

INSIDE: CHECKER — ELVIS — RYDELL — WYNTER — JOE BROWN — R. & B.

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EP 7075

**ORIOLE**

116 SHAFTESBURY AVENUE, LONDON, W.1.

No. 106

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WEEK ENDING MARCH 23, 1963

EVERY THURSDAY

# NAMES AND FACES...



NRM Picture by DEZO HOFFMANN



NRM Picture by BILL WILLIAMS



Our talented friends the BEATLES are seen leaving the E.M.I. studios after the session we covered last week. Next to them are the COUGARS, making a successful charts bid with "SATURDAY NITE AT THE DUCKPOND". Bottom left we have a picture of TORNADO GEORGE BELLAMY and his lovely wife JEAN RODDA, who wed last Saturday. One of the guests was KARL DENVER (shown with the happy couple). Next the CASCADES whose "RHYTHM OF THE RAIN" hits the Top 20. And finally (above) RUBY and the ROMANTICS who top the U.S. charts with "OUR DAY WILL COME".

# NEW RECORD MIRROR

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# LET'S HAVE DEL V EL

I THINK the American artist, Del Shannon, surpasses Presley in every aspect. Since his "Runaway" hit in 1961, which, I might add, sold two million and was No. 1 in Britain for two months, he has improved tremendously in singing and style. His string of hits include "Hats Off To Larry", "So Long Baby", "Hey Little Girl", "Cry Myself To Sleep", "Swiss Maid" and now in the charts again with "Little Town Flirt". Most of these reached the top five. Admitted he doesn't have as many fans as E.P. (but, fans or no fans, he has had seven successive hits. Del dropped his falsetto in "Swiss Maid", which was a pity, but still he managed to push it way up the charts. This dropping of his gimmick was probably due to the only mild success of "Cry Myself To Sleep", which reached No. 29 in the NRM Top Fifty some months back. But there it was again in "Little Town Flirt". So let's forget about Elvis v. Cliff and turn to Del v. Adam or some other pairing.—C. M. WOODARD, 52 Rotherfield Crescent, Hollingbury, Brighton, 6, Sussex.



## NO KIDDING

I WOULD like to make an appeal on behalf of all the many Johnny Kidd fans and ask: Why has such a great artist been simply pushed into the background? Could it be that talent means so little nowadays?

Johnny is one of the most original big beat performers, and has both a good voice and a terrific stage act—comparable with any American artist in this field.

Now, with the increased popularity in Rhythm and Blues, I hope and feel sure that Johnny will shortly achieve the recognised stardom he so richly deserves.—AL YOUNG, Johnny Kidd Fan Club, 114 Holborn, London, E.C.1.

## REPUTATION

FOR about four years now, I've raved about the great sound produced by Johnny and the Hurricanes. I've always thought (and always will) that they are the greatest group ever to hit the record scene. But now it appears as if their following has decreased considerably.

Why? The sound hasn't changed, even if the line-up has, and all their records since "Old Smokie" have been utter flops when they have been worthy of a place in your Top Fifty.

I feel this is a great pity, and I would like to urge the record-buying public to give a spin to their latest release. I think you will like it. If you were fortunate enough to see them during their stay here, I'm sure you will agree they lived up to their name and reputation. I thought they did.—GEOFFREY ARCHER, 44 Erriff Drive, South Ockendon, Romford, Essex.

## ANSWERED

IN the NRM No. 104, I read some interesting questions to which I can give the answers.

About the JOHN LEE, JNR., letter, Dion—"Ruby Baby" was originally recorded by The Drifters in the mid-fifties, and it is written by Leiber and Stoller. "Holly Gully" isn't a new dance. The Olympics had not the origin of it. The Twist wasn't new in 1960, either. They are all dances from the early R. & B. era revived for the new scene of teenagers. Take Little Eva's latest, "Turkey Trot". She even admits it is from the beginning of the 20th century.—(Mr.) KLAUS ROHNISCH, Basvägen 3, Orebro, Sweden.

## THE BEST?

LITTLE RICHARD—(i) "Good Golly, Miss Molly"; (ii) "Keep A Knockin'"; (iii) "Long Tall Sally".

JERRY LEE LEWIS—(i) "Mean Woman Blues"; (ii) "Great Balls Of Fire"; (iii) "Lovin' Up A Storm".

CHUCK BERRY—(i) "Maybelline"; (ii) "Roll Over Beethoven"; (iii) "Sweet Little Rock 'n' Roll".

FATS DOMINO—(i) "Blue Monday"; (ii) "I'm Walkin'"; (iii) "I'm Ready".

I hope that this list will be approved of by growing number of Rhythm 'n' Blues fans who are now having to dig into the past to build up their collection.—WILLIAM SWALLOW, 94 Wickham Hill, Hassocks, Sussex.

BUDDY HOLLY—(i) "That'll Be The Day"; (2) "I'm Gonna Love You Too"; (3) "Baby You're No Square".

CLIFF RICHARD—(i) "We Say Yeah"; (2) "Dynamite"; (3) "Do You Want To Dance?".

SHADOWS—(1) "F.B.I."; (2) "Apache"; (3) "Shotgun".

ELVIS PRESLEY—(1) "Can't Help Falling In Love"; (2) "Wooden Heart"; (3) "Love Me Tender".

BILLY FURY—(1) "Halfway To Paradise"; (2) "Last Night Was Made For Love"; (3) "Like I've Never Been Gone".

JOE BROWN—(1) "Picture Of You"; (2) "What a Crazy World We're Livin' In"; (3) "That's What Love Will Do".

ADAM FAITH—(1) "Poor Me"; (2) "How About That"; (3) "Easy Going Me".

EVERLY BROS.—(1) "Ebony Eyes"; (2) "Cathy's Clown"; (3) "Temptation".

CRAIG DOUGLAS—(1) "Only Sixteen"; (2) "Another you"; (3) "Rainbows".

DEL SHANNON—(1) "So Long Baby"; (2) "Runaway"; (3) "Hats Off To Larry".

DION—(1) "Runaround Sue"; (2) "Little Diane"; (3) "Ruby Baby".

BRENDA LEE—(1) "I Started All Over Again"; (2) "All Alone Am I"; (3) "Let's Jump The Broomstick".

—ROBERT JENNINGS, 9 St. Lawrence Avenue, Ramsgate, Kent.

A. ROY ORBISON—(1) "Runnin' Scared"; (2) "Crying"; (3) "Only The Lonely".

B. BRENDA LEE—(1) "Heart In Hand"; (2) "I Started All Over"; (3) "All Alone Am I"; (3) "Fool Number One".

C. The late BUDDY HOLLY—(1) "Heart-beat"; (2) "Oh Boy"; (3) "True Love Ways".

D. The late PATSY CLINE—(1) "I Fall To Pieces"; (2) "Crazy"; (3) "When I Get Through With You".

E. JIM REEVES—(1) "Only Good Thing That Happened To Me"; (2) "He'll Have To Go"; (3) "When Two Worlds Collide" (LP track).

F. DEL SHANNON—(1) "Hats Off To Larry"; (2) "Swiss Maid"; (3) "Hey Little Girl".

G. BILLY FURY—(1) "Halfway To Paradise"; (2) "Like I've Never Been Gone"; (3) "Once Upon A Dream"/"You're Swell" (tie).

H. EVERLY BROTHERS—(1) "Ebony Eyes"; (2) "Cathy's Clown"; (3) "So Sad".

—S. M. DAVIS, 213 Weaver Street, Walsford, Cheshire.

## MR. TONSILS

IT was certainly great to hear Craig Douglas singing again on the BBC's "Top of the Pops" concert. He was certainly in great form following his tonsil operation.

But why did he only get one song to sing in the Show? Surely such a successful and talented artist as Craig deserves more than one song, especially as some of the lesser-known artists were given two songs.—JOHN HANNAM, 16 Osborne Road, East Cowes, Isle of Wight.

# TEEN DANCE No. 3,000,001

THE experts looked dubious when the Golli Golli was added to the almost incomprehensible list of new dance crazes. "Too many already," they said. "Anyway, this one's British. The fans won't buy British..."

Well, they did. Few new dances have caught on so fast. Top television boosting helped, so did persistent plugging in the dance halls. And so did that weird debut disc "Golli Golli", by two new boys Johnny Shadow and Danny Gavan.

It's already BIG business. For instance, Michael Cornel, son of famed hair-stylist John Cornel, has created a new "Golli Golli" hair-do which is being featured in his plush Mayfair salon.

Dress store Fifth Avenue have accepted Johnny and Danny's dress design—and a "Golli Golli" gown will be on the market shortly.

And Ed Justin, of Screen Gems, has become so interested in the boys' "Golli Golli" character that there will soon be thousands of toys on the market.

## by PETER JONES

Just a few days ago, 3,000 dancing teachers from all over the country assembled in London for a demonstration by Messrs. Shadow and Gavan.

So... how did it all happen? Say the boys: "We were driving through the Swiss Alps, over the St. Bernard Pass, in terrible weather. Eventually we had to stop because the weather was so bad.

"Stranded. Torrential rain and icy winds—and surrounded by cold bleak mountains in the dead of night. We were fed up. It would have tried the patience of a saint."

Somewhat naturally, then, they decided to write a song. Some hours later, they'd not only written a song—yes, "Golli, Golli"—but they'd invented the dance to go with it.

They felt they'd got something. So did Pye Records, who handed out an immediate disc contract and set moving high-powered publicity on it.

The dance stems from negro rhythms—and "Golli Golli" is actually African for "God".

Right now the boys are so busy they hardly know how to cope...

But let's meet the duo. Johnny Shadow: he's 23, was born in Highgate, North London. His aunt is the

one-time music hall star Ella Shields. He ran for the county at athletics, but at 15 became an article clerk to a legal firm.

Then he went into the Army, in the Dog Unit, and was posted to Cyprus, India and Malaya. Afterwards, he roved through umpteen jobs, delivering milk, toting coal, digging roads, plumber's mate, builder's mate. Then he turned, restlessly, to acting, singing and song-writing. He's been in "Z-Cars" and many commercials. And he was with Jayne Mansfield in "Panic Button", made in Rome.

Danny Gavan: is 22, was born in Hampstead. He studied surveying at the Northern Polytechnic. He swam for his county youth team, trained as a dancer

and worked in a clothing store. In the RAF, he was a physical training instructor

Later, he met up with Johnny—an old childhood mate. Danny did "Z-Cars", "Dixon of Dock Green", "Emergency Ward 10" and appeared with Mike Bentine, Morecambe and Wise and Arthur Haynes. He was also in that Jayne Mansfield movie. And both boys return to Rome later this year for work on the Frank Sinatra film "Oddball".

They're obviously shaken by all the ado about their dance craze, though they admit they had the greatest possible confidence in it from the off.

All happening? By golly, it is.

## PROVINCIAL ROUND-UP

—By  
JEFF BAYLISS

LAST Monday Talent Spot resident Ted Taylor joined General Artistes as General Manager. Although Ted will continue with his recording, broadcasting and session activities, guitarist Bob Rogers takes over from him at the Jack of Clubs where the Ted Taylor Four have been resident for the last 3 years.

MANCHESTER'S most eligible show biz bachelor Alan Arison became engaged to Stretford beauty queen Linda Maxted last Friday. Alan, who operates three Cheshire jazz clubs and a trad and rock band agency, had a very hectic engagement day rushing between jeweller and fiancée when it was discovered that the ring, purchased secretly by Alan, did not fit.

LAST week I reported the late arrival of Emile Ford at an Oldham dance hall. Now Emile asks me to make it clear that this was caused by his having been directed to the wrong venue by the agent (not Emile's own) who made the booking.

GUYS and Dolls, Manchester's first coffee dance club, celebrates its third birthday this week by introducing its golden girls—hostesses dressed in gold lame, expert in judo and happily possessed of steady boy friends. Manager Trevor Jones contributes (though what I'm not quite sure) by touring the city on a penny farthing bicycle whilst part owners Danny Betesh and Geoff Cantor have written a special "Golden Girl Madison". "O'p'll give it minus five!"

SIGNINGS for Granada's "Scene at 6.30" include Billie Davis (22nd), Brenda Lee (29th), Tommy Roe (April 4th), Del Shannon (16th) and Johnny Tillotson (17th).

"EVERLOVIN' ME" Ian Crawford ordered to bed by doctor for four days as a result of strained throat

MAMMOTH show case presentation organised by agent Ian Hamilton at the Princess Club Chorlton for next Thursday afternoon will be compered by Bobby Campbell.

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# 'YOU'RE HIRED BRUVVER!'

## SAID JOE BROWN

JOHNNY BEV went along to see Joe Brown for an audition to join the Bruvvers. There was a place going in the group for a guitarist. Said Joe, on first meeting: "Come on with us on the stand. But don't amplify your guitar in case anything goes wrong..."

After the show, Joe approached Johnny. And he said, as only a Joe Brown can: "That's fine, mate. I didn't hear a thing. You're hired..." So Johnny became a Bruvver. But since then, since that weird audition, he's branched out on his own as a solo singer and instrumentalist. Which leads folks to say he's CRAZY, especially in view of the success Joe has had in recent months.

Is Johnny repentant? No. He has a history of success which suggests that he's more than capable of looking after himself in a solo career.

### LIVING

Said Johnny: "I must admit I learned a lot from working with Joe. But the point was that I was just making a living as an instrumentalist. That wasn't what I wanted. I'd been a singer before and I'd written songs. So I wanted to combine the two."

Anyway, Johnny introduced Joe to the Louis Prima sort of sound. Joe was an UN-digger of that type of music, but he went on to include numbers like "Sheik of Araby" and "Some Of These Days". Musically, Joe goes more for the older type of "kinky" C. and W. offering, and he's a great follower of the early rock 'n' roll discs. Prima became a big influence in his life...

So Johnny went on with the Bruvvers. He'd already been with the bands of Ted Carter, Murray Campbell, Andy Currie and Dave Rae—and he'd been singing in public since the age of 14.

### PUSHED

And Johnny, with fellow-Bruvver Pete Oakman, later was to write "Picture Of You", the number that really pushed Joe into the Hit Parade. But he'd left Joe before that disc came out. So there can be no cries of "cashing in"!

Said Johnny: "There never was any argument with Joe. You know how it is with a guy like that. You don't row with him. But towards the end of our

—By  
**PETER JONES**

association I felt that I didn't want to do so much travelling by van from job to job, and that sort of thing. Anyway, it was all very friendly..."

But there was a slight clash of temperament with Joe. Johnny admits that there were little Barneys and differences of opinion. At any rate, Johnny left and started his own career as a solo performer.

Johnny's first solo disc was "Tell Her You Love Her"—and then came the follow-up, "No Peace Of Mind". He has written both sides of his discs. And he still has a song-writing contract with Pete Oakman. The partnership is fruitful. They also did "Your Tender Look" for Joe Brown and "Twist Little Sister" for Brian Poole.

