

**INSIDE: FRANK IFIELD, BOBBY RYDELL, MIKE BERRY, DENNISONS**

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**50!**  
AMERICA'S TOP  
**50!**

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WEEK ENDING AUGUST 24, 1963

EVERY THURSDAY

**THE STARS WHO MAKE THE HITS...**



FREDDIE and the DREAMERS in typical zany pose. The lads are co-ri-shoop at the success of "I'm Telling You Now", No. 3 this week. (NRM Picture by DEZO HOFFMANN.)



Liverpool star of international fame BILLY FURY is at No. 5 this week with "In Summer". (NRM Picture by DEZO HOFFMANN.)



BILLY J. KRAMER and his cohorts the DAKOTAS have leaped to No. 1 with "Bad To Me". (NRM Picture by DEZO HOFFMANN.)

IN THE CHARTS

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# Frank Ifield had all the Star Qualities—Good Looks, Good Voice, Charm, etc., but it took him three years to hit the top, because one single ingredient was missing . . . the



WHENEVER a pop star makes it big in the charts, two things have synchronized: the performer's talent (singing ability) and/or personality and the material.

You can have a suitable voice, you can have the kind of face and frame that excite the fans and symbolize an era, but without the right song—nothing.

Consider the case of Frank Ifield. Four years ago, at the age of 21, he came to Britain after a reasonably successful career in his native Australia.

Frank's first disc in this country was "Lucky Devil." Nothing spectacular, but it made the charts (bottom half), proof enough that Frank's style was a suitable commodity in Britain, where tastes can be very different from Australia.

## TOURING

All the time he was so steady up the climb for young Mr. Ifield. He worked steadily, hitting hard, but not too big time hits for several years. He had decided to give himself five years to see whether he could make the top grade as an entertainer in Britain.

It was beginning to look as though he would remain just another good but essentially, and for the time longer when, one year ago, "I Remember You" was released.

With that number Frank Ifield was at the top of the charts in the Palladium, he's near the top

place there: we call it Queensland Opera, a kind of heritage as American cowboys and Swiss mountaineers—open country, plenty of space. His recording was something new in pop music in Britain.

## PROBLEM

"The problem with so many pop songs of the past is that the words are old-fashioned, they need re-writing. I've been in the business 13 years and I've picked up a heck of a lot of songs. It's a question of coming up with the ones that you can adapt to modern tastes. 'Confessin' was easy. It's a much bigger standard in Australia than it ever was here."

## DREAMY

"With 'I Remember You' I remembered several versions of it, particularly one by Ray Starz. They were all in a slow, dreamy style, which I like, but it's different from my style, which is basically country and western. I put my approach to it and it was a hit. I am still singing it in my stage act, and don't get tired of it."

"In fact, if I ever got tired of singing any song it will be time for me to get out of the business. There are always new audiences to work

for and I am always trying to keep my feet by working out new approaches."

Any new recordings coming every two weeks, with only two about titles, because if I fell you could say I was only doing it for the money. Any way, I try to space out the records at about three-monthly intervals. I don't like to do more than four a year, and it will be a good six weeks before Norrie Paramore and I get to work on the next one. After all, 'Confessin' is still doing all right."

## GERMAN

Meanwhile, Frank has been recording this week in Germany this second session in that language—"I'm Glad I Recorded in Britain" will do it, and recently completed some titles in Spanish.

"I enjoy doing foreign language numbers for the Continent, and French and Italian are on my list for the future. But Britain, of course, is the country I'm most interested in."

The country's the most looking forward to seeing, though, is Australia. At Christmas time he's going back for a month or two.

Wonder if he'll have to re-adapt himself to Australian tastes?

## FIVE YEARS OF HITS IN AMERICA Now at last a British success for JAN & DEAN

At long last, Jan and Dean have had a hit. Why, you may well ask at "Long Last?" For the idea going around is that Jan and Dean are a new group on the scene. Well, that's not so.

For the hit team of Jan and Dean have now been regular visitors to the U.S. charts. Well, over five years! But well not regular in the same style, not always on the same label, and not always under the same name.

In fact when "Surf City" was issued here FMI was rather disappointed with the results that their big U.S. surfer hit were having, so the flip "She's My Summer Girl" was put out as the top side. That in fact was more typical Jan and Dean.



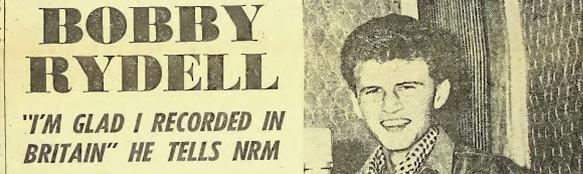
But then, after "Surf City" hit made "Heart And Soul" there was the top spot in the States it began almost a year in the U.S. top twenty by the R. & B. group of Jan and Dean. But by giving it their "Rocky" treatment, Jan and Dean managed to push their disc into the top twenty too.

They then moved labels to Liberty, still making their discs at home in the garage, selling them to Screen Gem Co., who in turn sold them to a disc company.

"A Sunday Kind Of Love" was the follow-up, but that was a flop. Thanks mainly to the lyric. If anyone who has heard this disc asks "what lyric?" we don't blame them. For the lyric necessitated a "Be-Bop" that shook everybody's record plays. "Surf City" which put the disc right back where they had been with his like "Baby Talk" and "Minnie Lee".

As in the States, "Surf City" is the biggest surfer hit to far. Well, mostly at home. For "Pipeline" and "Wipeout" are both big hits here. But even with the jinx against the boys, and the jinx against their discs, there is one good reason why the disc is a hit. Everyone wants to know where "Surf City" is the place where their "Two Girls For Every Boy" . . .

NORMAN JONING



## "I'M GLAD I RECORDED IN BRITAIN" HE TELLS NRM

WHAT with "Forget Him" and, now, "It's Time We Parted," Bobby Rydell is at last getting the sort of recognition he deserves in Britain. So much so he feels happily confident about visiting here for a one-nighter (four starting around November 12 and going on till December.

He'll take in all the major cities. It'll also include a return to "Sunday Night At The London Palladium" on November 3 and a "Thank You, Lucky Stars" on November 9 with other radio and television. He'll also be attending the British premiere of "Bye Bye Birdie," in which, apparently, he's fantastic.

## SOUND

"Last time I was in Britain, it was really difficult to get that British recording set-up. So this was just the odd selection on the side . . ."

In the States, Bobby is a highly admired top performer — and not just for his recordings which hit the charts with unusual regularity. He's also very involved with A.S.A.C. as which stands for "Aiding Leukemia Stricken American Children." He's now National Chairman of this worthy charity.

## JURIST POLLS

DOLLY PARTON adds another type of TV show to her credits on September 7. Her new series, "Dolly's Back Box" will panel along with Terrence McGovern and Don Marshall. Co-stars, Jean McEldine and Jerry Boy . . .



## BOBBY RYDELL IN ACTION during one of his British recording sessions. The experiment has really paid off for him.

On two years to 1961 when he was asked to do promotion in the U.S. in Indianapolis at the Indiana State Fair. His name gave a great publicity and raised several thousand dollars. He and his manager, Frankie Day, fired the whole thing up.

