple or so tracks I would not have included were I compiling the set but nothing can detract from the fact that this is a worthy collection to be treasured.

Some of the greatest Frank Sinatra recordings are contained herein. Definitely one of the top releases of 1963.

FIVE

BRIAN POOLE AND THE TREMELOES

BIG BIG HITS OF '62: Speedy Gonzales; Dance With The Guitar Man; Sheila; Let's Dance; Twistin' The Night Away; Things; Return To Sender; Ginny Come Lately; Stranger On The Shore; Cream Baby; The Swiss Maid; Hey Baby; Sherry; It Might As Well Rain Until September; I Can't Stop Loving You; Don't Ever Change; Let's Twist Again; The Locomotion; Breaking Up Is Hard To Do; Devil Woman; Roses Are Red; Halfway To Paradise. (DECCA ACE OF CLUBS ACL 1146.)

HERE'S one of the big disc bargains of the year. Brian Poole and the Tremeloes are, I feel certain, destined for top stardom when the right single comes along. This LP will do nothing but help them achieve that success. Twenty-two of 1962's biggest hits are packaged together and excellently performed by Brian and the boys.

I played this over to a teenage relation and he went wild over it. And in my book that means big, big success ahead for the album.

FIVE



KENNY LYNCH

UP ON THE ROOF: Up On The Roof; Happy That's Me; Tiger At The Door; Vote For Me; Crazy Crazes; Monument; Leaning On A Lamp Post; Give A Little, Get A Little Love; I'll Bring You A Rain-bow; Make It Easy On Yourself; This Is The Night For Love; The Lonesome Road. (HMV CLP 1635.)

TALENTED lad Kenny Lynch has at last hit the top. His "Up On The Roof" must have been one of the most popular hits of the past year and this LP will be eagerly snapped up by those who enjoyed that single.

No flash in the pan is Kenny. This LP is the result of a sound background of learning his chosen profession. This one is definitely well worth a listen.

FOUR

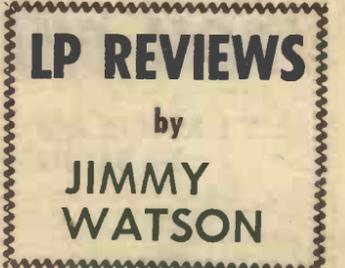
BROOK BENTON

GOLDEN HITS: It's Just A Matter Of Time; Hurtin' Inside; Endlessly; So Close; Thank You Pretty Baby; So Many Ways; Baby You've Got What It Takes (with DINAH WASHINGTON); Shadrack; Kiddio; Ball Weevil Song; Frankie And Johnny; Revenge; Lie To Me; Hotel Happiness. (MERCURY MMC 14124.)

LOOK at all these major hits Brook has had on the other side of the Atlantic . . . but over here, virtually nothing chartwise. His sales, however, must be pretty strong otherwise Mercury would not be continuing to turn out his releases so regularly.

This is an entertaining album which should certainly please his followers here. One of the outstanding tracks is his duet with Dinah Washington which, as a single, had a swinging flipside titled "Rockin' Good Way".

THREE



LP REVIEWS by JIMMY WATSON

TOMMY STEELE

HALF A SIXPENCE: Overture; All In The Cause Of Economy; Half A Sixpence; Money To Burn; The Oak And The Ash; She's Too Far Above Me; I'm Not Talking To You; If The Rain's Got To Fall; The Old Military Canal; The One That's Run Away; Long Ago; Flash, Bang, Wallop!; I Know What I Am; I'll Build A Palace; I Only Want A Little House; Finale. (DECCA LK 4521.)

STARRING Tommy Steele, book by Beverley Cross and music and lyrics by David Heneker—these are the main ingredients which have put the show "Half A Sixpence" on the musical comedy map. "House Full" notices went up at the end of the first week, if not before, and the show seems set for a lengthy run.

The songs are good and the cast, headed by Tommy, give their all in putting them across. A perfect souvenir disc . . . but even if you haven't yet caught the show do lend an ear to the album, it's most entertaining in its own right.

FIVE

GENE PITNEY

ONLY LOVE CAN BREAK A HEART: True Love Never Runs Smooth; Cry Your Eyes Out; Only Love Can Break A Heart; Donna Means Heartbreak; I Should Try To Forget; My Heart, Your Heart; Half Heaven; Half Heartache; Tower Tall; The Man Who Shot Liberty Valance; Little Betty Falling Star; If I Didn't Have A Dime; Going To Church On Sunday. (UNITED ARTISTS ULP 1028.)

