

INSIDE: FRANK IFIELD, DUANE EDDY, KENNY LYNCH, SEARCHERS



The CRYSTALS controversy settled at last? — See centre pages!

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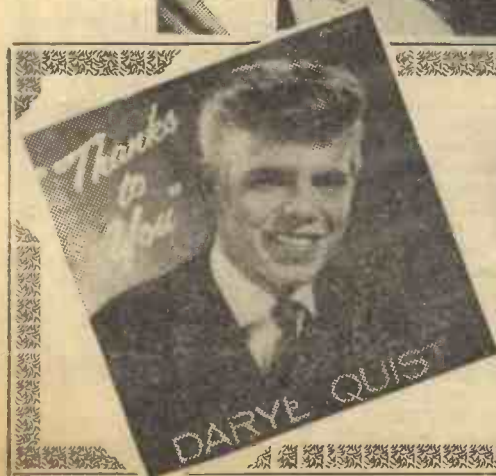
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POP GOES THE SUMMER

The Great Yarmouth Scene

by Singing Comedian KEN DODD

LOOKS like being a Top Pop summer season at Great Yarmouth this year... There's "The Big Star Show" at the Windmill Theatre with Joe Brown and the Bruvvers, Mark Wynter, The Tornados and Rolf Harris.

And up the promenade at the Royal Aquarium, talented Helen Shapiro, along with that zany disc-jockey Jimmy Savile, and Peter Jay and the Jaywalkers are adding more zing.

As for myself, well, besides enjoying such pop songs as "Love Is Like A Violin", and "Remember I Love You" in my act at the ABC Regal, I'm now a Popalong Dottie! I've bought myself a moped so that I can get plenty of fresh air and sunshine when I ride along the prom.

Flying Comic

On the air, or in the air, it's all the same to comedian Stan Stennett, star of BBCtv's "Black And White Minstrel Show" and guest star in the new song-a-minute Sunday "Country And Western Show" on BBC-tv on August 25. Stan is having a high flying time in Yarmouth.

At a nearby airfield, he has his red and white Bonanza plane, aptly named "The Minstrel", and already he has taken the lovely Beverley Sisters—who together with Stan and the Three Monarchs, make up the stars in the Britannia Pier show this summer—on a flying spree over the east coast.

Last weekend, he cheered up trumpeter Eddie Calvert, who had just had a knock in his new car, by taking him on a flight over the seaside.

"It's a great 'plane and a wonderful thrill to get up in the clouds", said Eddie, who is also starring in "The Ken Dodd Show" at the ABC Regal.

I'm also pleased to have in my show, attractive blonde songstress



Rosemary Squires. Rosemary is the girl who puts the ooh in shampoo and the la into motor car—she has recorded well over 50 TV jingles and is known as the Jingle Queen.

Rosemary tells me that her first British L.P. (she previously made a 12 inch for the American market) will be released towards the end of the summer. She is looking forward to the record as on it she has tried to introduce some new songs and put them over in a jazz-influenced way.

A talented vocalist, Rosemary is spending her time in Yarmouth trying to buy an old ship's figurehead with which she can decorate the lounge of her new London home.

Down at the Wellington Pier, comedian Harry Worth and singer Ted Hockridge are adding more sparkle to what looks like being one of the brightest, happiest summers at this top East Coast resort.

I'll keep you posted with more news from Yarmouth next week.

VEE'S NEW DISC!

Some Readers Tell Their Points of View



BOBBY VEE — see lead letter and below.

WHY FLIP?

WHY must record companies constantly issue U.S. flip-sides as top-sides in Britain? The most recent example of this is Bobby Vee's latest release, "Bobby Tomorrow", which we think has far less sales potential than "Charms", released as the top-side in America. Surely a record which has been tried and approved by the Americans is a safer bet for the charts than an unknown flip-side?—R. D. FITCH and PAUL BERMAN, Botham School, York.

SLIPPING?

I USED to be a fervent fan of the Everly Brothers, but not any more. In my opinion they have gone from bad to worse and unless they do something about it they may soon qualify for your Forgotten Idols spot. Many of their fans in this country have been too patient and altogether stupid in buying their last six or seven records, which, on the whole, have been very ordinary compared with their earlier releases.

It is largely the Everlys' own fault because they have neglected their careers. Choice of material has been very bad and little care (or too much care!) seems to have been taken with arrangements and recordings. More important, the feel and excitement which was apparent in all their earlier records has been lost. This happened rather suddenly after "Walk Right Back".—JOHN M. ANDERSON, 104 Queen's Road, Whitley Bay, Northumberland.

DIFFERENCE?

IN the article on Cyril Davis (June 20, 1963), he is quoted as saying, "They don't know the difference anyway, so how can they tell whether I sing R&B or R&R?" Please, will someone tell me what is the difference?

Can the Rhythm and Blues purists define their music, and tell us how it differs from Rock? I suspect that, like the jazz and C&W snobs, they regard anything popular as spurious. "Commercial" is to them a derogatory word.

I call a song like "Bo Diddley" Rock—of the early, 1956-57 variety; others call it R&B. Are we trying to create two things where there are really only different varieties of one? I look forward to enlightenment.—CATHERINE JOHNS, 79a Stacey Road, Roath, Cardiff.

READERS' LETTER BAG

When I Met— EDEN KANE

I READ with interest the letter from Pat Joyner and Moe Moulder in the NRM dated June 15th. I quite understand how they felt—the thrill—the feeling that this must be happening to me. Oh! it's the most wonderful, most exciting experience imaginable. How do I know? It's happened to me.

My favourite pop star is Eden Kane, and recently he appeared at our Ipswich theatre. Naturally I was there to see him, and was fortunate enough to be taken to his dressing room to meet him. I invited him to come home to my Auntie and Uncle's hotel after his last show. Luckily the hotel was situated on his way back to Lou-

AS ardent Buddy Holly fans, we would like to protest very strongly at the latest Bobby Vee record, "Bobby Tomorrow". This disc is a direct imitation of Buddy's style and voice. Why can't Bobby Vee get away from Buddy's style now that he is an established performer in the pop world? After all, where would Bobby Vee be today if Buddy Holly's tragic death hadn't given him the chance to "jump on the band-wagon"?—P. J. DUNFORD, R. MORAN, M. WHITE, 44 Pound Piece, Weston, Portland, Dorset.

A PURIST

DOES Billy J. Kramer mean to imply that he is a better exponent of R & B because his record is in the hit parade and Howlin' Wolf and Muddy Waters are not? Well, I see Billy's record has just been released in the U.S.A. and I doubt if it will see the lower reaches of the Top 100—let alone the R & B charts. No, Billy, you'd better concentrate on your ambition to become one of the Top Ten Best Dressed Men in Britain and leave R & B to those who have talent for it. Howlin' Wolf is the finest R & B artist in the world, and he will be remembered long after Billy J. and the present dead-beat, self-styled R & B kids are a faded memory.—DAVID GODIN, 139 Church Road, Bexleyheath, Kent.

MORE FACTS

YOUR highly informative disco-graphy on Bo Diddley last week was most welcome.

For any readers that might be interested, the personnel that Bo usually uses on his recordings are Frank Kirkland on drums, Jerome Green on maracas and Sam Spand on piano, who also plays with Muddy Waters' group.

The harmonica on the earlier Bo Diddley disc, I believe to be played by Little Walter, another artist who can be heard on records by Muddy Waters.

Incidentally, an EP was issued over here by Little Walter on which he plays a Bo Diddley composition "Roller Coaster" that Bo himself has never recorded.—TONY GRINHAM, 218 Fulbourne Road, Walthamstow, London, E.17.



HEINZ CONCERTS

HEINZ starts a series of Sunday concerts at Rank cinemas, starting with Weston-super-Mare on July 7. Other dates: Southend 14, Llandudno 21, Southport 28, Bournemouth August 4, Folkestone 11.

Busy Glenda

GLENDIA COLLINS, who sings for her supper at London's Astor Club from August 12, will fly to Sweden later that month for five days of cabarets and concerts in Stockholm.

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YOUR RECORDS A PRICE INCREASE

THE massive EMI organisation has put up the prices of most of its record releases, as from July 1. A letter sent to dealers this week says that it is no longer possible to delay price increases caused by increased costs in manufacture, transport and distribution.

The price of all single releases goes up from 6s. 3d. to 6s. 8d.

All EP's bar Mercury and Capitol, which remain at 11s. 5d., are increased from 10s. 1d. to 10s. 9d.—this includes HMV, Columbia, Parlophone, Stateside, MGM, Liberty, United Artists and Verve.

All LP's bar Capitol LCT series which stay at £1 14s. 3d., are increased. From £1 10s. 11d. to £1 12s. go HMV, Columbia, Parlophone, Stateside, MGM, Mercury, Liberty, United Artists and Verve. The Capitol T series is increased from £1 9s. 2d. to £1 12s.

Also affected is the Encore cut-price label which now costs £1 0s. 6d. and will be increased, after July 1, to £1 1s. 6d.

A Bass Offer!

A BIG offer came the way of Kenny Ball bassist Vic Pitt several days ago. The band was playing at the Locarno Ballroom, Hull, and the function was a sell-out.

Numerous fans clustered round the entrance unable to get in. Vic (along with drummer Ron Bowden) was shouldering his way through the mob—when he was offered two tickets at a guinea each (a very black market price).

BERT'S EXTRA

BERT WEEDON, currently playing in Torquay, will not have seen the end of sunshine and seaside when this summer season ends. December will find him playing a two-week Christmas cabaret show on the French Riviera at a Cannes Hotel.

While in France, Bert will make some records with French rock stars.

DISCOGRAPHY —

DUANE EDDY

- SINGLES:**
- London HL 8669 Rebel Rouser/Stalkin'—No. 13—Sept. '58.
 - London HL 8723 Ramrod/The Walker—No place.
 - London HL 8764 Cannonball/Mason-Dixon Lion—No. 14—Jan. '59.
 - London HLW 8821 The Lonely One/Detour—No. 20—April '59.
 - London HLW 8879 Peter Gunn/Yep—No. 5—July '59.
 - London HLW 8929 Forty Miles Of Bad Road/The Quiet Three—No. 6—Oct. '59.
 - London HLW 9007 Some Kind-a Earthquake/First Love, First Tears—No. 7—Dec. '59.
 - London HLW 9050 Bonnie Came Back/Movin' n' Groovin'—No. 9—Feb. '60.
 - London HLW 9104 Shazam/The Secret Seven—No. 3—June '60.
 - London HLW 9162 Because They're Young/Rebel Walk—No. 2—Sept. '60.
 - London HLW 9225 Kommotion/Theme For Moon Children—No. 10—Nov. '60.
 - London HLW 9257 Pepe/Lost Friend—No. 3—Feb. '61.
 - London HLW 9324 Theme From Dixie/The Battle—No. 6—April '61.
 - London HLW 9370 Ring Of Fire/Gidget Goes Hawaiian—No. 13—July '61.
 - London HLW 9406 Drivin' Home/My Blue Heaven—No. 18—Sept. '61.
 - Parlophone R 4826 Caravan (Parts 1 and 2)—No place.
 - London HLW 9477 The Avenger/Londonderry Air—No place.
 - RCA 1288 Deep In The Heart Of Texas/Saints And Sinners—No. 19—June '62.
 - RCA 1300 Ballad Of Paladin/The Wild Westerner—No. 10—Sept. '62.
 - RCA 1316 (Dance With The) Guitar Man/Stretchin' Out—No. 6—Dec. '62.
 - RCA 1329 Boss Guitar/The Desert Rat—No. 27—March '63.
 - RCA 1344 Lonely Boy, Lonely Guitar/ Joshin'—Coming up.

DUANE is also to be found conducting the orchestra on a single by his manager, Lee Hazlewood. The two sides are "Words Mean Nothing" b-w "Girl On Death Row". The American labels of the above discs are as follows: London releases . . . JAMIE; Parlophone release . . . GREGMARK; RCA releases . . . made by CAMY PRODUCTIONS, leased for release to RCA-VICTOR. In the States the release schedules have been somewhat different. For instance: The first single released there was "Movin' n' Groovin'". And again, "Theme From Dixie" was released with "Gidget Goes Hawaiian" as the flip, and "Ring Of Fire" had "Bobbie" as its flip-over. The Parlophone track (Caravan) was reputed to have been recorded around 1957, that is, before his Jamie releases. When he switched to RCA last year another single was issued in the US on Jamie. Its title was something like "Runaway Pony" but the accuracy of this statement is a bit shaky.

- EXTENDED PLAYERS:**
- "REBEL ROUSER" (London RE 1175)
Rebel Rouser; Stalkin'; Ramrod; The Walker.
 - "THE LONELY ONE" (London REW 1216)
The Lonely One; Cannonball; Mason-Dixon Lion; Detour.
 - "YEP" (London REW 1217)
Yep; Three Thirty Blues; Lonesome Road; Loving You.
 - "BECAUSE THEY'RE YOUNG" (London REW 1252)
Because They're Young; Easy; Shazam; Rebel Walk.
 - "TWANGY" (London REW 1257)
Up And Down; Lost Island; You Are My Sunshine; Blueberry Hill.
 - "PEPE" (London REW 1287)
Pepe; Night Train To Memphis; Kommotion; Trambone.
 - "MOVIE THEMES" (London REW 1303)
Ring Of Fire; Bobbie; Gidget Goes Hawaiian; Theme From Dixie.
 - "TWANGY—VOLUME 2" (London REW 1341)
Forty Miles Of Bad Road; Drivin' Home; The Avenger; Liza Jane (This is the same as "Big Liza" on "Girls, Girls, Girls")
- All EPs recorded by JAMIE. All tracks on the EPs are also available on LP and/or single.

by ROY SIMONDS



DUANE EDDY, the "Twangy Guitar Man" is this week's featured artist in our Discography series.

