

**INSIDE: CLIFF - HEINZ - HOLLIES - COASTERS - HOOTENANNY**

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WEEK ENDING SEPTEMBER 7, 1963

EVERY THURSDAY



BILLY J. KRAMER and the DAKOTAS, the highly successful team from Manchester and Liverpool, are still at No. 1 with "BAD TO ME", keeping their stable mates, the BEATLES, at No. 3—much to the surprise of everyone at the NRM. (NRM Picture by DEZO HOFFMANN.)



BUDDY HOLLY and two CRICKETS as they appeared for BBC-TV during their British tour of some years ago. Buddy is in the charts this week at No. 35 with "WISHING". (Picture by courtesy of the BBC.)



The very happy CARAVELLES pictured at a party to celebrate their success with "YOU DON'T HAVE TO BE A BABY TO CRY". This week the hit is at No. 7 after five weeks among the best sellers. (NRM Picture by MARTIN ALAN.)

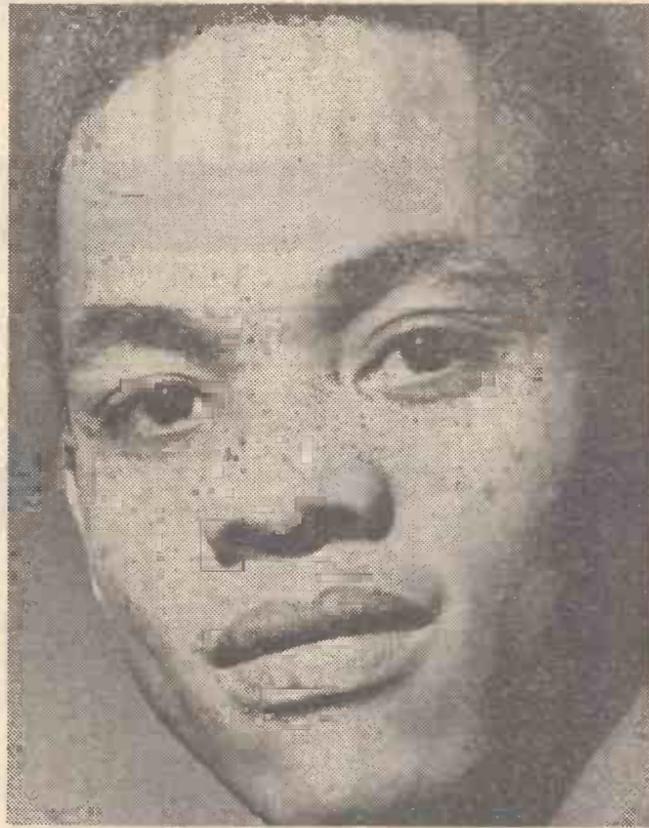
**NEW RECORD MIRROR**  
 EVERY THURSDAY  
 EDITOR: JIMMY WATSON  
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 ADVERTISING & CIRCULATION: ROY BURDEN  
 116, SHAFTESBURY AVENUE, LONDON W.1.  
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# UNORIGINAL NEWIES

I WAS looking at the new releases during the past two weeks, and was surprised to see so many oldies given new versions.

For example: "Amor, Amor," Elaine Delmar; "If I Had a Hammer," Trini Lopez; "Poison Ivy," The Puppets; "Teddy Bears' Picnic"/"Jeannie With the Light Brown Hair," Jackie Lynton; "Secret Love," Danny Williams; "Just In Case," Fourmost; "Oh, What a Guy," Maureen Evans; "Frankie and Johnny," Sam Cooke; "Que Sera Sera," The High Keys; "Searchin'," Hollies; "Marie's Wedding," Ted Heath; "Summertime, Summertime," Fortunes; "Allentown Jail," Lettermen; "Painted Tainted Rose," Al Martino; "Jezebel," Rob E.G.; "Yes," Johnny Sandon.—COLIN R. FENN, 49 Burford Gardens, Palmers Green, N.13.

## READERS' LETTER-BAG



DANNY WILLIAMS' new single, "Secret Love", is included in reader Colin Fenn's list of revivals.



MAUREEN EVANS: Her new single a revival.

### EDDY ANSWER

AS a Duane Eddy fan, I was prompted to reply to the remarks made by B. J. Stone (NRM, 31-8-1963) about the "Guitar Man."

Duane had big hits with "Guitar Man" and "Boss Guitar" in the States, so can you blame him for cashing in and trying to get more? Just because a star experiments and tries something a little different, there is no need to pull him to pieces.

As for anyone who plays the guitar being able to copy Duane's style—really, Mr. Stone! I haven't heard a guitarist who can get anywhere near the Duane Eddy sound on record, let alone on stage! And if you don't like the vocals, I suggest you turn the discs over and hear something new, refreshing and skilful.—I. SMITH, Cotton House, Churchover, Rugby, Warwickshire.

### AL & DUANE

WHILE reviewing "Surfin' Hootenanny," by Al Casey, you compared it with work by Duane Eddy. When Casey had a band, he gave Duane a job, and when Duane formed a group, he asked Al and his brother Corky to join him—and until recently Al was resident bass player as well as being the composer of "Ramrod" and "Forty Miles of Bad Road."—D. A. POWIS, 4 Lonsdale Villas, Elm Road, Mannamead, Plymouth.

### SURF KING

ARE the Honeys the girl friends of the Beach Boys? "Surfin' Down the Swanee River," the Honeys' current release, was arranged by Brian Wilson, the oldest of the three brothers who are part of the group the Beach Boys. He has become quite an accomplished composer, writing such hits as "Surfin' U.S.A.," "Surfin'" and "Surfin' Safari," all composed by him with the aid of Michael Love, who is his cousin and is another of the Beach Boys. With Roger Christian he composed "Shut Down," another U.S. hit, for the group. The "B" side to the Surfaris hit, "Wipeout," called "Surfer Joe," is another from his pen. That's not all. With Jan Berry, of Jan and Dean fame, he composed "Surf City," which Jan and Dean took to the No. 1 spot in the U.S. Well done, Brian! The Beach Boys must surely be the American Beatles! — JOHN BRANDOW, Green Gore, Northwood, Middlesex.

### GIRL GROUPS

THANK you for the article on the Crystals, Shirelles and especially the Chiffons. Nowadays, with the Liverpool sound in full swing, one doesn't hear so much about these swinging girls. I do hope that within the next few months they will be touring here. Together with a tour and a little more publicity, more of these girls might get somewhere in the charts.—D. ORTON, 7 Lewitt Close, Stocking Farm Estate, Leicester.

### DON & PHIL

LOOKING through some back-numbers of the N.R.M. I came across the question: "If Don and Phil (Everly) were both married would their female fans desert them." (12/1/63).

Now that they are both married, and bearing in mind their recent chart success, I think the answer is... Yes!—DENIS A. POWIS, 4, Lonsdale Villas, Elm Road, Mannamead, Plymouth, Devon.

## GLAMOROUS TOMBOY

NOW I am telling you that when this doll Carol Elvin walks into a room, it is a most interesting sight indeed. She is clearly in good shape all the time. She has expressive eyes and a dark, casual hair styling. She has that model look...

But I am now telling you that this doll Carol Elvin wishes to be known as a TOM-BOY. I tell her: "If you are called 'Tom', then the make-up people have done a very good job on you". The "boy" bit I regard as plain ridiculous.

by PETER JONES

Carol then says: "If anybody describes me as sweet or demure, I feel insulted. I believe in working very hard indeed on stage—and I come off feeling as if I've been in a shower bath."

"There are quite enough girls doing the sophisticated stuff without me joining in. In any case, the boys prefer you if you are not too glamorous and so, I think, do the girls. They really don't want to envy you."

I've an idea that Carol is going to make a big noise on the disc scene. Her first out now is "Cos I Know", backed with "C'mon Over", for Columbia. She wrote the top side and it shows off her forceful vocal style.



Decidedly attractive CAROL ELVIN has made a big impression on Peter Jones, talentwise. Chances are you will also dig.

### R & B STYLE

But the determined yet Doll-like Carol has an even bigger claim to fame. She busted up the male domination of the Star Club in Hamburg. She went over, played her rhythm 'n' blues-styled guitar, sang her lungs to straining point—and went over extremely well.

Until very recently, she handled all her own business affairs. Croydon-born and 23 on August 28, she was dancer, band vocalist, principal girl in panto, choreographer, concert party star—and a regular—in working men's clubs. Now she has a manager, Dave Forrester.

She brushed with the German police not long ago. It was her

second trip to the Star Club, a haunt known to many British groups, but didn't have time to get a work permit.

"One night the police marched in. They wouldn't let anybody leave the place and escorted me out in front of the audience. After four hours' grilling in the police station, they let me go... on the understanding that I flew straight home, got a permit, and then flew back."

Carol hates airplanes.

She has now been in show business non-stop since she was 15, including a spell with the famed Ivy Benson all-girl orchestra.