THE vastly underrated Gene Pitney (underrated as far as British customers are concerned, that is) turns up trumps on this album. At times his approach is similar to that of Bobby Vee, which can't really be a bad thing considering Bobby's current popularity.

A lively set which deserves a wide hearing.

THREE

JAZZ FOR THE FRINGE FAN

VIC LEWIS

PLAYS BOSSA NOVA AT HOME AND AWAY: Vic's Tune; Ricardo; Danielle; Last Minute Bossa Nova; Bossa Nova Scotia; Rio; Two Note Samba; Bossa Nova Blues. (HMV CLP 1641.)

THIS is Vic's 25th anniversary as a jazzman. And this album is a worthy tribute. First four titles were recorded "at home", with a line-up including Messrs. Deuchar, Keane, Hayes, Scott, Shannon, Dempsey, Logan and Clare. Wonderful, swinging jazz, with plenty of inventive and intuitive solo work—and unusual tonal qualities when mello-phonium and flugelhorn are involved. Second four titles are from Hollywood, when the musicians included Shorty Rogers, Bud Shank, Vic Feldman, Al Hendrickson and Shelly Manne. Touch of Laurinda Almeida for "Bossa Nova Blues", too. First-rate, again—and an experiment which really comes off.

FOUR

CHARLIE MINGUS QUINTET

CHAZZI: Jump Monk; Serenade In Blue; Percussion Discussion; Work Song; September; All The Things You Are In C Sharp. (VOGUE LAE 543.)

THE rebellious bass of Mingus vies here with the trombone of Eddie Bert, the tenor sax of George Barrow, Mal Waldron (piano) and drummer Willie Jones. An intriguing set. "September", for instance, is a mixture of "Tenderly" and "September In The Rain"—a joust-up device often used by Mingus. "All The Things . . ." splits up the Jerome Kern ballad with the Rachmaninoff piano concerto. Highly intricate. And satisfying. Max Roach takes over on drums for "Percussion Discussion"—but it's not one of those tedious long-running drum marathons. Not the greatest Mingus—but good enough to be going on with.

THREE

AL HIRT

HORN A-PLenty: Holiday For Trumpet; That Old Feeling; Easy Street; Baby Won't You Please Come Home; Till There Was You; Margie; Swing Low, Sweet Chariot; In Other Words; Do Nothin' Till You Hear From Me; Rumpus; Memories Of You; I'll Take Romance. (RCA-VICTOR RD7531.)

BIG BAND BILLY MAY backing for heavyweight trumpet star Hirt. He's a thoroughly proficient instrumentalist, technically exciting and full of dynamics . . . but leans more on humour-tinged efforts rather than the all-out jazz blow. Use of five French horns on most of the tracks, in place of saxes, pays off in a big way, sound-wise—as on "Swing Low", "Easy Street" and "Margie". Hirt is much-admired by other American brassmen but British fans may find him hard to classify. Just say it's an exciting album, hall-marked by the brilliance of the Billy May arrangements.

FOUR

vocalion

CHARLIE MINGUS QUINTET: "CHAZZI" Vocalion LAE543
Charlie Mingus (bass), Willie Jones (drms), Eddie Bert (trb), George Barrow (ten.), Mal Waldron (pno.), Jump Monk; Serenade in blue; Percussion Discussion; Work song; September; All the things you are in C sharp.

DAVE BRUBECK AND PAUL DESMOND "AT WILSHIRE EBELL"
Vocalion LAE 12070
Dave Brubeck (p.), Paul Desmond (alto), Ron Crotty (bass), Lloyd Davis (drms.).
I'll never smile again; Let's fall in love; Stardust; All the things you are; Why do I love you; Too marvellous for words.

VINCE GUARALDI TRIO "JAZZ IMPRESSIONS OF BLACK ORPHEUS"
Vocalion LAE 547
Vince Guaraldi (p.), Monte Budwig (bass), Colin Bailey (drms.), Samba de Orpheus; Manha De Carnaval; O Nusso Amor; Genierique; Cast your fate to the wind; Moon River; Alma-Ville; Since I fell for you

DIZZY GILLESPIE AND HIS ORCHESTRA IN CONCERT
featuring Chano Pozo, James Moody and Eric Henry
Vocalion LAE 540
Emanon; Ool-Ya-Koo; Round about midnight; Stay on it; Good bait; One Bass Hit; I can't get started; Manteca.

EARL "Fatha" HINES "SOLO"
Vocalion LAE 548
Deep forest; Everything depends on you; Am I too late; Blues for Tatum; In San Francisco; Ann; You can depend on me; When I dream of you; R.R. Blues; Straight to love; Piano man; My Monday date.