They were hits. Johnny was inundated with requests for numbers from other artists for original material.

"Let's be honest," said Johnny. "I intended 'No Peace Of Mind' for an established star. I won't give away his name. But my mates thought it was so commercial that in no time I'd recorded it for myself."

### FARMING

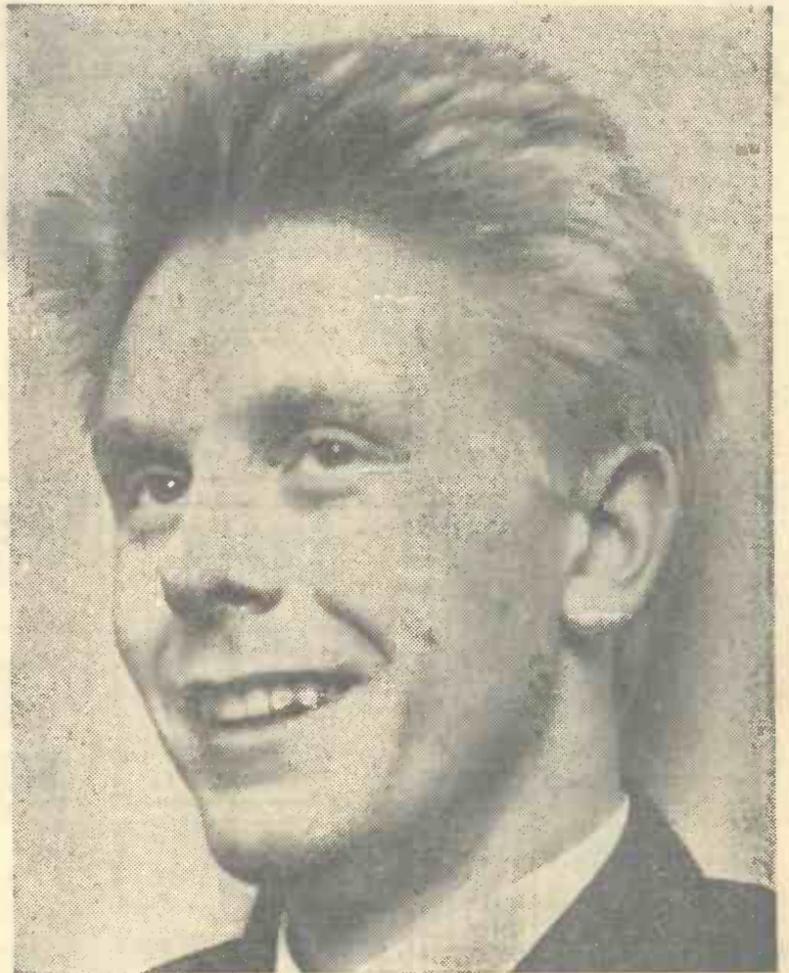
"Now I'm splitting my time between the two sides of the business. But it doesn't worry me. I come from a farming community in Scotland, and there everybody, but everybody, gets up early. So I can get up at the crack of dawn even now and start writing songs. It's a knack I'm glad I have. Because I can then go out on singing jobs in the evening, knowing that I'm not likely to oversleep the next day!"

Johnny, then, is set for success. He already knows his old gov'nor, Joe Brown, is doing the proverbial bomb. And he remains grateful for the knowledge he picked up while one of the Bruvvers.

Johnny, who plays bass and piano as well as guitar, has one last funny story



Above JOHNNY BEV;  
right JOE BROWN.



NRM Picture

to tell. About how he got his disc contract.

A publishing mate, Johnny Mathieson, took an original tape round to Tony Hatch at Pye. Tony admitted frankly that he wasn't interested in the singer. But a little while later, Johnny worked over some new numbers on demonstration discs and Johnny Mathieson took them back to Tony.

### SONGS

This time the songs, NOT the singer, were important.

But Tony liked the voice. "Who's that?" he asked. "Johnny Beav," he was told. "And you turned him down last time out."

"Well, get him now," said Tony. And that was it. The ex-Bruvver was making it on his Todd.

He's still got the peace of mind which comes from having introduced the effervescent Joe to the Louis Prima sort of number.

# HERE'S THE ODDS-ON FAVOURITE!

**NANA MOUSKOURI:**  
Tipped as the favourite to win the EUROVISION SONG CONTEST final on Saturday evening.



NANA MOUSKOURI just ain't the right kind of name for a pop singer. And it's generally considered all dodgy for a girl singer to wear Hank Marvin-type spectacles to top off glamorous girls. But then Athens-born Nana is far from conventional.

But I'll predict this. After Saturday evening, millions of British fans will be digging her deeply and devotedly. Why Saturday?

Well, that evening, the finals of the "Eurovision Song Contest" are beamed out from London. Patriotic feeling here,

of course, is rooting for Ronnie Carroll and his "Say Wonderful Things".

But a hot tip to do exceptionally well is Nana and her "The One That Got Away" (English version) or "A Force De Prier". She represents Luxembourg. Nana's English-lyric version will be on sale here right after the contest—and should be the shot in the arm her international career needs.

Nana was born in 1937, starting to sing and play piano before she learned to read and write. She studied the classics...

Then she went to the Conservatoire Hellenique, seat of classical music... and there discovered jazz. And though she maintained the long-hair stuff, she also sang to a jazz ensemble in her off-duty hours.

She told me: "I delayed my first public appearance right until 1958. That was because I felt I fell short of the perfection I really wanted and didn't want to let down the customers."

### Navy

Her first appearance was for the United States Sixth Fleet—and group of men who have good eyes for talent, bird-wise. Enter, then, Manos Hadjidakis, the "Never On Sunday" writer, who wrote songs specially for her. A year later, Nana won first-place honours in the Greek Song Festival and was top again at the Festival of Mediterranean Songs in Barcelona.

### Languages

Nana now can sing in French, German, Italian, Spanish and English, all without a trace of accent. She won a Gold Disc for million-sales on "White Rose of Athens", alias "Weisse Rosen aus Athen". She's had five Number One hits on the Continent in succession.

In Spring last year, she made an L.P. in the States, "The Girl From Greece Sings"—supervised by Quincy Jones. In London, she made "My Colouring Book". Her latest L.P. "Nana Mouskouri In New York" is a gem. A positive gem.

But then you'll be able to sample her abilities if you join the audience for Saturday's big contest.

I'll tell you this, though. Miss Mouskouri is far from being a "proper nana!"

LANGLEY JOHNSON

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In dreams

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# BEN E. KING

How can I forget

HLK 9691

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# PUFF Peter, Paul & Mary

WB 95 45 rpm

**NORMAN JOPLING VIEWS CHUBBY CHECKER'S TEEN DANCE HITS AND FINDS**

# He's the Commercial Dance King

**EVERYONE** knows the old story about Chubby Checker and the Twist. The story that tells how Chubby recorded the number by Hank Ballard and sent it into the charts, starting a great new craze. Ballard was a Rhythm and Blues singer who had the Twist as a "B" side to one of his singles. Checker covered it many months after—so it can't be said he stole any of the sales from Ballard.

Then a little while back everyone reads in the musical press that a certain Mr. Gary (U.S.) Bonds is suing Chubby Checker for infringement of copyright.

That set me thinking. So I decided to look at some of Chubby Checker's singles and see just how or where they originated.

His first was a disc called "The Class". That one was a novelty disc with Chubby taking off various people in the recording world, including Elvis Presley. That one was never issued here.

His second was "The Twist". A commercialised cover version of the Ballard disc—that's all O.K. but one thing isn't.

When Chubby came over here he claimed to some that he had invented the dance, the twist. Sceptical fans proved him wrong on the last count—and they also argued how could he have invented the dance when there are instructions in the lyrics of the song which he didn't write.

Chubby maintained, and still maintains, he invented the dance. He also tends to become very annoyed when he is approached on the subject.

After the twist came . . . "The Hucklebuck". Original? Not on your life. It's an old nineteen-thirties dance that Cameo-Parkway dressed up for Chubby.

## Better

Chubby's next two discs were cover versions of other American artists. The first was called "The Mess Around" and was originally recorded by Bobby Freeman. Bobby had been quite a big name on the U.S. R. & B. scene, with such hits as "Do You Want To Dance?", "Shimmy Shimmy", "Ebb Tide" and "Sinbad".

But, of course, Chubby's immense popularity at the time enabled him to win hands down. Poor Bobby Freeman had no more hits after that one.

Next disc from Chubby was "Pony Time". The Pony was a teen dance that had been hanging around for quite some time without anyone taking much notice of it. Then a bluesy vocal group called the Goodtimers recorded a song called "Pony Time", by far the best

plug the dance had to date. Cameo Parkway recording executives heard it, and rushed Chubby to the studios, where he covered it. Chubby's disc was the bigger hit, of course—it reached the top spot in the States and constituted his first hit here. It reached number 20.

Later, when the Twist hit the top for a second time, the Goodtimers recorded "It's Twistin' Time"—It was "Pony Time" with the same backing and altered lyrics. British fans who didn't have a chance to hear their versions of "Pony Time" could only realise how good it must have been by this disc.

## Original

Most of Chubby's discs after "Pony Time" were originals—Chubby declined to do any more cover versions after the last two.

(By Chubby, of course, we mean both he and the A & R men of Cameo records, for even an artist like Chubby Checker doesn't have much say in his choice of materials).

His "Let's Twist' Again"—many months later to be a great hit in Britain—and another original, "The Fly", made his name even bigger. Then the Twist caught on again, and his disc of "The Twist" swept to the top again, providing him with a couple of hits in Britain, and providing a certain Mr. Hank Ballard with another fantastic sum in royalties.

Certainly Hank Ballard has cause for being grateful to Chubby Checker. The odds are that if Chubby hadn't recorded it it would never have been heard. As it is, Hank has made more money out of the disc "The Twist" than Chubby Checker has.

Chubby's next disc, "Slow Twistin'", was an original. . . .

"It lacked any spark and seemed

rather lifeless until we thought of having a girl answering Chubby on the disc". The girl, of course, was Dee Dee Sharp, and she put the finishing touches to one of Chubby's most brilliant discs.

Chubby's next disc was "Dancing Party", the beaty rocker that Gary U.S. Bonds is currently suing Chubby over.

Next disc was titled "Limbo Rock". That one had a long long history. It stems back from the Twist craze when the former top instrumental group, the Champs, made a disc called "Tequila Twist" after their biggest hit. It was a bad disc and it flopped badly. Then someone in the States started playing the flip, an original Champs number called "Limbo Rock". Purely instrumental, it leapt up in the charts and was a sizeable hit for the group, leading them on the comeback trail.

## Limbo

Their next disc was called "Limbo Dance" and this one featured words as well as music—the words being detailed instructions on how to do the dance.

Cameo Parkway, meanwhile, always on to new dance crazes, latched on to the Limbo, put words to it and gave it to Chubby. It was just like the Champs' version except with words. Later, Chubby invented the "new Limbo", which was different to the Champs' version.

The difference was that in The Champs' version a limbo pole was used—Chubby dispensed with this for the teen dance of his own creation.

Flip of "Limbo Rock" was another big hit. It was "Popeye (The Hitchhiker)". The dance was first recorded by Huey P. Smith and The Clowns in a number called "Popeye" some months before—and that, too, was a hit. But it was the Checker version which garnered the most honours for it.

Next, and latest from the Chubby Checker stable, is "Let's Limbo Some More", a fast beat number in the Limbo vein once more that looks like climbing to the top of the tree.



One thing, though. The flip, "Twenty Miles", is probably better—it's an up-tempo jolly beat number that's coming up fast in the States.

And if Chubby begins to run a little short of ideas for his new discs in the future, here's a suggestion:

No one has tried reviving the Charleston yet. . . .

**CHUBBY CHECKER** "Slow Twistin'" with **DEE DEE SHARP** in a scene from the film "DON'T KNOCK THE TWIST". The accompanying feature illustrates how Chubby's name is "magic" when it comes to dance discs.

# THEY'VE SPENT A FORTUNE

## On The Lad They Call 'The New Presley' In The U.S.

—By  
**PETER JONES**

new, entirely different. His style is unique. The only valid comparison between Dick Dale and early Sinatra or Presley is in the ferocious loyalty of his fans."

### NECK

This, for sure, is one record company sticking its neck out to the fullest extent. They know, what's more, that that neck stands to be chopped should Mr. Dale fizzle out and die, prematurely. But there is more, believe it or not!

They call him "The Pied Piper of Balboa". "A Dick Dale audience, at first glance, might seem like any crowd of highly enthusiastic young people. But when you look closely, you notice an amazing difference. THEY ARE ACTUALLY WELL BEHAVED! The place is filled to capacity . . . but there are no fights, no rowdiness, nobody getting out of line."

There are usually fights?

"And here is the secret of Dick Dale's astonishing success. He is the acknowledged leader of the kids. They respect him because he speaks to them in an almost evangelical fervour . . . pointing out that in order to achieve the kind of respect they want from adults, they must give that kind of respect to others."

### PRACTISE

"They listen to him . . . and practise what he tells them. So amazing is this effect, that thousands of parents in the area are applauding his efforts, instead of objecting to their kids attending the dances where he appears."

Dick is lauded as the King Of The Stomp. He created the stomp—or at least the driving rhythmic beat of his

sound did. The youngsters moved with the music and a new dance was born.

This, you'll agree, is raving par excellence.

What backs it up? Well "Peppermint Man" is a hard-driving single with stacks of commercial appeal. And it is the original version. The others are from Timmy Welch, on Sinatra's Reprise label, and highly promising British lad Rey Anton, on Oriole.

In truth, though, Dick's breakthrough was in Southern California. His fame is spreading now, though, and he looks set for national, even international, fame. His first single was "Misirlou", with "Til Midnight", and he has out, in the States, an album "Surfers' Choice", which sold 75,000 copies inside three months. This, of course, is fantastic.

### OVERFLOW

He's 23 and first appeared at the famed Rendezvous Ballroom, Balboa, in 1960. He pushed the attendances up and up. Overflow crowds danced on the steps.

Dick is an expert surf-rider. He also is an accomplished archer. And a clever horseman. What's more, he plays guitar, trumpet, trombone, piano, organ, drums and anything else you can suck, blow, twang or thump.

Saxophone is his latest hobby-horse. "Peppermint Man" looks like being a hit here, though which version will

do it is anybody's guess. But the important thing is the rantin' and ravin' of Capitol Records, who hardly wish to make idiots of themselves. Obviously, they have enormous faith in this lad who beats it out in one minute. . . and then talks like a hip Billy Graham to his audiences.

I remember a similar campaign over another singer, name of Elvis Presley. I remained unmoved and suggested that he was just another U.S. based popster.

Nobody's ever let me live that down. So I'm not saying anything at all at this stage about the phenomenal, surprising, highly-charged, ultra-exciting Dick Dale.

But let's look, too, at his rivals in the three-cornered scrap round "Peppermint Man". . . .