## REPUTATION

So, when it was necessary to appoint a National Chairman for the Tennessee March, Bobby was the boy, said the organizers: "He's got a reputation as a quality American boy, his tremendous interest in working in this public service endeavor and his great popularity with teenagers made him an ideal choice."

Comedian Danny Thomas, by

the way, has long been associated with the charity fund.

With a goal to set a lot of Bobby Rydell in movies in the next few years. "Bye Bye Birdie" was the first of seven contracts for Columbia pictures.

Said Bobby: "Nowadays I don't get a lot of time to myself. But I try to fit in some relaxing, golf and bowling. Actually, I like just about everything there is to do. I guess I love to dance, jazz, I study the work of all the great jazz drummers and like to sit, in on drums while playing the blues."

Now let's line up some personal news on the boy: He was born April 26, 1942; 10' 8" tall; has hazel eyes; brownish-black hair; six Suits; three hats; Steve Largent and Tony Bennett

and Eddie Goren, Joanie Sommers, Ella Fitzgerald, non-natives Sunny Davis, Jan, at his favoured person in show business — "my ambition is to become an entertainer as Mr. Dean."

But there's no doubt that the indistinguishable Frankie Day is the greatest influence on Bobby's career. Somehow he has managed, as comedian, get the blood just right. Bobby is not only a good craze with the disc fans in Britain, but also he's been a return guest on the more adult television shows such as those of Red Skelton, Jack Benny, Perry Como, Walt Disney, Ed Sullivan.

I, for one, look forward to greeting him on his upcoming "no person" shows in Britain.



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**TWIST & SHOUT**

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MARCH**

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RCA 1362



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SERIES

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& HIS MUSIC

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# WONDERED IF HE SHOULD GIVE IT ALL UP AND QUIT FOR GOOD

THERE was a time when the amiable Mike Berry wondered if all the worries about trying for pop stardom were really worth it.

Now, as he reads through a thick volume known as his date-book, he knows it WAS worth the trouble.

Lined up end to end, his engagements stretch pretty far ahead.

Latest, of course, was the release of "I Really Don't Mind," written for him by Joe Meek, who also recorded him. Slight touches of the panic in Mike feel like a series of personal appearances on the disc.

Then comes two weeks' holiday—his off to France, hoping to build up and score some money after all the head-hopping nastiness he's tackled recently.

Back to his 21st birthday party, which will be thrown on September 24. Manager Bob Stigwood will be hosting the affair.

Next: off to France for three days to make two records, all in the French language.

## FILM

Then comes a film with Mike Sarac, John Leyton and Lisa Gregor—known as to be "Three Boys In A Row" and Mike will be backing her, along with his backing group, the Innocents.

On Christmas-tide and panemone. "Dick Whittington" is the show and it will visit either Norwich or Taunton, or Southport or Doncaster—or the whole lot. Special guest appearance here for Mike, with John Leyton the star.

January, 1964, now, Mike goes off to the States for three weeks. He may do this trip alone or, if arranged, with the Innocents.

February produces three weeks. There will also be a spring tour for Bob Stigwood—another Barry production like the

## A PETER JONES SPECIAL

Featured on the recent EMI album "One Night Stand"

And, of course, he'll have to make a few records in the midst of all this. Probably a long-player, too.

Said Mike:

"I'm specially looking forward to the challenge of these films in French, I learned French at school—and German—but it's not thin. It seems that the French fans are getting a bit fed up with being beaten down on their records. The styles of folk like Johnny Hallyday and Jacques Brel are leading ground."

## TASTES

"Tastes generally there have been several years behind us. So it'll be interesting to see how far releasing there will make out."

Mike has built up an astrology following all over the country because (a) his discs have usually done well and (b) he concentrates on putting on a worthwhile stage show.

"It's Really Done," Matter? "I'll write some lyrics for you." "Will You Love Me Tomorrow?" "I'll write some lyrics for you." "Matter Of Time," "I'll write

"Kiss," "Don't You Think It's Time"—which sold over 200,000—"My Little Baby."

Said Mike:

"I'm knocked out that the group, the Innocents, now have their own record out. For a while I struggled along without a group, after the Beatles left, but it was hopeless. It meant working with local groups, who were not the easiest to cope with—and if I had a take along my own drummer, Don Green, I'd probably have been hopelessly lost."

## BRILLIANT

"With me from the start, on the two groups, was Charles Hodge; who is still the bassist. They call him 'The Cowboy.' As far as I'm concerned, that's what he really is. Brilliant."

What does busy Berry think of the group scene as it is now? "Obviously there is room for the few outstanding ones. But I do think the industry in London, Liverpool and Manchester ones haven't got what it takes to carry the course. The Beatles—well, of course. But many of the others who are on record nowadays just can't put on much of a show. I know—I've worked with them."

One last word from Mike on this highly controversial subject which has always followed him.

## DARIN

"For sure that 'Tribute' did me a lot of good. I've never been known about Buddy in these days. Now I've gone over more to Bobby Darin. So to try like on Holly material on stage."

"I suppose my main ambition would be to build an act for night-club work like the one Bobby Darin does."

## ANNIE LP ROSS

### REVIEWED IN DEPTH

demeaning if that has a contradiction in terms.

She Two opens with "Handful Of Stars" in which Annie's trombone-based mood of the way here with Annie obviously acting a big kick out of it all. No strain in Annie's voice, all built in those wailing phrases.

"All Of You", another great number, is a midtempo duet with Annie drawing up to their respective parts in a most fitting style. The arrangement handles her along bravely.

Into "Fly Me To The Moon" which might have been specially written for the Ross talents. She takes it first, with more Rose which comes behind. Annie has the way durably and a control—reference to the stars while having this great melody "Nature Boy" for me, as good as any other cover tracks, nevertheless stands this distinctive rival.

"Myra's New", with a so husked backing, gives Annie's insatiable power and timing. She passes at Advanced Level, of course, in Annie's combination of acting and singing.

"What the female already? Yep—"Love For Sale"—the dramatic piano-puffing. Annie's life as it is right now, however, so wordily. This reading bears comparison with any of the others in the past.

It's a fine album. One of the first instrumental membership club any fans.

But if I'm far about, Ross, I'm not forgetting the efforts of MESSER and SPEER.

PETER JONES



(NRM Picture by DEZO HOFFMANN.)

# ...nite...

An Interview By PETER JONES

A ROOM in a plush London hotel. The centre of the attraction is an American Negro, 48 years old, his face leathery and worn. Dark skin, with open neck shirt. This man is one of the savviest of the world of folk music.

This man is Josh White.

He was here for a BBC-TV show and for interviews on radio.

White with him were his son, Josh Junior, and his daughter Beverly. They appear with him on stage. He has three other children, two of whom are in the business. And he has six grandchildren.

## SAMPLE

He's been singing folk songs, spirituals and blues for thirty years. You can sample his latest wares on "The Chain Gown Songs," a Pye Golden Guinea L.P., out this week—a collection which includes "I Feel The Spirit," "Trouble" and "Goin' Home."

Josh White sits his coffee and, And says:

"I don't hold with all this commercialising of Gospel music, which should be produced sincerely. All these clubs where the folk go, along to Twist to Gospel, this is bad."