SHELLY MANNE "MY SON THE JAZZ DRUMMER"
Contemporary LAC 550
Stereo SCA 550
Shelly Manne (drms.), Shorty Rogers (tpt.), Teddy Edwards (ten.), Al Viola (gr.), Victor Fieldman (p. and vbs.), Monty Budwig (bass).
Hava Nagila; Bei Mir Bistu Shein; Yussel! Yussel!; Zamar Nodad; Bokrei Lachish; Tzena; Exodus; De Grine Kuzine; My Yiddishe Momme; Orchah Bamidbar.

EARL "Fatha" HINES "SOLO"
Vocalion LAE 548
Deep forest; Everything depends on you; Am I too late; Blues for Tatum; In San Francisco; Ann; You can depend on me; When I dream of you; R.R. Blues; Straight to love; Piano man; My Monday date.

BUNK JOHNSON
and his Superior Jazz Band, featuring George Lewis and Big Jim Robinson
Good Time Jazz LAG 545
Panama; Down by the riverside; Storyville blues; Ballin' the Jack; Make me a pallet on the floor
Weary blues; Moose march; Bunk's blues; Yes, Lord, I'm crippled; Bunk Johnson Talking Records.

GERRY MULLIGAN QUARTET "PAUL DESMOND QUINTET"
Vocalion LAE 549
*Carioca; Line for Lyons; Moonlight in Vermont; Bark for Barksdale; Turnstile; The lady is a tramp; My funny Valentine; Limelight; Utter Chaos; **Jeruvian; Soon; Winky; Baroque; But Happy; Will I know; A garden in the rain; Misty Window

BUNK JOHNSON
and his Superior Jazz Band, featuring George Lewis and Big Jim Robinson
Good Time Jazz LAG 545
Panama; Down by the riverside; Storyville blues; Ballin' the Jack; Make me a pallet on the floor
Weary blues; Moose march; Bunk's blues; Yes, Lord, I'm crippled; Bunk Johnson Talking Records.

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Vocalion LAE 549
*Carioca; Line for Lyons; Moonlight in Vermont; Bark for Barksdale; Turnstile; The lady is a tramp; My funny Valentine; Limelight; Utter Chaos; **Jeruvian; Soon; Winky; Baroque; But Happy; Will I know; A garden in the rain; Misty Window

CASHBOX TOP 50

AIR MAILED FROM NEW YORK

- | | | | |
|----|--|----|--|
| 1 | CAN'T GET USED TO LOSING YOU* | 40 | I LOVE YOU BECAUSE — (1) Al Martino |
| 2 | I WILL FOLLOW HIM* | 41 | LITTLE BAND OF GOLD* — (1) James Gilreath |
| 3 | HE'S SO FINE* | 42 | ANOTHER SATURDAY NIGHT — (1) Sam Cooke |
| 4 | PUFF* | 43 | THIS LITTLE GIRL — (1) Dion |
| 5 | BABY WORKOUT* | 44 | A LOVE SHE CAN COUNT ON — (1) Miracles |
| 6 | PIPELINE* | 45 | TODAY I MET THE BOY I'M GONNA MARRY — (1) Darlene Love |
| 7 | YOUNG LOVERS* | 46 | AIN'T THAT A SHAME — (1) Four Seasons |
| 8 | DON'T SAY NOTHIN' BAD (ABOUT MY BABY)* | 47 | REMEMBER DIANA — (1) Paul Anka |
| 9 | SURFIN' U.S.A. | 48 | RHYTHM OF THE RAIN* 26 (14) Cascades |
| 10 | IF YOU WANNA BE HAPPY* | 49 | STILL — (1) Bill Anderson |
| 11 | WATERMELON MAN* | 50 | THE BIRD'S THE WORD — (1) Rivingtons |
| 12 | SOUTH STREET* | | |
| 13 | ON BROADWAY* | | |
| 14 | FOOLISH LITTLE GIRL | | |
| 15 | MECCA* | | |
| 16 | THE END OF THE WORLD* | | |
| 17 | LOSING YOU* | | |
| 18 | TAKE THESE CHAINS FROM MY HEART | | |
| 19 | CHARMS | | |
| 20 | OUR DAY WILL COME* | | |
| 21 | REV. MR. BLACK | | |
| 22 | TOM CAT* | | |
| 23 | SANDY* | | |
| 24 | TWO FACES HAVE I* | | |
| 25 | YOUNG AND IN LOVE* | | |
| 26 | KILLER JOE* | | |
| 27 | LINDA* | | |
| 28 | DO THE BIRD* | | |
| 29 | I GOT WHAT I WANTED* | | |
| 30 | FOLLOW THE BOYS* | | |
| 31 | DAYS OF WINE AND ROSES* | | |
| 32 | OVER THE MOUNTAIN (ACROSS THE SEA)* | | |
| 33 | TWENTY MILES* | | |
| 34 | HOT PASTRAMI | | |
| 35 | OUR WINTER LOVE* | | |
| 36 | IN DREAMS* | | |
| 37 | OUT OF MY MIND* | | |
| 38 | I WANNA BE AROUND* | | |
| 39 | MR. BASS MAN* | | |

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

BRITAIN'S TOP 20

FIVE YEARS AGO . . .