- LONG PLAYERS:**
- "HAVE TWANGY GUITAR—WILL TRAVEL" (London HAW 2160)
Lonesome Road; I Almost Lost My Mind; Rebel Rouser; Three Thirty Blues; Cannonball; The Lonely One; Detour; Stalkin'; Ramrod; Anytime; Movin' n' Groovin'; Loving You.
 - "ESPECIALLY FOR YOU" (London HAW 2191)
Peter Gunn; Only Child; Lover; Fuzz; Yep; Along The Navajo Trail; Just Because; Quiniela; Trouble In Mind; Tuxedo Junction; Hard Times; Along Came Linda.
 - "THE TWANG'S THE THANG" (London HAW 2236)
My Blue Heaven; Tiger Love And Turnip Greens; The Last Minute Of Innocence; Route Number One; You Are My Sunshine; St. Louis Blues; Night Train To Memphis; The Battle; Trambone; Blueberry Hill; Rebel Walk; Easy.
 - "SONGS OF OUR HERITAGE" (London HAW 2285)
Cripple Creek; Riddle Song; John Henry; Streets Of Laredo; Prisoner's Song; In The Pines; Ole Joe Clark; Wayfarin' Stranger; On Top Of Old Smokey; Mule Train; Scarlet Ribbons.
 - "A MILLION DOLLARS WORTH OF TWANG" (London HAW 2325)
Up And Down; Lost Island; The Quiet Three; Bonnie Came Back; Because They're Young; Theme For Moon Children; Shazam; The Secret Seven; Forty Miles Of Bad Road; Some Kind-a Earthquake; First Love, First Tears; Kommotion.
 - "GIRLS, GIRLS, GIRLS" (London 2373)
Brenda; Sioux City Sue; Tammy; Big Liza (see EP "Twangy Vol. 2"); Mary Ann; Annette; Tuesday; Sweet Cindy; Patricia; Mona Lisa; Connie; Carol.
 - "MILLION DOLLARS WORTH OF TWANG—VOLUME 2" (London HAW 2435)
The Walker; Pepe; Lost Friend; Theme From Dixie; Gidget Goes Hawaiian; Ring Of Fire; Bobbie; Drivin' Home; Tammy; The Avenger; Londonderry Air; Liza Jane (see EP "Twangy Vol. 2").
 - "TWISTIN' N' TWANGIN'" (RCA RD 27264)
Peppermint Twist; Twistin' n' Twangin'; Let's Twist Again; Miss Twist; Sugartime Twist; Exactly Like You; Walkin' n' Twistin' (I'm Walkin'); Dear Lady Twist; Moanin' n' Twistin'; Country Twist; The Twist; Twistin' Off A Cliff.
 - "TWANGY GUITAR—SILKY STRINGS" (RCA RD 7510)
High Noon; Born To Be With You; Secret Love; Unchained Melody; When I Fall In Love; Mirriam; Moon River; Bali Ha'i; Hi-Lili, Hi-Lo; Angel On My Shoulder; Memories Of Madrid; Love Me Tender.
 - "DANCE WITH THE GUITAR MAN" (RCA RD 7545)
(Dance With Me) Guitar Man; Limbo Rock; Wild Watasi; The Scrape; New Hully Gully; Popeye (The Hitch-hiker); Spanish Twist; The Climb; Loco-Locomotion; Nashville Stomp; Creamy Mashed Potatoes.

Well, that's it. The full discography of Duane Eddy. In the US he had an LP released on Jamie at the same time as "Twistin' n' Twangin'" titled "Twist With Duane Eddy". However, this was just an LP made up of his old tracks, which were edited; some bits were deleted and others were switched around, presumably to make the LP easier to dance to. In the last six weeks he has had two more LPs issued in the US, one on RCA called "Twang A Country Song", and one on Jamie titled "Duane Eddy, In Person". Again the Jamie LP contains his old hits, but a review of LP mentioned "audience sounds".



Lovely KETTY LESTER pictured above with one of our top stars, ADAM FAITH.

Northern Round-Up

by Bill Harry

ONLY one group on Merseyside currently commands a similar sort of screamage following similar to that The Beatles received two years ago—The Dennisons. . . . Groups appearing at the Outlook Club, Middlesbrough, in the near future—Rory Storm and the Hurricanes and Earl Preston and the T.T.s. . . .

Lee Curtis has recorded "Let's Stomp," to be released shortly. It will be interesting to compare it with the same number recorded by Faron's Flamingos on the Mersey Beat L.P. released July 5th. . . . Mark Peters was former Locarno D.J. . . . Big competition for groups and bands being organised on Isle of Man for August 20th-23rd. . . . Johnny Sandon and the Remo 4 and The Chants can now be booked out as a package show. . . . On release—"Hello Josephine" c/w "Road Runner" by Manchester's Wayne Fontana and the Mindbenders. . . . In many ways, The Rolling Stones remind me of the wild, early Beatles—but they don't possess the same magic. . . . Playing on Merseyside—Preston's Thunderbeats. . . . I hear that The Beatles were so impressed with The Searchers' "Sweets For My Sweet" that they will be using the number on their next L.P. . . . So many people tell me that D.J.s are very reluctant to play discs by Liverpool groups—no matter how good they may be. . . . Cheshire Beat Group Contest takes place on July 11th, 12th and 13th. . . . All-night sessions for the Cubik Club, Birkenhead. . . . Gene Vincent at Liverpool Locarno tonight (June 20). . . . Appearing on Merseyside on July 18th—Birmingham's Gerry Levene and the Avengers. . . . Date of Undertakers' first disc has been moved from July 18th to July 2nd—on same day debut disc by Johnnie Sandon and the Remo 4 released by same company—Pye. . . . Top Rank "Talent of Tomorrow" contest has over £1,300 in cash prizes, PLUS recording contracts for all winners. . . . Prediction spot: Chick Graham and the Coasters will find themselves high in the "Mersey Beat" Popularity Poll at the end of this year. . . . Mecca manager of Liverpool's Locarno, Gordon Knowles, has faith in Beryl Marsden, Remo 4 and The Chants. . . . "Daily Mirror" spotlighted sensational events at Paul McCartney's 21st Birthday Party. . . . The Mersey Beats will be recording for Fontana on June 25th. . . . Johnny Burnette booked for the Tower Ballroom, New Brighton, in October. . . . Would all groups from different parts of the British Isles send regular news and information to: Bill Harry, 14a Childwall Parade, Liverpool, 14.

MERSEYSIDE TOPS

(Compiled by Mersey Beat)

1. I Like It. Gerry and the Pacemakers.
2. Sweets For My Sweet. The Searchers.
3. Too Late Now. The Bluegenes.
4. See If She Cares. Faron's Flamingos.
5. From Me To You. The Beatles.
6. Do You Want To Know a Secret? Billy J. Kramer.
7. Falling. Roy Orbison.
8. Just Like Me. The Hollies.
9. If You Gotta Make a Fool of Somebody. Freddie and the Dreamers.
10. When Will You Say I Love You? Billy Fury.

KETTY BEATS THE TWIST

"I HAVE just one more song for you, and then you can all go back to your dancing," said Ketty Lester, announcing her final number at Rugby Town Hall last week. The song was "This Nearly Was Mine," and it concluded a performance which, in my opinion, earns Ketty the bouquet of the year for achieving the impossible—selling 25 minutes of sophisticated jazz song to ballroom full of rock 'n' Twist addicts!

Of course it was not easy. Her opening number, a tearaway jazz piece called "Somebody Save Me," left the audience in confused silence; and they didn't exactly rave over her next, a swinging version of "Route 66"; but little by little their enthusiasm increased, and her third song, a fine, emotional "What Kind of Fool Am I?" drew some really warm applause.

by
Alan Stinton

Sounding like a cross between Della Reese and Lena Horne, Ketty then gave out with what, for me, was the climax of her show, a powerhouse interpretation of "Hard Hearted Hannah," which was the perfect showcase for the full extent of her artistry. The audience, however, was waiting for the gentle contrast of "Love Letters," and this, for most of them, was the highlight, revealing again for a few

brief moments, the vocal caress which first brought the beautiful American songstress to world fame. After the applause for "Love Letters" had died away, Ketty asked appreciation for her backing group, The Mike Digby Trio, who had handled their by no means easy task splendidly throughout. Then she threw herself into "This Nearly Was Mine" and left the stage amidst wild clapping, cheers and cries for "More." So ended the third in the series of immensely ambitious one-nighters which Ketty is committed to give on this her second British tour, and just for the record, it was the third time her audience had got the message, too.

Worried

Shortly before the show, Ketty told me that she had never done a series of dance-hall dates before, and she was worried about whether the material was right for ballrooms. "The point is," she confided, "my music doesn't have a dance beat, and that is what the teenagers come to ballrooms for, to dance. I do believe, though, that if a certain type of music is good, and folks get to hear enough of it, then they will grow to like it. The two audiences I have had so far this tour have been wonderful. They gathered round to listen and I think they really enjoyed what they heard. I'm just delighted at this, and we are now working on another number for me to use as an encore if things carry on this way."

The unprecedented success of

Ketty's revolutionary tour holds no special message for other jazz performers, I'm afraid, because the one and only reason for its success is Ketty herself. Make no mistake about it, the girl has so many unsinkable assets, like her way with an audience and her breathtaking beauty, to name but two, that she immediately captivates everyone within range. Then, and only then, does the material she performs have any significance.

Ketty Lester is no longer the "Love Letters" girl; she now has one foot firmly planted in the domain of the jazz greats and looks ready to forsake the pop music scene altogether. She dismisses the failure of her excellent follow-ups to "Love Letters," notably "You Can't Lie To a Liar" and "Warm Summer Day," with a philosophical shrug, for she wishes to be known as an albums artist from now on.

Her second album, by the way, which Ketty cut for Era Records last December, is, in her opinion, far superior from the variety point of view to her first, which got five stars and a rave review in the NRM last July. Explained Ketty: "It has a bit of everything, jazz, ballads and even the spiritual medley which I included on my first British tour last October."

There is still time to catch Ketty's show, and I heartily recommend it to everybody. Certainly her material belongs in a night club, and I admit that I was one who thought it should stay there until Ketty changed my views. I'm willing to bet she'll convert you, too, given the chance.

SOME DO, SOME DON'T

(SOME WILL, SOME WON'T)

The Lorne Gibson Trio

F 11684 45 rpm

Karl DENVER

Indian love call

F 11674 45 rpm

NEW



TWIST AND SHOUT

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Wendy Richard & Diana Berry

F 11680 45 rpm

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HLK 9724
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★ FRANK IFIELD is once more zooming up the charts but follow-ups cause him no sleepless nights. See story on right. (NRM Picture.)

The Little Girl & The Horror Films



LESLEY DUNCAN, at 19, looks like having found, at last, a career which really suits her. Pop singer, on the one hand; composer, on the other. She's mixed the two for her first disc, "I Want A Steady Guy", on the Parlophone label.

Her record company think she'll be big—though she actually stands a fraction of an inch under five feet. But in the four years since she left school, Lesley has had so many different jobs that she's not only lost count of them but also despaired of ever settling in at anything.

She recalls: working in a large department store, leaving because there was no "life" in the job;

Becoming chambermaid-waitress in a Scarborough hotel, working a 16-hour day for four quid a week; Returning home to Stockton-on-Tees, to become manageress of a flower shop, holding the job for two weeks;

Operating in a wool factory on a job which lasted two days because she had to get up at five o'clock every morning;

Spending the next six months in so many jobs that she can't remember half of them;

Returning to Scarborough as chambermaid in the largest hotel there;

Getting to London as a children's nanny in Wimbledon;

Nipping back to Stockton as a pantry maid in a guest house;

Back to Scarborough as waitress;

Then to Harrogate, where she became a waitress and general help.

Said Lesley: "When I came to London, to join my brother, I started writing songs. With brother Jimmy, we hoped to form a composing team. I met up with songwriter Morgan Jones who said I should take some of my songs to a publishing house.

"That set it all off. I got a contract out of that and I've had more than a dozen published since then.

"Later on, somebody suggested I should try singing. All I've done before was on demonstration discs of my own songs—certainly I'd never thought of doing it professionally."

Her manager, Oliver Ward, took one of the demos along to EMI recording man Ron Richards and inside a few days she was making the first disc.

Said Lesley: "What I really want to be in life is . . . happy! That's why I've changed jobs so often, to the perpetual fears of my friends. Now I'm sure I've found the formula. Writing songs and singing them."

Little Lesley, dark-haired and curvy with it, lists boys, wrestling, horror pictures, writing songs, ginger beer and slopping around in jeans and sweaters as her favourite pastimes.

Give her first disc a spin. I think you'll agree with me that she's unlikely to be changing jobs again for a very, very long while.

PETER JONES

OH-SO-CALM FRANK

*As His Latest Smash-Hit 'CONFESSIN' Whips Up The Charts
Frank Takes It All So Casually . . .*

SINCE those not-so-long-ago days of "I Remember You," writers have painted a picture of Frank Ifield sittin' and thinkin', chewing his fingernails down to the elbows as he frets and worries about finding each successive follow-up disc.

But the fact is those journalists are more worried than is Frank. Not for him the mental anguish of wondering if he's going to slip from the chart summit. All he's interested in is turning out worthwhile versions of worthwhile songs. The rest of it he leaves to you, the disc buyers.

EXPERIENCE

Now the reason that Frank can sleep with an easy mind is simply a matter of experience. He's been through the mill, he knows that things can change for no apparent reason—and sets more store by maintaining a professional approach than by trying to anticipate any sudden change of whim among the fans.

As "I'm Confessin'" starts its tearaway run up the charts, Frank made his position plain. "There really is no way of judging any-

thing in advance. Who would have judged that 'I Remember You' would have made it so big? What I do is rely on Norrie Paramor, my recording manager. He guides me on the right material to make into singles, and I get up there and do the singing."

"I'm Confessin'" is a return to that first hit style of performance. The arrangement was worked out as a joint effort, but it's not a deliberate follow-up—it's just that the oldie suited that style of performance.

Frank did suggest "Waltzing Matilda," the "B" side of the single. He wasn't all that serious about it, but Norrie immediately saw the possibilities of giving the old Aussie camp fire song a modern treatment. Now all the signs are that it'll become a double-sided hit. Frank likes the song, mainly because everybody knows and likes the tune.

SETTLED

Frank now is comfortably settled in the London Palladium summer revue—and he'll be there, along with Susan Maughan and the Bob Wallis jazz band, until pantomime

by
Langley Johnson

time. The only thing he misses is getting out and about and meeting his fans on the one-nighters, though I doubt if he misses the hectic travelling schedules.

"The fans mean a lot to me," said Frank. "They go to such lengths to write me letters and send me presents. But a lot are coming into the Palladium show, so I do get a chance to meet and chat to a lot of them. . . ."

MASTERLY

Frank does have time to tackle the odd TV and radio spot, and there are some Sunday concerts on the way during the summer. In between all the performance action, he nips home to his new flat in Maida Vale—it used to be the home of Russ Conway—and dons overalls to give the place a lick of paint.