"I've always had this great belief in the music I sing. Folk music and blues should be real experiences or a commentary on life as it is right now. Hence I sing strongly about all these racial problems... but I feel we're not moving forward now."

"Society's just going to open in a Josh White room in a club in Santa Monica. This will be the first interracial membership club of its kind anywhere."

Josh Senior put down his coffee cup, called for his favorite drink, a Cutty Sark whisky with a twist.



He has a disease of the fingernails, an obscure disease—some which doctors have told him "happens ONLY to white men."

But from time to time he has had all his nails removed and the bones scraped. He puts on this treatment as long as possible because the recuperation means going away from his beloved guitar for too long.

Josh White travels extensively these days—especially to Scandinavia where he is extremely popular.

A thoughtful, charming man, Josh White. A greatly respected man.

For people know about the

ANNE ROSS on the Embury label with a debut long player. Annie Ross supervised in the studio by the brilliant young John Barry. And Johnny Speer's tackling the backing.

The result "A Handful Of Stars" is one of the most memorable L.P. productions in a long, long time.

This is Annie Ross doing what she wants to, with the best of resources to help her. This is Annie Ross wallowing in all-goddess glory. And if this doesn't add up to a best-seller, well...

Side one kicks off with "I Knew To Do" and acts the standard with a fantastic interpretation by Annie. A display of vocal vocalising, with everything happening behind her. She sings it, seems without particularly trying. Big brass booms her phrasing around her like line, soaringly beautiful to a blue obligato.

What's next?

Then "I'd Me Love You". Slow

Slower

"Then some more slower work on "All The Things You Are" to go regular backing. Verse first, simply told. Then the sentimental chorus. Final effects again, finally settling into the Ross song. And into "Go Go Fish", violently in working class in Paris, and let the humor brought forward well.

Again, the lyrics slow down as again, it's a memorable reading. Again, the lyrics slow down as again, it's a memorable reading. Again, the lyrics slow down as again, it's a memorable reading.

An all-time great in his field.

# THE GREAT S.W.A.L.E.S. BEAT CONTEST

## SPRINGFIELDS FOOT-BALL

THE Springfields have been booked for a ball in Liverpool.

A football. They'll provide the cabinet at a private party thrown by Everton, the Football League change.

## FOLK DUO STRIKE GOLD

CHAS McDEVITT and Shirley Douglas, currently in summer season in Llandudno, have been booked for a series of Sunday concerts in Blackpool before setting off on an eight week tour of Ireland in November.

Incidentally, Chas had a stroke of luck a few days ago when he bought "for a song" (Freight Train no doubt) an antique writing desk for his new home in Dunbar. Chas had found a secret drawer in the desk containing half a dozen real gold hinged, a handful of coins and two solid gold rings!

## EDDIE'S DISC

A NEW disc from Eddie Cochran comes out this week on Liberty.

Though Eddie died several years ago they've found I Almost Had My Mind but he's unlikely to be top-drawer Eddie because the A side of this disc is Drive In Show which has previously been issued on an LP.

## JAYWALKERS CONCERT SERIES

PETER JAN and the Jaywalkers have been booked for a series of Sunday concerts at the Hippodrome, Lowestoft, which features old time music held on other days of the week. The booking was made by Peter's father, Jack Jay, who owns the place. My day also owns the Windmill, Great Yarmouth, currently featuring De Brown, Roll Harris, the Tomatoes and Misty Wyster.

The Jaywalkers are currently appearing at a great Vauxhall ball on the Aqueduct, nothing fishy about that.

## MARAUDERS TWO DATES

THE MARAUDERS from Stoke on Trent start a three-week concert tour with Billy Jean King and the Dakotas on November 15.

But before that they join the Roy Orbison tour for one night when he plays his home territory—the Hanley Gaumont. They also undertake a three-week tour with the Hollies from September 23 and a short Scottish tour with Shun Fontana from September 25 to October 10 at the Pavilion in Newcastle.

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## U.S. STARS FOR U.K.

D'JOAN, Brook Turner, Timi Yuro and Lesley Gore are set to bring their act to the U.K. together.

The top-value package is at present being booked up by agent Vic Lewis. First concert is set for the Astoria, Finchbury Park, on October 19.

It may well be that at least one of these American stars will have a hit in Britain by the time they tour starts. Most likely contender is Lesley Gore, for Mercury are said to issue a single. Follow-up to her hit "My Party, That die, told how her boy Johnny was taken from her at a party by one of his girlfriends.

In the new song, Judy's Turn to Cry, she reports that Johnny has come back to her.

## THEIR BIG TOUR

ONE of the new details of his first big tour but now that he's settled into his second tour. Before going out to Colchester with Dee Dee Sharp and Johnny Kidd he will undertake a much bigger journey in the company of America's Tommy Roe and Liverpool's Billy J. Kramer with the Dakotas.

The tours: Cambridge (September 13), Bedford (14), Colchester (15), Bristol (16), Brighton (17), Cardiff (18), Chester (19), Wolverhampton (20), Worcester (21), Leicester (22), Portsmouth (23), Gloucester (25), Scarborough (26), Wakefield (27), Mansfield (28), Peterborough (29), Darford (October 1), York (Blackpool (6), Tunstun (5), and Liverpool (6).

They've been planning this since his first film Farewell Performance, moves into the Rank cinema circuit on November 11.

## TV FICTION DISC FACT

FOLLOWERS of the BBC know that Alan Drew played by Basil Moss has made a record which the show page editor of the magazine has taken to a record company who intend to release it.

Now fiction has become fact. Tony Palmer of EMI Records repertoire planning department saw the show and now the disc is being released on Columbia. In real life Basil Moss is a spaceman, pianist and band leader. He wrote the tune himself and Compton's script was by Hazel Adair and Peter Ling with the words.

## LANA'S HIT

SEPTE INTERNATIONAL have announced that Lana Turner's "In My Heart To Be Stearone (The "Big Hit")" is this week's.

Sing 11-year-old Lana Jean who has been singing along with her parents' radio since she was 12 months old. At six she was taking part in talent competitions and at nine she did a tour of Miami Beach hotels.

She's also found time to be a model and to attend school and to win a roller-skating trophy.

She intends to be a professional singer when she grows up, if not sooner.

## R & B DISCS' NEW LABEL

R & B DISCS LTD, of Stamford Hill, London, have some of the disc business to bring the best of Jamaican records to Britain.

"They'll also record material here."

First release, on September 6, is "I'm Come Solly" by Hortense Ellis.

Deals have been worked out with Jamaican record companies which will bring releases over here by such well-known Caribbean artists as Clive and Gloria.

# SOUL WALESES BEAT CONTEST

## THE FINAL RESULTS

IT was a very hard task indeed for the judging panel to sort out the winners at the Sophia Gardens Pavilion. Cardiff, last Saturday night, when the finals of the South Wales Beat Contest were decided.

The contest was sponsored and organised by the "South Wales Echo" and Ortole Records.

Throughout Friday afternoon and evening, and all day Saturday the eliminations were taking place prior to the final performance on the Saturday evening. Well over a hundred contestants were heard and there was a close fight to get into the finals.