Of that stint, she recalls: "I'd always been used to singing loudly

without a microphone. I used to fling myself about the stage as well. In fact, the first time I sang with Ivy I sent the sax section flying.

"But Ivy didn't sack me. She taught me that it was better to stand still and sing in tune, rather than try to knock myself, and the saxes, out every time."

Being a very much "with it" doll, Carol digs Peggy Lee, Ray Charles, the Beatles, Brenda Lee—and Betty Hutton, for obvious explosive reasons.

I honestly don't wish to "INSULT" the girl, by veering away from the tom-boy bit, but I must reiterate that she is one girl who is clearly in very good shape indeed.

## NEW RECORD MIRROR

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CLIFF RICHARD has been five years a star. To celebrate the occasion we review his career alongside. Cliff has come a long, long way since he started out, and is set for many years to come. Above we have a fine new portrait of Cliff and elsewhere on the page a recent shot of him at the Palladium with HANK and BRUCE.

# HOW CLIFF ROSE TO FAME

David Griffiths spotlights the early days

of Cliff's career...

HOW spottable is a potential star? Somewhere, walking around in London or Liverpool or maybe Scunthorpe, is the next big £2,000 a week star. His (or possibly her) photo may already have appeared in the NRM. There's possibly been an appearance or two on radio or television and the odd booking in clubs.

Contrary to the cynical belief of those who like to sneer at teenage tastes, it's not just a matter of spending a lot of money on publicity, of making a few magic show biz incantations, such as Hey Presto or Shazam!, and lo and behold you've got a Star! No, you can spend a fortune on promotion, but to succeed you've got to have the right commodity. Like The Beatles—and who, one year ago, could have predicted their success?

Or Cliff Richard. Who, five years ago, thought that Cliff would become a top recording artist, radio and TV performer, big-draw stage act, and film star? Not even Maurice Woodruff.

Yet there were signs, clues to be picked up by the alert and perceptive student of public taste. Here are a few of them from the case history of Harry Roger Webb, born Lucknow, India, October 14 (a fine date, also used by General Eisenhower, and the writer of this article), 1940, who became Cliff Richard, London, August, 1958.

Norrie immediately agreed to give them a recording date.

## REACTION

It was the speed of reaction to Cliff by so many different people in the industry that was the greatest sign of the fame to come. TV producer Jack Good heard Cliff, and forthwith booked him onto the "Oh Boy!" rock shows. I watched Cliff during rehearsals for his first appearance. He told me that if he was successful he would definitely continue in show business. He reckoned he stood a fairly good chance of being able to make a reasonable living as a rock singer. Anyway, he added, he was young enough (nearly 18) to be able to afford to take a chance on doing what he liked to do most. If things didn't work out—well, he could always go back to some routine job as a clerk or something. But he said he'd already done well enough to encourage him.

He was a pleasant lad without any pretensions. I liked him and my reaction was typical; other journalists, fellow artists and impresarios wished him well.

While Cliff sang at this rehearsal, I noticed somebody teasing a well-known agent, saying that he'd slipped up in not signing Cliff. This boy, said the teaser, was going to be a big star. Although the agent never did get a percentage of Cliff, he made no attempt to belittle Cliff's potential. He contented himself with boasting that he'd known all about Cliff's talent for a long time (which, in fact, was more of a confession than a boast, since the agent had apparently done nothing with this knowledge). And remember that Cliff, at this time, was completely unknown to the general public.

## QUALITY

That September his first record came out and got three stars in the Record Mirror (in the same issue Dean Martin, Perry Como, Lonnie Donegan and Pat Boone got five-star ratings), and was enthusiastically, though not ravingly, reviewed. "Schoolboy Crush," the "B" side, got most attention. The side that did make it, "Move It," was described as being dominated by The Drifters: "From start to finish, guitars and rhythm maintain a tremendous beat."

A few days later, Yvonne Crombie went to report, for the Record Mirror, the opening of a juke box showroom. There were lots of artists there, some of them well known. But she took one look at Cliff, took him over to a juke box, and had our photographer take the first picture to appear in the press of Cliff. Instant recognition of star quality once again.

Cliff came up to the Record Mirror office and talked about his hopes to Dick Tatham, who described him as "an ordinary, average, quietly-spoken lad who, in

conversation, gives no sign of the riot he reputedly zips up on stage."

## STAR

By the end of September, thanks largely to the brilliance of "Oh Boy!" Cliff was a star. His record was in the top ten. He was getting regular TV bookings, and the big tours were being lined up. Several times I journeyed to Hackney to watch "Oh Boy!" go out on a Saturday evening. The show moved very fast and was packed with stars, some of them American. It was always Cliff who drove the girls frantic. He was sexy (he used to bend over the microphone and sing at it as though it were a girl he was about to kiss), but, unlike some of the other rockers, he wasn't crude with it.

## COAXED

Everybody liked him then, and they still do. But it hasn't been all that easy being a Nice Guy on and off stage. There's always a danger in being modest, polite and unassuming. It might be taken for softness, and no star can get by with a wishy-washy personality. There probably have been rather too many publicity photos of Cliff with his mouth hanging slackly open, but they are the result of a fundamental honesty in the man; he simply can't bear smiling to order. It's too insincere. Honesty seems to be important to Cliff. When interviewed, his replies are always direct without any flannel. If he can, he tells you what you want to know, and he tells you truthfully what he's thinking. He doesn't try to kid anybody, including himself.

This straightforward approach to his job, and to life in general, has sometimes caused him slight trouble (as when he was coaxed into shooting his mouth off about South African racialism; he was just trying to oblige journalists and was not trying to suggest that his views were in any way expert), but it has enabled him to keep his balance when surrounded by hangers-on, adulatory fans and luxury.

## SUCCESS

At the end of five years that have included some tremendous successes (gold discs, "best singer" awards, American and Continental triumphs, and two profitable films, "The Young Ones" and "Summer Holiday"), Cliff can look back in wonderment and gratitude, can survey the present with contentment, and can look forward—a trifle apprehensively, like everybody—to his next five years. They will be far more carefully planned than the last five. They are unlikely to be as spectacularly successful. For one thing, there's not much left for him to do that will have such big appeal. (His own ambition is to do some serious acting, which can hardly have the impact of being a teenage rock idol.)

And for another thing, the public is fickle and new stars are coming up all the time. Somewhere, walking around, is the next Cliff Richard.

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# Northern Round-up

By BILL HARRY

SOUTHERN Sounds '63 Show at the Tower Ballroom, New Brighton has been cancelled due to the recent fire there. It looks as if the ballroom will be closed until next season.... The Finals of the 'Kings Of Big Beat' Contest which were to be held at the Tower Ballroom will now take place at the Grosvenor, Wallasey.... Billy J. Kramer and the Dakotas were not present on the 'Mersey Beat' Boat last Sunday as they had to travel to Birmingham to record this Saturday's 'Lucky Stars'.... Beatles, Gerry and the Pacemakers, The Fourmosts and Tommy Quickley on the bill at the Odeon, Southport this week.... Will the Searchers top the LP chart?... 'Beetlewood' by Ian and the Zodiacs released August 16th.... 'Yes' c/w 'Magic Potion' by Johnny Sandon and the Reno Four released August 23rd.... 'It's Love That Really Counts' c/w 'Fortune Teller' By The Merseybeats now on release.... The Mojos disc 'They Say' c/w 'Forever' released August 30th.... 'Hello Little Girl' by The Fourmost released August 30th, a Lennon-McCartney number.... Disc by The Escorts due in September.... Fabulously successful 'Let's Beat Hunger' dance at the Grafton rooms recently—starring The Dennisons, Earl Preston and the T.T.'s, Sonny Webb and the Cascades and Mark Peters and the Silhouettes.... Mark Peters and the Silhouettes and The Four Clefs for the Star Club Hamburg.... AR TV's 'The Merseyside Story' has over 30 Liverpool groups in it and will be screened on Christmas Day.... The Cavern Club on BBC's 'Tonight' on Monday, 2nd September This week, BBC documentary unit, led by Don Howarth, filming with the Beatles for 'The Beatles Story' to be screened next month.... Derry Wilkie of The Pressmen recently appeared with Alexis Korner's