Letters have been pouring into the Palladium over Frank's last appearance on the "Sunday Night"

TV spot. It was a masterly performance, which underlines the fact that 25-year-old Mr. Ifield has thoroughly mastered the business in the years of waiting for his top disc breaks.

ANXIOUS

And the Americans are most anxious to see him again in the near future.

Prior to starting at the Palladium, Frank made some foreign language discs of his hits in Spain and Germany. Release of these has boosted his reputation even further afield. Enthusiastic traveller Frank wants to play more and more dates outside Britain—mainly because he has a genuine love of meeting people.

Also on the agenda is a return home to Australia, where he left his family and huge group of long-time coppers. But when he does go "Down Under" again, it'll be a very quick trip. His date-book is positively bulging with engagements.

Frank Ifield waited several years for the big break. All along the line he was hotly tipped for stardom by other artists in the business. And now he's firmly entrenched at the top one thing stands out: this soft-spoken song-star remains one of the most popular blokes in the business.

Rumour About The Outlaws Made Their Disc Company Panic . . .

THERE was a rumour last Christmas that the Outlaws were to break up. It was of course, untrue, but the rumour spread pretty quickly throughout the pop music world nevertheless. And their record company, EMI, happened to hear of it.

So they 'phoned up Joe Meek, the Outlaws recording manager, and asked him to record a group of session men as the Outlaws, as their discs sold so well that EMI wanted to keep on producing them.

When the Outlaws heard about this, they were pretty pleased, despite the fact that they had only had one chart entry "Swinging Low" during the whole length of their recording career. But their sales of each disc are extremely consistent—so much so in fact that they have produced an L.P. "Dream Of The West" which sold very well.

Now, things are really beginning to happen for the boys. For a start they have been accepted as the permanent backing group to Gene Vincent—and they will be cutting Gene's new disc with him. Secondly they have a new disc coming out soon that they cut a short while back. They agree that it is the most commercial disc they have cut to date—and they say it differs slightly to their other records.

Flipside is a vocal—but not, they stress at all in the Liverpool vein. Most of their stage dates have now had to be changed to fit in with the new schedule—but they will be billed as a separate act with the Gene Vincent package. What is their opinion of Gene.

"He's very good to work with . . . " "If he likes the backing group it's O.K. . . . " "His voice and stage act has improved over the years . . . " are just a few of the comments—all favourable—that the Outlaws say about Gene.

Comments

Before Gene, the Outlaws were working by themselves, after their split with Mike Berry. But unlike many reports, the split was very friendly, and both parties are on excellent terms. The reason was that Mike hit it big with his "Don't You Think It's Time" disc, and consequently arrangements for dates, appearances, etc., became too hard to handle with the two parties working together.

Now, Mike has his own group, the Innocents, while the Outlaws back Gene. A goodly arrangement all round. But the boys still back Mike on his disc dates—as they

by
NORMAN JOPLING

always have done. Others the boys have backed on disc include John Leyton—they were on his first three big hits—and stars like Mike Cox, Geoff Goddard (who also writes a lot of their material) and Don Charles.

The Outlaws are probably the only group in the country to concentrate on a country-and-western sound more than an R & B sound. Their discs have all been very good sellers—and are all very popular when the boys do their stage act. Lead guitar Rick Blackmore uses no echo, and often they switch instruments—a twelve string guitar is often used.

"Feel"

Their material is recorded in the Joe Meek studios—and they have a high opinion of Joe. They reckon he's the only British recording man who can capture the U.S. sound on disc—and they praise him because he uses session men who can really "feel" the music—not just ones who can play anything, but don't put anything into it.

When they recorded the topside to their new single, they didn't know what to put on the other side. So when they went to lunch from Joe's place he penned the flipside for them—arranged it and cut a demo. When they returned they found a new song awaiting them.



The OUTLAWS, who are RICK BLACKMORE, CHAS. HODGES, KEN LUNGRUN and MIKE UNDERWOOD. They now back GENE VINCENT as well as being billed as a separate attraction.

Line-up of the group has remained unchanged since their turn to full-time professionalism two years ago. Lead guitar is Rick Blackmore, while Chas. Hodges is on bass. Ken Lungrun rhythm, while Mike Underwood is the drummer.

That's the Outlaws then, a group of blokes who have built a name for themselves without having spectacular chart success. Which means that when they do get their inevitable big hit they will be REALLY big. . . .

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Fair Play For Ritchie

FEBRUARY 3, 1959, means to most British pop fans the death of Buddy Holly. But how many of these recall the termination of 17-year-old Ritchie Valens who chartered the same plane involved in that tragic crash?

Very few I suspect, bearing in mind his record company have made little effort to keep his name alive since the crash. In the four years since his death, only three Valens' singles have been issued over here.

Ritchie was prevented from breaking through over here due to a couple of cover versions by top British artists. His first American hit "C'mon Let's Go" was a hit for Tommy Steele and coinciding with Ritchie's death, his "Donna" was selling like hot cakes in the States.

This particular number was waxed over here by Marty Wilde who was the 1959 equivalent of today's Cliff Richard. That was definitely Marty's year and Ritchie's challenge just wasn't strong enough to topple him. Despite this the Valens version sold very well over here.

Birmingham Beat

By Alan Stinton

THERE is no Birmingham beat group featured here this week. Instead the space is given to a report on some of the developments which have taken place since the NRM first threw the spotlight on the Midlands two months ago. There have been quite a number of interesting ones.

A man who, in his own way, intends to do for Birmingham even more than the NRM can is Bob Smith, a young agent of some eight years' experience. He has just been appointed Midlands representative of the George Cooper Organisation with the function not only of bringing established artists to the Midlands, but also finding local talent and grooming it for stardom. I looked up Mr. Smith last week and asked him precisely what he had in mind for putting Birmingham on the map. His reply was most encouraging.

A CAVERN

"I think that the first step is that Birmingham should have its own equivalent of Liverpool's Cavern, somewhere where the pop music of today can be performed and fully appreciated. Up till now, the city has had no such place, but negotiations are at present in progress for the conversion of a certain large cellar in the centre of Birmingham. It will hold about five hundred people and I think we can promise that it will be ready by the autumn.

RECORD LABEL

"The next stage is the setting up of an independent record label in the Midlands so that demo discs can be made of any original material which is good enough. We already have the next best thing—a link with such a label which will allow the use of its recording facilities. The first sessions will be taking place shortly, and a major label has first refusal on the demos.

"I would also like to say that it is the intention of this office to put at least five Midlands groups into the charts before the end of the year. Any groups who think they have what it takes can come to us, and if they do have the talent we will do everything possible to see that they get to the top."

AUDITIONS

A team from the Decca Record Company was out at the Avion Cinema, Aldridge, last Sunday, to audition a number of beat groups. Last Tuesday (25) an E.M.I. representative was due to attend a 90-minute show given by ten of the Midlands' top groups. Each group was to sing three numbers, many of which were originals, and it was thought that this was the biggest interest yet shown in the Second City.

If this is what Valens could do against Britain's top star, what would he have achieved had "Donna" not been covered or had been waxed by a lesser-known British singer?

In the same year (1959) "Bluebirds Over The Mountains"/"That's My Little Susie" was issued over here. Once again this was another colossal hit across the Atlantic but the flip was the one which caught the attention of British record buyers and the coupling only just failed to make the hit parade. It did in fact reach the Juke-Box Top Ten which was quite a big concern in those days. Then came the long wait...

GAP

If Valens' records were reasonably successful as they proved to be, why wasn't a further single issued during the next two years?

No attempt was made to issue a memorial album in Britain and the L.P. "Ritchie" did not appear in the record shops until the spring of 1962, having been promised by Ritchie's company in February 1961. Quite a gap.

"La Bamba" was re-issued in 1962 with the flip "Ooh My Head", not in any real interest to keep Ritchie's name alive but because of the revival of the dance "La Bamba" on the continent. This renewed interest was due to it's inclusion in a Brigitte Bardot film, and I believe that London—Ritchie's British disc outlet—issued his "La Bamba" to cash in on the dance.

Further proof of this is the fact that the same company re-issued the Los Machucambos version of the same number.

Following this the Valens album titled "Ritchie" was made available in Britain. Having heard this L.P. I am certain that many of its tracks could have been issued as singles.

"Hurry Up", a really great rocker, written by Sharon Sheeley, could never be said to be a sub-standard recording. This song was given to Ritchie by Eddie Cochran.

STRONG

Another strong number on the album, and again easily single material, is the "Paddiwack Song". This had been recorded by Ritchie and was intended for release in America, but meanwhile the song had been featured in the film "Inn of the Sixth Happiness".

Coming out under the title of "Children's Marching Song" it was a great hit in the U.S. and naturally Ritchie's waxing was held back.

Either of these songs could have been coupled with "Stay Beside Me" (another track from the album), a perfect example of the melancholy style associated with Valens.

INFLUENCE

Why then was this possibility ignored? For Valens' unique talent was beyond all reasonable doubt and his influence may still be found with present American singers. One example of this is Chris Montez who recently scored heavily here with "Let's Dance" and "Some Kinda Fun". He himself has admitted the Valens influence.

"I had always admired Ritchie," Chris told me during his recent visit to these shores, "I met him in Los Angeles just before he died and was most impressed with his wonderful personality and vast musical knowledge."

(This is not surprising considering Ritchie was actually a singer of

folk music who ventured into the pop field.)

To see Chris's similarity to Ritchie's style just lend an ear to the flipside of "Let's Dance" called "You're the One" which is in the same mode as "Stay Beside Me".

To cap it all Chris invariably includes "La Bamba" in his stage act. This shows Valens' influence on stateside artists. In fact Ritchie is still a big name in America, so much so that owing to the demand of his fans Del-Fi (Ritchie's American disc company) issued the "Ritchie Valens Memorial Album" in April of this year. This contains this great collection of Ritchie's American hits: "C'mon Let's Go", "Donna", "La Bamba", "In A Turkish Town", "We Belong Together" (the latter two never issued in Britain as singles) and "Bluebirds Over The Mountain".

This is no mean record (pardon the corn) for any artist and Ritchie was only 17 and already established in the American recording industry.

Britain is renowned for its appreciation of good artists. Considering that Eddie Cochran, whose posthumous success needs no emphasising, was declining considerably in America prior to his death, surely an equally good artist such as Valens would have received recognition in the British charts eventually.

Furthermore, Buddy Holly in America is no bigger name than Valens, yet in this country Holly ranks among the leading pop singers—even now.

FAIR

Don't think I'm attacking the success of Cochran or Holly for both were extremely good artists and deserve their present popularity. What I am doing is claiming a fair chance for Ritchie's many talents to at least be heard.

Other artists like Johnny Horton and the Big Bopper had the chance of their name living on when they made the charts with "North To Alaska" and "Chantilly Lace".

BY JIM GAINS



RITCHIE VALENS — a plea for more disc releases.

Both these clashed with their deaths and had no competition from other artists.

To sum up Ritchie in the words of Bob Keene, president of Del-Fi Records: "His contributions to the music of today's youth were probably more influential than that of any single figure in the entertainment field."

"His melodies and guitar revelations are found in many popular songs, and have contributed to the styling of young musicians and instrumentalists everywhere."

NEEDS

What happen now? — Ritchie needs two things:

1. A MORE ENERGETIC POLICY ON THE PART OF

HIS BRITISH RECORD COMPANY.

I appreciate that in his short recording career he could not have waxed many numbers, but his disc company haven't even made full use of these. So come on London, please me and many more song-starved Valens admirers by showing some initiative and issuing a single or two.

2. RITCHIE NEEDS MUCH MORE PUBLICITY.

Not just as a singer killed with Buddy Holly but as Ritchie Valens — artist in his own right.

The Cochran and Holly fans have protested about the same problem in the past—and got results. I think it is time the Ritchie Valens fans had a say in the matter and stirred the bosses of London from their Rip Van VALENS type sleep.

MY BOYS THE BRUISERS

BY

TOMMY BRUCE

OUT this week is a new record, on the Parlophone label, by The Bruisers, the group who normally back song-star Tommy Bruce. It's being hotly plugged by the EMI group, and already dee-jays are doing their best to push it to chartdom. And here Tommy Bruce writes about the boys who make up The Bruisers.

"If they go any higher, they'll blow their brains out," I said, while watching a group called The Beachcombers at the Plaza, Birmingham, about a year ago. Well, they didn't do themselves any mischief, but went on even higher to finish the number, and then the audience and me went potty until they did an encore.

BEER

After the show, Barry Mason, my mate and manager, asked them if they would like to come back to London with us—and back me, full-time. The boys agreed and, after handshakes all round, and a couple of beers to keep out the cold night air, they became The Bruisers.

That was the best move I ever made, one which, apart from improving my act one hundred per

cent., gave me four of the best friends I ever had. Of course, it's not always an advantage knowing The Bruisers.

Take little Don, the drummer. He's known as The Gannet because, after a show, when we have a meal, he puts away so much nosh. All the other customers stand round him, watching him, muttering, "Cor, look at him," or "Disgustin'," or else some old dear, crying her eyes out, says: "Tom, you're so kind, feeding that little orphan boy."

Now Don's brother, "Mighty" Mac McGinty, also a short bloke, is the only one with any brains amongst the whole shower. He's the fixer. Anything that goes dodgy, whether it's the van or equipment, he quietly settles down to fix it, while the others jump around him, and I have a quiet duck fit wondering if we will make the show in time. Many's the crisis that's been solved by "Mighty" Mac.

TALENT

Now Bobby Corral. He is one of those high voices I was telling you about. He came second in a local talent show (his mates went bonkers at the back of the hall, so the judges had to give him a place), and so he became a singer.

I must tell you about Lee Stirling ("Peanuts" to the boys). Never in my life (all 17 years of it!) have I heard a voice like it. I swear he sings some notes so high that even dogs find it difficult to pick up. He's about 6ft. lin., dark-haired and blue-eyed, but not nearly so pretty as me.

Now I'm gettin' writer's cramp. But I wanna tell you about their new disc. I call 'em "records," but as all reporters say "discs," I'd better go along with them. Well,

it's called "Blue Girl" and was written by Johnny Worth, who is so sure it's going to be a number one that he has bought himself a new E-type Jag.

He wrote it originally for Del Shannon and the boys did the demo to send to Del. After Johnny heard it, he said their performance was so good that they should do it themselves. So Barry Mason went to see Ron Richards at Parlophone, who records them—with my supervision, of course—and it's out on June 28.