- | | |
|----|--|
| 1 | Whole Lotta Woman (1) MARVIN RAINWATER |
| 2 | It's Too Soon To Know/Wonderful Time Up There (2) PAT BOONE |
| 3 | Who's Sorry Now (6) CONNIE FRANCIS |
| 4 | Swingin' Shepherd Blues (4) TED HEATH |
| 5 | Magic Moments/Catch A Falling Star (3) PERRY COMO |
| 6 | Tequila (7) CHAMPS |
| 6 | Nobody Loves Like An Irishman/Grand Coolie Dam (12) LONNIE DONEGAN |
| 8 | Lollipop (13) CHORDETTES |
| 9 | Breathless (8) JERRY LEE LEWIS |
| 10 | Maybe Baby (5) CRICKETS |
| 11 | Don't/I Beg Of You (10) ELVIS PRESLEY |
| 12 | Tom Hark (18) ELIAS & HIS ZIG ZAG JIVE FLUTES |
| 13 | Sweet Little Sixteen (19) CHUCK BERRY |
| 14 | To Be Loved (16) MALCOLM VAUGHAN |
| 15 | Lollipop (—) MUDLARKS |
| 16 | Wear My Ring Around Your Neck (—) ELVIS PRESLEY |
| 17 | Princess/Happy Guitar (14) TOMMY STEELE |
| 18 | Nairobi (15) TOMMY STEELE |
| 19 | The Clouds Will Soon Roll By (20) TONY BRENT |
| 20 | April Love (9) PAT BOONE |

NEWIES GALORE!

PLENTY of new entries this week. And all of them expected no less. Highest is the Harris/Meehan effort "Scarlet O'Hara" while Del Shannon's "Two Kinds Of Teardrops" follows in its wake. Others include the newbies by Kenny Ball, Dee Dee Sharp (we note the Vernons Girls' version of "Do The Bird" has fallen out), plus the discs of Helen Shapiro, Eddie Cochran and the Spotnicks.

In the top end of the chart, the Beatles make a fantastic leap with their newie—they're closely followed by Frank Ifield while Roy Orbison, Andy Williams, The Four Seasons, the Springfields, Skeeter Davis etc. all constitute steady risers, chartwise.

Fast risers include the Chiffons, pictured on page one this week who follow in the footsteps of the Crystals with their blues flavoured exciter "He's So Fine"—it's still high Stateside. Plus discs like "Young Lovers", "Deck Of Cards"—that must be the strangest thing ever—and "My Little Baby".

The Chantays fabulous instrumental "Pipeline" is still there but the Big Three go down with their Merseyside interpretation of the Ritchie Barratt R & B ditty "Some Other Guy".

A busy week of ups and downs, with The Beatles next favourites for No. 1.

NEW RECORD MIRROR: CHART SURVEY

A LOOK AT THE U.S. CHARTS

FAST rising U.S. hits include—"Pushover": Etta James; "El Watusi": Ray Barrato; "Come On And Get Those Memories": Martha And The Vandellas; "That's How Heartaches Are Made": Baby Washington; "Do It Rat Now": Bill Black; "Prisoner Of Love": James Brown and the Famous Flames; "Let's Go Steady Again": Neil Sedaka; "Ann Marie": Belmonts; "Soon": Four Seasons; "Diane": Joe Harnell; "Mother Please": Jo Ann Campbell; "Sweet Dreams": Patsy Cline; and "Shy Girl": Cascades.

Recent U.S. releases include—"All I See Is Blue": Jack Scott; "Teen Age Heaven": Johnny Cymbal; "Heart, Hand And Teardrop": Vic Dana, etc.

Gene Chandler's "Rainbow" is currently still in the hundred after many months. And before then Gene was in the charts for many months with the other side of the disc "You Threw A Lucky Punch". Gene's first and biggest hit was the number one smash last year "Duke Of Earl" on Vee Jay. He appeared in "Don't Knock The Twist" singing it, complete with top hat and monocle. N.J.