Only one British version in the three-angled fight on "Peppermint Man"—and that's by ex-window cleaner Rey Anton, who whips up a very real storm on the Oriole label. This disc was made by two young technicians, Geoffrey Heath (of Good Music) and Adrian Cannon, who came together under Baton Productions. They've done a great job. And, what's more, they could easily delay the arrival in this country of the highly-boasted Dick Dale.

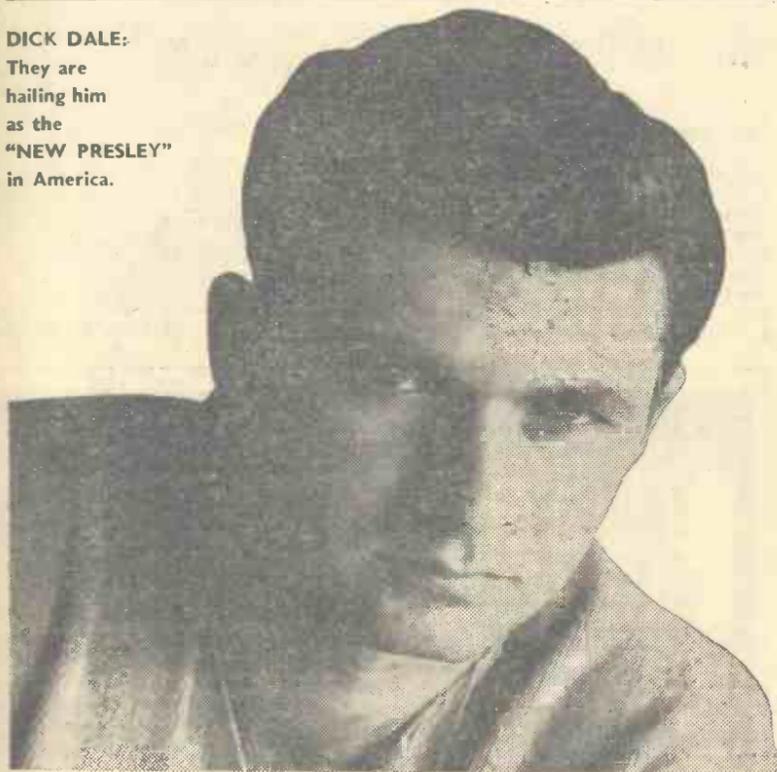
It was an independent production, this. The two young men in charge admit they were scared when they first handled the session. But they've certainly managed to create an American sound in a British studio.

And the third contestant, from the Frank Sinatra Reprise stable, is Timmy Welch. Again, he whips up the fair old storm.

It certainly looks like a fair old battle.

With Dick Dale, if you can believe half the stories, the most hysteria-minded of all three. . . .

**DICK DALE:**  
They are hailing him as the "NEW PRESLEY" in America.



**RECORD** companies have been known, in the past, to become hysterical about their new artists. But this is part of the business. If the COMPANY doesn't bellow loud and long about a performer, how can the public be expected to bellow loud, etc. . . .

Capitol Records, in the States, have reached new heights, however. All over a lad named Dick Dale, who joins a three-pronged battle this week on a single "Peppermint Man". In their full-page advertisements in

American trade magazines, hysteria reaches new proportions.

Try this for size. "The phenomenon must be seen to be believed. There has been nothing like it since frenzied teenagers swooned noisily at the Paramount in New York as Frank Sinatra, curly haired and unsure of himself, breathed 'All Of Me' into the microphone."

Or this. "Some compare the astonishing Dick Dale reaction to the legendary Presley explosion. But both comparisons are invalid. Dick is something entirely

## DRUM STICK SOUVENIRS

PETER JAY, drumming leader of the Jaywalkers, can't get the wood. "They don't make sticks strong enough these days," he moans.

His frantic drum workouts are causing him to break an average of two pairs of drumsticks every night. But he's found a use for these broken pieces that litter the stage after his shows; fans are asking for them as souvenirs.

So he signs them and they are given to the happy fans.

## RICK'S WEDDING EUROPE TRIP?

RICK NELSON marries Miss Chris Harmon on April 20, and latest reports from the States indicate that the couple will honeymoon in Europe. Rick's debut disc, under his new contract with Brunswick, will be released on March 29. The appropriate title: "I Got A Woman".

## BALL RESCUES PARKER BILK

AFTER last Thursday's "Top of the Pops" show, presented by the BBC at the Albert Hall, London, Mr. Acker Bilk found his car had been towed away to the police pound at Fulham.

Kenny Ball was luckier; his car was still there. So he gave Acker a lift to Fulham and enjoyed himself hugely watching Acker hand over two pounds to get his car out of the pound!

The third "B" of the British trad. scene ties up with Kenny on April 4: The Chris Barber Band will have Kenny as guest artist on that date's BBC Jazz Club broadcast.

## FOLK DUO New Album

DECCA A. and R. man Tony Meehan has just finished recording the next LP from Robin Hall and Jimmy McGregor. All Scottish and Irish songs will be released in July to coincide with their tour of those areas, which culminates in a stint during the Edinburgh Festival from August 18 to 31.

## BBC PLANS 'Pops' No. 3

THE BBC is planning a third Light Programme show from the Albert Hall. The date: May 9. The title: "Pops For Everyone". First artist signed: Bert Weedon.

## HANK HERE

HANK "We're Gonna Go Fishin'" Locklin comes to Britain to tour from April 12. Meanwhile, RCA Victor release his new single "Flying South" on March 29.

## THEY RAVE FOR DAVE

WHEN the Dave Clark Five transferred their talents from the Royal, Tottenham, to the Locarno at Basildon, Essex, 200 teenage devotees of Dave in the Tottenham area organised a protest march. A petition containing an alleged 4,000 signatures was handed in to the ballroom. Dozens of girls cried. They carried banners proclaiming "Bring Back Dave". Oh, there was a whole lot of tension, drama and suffering.

But Dave the rave—a tall, dark and handsome drummer who occasionally doubles as a film extra—went to Basildon all the same.

Now comes a ray of sunshine for the deprived girls of Tottenham, or anywhere else.

For 20-year-old Dave and the group have recorded "The Mulberry Bush" (and "Chaquita"), released this weekend on Columbia (Decca will hit back on March 29 with a version of "The Mulberry Bush" by The Chucks).

# WHEN ELVIS SANG TO EAT...

## Graeme Andrews Takes A Connoisseur's Look At El's Early Discs...

If you look at the album charts you will notice that there is one album listed that contains vintage rock material, and yet despite the fact that it first came out in 1957 the album has not dated and is a consistent top seller. It is of course Elvis Presley's "Rock 'N' Roll No. 2" LP. Now I know anything Elvis waxes is bound to hit the charts—but nevertheless this RCA re-issue prompts the question 'Wasn't early Elvis better than he is today?' To which I would say a definite 'Yes'.

Now before you ridicule this and point out that Presley can now reckon on reaching the No. 1 place with all but a very few of his singles I would suggest you look strictly at the material only when comparing Elvis' early material and his later recordings. For I would claim that the Presley legend is better than it was but his discs aren't. In fact on some of his discs it is definitely the singer not the song that fans are buying.

Not that Elvis doesn't make quite a few good records—but nevertheless not all of them deserve to get as high as they do and they certainly wouldn't if anyone but Presley had waxed them.

Let's just take a look at this early material Elvis waxed for RCA in America which was released here on HMV at the time. Despite the deletion of all Presley's HMV releases all his HMV material is available here on four RCA albums. Until the release of "Rock 'n' Roll No. 2" nine of his HMV sides were unavailable here.

In 1955 and early 1956 Elvis Presley began to cause quite a stir in certain parts of the U.S.A. where he appeared. Country, r and b and other adherents all seemed attracted to his style and his first discs such as "That's all right" on the Sun label made quite an impression. Some astute Victor executives realised the potential of this wild hip swivelling one time trucker and persuaded Sun to part with him for £30,000.

At the same time RCA also purchased the masters of all Presley's Sun recordings whether they had been issued or not. This shrewd move gave RCA sole rights to all the recordings by the artist who was to become the biggest name the world of beat music had ever spawned.

### SMASH

RCA launched Presley on their label with the single "Heartbreak Hotel" which made thunder-cracker leaps up the charts both in America and in Britain in the summer of 1956. It was released here on HMV because at that time RCA did not have its own label in Britain.

From there on, there was no stopping the wiggling Memphis hipster in his hell-for-leather popularity growth that was to result in him dominating the charts for the years that followed. During the time when HMV alone issued RCA material he had no less than 10 smash singles, starting with "Heartbreak Hotel" through "Blue Suede Shoes", "Hound Dog" and its flip "Don't Be Cruel", "Love Me Tender" and "Too Much" to his tenth single and first No. 1 in Britain "All Shook Up". Meantime the Pelvis as he had been labelled by an American journalist had two album releases "Rock 'N' Roll No. 1" and "No. 2". Both sold like Chinese lightning as did his two HMV extended players, the soundtrack of "Love Me Tender", Elvis debut movie and his worst, and an EP with four new tracks "Blue Moon Of Kentucky", "Good Rockin' Tonight", "Milk Cow Blues" and "Just Because".

### HUNGRY

It is these 10 singles, two LPs and two EPs to which I refer when I talk about Presley's early material. If you spin any of these and are able to look on Elvis objectively which none of his fans can you will definitely detect a greater feel by the singer for what he was performing. Elvis was still singing like he did when he had to eat and a hungry man will often sing better than a rich one.

Apart from his early singles if you spin his first LP tracks like "Shake Rattle and Roll", "I'm Left, You're Right, She's Gone", "I'm Counting On You" and "Trying To Get To You" you will see how different and in my opinion better Presley's early style was from his present form. Nine of the tracks from this first LP were reissued by RCA on the LP "Elvis", and the other three were on the RCA LP "A Date With Elvis".

The fact that Presley's early material still appeals is proved by the sale of his "Rock 'n' Roll No. 2" collection. This album is the only RCA re-issue of an HMV album. The tracks on it like "When My Blue Moon Turns To Gold Again", "How Do You Think I Feel", and "So Glad You're Mine" show Elvis at his vintage best in my opinion.

Of course this early LP's attraction is enhanced by the fact that 9 of its tracks have been unavailable since HMV deleted all their Presley material. Three of the tracks were included on the

RCA EP "Strictly Elvis" which was issued while Elvis was in the army and thanks to the inclusion of "Old Shep" this EP sold very well indeed.

This latest album means that there is now no unavailable early Presley material. After RCA started to release his discs HMV had a number of "artificial" releases from Presley. Three singles were taken from his two LP's and the pick of all his singles from "Heartbreak Hotel" to "All Shook Up" were packaged on a 10 inch album "The Best of Elvis".

These last three singles and album were issued at the same time as RCA released the soundtrack material from his films "Loving You" and "Jailhouse Rock". From the former RCA had two singles "Teddy Bear" and "Party" both of which were on the 10 inch LP of the film. "Jailhouse Rock" produced Elvis's second No. 1 hit with the title song and a five track EP from the film also notched up good sales. About this time RCA also issued a Christmas single and long player from El.

### REPLACED

However, the HMV material was all deleted and it was not until Presley was in the army that most of it was made available by RCA. All Presley's early hits were packaged on a magnificent 14 track album with a book-type sleeve, "Elvis Golden Records". In many ways this is the finest single collection of El's material, with all his initial HMV successes packaged on it.

In America the album included his "Jailhouse Rock" and "Teddy Bear" singles, but as these had been issued by RCA here, they were replaced on the LP in Britain by four tracks that had never come out before—"I Love You Because", "You're A Heartbreaker", "I'll Never Let You Go" and "I Forgot To Remember To Forget" all early waxings by Elvis which help to prove what a tremendous style he had in those early days.

### COMPARE

If you compare the tracks on that first album of golden records with the second volume which packaged all his RCA hits from the first "Teddy Bear" to his last waxed before he joined the army "Big Hunk O Love" I think most fans would agree that the first package with "All Shook Up", "Love Me Tender", "I Want You, I Need You, I Love You", "Don't Be Cruel" is far the better. The tracks like "Don't", "Wear My Ring" and "I Got Stung" and "One Night" from his second volume of golden records just don't equal his early hits although these later singles were all good. While the tracks on this later LP were making their mark as singles RCA besides releasing early Elvis material on his "Golden Records" and "Elvis" albums also issued another vintage collection "A Date With Elvis". This included the three tracks from his HMV "Rock 'n' Roll No. 1" LP which weren't reissued on "Elvis". "I Gotta Woman", "I'm Gonna Sit Right Down And Cry Over You" and "One Sided Love Affair".

Also on the "Date" album are various odds and ends from the HMV platters, such as "Baby Let's Play House", "Tutti Frutti" and "Blue Moon" together with two of his "Love Me Tender" EP numbers and all four titles from his other HMV EP. Together with "Rock 'n' Roll No. 2" this completes all Presley's early material. The latter incidentally includes three Little Richard numbers, Presley being one of the many top stars like Pat Boone, the Everly

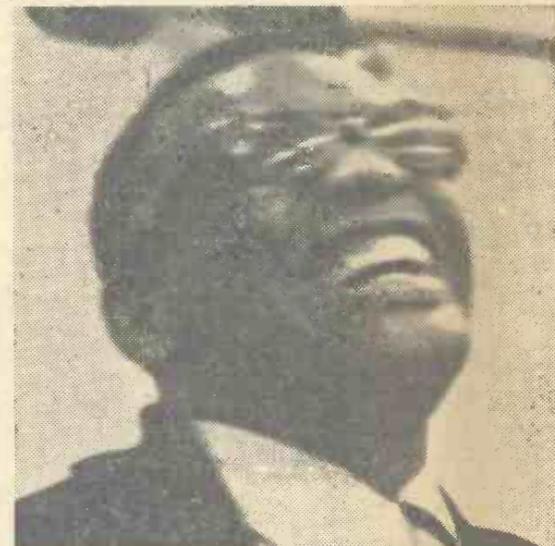


The present day ELVIS PRESLEY is pictured above in a romantic scene from "IT HAPPENED AT THE WORLD'S FAIR", recently previewed by the NRM.

Brothers, Buddy Holly and others who have included the works of Little Richard Penniman in their repertoire.

RCA incidentally also issued a couple of singles one coupling "Heartbreak Hotel" and "All Shook Up" and the other featuring "Blue Suede Shoes" and "Hound Dog".

If you take all Elvis' later LP's such as "Elvis Is Back" plus "GI Blues", "Blue Hawaii", and "Girls, Girls, Girls" from his post-army films together with the soundtrack EP's of "Follow That Dream" and "Kid Galahad" and his albums "Something For Everybody" and "Pot Luck" I don't think you'll find their overall quality matches the consistency of the tracks on "Elvis Golden Records" (Vol. 1), "Elvis", "A Date With Elvis", and "Rock 'n' Roll No. 2". No you can't beat early Elvis.