It's an exciting sound, and at the same time makes me feel a bit sad. Anyway, see what you think about it.

I think Birmingham will be the next area to crash the pop scene, anyway, and The Bruisers must have a chance for the top with such a great number.

By the way, Lee and the boys told me to thank all the people in the Midlands and from the "Smoke" for the letters and telegrams to wish them luck with "Blue Girl."

I think the greatest thing about this mad business we are in is the fans. Each place you go, they make you welcome and have a chat and make it so you feel that, when you return to the date, you have friends to look forward to seeing again.

I liked working round the old Covent Garden, but I wouldn't swap what I have got now for anything, and having friends like The Bruisers makes everything just about right.



The BRUISERS, above, are tipped for the top by their mate TOMMY BRUCE. Don, Mac, Bobby and Lee (alias "Peanuts") hail from BIRMINGHAM, which Tommy reckons will be the next spot to erupt chartwise.

JUST RECORDS

BY THE WAY
The Big Three

F 11689

DECCA

THE VERNONS
GIRLS
He'll never come back

F 11685

DECCA

LET'S STOMP
Lee Curtis
& The All-Stars

F 11690

DECCA

SAN FRANCISCO BAY
Burr Bailey
& THE SIX SHOOTERS

F 11686

DECCA

CHARMS
Johnny Hudson
& THE TEEN-BEATS

F 11679

DECCA

THE
SO
Miriam

F 11678

DECCA

THE CRYSTALS MYSTERY!

COMING up very fast indeed in the NRM charts is a disc that should please the growing number of R. & B. fans in the country. It's "Da Doo Ron Ron," by The Crystals, who seem to be well established in this country by now, what with their last hit, "He's a Rebel," resting in the British charts for over three months.

But there's something strange about the group. Not strange in their vibrant, earthy way of singing, but in the actual personnel of the group. So much so, in fact, that the NRM has been flooded with letters from fans asking: (a) Are the rumours concerning the group true? (b) Telling us the truth; and (c) Asking us to print the truth.

All very melodramatic. So we'll do the latter suggestion (c). These then, for all students of The Crystals, and the Philles label in the States, are the REAL facts. Gospel truth.

We hope. . . !

The Crystals record for the Philles label, set up a couple of years ago by some top U.S. record executives. A. & R. man there was Phil Spector. Eventually Phil took over the label completely and now is the sole owner. Before this, however, Philles records were issued on Parlophone. But only one was, in fact, ever issued. That was The Crystals' first disc, "There's No Other (Like My Baby)". It was a big hit in the States, but hardly anybody heard it here, let alone went out and bought it.

ADULT

After that came a period of no releases for the label, due to the fact that they had no outlet here. Two more Crystals discs, "Up Town" and "He Hit Me (And It Felt Like a Kiss)" were issued. Although the latter was only a minor hit, the former leapt into the top ten in the States. It was a very adult song, and to a certain extent somewhat untypical of The Crystals, who were renowned for their brash, bluesy vocals.

The line-up of the group at that time was as follows: Mary, 16; Judy, 17; Lola, 16; and Barbara and Pat, both 17. They had met at school, where they practised in their spare time. They all hailed from Brooklyn. A disc contract from Philles had quickly followed, and they were the first really successful artists on the label.

AGREEMENT

"Uptown," by the way, can be heard in this country. It was recorded by Peter Gordeno and Anita Lindblom at the time of the U.S. hit, and it's included on the Little Eva L.P., "Loco-Motion."

And if any fan of The Crystals wants a copy—it's on the U.S. L.P. "He's a Rebel," which may be issued here in time. But back to The Crystals.

Philles and Phil Spector signed an agreement with London, and the first disc under the new agreement was issued here. It was "He's a Rebel," which climbed to the top spot in the States, selling a million on the way. Not only that, but it leapt into the British top twenty, paving the way for many more



The ORIGINAL five members of the CRYSTALS were MARY, JUDY, LOLA, BARBARA and PAT, who are pictured above.

groups of this nature which followed.

One of which was a strangely monickered team called Bob B. Soxx and The Blue Jeans. They, too, recorded for the Philles label, and hit it big in the States with a fantastic disc called "Zip-a-Dee-Doo-Dah," a rehashed version of the oldie from the 1947 Walt Disney production "Song of the South." The pounding, slow-solid beat number was a major U.S. hit, and a minor British one, but it did happen to sound very much like The Crystals.

RUMOUR

So the rumour got around that the two groups were one and the same. It was spread by various people, including the NRM, but after some information cabled from the States we found this was not so.

Not then, anyway. . .

Because a short while ago another new artist was launched on the Philles label. Her name was Darlene Love, and her disc was "To-

Rumour Has It That The Crystals, Bob B. Soxx And The Blue Jeans, And Darlene Love Are In Fact One Group. Here Are The Facts . . .



BOB B. SOXX and the BLUE JEANS including DARLENE LOVE prior to her departure to go solo.

AN NRM SPECIAL ENQUIRY



HERE we have the present line-up of the CRYSTALS. Never before have there been so many rumours and counter-rumours about a group. We hope that this will now settle all arguments.

Main thing is the group are selling big with their second hit for LONDON — "DA DOO RON RON".

TRAD BOOM WANING? LOOK WHO'S IN THE CHARTS!

MIKE COTTON'S JAZZMEN

WITH THEIR LIVELY 'SWING THAT HAMMER'

TAKE away the almost perpetual successes of Kenny Ball and you have had, this year, a Hit Parade bared of trad content. Except that, starting last week, the exuberantly youthful outfit, Mike Cotton's Jazzmen, made an appearance with their highly-touted "Swing That Hammer".

Now this is a success I'm very pleased about. The Cotton outfit is one of the youngest on the scene. They've had little more than two years to consolidate their position. And they've fought back after a car crash which nearly put paid to all their hopes.

TRAGEDY

That crash happened on the way to Aylesbury for a one-nighter. Bassist Derek Tearle spent seven months in hospital with two broken legs; band manager Dave Backhouse spent months hospitalised with injuries which left him paralysed from the waist down; Stu Morrison, banjoist and singer, was out of

action with shock and a gashed leg; and trombonist John Beecham had shoulder and arm injuries.

But the group is back to full strength now and additionally comprises trumpet-leader Mike; clarinet-alto-vocals' man Johnny Crocker; pianist Dave Rowberry; and drummer Jim Garforth.

Says Mike: "That smash could so easily have put paid to all our dreams. But the success of 'Swing That Hammer' has made up for everything—and, of course, we've also had film work and plenty of television and radio."

TRUMPET

Mike was originally an apprentice draughtsman and bought his first trumpet from a hard-up colleague who badly needed a bit of ready cash. By the time the colleague could buy it back, Mike had developed a passion for trumpet—and he taught himself to play before joining the Ian Bell band. He turned professional in 1960, with the Pete

Ridge band, making with the voice as well as the trumpet.

Later, he took over leadership of the Ridge outfit.

Said Mike: "I like all sorts of jazz and have no real preferences, just as long as it swings. Actually, Louis Armstrong was my original influence, though now I can move from Miles Davis to Dizzie Gillespie to Bix Biederbecke."

Before "Swing That Hammer", which is a slightly modernistic treatment of an old folk song, the boys recorded "Senora", "Ain't Misbehavin'", "The Cobbler's Song", "Zulu Warrior"—and have two E.P.'s on the market, including one from their movie debut production "The Wild And The Willing".

It's the freshness, the youth, of the group which is pulling in the fans. And just to put the finishing touches to a happy ending, I'm glad to say that manager Dave Backhouse is still managing . . . from a specially constructed bungalow at East Barnet, in Hertfordshire.

PETER JONES



The MIKE COTTON JAZZMEN give Trad a shot in the arm as they join KENNY BALL in the charts with "SWING THAT HAMMER". Until this disc hit last week Kenny had been the only regular Trad chart entrant (not forgetting friend ACKER, whose swing-backed clarinet discs did more than well). It all goes to prove that boom or no, the right disc will click every time.

RELEASED

THE ORIGINAL
CHECKMATES
Union Pacific

F 11688

DECCA

I WISH I WERE A
PRINCESS
Little Peggy March

RCA 1350

RCA VICTOR

ELVIS
PRESLEY

Devil in disguise

RCA 1355

RCA VICTOR

CLICK
ING
Makeba

9747

MDA

COTTONFIELDS
Ace
Cannon

HLU 9745

LONDON

GIVE US
YOUR BLESSING
Ray Peterson

HLX 9746

LONDON

THE
GOOD LIFE
Betty Carter

HLK 9748

LONDON
ATLANTIC

Hat-Trick For Paul & Paula



The young American hit team are set for a treble as they continue their romance in song.

YVES MONTAND

La Chansonnette; Rengaine Ta Rengaine (Philips BF 1260)

THE great French all-rounder sings a song from the movie "Come Fly With Me". He sings in French but non-linguists will get plenty of enjoyment out of it. The arrangement is simple and the side depends entirely on the enormous charm generated by the Continental heart-throb. The tune merits many air-plays. Flip is livelier and has Yves producing his huskiest of voices. It pushes along gaily — but again is sung in French.

THREE 🍷🍷🍷

THE MARAUDERS

That's What I Want; Hey Wha' D'Ya Say (Decca F 11695)

A CARTER-LEWIS composition for the top side. The Marauders are pretty well in the usual run of things these days. It's a good performance with a heap of fire about it and a beat that should attract a fair whack of buyers. In fact, there is more beat than usual in this sort of bash-number. Could prove a surprise biggie. Flip is faster, less dramatic — but again well sung. Lead voice works over the middle-eight and it all works up to a guitar break. Not quite so effective.

THREE 🍷🍷🍷

ACE CANNON

Cottonfields; Mildew (London HLU 9745)

ACE had a couple of big hits in the States and this one is doing pretty well there at the moment. It's a sax instrumental of the folk oldie. There's a very loud and strange sounding femme chorus working away on the number which he takes at a fast-ish beat. Some very good sax work on the beaty number which tends to be rather out-of-the-rut. Likeable.

Flip is more powerful and has Ace sorting out the rather bluesy number in a more raucous way than on side one. Good stuff with once again plenty of all-round appeal.

THREE 🍷🍷🍷

THE CITATIONS

Moon Race; Slippin' And Slidin' (Columbia DB 7069)

PLENTY of guitar work on this heavy beat number with a title that is rather more up-to-date than most. Good beat stuff, and although it's an American product we can't help comparing it a little to our own Shadows or Sweden's Spot-nicks. Interesting but not really commercial enough.

The Little Richard hit is given a vocal treatment on the flip, and it was also revived strangely by Buddy Holly. It's a good rock song that moves along well. Should do very well as a flip as it contrasts with side one.

THREE 🍷🍷🍷

STAN GETZ

Sambalero; O Morro (Verve VS 510)

GREAT sax star in exotic mood and form. Top side features some intricate guitar, too, by Luiz Bonfá. Main theme is stated first by tenor sax, then the guitar comes in effectively. The atmosphere builds very well indeed — though it may not prove as strong a seller as, say, "Desafinado" for Mr. Getz. A vocalist is named but barely audible on our copy of this single. Flip opens with more so-breathy tenor, pushed along by persistent drum work. A neatly produced piece.

FOUR 🍷🍷🍷🍷

BILLY AND CAROL

Gravy Waltz; Who Stole My Bird Dog? (Vocalion POP V 9210)

BILLY AND CAROL are accompanied by the Ozarks on the top side; the Ozarks are named for the flip without the duo. Rather weird, in parts, this slab of Country-style styling. Overdone, some jurists felt. Sort of corny country cousins material, but it's strangely compelling in parts. The lyrics are worth a close listen. A few mutters of "Bird Dog" early on the flip then the guitar takes up a dominant position and holds on for grim life. It swings, for sure.

THREE 🍷🍷🍷

LEE CURTIS

Let's Stomp; Poor Unlucky Me (Decca F 11690)

THE eminently beat-happy Mr. Curtis makes a really good stab at chart status with this one. It's wild, rockingly wild. The All-Stars keep him going full pelt through a real fast number, which was recently a hit in the States for Bobby Comstock. Lee makes a first-class job of it and deserves to sell very well indeed. Much quieter for the flip and Lee shows that he can switch mood with the best of them. There is a distinct bit of the Presley about him in parts. A commendable one — and one to watch.

FOUR 🍷🍷🍷🍷

ROY HASTINGS

My One And Only One; Caroline (Decca F 11678)

SLOW ballad with Country-style backing for a new name. Roy demonstrates a lightly-pleasant voice which caresses rather than attacks the lyrics. Though it's eminently listenable, it probably lacks enough impact to become a hit. Some first-class musicianly work going on behind him. Flip is much faster and consists of spelling-out and repetition of the bird's name. Roy is much more punchy here and he seems completely at home on the up-tempo work. Flip might nick some of the glory.

THREE 🍷🍷🍷

PAUL AND PAULA

First Quarrel; School Is Thru (Philips BF 1256)

CLASS trumpet lead into the duo's third release in Britain. Should be a good-sized hit for the pair — it has the usual charming melody and worthy lyrics. The pair don't change much, but why should they? This has a persistent beat, but is at a slow tempo — and the trumpet re-emerges later on. Yes, a worthy to make their hat-trick. More appealing vocalising on the flip. Good guitar fills in the bulk of the background and the team split the lyrics fairly equally. Good enough to be a top side.

FOUR 🍷🍷🍷🍷

TOP 20 TIP

BRIAN HOWARD

The Worryin' Kind; Come To Me (Columbia DB 7067)

FROM a new name on the scene comes an interpretation of an old Tommy Sands disc. Rock disc with a deep haunting flavour and a very commercial appeal. It could go places, especially the charts. Fastish treatment, good performance and good chances.

Flip is another goodly number with some good backing works from the rock team behind — namely the Silhouettes. Should help sales.

FOUR 🍷🍷🍷🍷

BO DIDDLEY

Bo Diddley; Detour (Pye International 7N 25120)

FROM one of the R & B Kings comes probably the greatest R & B standard in its original form. The throbbing eight-year old beater still sounds better than any other version although it isn't as blatantly commercial as the Holly hit. But there's something there that puts this Diddley disc way above other beat discs — and if the R & B fans have their way it'll reach high in the charts. That is if all of them haven't got it already. More earthy than the Holly disc — and with more beat.

Flip is an instrumental which is similar to Diddley's last single here "The Twister". It's a guitar led number with a Duane Eddy quality about it, although it's not the tune of the same name that Duane recorded. Fast and good.