**Recorded**  
The bulk of the talent was outstandingly high in standard and it looks like Wales will be producing some more hit records in the future very long.

All the entrants were recorded during the eliminations and the finals, and the Ortole team, headed by recording manager John Schroeder, will be sitting through the tapes in London during the next few days.



★ Solo vocalist **LAVERNE BROWN** is congratulated by Ortole recording star **MAUREEN EVANS**.



★ The judges found many talented groups during the eliminations but only four could be allowed in the final. Of four, the **AFRO-CUBAN COMBO** took first place, but only four points separated the first and last groups.



★ Four members of the judging panel who found their task extremely difficult. From left to right they are **PHILIP WALKER**, ★ Pop Specialist writer from the "South Wales Echo", NRM Editor **JIMMY WATSON**, Ortole Records recording manager **JOHN SCHROEDER**, and "local last" to top singing star **MAUREEN EVANS**. The fifth member of the panel, Cardiff impresario **LANGDON DODDGE** was busily engaged composing the evening's entertainment.

## BARRY LANGFORD

### "CITIZEN '63"

deejay shows in HM Prisons, starting in Liverpool. A girl dancer accompanied him to demonstrate the latest dance steps.

Said Barry: "I was Freshy's 21, and the first one is entitled 'Jailhouse Rock' as the theme and also featured Ray Charles. 'Take These Chains From My Heart' and 'Set Me Free'. The boys seem to appreciate the irony of it."

Shows were taken in the offices of Miles Music, in the Decca Studio, in Denmark Street (later "Tin Pan Alley").

It also introduces a new recording act, John and Johnny, two lads who arrived in London one Monday with just 16 shillings in their pockets... and were signed to a Decca contract and the BBC's show. They were given Ortole Records artists involved include song-writers Barry Ford and Tony Hill and disc production experts Sid Falley and Mills Stone.

Football's On Monday last week, Barry Langford started a series of

work or to find if some of those who didn't qualify for the finals could be suitable for other contests. So even if they didn't qualify for the big night the contestants can still hope to get that recording break.

The finals were decided in two sections, solo vocalists and beat groups. The winners were:

Solo: vocalist 1st, Laverne Brown; 2nd, Susan Howell; 3rd, Gwyneth Jones; 4th, David Pickett.

Beat groups: 1st, The Afro-Cuban Combo; 2nd (tied), Roy Dewar and the Firebird; and the Big Ones 4th, the Suppliers.

**Garry**  
The final was held during the "Rock With the Stars" promotion sponsored by local impresario Langdon Dodds and the production on Saturday night was "The Supper". Shows were very lively and popular show it proved to be.

Lovely and talented Ortole recording star Maureen Evans came along to present the prizes and sat on the judging panel along with John Schroeder, the "Echo's" Philip Walker, who writes for the weekly "Pop Special" (see page), impresario Langdon Dodds, and N.R.M. editor Jimmy Watson.

## Prizes

Prizes of recording tapes, booklets, counter-top Ortole LPs by Maureen Evans and the "This Is Memory Lane" set were awarded to the winners and finalists. Plus sovereign recordings of their performances.

## Pictures by Courtesy of the "South Wales Echo"

THE NRM would like to thank all concerned for inviting us to take part in the contest. We were apart from those already mentioned above. We would like to praise local Entertainment Officer Ken Lowe who has made it possible to co-operate throughout the event.

## KENNY BALLS PLANS

THEY'll spend September 25 in New York where Kenny will do a few promotional radio and TV interviews. Then they play in Charleston, West Virginia, New Orleans, Memphis (at the 7,000-seat "The Sun"), St. Louis, San Antonio and Los Angeles.

Then the band start their 18 day concert tour of New Zealand. Kenny's second trip out there.

**TED HEATH**  
AND HIS MUSIC  
WIGWAM  
F 1782

**NEIL SEDAKA**  
THE DREAMER  
RCA 1329

**SUMMER TIME**  
SUMMER TIME THAT'S THE FORTUNES THE YOUNG O' 110

**SAM COOKE**  
FRANKIE & JOHNNY HELLO HEARTACHE, GOODBYE  
RCA 1301

**BABY**  
LITTLE PEGGY MAR  
RCA 1301

THE DECCA RECORD COMPANY LIMITED

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# RELEASE TO FROM FOUR SEASONS

## AN OLDFIE FROM SAM COOKE

### THE FOUR SEASONS

*Condy Girl; Mariena (Stairside SS 316)*

A BIG U.S. hit from this double-sided effort with plenty of fabulos thrown in everywhere after the initial slow opening. Not as good as "Walk Like A Man" but all the same with plenty of mouth-comma-cial prospects. Should be a hit but not another "Sherry".

Flip is probably a better bet commercially. It's more like the other hits with some good clever vocal work from the team. We liked it but don't think it'll make the top ten.

THREE

### SAM COOKE

*Frankie and Johnny; Cool Train (RCA Victor 1304)*

A DISTINCT hit for Sam in the States. He brings the old jazz standard right up to date, with the old honky-tonk piano hammering away. Sam has added more than somewhat to the words. This should add up to a big hit for him here. The big band backing swears and howls at positively top form. Big, brassy, brass, organ, brick — it's all of these. It's a Sam Cooke original. Organ-backed vocal, plus some mellow sax that really swings. On this sort of form, few albums can't do very much. A grand double-sided.

FOUR



Best-selling US starts the FOUR SEASONS with a double-sided assault on the charts.

An oldie and a composition of his own from SAM COOKE. Jury predicts big success for this one.

### THE SOUVENIRS

*How Many Tearsdrop; Please Be Faithful To Me (Decca F 1151)*

THASSETTO opening for this disc is a U.S. disc than a British one. There's loads of gimmicks, not much lead voice but a good sound altogether that hasn't been captured in a British studio before. We liked it and it could easily make the top twenty. Mistake of "Big Girl Don't Cry" and "Walk Like A Man".

Gratler sounds on the flip with some more fatelojo jang but probably less commercial appeal.

FOUR

### ALAN DREW

*Always The Only One; Here Comes The Rain (Columbia BB 7004)*

GENTLE ballad from Alan with a tender mood and appeal that could put it into the charts. It's a nice sort of thing with a gentle guitar backing and loads of appeal, and a goosy lyric. Don't be surprised to see it in the charts.

Really sounds on the flip, with the accompaniment again directed by Johnny Spence. There's a strange quality about the disc with loads of appeal once more.

FOUR

### BEVERLY JONES

*Walk With My Bobby Girl Home; A Boy Like You (VAMP POP 1201)*

A BIG HIT in the States for Darlene Love. This cover version may get bigger sales in this country due to the clarity of the lyrics and better recording. Again it's a fast number with a lot of words crammed in and some good phrasing from young Beverly. She could have a minor hit on her hands with this one.

More fast stuff on the flip, with young Bev singing even faster on the number. There is also a touch of the Brenda Lee on this side which can't be bad.

THREE

### FATS DOMINO

*When I'm Walking (Let Me Walk) Pop Act Right To Cry (Mercury 1000)*

A PREDICTABLE lyric from another Fats on this sub-standard disc from him which is the record from his new label. Fats sings well enough on the flip number but there's something like some of the baggage that he used to get from the Imperial label. Well-recorded, well-accepted but disappointing.