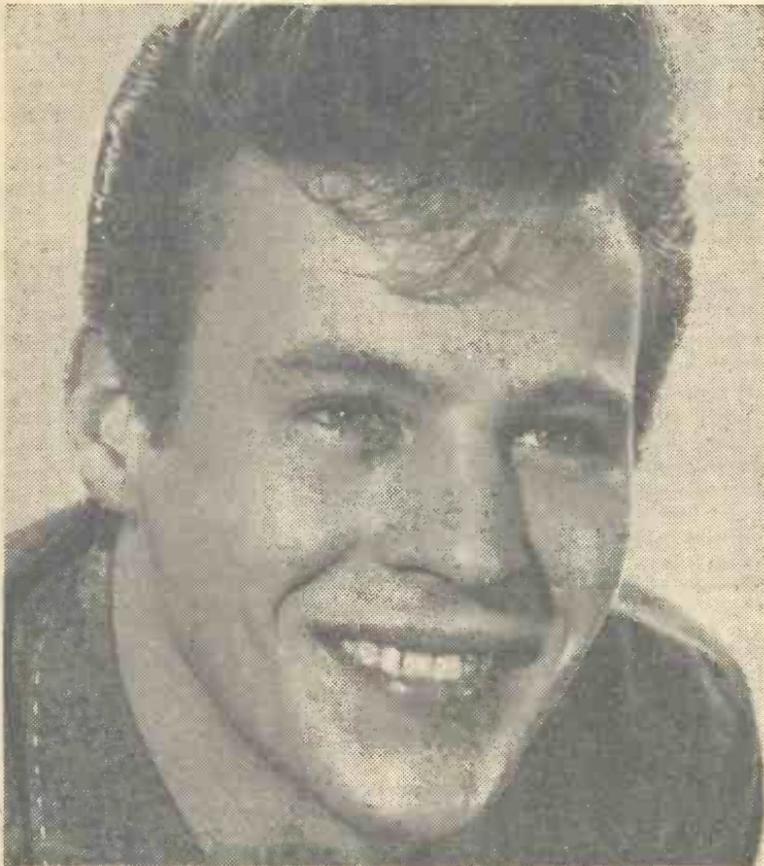


Some of the SUCCESSFUL R&B artists are pictured above in BOB B. S.

JUST RELEASED

<p><b>TOMMY STEELE</b> FLASH, BANG, WALLOP! (from 'Half a sixpence') F 11610</p> <p style="background-color: black; color: white; padding: 2px;">DECCA</p>	<p><b>DON'T PLAY ME A LOVE SONG</b> SHIRLEY JACKSON F 11612</p> <p style="background-color: black; color: white; padding: 2px;">DECCA</p>	<p><b>MIKE PRESTON</b> PUNISH HER F 11613</p> <p style="background-color: black; color: white; padding: 2px;">DECCA</p>	<p><b>WHY EACH BOB</b></p>
<p><b>BROTHERHOOD OF MAN</b> (from 'How to succeed in business without really trying') BRYAN JOHNSON F 11610</p> <p style="background-color: black; color: white; padding: 2px;">DECCA</p>	<p><b>A GIRL NAMED TAMIKO</b> (from the film) MANTOVANI &amp; HIS ORCH F 11611</p> <p style="background-color: black; color: white; padding: 2px;">DECCA</p>	<p><b>PIPELINE THE CHANTAL</b> HLD 9696</p> <p style="background-color: black; color: white; padding: 2px;">LONDON</p>	

THE DECCA RECORD COMPANY LIMITED DECCA HOUSE



NRM Picture

# MISSING-ONE NEW GOFFIN-KING SONG AND I LOST IT, SAYS MARK WYNTER

ONE ambition of Mark Wynter's was to meet up with Gerry Goffin and Carole King during his recent trip to New York. He achieved that ambition and spent quite a while in the offices of the happily-married couple who lay claim to the "song-writing championship of today's pop world".

Mark chatted. Exchanged ideas. And he was knocked-out when the couple handed him a song specially for him. Exclusive rights . . . the lot.

Let's face it, ANY singer would like the idea of a number by the team. Even one, like Mark, who'd just had two big hits in his own country.

Tenderly, he tucked it away in his brief-case. Went to the airport. Took off for home.

### AND LOST THE BRIEF-CASE.

### VANISHED

Nobody seems to have any idea where it is, or what happened to it. Somewhere between Broadway and Shaftesbury Avenue it went for the proverbial vanishing trick.

Mark's new single, of course is "Aladdin's Lamp". My suggestion is that he gives it a quick rub—and hopes he gets at least one of the three wishes he's allowed.

Of course, the trouble probably is that he's always in so much of a rush. When Mark first signed for Pye, right on the dot as his Decca contract ran out, he set up a new sprint record for getting from Bournemouth where he was in a season show, to the studios and whipping out "Venus In Blue Jeans" while his recording manager, Tony Hatch, was shut away in a quiet room finishing lyrics for the 'B' side.

But Mark nearly broke his own record with his second Pye release, "Go Away Little Girl". His flurrings and flappings set up a proper breeze in his anxiety not to lose too much ground in the face of the top American opposition from Steve Lawrence, who pushed the disc to top spot, States-wise.

### SMASHED

My guess is that the rush-record was really smashed on "Aladdin's Lamp", though, Mark got back from New York—minus that all-important brief-case—on a Sunday morning. Meeting him was Tony Hatch, excited at the manuscript he had with him . . . a first song by Johnny Worth for Mark.

He was in the studios routing the disc later that day. Arrangements were completed within a matter of hours. Which wasn't easy as they had to find someone who could play the Chinese finger cymbal to add point to the catchy little arrangement.

They processed the disc, organised publicity and had it in the shops by the weekend.

But the rush suits Mark and his gang of helpers. I'm tipping the song to go straight into the charts and give him a useful seller for his hat-trick.

### EXCITED

Mark himself is excited about it. For two reasons. "First, I dig Johnny's songs", he said. "I honestly don't know how he manages to keep up such a consistently high standard. I've admired many of his songs. And often wished that he'd do something for me. . . ."

Of course, this was one song that couldn't go astray. After all, it never found its way into Mark's brief-case.

And the second reason for excitement?

"The fact that it IS original", said Mark. "As you may know, I'm not a fan of covering other records. I know they say that everything is all fair in love and the record-making business, but the truth is that I feel sorry for makers of original discs who get beaten by a cover".

Jimmy Clanton was the loser on "Venus In Blue Jeans" and Steve Lawrence on "Go Away Little Girl".

"Certainly those 'covers' brought me a rapid change in luck", said Mark. "And towards the end, I think I got the taste of battle going for me. But I'm much happier on the original song and I'm sure that 'Aladdin's Lamp' is one of the best I've ever been given."

### PRAISE

Mark is full of praise for the set-up at Pye, especially from the point of view of being surrounded by so much young talent. "They really have a feel for the business", he said. "And Tony Hatch is wonderful, and so good to work with. . . ."

Can Mark now look forward to a short session of relaxation . . . apart from looking for his missing brief-case? No, he cannot. He's got umpteen television and radio dates on the way, plus weeks in variety with Joe Brown at Newcastle Empire (April 1), Birmingham Hippodrome (May 6) and Nottingham Theatre Royal (May 13). And there are other quick dates being lined up before he goes on to his season at the Windmill Theatre, Great Yarmouth.

And seriously though, if you do happen upon a brief case with the initials "M.W." in gold . . . well, you know who to send it back to!

PETER JONES.



including RAY CHARLES, FATS DOMINO, SAM COOKE, LITTLE RICHARD and BOBBY SOXX and the BLUE JEANS.

## A YEAR OF R & B

EVERYONE is talking about the Rhythm and Blues revival that's going on. But we wondered whether in fact there was a revival.

Granted most of the rock groups now use much more bluesy material in their acts—and clubs have sprung up all over London catering for the fans of this sort of music. The Marquee Club in Oxford Street is packed out on Thursdays, the atmospheric R & B night—and the following night the Top Ten club in Carnarby Street gets brim full. Everyone has a ball listening to the live stuff—that's played a lot more authentically than you may think.

Alexis Korner and Cyril Davis are just two of the names that dominate the scene.

OK, then—the live stuff is flourishing. But what about the canned stuff on disc—ninety-nine point nine of it from the States—and so hard to get hold of. People complain about dealers not stocking R & B numbers, but when the discs don't sell can you blame them?

I had a look at all the numbers in this vein that reached the top twenty, a look that went back a year.

If anyone can see any R & B numbers in last week's twenty they must have better eyesight than me.

In the whole of the top fifty only three discs vaguely come into the category. "Let's Turkey Trot", "Brown Eyed Handsome Man" and "Good Golly Miss Molly". And they're all more or less Rock 'n' Roll . . .

Recently "Tell Him" by the Exciters and "Some Kinda Fun" from Chris Montez reached the lists . . . again they're rather vague.

Going back further, though, we get no less than three good rhythm and blues discs. "He's A Rebel" by The Crystals (why hasn't "He's Sure the Boy I Love" made it yet?), "Keep Your Hands off My Baby" Little Eva and "Zip-A-Dee-Doo-Dah" from Bob B. Soxx and the Blue Jeans.

—By  
**NORMAN JOPLING**

Now we're back into January. "Don't Hang Up"—The Orlons, "Chains"—The Cookies; and the flip of Ray Charles' "Your Cheatin' Heart"—"You Are My Sunshine".

Back to December. "Comin' Home Baby"—Mel Torme (he says, "I hate rock, Elvis and Bobby Darin"), "Limbo Rock"—Chubby Checker, "Loco-Motion"—Little Eva, and "Let's Dance"—Chris Montez. Dates, by the way, are when they fall from the charts.

November—"He Got What He Wanted"—Little Richard; "Dancin' Party"—Chubby Checker.

September—"Sweet Little Sixteen"—Jerry Lee Lewis—"Let's Twist Again"—Chubby Checker.

August—"Palisades Park"—Freddie Cannon.

July—"Soldier Boy"—Shirelles; "But Not For Me"—Ketty Lester.

June—"Love Letters"—Ketty Lester.

Just about now the twist craze adds a little momentum to the R & B numbers releases, although maybe not to make the charts.

May—"Twistin' The Night Away"—Sam Cooke; "Hey Baby"—Bruce Channel; "Slow Twistin'"—Chubby Checker and Dee Dee Sharp, "The Wanderer"—Dion; "Teach Me To Twist"—Chubby Checker and Bobby Rydell.

March—"Jambalaya"—Fats Domino; "Let There Be Drums"—Sandy Nelson. And that's the lot in one year.

Thirty discs in one year which can be vaguely classed as R & B. Actually, only about five of these are Rhythm and Blues, as opposed to rock, or just blues. So shed a tear for the hordes of U.S. artists who can't get any hits over here because they sing R & B.

But remember—there are still more R & B than C & W hits. . . .

### RELEASED

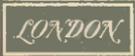
DO LOVERS BREAK  
CH OTHER'S HEART  
B. SOXX & THE BLUE JEANS  
HL 9694



JOHNNY  
TILLOTSON  
OUT OF MY MIND  
HLA 9695



FACE IN  
A CROWD  
JIMMIE RODGERS  
HLD 9697



BABY  
WORKOUT  
JACKIE WILSON  
Q 72460



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# SAME STYLE SPRINGFIELDS

BEAT EFFORT SHOULD MEAN COMEBACK FOR LONNIE DONEGAN . . .



## LONNIE DONEGAN

*Losing My Hair; Trumpet Sound* (Pye 7N 55514)

HARMONICA leads on this latest from Lonnie—it's a fast-moving number but not really a skiffle number. He gets frantic in the end and the plot, of course, is that his woman finds a hair of a different colour on his shoulder. Not particularly good for him—but it should be a hit.

Flip moves along at rather a swinging pace—and it moves along rather well. Not as commercial as side one—it's not too bad either.

THREE 🍷🍷🍷

### TOP 20 TIP

## VIC LEWIS

*Vic's Tune; Bossa Nova Scotia* (HMV Pop 1127)

ONE-TIME STAR LEADER, now promoter, Vic has made an excellent L.P., one side recorded in Britain, the other in the States. The single comes from that album. "Vic's Tune", a catchy opus, commendably in the right spirit, is the British side—and features some excellent trumpet mid-way. Good for the dance enthusiasts, but just as good for listening in the modern vein. Flute takes over later—and the overall picture is of smooth musically performances. That's a great original title for the flip—and the musical theme is just as original. This is a single worthy of considerable attention.

FOUR 🍷🍷🍷🍷

## FERRANTE AND TEICHER

*Theme From Taras Bulba; Theme From Lawrence Of Arabia* (United Artists UP 1019)

TYPICALLY full-bodied arrangements of two movie themes from disc-land's premier theme stylists. There's always a chance these two will show in the charts, because of the pulling power of movies going out on release. Whatever happens, this is good listening, urged on by suitably lavish backings. Plenty of strings. Plenty of crisp key-board work. "Taras Bulba" is certainly the better commercial bet, mainly because "Lawrence" has already been well covered.

THREE 🍷🍷🍷

## JACKIE WILSON

*Baby Workout; What Good Am I Without You* (Coral Q 72460)

JACKIE, one of the most exciting performers on disc, has a real ball on "Baby Workout". It's a swinger from start to finish. Driving group behind him, touches of the hand-clapping—and that soaring vocal delivery which he does so well. Beats up a real storm and is full of falsetto surprises and dominant phrasing. Group helps him out. Should build a following. Jackie seems to mix vaudeville phrasing with rhythm 'n' blues for the flip. Not so successful but plenty exciting for all that.

FOUR 🍷🍷🍷🍷

## JIMMIE RODGERS

*Face In A Crowd; Lonely Tears* (London HLD 9697)

STRAIGHT into the normal C and W tempo goes Jimmie on a quietly effective number. Not as catchy as, say, "English Country Garden", but a good example of his amiable approach to a worthy song. Simple little backing with a choir swelling the sound in parts. It seems to lack real drive, though, and may not be different enough to garner big sales. Much the same pace for the flip. Jimmie shows his smoothness of delivery. He lacks that nasal quality of so many others in his category. Pleasing.

THREE 🍷🍷🍷

## RAL DONNER

*I Got Burned; A Tear In My Life* (Reprise 20141)

THIS one is coming up in the States a good beat on the number, which is fast—and, of course, indistinguishable from Presley. Probably better than Elvis's latest, but it won't sell as well! It's a fair song, but maybe not as commercial as it could be.

Flip is slower and moves along well—he puts a lot of emotion into his voice and the attractive ballad has a lot of appeal.

THREE 🍷🍷🍷

## JOHN BARRY SEVEN

*The Human Jungle; Onward, Christian Spacemen* (Columbia DB 7003)

SLOW guitar opens this one, and then the strings join in on the haunting theme from the TV series of the same name. It moves along very heavily and has bags of atmosphere—in fact it's a very well performed number with lots of appeal and a haunting tune.

Flip again has sax in it and moves along at a fair pace and isn't the same tune as the similarly titled hymn. Well performed, but not as commercial as side one.