FOUR 🍷🍷🍷🍷

VARIOUS ARTISTS

When Will You Say I Love You; If You Wanna Make A Fool of Somebody; I Like It; Atlantis; Bo Diddley; Take These Chains From My Heart (Top Ten Record Club 505)

ANOTHER in the now highly-popular series of Top Ten songs and numbers recreated by various unnamed artists. Very good value for your party and two stand-out tracks are Gerry and the Pacemakers' biggie "I Like It" and Freddie and the Dreamers' top tenner "If You Wanna Make A Fool Of Somebody". The overall session was directed by Johnny Hawkins.

FOUR 🍷🍷🍷🍷

THE COUGARS

Red Square; Fly-By-Night (Parlophone R 5038)

THE COUGARS have another go at ruining a classic. They make a fine job of wrecking the Tchaikovsky Piano Concerto in B Flat Minor by giving the "Duck Pond" treatment. Usual style rock performance taken at a fast tempo, with nothing new to offer except the desecration of one of the loveliest tunes ever written. No credit given to Tchaikovsky on the label, of course. Even pop fans should prefer the original.

Same sort of thing on the flip, with probably more commercial appeal and less offence than side one.

TWO 🍷🍷

NRM DISC JURY

BOBBY ALLEN

Here Comes The Bride; Nothing's Impossible (Fontana TF 401)

SOMEWHAT sentimental piece of double-tracking here by Bobby. It's really a breakdown on a wedding ceremony and as such will probably not register too well with the beat-following fraternity. But there is a strong market for this type of number and treatment — witness the regular requests for "White Wedding". Well recorded, this. Highpitcher girls first before Bobby runs through a medium number in tempo and potential. More jerky and "with it" than the top side.

THREE 🍷🍷🍷

BETTY CARTER

The Good Life; Nothing More To Look Forward To (London Atlantic HLK 9748)

THE Tony Bennett hit is given a more bluesy treatment by the well-known female blues singer who recently combined with Ray Charles on disc. She's got a good voice which takes well to the pretty slow song — it almost has a Ketty Lester quality about it. Good class stuff and a disc that should sell well to what must be a somewhat specialist market.

Flip is very much in the same vein, with some intentional out-of-tune bits here and there. She sings with herself, and there's some fair bits of piano intruding here and there.

THREE 🍷🍷🍷

LONNIE JAY AND THE JAYNES

Around And Around We Go; Somewhere (There Is A Girl) (Stateside SS 197)

FEMME girlie chorus gives out on the teen number with everyone falling in love with the wrong person. Fast and beaty but without a lot of appeal — not a particularly likeable disc. It's a bit monotonous — and the Louis Cordet version is probably better. The best bit is the instrumental break.

More of the slow stuff on the flip with Lonnie giving out on the dirgy type thing. Lonnie incidentally is indistinguishable vocally from one of his girlie chorus.

TWO 🍷🍷

VARIOUS ARTISTS

Scarlett O'Hara; Two Kinds of Teardrops; When Will You Say I Love You; Do You Want To Know A Secret; Lucky Lips; Young Lovers (Cannon EP 012)

ANOTHER collection of half-a-dozen of the biggest selling numbers of the day, all dressed up pretty much in the style that got them into the charts — and handled packaged for that party or dance sessions. Not to detract from the vocal leads — but the backings are all of a very high professional standard, even if derivative.

FOUR 🍷🍷🍷🍷

STEVE RACE

Rip Van Winkle; Legend of the Lake (Parlophone R 5041)

STEVE is a very consistent seller over a long period, and this his latest should prove to be no exception. It's a jaunty jog-along little piece with a lot of appeal — especially to the older set and the Mums and Dads. Good stuff that should do well.

Like the top side, the flip is also composed by Steve. This time, though, it's a slow piano-led number with an atmospheric flavour and a good tune. Strings support ably on the gentle piece.

FOUR 🍷🍷🍷🍷

BURR BAILEY

San Francisco Bay; Like a Bird Without Feathers (Decca F 11686)

OFF-BEAT number on this fastish number, which seems to have been inspired by Tommy Bruce. It's got a lot of echo — but then it's a Joe Meek recording! Good performance with a good backing, but maybe purists will go mad at it. Very commercial, nevertheless, we think.

More of the same C and W inspired stu: on the flip, with a good song, but a commercial appeal injected into it. Good backing; maybe a longshot for the chart chances.

THREE 🍷🍷🍷

MARCIE BLAINE

Little Miss Fool; Ragtime Sound (London HLU 9744)

DUAL tracking on the number from the girl who missed out with "Bobby's Girl" here, and toured recently. She's got the benefit of a good self-punishment song with a fair old bit of vocalising from the young lass. There's a chorus working away, and a simple backing on the build and build number. Recording gimmicks galore, it should sell well.

Almost a trad. sound on the flip, which is an interesting bit of stuff praising the old time bit of dancing ragtime. It's very different and makes a welcome change. Lively and gay.

THREE 🍷🍷🍷

KIRBY ST. ROMAIN

Summer's Comin'; Miss You So (Stateside SS 199)

VOCAL group it seems lead on this beaty "end of school" kind of thing. It's got a Rooftop Singers flavour, with some very atmospheric and haunting sounds all over the place. Good stuff. But not really commercial enough for our charts. But then who can tell, as it's in the U.S. charts already.

More jog-along beat on the flip, a disc styled in the R and B vein, with some good work from all concerned. It should prove to be a popular flip.

THREE 🍷🍷🍷

CLEO LAINE

Southend; While You're Away (Fontana TF 407)

HERE'S CLEO, just about the best jazz girl we've got, doing a Cockney cockles-and-whelks bit. With a jangly piano going on behind, she sings the praises of the well-known East Coast resort. It's so out of character, with her using a rich-public-bar voice. All very odd. But it might prove more commercial than some of her silky offerings. Yes, very strange. Mid-tempo ballad for the flip and this is the Cleo we all know and admire. Rather a nice little tune, with good words. In this mood, she's just fabulous. So distinctive.

THREE 🍷🍷🍷

CHARLES BLACKWELL

El Toro; Hawaiian War Chant (Columbia DB 7066)

GUITAR-INTROED, this Blackwell original. Organ swells into full sound and the drums are effectively dramatic, against a jerky sax sound. Little hits of vocal work augment the group. It swings along with a Latinish tempo and pace and should attract a lot of plays. Throughout: that distinctive Blackwell approach to orchestral work. The old "War Chant" is dressed up in ferociously modern stylings here. Again the organ is well used, played with a decidedly nimble touch. Good production on the bass side, too.

FOUR 🍷🍷🍷🍷

THE BIG THREE

By The Way; Cavern Stomp (Decca F 11689)

THE follow-up to their "Some Other Guy" minor hit comes this Liverpool-styled beat ballad from the Big Three. No R and B flavour on this one — just a pretty sort of ballad with a jumpy beat and some efficient sort of vocal work. Should be a hit — maybe not a Top Twenty one though.

Flip is more rocky, with some fair backing and a fast pace with some good vocal work from the boys, who whip up quite a storm on this side. Quite good stuff.

FOUR 🍷🍷🍷🍷

NINO ROSSI

Concerto Disperato; I Verdi Anni (Durium DC 16667)

FROM the film "The Legion's Last Patrol" comes this haunting theme, played very well on the trumpet. It's a slow-to-medium treatment, with a short Italian vocal some way through. Very good stuff, with all-round appeal. More of the same stuff on the flip, a number without maybe the appeal of the top side. There's a male and girlie chorus vocal on the side, with a good tune.

FOUR 🍷🍷🍷🍷



RUSS CONWAY

Flamenco; Tell Me In September (Columbia DB 7071)

PHIL GREEN directs the orch. on this number from the film "It's All Happening". It's a jaunty sort of piece with a very serious orchestral backing, and rather an effective mood is created by Russ's very excellent piano work on the backing. Should sell well, maybe not a chart success though.

Flip is a lighter sort of thing with Tony Osborne directing the accompaniment. Again a piano piece with a lot of appeal.

THREE 🍷🍷🍷

JOHNNY HUDSON AND THE TEEN-BEATS

Charms; Makin' Up Is So Much Fun (Decca F 11679)

AVERAGE teen beat number from the Teen Beats, with Johnny singing the Bobby Vee song well. Pretty little song taken at a medium tempo, with a good, simple backing and a hit flavour. Could do well with the plugs.

Organ on the flip, a faster number with a somewhat jerky pattern and some good solos on it. There are some good lyrics, but on the whole it's just an average sounding number.

THREE 🍷🍷🍷

JOHNNY THUNDER

Jailer Bring Me Water; Outlaw (Stateside SS 200)

FROM the man who missed out with "Loop De Loop" here comes a spiritual type thing which was penned by Bobby Darin, and which was on the flip of his "Things" hit. Johnny takes it at a faster pace, and adds a terrific gospel feel to it. It builds and is coming up fast in the States. Should do well here — whether or not it's destined for chart success we don't know.

Story line, of course, on the folksy-cum-bluesy flip. It too has a gospel flavour and makes a strong flip to the goodly disc.

FOUR 🍷🍷🍷🍷

UNUSUAL DISC FROM ELVIS



MAISIE McDANIEL

Something Special; This Song Is Just For You (Fontana TF 400)

A DUSTY SPRINGFIELD composition and it really is something special. Maisie's rather small, but punchy voice, comes through well and the backing, organised by Harry Robinson, is slap up-to-date. Though Maisie is as yet a little light on "name value", this one could do her really proud. Good guitar featured. One to watch, we'd say. Country feel about the flip, with useful piano and slightly mixed-up choral effects. Top side is the potential seller.

FOUR 🍷🍷🍷🍷

MARION WILLIAMS

So Did I; Something Special (Decca F 11681)

THE considerable talents of Miss Williams on a Goffin and King song. She sings beautifully, with jazz-tinged phrasing and a warm throbbing quality to her voice. Backing is simple but effective, urging her on but not interfering with her performance. It's a stand-out show, all round, and the pity is that it is so doubtful for chart ratings. Flip is the Dusty Springfield composition that Maisie McDaniel has covered. Again, Marion sings exceptionally well and with great control.

FOUR 🍷🍷🍷🍷

DOROTHY BAKER

Try Being Nice To Me; A Little Like Lovin' (Parlophone R 5040)

AUSTRALIAN thrush with a caressing sort of vocal style which comes through as pleasant listening. It's a fetching little song with a delicate air about it, but is not the sort of item to make the charts. Dorothy takes it at a middle tempo and maintains the interest throughout. Trouble is the amount of similar material about. Dottie sings out with power on the flip—and is helped by a fine Johnnie Spence backing. Touches of the Brenda Lee in parts. Could prove bigger attraction.

THREE 🍷🍷🍷

TOM GLAZER AND THE DO-RE-MI

CHILDREN CHORUS

On Top of Spaghetti; Battle Hymn of the Children (London HLR 9742)

SUPPORTED very ably by the Do-Re-Mi Children's Choir, this number is sung to the tune of "On Top Of Old Smokey". Nothing like "Old Smokey Loco-Motion", it's a folk-inspired number with Tom telling the children what to sing. Rather off-beat and high in the U.S. charts. We'll hear a lot of this on Saturday mornings.

More of the same stuff on the flip, another old tune with altered lyrics. It's well performed, but without the commercial appeal of side one.

THREE 🍷🍷🍷

JACKIE WILSON AND LINDA HOPKINS

Shake a Hand; Say I Do (Coral Q 72464)

FROM high in the U.S. charts comes the oldie with two of the better R and R singers making a real "go" at the frantic slowie with a pronounced gospel beat. It builds and builds, and could even do the trick for Jackie again here, as well as introducing Linda in a big way to the record-buying public. Terrific climax and a fair old song into the bargain.

Wailing from Linda on the flip, another gospel-inspired number with an organ backing. When Jackie joins in, there's a terrific build and build flavour about the whole thing. Good stuff.

FOUR 🍷🍷🍷🍷

MIKE FORD

AND THE CONSULS

Jump Jeremiah; The Green Man (Piccadilly 35127)

POWERFUL beat on this number with a familiar dare-we-say-it organ-sound on the polished number. It's got a fair tune, and a strong beat with a sort of martial flavour and tune about it. But don't expect it to compete with the Tornados in the charts. Good solo work from all concerned.

Flip also features the organ, and has a fair old beat laid down for everyone to dance to. More like the Shadows this time with a fair bit of work from all concerned. Not too commercial though.

THREE 🍷🍷🍷

THE HI-FI'S

Take Me Or Leave Me; I'm Struck (Piccadilly 35130)

A VERY smooth and commercial vocal number from the combo, with a male lead on the fast beaty number. It's fair old thing with a good backing that helps the whole thing along very well. We liked it but can't see it too high in the charts—but it could make it. Rather reminiscent of the Crickets in parts.

More beat on the flip, another fair old number with a group vocal more prominent this time. It's another ultra-commercial effort with a fair old lyric and a good backing once again. But not so different to all the rest.

THREE 🍷🍷🍷

BUDDY BRITTEN

Hey There; I'll Cry No More (Oriole CB 1839)

SUPPORTED ably by the Regents Buddy takes the oldie subtitled "You With The Stars In Your Eyes". It's an ultra commercial effort style in the Holly manner with plenty of echo and good group backing work. It could be big with enough plugs going its way. They do well on the insistent thing with a lot of appeal.

Flip is a slightly faster number with perhaps, more beat and a little less commercial appeal than the top side. It's a fair old song with almost a country flavour appearing through in places.

FOUR 🍷🍷🍷🍷

WAYNE FONTANA

Hello Josephine; Road Runner (Fontana TF 404)

WITH a slightly altered title the huge U.S. Fats Domino hit "My Girl Josephine" is given a speeded up treatment by this highly efficient vocalist supported by his group the Mindbenders. It whips up a storm and is a goodly rock disc with a pretty good chance of success.

Another version of the Bo Diddley number on the flip, it's a medium pace number with plenty of heavy guitar work, and a semi-instrumental type thing punctuated with the lyrics at intervals. Well-done—but Diddley fans won't go for it.

THREE 🍷🍷🍷

TOMMY STEELE

The Dream Maker; TOMMY STEELE AND MARION RYAN: Maximum Plus (Columbia DB 7070)

TWO numbers from the movie "It's All Happening". Top side is a cheerful little song put across with toothy Tom's bubbling song-style. Should enjoy goodly sales on the strength of the film exposure and later on there's a kiddie-choir to add to the overall charm. Tom is there at the finish. Big John Barry arrangement for the duet bit on the flip. Lyrically, a very good idea and it's the sort of number which will be featured in TV variety shows for years and years. Good fun. And well sung.