Blues Incorporated.... The Dennisons, Johnny Sandon and the Reno Four. Billy J. Kramer and the Dakotas on the Tommy Roe Tour.... Johnny Kidd and the Pirates well liked on Merseyside.... Hollies a great success at Liverpool's Locarno recently.... Music publisher Franklin Boyd was in Liverpool last week and contracted a local songwriter.... Freddie Starr and the Midnighters have disbanded—but lead vocalist Freddie may form another group.... Liverpool's Four Just Men with Manchester's McKiernon Agency.... The Chants for the ABC, Blackpool next month—also on the bill, Helen Shapiro.... Watch out for 'Dance, Dance, Dance' by Dave Lee and the Staggerlees.... First Decca disc by Sheffield's Dave Berry and the Cruisers released September 7th.... Coronation Street's Walter Potts (Chris Sanford) visited Mersey Beat scene recently.... Jimmy Crawford and the Messengers have a new release mid-September.... Danny and the Asteroids have reformed as The Asteroids.... EP taken from the Searchers LP to be released soon.... LP from Freddie and the Dreamers due in September.... When will Gerry and the Pacemakers have an LP release?... Mersey Beat LP now in the best selling charts.... Flipside of Beryl Marsden's disc now the 'A' side.... Next release for The Rolling Stones — 'Money'?.... As one of the first Liverpoolians ever to visit London's 'Scene' Club, I was knocked out by the piece—and have suggested to everyone in Scouseland to go there when they visit London. In fact, a lot of Merseysiders are eager to see The Rolling Stones.... Will The Beatles be appearing at the Cavern in October? By that time the club will have been enlarged.... Why is it that there is an opinion that Northerners detest

Southern groups? In the main this is untrue. Northerners like GOOD beat music wherever it comes from.... Over 150 different Merseyside outfits have been named in the NRM during the past year—there really are over 250 groups on Merseyside.... I hope to see 'Fingertips' by Little Stevie Wonder enter the Merseyside charts.... Beatles, Swinging Blue Jeans, Gerry and the Pacemakers, Billy J. Kramer and the Dakotas, Faron's Flamingo's, Kingsize Taylor and the Dominoes etc rarely appear on Merseyside these days.... There are over 30 different fan clubs for local groups in the 'Pool.... To the reader who thinks I write 'Propaganda'—I always welcome news from groups anywhere, beat groups throughout the country can receive publicity if they write to me at 14a Childwall Parade, Liverpool 14.



## ERROR

A teenage show was being put on at the Gaumont, Shepherds Bush. Harry Webb had just formed his own rock group after leaving a skiffle group in his home town of Hoddesdon, Herts. The new outfit was called The Drifters. They were all very young, very keen, and—naturally—rather ignorant about the business. Their name, for example, was an error, since there was already an established and successful American group called The Drifters. So, shortly after Harry Webb became Cliff Richard, The Drifters became The Shadows. Anyway, the group was so enthusiastic that they offered to appear without pay, which was a deal highly acceptable to the theatre manager. But he knew talent when he heard it, and not only gave them a repeat booking with pay, he also got an agent, George Ganjou, along to hear them. That situation was the first clue that Cliff and The Shadows had something extraordinary.

Second clue: The agent fixed them an audition to record for Norrie Paramor. Third clue:

**Tom  
COURTENAY**  
Mrs. Brown you've got  
a lovely daughter  
F 11729 45 rpm

**The  
Moontrekkers**  
Moondust  
F 11714 45 rpm

**MARTIAN HOP**  
The Ran-dells  
HLU 9760 45 rpm

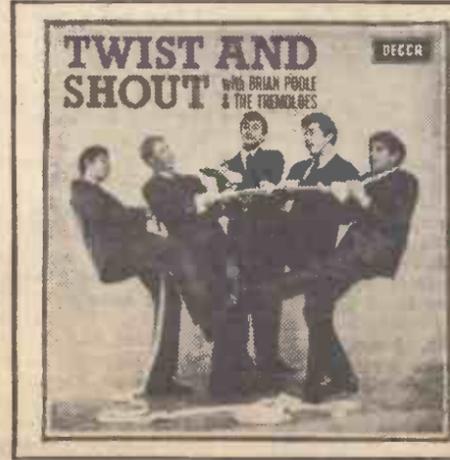
**IT HURTS TO BE  
SIXTEEN**  
Andrea Carroll  
HLX 9772 45 rpm

**The  
SOUVENIRS**  
How many teardrops?  
F 11731 45 rpm

**THEY SAY**  
The Mojos  
F 11732 45 rpm

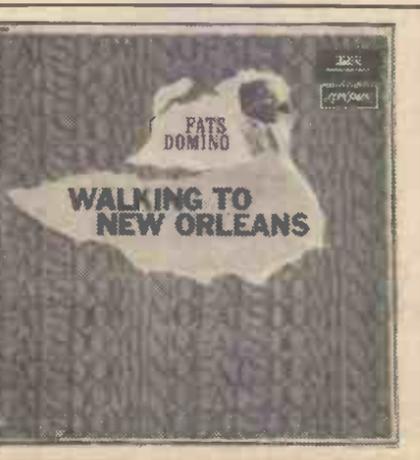
**THE KIND OF BOY  
YOU CAN'T  
FORGET**  
The Raindrops  
HL 9769 45 rpm

**HEY THERE  
LONELY BOY**  
Ruby and  
The Romantics  
HLR 9771 45 rpm



**TWIST  
& SHOUT**  
Brian Poole  
& The Tremeloes  
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DOMINO**  
Walking to  
New Orleans  
HAP 8084 12" mono LP



**HELLO  
HEARTACHE,  
GOODBYE LOVE**  
Little Peggy March  
RCA 1362 45 rpm

**Duane EDDY**  
Your baby's gone surfin'  
RCA 1357 45 rpm

**PETER,  
PAUL  
& MARY**  
Blowin'  
in the wind  
WB 104 45 rpm

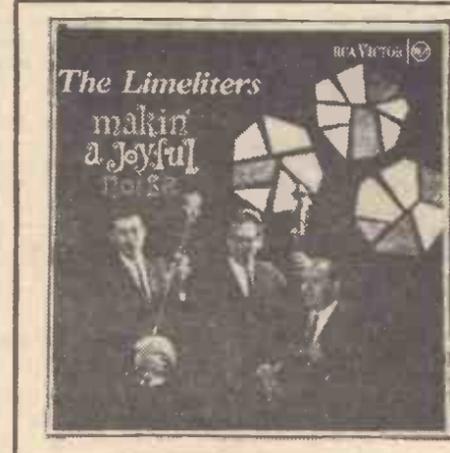
**Allan  
SHERMAN**  
Hello Muddah,  
hello Fadduh!  
WB 106 45 rpm

**FRANKIE  
AND JOHNNIE**  
Sam Cooke  
RCA 1361 45 rpm

**A LITTLE  
LIKE LOVIN'**  
The Cascades  
RCA 1358 45 rpm

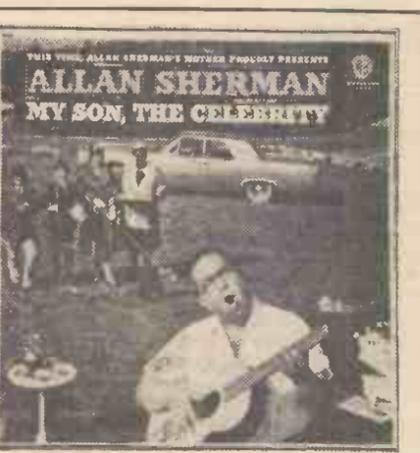


**LITTLE GIRL BAD**  
Joanie  
Sommers  
WB 105 45 rpm



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Makin' a  
joyful noise  
SF 7572 RD 7572  
12" stereo or mono LP

**Allan  
SHERMAN**  
My son  
the celebrity  
WS 8131 WM 8131  
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# 'AN ITCH FOR ACTING'

## THAT'S WHAT HAS GOT INTO 'JUST LIKE EDDIE' STAR HEINZ

MAKE no mistake—Heinz is regarding the success of his current hit, "Just Like Eddie," as merely the start of things to come. He doubts if he'll ever give up singing, but he's determined to get in on the big-time acting kick.

Now quite a few of our pop singers say this, along with the bit about being "all-round entertainers." Heinz has already done something about his histrionic future. . . .

On November 17, a film goes out on the Rank circuit. It features Heinz. It also features the Tornados—so the title "Farewell Performance" is extra meaningful. Says Heinz: "Not exactly a huge acting part . . . but a distinct start. It gave me that itch to get more acting."

Also out before the end of the year: "Live It Up," which lines Heinz up with Kenny Ball and Nancy Spain, though not in a singing trio! Heinz again gets a fair crack of acting, though he says: "The part had to be reduced because I was touring with Jerry Lee Lewis at the time—and that meant a lot of travelling."

And plans are being finalised now for a half-hour Eurocean Production called "A Swinging Location," which will prominently feature Heinz on outdoor locations round London. Looks like the Tornados will be featured once again. This production will run for half an hour and get national distribution.

So the matey Heinz has already gone a fair way since becoming a solo singer. Three films ain't hay, no matter how small the parts may be.

Said Heinz: "Really, the thing I want to do next is a big television play. As an actor, not a singer who also says a few lines. For that reason, I'm keen to get in some drama lessons—just so I'd be ready for any break that might come."

### WORKED ON

"I've been told that it's very hard to combine, properly, the job of acting with singing. Well, I think this business has a lot to do with

your manager. Just as long as he doesn't get you so involved with work you can't do either properly, then you're all right.

