

NEXT WEEK

R & B SURVEY

DREAMLAND'S EAST
KENT ROCK GROUP
COMPETITION

REPORT AND PICTURES



116 SHAFTESBURY AVENUE, LONDON, W.1.

CENTRE PAGES

FULL ROUND-UP
OF THE
**LIVERPOOL
BEAT SCENE**

NEW and EXCLUSIVE PICTURES

PLUS ALL THE USUAL
**NRM Features and
Top 50 Charts**

No. 109

Registered at the G.P.O.
as a newspaper.

WEEK ENDING, APRIL 13, 1963

EVERY THURSDAY

THE BIG BEAT

AND THAT EXCLUSIVE LIVERPOOL SOUND (see centre pages)



THE BEATLES jumping for joy at their success. Latest single "FROM ME TO YOU" reviewed inside and tipped for the top. (NRM Picture by Dezo Hoffmann.)



GERRY gleefully does a hand stand as "HOW DO YOU DO IT" stays in the No. 1 slot. The PACEMAKERS appreciatively look on. (NRM Picture by Dezo Hoffmann.)

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A GREAT NEW DISC FROM
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AND THE
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Provincial Round-Up

By JEFF BAYLISS

THE Beatles/Roy Orbison tour support is now completed with number one chartmen Gerry and the Pacemakers, David Macbeth, Ian Crawford, Louise Cordet, the Terry Young Six and compère Tony Marsh. The package, jointly promoted by Danny Betesh, Peter Walsh and Tito Burns opens at the Granada, Slough on May 18.

TWO weeks ago I reported that Manchester's first coffee dance club, Guys and Dolls, was celebrating its third birthday. Last week the celebrations ended in a blaze of not glory but fire and water that completely gutted the basement club.

Lost in the fire were more than 7,000 records, including many rare Continental releases and suits and equipment belonging to a local beat group, The Whirlwinds. The club is being completely re-designed and decorated and should be open again a month from now.

MANCHESTER has lagged behind Liverpool as far as the beat scene is concerned, but now a counter-attack is launched on Columbia records by Freddie and the Dreamers. Their first disc, titled "If You Gotta Make a Fool of Somebody" is released on April 26. Freddie and the boys have also been signed to appear in the Alan Klein film version of "What a Crazy World" released later in the year by Associated British.



FREDDIE

DION—WHAT HAPPENED?

WHY is it that an excellent artist, namely Dion, has had such little success with his singles in this country since "Runaround Sue" and "The Wanderer". "Little Diane", "Lovers Who Wander", "Ruby Baby", "Love Came To Me", and "Sandy" are all excellent records but they have been disregarded by record buyers.—MALCOLM R. PALMER, 6 Kimberley Drive, Sidcup, Kent.

YET MORE C'S!

TONY GRINHAM'S list of groups beginning with the letter 'C' was extremely good and to find any additions to that list, I really had to think hard before I came up with any more. However, here are my additions to that list: (Tammy and the) Carolines, The Chefs, Carrol Bros., Classics, Count Victors, (Rochelle and the) Candles, Citations, Candeltes, Cashmeres, Clippers, Cheerleaders, Chordials, Checkers, Couchmen, Coquettes, Concords, Creations, (Myron Lee and the) Caddies, Cordells, Cardinals, Chuckles, Centennials and, believe it or not, Cookie and His Cup-Cakes!—J. LANDAU, 21 Rusper Court, Clapham Road, London, S.W.1.

ONLY PRAISE

THERE has been a lot of adverse publicity about Elvis in the press these last few weeks. We all appreciate Cliff is an excellent performer, but surely his attributes are no greater than Presley's. For a number of years now Elvis has been successful in the pop field; also as an actor.

On occasions there are bound to be records which have a stronger appeal than others, but this is not reason to refer to him as a "Fallen Idol".

As far as I and countless others are concerned he is definitely not slipping. A fine performer like this deserves nothing but praise for the fine example he sets the youth of today.—PHILIP TANSSELL, 37 Bath Road, Worcester.

APRIL signings for Granada's "Scene at 6.30" include Karl Denver (8), Gerry and the Pacemakers (10), Paul and Paula (12), The Beatles (16), Johnny Tillotson (17), Toni Carroll (23) and Del Shannon (25).

LAST week was party time at BBC's Bristol studios—the occasion being that the 6.25 Show will be transmitted from London in future, and those of the production team who travelled to Bristol weekly wanted to repay the thirteen-week hospitality of the Bristol staff with an impromptu but highly successful farewell "do." Participating in the final provincial transmission were Gerry and the Pacemakers, Ian Crawford and the Boomerangs, and Sherlie Young. Future signings include The Beatles, Beryl Bryden and an Irish beat group The Cadets.



DION: Once an automatic chart entrant now seems to be disregarded by the fans. (NRM Picture.)

THE BEST?

ELVIS—(1) "Can't Help Falling In Love"; (2) "Old Shep"; (3) "It's Now Or Never".

CLIFF—(1) "The Young Ones"; (2) "Summer Holiday"; (3) "Dancing Shoes"; (4) "The Next Time"; (5) "Bachelor Boy".

CONNIE FRANCIS—(1) "Robot Man"; (2) "Don't Break The Heart That Loves You"; (3) "Follow The Boys".

BILLY FURY—(1) "Halfway To Paradise"; (2) "Once Upon A Dream"; (3) "Because Of Love".

SHADOWS—(1) "Wonderful Land"; (2) "Foot Tapper"; (3) "The Breeze and I".

—ALAN MANN, 6 Marshall Road, Mile Cross, Norwich, Norfolk.

CHUCK BERRY—(i) "Schooldays" (ii) "Roll Over Beethoven"; (iii) "Carol".

LITTLE RICHARD—(1) "Rip It Up"; (2) "Long Tall Sally"; (3) "The Girl Can't Help It".

JAMES BROWN—(1) "You've Got The Power"; (2) "Wonder When You're Comin' Home"; (3) "Shout An' Shimmy".

THE MIRACLES—(1) "Who's Lovin' You"; (2) "The Only One I Love"; (3) "What's So Good About Goodbye".

RAY CHARLES—(1) "Drown In My Own Tears"; (2) "Lonely Avenue"; (3) "What'd I Say".

JIMMY REED—(1) "What's Wrong Baby"; (2) "Where Can You Be"; (3) "Bright Lights, Big City".

BO DIDDLEY—(1) "Bo Diddley"; (2) "Say Man"; (3) "Cadillac".—DAVE RILEY, 38 Westlands Road, Leamington, Shrewsbury.

JOHN LEYTON—(1) "Cupboard Love"; (2) "Lonely City"; (3) "Down The River Nile".

DION—(1) "Ruby Baby"; (2) "Love Came To Me"; (3) "Born To Be Wild".

DEL SHANNON—(1) "Swiss Maid"; (2) "Hats Off To Larry"; (3) "Cry Myself To Sleep".

TOMMY ROE—(1) "The Folk Singer"; (2) "Sheila"; (3) "Gonna Take A Chance".

SANDY NELSON—(1) "Let There Be Drums"; (2) "Live It Up (Rip It Up)"; (3) "Drummin' Up A Storm".

BRIAN HYLAND—(1) "I May Not Live To See Tomorrow"; (2) "Warm'd Over Kisses"; (3) "Sealed With A Kiss".

HELEN SHAPIRO—(1) "You Don't Know"; (2) "Walkin' Back To Happiness"; (3) "Queen For Tonight".

—D. S. LUCK, 24 Branchley Avenue, Ifield, Gravesend, Kent.

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GOOD news for all the rock fans in the South—and we think over a good deal more of England. For perhaps one of the greatest living rocksters will be the star of this year's Rock-Twist-Jive Channel Crossing. Who else but . . . Jerry Lee Lewis!

Jerry will be making a flying visit to entertain the two thousand or so teenagers who will be crossing from Southend to Boulogne—the new route this year. Last year, and in most previous years the French rendezvous has been Calais, but through special request from the Boulogne folk, the venue has been altered for them.

Other stars on the trip will be Ricky Valance, Danny Davis and Johnny Angel. Backings will be supplied by The Flee-Rekkers, Nero And The Gladiators, The Dynamos, The Whirlwinds, The Capitol Five, The De-Lormes and The Moranga Big Beat Company.

Dec-Jays and announcers will be Ted King, Dane Robert, Vicki Rowe, and popular west end promoter Jimmy Moran who chartered the ship and secured the excellent artists.

Jimmy will introduce a new dance called the Moranga to the teenagers on the journey.

It should prove to be a popular and exciting excursion—the addition of Jerry Lee must make this the most successful excursion ever made from England to France. The rockster is currently in the charts with his revival of Little Richard's "Good Golly Miss Molly".

New Record Mirror

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Del Shannon is quiet and unassuming, but nevertheless he's the . . .

BIGGEST STAR FOR FIVE YEARS!

SCHEDULED for a tour over here this month and next is American beat singer Del Shannon. It'll be Del's second tour since his fantastic success with "Runaway" early in 1961. But Del is no run-of-the-mill beat singer with some hits to his credit. For he is considered in many circles as a serious rival to Presley. For next to Presley, Del Shannon is the most consistent American recording artist to emerge during the past five years.

When "Runaway" was first issued it was a huge smash hit in the States for Del, on the Big Top label. It became America's most successful disc chart-wise of the year 1961. It was pushed out of number one slot by the R&B number "Mother-In-Law" by Ernie K-Doe but it fought its way back again. Then "Mother-in-Law" leapt to the top, and the next week both numbers crashed out of the top five.

In England Del leapt to the number one spot but was pushed out by Presley's latin tinged "Surrender". When Elvis vacated the top spot "Runaway" stepped in from the number two position where it had been patiently waiting for many weeks. Eventually it was finally displaced by "Temptation".

FANTASTIC

After this Del had a clear field. Yet with "Runaway" had come rumours that Del could be nothing but a one-hit wonder. The actual sound of "Runaway" was so fantastic that many people thought that Del Shannon didn't even exist. The myth was more than substantiated when the first few thousand copies of "Runaway" were pressed with an instrumental on the flip, another strangely machine-like number. But although the label said "Jody" by Del Shannon it turned out the tapes had been mixed up in air transit, and the instrumental was in fact called "The Snake" by a gent called Maximilian.

The backing on "Runaway" and Del's next hit "Hat's Off To Larry" were rumoured supplied by Johnny And The Hurricanes on the Big Top Label, as there was a prominent organ sound on them. But it turned out the man responsible for the backings had in fact been—Maximilian!

Other hits in Britain and the States were "Hats Off To Larry", "So Long Baby", "Hey Little Girl". But in the States Del began to flop. His hits grew

less in proportion, although in Britain his "Hey Little Girl" made the number two spot.