BRITAIN'S TOP LP'S

- | | |
|----|--|
| 1 | SUMMER HOLIDAY (1) Cliff Richard & The Shadows (Columbia) |
| 2 | PLEASE PLEASE ME (3) The Beatles (Parlophone) |
| 3 | REMINISCING (2) Buddy Holly (Coral) |
| 4 | GIRLS! GIRLS! GIRLS! (5) Elvis Presley (RCA-Victor) |
| 5 | I'LL REMEMBER YOU (7) Frank Ifield (Columbia) |
| 6 | SINATRA-BASIE (6) Frank Sinatra with Count Basie (Reprise) |
| 7 | ALL STAR FESTIVAL (8) Various Artistes (UNO) |
| 8 | WEST SIDE STORY (4) Sound Track (CBS) |
| 9 | OUT OF THE SHADOWS (9) The Shadows (Columbia) |
| 10 | SOUTH PACIFIC (11) Sound Track (RCA-Victor) |
| 11 | ALL ALONE AM I (12) Brenda Lee (Brunswick) |
| 12 | RICHARD CHAMBERLAIN SINGS (10) Richard Chamberlain (MGM) |
| 13 | EDDIE COCHRAN MEMORIAL ALBUM (14) Eddie Cochran (Liberty) |
| 14 | BRENDA THAT'S ALL (13) Brenda Lee (Brunswick) |
| 15 | BUDDY HOLLY STORY, VOL. 1 (17) Buddy Holly (Coral) |
| 16 | STEPTOE & SON (19) Harry Corbett & Wilfred Bramble (Pye) |
| 17 | THAT WAS THE WEEK THAT WAS (18) David Frost, Millicent Martin (Parlophone) |
| 18 | BLACK AND WHITE MINSTREL SHOW (—) The George Mitchell Minstrels (HMV) |
| 19 | BOBBY VEE MEETS THE CRICKETS (16) Bobby Vee, The Crickets (Liberty) |
| 20 | JAZZ SAMBA (—) Stan Getz and Charlie Byrd (Verve) |

BRITAIN'S TOP EP'S

- | | |
|----|---|
| 1 | FRANK IFIELD'S HITS (1) Frank Ifield (Columbia) |
| 2 | KID GALAHAD (2) Elvis Presley (RCA-Victor) |
| 3 | ON THE AIR (4) The Spotnicks (Oriole) |
| 4 | DANCE ON WITH THE SHADOWS (3) The Shadows (Columbia) |
| 5 | TELSTAR (8) The Tornados (Decca) |
| 6 | SOUNDS OF THE TORNADOS (6) The Tornados (Decca) |
| 7 | BLACK & WHITE MINSTREL SHOW (7) The George Mitchell Minstrels (HMV) |
| 8 | OUT OF THE SHADOWS VOL. 1 (5) The Shadows (Columbia) |
| 9 | THE BOYS (9) The Shadows (Columbia) |
| 10 | SINCERELY (11) Bobby Vee (Liberty) |
| 11 | FOLLOW THAT DREAM (10) Elvis Presley (RCA-Victor) |