"My manager, Joe Meek, is determined not to let this happen. He thinks it can be worked so that I don't miss out on anything."

### APPLAUSE

"You know something? I don't think I mind what I do in show business . . . just as long as I don't have to leave the performing side. I love the stage and the lights and the atmosphere and the applause."

"The filming I've done so far has been really marvellous. All those technicians—they don't care whether you've got a record in the Hit Parade or not. They accept you as being one of them. They help out however they can. All of them . . . really friendly! It's been real fun, I assure you."

If Heinz is thus made to appear an enthusiast—well, that's all right, too. He IS an enthusiast. Things have settled down for him now, on the disc scene, but I happen to know he had to put up with some

BY  
LANGLEY  
JOHNSON

pretty rough treatment when he first went out on a solo career. Sure, he was green, inexperienced, lacking in complete confidence in his abilities.

### INSULTS

But the insults called out from time to time went pretty much too far, I'd have said.

Now he has the confidence. And confidence harnessed to enthusiasm is a potent quality to add to basic talents.

There's an L.P. on the way, plus these films, plus a tour with Tony Roy and Billy J. Kramer. Heinz and his manager-mate Joe Meek have come a long way in a short time.



HEINZ indulges in another favourite pastime—tinkering with motor cycles!

# THE GREAT B-DAY

WELL, it's over. After weeks of impatient waiting for countless thousands of big beat fans, the beat festival of all beat festivals rocked the rocking city of Liverpool last Saturday.

Thousands of fans flocked to the Stanley Stadium to see, hear and mingle with their favourite stars and, despite early drizzle and threatening clouds, the sun finally shone through clearly to round off the perfect day.

No fewer than twenty-six star attractions kept the entertainment going all day long as the fans Twisted, Stomped (Cavern style, of course), or did the Blues between hot dogs and autograph hunts.

### No Complaints

Not one customer voiced a complaint. The proceedings ran as smoothly as clockwork with the minimum interference from "gremlins" such as blown fuses.

Had the weather been more promising, the promoters, Alan Williams and Spencer Mason, would have had problems with overcrowding, but the threat of rain kept the crowd to below capacity.

Something that stood out a mile as the groups played their programmes is that Liverpool has still a load of talent which could make it big on record. A tremendous standard of performance throughout the day, non-stop, was the feast for all the fans present.

### Raised Roof

Naturally the star performers who have clicked on record proved the biggest attractions of the day, but the local teams who shared the stage also raised the roof.

Biggest of the home-grown talent successes were undoubtedly Billy J. Kramer and the Dakotas and the Searchers. And a wonderfully warm welcome was awarded to the big three Southern attractions, proving that the Liverpool fans, though loyal to their own, can appreciate talent from outside. I'm sure that Mike Sarne, John Leyton and Alexis Korner won't forget the rousing support their programmes received.

Among the other artists of local attractions were the Big Three, the Hollies, the Undertakers, the Merseybeats, the Escorts, Sonny Webb and the Cascades, the Panthers, Earl Preston and the T.T.s, Rory Storm and the Hurricanes, Ian and the

Zodiacs, the Cordells, the Beat-combers, the Easybeats, the Chris Nova Combo and the Young Ones, several of whom have already carved out their first record successes and who seem destined for further success. And again, with all of these groups, the talent was outstanding, and more than well received by the vast audience.

### Big Way

It's probably a little unfair of me to single out some artists for special mention here, but these people I will now mention have impressed me greatly on several occasions or on one hearing only.

First there is Lee Curtis, who, I am convinced, once given the right record, will hit the top in a very big way and become one of the outstanding attractions on the record scene. His group, the All-Stars, despite their recent personnel changes, are also of promising talent.

Next a young lady of sixteen who got one of the best receptions of the day. She is Beryl Marsden, who is also brimful of potential.

Two groups next who I have seen before and look forward to seeing again are Johnny Sandon and the Remo 4 and the Mojos (formerly the Nomads). These two groups are also destined for success once the fans get to hear their particular style of beat music.

Saturday was my first viewing of Pete McClaine and the Clan and I was mightily impressed with their polish. A most slick yet relaxed presentation.

My old chum Freddie Starr turned up in the evening and, although not listed as a performer, was persuaded to appear. A tremendous artist so vital that he has to be seen to be believed. Another big star in the making.

Although I have singled out a few names for special mention, let me assure you that the standard was consistently high throughout and had time and space permitted virtually all taking part would have had "rave" write-ups.

Handling the compering chores throughout the day were Kenneth Cope and the Cavern's own Bob Wooler. Both kept the programme rolling smoothly.

B-Day was a day to remember. I hope the promoters will make it at least an annual event and take it around the country so that all record fans have an opportunity to have a real day's entertainment they will never forget.

JIMMY WATSON.



The HOLLIES (although from rival Manchester) are considered to be "locals", and have a vast Liverpool following. (NRM Picture by DEZO HOFFMANN.)



One of B-Day's top attractions were the SEARCHERS, who thrilled the crowds with their successful items on single and LP.

# BIRMINGHAM BEAT

By ALAN STINTON

THE question which must be forming in the minds of readers of this column right now is, "O.K., so there are good groups in Birmingham. Why, then, aren't they in the charts?" The answer to this is fairly simple.

In spite of the mass contract signings which took place recently, the fact remains that the Midlands has, as yet, had only two and a half tries for chart success.

The New Rockin' Berries made the disc scene about five weeks back with "Wah Wah Wah Woo," giving most critics an attack of the banal superlatives in the process. Regardless, Decca plugged it unmercifully, which was hardly the sensible thing to have done in view of the disc's great flip side. This, called "Rockin' Berry Stomp," really does deserve a chance. The plain truth, though, is that the disc is still hovering just under the top 50.

The Redcaps, from Walsall, made a very neat job of the Isley standard, "Shout," which only just missed the NRM Top Fifty. Great things are expected of these boys.

The "half try" was made by the London-based Bruisers, who soared in with "Blue Girl". As the boys are all Brummies, we can claim at least a half share in their success.

So there it is; in these days of incredible competition, 20 per cent success isn't so very bad; and it must be remembered that the newly-acquired gears of the E.M.I. organisation, those forged in Birmingham, aren't even in motion yet!

E.M.I.'s Columbia label does, in fact, plan an all-out Birmingham beat disc blitz for the autumn, featuring discs by all of the recently-signed groups. The first release will be from Keith Powell and the Valets and will appear on September 20th. One week later, the solo disc cut by Pat Wayne, vocalist with the Rockin' Jaymen is out, and the next week the Jaymen themselves hit the shops. The rest of the batch will then follow at a steady rate, and it is difficult to believe that none of these discs, the work of the Midlands' top talent, will hit it really big.

An interesting point about the "Bum Beat" groups on Columbia, is that most of them are under the personal management of Mr. Bob Smith, the young agent who, in NRM last June, promised to put at least five Midlands groups into the charts, before the end of the year. The vigorous Mr. Smith looks like having his efforts rewarded very soon as the blast-off day approaches.

Birmingham's answer to the "Cavern", the "Bum Beat Club" is also one of Mr. Smith's brainchildren, and he makes it quite clear that as regards putting Birmingham on the map, he is by no means finished yet. Amongst his latest moves is the signing of two leading songwriters — Bob McNally and John Chesterton—to write material specially for Midlands artists. In addition, he plans to see to it that his artists have the very best in clothes, equipment and transport. As he told me last week, "Only the best is good enough for the lads because they are big stars now. My 'phone never stops ringing and I get offers from all over the country for them to appear. The "Bum Beat Club" has already amassed a membership of over six hundred in two weeks, and some of the new, up and coming talent I have found to play there has been amazingly good." With scene-shifters like Bob Smith around, it is certain that the Second City will do much to fulfil its promises.



BOB SMITH, who manages many Birmingham groups.

Gerry Levene and the Avengers are due down at Decca again any time now. This time it will be to cut two sides for release as a single.

The Rockin' Jaymen have been offered a two-month tour with the Beatles, also bookings in Manchester and Leeds.

Keith Powell and the Valets have been working the Royal Aquarium, Great Yarmouth and the Hippodrome, Lowestoft, with Peter Jay and the Jaywalkers.

Carl and the Cheetahs cut their sides for Columbia on Sunday, 25th September: followed into the studios a few days later by Mike Sheridan and the Night Riders.

The Motions, from Southampton, are making great headway at the "Bum Beat Club", mainly due to the fact that their leader plays a mean piano. The boys are all now Birmingham residents.

## HEINZ On The Air

HEINZ (Just Like Eddie) makes his first live BBC broadcast on September 11 in Parade of the Pops. Three days later he appears in ITV's Lucky Stars Summer Spin.

For his third film, A Swinging Location (due out in November), Heinz will be accompanied by his regular group, the Saints, but also in the film are the Tornados, from whence he came.

## TWILIGHTS JOIN PAUL

RUMOURS have been flying around that the Twilights have broken up.