THREE 🍷🍷🍷

ELVIS PRESLEY

(You're The) Devil In Disguise; Please Don't Drag This String Around (RCA Victor 1355)

NO FOLKS, the new one from Presley just isn't the sensational huge come-back disc that everyone hoped it might be. But on the other hand it's certainly not a bad disc like was "One Broken Heart". Falling somewhere in between the two it's a jaunty beat-ballad with the tempo changing back and forth throughout the disc to confuse all dancers. Pretty melody, good vocals from El, but a rather feeble attempt at putting the beat into the backing in places, that just doesn't come off. Should be a hit—but we doubt a top spot. Most unusual for Mr. Presley really.

Flip is another beat ballad, a tired-sounding number with Elvis working overtime for the effect. Seems like everyone is getting fed up with the song by the end. We were certainly.

THREE 🍷🍷🍷

TOP 20 TIP

BURL IVES

I'm The Boss; The Moon Is High (Brunswick 05890)

AT last comes a release from Burl, who has been off the scene for a couple of months. It's got a good story line, and as per usual there's a girlie chorus backing the whole thing up. A very folksy flavour, and a gentle comedy flavour about the whole thing. Could do reasonably well.

Flip is faster, with some fair old guitar work on the number, and with Burl singing in great form in his inimitable style. Somewhat of a square-dance quality about it—a fair old flip.

THREE 🍷🍷🍷

TONY HATCH

Wonderful World Of The Brothers Grimm; Spanish Main Theme (Pye 15537)

A COUPLE more themes from Pye's outstanding young man of music. Top side here has a forceful central melody line and Tony has added in a wide variety of unusual instrumental noises, notably zyllophone. Harmonica, later on. The Hatch ingenuity saves it from becoming too repetitive. Flip is equally well arranged and presented but lacks the immediate impact to seem particularly saleable.

THREE 🍷🍷🍷

MITCH MILLER

The Great Escape March; It's A Darn Good Thing (CBS AAG 158)

ANYTHING with a marching theme and you can bet Mitch Miller gets on it. John Leyton, of course, has handled this theme as the 'B' side. Because of that, Mitch, with his full-throated male choir going strong, might garner plenty of sales, specially as the film goes the rounds. It's a pretty strong theme. Flip has the sing-along gang and the kids managing to get a happy sound out of another movie number. Really, there's little to choose between the two sides.

THREE 🍷🍷🍷

MIKI AND GRIFF

There'll Never Be Anyone Else; Remember Me (Pye 15534)

THE duo have already plugged this version of the old Rick Nelson Gold Disc earner. Miki and Griff are distinctive enough to break the chart barrier any time. Tune is well-known and stands the repeat performance well. Treatment is typically simple and charm-laden. This married couple have just about cornered the market in this sort of vocal harmony here. Flip is slower, with piano and guitar in the background. Once again you really can hear every word.

FOUR 🍷🍷🍷🍷



Back comes Elvis again after a brief pause and the NRM Jury reckon he has a superior disc to "One Broken Heart", on his hands this time.

THE VISCOUNTS

It's You; I'll Never Get Over You (Pye 15536)

MEDIUM tempo and plenty of drumming on the jerky number from one of Britain's top vocal groups. A sort of Four Seasons beat with a lot of vocal effects on the strictly teen number. Should do well—if it catches on and there's a good chance of that. Good backing.

Flip is a fair old bit of fast-ish vocal stuff without too much to recommend. It's well performed though with a strident beat all along the line.

THREE 🍷🍷🍷

LORNE GIBSON TRIO

Some Do, Some Don't; Heaven's Above (Decca F 11684)

SIMPLE guitar backing for Lorne Gibson, with touches of percussion. Line of thought, lyrically, goes on "some will, some won't". Homely philosophy in a sense and sung with clever harmonising, especially towards the end. We rate this highly and think it could move with sufficient plugging. Flip is a folksey item, folksily presented. Again, it has charm and appeal without being particularly dramatic. These boys are building a fan following fast these days.

THREE 🍷🍷🍷

NANCY AMES

Bonsoir Cher; Cu Cu Rru Cu Cu Paloma (Liberty 55548)

TWO tracks from the album "The Incredible Nancy Ames". The American lark is not exactly incredible but she's stacked with talent. Self-duetting on the top-side, a neatly presented song which fits her intimate smooth style. Best summing-up: a sort of one-girl Nina and Frederik performance. Commercially, its very acceptable. Guitar introduction for the strangely-named flip. Nancy piles on the emotion in Spanish. Not for the teens: but a sound view of her versatility.

THREE 🍷🍷🍷

LAWRENCE WELK ORCH.

The Wonderful World of the Brothers Grimm; Breakwater (London HLD 9751)

WHISTLING disc from the very popular Lawrence, whose integration into pop music has been highly successful. It's a merry little tune played simply on the organ and other instruments. Femme chorus in parts. Expect to hear this one a lot on the radio.

Sea sounds on the flip, and some peculiar effects make up the very good number with more organ work, and a pronounced beat on this side. It's effective and interesting, with more than a touch of feeling to make us feel this would make a good top side.

THREE 🍷🍷🍷

THE BRUISERS

Blue Girl; Don't Cry (Parlophone R 5042)

GROUP vocalising in the plaintive vein from the group. There's a lead voice, and ample support from all concerned. Rather a harmonious quality about the whole thing, it moves at a fastish pace, with some good backing sounds and a wide appeal. Should do well—rather reminiscent of Bobby Vee in parts.

More of the same sounds on the slightly faster flip, another gentle sort of number, with some falsetto thrown in on this one. We quite liked it—but it hasn't the immediate appeal of side one.

THREE 🍷🍷🍷

THE RIGHTEOUS BROTHERS

Little Latin Lupe Lu; I'm So Lonely (London HL 9743)

POUNDING backing as the duo sing out on this jerky beat number with a blues flavour, and some frantic bits and pieces from all concerned. It's a U.S. hit, but we doubt if it will do the same here for them. Could do well with the dance crowd, though.

Wailing sort of flip, with a gentle ballad sung at a rather high pitch from the boys. It's an efficient if rather out-of-tune side.

THREE 🍷🍷🍷

ROLF HARRIS

I Know a Man; Living It Up (Columbia DB 7064)

CURRENTLY enjoying success with "Tie Me Kangaroo Down Sport" in the States, Rolf has an infectious number in this newie, which is in the "Sun Arise" vein, and has a very off-beat flavour about it. Better than his last disc, but we don't think it will have the success of either of his two big hits. It's good stuff with that medium tempo muzzy haunting quality and some good unamplified guitar work. Should do reasonably well. Rather macabre.

Livelier stuff on the flip, a rather jaunty sort of gimmick-laden thing from Rolf, who tells us about the new word game. Not bad, but not commercial.

THREE 🍷🍷🍷

FLEET STREET & TIN PAN ALLEY DARTS TEAM JAZZ BAND

Big Nose Kate; Ee-Cee 4 (Pye 15535)

THIS lengthily-titled pick-up group operate on this disc for charity. They should raise the loot, all right. Mr. Acker Bilk, on loan, handles the lyrics, all about a gal with a nose for newspapermen—and it cunningly works in the names of all the papers. Sure, it sounds amateurish in parts... but that's the point. This will sell and sell well. Good luck to all those who took part. Flip is a tribute to the postal area in which Fleet Street is situated. It's a compelling little melody.

FOUR 🍷🍷🍷🍷



CLINTON FORD

A Beggar In Love; When The Melody Man Says Goodnight (Columbia DB 7065)

AND suddenly it's Clint on a staid, steady old ballad. He comes in after a hearty orchestral drumming-up of atmosphere. Trouble is that this sort of number sounds dated whatever you do with it. Clint sings with his usual aggressive manliness. He has a huge following and this could, therefore, become a surprise hit. Surprise because it's so different from his usual. A lovely little song for the flip. Clint is charm himself, enunciating clearly, phrasing delicately. He's a controversial one, all right.

FOUR 🍷🍷🍷🍷

NEW COCHRAN, VEE, SINATRA EPs

FRANK SINATRA: A Foggy Day; They Can't Take That Away From Me; Love Is Here To Stay; Nice Work If You Can Get It. (CAPITOL EAP1-20428.)

SINATRA sings Gershwin. A superb combination if ever there was. Four outstanding items from the Gershwin pen given the ultra-special Sinatra vocal treatment.

Also on hand maestro Nelson Riddle. What more could you want? An undoubtedly outstanding recording which will sell accordingly.

FIVE 

FRANK SINATRA: Anything Goes; Night And Day; I Get A Kick Out Of You; What Is This Thing Called Love. (CAPITOL EAP1-20419.)

THE remarks above apply all the way apart from the fact that for Gershwin you substitute Cole Porter. Mr. Porter is another of the greats of the composing field as the song titles tell you.

Both albums from a particularly fine period of Sinatra recordings... and that's really saying something. One of the finest points on these recordings is the use of the lyric by both composers and singer. True masters all.

FIVE 

FRANK IFIELD: Nobody's Darlin' But Mine; I'm Smiling Now; The Wayward Wind; You Don't Have To Be A Baby To Cry. (COLUMBIA SEG 8254.)

ONE of the widest applauded success stories in the pop record business for years was that of young Frank Ifield. When he finally made that big break through to the top, his show business colleagues were just as happy as the fans.

Four of the items which have helped him to the heights are contained herein. Need I say more?

FOUR 

SHIRLEY BASSEY: What Kind Of Fool Am I; You'll Never Know; Climb Ev'ry Mountain; What Now My Love. (COLUMBIA SEG 8252.)

EXCITING Miss Bassey in four exciting performances which have proved big successes for her. Tony Newley's excellent "Fool," written with Leslie Bricusse, heads the set. Three others in similarly strong vein, including one with the famous Nelson Riddle conducting.

A top class Bassey package indeed.

FOUR 



SHIRLEY



MIKE



FRANK

JIMMIE RODGERS: English Country Garden; I Know An Old Lady; Evergreen Tree; The Whittcombe Fair. (COLUMBIA SEG 8253.)

THAT pleasing young folk singer Jimmie Rodgers headlines this four-tracker with his hit of recent months, "English Country Garden." Three others equally entertaining and delightful make this one for a listen.

Yes, pleasantly entertaining, this. I recommend it.

THREE 

EDDIE COCHRAN: Rock'n Roll Blues; Dark Lonely Street; Sweetie Pie; Skinny Jim. (LIBERTY LEP 2090.)

UNDOUBTEDLY one of the leading rock 'n' roll lights during his brief but prolific recording career was Eddie Cochran. Eddie's vibrant voice became and reminded one of the most popular to be heard on disc.

This set is volume one in a series titled "Cherished Memories" and comes from the Liberty archives. A must for all beat fans.

FOUR 

BOBBY VEE: A Forever Kind Of Love; Remember Me, Huh?; Sharing You; At A Time Like This. (LIBERTY LEP 2089.)

YOUNG, talented and decidedly successful is Bobby Vee. Apart from one slight spell, lasting for about two discs, of decreased success in the British charts, Bobby takes his every release right into the top ten bracket.

These four tracks will be more than welcome to his countless fans on this side of the Atlantic. Yes, another winner.

FOUR 

E.P.s
by KEN GRAHAM

MIKE SARNE: Code Of Love; Will I What; Just For Kicks; Come Outside. (PARLOPHONE GEP 8879.)

THIS is indeed the Mike Sarne hit parade, as the sleeve states. Produced by Robert Stigwood, that astute and most go-ahead young Australian business brain, the set can't fail to do anything but sell... and sell.

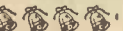
Amusing and entertaining disc programme.

FOUR 

JOHN BARRY: The Human Jungle; Cutty Sark; The James Bond Theme; The Lolly Theme. (COLUMBIA SEG 8255.)

JOHN BARRY is undoubtedly a brilliant lad when it comes to the world of music. Here are four of his popular themes—and all have been big sellers.

Brimful of atmosphere, these items. Haunting, dramatic, cheerful and relaxing. Good lasting music from one of our youngest and most talented composer-arrangers. Buy it.

FOUR 



PEGGY LEE — You'll enjoy it.



BOBBY DARIN — Not so doomy.

LP REVIEWS

by JIMMY WATSON

PEGGY LEE

I'M A WOMAN: The Alley Cat Song; Mama's Gone, Goodbye; I'm Walkin'; Come Rain Or Come Shine; There Ain't No Sweet Man That's Worth The Salt Of My Tears; I'm A Woman; Mack The Knife; You're Nobody 'Til Somebody Loves You; I'll Get By; I Left My Heart In San Francisco; A Taste Of Honey; One Note Samba. (CAPITOL T. 1857.)

I THOUGHT that after Louis Armstrong, Bobby Darin and Ella Fitzgerald had finished with "Mack The Knife" there just wasn't anything fresh to be done with this great number. But the fair Miss Peggy Lee, talented trouper that she is, has been and gone and done it.

Her version is slick, decidedly humorous and could well be a single success for her if released on 45 rpm.

The remainder of the album is typical Peggy Lee in her own intimate and inimitable way.

You'll enjoy it... but please listen to "Mack The Knife" whenever you can.

FOUR 

FRANK SINATRA

SINGS RODGERS AND HART: The Lady Is A Tramp; Little Girl Blue; Spring Is Here; Dancing On The Ceiling; Walt Till You See Her; I Wish I Were In Love Again; Lover; It Never Entered My Mind; My Funny Valentine; It's Easy To Remember; Glad To Be Unhappy; Blue Moon. (CAPITOL W. 1825.)

CAPITOL provide an excellent Sinatra album in the shape of a collection of reissued tracks. And some of these tracks rate with me as being among his best ever recorded works.

Listen to his excellent rendering of "Glad To Be Unhappy", or "Little Girl Blue", or "My Funny Valentine", or "Blue Moon".

Yes it is outstanding Sinatra. An LP which will be wanted by many, many folks despite the fact that they may have some or all of the tracks already.

FOUR 

HARRY JAMES

THE SOLID GOLD TRUMPET: Opener; Serenade In Blue; Jones Beach; I'm In The Market For You; Lush Life; Opus No. 1; Autumn Leaves; A Swinging Serenade; I'm Confessin' (That I Love You); The Mole. (MGM-C 932.)

ONE of the kings of the big dance band era of the 40's Harry James still continues to make the big band business a paying proposition.