BRITAIN'S TOP 50

COMPILED BY THE RECORD RETAILER

- | | | | |
|----|--|----|---|
| 1 | HOW DO YOU DO IT 1 (7) Gerry & The Pacemakers (Columbia) | 22 | HE'S SO FINE 31 (3) The Chiffons (Stateside) |
| 2 | FROM A JACK TO A KING 2 (11) Ned Miller (London) | 23 | SO IT WILL ALWAYS BE 28 (6) The Everly Bros. (Warner-Bros.) |
| 3 | FROM ME TO YOU 23 (2) The Beatles (Parlophone) | 24 | COUNT ON ME 26 (5) Julie Grant (Pye) |
| 4 | THE FOLK SINGER 4 (6) Tommy Roe (HMV) | 25 | MR. BASS MAN 27 (7) Johnny Cymbal (London) |
| 5 | SAY I WON'T BE THERE 7 (5) The Springfields (Philips) | 26 | THAT'S WHAT LOVE WILL DO 21 (12) Joe Brown (Piccadilly) |
| 6 | NOBODY'S DARLIN' BUT MINE 14 (3) Frank Ifield (Columbia) | 27 | CUPBOARD LOVE 25 (10) John Leyton (HMV) |
| 7 | RHYTHM OF THE RAIN 5 (10) The Cascades (Warner-Bros.) | 28 | HEY PAULA 24 (11) Paul & Paula (Philips) |
| 8 | IN DREAMS 10 (9) Roy Orbison (London) | 29 | CODE OF LOVE 30 (5) Mike Sarne (Parlophone) |
| 9 | FOOT-TAPPER 6 (8) The Shadows (Columbia) | 30 | PLEASE PLEASE ME 22 (11) The Beatles (Parlophone) |
| 10 | BROWN-EYED HANDSOME MAN 3 (7) Buddy Holly (Coral) | 31 | SCARLETT O'HARA — (1) Jet Harris & Tony Meehan (Decca) |
| 11 | CAN'T GET USED TO LOSING YOU 15 (6) Andy Williams (CBS) | 32 | FIREBALL 34 (6) Don Spencer (HMV) |
| 12 | WALK LIKE A MAN 13 (6) Four Seasons (Stateside) | 33 | CAN YOU FORGIVE ME 32 (6) Karl Denver (Decca) |
| 13 | SUMMER HOLIDAY 9 (10) Cliff Richard & The Shadows (Columbia) | 34 | YOUNG LOVERS 48 (2) Paul & Paula (Philips) |
| 14 | SAY WONDERFUL THINGS 8 (8) Ronnie Carroll (Philips) | 35 | DECK OF CARDS 47 (2) Wink Martindale (London) |
| 15 | CHARMAINE 12 (13) The Bachelors (Decca) | 36 | MY LITTLE BABY 40 (3) Mike Berry (HMV) |
| 16 | LOSING YOU 20 (5) Brenda Lee (Brunswick) | 37 | ALL ALONE AM I 44 (15) Brenda Lee (Brunswick) |
| 17 | LIKE I'VE NEVER BEEN GONE 11 (11) Billy Fury (Decca) | 38 | TWO KINDS OF TEARDROPS — (1) Del Shannon (London) |
| 18 | END OF THE WORLD 19 (7) Skeeter Davis (RCA-Victor) | 39 | OUR DAY WILL COME 38 (5) Ruby & The Romantics (London) |
| 19 | LET'S TURKEY TROT 18 (8) Little Eva (London) | 40 | SOME OTHER GUY 37 (3) The Big Three (Decca) |
| 20 | ISLAND OF DREAMS 16 (19) The Springfields (Philips) | 41 | TELL HIM 29 (12) Billie Davis (Decca) |
| 21 | ROBOT 17 (6) The Tornados (Decca) | 42 | ONE BROKEN HEART FOR SALE 36 (9) Elvis Presley (RCA-Victor) |
| 12 | SHADOWS TO THE FORE (16) The Shadows (Columbia) | 43 | THE NIGHT HAS A THOUSAND EYES 33 (12) Bobby Vee (Liberty) |
| 13 | JUST FOR FUN (12) Bobby Vee & The Crickets (Liberty) | 44 | PIPELINE 46 (2) The Chantays (London) |
| 14 | BILLY FURY HITS No. 2 (13) Billy Fury (Decca) | 45 | CASABLANCA — (1) Kenny Ball (Pye) |
| 15 | FOUR HITS & A MR. (15) Acker Bilk (Columbia) | 46 | DO THE BIRD — (1) Dee Dee Sharp (Cameo-Parkway) |
| 16 | CLIFF'S HIT PARADE (19) Cliff Richard (Columbia) | 47 | WOE IS ME — (1) Helen Shapiro (Columbia) |
| 17 | I CAN'T STOP LOVING YOU (20) Ray Charles (HMV) | 48 | MY WAY — (1) Eddie Cochran (Liberty) |
| 18 | WEST SIDE STORY (14) Original Broadway Cast (CBS) | 49 | PIED PIPER 41 (9) Steve Race (Parlophone) |
| 19 | MORE SOUNDS FROM THE TORNADOS (18) The Tornados (Decca) | 50 | JUST LISTEN TO MY HEART — (1) The Spotnicks (Oriole) |
| 20 | TOP TEN RECORDS (—) Various Artistes (Aral) | | |

(Compiled by 'The Record Retailer')

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

GREAT NEW HITS!

SHE'S NEW TO YOU

SUSAN MAUGHAN, VERN ROGERS

IF MARY'S THERE

BRIAN HYLAND

No. 6

NOBODY'S DARLIN'

FRANK IFIELD

CASABLANCA

KENNY BALL

No. 22

HE'S SO FINE

THE CHIFFONS

TOM CAT

ROOFTOP SINGERS

No. 12

WALK LIKE A MAN

4 SEASONS

DON'T SET ME FREE

RAY CHARLES

CHARMAINE

BACHELORS

PITY TO SAY GOODNIGHT

DONNA DOUGLAS

THE IDOL WHO CAN'T SLEEP

"DARN ME," said Del Shannon, hitmaker extraordinaire, "this weather is terrible." Del had just learned why the main talking point in England is the weather.