FLOP

Singles like "Ginny In The Mirror" and "I Won't Be There" failed to make the grade, while "Cry Myself To Sleep" meant nothing at all. In Britain the latter was issued and was in fact a relative flop for Del, only just making the charts. The strange thing was that the flip "I'm Gonna Move On" was a far better number.

So for Del's next single London paired off two single top sides "Swiss Maid" and "Ginny In The Mirror" to coincide with Del's first tour. At the same time "Swiss Maid" began to climb the U.S. charts and paved the way for more hits. In fact it was Del's come-back disc to the U.S. charts. In Britain "Swiss Maid" was a major hit, making the top five and establishing Del even more firmly with British disc buyers.

Del's last disc "Little Town Flirt" was the one that sent him crashing back into the U.S. top ten, where he hadn't been since his "Hats Off To Larry". And his latest disc "Two Kinds Of Tears" is currently rising fast in the States.

FAVOURITES

But there's more to Del Shannon than a lot of single hits. Many of his discs which haven't been top-sides are favourites with the fans. "The Answer To Everything", "I'm Gonna Move On", "You Never Talked About Me" (From "It's Trad Dad") and "The Wambo" are just a few examples.

Del is not only a singer. He is a good guitarist, and in the army he became well known for his mastery of that instrument. His appearances in the 7th Army production "Get Up And Go"

—By
NORMAN JOPLING

paved the way for him to sign a recording contract with Big Top after he left the service.

Del can in fact read and write music—something which is a rarity among today's top singers. His biggest hobby is his guitar but he enjoys fishing, boating, ten-pin bowling, and electric trains which hold a strange fascination for him.

But whatever successes Del Shannon has had, it is obvious that he is something more than the usual teen idol. For it is Del's discs, and their first-class quality that sell, and not the image of Del Shannon. And if one day Del Shannon does fall from the charts—he will be one of the biggest Fallen Idols for a long long time . . .

Tour Dates

April 18—Albert Hall, London; "Swinging Sounds '63"; April 20—Bournemouth Winter Gardens; "Thank Your Lucky Stars"; April 21—Leicester De Montfort Hall; "Easy Beat"; April 22—Norwich Theatre Royal; April 23—Birmingham Town Hall; April 24—York Rialto; April 25—Manchester Odeon; "On The Scene"; April 26—Newcastle Odeon; April 27—Bradford Odeon; April 28—Liverpool Empire; April 29—Stoke-on-Trent Essoldo; April 30—Hammersmith Odeon; May 2—Wolverhampton Civic Hall; May 3—Kingston Granada; "Go Man Go"; May 4—Tooting Granada; "Juke Box Jury"; May 5—Walthamstow Granada; May 7—Bedford Granada; May 8—Woolwich Granada; May 9—Brighton Essoldo; May 10—Portsmouth Guildhall; May 11—Cardiff Sofa Gardens; "Saturday Club"; May 12—Bristol Colston Hall.



DEL SHANNON

FALLEN IDOLS No. 19—GENE VINCENT

BACK in 1956 Capitol records, USA, held a competition to find their own Elvis Presley. There were a tremendous number of entries, and the winner was a young man, one among the many who surprised and astonished Capitol executives by his rock 'n' roll vocal performances and stage work. His name was Gene Vincent and he was immediately signed to a contract.

BE-BOP-A-LULA

His first disc was titled "Be-Bop-A-Lula", and it was at the time a big hit in the States, and a medium-size one here. It later became accepted as one of the few rock classics—it comes in that category of discs that are still played on radio request programmes—and the category of old rock discs which the company concerned DON'T delete after a couple of years.

In America, though, Gene didn't last much longer than a couple of years chart-wise. Here the story was very different. After his initial hit Gene met with hardly any chart success.

Yet his discs all sold in reasonable quantities and he began to build up a goodly following until finally he made another big hit in the shape of "Wildcat". He followed it with "Pistol Packin' Mama" and "My Heart". Other discs like "She She Little Sheila" also made some impression on the charts and Gene's popularity was definitely on the upsurge.

TRAGEDY

But in the middle of his success spree came tragedy. In late April, 1960, Gene was travelling to London when the car crashed. Gene's friend, rockster Eddie Cochran was killed and Gene was seriously injured. After that there was nothing from Gene for a spell, and suddenly he was back with a bound, doing the stage appearances that everyone thought he would never be able to do again.

Stagewise Gene was a veritable whirl-

wind. He would contort himself around the microphone and have the audience around his little finger. Gene's act was one of the best in the business—and many tried to copy it, in various ways. Like wearing the black leathers that were so familiar a trademark of Gene's. Gene did manage to ring the changes on this gimmick when in the film "It's Trad Dad" he wore WHITE leathers instead, when he sang "Spaceship To Mars".

In between his frequent tours of

Britain, several years back, Gene would return to the States, to see his wife. But as his visits home became less and less frequent Gene decided to make his home in the country that had accepted him permanently.

Now, Gene is an established show business personality here. But record-wise he still needs another hit to put him back up there where he used to be. Up with the Presleys and the Richards. . .

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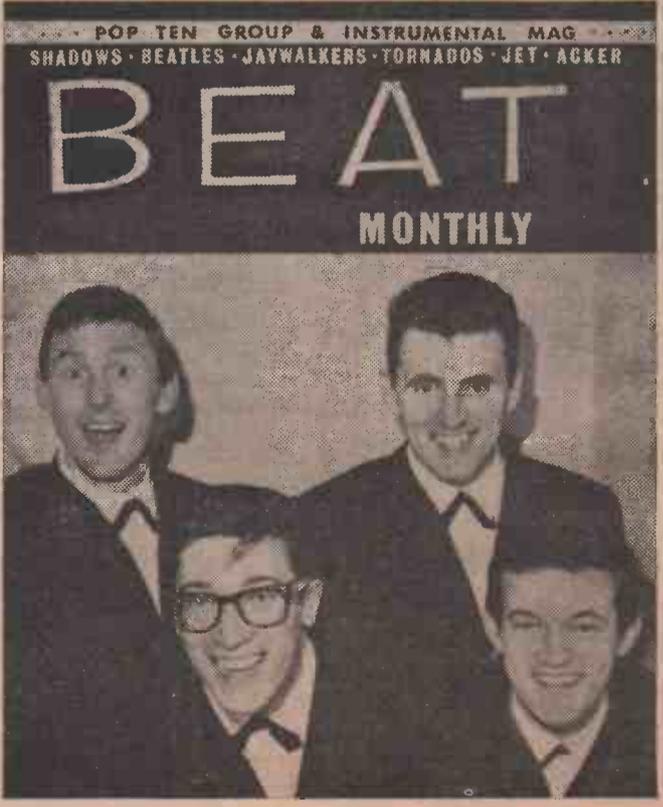


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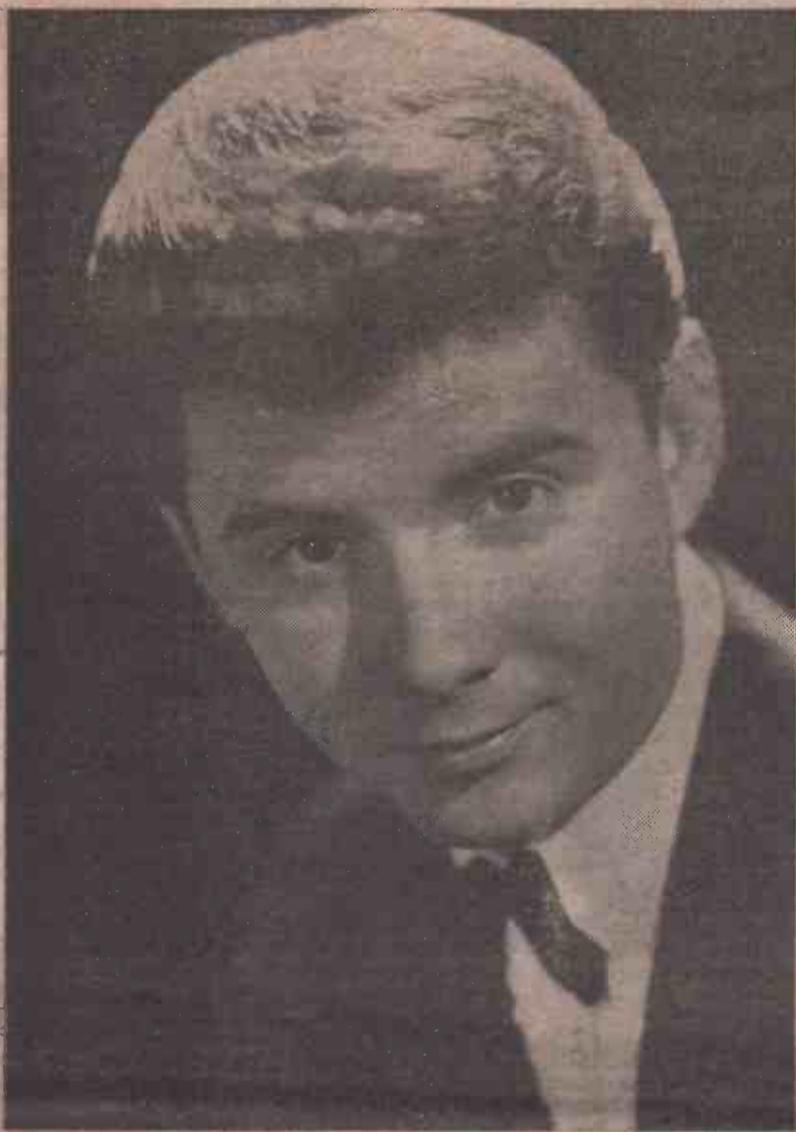
PUFF

Peter, Paul & Mary

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UKELELE KID TO C & W SINGER

THAT'S JOHNNY TILLOTSON, DUE SOON TO TOUR HERE . . .



HERE this weekend, for his first British tour, is Johnny Tillotson, an amiable young American who has a string of hits — but who hopes that his latest, "Out Of My Mind" will be up there in the charts to coincide with his one-nighters.

His biggest hit here is "Poetry In Motion", but the others include "I Can't Help It", "It Keeps Right On A Hurtin'", and "Send Me The Pillow You Dream On".

What's more, he writes a lot of his own songs, admitting they're mostly inspired by girls he goes out with. And he doesn't mind switching his style — now sticking on a Country kick which pulls in plenty sales.

Said Johnny: "When I started out, I did songs like 'Why Do I Love You So', 'Earth Angel' and so on. Rather gentle pop songs. Then I did the switch to the big beat with 'Poetry In Motion'. And 'Without You'.