This selection is taken from his score book throughout his career and makes for good listening. Another disc which isn't really for the teenage market but as the NRM has readers in all age groups — including a 'hip' octogenarian grandmother — so there must be some section which will enjoy the album.

It is good by Harry James standards — and these are pretty high.

FOUR 

BOBBY DARIN

EARTHY: Long Time Man; Work Song; La Bamba; I'm On My Way Great God; The Sermon Of Samson; Strange Rain; Why Don't You Swing Down; Everything's Okay; Guantanamera; When Their Mama Is Gone; Fay-O; The Er-ee Was A-rising. (CAPITOL T. 1826.)

AT FIRST glance the title of this album sort of put me off. It had a doomy ring about it. But don't let this mislead you. This happens to be one of the finest waxings to come from a persistent producer of fine waxings.

It is folk music but sung in Bobby's own particular swinging style. And he oh so obviously enjoyed doing this set too. I think in fact I know, you'll share his enjoyment when you hear the LP.

FIVE 

NELSON RIDDLE

LOVE IS A GAME OF POKER: Playboy's Theme; Alone Too Long; Queen Of Hearts; Red Silk Stockings And Green Perfume; Finesse; A Game Of Poker; It's So Nice To Have A Man About The House; Witchcraft; Two Hearts Wild; You Fascinate Me So; Penny Ante; Indiscreet. (CAPITOL T. 1817.)

THAT brilliant man of the baton and arranging pen Nelson Riddle takes the solo spotlight once more for this latest set. In a set of sparkling arrangements scored to delight the hi-fi bugs among us he brings much pleasure to the listener.

The programme contains four of his own works plus eight items from other top flight composers. A natural for all orchestral music lovers.

THREE 

JAZZ FOR THE Fringe Fan

ANITA O'DAY/CAL TJADER

TIME FOR 2: Thanks For The Memory; It Shouldn't Happen To A Dream; Just In Time; Under A Blanket Of Blue; Your Red Wagon; Peel Me A Grape; An Occasional Man; The Party's Over; I Believe In You; Mr. Sandman; Spring Will Be A Little Late This Year; I'm Not Supposed To Be Blue Blues. (VERVE VLP 9026.)

THIS could almost be classified in the pop LP section but both artists are basically jazz performers despite the wider commercial appeal of their work... in particular that of Miss O'Day.

The lady is undoubtedly one of the finest jazz/pop artists on record today and Mr. Tjader is no fool musically either.

It is a most relaxing and entertaining album and one that this reviewer thoroughly enjoyed. I recommend you to lend an ear too.

The tune selection must appeal to most customers from the start and I am convinced that hearing these renditions will add further interest.

FOUR 

COUNT BASIE

ON MY WAY AND SHOUTIN' AGAIN: I'm Shoutin' Again; Ducky Bumps; The Long Night; Jump For Johnny; Ain't That Right; Together Again; Shanghaied; Skippin' With Skitch; Eee Dee; Rose Bud. (VERVE VLP 9031.)

ASK most jazz fans what they like about a particular disc and they'll tell you: "It Swings!" Ask them to further define this "swing" and many will be lost for words. But I suggest that all they should do is recommend the questioner to listen to any Count Basie recording — anything this band does swings! This is a Neal Hefti composed and arranged selection and Basie plus Hefti always, in my book, adds up to the best in big band jazz.

An exciting performance. A stimulating performance. A lasting performance.

Many pop fans will have been introduced to the Basie band via the outstanding Sinatra-Basie set. Doubtless they enjoyed the music and I therefore recommend that they take this liking a stage further by hearing the band on its own.

FOUR 

TADD DAMERON

THE MAGIC TOUCH: On A Misty Night; Fontainebleau; Just Plain Talkin'; If You Could See Me Now; Our Delight; Dial B For Beauty; Look, Stop And Listen; Bevan's Birthday; You're A Joy, Swift As The Wind. (RIVERSIDE RLP 419.)

ONE of the greatest arranger-composers in jazz has returned to the scene with this offering, which consciously concentrates on being beautiful. It succeeds. Fine blowing by such top people as Clark Terry, Charlie Shavers, Philly Jo Jones, Johnny Griffin, Bill Evans and others.

A couple of vocals from Barbara Winfield are painless enough and probably add to the album's appeal to casual listeners. More serious purchasers will find much to delight them in the clear scoring and clean playing on all tracks.

FOUR 

TUBBY HAYES

RETURN VISIT: Afternoon In Paris; I See With My Third I; Lady E; Stitt's Tune; If I Had You; Alone Together; For Heaven's Sake. (FONTANA TL 5195.)

THE trouble with so much British modern jazz is that it feels second best (to American) and therefore sounds apologetic (and, considering how imitative it is, it usually needs to). No such inhibitions mar the work of Tubby Hayes: he's as good as most of the young American stars, he knows it, and what's more he's prepared to stand direct comparison by blowing with them. This album has him playing in front of an American rhythm section (Walter Bishop, Sam Jones and Louis Hayes — who do show up the inferiority of their British counterparts) and alongside Roland Kirk and James Moody. Tubby still plays more interesting vibes than tenor (largely because he can't play them with such fluent glibness). Of the tenors, Kirk is the most adventurous, Moody the most mature and Tubby the most brashly confident. It was a happy date.

THREE 

"Explosively Exciting"
Keith Fordyce

"Hefty Broadside at the Top Twenty"
Jimmy Savile

"It Drives and Drives"
Record Retailer

"It Fairly Pulsates"
New Record Mirror

The Sensational Sound of
CARTER — LEWIS
and THE SOUTHERNERS

Sweet and Tender Romance

Oriole 45 - CB 1835
SOUTHERN MUSIC CO., 8 DENMARK ST, LONDON, W.C.2 TEM 4524

CASHBOX TOP 50

AIR MAILED FROM NEW YORK

1	SUKIYAKI*	27	PRIDE AND JOY
2	IT'S MY PARTY*	37	(2) Marvin Gaye
3	BLUE ON BLUE*	28	BIRDLAND*
4	HELLO STRANGER*	14	(6) Chubby Checker
5	EASIER SAID THAN DONE	29	SHUT DOWN*
6	SO MUCH IN LOVE*	35	(5) Beach Boys
7	ONE FINE DAY*	30	SURFIN' U.S.A.*
8	YOU CAN'T SIT DOWN*	17	(13) Beach Boys
9	SURF CITY*	31	SWINGIN' ON A STAR
10	MEMPHIS	41	(2) Big Dee Irwin
11	DO DOO RON RON*	32	NOT ME
12	I LOVE YOU BECAUSE*	—	(1) Orlons
13	STILL*	33	PRISONER OF LOVE*
14	THOSE LAZY, HAZY, CRAZY DAYS OF SUMMER*	19	(8) James Brown
15	TIE ME KANGAROO DOWN, SPORT*	34	WILDWOOD DAYS
16	IF MY PILLOW COULD TALK*	26	(6) Bobby Rydell
17	STRING ALONG*	35	ANOTHER SATURDAY NIGHT*
18	18 YELLOW ROSES*	29	(10) Sam Cooke
19	ON TOP OF SPAGHETTI*	36	POOR LITTLE RICH GIRL*
20	TWO FACES HAVE I*	38	(3) Steve Lawrence
21	COME AND GET THESE MEMORIES*	37	THE LOVE OF MY MAN
22	MY SUMMER LOVE*	34	(9) Theola Kilgore
23	FIRST QUARREL*	38	SHAKE A HAND*
24	FALLING*	36	(3) Jackie Wilson & Linda Hopkins
25	THE GOOD LIFE*	39	LOSING YOU*
26	HAPPY*	23	(15) Brenda Lee
		40	JUST ONE LOOK
		—	(1) Doris Troy
		41	EVERY STEP OF THE WAY
		40	(3) Johnny Mathis
		42	IF YOU NEED ME*
		33	(7) S. Burke/W. Pickett
		43	I WISH I WERE A PRINCESS*
		—	(1) Little Peggy March
		44	DON'T SAY GOODNIGHT AND MEAN GOODBYE
		—	(1) Shirelles
		45	FINGERTIPS
		—	(1) Little Stevie Wonder
		46	RING OF FIRE
		—	(1) Johnny Cash
		47	HARRY THE HAIRY APE
		—	(1) Ray Stevens
		48	HOPELESS*
		—	(1) Andy Williams
		49	TILL THEN
		—	(1) Classics
		50	PUSHOVER*
		39	(9) Etta James

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

Asterisk denotes a record issued in Britain

BRITAIN'S TOP TWENTY

FIVE YEARS AGO...

1	(1) ALL I HAVE TO DO IS DREAM/CLAUDETTE, Everly Bros.
2	(2) ON THE STREET WHERE YOU LIVE, Vic Damone
3	(4) TULIPS FROM AMSTERDAM/HANDS, Max Bygraves
4	(9) BIG MAN, Four Preps
5	(3) WHO'S SORRY NOW, Connie Francis
6	(9) BOOK OF LOVE, Mudiarks
7	(5) THE ARMY GAME, TV Cast
8	(8) WITCH DOCTOR, Don Lang
9	(6) STAIRWAY OF LOVE, Michael Holliday
10	(7) TOM HARK, Elias and his Zig Zag Jive Flutes
11	(12) PURPLE PEOPLE EATER, Sheb Wooley
12	(13) TWILIGHT TIME, Platters
13	(—) SUGAR MOON, Pat Boone
14	(18) RAVE ON, Buddy Holly and Crickets
15	(11) WONDERFUL TIME UP THERE/IT'S TOO SOON TO KNOW, Pat Boone
16	(17) GRAND COOLIE DAM/NOBODY LOVES LIKE AN IRISH-MAN, Lonnie Donegan
17	(16) KEWPIE DOLL, Frankie Vaughan
18	(—) ON THE STREET WHERE YOU LIVE, David Whitfield
19	(—) LADY IS A TRAMP (EP), Frank Sinatra
20	(—) SALLY DON'T YOU GRIEVE/BETTY, BETTY, BETTY Lonnie Donegan

NRM Chart Survey

A LOOK AT THE U.S. CHARTS

FAST-RISING U.S. hits include: "Wipeout"—Surfairs; "Come Go With Me"—Dion; "Be Careful of Stones You Throw"—Dion; "Hootenanny"—Glencoves; "Tips of My Fingers"—Roy Clark; "Green Green"—New Christy Minstrels; "Rock Me in the Cradle of Love"—Dee Dee Sharp; "I (Who Have Nothing)"—Ben E. King; "Tender Years"—Brook Benton; "Brenda"—Cupids; "Where Can You Go?"—George Maharis; "I Can't Stop Loving You"—Count Basie; "My Block"—Four Pennies.

Recent U.S. releases include: "Devil in Disguise"—Elvis Presley; "I Wonder"—Brenda Lee; "True Love Never Runs Smooth"—Gene Pitney; "Blowin' in the Wind"—Peter Paul and Mary; "How Many Teardrops"—Lou Christie; "Dance, Dance, Dance"—Joey Dee; "Will Power"—The Cookies; "Dancin' Holiday"—The Olympics; "She Never Looked Better"—The Playmates; "You Get Ugly"—The Contours; "Gone"—The Rip Chords; "Answer Me, My Love"—The Roomates; "Lollipop, Lace and Lipstick"—James Gilbreath; "Wait 'Til My Bobby Gets Home"—Darlene Love; "Say I Won't Be There"—The Springfields; "Lucky Lips"—Cliff Richard; "Here We Go"—Sandy Nelson; "Three To Get Ready"—Dave Brubeck; "One Happy Ending"—The Majors; and "Cordially Invited"—The McGuire Sisters; and "Judy's Turn To Cry"—Lesley Gore.

Chris Kenner's first big seller since "I Like It Like That" is "Land of 1000 Dances" on the Instant label, currently No. 113. Del Shannon's version of The Beatles' "From Me To You" looks like being in the U.S. top hundred next week, together with discs from Elvis and The Four Seasons. N.J.

BRITAIN'S TOP LP's

1	PLEASE PLEASE ME
(1)	The Beatles (Parlophone)
2	SUMMER HOLIDAY
(2)	Cliff Richard & The Shadows (Columbia)
3	REMINISCING
(3)	Buddy Holly (Coral)
4	SHADOWS GREATEST HITS
(10)	The Shadows (Columbia)
5	IT HAPPENED AT THE WORLDS FAIR
(4)	Elvis Presley (RCA-Victor)
6	WEST SIDE STORY
(5)	Sound Track (CBS)
7	BILLY
(7)	Billy Fury (Decca)
8	I'LL REMEMBER YOU
(6)	Frank Ifield (Columbia)
9	SOUTH PACIFIC
(11)	Sound Track (RCA-Victor)
10	HATS OFF TO DEL SHANNON
(9)	Del Shannon (London)
11	SINATRA-BASIE
(8)	Frank Sinatra with Count Basie (Reprise)
12	ALL ALONE AM I
(12)	Brenda Lee (Brunswick)
13	BUDDY HOLLY STORY Vol. 1
(16)	Buddy Holly (Coral)
14	JOE BROWN—LIVE!
(14)	Joe Brown (Pye)
15	ALL STAR FESTIVAL
(13)	Various Artists (UNO)
16	LONELY AND BLUE
(15)	Roy Orbison (London)
17	CRYING
(—)	Roy Orbison (London)
18	CHUCK BERRY
(—)	Chuck Berry (Pye)
19	BOBBY VEE'S GOLDEN GREATS
(—)	Bobby Vee (Liberty)
20	EDDIE COCHRAN MEMORIAL ALBUM
(17)	Eddie Cochran (Liberty)

BRITAIN'S TOP EP's

1	HOLIDAY CARNIVAL
(2)	Cliff Richard (Columbia)
2	BILLY FURY & THE TORNADOS
(4)	Billy Fury & The Tornadoes (Decca)
3	DANCE ON WITH THE SHADOWS
(7)	The Shadows (Columbia)
4	ON THE AIR
(5)	The Spotnicks (Oriole)
5	FRANK IFIELD'S HITS
(1)	Frank Ifield (Columbia)
6	JUST FOR FUN
(3)	Bobby Vee & The Crickets (Liberty)
7	HITS FROM THE FILM "SUMMER HOLIDAY"
(8)	Cliff Richard & The Shadows (Columbia)
8	MORE OF FRANK IFIELD'S HITS
(19)	Frank Ifield (Columbia)
9	KID GALAHAD
(6)	Elvis Presley (RCA-Victor)
10	RAVE ON
(12)	Buddy Holly (Coral)
11	FACTS OF LIFE FROM STEPTOE & SON
(11)	Wilfred Bramble & Harry H. Corbett (Pye)
12	THE BOYS
(9)	The Shadows (Columbia)
13	I CAN'T STOP LOVING YOU
(16)	Ray Charles (HMV)
14	TELSTAR
(10)	The Tornadoes (Decca)
15	ONLY THE LONELY
(15)	Roy Orbison (London)
16	OUT OF THE SHADOWS Vol. 1
(13)	The Shadows (Columbia)
17	DEL SHANNON No. 2
(14)	Del Shannon (London)
18	SHADOWS TO THE FORE
(—)	The Shadows (Columbia)
19	FOREVER KIND OF LOVE
(—)	Bobby Vee (Liberty)
20	JET AND TONY
(—)	Jet Harris & Tony Meehan (Decca)

BRITAIN'S TOP 50

COMPILED BY THE RECORD RETAILER

THE SHADOWS CHALLENGE

AND the Shadows challenge heavily for the top spot with Gerry just about holding them off with "I Like It". Buddy Holly is the only other challenger to the top spot — but he wouldn't make it for some weeks yet with the competition. Other fast-risers include Jim Reeves, the Crystals, and of course Frank Ifield who shoots up the charts with his version of "Confessin'", the oldie.