More former charters on the flip, which is doing slightly better than the top side in the States. It's one of those slowish jogg-long numbers with Fats acting at good vocal form. Not another "Big Boy".

THREE

### THE INNOCENTS

*Stepping Stones; Groovin' (Columbia DB 7098)*

A group comes this polished vocal with the boys in good form. Usual type lyric and tune with a good catchy beat on the disc. Not spectacular but not too bad either. There's some fair harmony work from the team, and although we don't think this'll be a hit, it should sell pretty well.

More quiet work, opens the flip, a rather slower number with a type lyric and tune with a steady-state Groovin' frame. It's not as good as the rest of the group, but it's not content to stick entirely with the current trends. They don't mind a touch of the experiment.

THREE

### BOB DAVIES

*With You Tonight; Rock 'n' Roll Show (London HLL 970)*

A CANADIAN disc from Bob Davies with good sound and a different style of the artist. He has a deep resonant voice used the whole thing is rather like one of those Johnny Burnette hits of a few years back.

Center flip with Bob singing about the show that he's going to see. Not really much different but too top either.

THREE

### NED MILLER

*Another Fool Like Me; Magic Show (Mercury 1000)*

FROM THE "From A Jack To A King" man comes yet another disc to try to fill the still vacant place for a follow-up. It's a tender country ballad with Ned on top of his vocal form, and some rather quiet musical quality about it. We liked it but don't think it'll do the trick for Ned again. Good but not commercial.

Faster sort of thing on the flip, with plenty of appeal but not really the top twenty sound. Nothing different but plenty to listen to.

THREE

### THE MERSEBEATS

*It's Yours That Really Counts; The Fortune Teller (Fontana F 412)*

GUESS where this group comes from! Group vocal but not really lead lyrics and somehow mild and mould the genre—above average—to suit their own purposes. Lacks the really powerful beat but it's a well-balanced effort for all that. Modely is slightly complex but not too tricky to retain, mid-way. Their harmony ideas are quite excellent. Flip is a lot faster and swags, again, but it's not so content to stick entirely with the current trends. They don't mind a touch of the experiment.

THREE

## TOP 20 TIP

# THE UPSIDE

## READERS REPLY TO OUR HARD-HITTING ARTICLE

WHAT we asked was this: is the flip side of a single worth bothering about? Would the ten vinyl letter value for money if only A sides were produced at half the prices of a current release? We invited comments.

And herewith the first batch!

Reader W. C. COLMAN, of Stammer, Middlesex, writes in with a history of the 'B' side. "Up to 1912 or thereabouts, all records were made on one side only — the other was completely blank. Thus someone had the brilliant idea of putting some thing on the flip. A great idea... a real break-through."

### BY PETER JONES

"When modern pop and rock music and the charts developed in the early part of the last decade, the 'B' side had changed into something completely different from the 'A' side. Instead of sculling on two tracks and recording when one side was picked, hours spent over recording it, then the question was 'What shall we put on the flip?' Any old rubbish. Usually it was the opposite, in speed, to the 'A' side."

"To this philosophy, the public reacted. Instead of playing the 'B' side, they played another 'A' side. However, some of the possibilities of the 'B' side were rediscovered and not only were the 'B' sides improved but they went up the charts with the 'A' side. In short, the 'B' sides were even more important to certain artists — a fact which is indistinguishable from the top side. Outstanding examples: Cliff Richard, Roy Orbison, The Shadows, the Everlys, plus Brenda Lee and Del Shannon. As far as I'm concerned, EVERYTHING of any value on Holly's is an 'A' side. Ethis, though, turned out weaker and weaker 'B' sides."

"On to 1962, and the 'B' sides slumped and slumped again. People now think of them as a

CHRIS MONTEY. He's flips are not good. (NRM Picture)

musique. Personally, I always listen to the 'B' side before buying the record. If it's no good then I don't buy. The Liverpool group turn out excellent 'B' sides."

"I'm surprised that people still regard all 'B' sides as makeshifts. My advice is this: if there IS another track on your record, try it. Use as good a way as you can, instead of just grunting."

Thank YOU, Mr. Colman, for 'Loverside, Carlouff, Latiche. "Loverside article, but people who say they never play the 'B' side are stupid — often flip is as good as the top side."

"Does often make good flip sides. "Runaway Girl," "Lovers Who Wander," "Little Miss Blue," "The Mistic" for example. Every record Del Shannon has made has been first class — flip no less. "Don't Get It This Time" and "You've Talked About Me."

"Other good flip artists include James Darren, Freddy Cannon, Rickie Lee, Beau Brummits, Lenny Van Dyke, Gene Pitlori, Rick Berry, Roy Orbison, Jack Scott, and the Animals. I think Sam Cooke always, Johnny Ferguson. One who makes horrible 'B' sides is the Beatles."

Come in, now, Ingo Risch, of Postdammer, Germany. "Are flips unfair? Yes, they are."

Superficial. And if they are reasonably good, then the buyers pay out for the top side. Most flips feature a different style of the artist.

"The only way to save the flip is to cut one-sided discs. That would be interesting. Sales of records would rise to unbelievable heights. Maybe three times as many of one type as the flip. Records would become more interesting. This would be more surprising. Hits wouldn't like the competition at first because it's so easy to have some good 'old' whatever artists who have a hit whatever record they cut."

"Smaller firms should start to produce single-sided discs. Then they'll see how it pays off. And the bigger ones would have to follow the example — otherwise they'd still lead the Top Twenty invaded by single-sided discs. Now... let's have the first No. 1 with a single-sided!"

Pete Worthington, of Walkers, near Manchester: "People who buy discs and don't play the 'B' side mail be mad. There's some excellent material being missed — people like Bobby Vee, Del Shannon and Sam Cooke always make good double-sided records. Often when the 'A' side of the record that you buy gets played too much on radio, you get bored with it and play the 'B' side."

"Another case, when I've only enough money for one disc and I'd like, say, three

BUDDY: All 'A'



DEL: Good value

BRENDA: Always good

disc equal. I always play the 'B' side in the shop and buy the one with the best flip, but people not playing 'B' sides at all. — "Wow! I can't get over it!"

Now Barry Latham, of Dronfield, near Sheffield, says: "Some flips are better than top sides but the flip is hardly heard until you play the record."

"Do You Want To Know A Secret" wasn't a bad record, just in my opinion the flip was a lot better — and I'd have bought it for the flip. I suggest that 'Flip Side' show on radio. Records are all right the way they are — but let's hear more of the flip."

An interesting exchange of views. Any further observations?