"Not so," says singer Paul Raven, "they've simply split from their manager, Peter Akin. They are now singing with me."

### KENNY FOR HONG KONG

KENNY BALL, who has nodded to the Far East with such recordings as Suki-yaki, March of the Siamese Children and Chinatown, now becomes the first British jazz group to tour that area.

After the band gets through the American and New Zealand tours in September and October, Kenny and the Jazzmen arrive in Hong Kong on October 30 to start a nine-day tour that will include Manila, Singapore and Kuala Lumpur.

### MARAUDERS 'GOT AT'

THE MARAUDERS have been rather harrassed during last week. Bass guitarist Kenny Sherratt has been sent to Coventry by colleagues Bry Martin, Danny Davis and Barry Sargent.

On Monday, Kenny lost his own cuff-links and left his guitar in the Birmingham TV studios.

On Tuesday night, he left all the group's stage shoes in the Cavern Club, Liverpool, and they had to drive back ten miles to get them.

On Wednesday, he lost Bry Martin's valuable fountain pen, and kept them waiting while he spent an hour changing a wheel on the group's van.

Thursday night, at Altrincham, was the last straw, though hardly Kenny's fault. His amplifier exploded and filled the stage with smoke.

On Friday, the Marauders came to London for a recording session. They were delighted to find that, during the course of the day, Kenny had collected two parking tickets. But that was not what Kenny wanted.

Their charts success (just clinging on this week at 50), That's What I Want, has brought them a number of radio bookings including a guest appearance in Pop Go The Beatles on September 17.

### OVERLANDERS TOUR DATES

IT'S all happening for the Overlanders since their smash appearance in last Saturday's Your Lucky Stars.

Next month they join a short Scottish tour (Glasgow, Kirkcaldy and Dundee) with the Beatles. They can be heard in Sunday's Easy Beat.

And they are tailing off the summer season with concert appearances at Torquay (September 15), Southsea (22) and Weston-super-Mare (29).

### R & B SIGNING

THE Mick Whitehead Band, veering towards rhythm and blues, has signed r. and b. singer J. B. McCoy from Middlesbrough. He makes his debut at the Marquee, London, next Tuesday.

### BARBER BAND NEW RECORD

HOW'S this for a record title: The Uncertainty of Human Relationships?

It's a literal translation of the German title of the Kurt Weill tune that is Chris Barber's latest offering, out this week on Columbia. But it was considered just a little too far out, so they have made a freer translation and are calling the disc You Just Can't Win.

### GLENDA C. IN FRENCH

GLENDA COLLINS moves in on Petula Clark land on November 22, when she flies to Paris for concerts and to record four of her songs in phonetic French for release on a French EP.

# What's Wrong With Girl Singers?

BY JIM GAINS

"THANK HEAVEN For Little Girls"—that's how the song goes. But it seems the sentiments expressed by Maurice Chevalier and company are not agreeable to the British record buyers. For, at present, the charts are girl-starved and have been for the last few months.

Brenda Lee seems to be holding the fort alone. Only occasional glimpses from girls like Leslie Gore, Billie Davis and to a lesser extent Susan Maughan have supported Miss Dynamite.

Last year the NRM Top 50 was splattered with females like Carole Deene, Connie Francis, Petula Clark, Ketty Lester, Shirley Bassey, Helen Shapiro and the old faithfuls Brenda and Susan. The invasion continued right up until the beginning of this year when Maureen Evans woke up the "sleeper" "Like I Do."

Why then have the British disc buyers stopped buying recordings by the song thrushes who are maintaining the high standard they set in 1962?

### NO RETURN

Take the case of Carole Deene, who up to this year was a consistent fringe chart entrant, and her disc of "Let Me Do It My Way" which made no impression at all. This particular disc was far better than anything she had previously done, but the Deene trademark was wearing off the charts and fast. There is nothing in her new release "I Want To Stay Here" that suggests a return to the charts for Carole.

The latest from the former "Queen of Pop" Connie Francis is a catchy ditty called "Look At Him" which deserves a high chart rating—but I doubt very much if it will get it. Connie made it big last summer with "Vacation" but the follow-up "Playing Games" failed to click. So too did her next three platters. "Gonna Be

Warm This Winter," "Follow The Boys" and the brilliant "If My Pillow Could Talk."

Petula Clark is an artist who has lasted over the years with a string of disc successes here in Britain. But her feats while she resided over here are nothing compared with her current achievements on the Continent. The British customers seem to resent her going over the Channel for further fame. I think she did the right thing, she wasn't fully appreciated in her own country.

Her discs too have improved greatly since her departure and marriage. Everything from "Sailor" to "Valentino" was magnifique, and her latest "Let Me Tell You" is a tremendous number. "Ya Ya Twist" deserved a number one rating and her double sided "Chariot"/"Casanova" should have reached a higher chart position. If any artist deserves her every disc in the Top 20, it is Mrs. Claude Wolfe—Pet Clark.

### OFF BEAT

American singing star Ketty Lester caused an upset in the charts when her "Love Letters" stormed into the top five and remained there for many weeks. Very few gave this pounding ballad with the off-beat arrangement an earthly chance of succeeding but it dumbfounded everyone. Since then Ketty has done precious little chartwise. The long awaited follow-

up to the biggie was "But Not For Me" which hung around the lower reaches of the charts for a couple of weeks, but since that disc the name of Ketty Lester has not been seen in the Top 50. It is not for the want of good discs from Ketty either, her "This Land Is Your Land" is one of the finest gospel numbers around.

### ROCK BOTTOM

Helen Shapiro has failed miserably since "Little Miss Lonely" left the charts during the latter half of last year. Minor successes have come her way through "Keep Away From Other Girls," "Queen For Tonight" and "Woe Is Me," but Helen's last waxing "Not Responsible" hasn't yet made a showing. Compared with her earlier hits, Helen has hit rock bottom, and after the comparative failure of "Woe Is Me"—her finest disc to date—I hold little hope for the future.

Shirley Bassey had a tremendous success with the powerful "What Now My Love?" but is another "nothing since" case. After her fine "As Long As He Needs Me," "You'll Never Know," and "I'll Get By" hits of a couple of years back Miss Bassey has lost a lot of ground. It is not surprising when Columbia issued her nothing-new version of "What Kind Of Fool Am I?" recently. It seems to me that the reason for Shirley's decline is just lack of material.

Four girls who are continually in the public eye through regular radio and TV dates are Millicent Martin, Kathy Kirby, Cleo Laine and Patsy Anne Noble.

### TOO GOOD

Kathy Kirby, currently making news in "Stars and Garters," seems to be moving in the right direction with "Dance On" but this disc took its time in getting to the charts. It was just too good to miss. So too, I thought was Kathy's previous waxing "Big Man" which was most heavily plugged. But it missed completely.

Cleo and Patsy continually have dates on sound and vision but never make the charts. Cleo, our finest jazz singer, had a hit some time back with "You'll Answer To Me", but has failed to follow this up. Even the soothing "It Looks Like They're In Love", a big favourite with the dee-jays, couldn't kick up a storm.

The biggest task confronting any artist, male or female, is getting a follow-up disc to emulate its predecessor in the charts. The girls who recently seem to have failed include: Maureen Evans, Louise Cordet, Hayley Mills, Linda Scott, Julie Grant and Susan Maughan.

### THUMBS DOWN

Finally those who have brought out fine waxings only to have the thumbs down from the public. Jan Burnette, an Oriole recording star with great potential. Dee Dee Sharp whose "Bird" disc battled with the Vernons Girls in the 40's for a couple of weeks but didn't get what it deserved—a Top 10 position. Rose Brennan, a powerful singer if ever there was one, hasn't yet made it big even with repeated brilliant discs and our answer to Brenda Lee. Miss Beverly Jones has yet to taste the honey. The biggest injustice I think to a girl artist is that of Australian Dorothy Baker.

Dorothy's record of "Try Being Nice To Me," has missed completely—and I'm not surprised. It is just a routine ballad and has none of the qualities of a hit, although it is beautifully sung. Give a listen to the other side of the disc "A Little Like Loving" (just recorded by the Cascades as their new "A" side) and then

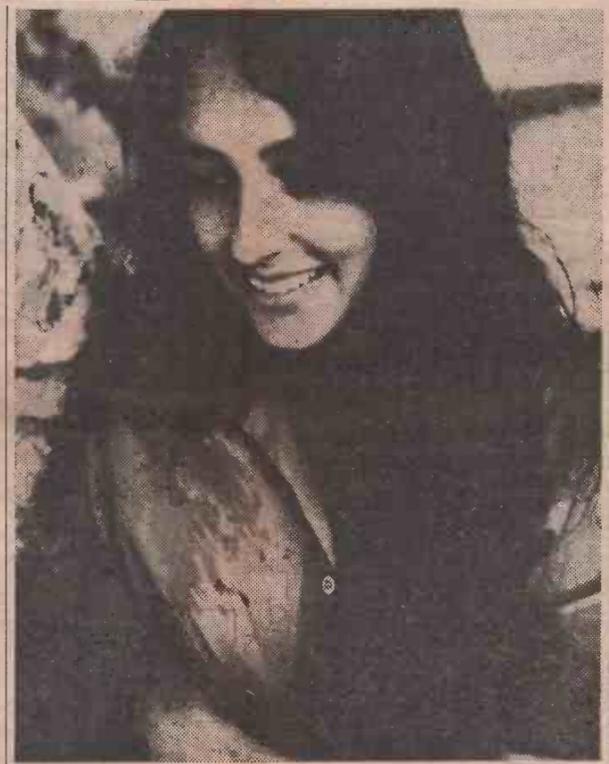
decide whether to reject this fine artist from "down under." Her version of the song is much better and beatier than that of the Cascades. Take a tip and give Dorothy's version a hearing.