Lesley Gore, Kenny Lynch and the Everly Brothers are shooting up, while Kyu Sakamoto, the Four Seasons and Joe Brown enter the lists with their new discs. Bobby Vee, and the Hollies should be in the twenty next week, while a new Liverpool group, the Searchers, enter with "Sweets For My Sweet". They are spotlighted this week in the NRM.

1	I LIKE IT	25	JUST LIKE ME
1	(5) Gerry & The Pacemakers (Columbia)	27	(5) The Hollies (Parlophone)
2	ATLANTIS	26	IT'S BEEN NICE
9	(4) The Shadows (Columbia)	33	(3) The Everly Brothers (Warner Bros.)
3	IF YOU GOTTA MAKE A FOOL OF SOMEBODY	27	HOW DO YOU DO IT?
3	(8) Freddie & The Dreamers (Columbia)	19	(16) Gerry & The Pacemakers (Columbia)
4	FROM ME TO YOU	28	RONDO
2	(11) The Beatles (Parlophone)	35	(3) Kenny Ball (Pye)
5	TAKE THESE CHAINS FROM MY HEART	29	ANOTHER SATURDAY NIGHT
6	(7) Ray Charles (HMV)	23	(7) Sam Cooke (RCA-Victor)
6	BO DIDDLEY	30	HEY MAMA
13	(4) Buddy Holly (Coral)	47	(2) Frankie Vaughan (Philips)
7	DO YOU WANT TO KNOW A SECRET?	31	YOU CAN NEVER STOP ME LOVING YOU
4	(9) Billy J. Kramer & The Dakotas (Parlophone)	44	(2) Kenny Lynch (HMV)
8	DECK OF CARDS	32	PIPELINE
8	(11) Wink Martindale (London)	25	(11) The Chantays (London)
9	FALLING	33	SHY GIRL
12	(5) Roy Orbison (London)	28	(4) Mark Wynter (Pye)
10	WHEN WILL YOU SAY I LOVE YOU	34	INDIAN LOVE CALL
5	(7) Billy Fury (Decca)	36	(3) Karl Denver (Decca)
11	SCARLETT O'HARA	35	HARVEST OF LOVE
7	(10) Jet Harris & Tony Meehan (Decca)	20	(7) Benny Hill (Pye)
12	LUCKY LIPS	36	FROM A JACK TO A KING
10	(8) Cliff Richard (Columbia)	21	(20) Ned Miller (London)
13	IN DREAMS	37	LOSING YOU
11	(18) Roy Orbison (London)	24	(14) Brenda Lee (Brunswick)
14	FORGET HIM	38	HE'S SO FINE
16	(6) Bobby Rydell (Cameo-Parkway)	29	(12) The Chiffons (Stateside)
15	WELCOME TO MY WORLD	39	SWING THAT HAMMER
26	(3) Jim Reeves (RCA-Victor)	49	(2) Mike Cotton (Columbia)
16	TWO KINDS OF TEARDROPS	40	MY WAY
15	(10) Del Shannon (London)	32	(10) Eddie Cochran (Liberty)
17	DA DOO RON RON	41	SAY I WON'T BE THERE
37	(2) The Crystals (London)	38	(1) The Springfields (Philips)
18	THE ICE CREAM MAN	42	BROWN EYED HANDSOME MAN
22	(4) The Tornadoes (Decca)	40	(16) Buddy Holly (Coral)
19	CAN'T GET USED TO LOSING YOU	43	SUKIYAKI
14	(15) Andy Williams (CBS)	—	(1) Kyu Sakamoto (HMV)
20	YOUNG LOVERS	44	IT'S TOO LATE NOW
17	(10) Paul & Paula (Philips)	46	(2) The Swinging Blue Jeans (HMV)
21	NOBODY'S DARLIN' BUT MINE	45	LITTLE BAND OF GOLD
18	(12) Frank Ifield (Columbia)	31	(9) James Gilbreath (Pye)
22	BOBBY TOMORROW	46	AIN'T THAT A SHAME
42	(2) Bobby Vee (Liberty)	—	(1) The Four Seasons (Stateside)
23	CONFESSIN'	47	DON'T TRY TO CHANGE ME
—	(1) Frank Ifield (Columbia)	43	(4) The Crickets (Liberty)
24	IT'S MY PARTY	48	NATURE'S TIME FOR LOVE
34	(2) Lesley Gore (Mercury)	—	(1) Joe Brown (Pye)
		49	SWEETS FOR MY SWEET
		—	(1) The Searchers (Pye)
		50	CASABLANCA
		30	(10) Kenny Ball (Pye)

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

THE HIT OF 1963

THE GOOD LIFE

TONY BENNETT

CBS AAG 153

THE GRAVY WALTZ

STEVE ALLEN

London HLD 9723

VOCAL

MILLICENT MARTIN

Parlophone R5033

INSTRUMENTAL

SMILE

BY

Sammy Davis Jr.

ON REPRISE R20187

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

KPM MUSIC

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

KENNY'S SONGS ARE IN DEMAND

Says PETER JONES

KENNY LYNCH is going all international. Not only are offers pouring in for his services from many parts of the world, but his music publishing company, Klynch Music, is trading in songs much in demand from top popsters everywhere.

Right now, Kenny has his "You Can Never Stop Me Loving You" in the charts here—a song written for him by Ian "Sammy" Samwell. It's been a team job, this disc, between Kenny and Ian, recording manager Wally Ridley, and musical director Harry Robinson.

RECORDS

Johnny Tillotson heard the song and insisted on cutting it just a few days ago, with Archie Bleyer, in Memphis, U.S.A., for his next Cadence single release. "A knock-out song," he says, in a letter from the States.

And, in France, Johnny Hallyday has picked up the melody and got his manager, Lee Hallyday, to get an option on it for the rock star's library. He, too, plans to record it.

Kenny himself has been receiving TV offers from Sweden and France for major appearances in August and September. "Trouble is, I'm so busy here at home just now," said Kenny this week. "I'll have

to scrub round the August jaunts, but I hope to do the Continental bit in September."

Further progress: Ian Samwell has signed a management pact with Jean Lincoln, Kenny's manager—just about the most attractive manager in the business. And they've all three gone into a joint promotional venture in a ballroom in Bermondsey, in London's East End. They'll be putting on special productions there in the near future.

TRAILER

The inquiries for Kenny from different parts of the world has prompted Jean Lincoln to buy the rights of a 15-minute TV showcase programme featuring the different moods of Kenny—a show originally put out by Southern Television. This will be sent to different parts of the world as a "trailer" of the Lynch talents.

Though Kenny, of all British singers, had to work hard to break through finally in the Top Twenty, there's no doubt he gets even more pride from the way his debut long-player was received by critics and fans alike. It was hailed as being one of the most outstanding productions in many a year by a home-grown performer.

Says Kenny: "One day I'd like

to get to the States and at least have a look round show business there. But things really are going well here in Britain. I've just had a good old holiday on the Continent, when I fully intended putting the finishing touches to my first book but failed to get anything done at all! Now I've got dates all over the place, including being tied up at Morecambe for the summer, and we've got plenty of TV and radio shows to fit in between."

DOG

As reported earlier, Kenny wanted to buy himself a blood-hound after using two of these expressive dogs to help get the atmosphere of his "Misery" single for a television appearance. Now he's decided that his dog-ownership days will have to be delayed for a while. He doesn't reckon it fair that a dog of that size should have to whistle all over the country with Kenny.

Kenny's show business life has been an astonishing mixture of ups and downs—but it's never been more UP than it is now. He gets fan-mail by the sack-load, is immediately recognised in the street, has agents of different nationalities clamouring for his services.

And meanwhile, "You Can Never Stop Me Loving You" tacks a whole lot more on to his earning power.



The team which produced the hit disc "YOU CAN NEVER STOP ME LOVING YOU" on HMV. Left to right they are A&R manager WALLY RIDLEY, composer IAN "SAMMY" SAMWELL, KENNY LYNCH and his musical director HARRY ROBINSON.

THE L'POOL GROUP WITH A U.S. SOUND



MOST of the Liverpool groups tend to sound the same whether it be unintentional or intentional. There is one group which doesn't however. That's the Searchers, who manage to inject a very distinctive sound into their discs. Currently scoring heavily with "Sweets For My Sweet" on Pye, they consist of four bright young men with very definite ideas about success — and sound.

They use falsetto and bass backing more in the style of some of the more popular U.S. vocal groups, than in the style of the British groups. Although they don't lay on the shrieking as much as say the Four Seasons it still is very definitely on their disc, and must be one of the reasons for its success.

The boys themselves have just returned from a highly successful

outing to Hamburg, where they have been playing dates and various appearances in such places as the Star Club, together with many other of Britain's top groups.

Like most of the Liverpool groups, the boys tend to veer towards the R & B field for their numbers. But unlike other groups they refuse to call their music R & B — even although it has considerably more genuine and authentic flavour than most. They used to play Country and Western styled things when they backed Johnny Sandon, but now they have switched to the more bluesy style of stuff.

Film

"Sweets For My Sweet", originally waxed some years back by the Drifters without Ben E. King is a very commercial beat ballad with some great vocalising from the boys. But all of this came about because of the night at Liverpool when a tape recorder captured eleven of the boys numbers.

The tracks were sent to Pye who immediately auditioned the boys. They rushed them to a studio where they cut three of the tracks on the tape. Tony Hatch decided that "Sweets" was the best one commercially, so now the boys have a very successful disc on their hands.

Their name was culled from the

John Wayne film "The Searchers". "Whenever we make an appearance, and are billed," said Chris Curtis, the drummer, "we think that 'from the film of the same name' should be put on the bill too" . . .

Let's look at the line-up of the team. Lead singer and bass guitarist is 22 years old Tony Jackson. After an accident, Tony had to switch hands — and he had a job adapting himself for a while. But now he says he couldn't play with his other hand if he wanted to.

by
NORMAN JOPLING

Chris Curtis, age 21 is another vocalist and the group's drummer. He was vocalist with an R & B group before joining the Searchers. Michael Pendergast age 21 is lead guitarist and another vocalist. Before joining the Searchers he was a member of groups including Wreckers, and the Confederates. His likes include Weetabix.

No Worry

Last but not least comes John McNally, the Rhythm guitarist and also a vocalist. He's the founder member of the Searchers.

That's the group then that to my mind has made one of the better discs to come out of the Liverpool scene to date. A scene that has been wrung dry and played out — but if the Searchers go on making discs like "Sweets For My Sweet" they won't have to worry about what happens to them — they'll be at the top . . .

FOLK? BEAT? POP?— These Two Are The Lot!

DON'T try to categorise Carter-Lewis and the Southerners. They don't fit into any one category. Just say they're at home with R. and B., with C. and W., with ballads, with oldies, with anything that has any semblance of a melody line.

They're bouncing back for chart recognition this week with "Sweet and Tender Romance" on the Oriole label. An exciting disc — one which topped Four Bells from the NRM Disc Jury.

A break-through for these 21-year-olds from Birmingham would be most welcome. Especially to their fan club, which includes such well-known names as Tommy Steele, Clinton Ford and Frank Ifield. Let's look back on how it all started.

by
LANGLEY JOHNSON

John Shakespeare and Kenny Hawker are the lads in question. They met at Waverley Grammar School, Birmingham, John leaving to become a lab. assistant for ICI, and Kent to be a Civil Servant. Just over two years ago, they travelled to London on a one-day excursion ticket—as they couldn't afford to stay in London overnight.

CONTRACT

"Our aim was to interest the publishers with the songs and instrumentals we'd written," they say now. But nobody seemed interested until they called in to see Terry Kennedy, of Southern Music.

Kennedy admits he was excited from the off. He also liked their singing and signed them as personal manager. The boys notched a composing contract with Southern Music.

And they left Birmingham for good to take up positions in a classical music company near Tin

Pan Alley. In between times, they made demo discs of their own songs, finding in the main that folk reckoned they should be singing them for themselves. So out came "Here's Hopin'," a fine debut disc. Air shows followed, under the guidance of producer Jimmy Grant, who dug the boys' sounds.

SUCCESS

But before all that, they'd written numbers for discs by guitarist Dennis Newey and singers Jimmy Crawford and Gerry Beckles. Their biggest success on the writing side was Mike Sarne's "Will I What?"

Sometimes the boys have been compared to The Weavers or The Crickets. But, in a sense, they're more versatile than either of these American groups. They range,

even in their writing, from the jazz side to the out-and-out commercial pop.

"We don't like being typed into one category," say the boys.

For the record, John Shakespeare, plays guitar and banjo, collects discs by Ray Charles, Eddie Cochran and Chuck Berry, likes rehearsing, broadcasting, listening to records, attending jazz and folk concerts.

Ken Hawker, plays piano, likes Peggy Lee, Buddy Holly, Jimmy Rodgers, Chuck Berry, digs recording sessions, draught beer, buying clothes, classical music and rhythm 'n' blues.

And while they watch "Sweet and Tender Romance" start to move, they've also penned a future Buddy Britten release and also "That's What I Want" for Decca's new group, The Marauders.



The CARTER-LEWIS team look like breaking through into the charts with their latest from ORIOLE. If they do it will be but another success feather in their already well filled hat.