# SO MUCH IN LOVE 50

AIR MAILED FROM NEW YORK

- |                                   |  |
|-----------------------------------|--|
| 1 FINGERTIPS*                     | 29 WAIT 'TIL MY BOBBY GETS HOLY  |
| 2 (1) Little Service Windows      | 31 (1) Duane Lee   |
| 3 BLOWIN' IN THE WIND*            | 30 TRUE LOVE NEVER RUNS  |
| 4 (2) Peter, Paul and Mary        | SMOOSIE  |
| 5 HELL O' MUDDAH, HELLO FADDUH*   | 34 (4) Gene Pitney   |
| 6 (1) Alan Sherman                | 31 THE ME KANGEROO   |
| 7 MY BOYFRIEND'S BACK 11          | DOWN SPORT   |
| 8 (1) Andy Girls*                 | 18 (10) Reif Harry   |
| 9 (7 & 2) Seasons                 | 32 BLUE VELVET   |
| 10 JUDYS TURN TO CRY              | — (1) Bobby Vinton   |
| 4 (6) Lesley Gore                 | 33 YOU CAN NEVER STOP ME LOVING YOU  |
| 11 (YOU'RE THE DEVIL IN DISGUISE) | 49 (2) Johnny Tillotson  |
| 3 (7) Elvis Presley               | 34 IT'S TOO LATE   |
| 8 WIFEOUT*                        | — (1) Wilson Pickett   |
| 5 (4) Surfari                     | 35 MARTIAN HOPE  |
| 10 (1) Ray                        | — (1) Ray  |
| 10 (5) Kai Winding                | 36 WHEN HE KISSED ME   |
| 12 (6) Ike & Tina Turner          | — (1) Crystal  |
| 12 (6) Inez Fuchs                 | 37 DROWNIN' MY SORROWS   |
| 13 (6) MUCH IN LOVE*              | — (2) Connie Francis   |
| 13 (3) Trini Lopez                | 38 WHEN A BOY FALLS IN LOVE*   |
| 14 (1) I Had A Hammer             | 39 (4) Mel Carter  |
| 15 (1) Sam Cooke                  | SURFIN' HOTSPANNY  |
| 15 (4) Randy & Rainbow            | 40 MEMPHIS   |
| GREEN, GREEN                      | 36 (10) Lonnie Mack  |
| 16 (6) New Christy Minstrels      | 41 RING OF FIRE*   |
| DANNIE SCHEN                      | 28 (8) Johnny Cash   |
| 16 (4) Wayne Newton               | 42 DESERT FRET   |
| 17 (1) Kingston Trio              | — (1) Kingston Trio  |
| 17 (1) Jan and Dean               | 43 I WANT TO STAY HERE*  |
| HEAT WAVE                         | 39 (2) Steve and Eydie   |
| 32 (2) Martha and Vandellas       | 44 HOPLESS*  |
| 34 (4) Major Lance                | 38 (9) Andy Williams   |
| ABLENA*                           | 45 PLEASE DON'T TALK TO THE LIFEGUARD*   |
| 21 (7) George Hamilton IV         | — (1) Diane Ray  |
| SUNNY GIRL                        | 47 THE KIND OF BOY YOU CAN'T FORGET  |
| 22 (7) Beach Boys                 | — (1) Raindrops  |
| 23 PAINTED FINGER ROSE            | 48 TIPS OF MY FINGERS  |
| 26 (4) Al Martino                 | 47 (4) Roy Clark   |
| 24 TWIST IT UP                    | 1 (1) Wonders  |
| 15 (13) Chubby Checker            | 30 (17) Brenda Lee   |
| 13 (12) Essex                     | 31 LONELY SURFER   |
| JUST ONE LOOK*                    | — Jack Nitzsche  |
| 17 (9) Doree Frazier              | <i>Asterisk denotes a record issued in Britain</i>   |
| 26 (1) Who Have Nothing           |  |
| 45 (4) Ben E. King                | <i>Figure in parentheses denotes position last week; figure in brackets denotes weeks in chart</i> |
| 30 (3) Tim Yuro                   |  |

## BRITAIN'S TOP 20

FIVE YEARS AGO ...

- |   |
|---|
| 1 (2) WHEN, Kalin Twiss                                 |
| 2 (1) ALL I HAVE TO DO IS DREAM/CLAUDETTE, Evelyn Ross. |
| 3 (5) RETURN TO ME, Dean Martin                         |
| 4 (1) ENDLESS SLEEP, Marty Wilde                        |
| 5 (3) HARD HEADED WOMAN, Elvis Presley                  |
| 6 (7) TULIPS FROM ANKSTEDAM/HANDS, Max Bygraves         |
| 7 (6) BIG MAN, Four Preps                               |
| 8 (4) RAVE ON, Buddy Holly                              |
| 9 (1) SPLISH SPLASH/HELLO MY DARLINGS, Charlie Drake    |
| 10 (16) YAKETY YAK, The Coasters                        |
| 11 (11) PATRICIA, Perez Prado                           |
| 12 (1) POOR LITTLE FOOL, Ricky Nelson                   |
| 13 (10) SUGAR MOON, Pat Boone                           |
| 14 (2) TWILIGHT TIME, The Platters                      |
| 15 (4) THINK IT OVER, The Crickets                      |
| 16 (15) SPLISH SPLASH, Buddy Holly                      |
| 17 (1) FEVER, Peggy Lee                                 |
| 18 (13) ON THE STREET WHERE YOU LIVE, My Dames          |
| 19 (1) EARLY IN THE MORNING, Buddy Holly                |
| 20 (1) FM SORRY I MADE YOU CRY, Connie Francis          |

# Billboard Chart Survey

**A LOOK AT THE U.S. CHARTS**  
**LAST WEEK'S** U.S. hits include—"Wonderful Wonderful", "Part Time Love", "Little Johnny Taylor", "Cry Baby", "Garrett Mills and Eric Burdon", "A Walkin' Miracle", "Love", "Only In America", "Jay and the Americans", "Gone", "Rip Chords", "9 to 10", "Bill Anderson", "Chicken Chicks", "Bobby T. and the Bluebelles", "It's My Precious", "Thea Krigore", "I Won't Be This Way", "King Play", "White Trash", "Work", "He's Mine", "The Wayward", "It's A Lonely Town", "Gene McDanis", "Treat My Baby Good", "Bobby Darin", "In Bermuda", "Dorothy", "The Big Top", "The Big Top", "Big Eye Lewis", "Ray Little Linda", "Kai Dunner", "That's How I Got You", "Sue and A You", "Shirley Bassey", "Good Mornin'", "New U.S. release include—"That Sunday That Summer", "Nat King Cole", "I'm Not A Star", "Singing On A Star", "Big Eye Lewis", "Don't Gettin' Doo", "Little Tee", and "Bill Power". Cookies, Also, one year ago hit went Charles King hit it with "It Might As Well Rain Until September". There has been no follow up one issue.  
**Answer to Alan Sherman's "Hello Muddah Hello Fadduh"**—N.J. Melvin (This is Momma)—Sandra Gould.