"Let's be honest. When I wrote 'It Keeps Right On A Hurtin'', I intended it for any Country star who was even remotely interested. I didn't see it as a potential hit for myself because I'd never been on that style or disc before—even though I was a folk fan in the early days.

"So Archie Bleyer persuaded me to sing it on disc myself."

SIXTH - SENSE

The name Archie Bleyer crops up often in Johnny's conversation. He realises he owes a great deal to the Cadence Records chief. It was Archie who picked a Tillotson demonstration disc out of a pile of others and signed him right away to a long, exclusive contract.

"Some folk say that Archie has a specially built-in sixth sense for selecting future pop artists," said Johnny. "I'll go along with them all the way . . ."

Anyway, Johnny hit the national charts in the States with his first-ever disc, "Dreamy Eyes", back in 1958. And even

Handsome hit-maker JOHNNY TILLOTSON is currently being groomed for night club work in addition to his one-nighter pop routine.

those with only FIVE senses knew a star was on the way. . . .

Johnny was born in Jacksonville, Florida, on April 20, 1940. He started his music-making career on a bashed-up old ukelele, then acquired his dad's guitar. By the time he went to Palatka Senior High School, he had his own band and a rising reputation as a hot young singer at local service clubs and schools.

But he never had a singing lesson. He played different instruments by ear. He judged music purely by instinct. And he simply did what came naturally when projecting his emotions through songs to local audiences.

His first professional break was as a guest on the Toby Dowby TV show. Fans wrote in demanding a return visit. But, still at school, he managed to be a service club officer, student council officer and editor of his school paper.

CREW - CUT

When he went to the University of Florida, he landed his own television programme and doubled as student and M.C.-performer.

On February 12, 1962, Johnny became a soldier, under the six-month reserve programme, going to Fort Jackson, South Carolina. Afterwards, he went right back to vocal work, with a ten-week coast-to-coast personal appearance tour.

His only worry: his GI crew-cut. He toyed with the idea of wearing a wig. Every morning he rushed to the mirror to see if his old hair-style was returning.

"It Keeps Right On A Hurtin'" was written a few weeks before he went into the Army. Its success prompted Archie Bleyer to get out another Tillotson L.P. under the same title—and Johnny cut it during two weekend passes in Nashville, Tennessee.

—By

PETER JONES

What next? Well, Johnny is working on a big nightclub act, which he debuts at Philadelphia in December. He has Lou Spencer staging the routines—the man who has worked for Bobby Rydell, Paul Anka, Jackie Wilson and Kitty Kallen.

Said Johnny: "I'd hate to give up the one-nighters but you have to face up to the fact that the nightclubs really pay the loot. And that means making plenty of changes, for the audiences are older, more mature, in the niteries."

MOVIE

TV and radio dates are being lined up in Britain for Johnny, plus his tour dates with Del Shannon, The Springfields, Kenny Lynch, The Eagles, Peppi and Jerry Stevens.

And, of course, you can see him in that "Just For Fun" movie. His American managers say he was originally offered the lead in this film but other commitments and rehearsals forced him to make do with just a special guest stint.

Mr. Tillotson, the ex-GI who makes records with his shirt dangling outside his trousers, is welcome. Very welcome.

BLOOD, SORROW, BEAT . . . AND A BUSH

YOU can hardly have missed the headlines bawling about the unrest that Dave Clark, leader of the Dave Clark Five, has been causing among the female population of parts of London.

But let's briefly re-cap.

After fitting in a six-week stay at the Royal, Tottenham, Dave was so successful that :

Two hundred banner-carrying birds marched in protest on the manager of the hall, urging that Dave NOT be allowed to return to his old residency at Basildon, Essex.

A petition containing 4,000 names was thrust upon the shattered manager.

And, at Basildon, umpteen girls staged a sit-down strike because they thought Dave was leaving them for good.

Which only goes to show that the Southern gals are just as capable of riot-raising as are those from the North with their Beatles, Pacemakers etc. It also bodes well for Dave's new disc, his first for Columbia, "The Mulberry Bush".

Said Dave this week: "It's very flattering to know we are popular. Though a lot of people thought the demonstrations were publicity stunts, they weren't. But it did cause a lot of trouble, too — especially with the phone going non-stop at home. I had my name and number in the book simply to help get work but I didn't expect all those calls from girls. . . ."

HOAX

Dave bought his first drum kit for a tanner and formed a group to raise money to send his local youth club to Holland for a soccer match. The team won — and the group decided to stay working.

They advertised. They had a letter inviting them to play at the annual Buckingham Palace staff ball. Said Dave: "We figured it was a hoax. But then a footman called and booked the

group. My problem was to find some experienced musicians, because my mates weren't ready for such an engagement. A newspaper ad. helped and I moved, along with piano, tea chest, bass, saxophone and guitar. Into the Palace."

Another spot of trouble came for Dave over illegal advertising. They took over a Tottenham ballroom and, on a local election day, set themselves up in opposition to the candidates. In a poster-covered car, they yelled their slogan, "Why vote? Come to the Bruce Grove Ballroom and have fun", over powerful loudspeakers.

The police moved in and arrested the gang. They were let off, finally, with a caution.

Dave's group made two records for Pye before going over to EMI.

OLDE ENGLISH

Incidentally, only Dave of the group is fully professional — he fills in his day times on film and television extra work. His main ambition is to own a studio and produce his own and other people's records.

Rest of the line-up: Mike Smith, piano, vibes and vocals. Practices four hours a day at piano.

Rick Huxley: bass and harmonica. He's a clever impressionist and joined Dave after answering an advertisement.

Lenny Davidson: guitar. Met Dave in a gym, where they were both keen on weight training. Spends two nights a week practising guitar.

Denny Payton: tenor sax. Also dickers with guitar and clarinet. Used to study draughtsmanship at night school till the sax took over.

About "Mulberry Bush": Dave has been doing some research on the origins of this sample of olde English music.

He explained: "The mulberry goes back to biblical days when God signalled David to attack the Philistines by rustling the tops of mulberry bushes.



And in Babylonian times, the lovers, Pyramus and Thisbe died under a mulberry bush, leaving plenty of blood. Legend has it that mulberries have maintained that rich colour ever since.

"The Chinese, for hundreds of years, have worshipped the goddess San Ku Fu Jen, who protects mulberries. They

believe mulberries planted outside houses bring sorrow.

"But the Mulberry Bush dance originated as a wedding dance. It seems to be at least a thousand years old. The bride and groom would do their version of the Twist round the Mulberry Bush and then run off on honeymoon. Eventually, it was tamed down to become a

children's game . . . and so it has gone on.

"We hope you'll have fun with our version — which was made completely independently of the other, by the way.

"And remember that you have it cushier than the folk of long ago. THEY had to do the dance OUTSIDE and on a COLD and FROSTY morning!"

LANGLEY JOHNSON.



IT was the haircuts of the Beatles which first brought them to the attention of the NRM. Staff writer **NORMAN JOPLING** liked the style, heard their sound and then gave them their first feature write up in any national music paper. It was therefore natural for us to track the boys down at their barber and to meet the man responsible. The scene is in the hairdressing department of **HORNES** in Liverpool and the scissors expert is **Mr. JAMES CANNON**. (NRM PICTURE.)



We met the **ROAD-RUNNERS** all too briefly. They are an out and out R and B group who write their own material and dig **MUDDY WATTERS**. Present line-up is: **MIKE HART** (tenor, baritone saxes, rhythm guitar, maraccas, vocals), **PETE MACKAY** (bass guitar, harmonica, vocals), **DAVE BOYCE** (drums, vocals), **DAVE PERCY** (lead guitar, vocals) and **JOHN PEACOCK** (piano vocals).



DECCA'S latest capture from the Liverpool scene are the **BIG THREE**. Currently attracting strong sales for their debut waxing the boys look set for that big one before very long. As we went to press the news came through that "SOME OTHER GUY" by the Big Three had in fact entered the charts at No. 45. Looks like they are going to follow their colleagues to the top.

NEXT WEEK:

BILL HARRY
EDITOR OF
'MERSEY BEAT'
concludes our survey of
LIVERPOOL'S BEAT SCENE

HIS REPORT INCLUDES—
LEE CURTIS - BERYL MARSDEN
SONNY WEBB & CASCADES
SEARCHERS - FOUR CLEFS
COASTERS - MERSEY BEATS
UNDERTAKERS - MARK PETERS
CYCLONES - IAN & ZODIACS
etc. etc.

ORDER YOUR COPY NOW!

AT the end of our first exciting evening we only wanted to relax and eat, for the first time that day. We were directed to the **BLUE ANGEL CLUB** in Seel Street and owner **ALAN WILLIAMS** made us most welcome.

Basically the club is somewhat like London's **ESTABLISHMENT**. The accent is on satire. But, bowing to public demand again, beat music is also regularly featured. It was music night when we arrived and as we settled back in our chairs there was a most entertaining sound arising from the basement.

Dezo Hoffman grabbed his camera and down we went. There we came across the **ESCORTS** (pictured in the centre strip) playing and singing their hearts out to a crammed audience of dancers. A young group, three sixteen and one nineteen-year-old, they proved to have a first class basic talent. They still have a lot to learn. They still have to acquire the so necessary polish for the big time. They still lack years of experience. But the enthusiasm and basic talent was there which could take them places.

A little more originality in their act and I recommend that all A & R men take notice.

Friend **BOB WOOLER** at the Cavern is looking after their interests at present though they have still to turn professional.

And so wearily to bed after one of the most hectic days of our careers.



GERRY and his friends the **PACEMAKERS** need no introduction. They sit in the No. 1 position again this week.

MUSIC-O

BETTER KNOWN AS LIV

MERSEYSIDE has suddenly become very fashionable pop musically speaking. The scene has become suddenly nationally interesting. But there is no sudden development. This area has been talent-laden for years and years.

Apart from the current crop of outstanding groups, most of which have several years experience to back their "overnight" discovery I can quickly recall a Liverpool background for some of today's outstanding pop stars—**BILLY FURY**, **FRANKIE VAUGHAN**, **LITA ROZA**, **VERNONS GIRLS**, **BREAKAWAYS** and many more.

The NRM decided to visit the area and our friends the **BEATLES** kindly gave up most of their first free time for months to show us around the scene.

We arrived on a wet Sunday night which coincided with the Beatles first major return engagement in their home town since international success took them far afield. The setting was at the **EMPIRE THEATRE**, Liverpool, and the occasion brought 6,000 ardent fans packing into every available corner of that venue for the two shows. Hundreds, possibly thousands, more crammed the streets around the theatre to be satisfied with mere glimpses of their idols as they entered and left the theatre.