FOUR 🍷🍷🍷🍷

## JILL GRAHAM

*Handsome Young Apollo; Time Is Running Out* (Parlophone R 5012)

JILL'S youthful exuberance has been noted before and she does another good job on "Handsome Young Apollo", with an incisive sort of backing from Johnny Scott. Lyrically, the number is strong—but it probably lacks catchiness for general consumption. An interesting try, though. She drops the self-duetting for the slow, dreamy flip. And it's a much better, more clear, performance. Jill has charm as well as that youthful exuberance.

THREE 🍷🍷🍷

## REY ANTON

*Peppermint Man; Can't Say More Than That* (Oriole CB 1811)

ONE of three versions of "Peppermint Man", Rey and the Batons at back of him manage to create a good American sound. Vocal group helps out and Rey shows distinctive attack and power in his selling. Touches of booting sax, too. An exciting disc in every way—and a bright debut by the young producers. Won't be left behind in the three-handed battle. Flip has that excitement quota, too. Rey is in fighting fettle once again. Commendable.

FOUR 🍷🍷🍷🍷

## SPRINGFIELDS

*Say I Won't Be There; Little Boat* (Philips 326577)

ANOTHER country-styled effort penned by Tom Springfield—also the penner of "Island of Dreams." This one moves along at a fastish pace and is very similar to their last disc—but it does have plenty of original appeal. Good stuff that has a lot of appeal with the powerful tones of the group coming through loud and clear and Dusty soloing at times. Must be a hit. Rather hymnal in quality.

Flip—another Tom Springfield effort—comes from "Just For Fun" and it is much in the same vein as side one. Good stuff—well performed.

FOUR 🍷🍷🍷🍷

### TOP 20 TIP

## GUY MITCHELL

*Blue Violet; Have I Told You Lately?* (Pye Int. 25185)

WE haven't heard much of Guy for quite a while. He sings well on his rather old-fashioned type song, which moves along at a medium pace with plenty of good singing from Guy. The tune tends to plod along a bit, but his fans will not be disappointed. Not for the charts, though. Femme chorus backs.

Flip is more up-to-date in presentation with effective use of the chorus. He sings well on the oldie which is better than side one—both in musical and commercial appeal.

THREE 🍷🍷🍷

## VINCE EAGER

*Any Time Is The Right Time; Heavenly* (Piccadilly 35110)

THIS was the flip to the Chucks hit "Loo-Be-Loo." It's an attractive ballad with plenty of emotion and a good beat thrown in. Nice performance and some good sounds from all concerned. Repetitive and with plenty of potential—it should do well.

Femme chorus opens this one same title as a disc by Conway Twitty. He sings well, but there's not much potential on this one.

THREE 🍷🍷🍷

## BOB B. SOXX & THE BLUE JEANS

*Why Do Lovers Break Each Others Hearts; Dr. Kaplan's Office* (London HL 9694)

THEIR last disc was a huge hit in the States and a minor one here. This one is again a huge hit in the States—therefore it should be another hit here for them. It's faster than their last disc—to add to the confusion it sounds very much like the Crystals. Femme lead on the attractive tune and good lyrics—with a good backing to the bluesy item.

Flip is again a bluesy item—but this time an instrumental with a sax leading. It's a good bit and will add to the appeal.

FOUR 🍷🍷🍷🍷

## JOHNNY BURNETTE

*Remember Me; Time Is Not Enough* (Pye Int. 25187)

JOHNNY hasn't been having too much luck lately since his last hit, "Clown Shoes." We don't think this will get into the charts, but it must sell well due to Johnny's popularity. Powerful with a lot of double-tracking and chorus work, Johnny really gets his teeth into the attractive rocker. Good stuff.

Slower tempo on the flip, a gentle ballad with a lovely tune which Johnny sings extremely well. A fair double-header.

FOUR 🍷🍷🍷🍷



SPRINGFIELDS—tipped again for charts!

## TOMMY STEELE

*Flash, Bang, Wallop!; She's Too Far Above Me* (Decca F 11515)

BOTH of these are from "Half a Sixpence," alias "Kipps." A rather Cockney-styled number from Tommy, moving at a brisk pace with plenty of lively work going on, including a male chorus. Should do well—maybe not for the charts though. If you want a comparison, try "What a Mouth."

Slow guitar and piano opened the far gentler flip, which Tommy sings with a breathy kind of voice. Pleasing stuff and nice—it is a fair old flip.

FOUR 🍷🍷🍷🍷

## JOHNNY TILLOTSON

*Out Of My Mind; Judy Judy Judy* (London HLA 9695)

USUAL country-style sort of thing from Johnny on this his latest attempt at the charts. The odds are it will do at least as well as his last three—but it isn't much different. Country piano, slow-medium tempo and good singing on the pop-country song. Should make the top fifty.

He sings this in "Just for Fun"—it's a faster up-beat number than side one—an average semi-rock number which Johnny handles well.

THREE 🍷🍷🍷

## MAUREEN EVANS

*Tomorrow Is Another Day; Acapulco Mexico* (Oriole CB 1806)

THIS is really the follow-up to Maureen's "Like I Do"—not her "Song for Europe" release. A Schroeder-Hawker composition, it's a charming little ballad, at slower tempo—and sung with great clarity and style by Maureen. Touch of the double-track recording later on. Must, of course, be a big seller, but it just fails to get a Top Twenty Tip. Say around the thirties? Fellow-singer Dot Squires wrote the flip. It's another useful number, sung by immaculate Maureen to an atmosphere backing.

FOUR 🍷🍷🍷🍷

## THE MASCOTS

*Hey, Little Angel; Once Upon A Love* (Pye Int. 25189)

STRANGELY produced falsetto lead voice takes us through the lively "Hey, Little Angel". It's a brisk sort of performance, typical of most American vocal groups—and should pick up reasonable sales. That lead voice becomes fascination itself after a couple of spins. Meaty harmonies going on behind. "Once Upon a Love" is much slower with a more straight-forward lead. Again, it's nicely arranged and musically.

THREE 🍷🍷🍷

## THE CHANTAYS

*Pipeline; Move It* (London HLD 9696)

EXPLOSIVE guitar sounds open "Pipeline." Despite the name of the group, this is an instrumental item and plods along just a shade dully. It has an in-between sort of beat but the lead guitar at least manages to sound that little bit different. A small mercy, though. Hardly chart material. Shouts vie with guitar for the flip. Again it's an odd rhythm and beat—but the "B" side could be best for currying favour.

THREE 🍷🍷🍷

## MANTOVANI

*A Girl Named Tamiko; Taras Bulba* (Decca F 11611)

FROM the film of the same name comes the latest offering from Mantovani—it's a smooth tune with plenty of appeal and great orchestral work fairly falling out of the grooves. Nice tune, it must sell very well due to the film—and the performance on this disc.

The flip has been recorded by everybody else in this field. Monty's version has something new, of course, to add to the gentle tune which glides along nicely. As good as side one.

FOUR 🍷🍷🍷🍷

## MICHAEL COX

*Don't You Break My Heart; Hark, Is That A Cannon I Hear* (HMV POP 1137)

MICHAEL COX—who doesn't do too badly with his discs—has a go at a Joe Meek inspired rocker with a repetitive sound and plenty of beat. Not in the "Angela Jones" tradition, it has a heavy beat sound and should sell fairly well. We liked it anyway—well performed all round.

He sings well on the off-beat number on the flip with plenty of Joe Meek noises everywhere. It moves along at a fast tempo and is as good as side one.

THREE 🍷🍷🍷

## CLAUDINE CLARK

*Walk Me Home; Who Will You Hurt?* (Pye Int. 25186)

CLAUDINE had a big hit with "Party Lights." This is much in the same frantic rock style. She sings shrilly and there's plenty of drumwork everywhere plus the inevitable femme chorus on the number which hasn't got a too-strong tune to say the least. Not a seller, we think.

Harmonica opens the bluesy flip, which she sings well in a slower pace—plenty of atmosphere, etc., but not much commercial appeal.

THREE 🍷🍷🍷

## PAT THOMAS

*Home In The Meadow; Where There's Love There's Hope* (MGM 1194)

FROM her L.P. comes this gentle number from silky voiced Pat—it's the tune of "Greensleeves" and Pat sings very well indeed, ably assisted by chorus. Good stuff, but not particularly commercial.

Flip moves along faster and has a slightly bluesy feel about it—and it's more commercial than side one—quite well performed and again from her L.P.

THREE 🍷🍷🍷

## THE CHIPMUNKS

*Alvin's All Star Chipmunk Band; Old MacDonald Cha Cha* (Liberty 55544)

DAVID SEVILLE opens this one—as usual arguing with Alvin, who has the idea of forming his own band. Very similar to all the others with plenty of gimmicks and stepped up voices on the fast-moving number. Better than their last few releases—it'll sell well to the kiddies.

Flip moves along slightly faster with the Chipmunks singing the familiar tune in their own style, with "Cha Cha" added, and then David's voice butting in.

THREE 🍷🍷🍷

# Brenda... Another Ballad



ABC-TV Picture

## BRENDA LEE

*Losing You; He's So Heavenly* (Brunswick 05886)

CHORUS and trumpet open the latest from Brenda, which, surprisingly enough, isn't a single in the States—her current hit there being "Your Used To Be". Again a slowish ballad, very similar to "All Alone Am I". But it's a great song and marvellously well performed. A good hymn-like sort of tune, with a good backing. But we don't reckon she should risk any more ballads as top sides after this one.

Medium pace beat number on the flip, with a repetitive beat and tune—and a high-powered vocal performance from Brenda and the chorus. Another good song with plenty of appeal and throaty singing from Brenda.

FOUR 🍷🍷🍷🍷

## TOP 20 TIP

## MIKE PRESTON

*Punish Her; From The Very First Rose* (Decca F 11613)

SO-GENTLE opening... then crash! Mike leaps in with the backing and chorus to fairly thunder through this fine song. It's good to hear Mike swinging like this, for he's so often been associated with the slower ballad. He actually swings with the best of 'em. An exciting single and one which could easily do well. Nashville-sounding piano behind him on the slower flip—a number which has the C and W feel to it, Sung well, but without the dynamism of the "Punish Her" side. Nicely contrasted, though.

FOUR 🍷🍷🍷🍷

## DINAH WASHINGTON

*In The Dark; No Hard Feelings* (Columbia DB 4995)

DINAH is a great deal more popular than her infrequent successes suggest. And she's in great form on this "In The Dark" opus. It's dramatic song-selling, punchy, jerky almost. A swingin' big band arrangement, alternating with tasteful piano helps her out. She almost talks her way through parts... but effectively. Flip is a similar sort of performance. Wonderfully performed. Try listening to this late at night. It's real atmospheric.

FOUR 🍷🍷🍷🍷

## BRYAN JOHNSON

*Brotherhood Of Man; Long Ago* (Decca F 11610)

A GOOD NUMBER for Bryan. It's from the "How To Succeed..." musical and it gives the Johnson baritone tones a chance to shine. This may be a bit of a sleeper but there's no doubting it'll turn up over and over again on the request programmes. It swings along with compelling enthusiasm and Bryan sings out against a counter-attack on the lyrics by a chorus. No reason why it shouldn't emulate "Looking High" for him. Slow ballad from "Half a Sixpence" for the flip. Again it's sung with professional polish and extreme sincerity. Another good performance.

FOUR 🍷🍷🍷🍷

## SHIRLEY JACKSON

*Don't Play Me A Love Song; You Gotta Love And Be Loved* (Decca F 11612)

AMIALE little choir-backed ballad from Shirley. Punchy sort of chorus, with piano dominant in parts. Shirley sometimes gets a little confused with the backing voices but when she comes through loud and clear she turns in a worthy performance. Not really chart potential, in the sense that there are a lot of similar singles kicking around now. That, however, doesn't detract from her showing. Organ featured on the flip. Shirley again sings out with enormous verve. Might prove the stronger bet.

THREE 🍷🍷🍷

## THE WAIKIKI'S

*Hilo Kiss; Pacific Punch* (Pye Int. 25188)

ORGAN and clipped percussion for this Hawaiian-styled American instrumental group. Hawaiian guitar is ripe for the big comeback and this could pave the way. Played with direct attack, but the tune is not exceptional. It's a different sort of sound for today and may grass-skirt its way near the charts. Flip is similarly laid out and arranged. The Hawaiian guitar nicks the honours again.

THREE 🍷🍷🍷

## BILL MCGUFFIE

*The Winter Waltz; The Fairground Waltz* (Phillips 326575)

PIANO-STAR Bill, one of the best in the land, uses the Wimbledon Girls' Choir on both sides of this praiseworthy single. "Winter Waltz" is a brisk sort of piano performance early on. Then the choir join in with a fair whack of effectiveness. But really the honours go to Bill's expressive piano. Choir come in from the start on "Fairground", also written by Messrs. McGuffie and Halpin. Not such a good melody, but Bill plays well.

THREE 🍷🍷🍷

## JAMES GILREATH

*Little Band Of Gold; I'll Walk With You* (Pye International 25190)

CURIOUS clipped rhythm, military almost, early on by the American nasally-inclined singer. Then the tempo changes. And again, when trumpet takes over the melody line. A sort of amalgam of various different styles. At times it sounds like a burlesque. Still, it's different. Nifty little song. Flip is a slow ballad, with James straining a wee bit on the lower notes. Not particularly commendable, though not unpleasant, either.

THREE 🍷🍷🍷

## JOHN WARREN ORCHESTRA

*Ballin' The Jack; Honeysuckle Rose* (Pye 15513)

THE danceable Warren orchestra invest both oldies with the Twist rhythm. "Ballin' The Jack" gets a swinging big band treatment and roars along, with nothing special in the way of ideas, but it's right for those parties and get-togethers. The Jukes should go for it, too. Mostly ensemble work. Sax section carry the "Rose" theme first of all and there's a driving percussive overall effect. Should set a fair number of toes a-tappin'.

THREE 🍷🍷🍷

## BIG BEN BANJO BAND

*Brotherhood of Man; I Believe In You* (Columbia DB 7004)

"BROTHERHOOD" is one of the best numbers from "How To Succeed..." The Mike Sammes Singers take the vocal lead before the popular Big Ben outfit, presided over by Norrie Paramor, swing through the next chorus. Song is one which should be around for a long, long time. Similar sort of arrangement for the flip which is carried along at a fair old lick. Commercial enough—but not for the charts.