Alma Cogan's "Tell Him" was every bit as good as the two hit versions and even had the bossa nova favourite "Fly Me To The Moon" on the flip, but Alma wasn't given a chance by the fans. The last victim of unfairness is American blues singer Mary Wells. Mary's "Two Lovers" was voted the best female r'n'b disc ever in the States but was rejected here. Here is one artist who just must click here soon even with the present starvation of her sex in the British charts.

Well that's it, a detailed look at the girl situation—record-wise of course. I just can't understand why around 90 per cent of the waxings by girl artists are failing. I must stress once more that their exceptionally high standard of last year is still being maintained. So why ignore them now?

Surely it hasn't got to the stage where all the boys are getting tired of the girls on wax. If this is the case the position is more serious than I first thought. If any reader has any major complaint against girl records please write in and let us know.

In the meantime let's call off this "fasting" and make it another "good year for girls." There's still time with the glut of new releases.



Although HELEN SHAPIRO has been turning out some of her best-ever waxings recently the customers don't come running. Can you tell us why the girls are slipping? (NRM Picture.)

Three pictures of artists highly popular in the folk music field and currently hot in the HOOTENANNY craze. Top are the HIGHWAYMEN, below them the interesting PETER, PAUL and MARY team and, finally MISS JOAN BAEZ. See story top right.

ARTHUR ALEXANDER sadly remains virtually unknown here despite some fair singles success. His every record is of the highest quality and he will undoubtedly make that big break-through one day. We advise you to hear any of the discs listed alongside.



Little "Miss Dynamite", BRENDA LEE, is one of the few consistent girl chart entrants.



PETULA CLARK, although a reasonably consistent chart success, fails to take her discs as high as they deserve.

## JUST RELEASED

THAT'S MY PLAN  
THE BEAT BOYS

F 11730

DECCA

THE ACE IN THE HOLE  
LEON MACAULIFF

F 11676

DECCA

MEMPHIS TENNESSEE  
DAVE BERRY & THE CRUISERS

F 11734

DECCA

JEALOUSY WILL GET YOU NOWHERE  
BRIAN DIAMOND AND THE CUTTERS

F 11724

DECCA

WHY DON'T YOU BELIEVE ME  
THE DUPREES

HLU 9774

LONDON

THESE FOOLISH THINGS  
JAMES BROWN & THE FAMOUS FLAMES

HL 9775

LONDON

I DON'T WANNA  
BRUCE CHANNEL

HLU 9776

LONDON

# AMERICA'S LATEST CRAZE

## HOOTENANNY IS BIG IN THE STATES—BUT CAN IT DO THE SAME THING HERE?

**HOOTENANNY**—the biggest thing in American pop music today. The biggest stirrer-up of enthusiasm since the earliest days of rock 'n' roll. And, say the experts, it's all gonna happen here, too.

Right now the American radio networks are full to the top with hootenannies: the ABC television show "Hootenanny" is topped in the ratings by "Ben Casey" only; one station puts out hootenanny 24 hours a day; and a whole new crop of folk artists are being "discovered" week by week.

Spearheading it all, loot-wise, are Peter, Paul and Mary, the New Christy Minstrels, the Limelites, the Chad Mitchell Trio, the Highwaymen and the fantastic Joan Baez.

### REVITALISED

Reports "Billboard": "It's revitalised the one-nighter and concert scenes.

"Another area that hootenannies have brought alive are the coffee-houses, those spirit-less dens that have sprung up in large cities all across the nation. It is in the coffee-houses that young folk acts have a chance of getting discovered and where the hootenanny scene is hot and fervid."

Right. Now let's get down to a definition of precisely what "hootenanny" is. And the expert summary is: a performance comprising a group of folk acts in which the audience joins in, either by actually singing or by clapping their hands.

Biggest fans in the States are the college fraternities. They really kicked off the folk revival, changing over from jazz and rock some two or three years ago.

Though the hit-disc makers are well enough known, there are shows

on tour in the States which attract standing-room-only business—without a single big name in the bill. Glenn Yarborough, formerly with the Limelites, has carved out a whole new career for himself by going out solo at the head of one package.

Coming up is a ten-day hootenanny festival in New York as part of the Long Island Fair. Featured there will be the Highwaymen, the Tarriers, Judy Henske, the Dillards, the Grandison Singers, the Realists and Casey Anderson. Amateurs will get their chances, too—and the successful ones will turn out on stage with the professionals.

### RECORDS

There are at least a dozen discs out with the word "hootenanny" in the title. There are L.P.s available on most of the major labels—with hoot samples also being provided for the cut-price labels.

Guv'nors of the scene are Peter, Paul and Mary, the Kingstons and Joan Baez—mainly because of their disc successes. But every college campus seems to be producing new folkknick groups—all of 'em remembering that the Kingston Trio and

the Highwaymen started right there on the college doorstep.

But what is the position here so far? Remember how the Highwaymen hit the charts with "Michael" two years back, pushing Lonnie Donegan out of the way in the process. Since then, they've had several discs of the highest quality—but no real success. The last Kingston Trio hit was five years ago with "Tom Dooley". Peter, Paul and Mary have had three American Top Ten discs—"If I Had A Hammer", "Puff (the Magic Dragon)" and "Blowin' In The Wind"—and two number one American albums—"Peter, Paul and Mary" and "Movin'".

Here, so far . . . nothing!

### FRINGE

Joan Baez has appeared here on album, selling merely to the specialist fringe.

Britain's homegrown folksey groups don't fare particularly well. The Springfields do well, of course, though they changed their style a great deal. The Bachelors have had two folksey hits.

That's the scene to date. Can this new craze catch on in Britain to



The ever-popular KINGSTON TRIO are among the HOOTENANNY headliners. Can it happen here? And can it happen as big on this side of the Atlantic? We'll just have to wait and see!

the same extent as in America? After all, there have been four surfing records in the charts . . . and there's not much actual surfing going on round these islands.

Top pop folk believe hootenanny will be very big, commercially, right here in Britain. They think it'll happen overnight, very suddenly. Me—I'll just wait and see. . . !



# THE GREAT UNKNOWNNS

## No. 12—ARTHUR ALEXANDER BY NORMAN JOPLING

IN the past few years, comparatively few new R & B artists have emerged into the R & B scene, as compared with the years from 1955-1958.

But one who has been singing on disc for no longer than eighteen months but who has built up a fantastic reputation is Arthur Alexander. Arthur is probably in a class of his own in the blues field—he has no parallel or comparison even on routine rock numbers.

Arthur himself comes from Sheffield, Alabama, where he has been living for all of his 21 years. It was there in a hotel that he was discovered by A & R man Noel Ball, who heard the singing and was mightily impressed. Although of course the townsfolk had heard Arthur many times, as he had won many major talent contests in the five years since he had turned to singing.

The album, which made the top LP charts in the States, consisted of twelve tracks including "You Better Move On," but no other single material. All the rest were chart pop songs with a heavy R & B slant. The terrific treatment of some of these mediocre songs proved Arthur to be a stylist beyond compare even though many fans thought he had let himself down by not recording anything else original.

Next single was the U.S. hit "Anna"—recorded by the Beatles on their L.P. That and the coupling "I Hang My Head and Cry" sold pretty well here—well enough to issue the next U.S. hit "Go Home Girl"/"You're the Reason." The latter was the old Bobby Edwards C & W number which Arthur rocked up. It was culled from his album.

No more releases though have He'll just be great.

been forthcoming from London. Maybe because his "I Wonder Where You Are Tonight"/"Dream Girl" flopped in the States, but his latest, "Pretty Girls Everywhere"/"Baby, Baby," looks like making the hundred next week—and has already sold nearly as many as "Go Home Girl."

### STATUE

An EP, "Alexander the Great"—sporting a colour cover of a Greek statue of Alexander of Macedonia—has just been issued by London containing his "You Better Move On," "Where Have You Been," "Anna," and "Go Home Girl" tracks. A suggestion for a second volume would obviously be to have "Soldiers of Love," "Shot of R & B," "I Wonder Where You Are Tonight" and "Dream Girl" as the tracks.