No need to tell you about the fantastic reception the boys received on stage. But one point I would like to raise which pleased my sometimes cynical ears—and that is the warm applause which greeted

the other artists on the programme who included **CHRIS MONTEZ** and **TOMMY ROE** from America. These fans could have been forgiven for being impatient for the Beatles to appear but no, like true Northerners, every act was generously applauded by an attentive audience and then a veritable storm broke loose when the local lads were finally announced.

It was good to see the interest taken by usually blasé theatre staff and the policemen called in to control the crowds. One beaming veteran police sergeant proudly showed me an autographed picture of the boys he got in their dressing room between shows.



JOHNNY SANDON and the **REMO FOUR** are yet another of the exciting and talented Liverpool teams bidding for national fame. Last Tuesday they broadcast in "Here We Go" (BBC Light) and they are scheduled for BBC-tv's "6.25 Show" on April 30. They boys have also filmed an appearance for ABC-tv. The group is handled by agent **TED ROSS**. Many Liverpool folks rate the boys as the best instrumental combo on the Mersey scene with special raves for vocalist **Johnny Sandon**. Present line-up is **JOHNNY SANDON** (vocals), **COLIN MANLEY** (lead guitar), **PHIL RODGERS** (rhythm guitar), **DON ANDREWS** (bass) and **ROY DYKE** (drums).

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N-MERSEY

VERPOOL THE BIG BEAT CITY

THERE IS

The Cavern

IN THE TOWN

REPORT BY
JIMMY WATSON
PICTURES BY
DEZO HOFFMANN



THIS board above a dingy doorway in an archway off a narrow street, in a maze of other narrow streets, is the only outward sign of one of the most exciting music cellars in existence. (NRM PICTURE.)



VALERIE CHARLES (16), LILIAN DOYLE (15) and MARIE WHITE (17) discuss the Liverpool scene with Jimmy Watson. They proved to be just about the staunchest BEATLES fans we came across. They thought nothing of queuing all night and longer for tickets to see their idols. (NRM PICTURE.)



CAVERN customers ROBERTA MURRAY (17) and CAROL DONNELLY (18) find Merseyside an exciting place to dwell. Both are pop fans in a big way with preferences for GERRY and the PACEMAKERS. They believe that originality is the secret of the success of Liverpool's chart entrants. (NRM PICTURE.)



LUNCHTIME beat shows may be pretty satisfying but just in case the fans need something more, refreshments are also available at the CAVERN. Enjoying their lunchtime break are MAUREEN FENNEN of Liverpool and MARY CATER from Birkenhead. (NRM PICTURE.)



THE ESCORTS are four talented young lads. We pictured them in action at the BLUE ANGEL which is hosted by ALAN WILLIAMS. Line-up is: JOHN FOSTER, 19 (drums), JOHN KINRADE, 16 (lead guitar), TERRY SYLVESTER, 16 (rhythm guitar) and MICHAEL GREGORY, 16 (bass). (NRM PICTURE.)



NO need to ask MARJORIE ROBERTS (19) of Wallasey her preferences among the Mersey groups. The word DAKOTAS neatly embroidered across the back of her sweater tells its own story. (NRM PICTURE.)

YES, there is indeed the CAVERN in the town. And just about the most exciting place any pop fan could hope to visit. I have never seen a more atmosphere-laden cellar in my career of travels to clubs of all shapes and sizes. The actual location is the basement of a warehouse. In appearance it resembles a trio of railway tunnels side by side. The centre "tunnel" is used for those who wish to sit and enjoy the music. The outer wings are strictly for dancing, jiving and, in particular, the attractive CAVERN STOMP. This dance originated when the fans found space too restricted for normal jiving. Properly promoted, it could become a national, if not international, success.

Once the home of a jazz club, the Cavern has followed public taste and adopted a strictly beat music policy, I was told by owner RAY McFALL. Ray also told me he was not too favourably disposed towards all-nighters (the pride of London jazz clubs) and he therefore adopted a policy of marathon shows. These run from early or mid-afternoon, usually on public holidays or weekends, and last until round about midnight.

MARATHON

The next marathon is scheduled for Friday of this week (April 12) and is headlined by the BEATLES. In support will be no less than eight other groups. Full details appeared in last week's NRM, although we erroneously listed GERRY and the PACEMAKERS as headlining.

During our visit to the Cavern, I asked one young lady what she considered the main reasons for the current beat boom in Liverpool. Without hesitation she replied: "Without BOB WOOLER there would be no boom. He is the man most responsible for encouraging local talents to develop..."

I had already chatted to Bob on arrival at the Cavern. He is a disc-jockey, master of ceremonies, adviser, you name it, to all the musicians and customers. Whether the music is live or canned, it is Bob's voice you hear introducing each item on the programme. He slips in requests. He chats amiably to the customers — and, between announcements, listens to myriad questions, complaints, suggestions and what have you from all who pack into the tiny dressing room at the side of the stage.

Yes, Bob Wooler is just one of the many attractions which make the Cavern unique as an entertainment medium.

One thing strikes you when you first enter this hub of beat music. It is downright dingy. The walls haven't seen paint



BILLY J. KRAMER and the DAKOTAS are another fine group popular on the Liverpool scene though they in fact hail from Manchester. It looks like they are soon destined to join the Beatles and Gerry and the Pacemakers at the top as they have been signed by PARLOPHONE A&R Manager GEORGE MARTIN. First disc is scheduled for release within a matter of weeks. A most exciting group with an especially outstanding drummer. (NRM PICTURE.)

for years. The floor is concrete, cracked and chipped. BUT the customers won't have it any other way. Should Ray McFall or Bob Wooler suggest tidying the place there would be immediate howls of protest from all sides.

Apart from the fact that the present "decorations" help create the tremendous atmosphere of the Cavern, another point could be mentioned: in this way the

fans can really let themselves go without fear of damaging some exotic décor. At present, the décor comprises scribbled slogans on the wall ringing the praises of the various star attractions.

If any pop fan happens to be in Liverpool at any time I strongly recommend a visit to this fascinating home of the BIG BEAT. No true pop fan curriculum can be complete without such a memory.



THE session is over. The music but a faint echo. Instruments have been carefully packed away for the next engagement and the fans have departed. But still the CAVERN abounds with atmosphere as the BEATLES relax to discuss the show and ponder their current success. (NRM PICTURE.)

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MORE FROM THE 'YOUNG LOVERS'



PAUL AND PAULA: Heading for the top again?

PAUL & PAULA

Young Lovers; Ba-Hey-Bo (Philips 304016)

FROM the team that gave us the enchanting "Hey Paula" comes their next disc—currently high in the U.S. charts Paula leads and then Paul on the atmospheric ditty with a good strong backing and some nice little lyrics from the pair. Same "feel" as their last disc—but different enough to be another big hit. Good tune.

More of a beatier flip, with Paula doing a lot of the work once more. Good stuff once more, and we liked it.

FOUR 🍷🍷🍷🍷

TOP 20 TIP

BICK FORD

Cheat Cheat; Sweet And Tender Romance (Parlophone R 5018)

HULLY GULLY beat for the number from Bick Ford the Journalist who thinks he can be a pop singer. They've given him a goodly song with a reasonable amount of commercial appeal and a strong rock backing, controlled with good use of a femme chorus. Tune is fair—his voice isn't as bad as you'd expect. Curiosity value will sell it though.

Flip is much duller and lacks the sparkle that the top side definitely has. Sounds rather laughable in parts but nevertheless it's a fairly polished job.

THREE 🍷🍷🍷

MONGO SANTAMARIA

Watermelon Man; Don't Bother Me No More (Riverside 106909)

INSISTENT repetitive latin beat for this big Stateside hit. It's a well-performed number with a beat and lots of appropriate atmosphere. Shouts and grunts, groans and a woman shouting add to the flavour of this disc. Good

stuff—its commercial appeal is dubious though.

Flip is a jaunty type number with some good bass work. Again rather jazzy with a Ray Charles feel to it. Good stuff and well performed. We liked it.

FOUR 🍷🍷🍷🍷

ROSEMARY CLOONEY

I Will Follow You; The Rose And The Butterfly (Reprise R 20145)

THE Little Peggy March-Pet Clark hit is given a slightly varied treatment from Rosemary. It's a fair old performance of the gospelly builder, and there's a slightly off-tune piano adding something to this version. But we regret to say the overall performance isn't as commercial as the others.

Slow intro with simple guitar work for the flip of the disc—it's gentle and soothing with Rosemary much more suited to this sort of thing. Very nice indeed, especially when the strings join in.

THREE 🍷🍷🍷

DONNA DOUGLAS

It's A Pity To Say Goodnight; Do I Know (Piccadilly 35111)

TEEN style disc from Donna with a breezy beat and a usual style flavour with Donna singing well in the Shapiro vein. But it's not commercial enough to make the charts for Donna—who can do better than this we think.

Flip is another teen number with plenty of appeal—but again it's not good for Donna. Probably better than side one.

TWO 🍷🍷

BILL JUSTIS

Tamoure; I'm Gonna Learn To Dance (Mercury AMT 1201)

FROM the name who sold a million of "Raunchy" here's a rather off-beat number with plenty of appeal. There's a femme chorus mouthing some amusing words in English and Hawaiian. Good stuff with plenty of appropriate guitar work. Catchy and appealing.

Big beat on the flip, a number with some good organ work from Bill, and some good rockin' sounds from all concerned. Very repetitive with plenty of appeal for dancing.

FOUR 🍷🍷🍷🍷

DICK JORDAN

Stop The Music; Dream Chaser (Columbia DB 7015)

BEATY sounds open the latest from Dick—it's not the Shirelles U.S. hit by the way. A good disc with a good lyric and some spirited singing from Dick. A rather Latin-ish backing with some good performances from all concerned. This catchy number could well be a surprise hit.

Much gentler stuff on the flip, a number with plenty of dual tracking on it, and a nice ballady quality.

THREE 🍷🍷🍷

XAVIER CUGAT

Watermelon Man; Swinging Shepherd Blues (Mercury AMT 1202)

ANOTHER version of the big U.S. hit by Mongo Santamaria. The latin beat and tune are handled well with plenty of yelling and other background noises involved. Some amount of appeal, but maybe not as much as the other version.

The old hit on the flip—for both Ted Heath and Moe Koffman—is given a good latin-ish treatment and there's some interesting sounds involved on this one.