THREE 🍷🍷🍷

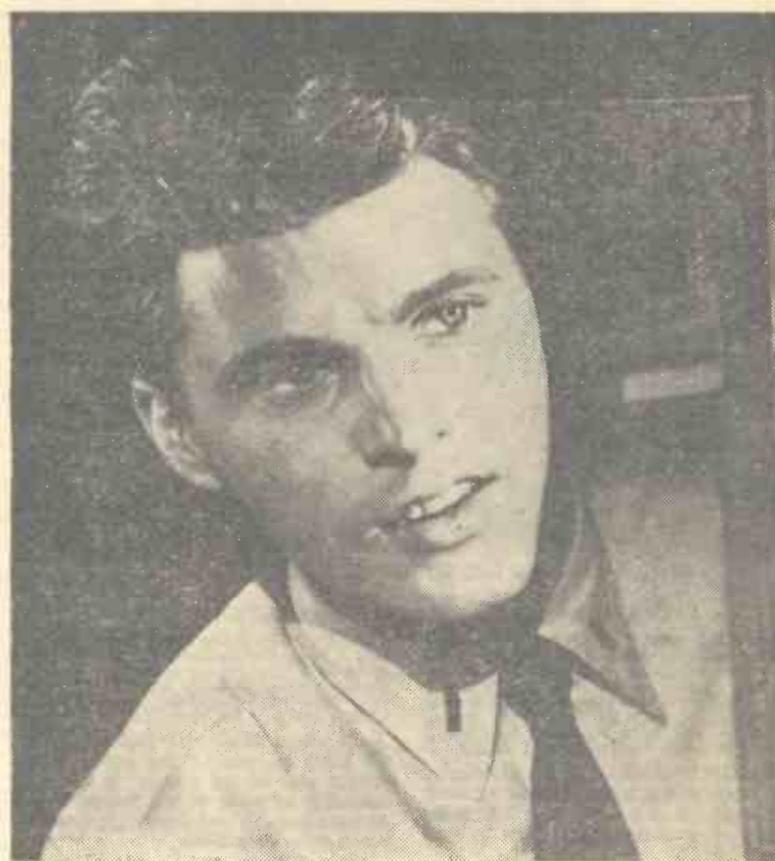
## MARTY ROBBINS

*Teenager's Dad; Cigarettes and Coffee Blues* (CBS AAG 141)

PLEASEING guitar sounds on this the latest from Marty straight off of two hits with "Devil Woman" and "Ruby Ann". This one moves at about the same tempo as those two—that's fastish with plenty of lyrics crammed in. He sings well in the country-ish manner about the Teenager's Dad who proves he's 'with it' at a party. Marty's the dad, of course!

Very nice medium tempo number on the flip—it's got a lot of appeal and could do well. A chorus backs him up well on this good flip.

FOUR 🍷🍷🍷🍷



RICK NELSON on his new record label gets a four bell rating from the Jury... but which side is stronger?

## GLENN CAMBELL

*Prima Donna; Oh My Darlin'* (Capitol CL 15295)

GENTLE ballad from Glenn Cambell of "Turn Around Look At Me" fame. Very soothing and quite well performed, it's a medium-tempo ballad that'd be good for late-night listening. Nice stuff with some good chorus work.

Flip is probably better. It's a haunting number with dual tracking and some good guitar work and, again, some fair chorus work. Good ballad once more.

THREE 🍷🍷🍷

## THE BIG THREE

*Some Other Guy; Let True Love Begin* (Decca F 11614)

THE Liverpool group have a go at the Ritchie Barrat number of "Some Other Guy". It's a Ray Charles styled bluesy fast-tempo number with plenty of dual-tracking. Unfortunately they leave out the piano intro to the song and the whole thing nearly doesn't make it. Very unauthentic and uninspired.

They have a shot at the Nat Cole hit on the flip. There's some good group sounds on this number proving they have got something.

THREE 🍷🍷🍷

## ART SNIDER

*Just A Simple Cliche; Mountain Laurel* (Fontana 267272)

GIRL chorus then some nice Nashville-style piano playing in a rather bluesy and off-beat manner from Art. Piano addicts will go for this one—it's good stuff and there's some strings to help the whole thing along. And a bit of a beat to get things going. Guitar later.

More piano stylings on the flip—a number that's slightly faster and brighter than the top side. But not so commercial, we think.

THREE 🍷🍷🍷

## THE CHIFFONS

*He's So Fine; Oh My Love* (State-side SS 172)

"DOO-LANG DOO LANG" says the shrill femme chorus on the opening of this medium-tempo ditty that's almost at the top in the States. Girl lead voice with the others backing her well on the bluesy builder which is very similar to The Crystals. It could make it with enough exposure—certainly it's good enough.

More beaty sounds on the gimmick-laden flip with the same ingredients as the top side. Good stuff—fast tempo but not as atmospheric as side one.

THREE 🍷🍷🍷

## RICK NELSON

*You Don't Love Me Anymore; I Got A Woman* (Brunswick 95885)

SLOW Nashville-style piano opens this slow ballad, which isn't doing all that well in the States. It's a well-styled sort of thing, with Rick singing gently and putting a lot of meaning into the tuneful ballad, which is rather a sad one. It's a good thing, but not too commercial. May just make the fifty, but not a big hit, we think.

Flip is more commercial. It's Rick's styling of the Ray Charles rocker "Got A Woman". The repetitive beaty thing is taken at a frantic pace that should appeal to everyone. A fine performance, with great vocal work and a great guitar solo.

FOUR 🍷🍷🍷🍷

## THE CHUCKS

*Mul-Ber-Ry Bush; That's All I Needed* (Decca F 11617)

HOARSE voice opens this one from the "Loo Be Loo" team. It's almost the same formula as that disc—and moves at the same pace. This time, though, it's "Twistin' Around The Mulberry Bush". Maybe it's a little too similar to their last to click though. Good sax solo.

Nice gentle flip similar to their "Anytime Is The Right Time". Very soothing ballad with plenty of appeal and some good work from the male lead and the girls on the backing.

THREE 🍷🍷🍷

## chuck berry

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## MARK WYNTER

*Aladdin's Lamp; It Can Happen Any Day* (Pye 15511)

WHERE SOME SINGERS are beltors or bashers, Mark is a lither. And here he has a Johnny Worth item which is ideally suited to his light tones—and it looks a sure-fire bet for the Top Twenty. Nothing too ostentatious, just a tuneful little song which has both charm and a commercial approach. Catchy backing, with each section used delicately. Mark has done little better than this. Flip is a happy up-tempo number, penned by Mark's recording gov'nor Tony Hatch. We'd hate to see an end to THIS Wynter!

FOUR 🍷🍷🍷🍷

## TOP 20 TIP

## RAY CONNIFF

*Popsy; Scarlet* (CBS AAG 140)

THE massive-selling Mr. Conniff lets his choral effects loose to a jangling piano. It's a well arranged and produced as any of his many tracks and the tune is infectious enough to demand the de-jays' attention. Not chart material, of course, but a thoroughly enjoyable few minutes. On the flip, Ray plays a trombone solo with a wonderfully fruity tone—he used to be one of the leading brassmen in the States. This is, in many ways, a better side than "Popsy"—particularly in the unusual arrangement. Stacks of choir, of course.

FOUR 🍷🍷🍷🍷

## JOHNNY KEATING

*The Preacher; Whoop Up* (Piccadilly 35113)

REVIVALIST setting, though produced with ingenuity, for this fine Keating single. There's no reason why it should not have as much success as, say, David Rose's "Stripper". Whooping choir punctuating the brass passages—and some excellent sax later on. It almost sears itself into the brain and is big-band work at its best. Rough-edged piano intros the flip and then the saxes get to work on the bass. A commercial sound... but not as strong as "The Preacher". Neat use of choir, again.

FOUR 🍷🍷🍷🍷



Four bells for JOANIE SOMMERS

**JOANIE SOMMERS**

**LET'S TALK ABOUT LOVE:** Let's Talk About Love; Spring Is Here; I'm Nobody's Baby; Something's Coming; Make The Man Love Me; I Can't Believe That You're In Love With Me; Till There Was You; After The Lights Go Down Low; There's No Such Thing; Namely You; Kiss And Run; I'll Never Stop Loving You. (WARNER BROTHERS WM 8119.)

**JOANIE SOMMERS** in lively swinging form as she tells a story of romance in song. A big band lifts her along smoothly, and the entire effect is most listenable.

Another step in her climb to international recognition.

FOUR

**TERESA BREWER**

**GREATEST HITS:** Music, Music, Music; A Tear Fell; A Sweet Old Fashioned Girl; Till I Waltz Again With You; Let Me Go, Lover; Pledging My Love; Ricochet; Empty Arms; If You Want Some Lovin'; The Ballad Of Lovers' Hill; Bo Weevil; You Send Me. (PHILIPS 652 019 BL.)

**A**N album which underlines the popularity of one of the cutest songstresses ever to cut a disc. It is a re-recording of some of her biggest international hits... and there's plenty more where these came from.

The arrangements have been brought up to date, but much of the flavour of the originals can be sensed still.

FOUR

**Another Hit For Mike...**

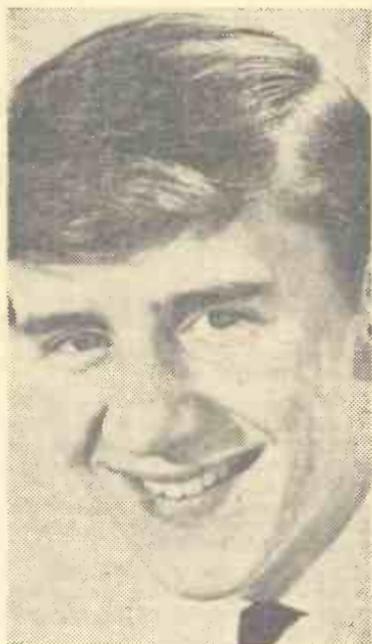
**MIKE BERRY**

*My Little Baby; You'll Do It You'll Fall In Love (HMV POP 1142)*

**MULTI-TRACKING** from Mike on his latest disc, which must follow close on the heels of "Don't You Think It's Time?" It's in the same bright, bouncy style with touches of Holly here and there. A nice tune, plenty of femme chorus work and some good backing sounds. 'Oom-Pa-Pa's' all the way through.

More of the same sounds on the slightly slower flip, which is also a well-performed number that's slightly slower than side one. Good flip.

FOUR



MIKE BERRY

**CLODA ROGERS**

*Sometime Kind Of Love; I See More Of Him (Decca F 11607)*

**PROMISING** Cloda seems to have gained a lot of confidence for this release. It's a goodly ballad, with lots of Earl Guest piano filling in the gaps. It moves along gently, though, and suffers a wee bit by not having any fireworks. Not likely to make the charts, but it should add to her growing reputation. Flip again showcases the enthusiasm and drive of her vocal technique. A hurry-along arrangement which needs a bit of singing. Cloda gives it just that.

THREE

**THE DRIFTERS**

*On Broadway; Let the Music Play (London Atlantic HLK 9699)*

**SLOW** medium pace beat ballad taken at a bluesy approach from The Drifters as their follow-up to their U.S. hit "Up On The Roof". This one is similar, though not too much. It's a song with a message, and some very powerful vocal work at times from both the lead and the chorus. Good stuff that could make it if there's no covers.

Potent powerful slow blues on the flip, another soulful effort from the hit team. Good stuff but rather uncommercial.

THREE

**TOP 20 TIP**

**MARTY WILDE**

*No! Dance With Me; Little Miss Happiness (Philips 326579)*

**FROM** Philips stockpile of Marty Wilde discs comes this commercial effort that moves at a fast tempo, with plenty of strings helping the whole thing along. Nice tune, fair lyric, but not too commercial. Not a hit, we think.

Goffin-King composition on the flip, probably more commercial than the top side. Marty sounds rather like Bobby Vee on this one—a fastish number with plenty of pep and bounce.

THREE

**JOHN WARREN ORCHESTRA**

*The Kerry Twisters; I Wish I Could Shimmy Like My Sister Kate (Pye 15512)*

**MORE** big band bashing by the strict (tempo) Mr. Warren. Again he takes two familiar numbers and dresses them up just right for the army of twisters. Some finely brisk and punchy brass work—the whole driven along, both sides, by ebullient percussion. Almost entirely section work, which the dancers should appreciate.

THREE

**ALL THE GIRLS TOGETHER...**

**ELLA FITZGERALD**

**RHYTHM IS MY BUSINESS:** Rough Ridin'; Broadway; You Can Depend On Me; Runnin' Wild; Show Me The Way To Get Out Of This World Cause That's Where Everything Is; I'll Always Be In Love With You; Hallelujah, I Love Him So; I Can't Face The Music; No Moon At All; Laughing On The Outside; After You've Gone. (VERVE VLP 9020.)

**ELLA** with a magnificent backing from the Bill Doggett Orchestra—at times Basie-ish in style—soars gracefully through this latest collection.

One of her best, I would think.

FIVE

**JUDY GARLAND**

**THE GARLAND TOUCH:** Lucky Day; I Happen To Like New York; Comes Once In A Lifetime; Judy At The Palace Medley—Shine On Harvest Moon; Some Of These Days; My Man; I Don't Care; Happiness Is A Thing Called Joe; Sweet Danger; You'll Never Walk Alone; Do I Love You; More Than You Know; It's A Great Day For The Irish. (CAPITOL W. 1710.)

**YOU'VE** probably heard her sing all the songs many times over in the past, but each succeeding Judy Garland record is sought after as a collector's item.

She's the world's number one trouper. She sings from deep inside. Her songs live afresh each time she performs them. This one's going into my special corner reserved for top favourite discs.

FIVE

**LENA HORNE**

**LOVELY AND ALIVE:** I Concentrate On You; I Get The Blues When It Rains; I've Grown Accustomed To His Face; I Got Rhythm; I'm Confessin' That I Love You; I Want To Be Happy; I Surrender Dear; I Found A New Baby; I Understand; I Let A Song Go Out Of My Heart; I Ain't Got Nobody; I Only Have Eyes For You. (RCA-VICTOR RD-7530.)

**A MONTH** full of great albums is March. Here is another. The lovely and extremely talented Miss Horne is aided and abetted by a lively collection of Marty Paich arrangements of great songs.

I wouldn't be without this one. It's Lena in top form.

FIVE

**ALBUM REVIEWS by**

*Jimmy Watson*

**MARY KAYE TRIO**

**FOR THE RECORD:** Bill Bailey; All At Once You Love Her; I Should Care; Squeeze Me; My Kind Of Girl; An Occasional Man; All About Love; For The First Time; Day By Day; All Or Nothing At All; September Song; Unchained Melody. (VERVE VLP 9019.)

**A VIVACIOUS,** stimulating, entertaining and talented group are the Mary Kaye Trio. They always turn up something different in their approach to a song—listen to "Bill Bailey" and you'll see what I mean.

Off-beat, yes, but full of potential pleasure for those who love Nier work.

FOUR

**The Great Unknowns No. 2 BUDDY KNOX**

**SEVERAL** months ago a disc entered the top fifty by an artist who hadn't seen the light of the charts for many years. It was called "She's Gone" and it was by Buddy Knox—it also stayed in the charts for several weeks.

But was it acclaimed, was it even commented on? No. No-one even bothered to mention that Buddy Knox had a disc in the charts. He got less publicity than would have done a new artist with a hit the same size.