All we hope is that Arthur can just make more discs—all the ones we've heard so far have been just great. And if just one of them is the one to appeal to the British market Arthur won't be a Great Unknown any more.

### FLIP SIDES

His first taste of hit parade dolce vita was when his first disc for Dot in the States, "You Better Move On," shot into the U.S. Top Thirty. It wasn't a huge hit, but it established Arthur both in the States and here in Britain. Surprisingly enough, though, it wasn't this side that deejays were more interested in. The flip, "A Shot of Rhythm and Blues"—an up-beat exciter—culled plays on the radio and in dance halls long after the disc had been issued. In fact "Shot of R & B" was plugged in many dance halls until the Johnny Kidd version was issued.

Sad fact was that although Johnny's version made our top 50, the fantastic Alexander version didn't make any showing. However, sales on this first brilliant coupling were promising.

So London-Dot issued two more Alexander discs. They were "Soldiers of Love" and "You Better Move On LP." The first was Arthur's follow-up U.S. single and it made the bottom half of the U.S. charts. When it fell out the flip-side "Where Have You Been"—rated by me his best—leapt into the top hundred and took its place. That great coupling, too, sold pretty well here.

## BASED

BECAUSE I LOVE YOU  
ROY HASTINGS

F 11728

DECCA

THEN HE KISSED ME  
THE CRYSTALS

HLU 9773

LONDON

PUSH A LITTLE HARDER  
THE NOVAS

RCA 1360

RCA VICTOR

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JOHNNY AND THE VIBRATONES

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# GOOD MIKE SARNE NEWIE— BUT JOE BROWN OFF FORM!

### MIKE SARNE

*Please Don't Say; Now You've Moved* (Parlophone R 5060)

NOT particularly typical of Mike Sarne, but nevertheless it's his best disc since "Come Outside" in our opinion. Catchy and bright but with a tinge of sadness about it, and a good tune with some perky vocalisms from Mike. He tells his girl not to say anything she doesn't mean. Well, we think this'll bring Mike back into the top twenty—and we mean it.

Slower flip with Mike singing rather drowsily on the side that's at last different. Good lyric with a sad atmosphere and not a particularly playable "B" side. But never mind it's not the "B" side that sells the disc.

FOUR 🍷🍷🍷🍷

### TOP 20 TIP

### JOE BROWN AND THE BRUVVERS

*Sally Ann; There's Only One Of You* (Piccadilly 35138)

LATEST from consistent Joe has a slow intro, with the Bruvvers doing a load of work on the number. It's a country-styled beat number with some good performance work from all of the boys. But it's not another "That's What Love Will Do".

Flip is if anything more commercial. It's a goodly chart-styled number with a guitar riff running through it, and some fair vocal work from Joe. This should be the "A" side.

THREE 🍷🍷🍷

### TOP 20 TIP

MIKE SARNE is strongly tipped for success but JOE BROWN is advised to flip his disc for greater success. (Both NRM Pictures.)

### SARAH VAUGHAN

*I Believe In You; Honeysuckle Rose* (Columbia DB 7103)

THIS is taken from the long-player "The Explosive Side of Sarah Vaughan". A kind of swinging cabaret sort of number but we're afraid that Sarah takes the vocal gymnastics a bit too far. Medium tempo, but she sounds as though she's singing just to hear the sound of her own voice, more than to interpret the lyric.

From the same L.P. comes the flip—backing is also by Benny Carter. It's far better than side one, gentler but again not too commercial.

THREE 🍷🍷🍷

### ROY HASTINGS

*Because I Love You; Learning The Game* (Decca F 11728)

RATHER peculiar song titles. Mainly because they are both titles of numbers waxed by Buddy Holly. Yet neither are the Holly numbers. The top side is an off-beat ballad with Roy sounding like Frankie Vaughan in parts. It's slow-ish and there's a femme chorus on the adult number. Not too commercial.

Flip is faster with Roy singing the song composed by two gents by the names of Garrick and Jackson. But whole slabs of tune as well as the title are very close to Buddy's "Learning The Game."

TWO 🍷🍷

### THE NOVAS

*Push A Little Harder; Oh, Gee Baby* (RCA Victor 1360)

ANOTHER of those femme group efforts that have entered our charts via such teams as the Chiffons and the Crystals. This one is typical with a jerky vocal delivery from the girls and a strong blues beat in the background. Maybe not a chart disc, but one for

the dance halls. Good sales on this 'un.

Flip is a slower number with a lot of feeling injected into it by the girls. Not too bad but not as commercial as side one.

THREE 🍷🍷🍷

### JOEY DEE

*Dance, Dance, Dance; Let's Have A Party* (Columbia DB 7102)

LATEST from Joey Dee is a fair old thing with a lot of appeal, and Joey singing with a femme chorus that's yelling the title every half-second. A bit monotonous but very exciting and very good for dancing as one might expect. Look out for this one in the lower end of the charts — it could give him his come-back hit here.

The flip is not the Presley/Wanda Jackson number but a new one with a strong beat and a medium tempo. And, of course, a femme chorus helping things out along the way.

THREE 🍷🍷🍷

### BRIAN DIMOND

*Jealousy Will Get You Nowhere; Brady Brady* (Decca F 11724)

PRODUCED by Bunny Lewis for Ritz recordings this one is a beauty affair with Brian supported by the Cutters. It's a good lyric with the story of the thwarted boy trying to get his own back. Maybe the lyric is a little TOO pointed for the song to have a great appeal. But the song will sell well.

Flip is a bit of a square-dancy number with Brian sounding rather different on the number which features banjo-type sounds and all the ingredients. Good stuff.

THREE 🍷🍷🍷

### FREDDIE CANNON

*Everybody Monkey; Oh Gloria* (Stateside SS 220)

AFTER the Bird came the Monkey as the latest U.S. dance craze. This one is a bit of a hit for Freddie. It's sung to the tune

of "Peanut Butter" or "Hully Gully" or many others. It's a bit of a poor effort for Freddie and he's backed by a virile sounding male chorus. "Act just like a monkey," they say.

Flip is slow for Freddie. It's a tortuous ballad and there's a touch of boredom about it. Not a bad tune.

TWO 🍷🍷

### STEVE CASSIDY

*Ecstasy; I'm A Worryin'* (Ember EMB S 177)

PLEASING orchestral riff running through this song — not the Ben E. King number by the way. It's a catchy beat-ballad with a pleasing tune and a bit of a Billy Fury sound about the whole thing. The sound is rather "Latin" — and it's pretty commercial all the same. Good stuff that could sell if it gets the plugs.

Same sort of sound on the flip, a less commercial affair with Steve again in good vocal form and John Barry again providing the goody backing.

THREE 🍷🍷🍷

### LEON MCAULIFF

*Acc In The Hole; Night Life* (Decca F 11676)

CORNY opening for this rather peculiar disc with the accent on the lyric which at least is different. It's well performed both by Leon and the backing group. Although it's 'square' and to a certain extent moralising, we didn't mind it. But definitely not a chart disc.

Flip is a far gentler type of thing, with quite a bit of appeal—more so in fact than side one. It's a 'sung' number as opposed to a 'spoken' number as the top side is. Good backing.

THREE 🍷🍷🍷

## THANKS FANS

for putting

## SEARCHIN'

in the top 50

so quickly

## THE HOLLIES

on Parlophone R5052

## SHEFFIELD JOINS IN

ONE of the latest innovations on the record scene is the production of discs by independent producers. Companies like Baton, Ritz, Four-Four and Belinda have all sprung up to produce some of the more original British discs for quite a while.

Another is Perspective recordings, a company with some very good discs just made. Manager Vic Keary has particular faith in one by a vocal group called the

Debonairs. Like a lot of other discs it's a group vocal effort — but one with many more differences than the average. For one thing it comes from Sheffield, another city just beginning to be lit up by the big beat torch.

Another difference is that the song they have recorded for Parlophone, called "When True Love Comes Your Way", happens to be one of the best British songs written for a beat group for a long, long time.

Just who are this group, and why have a lot of people a load of confidence in them?

### FOUR YEARS

All of the boys are from Sheffield, and have been together for four years — only now have they considered themselves good enough to try and branch out nationally instead of locally. That is, after playing just as many ballroom and stage dates as they can, to gain as much experience as possible. And it sounds as though they've had a wealth of experience too, judging by the sound of their debut disc.

Line-up of the group is George Gill, lead guitarist and 20 years

old. He composed the "B" side of their disc. The "A" side by the way was written by one Jack Grace, a well known Sheffield character. Rhythm guitarist is Charles Collier, 20 years again, who drives the group around. Brothers John and Davis Riley ages 21 and 19 respectively are both featured regularly on solo singing spots, David playing bass guitar and John is the team's drummer.