"I looked out of the window yesterday," he said, "and it was lovely with the sun shining—ten minutes later it was raining. That was our sun quota yesterday."

When I saw Del in his room at the Mayfair hotel he had just got up. Not because he's lazy but because Del suffers badly from insomnia. He hardly ever gets to sleep before five in the morning—and his sleeping is fitful and restless. And on top of that, Del has a heavy schedule of tours and radio dates to play while he is over here in Britain.

I quizzed Del about about his two most talked about singles—"Cry Myself To Sleep"—his only relative flop, and "Swiss Maid"—the off-beat success.

"Well," Del replied, "the fact is that they were both made in Nashville. Now Nashville is fine for a country sound like there was on 'Swiss Maid', but when it comes to making a rock disc—New York's better any time. That's why 'Cry Myself To Sleep' just didn't have the 'feel' that 'Swiss Maid' had. And if 'Swiss Maid' had been cut in New York it probably would have flopped.

"The strange thing is that when I sing 'Cry Myself To Sleep' on stage, it sounds completely different—and better. There's more atmosphere and everything. I just don't like listening to my waxing of that, though.

"'Swiss Maid' was about my only top side that I haven't penned myself. But I was still confident about it after we had waxed it in Nashville. I had the same feeling with 'Runaway'—though nobody ever imagined it would be the huge hit that it was. But when we cut it I had the feeling it would be a hit of one kind or another. We took about five takes on that one."

Del writes most of his songs with his friends, and has penned many of his own flip sides as well as the top sides. He started writing some while back, and has just written a rock number which he hopes either Brian Hyland or Eddie Hodges will record.

ATKINS

An interesting fact about Del is his musical background. When he first began to play the guitar in the army he had no idea about singing. But after a while he began to sing country songs and sing them very effectively. He also used to practise three hours a day on his guitar until he had mastered the essentials of the Chet Atkins style.

"I haven't been practising much lately, though," Del confessed. "I don't get the time or the inclination."

When Del first started singing he would play club dates and it was in a club that he first realised how well "Runaway" went down with the kids. Del reckons that eventually he hopes to settle down to playing club dates most of the time instead of touring around.

"Travelling's in my blood,

though," said Del. "Maybe when I go home after a long tour it's fine the first day, but when a couple of days have gone by I'll want to jump in a 'plane and fly away somewhere."

NO CHANGE

In his stage act Del sings most of his hits, plus "Runnin' Scared" and perhaps an instrumental like "Caravan". I asked him if he ever intended changing his style.

"I don't think so," he replied. "After all what's the point of it when the style I've developed is successful. Maybe if I had flops all the time I would but there's not really much chance of my becoming say a country singer or a balladeer."

Although Del isn't a country singer he talked for a long while about the country scene in the States.

NORMAN JOPLING talks to DEL SHANNON

"You might think that everybody in the States had heard of Cowboy Copas and Hawkshaw Hawkins, the two guys who were killed with Patsy Cline. But the fact is that like in England, not many people have heard of them—only the staunch fans. But it's good to be in the country music business. The fans are so good and faithful you can't believe it. They may not have any hits but they've got so many fans they don't have any financial worries. You can go on for years and years like Ernest Tubbs and still be as popular many years after you've started.

Del was impressed with his fans over here. He considers them the best and most faithful in the world—and his high opinion is shared by many other U.S. artists. But the fact is, that to have good fans you've got to be a good artist.

And Del Shannon fits that description perfectly. . . .



DEL SHANNON relaxes during a welcome break from a hard and tiring schedule. (NRM Picture.)

I HATED EVERYBODY

SAID THE BOY WITH A CHIP ON HIS SHOULDER

"I HATED everybody and I'm sure they hated me. I had a chip on my shoulder and I didn't trust anybody any more. Nothing was happening to me as a singer . . . so I did a lot of bragging and boasting. I became a liar—and I made myself unpopular all round."

A pretty honest self-appraisal? Well, that's the way Tony Victor talks about himself. But the "chip" is vanishing now, because of the growing success of his Decca release "Cokey Cokey", which is causing a revival in popularity of the old "Hokey Kokey" dance routine.

And just a few weeks ago, with some tapes in the can, Tony hied himself off to Paris, including topping the bill at the famous Olympia Theatre, the equivalent to the British London Palladium. One newspaper there called him: "The biggest threat yet to our Johnny Hallyday".

HAILED

The one-time chip-carrier was hailed as a teenage idol.