THREE 🍷🍷🍷

THE CHANTELS

Eternally; Swamp Water (Capitol CL 15297)

THE Chantels are in the U.S. charts with this—previously they have had such hits as "Maybe", "Look In My Eyes" and "Well I Told You". This is in the same style as the first two—that is with an extremely high-pitched female bluesy voice employed on a nice song with plenty of flourishing strings backing it away. Good stuff with plenty of atmosphere.

The flip is good with some fair vocal song from the girls, working as a team this time. Slightly Shirelly and with a good commercial flavour. Tune owes a lot to "I'm Moving On."

FOUR 🍷🍷🍷🍷

THE JEFF ROWENA FIVE

Diddle-De-Dum; Lovely Water Melon (Oriole CB 1810)

SLOW intro for this disc, formerly a Stateside hit for the Belmonts. Then it continues in a raucous beat manner very a la Dion. Subtitled ("What Happens When Your Love Is Gone"), it moves along repetitively but with a certain quality of powerfulness to commend it.

The flip was a banned song for quite a while, it is rather off beat with a latin flavour—and there's a female lead on this one. Rather good and funny in places but so much double meaning that we fear the B.B.C. will ban it. We'll be playing it for a long time though!

FOUR 🍷🍷🍷🍷

ANOTHER HUGE HIT FROM THE BEATLES...

THE BEATLES

From Me To You; Thank You Girls (Parlophone R 5015)

LATEST from the Beatles is opened by some smooth group wordless vocalising. Then they begin the plaintive fast-ish number with plenty of their distinctive high-pitched sounds and perhaps better vocal work than on their last two discs. It's got a good catchy tune and some decent lyrics to hold it up. The boys supply themselves with a good beat backing on the number—it should be a number one.

FOUR 🍷🍷🍷🍷

TOP 20 TIP

JIMMY SOUL

If You Wanna Be Happy; Don't Release Me (Stateside SS 178)

JIMMY had a big hit in the States with "Twistin' Matilda" and this one is also coming up fast. It tells you to marry an ugly girl not a pretty one. Very R & B quality with plenty of group vocalising and a raucous sax grating away. Good stuff with plenty of beat.

Flip is a pounding bluesy ballad very much like all the others. Not too bad with a peculiar kwela whistle sound, but not particularly commercial.

THREE 🍷🍷🍷

CHALLENGERS

Torquay; Bulldog (Stateside SS 177)

THE FIREBALLS' big hit of some time back in the States is handled here by the Challengers. Beaty and throbbing with some off-beat guitar work and some building up and some heavy sounding group noises from the instrumental team. Not bad, but not too commercial.

Another Fireballs hit on the flip, a number with some of the same sounds as on the top side. Heavy beat, good tune with a catchy appeal. Rather a strange disc but one worthy of attention.

THREE 🍷🍷🍷

BILLY COTTON and KATHIE KAY

Half A Sixpence; Flash Bang Wallop (Columbia DB 7019)

SOME pleasing duetting from the pair who handle the number from the musical very well. Good stuff for the older folk—maybe the teenagers won't go for it but the older folk should buy it in enough quantity to make it show somewhat. Nice little tune and pleasing quiet backing.

Fair workout on the flip, the number recorded by Tommy Steele. It's a good thing with plenty of energy from Bill and company.

THREE 🍷🍷🍷

PAUL PETERSON

Amy; Goody Goody (Pye Int. 7N 25196)

GENTLE ballad from Paul—rather Bobby Vee in conception with plenty of dual-tracking etc. Nice little tune but nothing outstanding. There's some pleasing string sounds on the backing—and all the girls named Amy will go a bomb for this one.

The flip is a rockin' rendition of the oldie—it's nice and beat but not particularly commercial. Not another "She Can't Find Her Keys" though.

THREE 🍷🍷🍷

NRM POP DISC JURY

JIMMIE RODGERS

Come Along Julie; The Widdicombe Fair (Columbia DB 7014)

GENTLE guitar sounds open the latest from folksy Jimmie—but this one's on his old record label. Nevertheless it's a pleasing ballad with a fair tune and lyric and of course some very good vocal work from Jimmie. Not particularly commercial though.

The oldie from many many years back is revived in a good if rather off-beat manner by Jimmie. Good stuff that could get man radio plays. More commercial than "Julie".

THREE 🍷🍷🍷

THE RIP CHORDS

Here I Stand; Karen (CBS 143)

COMING up in the States this number which is very peculiar. The group is many-voiced and has a high-pitched yet not falsetto quality. Rather haunting and with some crashing guitar work—the nearest comparison would be to a Salvation Army or Revivalist song. Good stuff if you like off-beat discs.

Rock beat on the flip, with the group choral effect once more. Very ordinary though and not with the strange compelling appeal of side one.

FOUR 🍷🍷🍷🍷

BILL PURSELL

Our Winter Love; A Wound Time Can't Erase (CBS 142)

A TOP tenner in the States this piano disc is a gentle tune with exquisite stylings from Bill, and a nice pleasing little tune that builds rather towards a good choral and instrumental sound.

THREE 🍷🍷🍷

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THE SPOTNICKS: Riding high in recent months, seem set for another big success with their latest single.

THE ROCKY FELLERS

Killer Joe; Lonely Teardrops (State-side SS 175)

OFF-TUNE beat backing for the beat wailer "Killer Joe", a femme-lead vocal that's currently shooting up the U.S. charts. The girl sings well on the jerky, fast-ish song with her bluesy voice, while the shrill chorus yells behind her. Controlled frenzy in places on the very off-beat performance that could make it, after the way has been paved by groups like The Crystals and The Orlons.

Lead voice and chorus on the flip—a slower number without too much originality but with a certain amount of appeal.

FOUR 🍷🍷🍷🍷

JOHNNY TOWERS

The Lonely Man Theme; There's No Place Like Rome (Philips 326554)

TOP side is a cigarette commercial theme, now with words added which are tailor-made for the outstanding talents of Johnny Towers. The melody is so familiar it must sell well. Guitar, strings, definitely a lonely sort of sound. Johnny phrases as well as ever. Well worth watching, this one. Flip is a very good ballad, with more sensitive vocal work from the entertaining Mr. Towers. P.S. he CAN swing, too.

FOUR 🍷🍷🍷🍷

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MUSICLAND

SPOTNICKS

Just listen To My Heart; Pony Express (Oriole CB 1818)

FROM the hit-making team from Sweden comes what we think is their best disc to date. It's the Frank Ifield number, but just because you've got the vocal by Frank don't let that put you off. It's a great tune that the group handle in terrific teen style with the plaintive guitar picking out the melody, and a superb backing. Haunting and the sort of thing that really grows on you—we should know—we've listened to this version enough times!

Flip is faster with a good atmospheric flavour, a decent tune and a good beat. Not as commercial as side one but it would still make the charts of its own accord.

FOUR 🍷🍷🍷🍷

TOP 20 TIP

THE MAORI HI-FIVE

Putti Putti; Seven Canoes (Columbia DB 7020)

AT least the Maori Hi-Five do sound authentic even if they haven't got a sufficiently commercial song to make the charts. It's a repetitive rather Hawaiian sounding number with plenty of appeal, and a sound that will no doubt sell the group many discs.

Rather a lighter sound on the flip, a number with a girl member harmonising and soloing rather well. Not too bad.

THREE 🍷🍷🍷

WOUT STEENHUIS

Kassian; Minehaha (Columbia DB 7021)

THE second disc from Wout in a couple of weeks again spotlights his immense talents as a guitarist. Although he's got a rather jazzy feel there's still a certain amount of commercial appeal on the merry bubbling little number. Very nice. And he penned both sides.

Flip is rather slower but still with plenty of enthusiasm and verve, with Wout playing excellently in a somewhat un-beat fashion.

THREE 🍷🍷🍷

CLEO LAINE

It Looks Like They're In Love; I'm A Dreamer Aren't We All (Fontana 267270)

LOVELY medium tempo ballad from Cleo on this number with a Sarah Vaughan quality about it. Gentle and soothing with a good plaintive tune and a decent set of lyrics. Rather sad in parts but good all the same.

Flip is again a gentle number that Cleo sings with a great amount of feeling. Good stuff and quite commercial—slow but with a building quality that makes the whole thing move along faster later.

FOUR 🍷🍷🍷🍷

BRYAN KEITH

Sad Bad Song (London HLU 9707)

FROM the Norman Petty studios comes this weepie from Brian who sings well on the medium tempo somewhat jerky number. It's got a lot of appeal and there's a good tune and lyric attached to it. Somewhat un-outstanding but well-performed with a commercial sound.

Very atmospheric beauty flip with plenty of hand-clapping and other beat sounds rather a la Dion. Quite good and a bit Jerry Lee Lewis in parts.

THREE 🍷🍷🍷

MCCORMICK BROTHERS

Red Hen Boogie; The Blue Grass Express (Polydor 66986)

FASTISH country and western stuff from the brothers on this rather authentic type release with the added gimmick of hen sounds all over the disc. Not too bad but not too commercial. Could do well in country circles.

Some very entertaining sounds on the flip, including very good guitar work and some good, strong, tuneful playing on the fiddles.

THREE 🍷🍷🍷

THE ROOFTOP SINGERS

Tom Cat; Hey Boys (Fontana 271702)

SEMI-TALKING with plain guitar backing opens the latest from the makers of the haunting "Walk Right In" folk hit. It's from the album of that name, and the Rooftops sing in the same fashion on the appealing number. There's a good set of lyrics to the disc which is very much in the same vein as their last. But it may not make the twenty as that great guitar sound is missing.

Gentle guitar sounds open the flip, and then the group come in on a very folksy type number, that's rather reminiscent of the Kingston Trio. Good flip, again from their L.P.

THREE 🍷🍷🍷

DEAN STEVENS

Let Me Show You Now; High On The Hill Of Hope (Philips 326580)

PRETTY little song from Dean on this nice disc with plenty of teen sounds on it. Pleasant enough, and Dean's got a good voice. Maybe the song isn't quite strong enough, but the overall performance may be good enough for it to knock up more than a few sales.

Flip has a slow intro, until Dean beats out the lyric of the medium tempo number which has a lot of appeal. Good flip with a slightly spiritual flavour.

THREE 🍷🍷🍷

FELIX SLATKIN

Our Winter Love; Meditation (Liberty LIB 10082)

THIS is a big hit in the States for a gent called Bill Pursell and Felix handles the lovely melody nicely with his lush strings and great piano stylings. Slightly off-beat flavour to the extremely atmospheric disc, which is very very slightly like "Summer Place". This one could be an unexpected hit.

The recent Pat Boone song is featured on the flip, a good rendering instrumentally of the tune. Goodly stuff—not too commercial.