**MANY HITS**

Yet Buddy Knox has had many hits in the States and quite a few over here—yet he is still virtually unknown.

His first disc was "Party Doll", the beat ballad in the country vein that sold a million and kept Buddy on the road to fame.

That was in 1958. His popularity increased and later he appeared in a film called "Disc Jockey Jamboree" in which he sang another of his U.S. hits called "Hula Love", and appeared with Connie Francis, Fats Domino, Jerry Lee Lewis and others.

But unlike "Party Doll", this one didn't click in Britain.

**REVIVAL**

Despite many hits, large and small, that Buddy had in the States he didn't click again in Britain until his revival of the Clyde McPhatter hit "Lovey Dovey", which made the charts in Britain and the States.

Other hits from Buddy Knox had included "All By Myself", "Rock Your Little Baby To Sleep", "Ling Ting Tong", "Somebody Touched Me", "Slippin' And Slidin'", "Chi-Hua-Hua" and recently "Open Your Lovin' Arms" and of course "She's Gone", and "Dear Abby".

All of these can in fact be found on the L.P. "Buddy Knox's Golden Hits" released this month on Liberty.

Buddy himself was born in Texas and was rather successful at his studies. At college he gained a degree (in Psychology and Business Administration) and altogether looked all set to have a promising career.

But he found that he preferred the outdoor life, and he took jobs at Rodeo Riding, stock theatre work and a stint in the tank corps before he decided on singing as a career.

He signed for Liberty records in 1958



and it was shortly after that he made his "Party Doll" hit. Most of his songs have been more or less in the country vein.

After his hits he appeared on many shows including the Ed Sullivan show, and the Steve Allen show. Also he has appeared on American Bandstand shows.

But it is not in America where Buddy is most popular. It is, in fact, Canada—and Buddy sells very well there indeed. Quite recently he was touring Canada with his own group, and the Crickets.

But in Britain though, Buddy Knox is still virtually unknown despite his being around for five years now. And the odds are he will still remain unknown no matter how many good discs he makes.

NORMAN JOPLING

**BRITAIN'S TOP LP'S**

- 1 SUMMER HOLIDAY (1) Cliff Richard & The Shadows (Columbia)
- 2 SINATRA - BASIE (4) Frank Sinatra with Count Basie (Reprise)
- 3 GIRLS! GIRLS! GIRLS! (2) Elvis Presley (RCA-Victor)
- 4 I'LL REMEMBER YOU (3) Frank Ifield (Columbia)
- 5 WEST SIDE STORY (5) Sound Track (CBS)
- 6 ALL STAR FESTIVAL (6) Various Artistes (United Nations Organisation)
- 7 OUT OF THE SHADOWS (7) The Shadows (Columbia)
- 8 BOBBY VEE MEETS THE CRICKETS (8) Bobby Vee - The Crickets (Liberty)
- 9 SOUTH PACIFIC (9) Sound Track (RCA-Victor)
- 10 RICHARD CHAMBERLAIN SINGS (16) Richard Chamberlain (MGM)
- 11 ELVIS (ROCK & ROLL No. 2) (10) Elvis Presley (RCA-Victor)
- 12 BLACK & WHITE MINSTREL SHOW (12) The George Mitchell Minstrels (HMV)
- 13 THAT WAS THE WEEK THAT WAS (11) David Frost - Millicent Martin (Parlophone)
- 14 ON STAGE WITH THE GEORGE MITCHELL MINSTRELS (13) The George Mitchell Minstrels (HMV)
- 15 DANCE WITH THE GUITAR MAN (19) Duane Eddy (RCA-Victor)
- 16 MODERN SOUNDS IN COUNTRY & WESTERN (20) Ray Charles (HMV)
- 17 STEPTOE & SON (—) Harry Corbett & Wilfred Bramble (Pye)
- 18 BOBBY VEE RECORDING SESSION (—) Bobby Vee (Liberty)
- 19 BEST OF BALL, BARBER & BILK (—) Kenny Ball, Chris Barber & Acker Bilk (Pye Golden Guinea)
- 20 BUDDY HOLLY STORY Vol. 1 (14) Buddy Holly (Coral)

**BRITAIN'S TOP EP'S**

- 1 FRANK IFIELD'S HITS (2) Frank Ifield (Columbia)
- 2 KID GALAHAD (1) Elvis Presley (RCA-Victor)
- 3 SOUNDS OF THE TORNADOS (3) The Tornadoes (Decca)
- 4 OUT OF THE SHADOWS Vol. 1 (5) The Shadows (Columbia)
- 5 FOLLOW THAT DREAM (4) Elvis Presley (RCA-Victor)
- 6 TELSTAR (8) The Tornadoes (Decca)
- 7 THE BOYS (9) The Shadows (Columbia)
- 8 THE BLACK & WHITE MINSTREL SHOW (6) The George Mitchell Minstrels (HMV)
- 9 FOUR HITS AND A MR. (7) Acker Bilk (Columbia)
- 10 DANCE ON WITH THE SHADOWS (16) The Shadows (Columbia)
- 11 I CAN'T STOP LOVING YOU (15) Ray Charles (HMV)
- 12 PLAY IT COOL (11) Billy Fury (Decca)
- 13 SHADOWS TO THE FORE (10) The Shadows (Columbia)
- 14 SPOTLIGHT ON THE SHADOWS (18) The Shadows (Columbia)
- 15 HITS FROM THE FILM 'THE YOUNG ONES' (17) Cliff Richard, The Shadows (Columbia)
- 16 KENNY BALL HIT PARADE (20) Kenny Ball & His Jazzmen (Pye)
- 17 SINCERELY (14) Bobby Vee (Liberty)
- 18 CLIFF'S HIT PARADE (13) Cliff Richard (Columbia)
- 19 BILLY FURY HITS No. 2 (12) Billy Fury (Decca)
- 20 ADAM'S LATEST HITS (—) Adam Faith (Parlophone)

(Compiled by 'The Record Retailer')

# ELVIS—NO MOVE UP!

A LOT of things happened this week. But one in particular has happened. Or should we say not happened. Presley has not, repeat NOT, moved up. He has stayed at the twelfth spot with his "One Broken Heart For Sale"—many say it's his worst disc. Chartwise it certainly is. He hasn't had one that has sold as badly as this for over five years.

But that doesn't stop Buddy Holly leaping up into the top twenty with "Brown Eyed Handsome Man"—what a great disc! And it can't be bad when you think that Buddy's recording executives are supposedly scraping the barrel and they still come up with hits like this old Chuck Berry number.

Gerry and The Pacemakers leap up to number 20—watch out you Beatles—this team have really got something. Up, up, up, move Ned Miller, The Cascades, and Ronnie Carroll. Little Eva looks like making the top twenty with her "Turkey Trot" next week.

Other fast risers include "In Dreams", Roy's biggest since "Dream Baby", "End Of The World"—try listening to that one and not feeling sad, "Mr. Bass Man", the gimmick-laden comedy disc from London's Johnny Cymbal.

Up comes "Good Golly Miss Molly" from Jerry Lee, while the biggest of the new entries includes "The Folk Singer", the lovely plaintive song from Tommy Roe. After a flop with "Gonna Take A Chance" Tommy looks like getting established in a big way—he's currently touring with rockster Chris Montez.

# CASHBOX TOP 50

AIR MAILED FROM NEW YORK

- |   |   |
|---|---|
| 1 OUR DAY WILL COME*<br>3 (6) Ruby & Romantics              | 27 FROM A JACK TO A KING*<br>17 (11) Ned Miller                               |
| 2 THE END OF THE WORLD*<br>6 (9) Skeeter Davis              | 28 CAN'T GET USED TO LOSING YOU*<br>39 (2) Andy Williams                      |
| 3 WALK LIKE A MAN*<br>1 (9) 4 Seasons                       | 29 LAUGHING BOY<br>33 (3) Mary Wells  |
| 4 HE'S SO FINE*<br>12 (3) Chiffons                          | 30 WHY DO LOVERS BREAK EACH OTHERS HEARTS*<br>31 (4) Bob B. Soxx & Blue Jeans |
| 5 RHYTHM OF THE RAIN*<br>2 (9) Cascades                     | 31 DON'T BE AFRAID LITTLE DARLIN*<br>47 (2) Steve Lawrence                    |
| 6 BLAME IT ON THE BOSSA NOVA*<br>7 (8) Eydie Gorme          | 32 DO THE BIRD<br>35 (3) Dee Dee Sharp  |
| 7 YOU'RE THE REASON I'M LIVING*<br>8 (8) Bobby Darin        | 33 DAYS OF WINE AND ROSES*<br>34 (5) H. Mancini/A. Williams                   |
| 8 RUBY BABY*<br>4 (9) Dion                                  | 34 OUT OF MY MIND*<br>50 (2) Johnny Tillotson                                 |
| 9 SOUTH STREET*<br>16 (5) Orlons                            | 35 CAST YOUR FATE TO THE WIND*<br>37 (9) Vince Guaraldi                       |
| 10 ONE BROKEN HEART FOR SALE*<br>10 (8) Elvis Presley       | 36 YAKETY SAX*<br>45 (2) Boots Randolph                                       |
| 11 HEY PAULA*<br>5 (11) Paul & Paula                        | 37 A GYPSY CRIED*<br>32 (9) Lou Christie                                      |
| 12 OUR WINTER LOVE<br>15 (6) Bill Pursell                   | 38 ALICE IN WONDERLAND*<br>23 (9) Neil Sedaka                                 |
| 13 IN DREAMS*<br>13 (5) Roy Orbison                         | 39 BOSS GUITAR*<br>38 (5) Duane Eddy  |
| 14 WHAT WILL MY MARY SAY*<br>9 (8) Johnny Mathis            | 40 LITTLE TOWN FLIRT*<br>25 (11) Del Shannon                                  |
| 15 LET'S LIMBO SOME MORE*<br>19 (5) Chubby Checker          | 41 LET'S TURKEY TROT*<br>21 (6) Little Eva                                    |
| 16 WILD WEEKEND*<br>11 (9) Rockin' Rebels                   | 42 YOU REALLY GOT A HOLD ON ME*<br>28 (12) Miracles                           |
| 17 I WANNA BE AROUND*<br>20 (6) Tony Bennett                | 43 YOUNG LOVERS<br>— (1) Paul & Paula   |
| 18 BABY WORKOUT*<br>40 (2) Jackie Wilson                    | 44 TWENTY MILES*<br>49 (2) Chubby Checker                                     |
| 19 WALK RIGHT IN*<br>14 (11) Rooftop Singers                | 45 SANDY*<br>— (1) Dion   |
| 20 FOLLOW THE BOYS*<br>29 (3) Connie Francis                | 46 OVER THE MOUNTAIN (ACROSS THE SEA)<br>— (1) Bobby Vinton                   |
| 21 MR. BASS MAN*<br>30 (4) Johnny Cymbal                    | 47 I GOT WHAT I WANTED<br>— (1) Brook Benton                                  |
| 22 GREENBACK DOLLAR*<br>22 (7) Kingston Trio                | 48 DON'T SAY NOthin' BAD (ABOUT MY BABY)<br>— (1) Cookies                     |
| 23 ALL I HAVE TO DO IS DREAM*<br>26 (4) Richard Chamberlain | 49 LOVE FOR SALE<br>— (1) Arthur Lyman  |
| 24 MAMA DIDN'T LIE*<br>18 (9) Jan Bradley                   | 50 I WILL FOLLOW HIM (CHARIOT)<br>— (1) Little Peggy March                    |
| 25 DON'T SET ME FREE*<br>27 (4) Ray Charles                 |   |
| 26 BUTTERFLY BABY*<br>24 (5) Bobby Rydell                   |   |

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

## NEW RECORD MIRROR: CHART SURVEY

### A LOOK AT THE U.S. CHARTS

FAST-RISING U.S. hits include "Amy"—Paul Peterson; "Watermelon Man"—Mongo Santamaria; "Puff"—Peter Paul and Mary; "Don't Want To Think About Paula"—Dickie Lee; "Marchin' Thru Madrid"—Tijuana Brass; "What Are Boys Made Of"—Purcells; "Funny Man"—Ray Stevens; and "Back At The Chicken Shack"—Jimmy Smith.

Some recent releases include—"Please Don't"—Kitty Kallen; "Skip To My Limbo"—The Ventures; "It's Too Late"—Jerry Keller; "Daddy Kiss And Make It Well"—Sheb Wooley; "Ooh Poo Pah Doo"—Sandy Nelson; "There's No Such Thing As Love"—Anthony Newley; "Blue Shadows"—The Tams.

New disc by Link Wray—"Rumble Mambo". Link had a million-seller five years ago with the instrumental "Rumble", one of the first rock guitar hits. N.J.