What, then, was the turning point for Tony? It came when Ken Pitt, a show-biz publicist and manager, went into a coffee-bar for lunch. Assistant manager of the Espresso depot was . . . Tony Victor.

Ken remembered that the singer had had a minor hit some time before with "Dear One" and asked why Tony was serving, not singing.

Ken told me: "I'd heard all those stories about Tony. People advised me not to have anything to

do with him, but I was convinced that his arrogance sprang from him mistrust of manager types. It seemed to me that because he had NOTHING to boast about he boasted all the MORE.

"Now that things are happening for him again, all that bravado has gone and he is his basically nice self again."

Tony is 19. He was born at Bradford, Yorkshire, and as a school-leaver worked as a shoe salesman by day and amateur singer by night. He was seen by Adam Faith on one singing engagement and Adam suggested he might do well in London.

'BOMBSHELL'

Adam's agent, Colin Berlin, tagged Tony "The Bradford Bombshell".

But Tony didn't immediately take Adam's advice. He went, instead, on tour with the "Black and White Minstrel Show" as an electrician. He thought it would bring him a good knowledge of stage technique.

When that tour ended, he relied on the odd gigs in Bradford for a living. But late one evening he decided to take the night train for London. He borrowed a fiver from his mother and set off—without having the foggiest idea what lay in store for him.

He arrived with less than a shilling in his pocket. And he was too proud to look up Adam at the Berlin office. He spent his last money on a sandwich and a couple of phone calls. One to a musical



newspaper to get Joe Meek's number and the other to Joe himself.

Ever-ready to give a new singer a fair hearing, Joe gave an audition and the next day cut a first disc. That was "Dear One".

This dates back to April last year. A one-nighter tour came next and Tony did fairly well. But he and Joe Meek found they couldn't agree . . . so they agreed just for once and parted company!

BREAD-LINE

Months went by. Tony couldn't get a follow-up disc and, if it hadn't been for his coffee-bar stint, he'd have joined the bread-line.

Anyway, eventually he got his complete release from RGM Sound and it was fixed for him to record directly with Decca under the guidance of the American A and R men Shel Talmy and Mike Stone.

Said the youthful duo: "We were so impressed with Tony's good looks that we decided to record him even before we heard him sing!"

After their first session with Tony, they said: "That was, honestly, the most exciting work we've ever done."

Remember that Talmy and Stone have, in the past, recorded stars like Brenda Lee and Bobby Vee—so it was praise indeed.

Now Tony is settling down to the life of a singer again, with tours round the Mecca dance-halls exploiting the "Cokey Cokey" routine and his own record.

But he's settling down to it—without that huge great chip on his shoulder! PETER JONES

DER BINGLE

AN APPRAISAL by LESLIE GAYLOR



1962 the American and British Decca Record Companies respectively released the sensational 15 L.P. set of "Bing's Hollywood", indeed the greatest album release in history and an event probably never to be repeated.

Nowadays Bing is not recording so much, "singles" are more or less out with him and he is concentrating on "long play discs" designed for long and lasting sales. His policy is to record old standard songs only, with the use of newer songs that are associated with him in pictures.

'PROJECT'

Being a part owner of his own recording company "Project Records", a subsidiary of "Bing Crosby Enterprises", Bing has made long play discs of varying designs under Mr. Simon Rady, President of "Project Records", such as the excellent two album set of "How The West Was Won", "Bing and

SERIALISED STORY OF BING CROSBY PART THREE

Satchmo", "El Senor Bing", which consists of 20 songs on 10 tracks, "Holiday In Europe", several "Singalong" discs, and "I Wish You A Merry Christmas".

Being a very wealthy man has enabled Bing to be a benefactor to many charities and organisations. The money from the "Bing Crosby Annual Pro-Amateur Golf Tournament", the greatest annual golf event in America, has over the years resulted in a number of Youth Centres being built.

A few years ago Bing gave a million dollars to his former school "Gonzaga University" towards the

building for them of a library known as the "Crosby Library", a marvellous place of study for the scholars. In the library is a place kept in honour of Bing, a former pupil, known as the "Crosby Room", and here is kept "the world's greatest collection of awards" made to one artist. Among the several thousand of awards, trophies, records, popularity polls, citations on view is a replica of the famed Ascot Gold Cup, which was presented to Bing through emissary-actor David Niven for being Britain's most popular star of 1945.

AWARDS

Having received many awards of recognition from popular magazines and possessing the keys to many cities, among countless other presentations, Dr. Mize states in his book "Bing" that Crosby has accumulated enough awards to fill a trophy room the size of the Hollywood Bowl.

TO BE CONCLUDED