THREE 🍷🍷🍷

SEMPRINI

Trop Tard; Theme From 'Mondo Cane' (HMV POP 1153)

SOME fine piano work on this number—which has an almost classical flavour to it. Lush strings back the whole thing up—and it builds slightly as a chorus is added to the lovely tune later. Very pleasing and reasonably commercial.

Gentle piano sounds open the theme from one of the un-gentlest films made. It's got a lot of atmosphere and moves along slowly but deliberately. A good tune.

FOUR 🍷🍷🍷🍷

PEPPI

Can You Waddle; I Never Danced Before (Decca F 11638)

THIS song was out by the Spartans last summer and now ace-twister Peppi has ago at the beat. Catchy disc which has a strong deliberate beat and some good sounds contained on it. Not too commercial, but it should be able to knock out large-ish sales.

Good guitar sounds on the flip, with a good tune well sung by Peppi who adds a lot to the performance. Perhaps more commercial than side one.

THREE 🍷🍷🍷

DAVID ROSE

Whistle Bait; The Happy Bow (MGM 1197)

STEADY number from orchestral king David. There's a heavy percussion sound, but whistling and strings take the lead. Good stuff with a catchy melody and well-performed but not another "Stripper" for him.

Flip has some lush strings performing very well in a rather merry little way—rather classical in conception. Again a good side without much commercial appeal.

THREE 🍷🍷🍷

VAN DOREN

Summer Holiday; Night Has A Thousand Eyes; Rhythm of the Rain; Wayward Wind; Loop de Loop; Island of Dreams (Decca F 11623)

A GOOD idea, this, to let Van have a monthly outlet of Top Twenty tunes. There's a steady market for this kind of party record and he's topical in selection. Mostly, this half-dozen get the same treatment—which is crisp technique, pungent right hand, dominant bass—on a specially tuned piano. Roll back the carpet and let's dance.

THREE 🍷🍷🍷

LEE CURTIS

Little Girl; Just One More Dance (Decca F 11622)

TRUMPETS open this medium tempo affair, which was recorded by Steve Alaimo on the flip-side of his "Every Day I Have To Cry Some" hit. Don't confuse Lee with U.S. rock singer Curtis Lee though! He sings rather pleasantly on the dullish song with a fair tune but nothing really new or outstanding to offer.

Even slower on the flip, another reasonably performed number with some very trumpety backing work. Not bad, but not too commercial.

THREE 🍷🍷🍷

HONEY HIT PARADE L.P.

WE regret that due to a misunderstanding we erroneously printed a review, in last week's edition of the NRM, of an L.P. recording which had been withdrawn from the catalogues and will not now be available. The record in question was the Ace of Clubs "Honey Hit Parade" and we now extend our apologies to Decca Records, record dealers and readers who may have been inconvenienced by this error.

LANCASHIRE AND CHESHIRE

BEAT GROUP CONTEST

PHILHARMONIC HALL, LIVERPOOL

9th and 10th MAY, 1963

DECCA

Recording contracts to the 1st, 2nd and 3rd winning groups. Plus £1000 in valuable prizes. Also prizes for best individual instrumentalists. Please write for entry forms (stamped addressed-envelope):

Lancashire & Cheshire Beat Group Contest, 31 Colquitt St., Liverpool or Mersey Beat, 31 Renshaw Street, Liverpool

Adjudication by well known London judges.

Tickets at Barretts of Manchester, 86 Oxford St., Manchester; Bradley's of Liverpool, Rochdale, Halifax; Rushworth & Dreapers Ltd., Liverpool, Birkenhead, Chester; Frank Hussy's Ltd., Liverpool.

Closing date, 30th April, 1963

HILL-BILLY AND FOLK

ARTHUR GUITAR BOOGIE SMITH
Fingers On Fire ● Blue Boogie ● Pickin' The Blues ● Rubber Doll Rag. STATESIDE 1005.

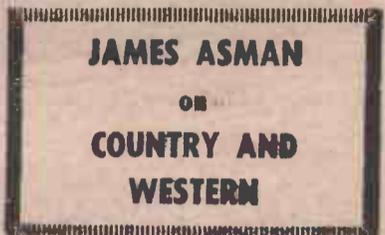
TAKEN from the Starday lists, this turns out to be less country in flavour than one might expect. Arthur Guitar Boogie Smith, lately changed from the MGM mark, where he had been for years, to the new Starday stable, is a technical wizard who uses the guitar to demonstrate his speed and know-how.

BOSIN ON THE BOW AND HERE WE GO!
(Fiddlin' Country Style)
Round Town Gals (Jim Eanes, Roy Russell) ● Daisies (Tommy Hill's String Band) ● Drag That Fiddle (Harry Choates) ● Sparta Waltz (Big Tige and his 8 String Fiddle) ● Mocking Bird Special (Slim Cox) ● Snowflake (Wally Traugott) ● Swing Fiddle Rag (Bill Wimberly and his Band) ● Ramblers Ride (Ken Clark and Don Anthony) ● Fiddler's Love (Tommy Hill's String Band) ● Dine-e-o (Jim Eanes with Allen Shelton) ● Bluegrass Swing (Ken Clark and Don Anthony) ● Orange Blossom Fiddle (Country Gentlemen) ● Fiddler's Prayer (Tommy Hill) ● Fiddlin' Joe (Tommy Jackson) ● Twin Fiddle Waltz (Tommy Hill) ● Chubby's Run (Clark & Anthony). MELO-DISC MLP 12-116.

LIKE its companion album "Banjo in the Hills" this country style fiddling LP is the goods from the very first track. Fierce, hoedown scraping sets the feet tapping from one groove to another, and this collection of country music, incorporating mountain breakdowns, western swing fiddles, French Cajun playing, 8-string fiddle and twin fiddle harmonies, is a sure winner all the way.

MIKI AND GRIFF
I Can't Stop Loving You ● Everybody But Me ● Waltz Of The Angel ● Pe' Folks ● It's My Way ● You Can't Break The Chains Of Love ● Sometimes You Just Can't Win ● We Should Be Together ● I Don't Know Where The Time Goes ● All For The Love Of A Girl ● Before This Day Ends ● We Could. PYE NPL 18074.

MIKI and Griff are pleasant singers of commercial folk song, and their style is set firmly in the Nina and Frederik pattern. Because they haven't the personality of the latter they do suffer by comparison, but this is, nevertheless, quite a delightful if innocuous album. The British accompaniment does a sterling job coping with the pseudo-Nashville sound.



JAMES ASMAN
OR
COUNTRY AND WESTERN

THE GOLDEN COUNTRY HITS Vol. 2
Warner Mack
When My Blue Moon Turns to Gold Again ● Have You Ever Been Lonely ● My Love for You ● Walk on By ● Someday ● Crazy Arms ● Chime Bells ● Four Walls ● I Wonder Where You Are Tonight ● Fall to Pieces ● In the Pines ● San Antonio Rose. LONDON HA.8025.

CLIFF PARMAN handles the arrangements for this second country hit album from Nashville native Warner Mack. Despite the star value of the material, once again Warner Mack seems to lack the real personality of a top rating C & W singer. This is expertly produced, and the results are pleasant enough but (and this is a big BUT) every memory of its contents is far too quickly lost. Warner Mack is a good enough country singer but the adoption of other recording artists hits and Mack's own absence of originality tend to leave the listener rather disappointed.



FLOYD CRAMER pictured during his recent visit to London. (NRM Picture.)

FLOYD CRAMER
I Remember Hank Williams
Lovesick Blues ● Cold Cold Heart ● Jambalaya ● Alone and Forsaken ● Why Don't You Love Me ● A House of Gold ● Kaw-Liga ● I Can't Help It ● Hey, Good-looking ● I'm So Lonesome I Could Cry ● Your Cheatin' Heart ● I Saw the Light. RCA RD.7518.

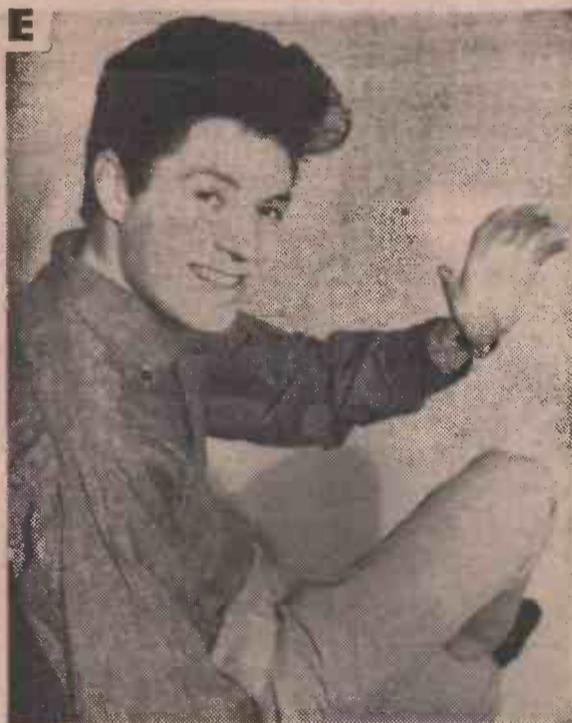
FLOYD CRAMER'S new instrumental album of Hank Williams' tunes is a pleasant, colourful LP, produced by Chet Atkins and worth hearing. Cramer is a sincere pianist, playing within the field of country music, full of sentimentality, never forgetting the warm harmonies and the sweet tunefulness of these lovely Western ballads.

LUXEMBOURG CONTEST THE PREVIOUS 4 PICTURES FOR YOUR GUIDANCE



Closing date for entries: last post, Saturday, April 20. Results will be published in the issue dated May 4. Winners will be notified by post earlier to allow for passports, etc. Rick Bowden's record will be released by HMV on May 10. Titles are: ALONE TO CRY and I'D BE ASHAMED. Travel arrangements by Exchange Travel Agency Limited

It's the greatest!!!
THE JACKIE FRISCO SHOW
featuring
JACKIE FRISCO
(Decca)
CARTER - LEWIS
SOUND OF THE ECHOES
PAUL KEENE
Daymar Entertainments Ltd.,
7 Sedley Place, London, W.1
Mayfair 2728



★ **FREE!** ★
A Trip To Luxembourg
And the lucky winner could be **YOU!***



The competition will run for three weeks and will be in three sections:

- (a) 6 pictures of RICKY BOWDEN will be published—two per week—place these in the order you think would be best for use as publicity photographs.
- (b) Make suggestions (in about 50 words) as to the style of clothes you think RICKY should wear on stage to suit his appearance.
- (c) Pick a name for RICKY to use professionally OR if you think RICKY BOWDEN is ideal say why (again in 50 words).