## BRITAIN'S TOP LP'S

- |   |
|---|
| 1 PLEASE PLEASE ME (1) The Beatles (Parlophone)                 |
| 2 SHADOWS GREATEST HITS (1) The Shadows (Columbia)              |
| 3 CLIFFS HIT ALBUM (2) Cliff Richard (Columbia)                 |
| 4 MEET THE SEARCHERS (2) The Searchers (Mercury)                |
| 5 IT HAPPENED AT WORLD'S FAIR (2) Elvis Presley (RCA Victor)    |
| 6 REMINISCING (7) Buddy Holly (Coral)                           |
| 8 TELL REMEMBER YOU (2) Frank Ifield (Columbia)                 |
| 9 CONCERT SINATRA (9) Frank Sinatra (Reprise)                   |
| 10 BILLY (11) Billy Fury (Decca)                                |
| 11 HOLIDAY (10) Cliff Richard & The Crickets (Columbia)         |
| 12 PICKWICK (17) The Original Cast (Philips)                    |
| 13 HATS OFF TO DEL SHANNON (20) Del Shannon (London)            |
| 14 ALL ALONE AM I (5) Brenda Lee (Brunswick)                    |
| 15 BUDDY HOLLY STORY (14) Buddy Holly (Coral)                   |
| 16 PACIFIC (13) Sound Track (Mercury)                           |
| 17 CHUCK BERRY (12) Chuck Berry (Pye)                           |
| 18 RICHARD OCHRABER MEMORIAL ALBUM (18) Eddie Cochran (Liberty) |
| 19 THIS IS MERSEY BEAT Vol. 1 (Various Artists (Parlophone))    |
| 20 BOBBY VEE'S GOLDEN (18) Bobby Vee (Liberty)                  |

## BRITAIN'S TOP EP'S

- |  |
|--|
| 1 TWIST AND SHOUT (1) The Beatles  |
| 2 HOW DO YOU DO IT (2) Gerry and the Pacemakers (Columbia)   |
| 3 JET AND TONY (3) Jet Harris and Tony Meehan (Decca)  |
| 4 MORE OF FRANK FIELD'S HITS FROM THE FILM SUMMER HOLIDAY (5) Cliff Richard and The Shadows (Columbia) |
| 5 FRANK FIELD'S HITS (5) Frank Field (Columbia)  |
| 6 THE SHADOWS (6) The Shadows (Columbia)   |
| 7 ALL ALONE AM I (5) Brenda Lee (Brunswick)  |
| 8 HOLIDAY CARNIVAL (9) Cliff Richard (Columbia)  |
| 9 STEFEO & STEVE (9) Wally Stamball and Gerry H. Corbett (Pye)   |
| 10 DECK OF CARDS (11) Wick Marquardt (London)  |
| 11 TORNAO ROCK (20) The Tornados (Decca)   |
| 12 AID GALAHAD (11) Elvis Presley (RCA Victor)   |
| 13 IN DREAM (12) Roy Orbison (Mercury)   |
| 14 BILLY FURY AND THE PACEMAKERS (14) Billy Fury and The Pacemakers (Decca)                            |
| 15 THE CRUEL SEA (17) The Beatles (Parlophone)   |
| 16 THE 100 LARTY (19) Little Larty (Mercury)   |
| 17 DEL SHANNON NO. 2 (2) Del Shannon (London)  |
| 18 I CAN'T STOP LOVING YOU (19) Ray Charles (H.M.V.)   |
| 19 JUST FOR FUN (2) Bobby Vee and The Crickets (Liberty)   |

# BRITAIN'S TOP 50

COMPILED BY THE RECORD RETAILER

- |  |  |
|--|--|
| 1 I HAD TO BE  | 26 SO MUCH IN LOVE   |
| 3 (4) Billy J. Kramer and The Dakotas have hit the top of the charts after three weeks with their latest release "Bad To Me". There are now Northern songs in the first three places as Freddie and the Dreamers have moved into third position with "I'm Telling You Now" but on the heels of the success of "Bad To Me". | 27 50 MUCH IN LOVE (2) The Times (Cameo Parlophone)                              |
| Improvements in the top ten by Billy Fury's "It's My Precious", "Last Patrol" by Ken Thorne, and Johnny Kidd and the Pirates with "I'll Never Get Over You".   | 28 SWEETS FOR MY SWEET (1) The Searchers (Pye)                                   |
| Henry enters the Twenty at No. 18 with his big seller "Just Like Eddie" while the Beatles are just outside at No. 45.  | 29 I'M TELLING YOU NOW (14) Freddie and The Tremblers (Columbia)                 |
| Reliable Cliff has entered the charts at No. 25 in the first week of release of "I'm A Star". No doubt this one will be much much higher next week.  | 30 CONFESSIN' (2) Frank Field (Columbia)   |
| Other newcomers at No. 48 Devere (53), Steve Lawrence and Faye Gomez (36), Kenny Ball (38), Del Shannon (44) and Miki and Gert (47). As predicted last week the Marlonettes return at No. 45.  | 31 IN SUMMER (15) Billy Fury (Decca)   |
|  | 32 THEME FROM THE LEGIONS LAST PATROL (4) Ken Thorne and The Temptations (Decca) |
|  | 33 TWIST AND SHOUT (4) Brian Poole and The Tremblers (Columbia)                  |
|  | 34 DAD DON RON (8) The Crickets (London)   |
|  | 35 LIT NEVER GET OVER YOU (1) Johnny Kidd and The Pirates (HMV)                  |
|  | 36 WE O U (5) The Surfaris (London)  |
|  | 37 DEVIL IN DISGUISE (1) Steve Lawrence and Faye Gomez (Decca)                   |
|  | 38 FROM ME TO YOU (27) The Beatles (Parlophone)                                  |
|  | 39 I WANT TO STAY HERE (1) Steve Lawrence and Faye Gomez (Decca)                 |
|  | 40 ACAPULCO 1922 (1) Kenny Ball and his Jazzmen (Pye)                            |
|  | 41 COME TOGETHER (15) The Springfields (Philips)                                 |
|  | 42 MRS X (Ember)   |
|  | 43 BRIDE SAVED THAN DONE (5) The Essex Atlantics                                 |
|  | 44 FOREGET HIM (14) Bobby Rydell (Cameo Parlophone)                              |
|  | 45 THAT'S WHAT I WANT (12) The Raiders (Decca)                                   |
|  | 46 TWO SILHOUETTES (1) Dan Shannon (Decca)                                       |
|  | 47 BOBBY TOMORROW (10) Bobby Vee (Liberty)                                       |
|  | 48 IT'S TOO LATE NOW (1) The Singing Blue Jeans (HMV)                            |
|  | 49 WANDERING (17) Miki and Griff (Pye)   |
|  | 50 TRAE LOVE (10) Richard Chamberlain (MGM)                                      |
|  | 51 BO DIDDLEE (17) The Singing Blue Jeans (HMV)                                  |
|  | 52 BUDDY HOLLY (Coral)   |
|  | 53 BOB MY GIRL (2) The Monitions (Decca)   |
|  | 54 THE ROLLING STONES (Decca)  |
|  | 55 IT'S ALL IN THE GAME (1) Cliff Richard (Columbia)                             |
- (First figure denotes position last week; figure in brackets denotes weeks in chart)*

## THREE SMASH HITS

# THE GOOD LIAR

## STEP BY STEP

### TOY BENNETT

ELAINE & DEREK  
 CBS AAG 153  
 Columbia DS 7928  
 PETER MAURICE MUSIC COMPANY, 21 DENMARK ST., W.C.2

## No. 33

# KARL DENVER

## KEN DODD

DECCA F.11720  
 COL. DL 7094

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

# Marty Wilde's News From Blackpool



## GREETINGS from Lancashire's answer to Carmen!

Well, I mention Carmen because that plush and sunny French Riviera resort is on my mind at the moment. The reason is that my manager, Larry Farnes, is there on holiday. Doesn't seem right, somehow. Here we are fogging ourselves to death in freezing Blackpool while Larry has headed off in another direction. Well, maybe it would spoil his holiday to see how hard we work!