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

For week ending March 22, 1958—

- 1 Magic Moments/Catch A Falling Star  
(1) PERRY COMO
- 2 Don't/I Beg Of You  
(2) ELVIS PRESLEY
- 3 Nairobi  
(4) TOMMY STEELE
- 4 The Story Of My Life  
(3) MICHAEL HOLLIDAY
- 5 Whole Lotta Woman  
(8) MARVIN RAINWATER
- 6 Jailhouse Rock  
(5) ELVIS PRESLEY
- 7 Maybe Baby  
(9) CRICKETS
- 8 Good Golly Miss Molly  
(7) LITTLE RICHARD
- 9 At The Hop  
(6) DANNY & THE JUNIORS
- 10 La Dee Dah  
(—) JACKIE DENNIS
- 11 You Are My Destiny  
(10) PAUL ANKA
- 12 All The Way  
(15) FRANK SINATRA
- 13 Oh! Boy  
(11) CRICKETS
- 14 April Love  
(12) PAT BOONE
- 15 Mandy  
(18) EDDIE CALVERT
- 16 Big Beat  
(—) FATS DOMINO
- 17 We Are Not Alone/Can't Get Along Without You  
(14) FRANKIE VAUGHAN
- 18 Baby Lover  
(17) PETULA CLARK
- 19 To Be Loved  
(—) JACKIE WILSON
- 20 Why Don't They Understand  
(16) GEORGE HAMILTON

# BRITAIN'S TOP 50

COMPILED BY THE RECORD RETAILER

- |   |  |
|---|--|
| 1 SUMMER HOLIDAY<br>1 (5) Cliff Richard & The Shadows (Columbia)  | 20 HOW DO YOU DO IT<br>39 (2) Gerry & The Pacemakers (Columbia)        |
| 2 FOOT TAPPER<br>9 (3) The Shadows (Columbia)                     | 21 LET'S TURKEY TROT<br>26 (3) Little Eva (London)                     |
| 3 THAT'S WHAT LOVE WILL DO<br>3 (7) Joe Brown (Piccadilly)        | 22 CUPBOARD LOVE<br>22 (5) John Leyton (HMV)                           |
| 4 LIKE I'VE NEVER BEEN GONE<br>4 (6) Billy Fury (Decca)           | 23 ALL ALONE AM I<br>19 (10) Brenda Lee (Brunswick)                    |
| 5 PLEASE PLEASE ME<br>2 (10) The Beatles (Parlophone)             | 24 HI LILI-HI LO<br>24 (5) Richard Chamberlain (MGM)                   |
| 6 THE NIGHT HAS A THOUSAND EYES<br>5 (7) Bobby Vee (Liberty)      | 25 IN DREAMS<br>28 (4) Roy Orbison (London)                            |
| 7 ISLAND OF DREAMS<br>6 (14) The Springfields (Philips)           | 26 SUKI YAKI<br>20 (10) Kenny Ball & His Jazzmen (Pye)                 |
| 8 CHARMAINE<br>11 (9) The Bachelors (Decca)                       | 27 HAVA NAGILA<br>23 (9) The Spotnicks (Oriole)                        |
| 9 HEY, PAULA<br>8 (6) Paul & Paula (Philips)                      | 28 LITTLE TOWN FLIRT<br>18 (10) Del Shannon (London)                   |
| 10 WAYWARD WIND<br>7 (9) Frank Ifield (Columbia)                  | 29 END OF THE WORLD<br>43 (2) Skeeter Davis (RCA-Victor)               |
| 11 TELL HIM<br>10 (7) Billie Davis (Decca)                        | 30 PIED PIPER<br>29 (4) Steve Race (Parlophone)                        |
| 12 ONE BROKEN HEART FOR SALE<br>12 (4) Elvis Presley (RCA-Victor) | 31 THE FOLK SINGER<br>— (1) Tommy Roe (HMV)                            |
| 13 FROM A JACK TO A KING<br>16 (6) Ned Miller (London)            | 32 ROBOT<br>— (1) The Tornados (Decca)                                 |
| 14 RHYTHM OF THE RAIN<br>17 (5) The Cascades (Warner-Bros.)       | 33 GLOBE-TROTTER<br>31 (11) The Tornados (Decca)                       |
| 15 LOOP-DE-LOOP<br>13 (8) Frankie Vaughan (Philips)               | 34 BOSS GUITAR<br>30 (6) Duane Eddy (RCA-Victor)                       |
| 16 SAY WONDERFUL THINGS<br>21 (3) Ronnie Carroll (Philips)        | 35 THE NEXT TIME/BACHELOR BOY<br>25 (16) Cliff Richard (Columbia)      |
| 17 WALK RIGHT IN<br>15 (8) The Rooftop Singers (Fontana)          | 36 MR. BASS MAN<br>49 (2) Johnny Cymbal (London)                       |
| 18 DIAMONDS<br>14 (11) Jet Harris & Tony Meehan (Decca)           | 37 LIKE I DO<br>27 (17) Maureen Evans (Oriole)                         |
| 19 BROWN EYED HANDSOME MAN<br>32 (2) Buddy Holly (Coral)          | 38 GOOD GOLLY MISS MOLLY<br>44 (2) Jerry Lee Lewis (London)            |
|   | 39 TOWN CRIER<br>36 (4) Craig Douglas (Decca)                          |
|   | 40 MY KIND OF GIRL<br>35 (3) Frank Sinatra & Count Basie (Reprise)     |
|   | 41 SATURDAY NITE AT THE DUCK POND<br>33 (4) The Cougars (Parlophone)   |
|   | 42 A TASTE OF HONEY<br>40 (10) Acker Bilk (Columbia)                   |
|   | 43 DANCE ON!<br>46 (15) The Shadows (Columbia)                         |
|   | 44 SO IT WILL ALWAYS BE<br>— (1) The Everly Bros. (Warner Bros.)       |
|   | 45 MY LITTLE GIRL<br>34 (9) The Crickets (Liberty)                     |
|   | 46 CAN YOU FORGIVE ME<br>— (1) Karl Denver (Decca)                     |
|   | 47 DON'T YOU THINK IT'S TIME<br>37 (11) Mike Berry & The Outlaws (HMV) |
|   | 48 BIG GIRLS DON'T CRY<br>38 (10) The Four Seasons (Stateside)         |
|   | 49 CAN'T GET USED TO LOSING YOU<br>— (1) Andy Williams (CBS)           |
|   | 50 FIREBALL<br>— (1) Don Spencer (HMV)                                 |

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

## 4 SMASH HIT RECORDS

PIED PIPER  
(THE BEEJE)

STEVE RACE

PARLOPHONE R4981

Piano copies with Dance Instructions 2/9

CHARMAINE

THE BACHELORS

DECCA F11559

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

WHAT MAKES LITTLE GIRLS CRY

SHEPHERD SISTERS

LONDON HLK9681

KPM MUSIC

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

WALK LIKE A MAN

FOUR SEASONS

STATESIDE SS169

# TWENTY-YEARS-PLUS BOBBY

A SIGNIFICANT thing happened to Bobby Rydell when he was five years old. His father took him to see a stage show. And another stage show. And then another.

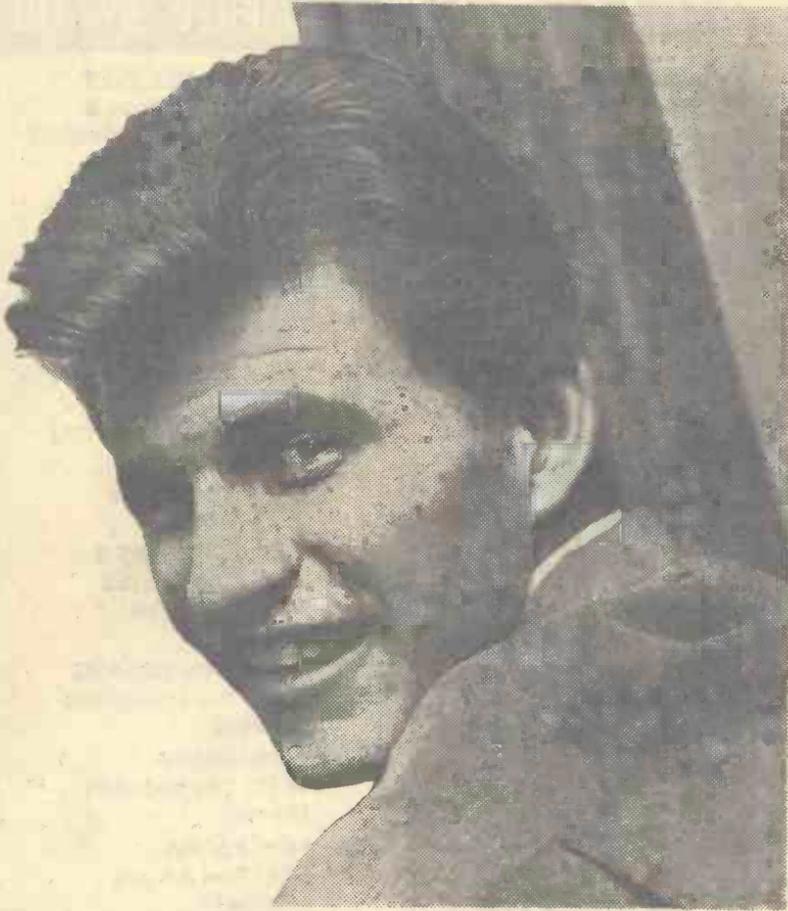
These shows—in the Rydell home town of Philadelphia—were musical ones featuring the great bands of 16 years ago—Dorsey, Herman, Goodman, Shaw, etc.

Bobby's father, a frustrated singer and musician (so frustrated, in fact, that he once threw his violin into the fire), tried to interest the youngster in pop music, and suggested piano lessons.

Bobby apparently took no notice. But those swinging sounds sunk into his young brain and a few years later Bobby started singing. Then he asked for a drum kit and bashed away in the cellar.

Pop's hopes were realised after all.

Today Bobby is not just a maker of records that are hits with teenagers; he is also in demand with the older audiences that flock to hear him at such ritzy night clubs as New York's Copacabana, where Bobby appeared when he was 18 years old—thus making him the youngest-ever to star there (Paul Anka comes second at the age of 19).



BOBBY RYDELL: Lasting star status predicted.

By  
**DAVID GRIFFITHS**

Though very much a modern style singer, Bobby, thanks to his father's enthusiasm for swing era big bands, has deeper musical roots than most of the younger singers. Which means he has no need to fear that, as he gets older, he will lose his fans.

Chances are that, if you buy his records today, you will still be buying his records and going to his in-person performances in ten years time. And probably 20 years time.

Just like Sinatra, who—as you can hear—is Bobby's vocal idol. On drums his idol is the giant of swing, Buddy Rich.

Sinatra has named Bobby as the youngster most likely to stay the arduous course of pop music over the next 20 or so years ("I met him just once," said Bobby, "and I was shaking with nerves at the thrill!").

Rich was so impressed with the Rydell sense of rhythm that he gave him a full

set of his drums. Which gives you an idea of what a very likeable fellow is young Mr. Rydell.

Bobby came to Britain on this third visit after 22 weeks of filming in Hollywood in "Bye Bye Birdie".

"It was my first film," he told me. "My manager, Frankie Day, wanted to make sure that my first one would be the right kind of film. We had plenty of offers previously, but they were all juvenile delinquent type movies—'I Was a Teenage This or That', or 'Rock Around Something or Other'. We didn't care for that kind of picture, but

'Bye Bye Birdie' looked just right.

"It turned out great. I was to play Hugo Peabody, boy friend of the star, Ann-Margret. The part was originally quite small, but they were impressed with the way Ann and I worked together, and so my part was considerably built up. I did a lot of dancing which I'd never done before. In fact, I did so much that my arches dropped!"

"Bye Bye Birdie" will be released in Britain during the summer.

It was the elderly bandleader Paul Whiteman (self-styled King of Jazz in the Twenties), who discovered and

named Bobby. "He was running a Philadelphia talent spotting show specialising in young entertainers. It was called 'TV Teen Club'. If you got into the finals you became a regular on the show, and I made it doing impersonations mostly—Johnnie Ray, Jerry Lewis, James Cagney and Edward G. Robinson.

"First time I appeared, Mr. Whiteman asked my name, and I said Ridarelli (my parents come from Italy). He said 'I can't pronounce that! We'll call you Rydell.' I've been Rydell ever since."

## STUDIES

Ever since those TV shows Bobby has been touring in show business. In between engagements he studied his school books and graduated from high school with the aid of a private tutor who travelled with him.

"I guess I'm reasonably well educated today, but I wish I'd had time to get a business education so that I'd know what to do with my money. As it is, I don't concern myself with my investments. I leave all that to my parents, my guardian and my manager. I've been really astonished at the amount you can make in show business, and I've been doubly astonished at the amount Uncle Sam's taxes take away from you."

Bobby's main financial ambition has just been realised.

"I wanted to buy my folks a new house. The old one was getting a bit small-like, I'm always bringing home new suits and drum kits. So I've bought them a beautiful house outside Philadelphia, with woods all around and a brook running past. It's just great, but my mother is already worried about the upkeep. Taxes cost \$1,000 a year. She doesn't believe I can make that in less than a week. She still thinks my success has been a fantasy and that the whole thing will disappear any minute!"

A modest man, Bobby sometimes thinks he's dreaming, too!

Bobby has had a series of sure-fire hits in the States. The latest, just out here on Cameo Parkway, is "Butterfly Baby", of which he says:

"At first I tried to get a sort of Dion sound, but it didn't work out, and I did it in the style of my first hit, a thing called 'Kissing Time'."

But his discs have not been so sure-fire here. So this week Bobby has been trying to please his British fans; he's been recording British songs with British musicians and British arrangements (by Tony Hatch and Peter Knight, Jr.) in the Pye studios.

His enthusiasm for Britain is strong and sincere. Cliff Richard and The Shadows (who toured in the States with Bobby), are among his greatest friends.

## KNOCKED OUT

"When I got here a few days ago and found that Jet Harris and Tony Meehan had gone out on their own and had a hit with their first disc, I was absolutely knocked out."

Mark Wynter and Jess Conrad, too, rank high on Bobby's list of favourite people.

Musically speaking, Bobby raves about the work of Ted Heath, and is hoping to do a recording session with the orchestra.

No doubt about it; those five-year-old ears were opened wide by the wide-open sounds of the big bands. His latest LP, issued several months ago in the States, is titled "An Era Reborn—Bobby Rydell Recreates the Days of the Big Bands".

There's been a lot of talk among the older pop music fans about whether or not the good old days of big bands will ever come back.

Well, if they ever do, one of those who will be most responsible (and most delighted), will be Bobby Rydell, who will be 21 next month!

## When Ral Donner wanted work, he was told NO, 'YOU SING TOO MUCH LIKE ELVIS'

ARE YOU a Presley fan? Or more important, WERE you a Presley fan? There are so many complaints lately about the paucity of Elvis's current material, and the way in which he sang them that we were shocked when we heard the old Presley sound blaring out on a new release.

The title of the song was "I Got Burned", and it has just about everything to recommend it to the fan who likes the earlier Elvis.

For just like all of Ral Donner's discs it is completely indistinguishable from the early Elvis. Ral doesn't mean anything in Britain—the story in the States is rather different. He has had hits with "Girl Of My Best Friend", "You Don't Know What You Got", "Please Don't Go" and "She's Everything (I Wanted You To Be)".

Currently "I Got Burned" is coming up in the U.S. charts.

Who is this Ral Donner?

Does he genuinely sing like Elvis or is his voice false?

Is he BETTER than Elvis?

Is he wise to cash in on his talent?

What do the fans think of him?

Is Ral Donner in fact Presley?

Let's find answers to them all. First—Ral Donner—who is he? Well, he started singing at a very early age—he later went to the studios of Gone records for a test—the recording engineers and A & R men were astonished at his voice—which they found to be exactly the same as Elvis's.

He genuinely sings like Elvis—you've only got to listen to all his discs to find this out—his ballads, rockers and normal numbers all sound completely the same as Elvis—his vocal tricks are the same and his material is similar, if not much better.

He has been called better than Elvis, but as he is exactly the same he obviously cannot be. However, his material often IS better.

Four American top twenty hits and several minor ones prove that he is wise to cash in on his talent.

Elvis fans in England seem to ignore him. Yet many who do not like Elvis like Ral Donner.

And of course the ridiculous question, is Ral Donner Elvis? Well, so far there is no proof that he is—but the fact that he sounds identical and that there is no biographical material about him must prove something.

Several photos of Ral show that he doesn't resemble Elvis physically.

His astonishing talent—and he has talent certainly—is everything but original. In one thing, though, he is original. The fact that no one has ever managed to sing so long and so consistently like another artist. No one will ever be able to copy Presley in the way that Ral Donner has done.

His "Girl Of My Best Friend"—a hit for Elvis in Britain—was the disc that brought Ral out of the shadows and into the limelight.

And if Presley fades . . . at least there will be someone to carry on the inimitable style. . . .

Did I say inimitable? . . .

NORMAN JOPLING



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