Entry Form: Complete in BLOCK CAPITALS, please.

NAME

ADDRESS

.....

.....

Complete in ink (NRM/RB/3)

★
SIX
Consolation
Prizes
of
LP Record
Tokens

*AND YOU CAN TAKE ALONG A FRIEND!

BRITAIN'S TOP LP's

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

BRITAIN'S TOP EP's

- 1 FRANK IFIELD'S HITS (1) Frank Ifield (Columbia)
 - 2 KID GALAHAD (2) Elvis Presley (RCA-Victor)
 - 3 OUT OF THE SHADOWS Vol. 1 (5) The Shadows (Columbia)
 - 4 ON THE AIR (15) The Spotnicks (Oriole)
 - 5 DANCE ON WITH THE SHADOWS (6) The Shadows (Columbia)
 - 6 BLACK & WHITE MINSTREL SHOW (4) The George Mitchell Minstrels (HMV)
 - 7 THE BOYS (8) The Shadows (Columbia)
 - 8 TELSTAR (9) The Tornados (Decca)
 - 9 SOUNDS OF THE TORNADOS (3) The Tornados (Decca)
 - 10 FOLLOW THAT DREAM (7) Elvis Presley (RCA-Victor)
 - 11 BILLY FURY HITS No. 2 (17) Billy Fury (Decca)
 - 12 SHADOWS TO THE FORE (13) The Shadows (Columbia)
 - 13 FOUR HITS AND A MR. (14) Acker Bilk (Columbia)
 - 14 CLIFF'S HIT PARADE (16) Cliff Richard (Columbia)
 - 15 SINCERELY (10) Bobby Vee (Liberty)
 - 16 I CAN'T STOP LOVING YOU (11) Ray Charles (HMV)
 - 17 PLAY IT COOL (12) Billy Fury (Decca)
 - 18 WEST SIDE STORY (—) Original Broadway Cast (Philips)
 - 19 SPOTLIGHT ON THE SHADOWS (19) The Shadows (Columbia)
 - 20 MORE SOUNDS FROM THE TORNADOS (—) The Tornados (Decca)
- (Compiled by 'The Record Retailer')

Send ONE entry form only when you have seen all six pictures

STILL GERRY, NED!

YES, Liverpool leads, with Ned Miller still breathing down Gerry's neck. Buddy Holly jumps five places into a strong fourth position, being held back by a resurgence of "Foot Tapper". U.S. visitor Tommy Roe enters the Ten with his haunting "Folk Singer".

Of the new entries, it is interesting to note that Decca's Liverpool signing, the Big Three, have entered at No. 45, making the Mersey chart assault even stronger.

Andy Williams' delightful "Can't Get Used To Losing You" just missed the Twenty, but still rises strongly.

Frank Ifield is also set for his fourth in a row if his first week jump to No. 30 is anything to go by!

Mike Berry and the Chiffons are the remaining new entrants for this week.

Note, too, that John Leyton is regaining strength with his popular "Cupboard Love", likewise stablemate Mike Sarne's "Code of Love". Karl Denver, too, making strong headway with his latest offering, "Can You Forgive Me?"

A most interesting chart all round this week, with several discs getting a new lease of life after lulls.

CASHBOX TOP 50

AIR MAILED FROM NEW YORK

- | | |
|---|---|
| 1 HE'S SO FINE*
1 (6) Chiffons | 25 WATERMELON MAN
36 (2) Mongo Santamaria |
| 2 CAN'T GET USED TO LOSING YOU*
5 (5) Andy Williams | 26 ALL I HAVE TO DO IS DREAM*
20 (7) Richard Chamberlain |
| 3 SOUTH STREET*
4 (8) Orlons | 27 MECCA*
40 (2) Gene Pitney |
| 4 END OF THE WORLD*
2 (12) Skeeter Davis | 28 SANDY*
32 (4) Dion |
| 5 OUR DAY WILL COME*
3 (4) Ruby & Romantics | 29 DAYS OF WINE AND ROSES*
30 (8) Henry Mancini |
| 6 I WILL FOLLOW HIM*
12 (4) Little Peggy March | 30 WALK LIKE A MAN*
14 (12) Four Seasons |
| 7 BABY WORKOUT*
8 (5) Jackie Wilson | 31 RUBY BABY*
21 (12) Dion |
| 8 PUFF*
16 (3) Peter, Paul & Mary | 32 TWENTY MILES*
38 (5) Chubby Checker |
| 9 YOUNG LOVERS
18 (4) Paul & Paula | 33 ON BROADWAY*
42 (2) Drifters |
| 10 OUR WINTER LOVE
7 (9) Bill Pursell | 34 LINDA
37 (3) Jan & Dean |
| 11 FOLLOW THE BOYS*
11 (6) Connie Francis | 35 SURFIN' U.S.A.
47 (2) Beach Boys |
| 12 DO THE BIRD*
17 (6) Dee Dee Sharp | 36 CHARMS
— (1) Bobby Vee |
| 13 IN DREAMS*
10 (8) Roy Orbison | 37 ONE BROKEN HEART FOR SALE*
24 (11) Elvis Presley |
| 14 DON'T SAY NOTHIN' BAD ABOUT MY BABY*
23 (4) Cookies | 38 YAKETY SAX*
39 (5) Boots Randolph |
| 15 PIPELINE*
25 (3) Chantays | 39 LET'S LIMBO SOME MORE*
29 (8) Chubby Checker |
| 16 RHYTHM OF THE RAIN*
6 (12) Cascades | 40 YOUNG AND IN LOVE*
50 (2) Dick & Deedee |
| 17 MR. BASS MAN*
19 (6) Johnny Cymbal | 41 IF YOU WANNA BE HAPPY
— (1) Jimmy Soul |
| 18 I WANNA BE AROUND*
15 (9) Tony Bennett | 42 FOOLISH LITTLE GIRL
— (1) Shirelles |
| 19 DARLIN'*
22 (5) Steve Lawrence | 43 TOM CAT*
— (1) Rooftop Singers |
| 20 YOU'RE THE REASON I'M LIVING*
9 (11) Bobby Darin | 44 CAST YOUR FATE TO THE WIND*
46 (12) Vince Guaraldi |
| 21 OVER THE MOUNTAIN*
26 (4) Bobby Vinton | 45 ALL OVER THE WORLD*
44 (3) Nat "King" Cole |
| 22 BLAME IT ON THE BOSSA NOVA*
13 (11) Eydie Gorme | 46 WILD WEEKEND*
33 (12) Rockin' Rebels |
| 23 I GOT WHAT I WANTED
28 (4) Brook Benton | 47 SUN ARISE*
— (1) Rolf Harris |
| 24 OUT OF MY MIND*
27 (5) Johnny Tillotson | 48 LAUGHING BOY
34 (6) Mary Wells |
| | 49 WHAT WILL MY MARY SAY*
35 (11) Johnny Mathis |
| | 50 KILLER JOE*
— (1) Rocky Fellers |

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

NEW RECORD MIRROR: CHART SURVEY

A LOOK AT THE U.S. CHARTS

FAST rising hits include "Losing You" Brenda Lee; "Rev. Mr. Black"—Kingston Trio; "A Love She Can Count On"—The Miracles; "Here I Stand"—Rip Cords; "Take These Chains From My Heart"—"The Love Of My Man"—Theola Kilgore; "Hot Pastrami"—Dartells; "Come And Get These Memories"—Martha and Vandellas.

Recent U.S. releases include "Remember Diana"—Paul Anka; "The Last Leaf"—the Cascades; "Wildwood Days"—the Dovells; "They Should Have Given You The Oscar"—James Darren; "Cry On My Shoulder"—Johnny Crawford; "Patty Baby"—Freddie Cannon; "Rockin' Crickets"—Rockin' Rebels; "Do It Ra't Now"—Bill Black; "What Have You Been Doin'"—The Majors; and "Lorelei"—Ernie Maresca.

Larry Williams' hit "Bony Moronie", revived by the Appalachians on ABC Paramount—currently moving up. Other old hits of Williams include "Short Fat Fanny", "She Said Yeah", "I Can't Stop Loving You" (not the Don Gibson/Ray Charles number), "Slow Down" and "Dizzy Miss Lizzy"—the latter was originated from Jimmy Reed's great R & B hit back in '56 "You Got Me Dizzy". N.J.

BRITAIN'S TOP 20

FIVE YEARS AGO...

- 1 Whole Lotta Woman
- 2 MARVIN RAINWATER
Magic Moments/Catch A Falling Star
- 3 (1) PERRY COMO
It's Too Soon To Know/
Wonderful Time Up There
- 4 (8) PAT BOONE
Maybe Baby
- 4 (4) CRICKETS
Nairobi
- 5 (5) TOMMY STEELE
Don't/I Beg Of You
- 6 (3) ELVIS PRESLEY
Tequila
- 7 (9) CHAMPS
Swingin' Shepherd Blues
- 8 (7) TED HEATH
La Dee Dah
- 9 (6) JACKIE DENNIS
Who's Sorry Now?
- 10 (13) CONNIE FRANCIS
Breathless
- 11 (20) JERRY LEE LEWIS
Grand Coolie Dam/Nobody
Loves Like An Irishman
- 12 (—) LONNIE DONEGAN
Good Golly, Miss Molly
- 13 (10) LITTLE RICHARD
April Love
- 14 (15) PAT BOONE
Oh! Oh! I'm Falling In Love
Again
- 15 (19) JIMMIE RODGERS
Happy Guitar/Princess
- 16 (—) TOMMY STEELE
To Be Loved
- 17 (17) JACKIE WILSON
Sweet Little Sixteen
- 17 (—) CHUCK BERRY
Mandy
- 19 (14) EDDIE CALVERT
To Be Loved
- 20 (17) MALCOLM VAUGHAN