Just before Larry left London he ran up for a chat and told me that Billy Farn's next date has been fitted in Winter.

Of course, I might have picked up the bit of information from Billy himself when he played a Sunday concert here a couple of

weeks ago. But it was at the Opera House and trying to get back singing there is as hard as trying to get out of Pontefract!

None of the staff here even seemed to have heard of me, which doesn't do the old ego much good! I was, in fact, the only one of the great ABC Theatre over the weekend, not to catch Gene Vincent and the Outlaws. As well as being a bright, new theatre it also has just about the most courteous management I have ever met.

I needn't have bothered to tell them I'd come there in search of copy for this column. They were just plain eager to be helpful and considerate.

You know, it makes a lot of difference to performers when the manager goes out of his way to make them feel welcome. No wonder Gene and the gang sounded

so good. I expect everybody who plays will feel just that! Hullo, his more relaxed and consequently give his best, thanks to the pleasant backstage atmosphere.

My only criticism of the Outlaws is that the lead singer was too delicately fond and tended to drown everything. This is quite a problem, the same thing happened when I caught the Beatles at the same theatre recently. Maybe if the scoundrels of the place, but it is something we all need to watch because the volume can be so uncomfortable that it drives customers with sensitive ears out of the place.

And that's not what a driving beat is supposed to do!

## TOP FORM

Volume apart, the Outlaws played with a good driving sound and Gene was on top form. His best number by far was Sam Cooke's old Chain Gang. Gene has generally tended to concentrate on white rock 'n' roll material, but I think he should do more of the coloured-style music.

Incidentally, the Wildcats and I will have a chance to test the acoustics of the ABC theatre in a few days' time.

The police insist on it. No kidding, a huge policeman came backstage to see me a couple of days ago and asked if we'd appear in a few charity concerts at the ABC in a few days' time. The police in Blackpool are smashing, helpful guys so I could hardly refuse. Especially as this copper had a conviction judge hold on me when he asked.

Just joking, of course. The Wildcats are happy boys at the moment. We've just had a new set of Carlton drums sent to us. I got a message that the kit was at the station and I bolted down in the

van between shows to pick it up. Drummer Dave Miller got the whole thing set up in time for the second house, but because he worked so fast he got the seat of his pants caught on something and had to be helped out of the house by a boy. So did bassist Rex Graham, who helped him set the drum and ripped one of his trousers off. Well, they may be deadly on clothes, but Dave describes the drum sound as "fantastic."

## A TIP

Harry Dawson, from my agents, the George Cooper Organisation, dropped in to see me the other day. We mostly talked about Johnny Kidd and his well-deserved success in the charts with FH Never Get Over You.

Talking about the charts I have a tip, absolutely free, for Fye records and Lonnie Douglas. Lonnie's last record, "Very Good Year," was excellent in every way, but may be a little too conventional—by which I mean that it was too good for the public. I know that sounds snobbish, but it honestly is true that you can make a wonderful disc that doesn't catch on because it is not in the fashion or does not have an immediate appeal necessary to make it a best seller.

Now then, my tip is that Fye should take Lonnie's description of Frankie and Johnnie that he had on his first LP and make it of two parts as a single NOW. I believe—and so do a lot of people—that that Frankie and Johnnie is still the best British pop record ever made. It has a drive that is absolutely unending.

And that's all the current information I assure you, and Prev and Lonnie, and anybody that this Frankie and Johnnie COULD NOT PART.

Happy listening. MARTY.

# FACES IN THE NEWS The Caravelles . . .



Two attractive young ladies we know as the CARAVELLES are fairly tearing up the charts with the debut disc for Decca, "You Don't Have To Be A Baby To Cry". At the No. 12 spot this week you'll find them — and still going strongly.

# The Essex . . .



THE ESSEX are three boys and a girl, which is rather obvious from the picture, who are earning a chart name for themselves on both sides of the Atlantic. Members of the U.S. Marines, their recording of "Easier Said Than Done" on Columbia is sitting at No. 41 this week in our Top 50.

# Swinging Blue Jeans . . .



THE SWINGING BLUE JEANS have an attractive disc in the charts just now at No. 46. On Liberty the title is "It's Too Late Now". The boys are a quartet by ROBERT PERCIVAL son to the hippie in Liverpool's Walker Art Gallery as part of John Moore's Anniversary Exhibition. A snook thief recently married the boy's success when CJ was stolen from their dressing room in Liverpool Locarno. Also stolen was a Venezuelan pendant, valued at £20 which was a present to NORMAN KUKKLE from his parents. Can any of our readers help in its recovery?

# LET'S MEET THE FIVE

FOR five young men at the Liverpool Collegiate School, there were FIVE "R's" on the syllabus. By day, their advanced standards of "read", "write" and "yiddishkeit"—and, in the evenings, their wild performances on "rock 'n' roll".

The Demosons are the five young men in question. The quintet who crushed the charts last week with "Be My Girl". The free-handed beat battalion who, say Keeper of the Cavers Bob Wooler: "Have created the biggest impact on Merseyside since the Beatles".

Their story is slightly involved, even when sifted by that publicity goods Geoff Baker. So let's name 'em all. Eddie Parry is vocalist; Steve McLaren lead guitarist; Ray Serce on rhythm guitar; Terry (Kilo) Carson, bass guitar; 'Clive Hornby drums.

by Langley Johnson

The group's first engagement was for £2.10. They did not get paid because the promoter mistook them for one of the same four numbers being played throughout the evening. They had what can best be called a microscopic repertoire.

Before it was even enlarged, Eddie was stricken with influenza. Eddie's vocal was replaced on the vocals were "not in the biggest traditions of show business".

lead guitarist Steve was plunkered into the vocal business. That started, on Eddie's return, the singing partnership which has caught on with the fans.

Seems, also, that the Demosions have had two managers since starting out. Clive Hornby's name was appointed because he had a van large enough to transport the equipment — the boys themselves could not be fitted in and went by bus and train. Mr. Hornby would also be glad to be the name they made was too much to stomach after a hard day's work as a music equipment importer.

But, eventually, the boys rebelled at Mr. Hornby's strict discipline. They decided Mr. Hornby would be a better fit and, because their musical noise had improved, he agreed, albeit reluctantly.

Nowadays, both man and did are usually with the boys on dates. You will gather already that the

**VOCALS**  
Originally, it was decided that Eddie Parry should play rhythm guitar. He got in two months' intensive practice and it was unanimously decided that he could stay with the group only if he stuck to the vocals!

# BRIAN GETS SHILLELAGH



BRIAN MATTHEWS looks stumped, BRIAN POOLE is stumped, and the stunner doing the stumping is Miss EITHNE KENNELLY, President of the TREMOLOS Irish Fan Club. (Just above Brian's head is the presentation shillelagh, recently held by Eithne. (LHM Picture by BILL WILLIAMS.)