BRITAIN'S TOP 50

COMPILED BY THE RECORD RETAILER

- | | |
|--|--|
| 1 HOW DO YOU DO IT
1 (5) Gerry & The
Pacemakers (Columbia) | 21 CAN'T GET USED TO LOSING YOU
28 (4) Andy Williams (CBS) |
| 2 FROM A JACK TO A KING
2 (9) Ned Miller
(London) | 22 CUPBOARD LOVE
26 (8) John Leyton (HMV) |
| 3 FOOT TAPPER
5 (6) The Shadows
(Columbia) | 23 SO IT WILL ALWAYS BE
27 (4) Everly Bros.
(Warner Bros.) |
| 4 BROWN EYED HANDSOME MAN
9 (5) Buddy Holly
(Coral) | 24 MISTER BASS MAN
25 (5) Johnny Cymbal (London) |
| 5 RHYTHM OF THE RAIN
7 (8) The Cascades
(Warner Bros.) | 25 TELL HIM
16 (10) Billie Davis (Decca) |
| 6 SUMMER HOLIDAY
3 (8) Cliff Richard, The
Shadows (Columbia) | 26 COUNT ON ME
30 (3) Julie Grant (Pye) |
| 7 SAY WONDERFUL THINGS
6 (6) Ronnie Carroll
(Philips) | 27 LOSING YOU
35 (3) Brenda Lee (Brunswick) |
| 8 CHARMAINE
8 (12) The Bachelors
(Decca) | 28 ONE BROKEN HEART FOR SALE
19 (7) Elvis Presley (RCA-Victor) |
| 9 LIKE I'VE NEVER BEEN GONE
5 (9) Billy Fury (Decca) | 29 THE NIGHT HAS A THOUSAND EYES
18 (10) Bobby Vee (Liberty) |
| 10 THE FOLK SINGER
13 (4) Tommy Roe
(HMV) | 30 NOBODY'S DARLIN' BUT MINE
— (1) Frank Ifield (Columbia) |
| 11 SAY I WON'T BE THERE
22 (3) Springfields
(Philips) | 31 CODE OF LOVE
37 (3) Mike Sarne (Parlophone) |
| 12 IN DREAMS
17 (7) Roy Orbison
(London) | 32 CAN YOU FORGIVE ME
38 (4) Karl Denver (Decca) |
| 13 LET'S TURKEY TROT
14 (6) Little Eva
(London) | 33 WAYWARD WIND
20 (12) Frank Ifield (Columbia) |
| 14 THAT'S WHAT LOVE WILL DO
10 (10) Joe Brown
(Piccadilly) | 34 FIREBALL
42 (4) Don Spencer (HMV) |
| 15 ISLAND OF DREAMS
15 (17) Springfields
(Philips) | 35 ALL ALONE AM I
29 (13) Brenda Lee (Brunswick) |
| 16 WALK LIKE A MAN
23 (3) Four Seasons
(Stateside) | 36 HI-LILI HI-LO
32 (8) Richard Chamberlain
(MGM) |
| 17 PLEASE PLEASE ME
11 (13) Beatles
(Parlophone) | 37 GOOD GOLLY MISS MOLLY
31 (5) Jerry Lee Lewis (London) |
| 18 HEY PAULA
12 (9) Paul & Paula
(Philips) | 38 HAYA NAGILA
34 (12) Spotnicks (Oriole) |
| 19 ROBOT
24 (4) Tornados (Philips) | 39 OUR DAY WILL COME
39 (3) Ruby & The Romantics
(London) |
| 20 END OF THE WORLD
21 (5) Skeeter Davis
(RCA-Victor) | 40 LOOP DE LOOP
33 (11) Frankie Vaughan (Philips) |
| | 41 MY KIND OF GIRL
46 (6) Frank Sinatra, Count Basie
(Reprise) |
| | 42 SATURDAY NITE AT THE DUCK POND
43 (7) The Cougars (Parlophone) |
| | 43 MY LITTLE BABY
— (1) Mike Berry (HMV) |
| | 44 PIED PIPER
45 (7) Steve Race (Parlophone) |
| | 45 SOME OTHER GUY
— (1) The Big Three (Decca) |
| | 46 DON'T SET ME FREE
47 (3) Ray Charles (HMV) |
| | 47 WALK RIGHT IN
40 (11) Rooftop Singers
(Fontana) |
| | 48 SUKI YAKI
44 (13) Kenny Ball & His Jazzmen
(Pye) |
| | 49 HE'S SO FINE
— (1) The Chiffons (Stateside) |
| | 50 LITTLE TOWN FLIRT
48 (13) Del Shannon (London) |

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

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JULIE'S PREPARED TO FLOP!

SHE'S STILL STUDYING SHORTHAND IN CASE HER DISC CAREER FAILS . . .

PLEASE don't regard this as boasting—though that's exactly what it is!—but I did lavish a lot of praise on the newly-accepted Julie Grant long before the critics and the fans latched on to her existence.

Don't regard me as shooting a line—though I am, really!—when I assert that her talents shone through right from her first disc for Pye which, I recall, was "Somebody Tell Him" and "Every Letter You Write."

But credit should be heaped upon me for my sharpness!

CAREER

Let's look at the Grant career. Most folk now know that two years ago Julie, from Leeds, beat Helen Shapiro in a talent contest. It took place at Butlins, Brighton, and Helen apparently came fourth. Julie was then 14.

Actually she was born in Blackpool in 1946, but 18 months later went to South Africa with her parents, living first in Johannesburg and then Victoria Falls.

They were away nearly five years. Then she returned to St. Thomas Abney School in London, before moving back to Leeds to finish her studies at the

Stainbeck Secondary Modern School for Girls.

At 15 she left school. She left with just one ambition in mind—to be a professional singer. She'd already studied tap-dancing, ballet and musical comedy and she went off to be trained by Madame Stiles Allen, a Leeds singing teacher who'd passed on a lot of the know-how to Julie Andrews and Adele Leigh.

By the time Julie was 16 she'd made several telly appearances, had a season as resident singer with Jack Brent's band at the Astoria Ballroom, and nicked the prizes in a few more talent contests.

Then the records started. "Somebody Tell Him" was followed by "So Many Ways" then "Lonely Sixteen." On all of them Julie showed that she has a strong personality, a flexible voice and a fine sense of rhythm.

"Up On the Roof," though she lost out to Kenny Lynch, pushed her into the charts and gave her name a useful boost. Now comes the biggest yet, "Count On Me," which was written specially for her by recording manager Tony Hatch. This one has been released, to good reviews, in the States.

Julie admits she owes a great deal to her parents in her bid for fame. They originally owned an hotel in Leeds, but

sold out so that they could give moral support to Julie in London. It was quite a sacrifice for them, but they were determined to ensure Julie had the best possible chance of making it.

Said Julie this week: "It's all happened marvellously quickly in recent months. But I'm not content to rest and hope that things will just happen for me.

"So I've been working hard on playing piano and guitar, because I want to feature them as much as possible in my act. Not many girl singers play instruments, do they? And I'm sure the public do like to see versatility."

Make no mistake, Julie has conscientiously tried to learn the business ever since she left school. She's taken her time—and that will pay off big for her in future.

SHREWD

She's even been shrewd enough to keep up her interest in shorthand and typing, which developed while she was at school—just in case something goes wrong with the vocal lark and she has to fall back on a business career.

Quite a few girls appear in the charts, have a brief moment of glory, then fade from view.

I don't think this will happen to Julie,



She's been too carefully groomed for the big-time.

Personal notes: Hockey and swimming are among her hobbies and she loves listening to Elvis Presley and Ella

Fitzgerald. She also spend much spare time looking after her two pets, a black-and-white cocker spaniel named Prince and a cat named Felix.

PETER JONES.

'The Old Groaner'

SERIALIZED STORY OF THE WORLD'S MOST POPULAR SINGER, BY LESLIE GAYLOR

ASK any average person on any street in the world who is the most popular singer of all time and whether they be a fan or not the odds are nine to one that they'll answer "Bing", a man who now has become a legend in his own life-time.

The fabulous career of Bing Crosby is an unparalleled one and the great fame he has attained in films, radio, television and records has made his name a household one for considerably more than 30 years.

The popularity of Bing has been world-wide for so long now and it is validly stated that his voice has been heard by, and is readily recognised and enjoyed by more people than any other voice in the history of the human race.

Bing was born on May 2nd, 1904, and was christened Harry Lillis Crosby and he was the fourth child of a family of seven children born to Mr. and Mrs. Harry Crosby who at the time of Bing's birth lived at Tacoma, Washington. They then moved to Spokane across the State and it was here that the world-famous name of "Bing" was tagged on to young Harry Junior.

BINGO

A Sunday "Spokane" newspaper printed a comic paper feature called the "Bingville Bugle" and these cartoon strips really held the interest of the young Crosby much to the notice of his neighbourhood friends who in turn nicknamed him "Bingo", eventually shortening to "Bing".

The schooldays of Bing were spent at the Webster Grade School, Gonzaga High School, and Gonzaga University, and at the latter he was studying law—a career that his mother, Kate Crosby, was keen for him to take up.

However, it eventually turned out that Bing had different views as music and singing were far greater interests to him so he broke away from his law learning and the result is now history.

Whilst at Gonzaga University Bing formed up with some friends one of whom was Al Rinker and they created a group called "The Musicaladers", Bing playing the drums and trying his hand on an occasional vocal.

On leaving Gonzaga Bing and Al Rinker teamed up an act of "Two Boys and a Piano" and met with some success,



Rinker being a brother of the then famous singer Mildred Bailey who in turn was to offer the boys some help in meeting the great Paul Whiteman whose orchestra was the leading one of the Twenties.

Always on the look-out for new talent, Paul Whiteman heard and engaged Bing and Al Rinker and with a third member, Harry Barris, started the famous Paul Whiteman Rhythm Boys.

Whilst booked for a tour in England in the autumn of 1929 Whiteman decided against taking the Trio as he considered their rhythm singing would not go down well with the Mayfair audiences.

The Rhythm Boys, however, eventually made many recordings with the Whiteman Orchestra and a large number of these contain some very fine solos by Bing. One of the greatest highlights of the Rhythm Boys' career was their appearance in the spectacular musical film "The King of Jazz" with Whiteman's Orchestra in 1930.

The time came when it was decided to break up the Trio. Al Rinker became engaged in Hollywood Radio circles as a producer, Harry Barris became a noted song-writer, and Bing was to become an overnight sensation by broadcasting from the Hollywood Coconut Grove in 1930 with the famous Gus Arnheim and his Orchestra.

Radio listeners were enthralled with Bing's renderings of such songs as "It Must Be True" and "I Surrender, Dear" which have now also become classic Crosby recordings.

It was also at this time that Bing met Dixie Lee, a starlet at the Fox Film Studios, and before long they were married, and in the years to come they had four sons. (The marriage was one of the happiest in Hollywood until Mrs. Crosby's death in 1952.)

TOP SPOT

During 1931 Bing's popularity was growing fast, and Mack Sennett, the famed Hollywood producer, engaged him for six 20-minute films, these being "Sing Bing Sing", "Where the Blue of the

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engaged for 20 weeks at the famed Paramount Theatre in New York, and a noted columnist Joe Bigelow wrote in "Variety" that Bing Crosby is the leader among the current flock of popular song baritones on the radio.

It was during 1931 that Bing made some fine recordings for the American Brunswick Company and a number are still available from this era.

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