### FANATICS

The group themselves are all keen sports fanatics and cannot resist fishing at almost every bit of water they see.

All we can say about this group is that we don't really think they'll have to fish very long for a hit — not if they make discs like "When True Love Comes Your Way" anyway....



The SHEFFIELD scene is beginning to sprout. The NRM spotlighted the area some months back and now things look like happening.

## The SHEFFIELD BEAT!!!

### THE DEBONAIRS

"When True Love Comes Your Way" c/w "That's Right"  
PARLOPHONE R 5054

### DAVE LEE & THE STAGGERLEES

"Dance Dance Dance" c/w "Love Me"  
ORIOLE CB 1864

### ROCKIN' HENRI & THE HAYSEEDS

"Sally" DECCA F 11700

Representation: Tony Cooper & Dave Stock Sheffield 24283  
Recording: Vic Keary & Pam Harmer PERivale 2505

# TWO GREAT NEW FOLLOW-UPS

CONTOURS 'DO YOU LOVE ME', HIT FOR BRIAN POOLE AND THE TREMELOES — CRYSTALS ALREADY IN U.S. TOP TWENTY WITH THE FABULOUS 'THEN HE KISSED ME'



BRIAN POOLE and the TREMELOES are currently a very successful team—and we could say we told you so! Their latest is praised by our reviewing panel. (NRM Picture by DEZO HOFFMANN.)



The CRYSTALS get a "rave" review of their latest release. Our Jury reckon it is their finest-ever disc. This should mean a high chart entry and an answer to Alan Stinton's plea for a tour by the team.

## THE CRYSTALS

*Then He Kissed Me; Brother Julius* (London HLU 9773)

NOT such a heavy beat as of their last hit. But this is undoubtedly the best disc the Crystals have ever made. It's oh-so-plaintiff and bluesy with a great orchestral riff running through it. The girls sing excellently in their shrill femme tones on the medium-fast song. A great song, great artists and a possible number one. Coming up fast in the States it must be a cert. hit here. Rather a touching and moving vocal delivery.

Flip, like most Philes label recordings is an instrumental. Sax-lead with an "old" rock sound and a solid beat. Very beauty and quite entertaining.

FOUR 🍷🍷🍷🍷

## TOP 20 TIP

### DOROTHY SQUIRES

*I Won't Cry Anymore; Red The Rose* (Columbia DB 7104)

DOT co-wrote the top side. Did the flip herself. Nashville piano opens the "A" side. Slow tempo, nice lyrics, persistent piano. Double-tracking, which is something we never thought Dot would need. After a while though her own fantastic power-house voice takes over to the strings... smiling strings! She duets with herself halfway. A clever performance and production which deserves to do well. Flip is equally well-sung and oh-so-ballady.

FOUR 🍷🍷🍷🍷

### PAUL EVANS

*Even Tan; Ten Thousand Tears* (London HLR 9770)

ONE of those songs that you either love or hate with Paul singing like a typical all-American boy on the disc in which his girl-friend complains about not getting an even tan on the beach. Not too bad, and even amusing in places but we can't honestly imagine this selling well. He's made better—and worse—discs than this.

Flip is a lot different and there's a lot of contrast between this and the top side. There's almost a country flavour on this one and the song isn't too bad either.

THREE 🍷🍷🍷

### DAVE BERRY

*Memphis Tennessee; Tossin' And Turnin'* (Decca F 11734)

THE great Chuck Berry number is given a reasonable treatment by Dave and his group the Cruisers. Backing is good and Dave puts his all into the lyric. It creates a good atmosphere and there's a good commercial approach. More we cannot say. Except we liked it.

Flip is a watered down version of the Bobby Lewis million-selling hit from a couple of summers ago. Fair old, song and a good beauty treatment from Dave. This boy has potential — but he needs original strong material.

THREE 🍷🍷🍷

### THE OSMOND BROTHERS

*Be My Little Bumble Bee; I Wouldn't Trade The Silver In My Mother's Hair* (For All The Gold In The World) (MGM 1208)

WE don't know how old the Osmond Brothers are, but either their voices haven't broken or somebody's speeded up our record player. Corny and entertaining but with the usual type sounds that one might expect from a nineteen thirties style disc. Not commercial.

Flip with the oh-so-corny title is much the same sort of thing as side one. But slower. That's all we can say.

TWO 🍷🍷

### BRIAN POOLE AND THE TREMELOES

*Do You Love Me; Why Can't You Love Me* (Decca F 11739)

LATEST from the "Twist And Shout" team is the Contours' U.S. hit of about a year back. There's not much difference between interpretations of the song, and the boys put heart and soul into the frantic beat number about the girl who only loves her boy when he learns to dance. Very well performed and another hit for the boys.

Another beat number on the flip—an entertaining sort of affair with plenty of goody stuff thrown in everywhere. Tuneful and good.

FOUR 🍷🍷🍷🍷

## TOP 20 TIP

### JOHNNY AND THE VIBRATIONS

*Bird Stompin'; Movin' The Bird* (Warner WB 107)

A DISC that comes with the current U.S. dance craze is this vocal-and-organ heavy rock number with a good riff on the organ running through the typical treatment. It builds up and up and is a medium-paced atmospheric thing with yelling and raucous sax work all over the place. Should sell pretty well with the teen dance set — a juke box cert.

Part two of the top side is the flip we think. It's much on the same lines as side one, but without so much yelling. Quite entertaining.

THREE 🍷🍷🍷

### THE DUPREES

*Why Don't You Believe Me; My Dearest One* (London HLU 9774)

FROM one of the top U.S. groups comes their interpretation of an oldie that still flavours of their first hit "You Belong To Me". But it's a very musical sound despite the falsetto thrown in here and there. We think it'll sell well—this slow pleasant group can't really go wrong. Should appeal a little more to the adult fan.

Flip is much in the same style with the lead voice again supported by loads of group choral work from the rest of the Duprees. It's pretty good and could well be a goody seller, as it is in the States.

FOUR 🍷🍷🍷🍷

### NORMAN AND THE INVADERS

*Stacey; Our Wedding Day* (United Artists UP 1031)

HIGHLY jangly piano and pound-along rhythm here. A sort of concerto-ish effect, but with the beat laid down. A fairly compelling sort of number—by British writer Ernest Maxin—but it seems well off the commercial run of today. Little variation all the way through... just that insistent, heavy-handed piano, mit guitar and drums. Flip is similar in treatment, though dressed up in different tempo and melodic line. It's all sort of unambitious.

THREE 🍷🍷🍷

### RON GOODWIN

*Moonstrike; Midsummer Madness* (Parlophone R 5053)

THEME from the telly-series for one of the best light leaders in the business. Trouble is the actual melody lacks the persuasiveness of some of the others around today and is more likely to sell over a long period than whistle into the charts. Cleverly and brassily arranged. Theme for the flip is livelier and composed by Ron himself. Jangly approach which zips along specially well when the strings get hold of it.

THREE 🍷🍷🍷

### THE BEAT BOYS

*That's My Plan; Third Time Lucky* (Decca F 11730)

FROM the latest group to crash the scene is a merry sparkling little team with a goody song and a catchy approach. They take the fast-ish number at a light pace, and could easily make the charts with it if it catches on.

More of the same sound on the flip, a tuneful number with the boys in excellent vocal form. A decent flip.

THREE 🍷🍷🍷

### ALEXANDER BROTHERS

*Calin Mo Ruin-Sa; My Big Kilnarnock Bunnet* (Pye Piccadilly 35141)

GIRLIE choir opens the top side. Then the brothers merge in a harmonic sound which isn't particularly chart-worthy but which will have its solid old sales ne'er-the-less. Pleasing and lilting melody here, sung out with enthusiasm and a sure-fire pleasantness. Don't look for it in the charts, though. Flip is a lot livelier but seems too much slanted to the North 'o the Border fans. Accordion-dominated backing.

THREE 🍷🍷🍷

### TIMI YURO

*Make The World Go Away; Look Down* (Liberty LIB 55587)

STATESIDE hitmaker Timi is still waiting for a biggie here. This is a great song but we can't imagine it in our charts despite the excellence of everything concerned with the disc. Slowish song handled beautifully by big-voiced Timi and with a chorus working like mad in the background. She works up a frenzy—we would like to see this in our charts but we don't hold much hope.

Flip is rather reminiscent of her "Hurt" hit. It's another big-voiced slowish with loads of appeal. A tremendously good double-sider.

FOUR 🍷🍷🍷🍷

## NRM POP DISC JURY

### DAVE CLARK FIVE

*Do You Love Me; Doo-Dah* (Columbia DB 7112)

LOOKS as if there'll be as many versions of this old Contours' hit as of "Twist and Shout". Dave's principal opposition will be Brian Poole. Here he turns in a very similar copy of the Contours. Good performance, with lots of excitement. Could make the charts, even with the competition. We hope so. We dig the Clark outfit—so do umpteen fans. A dressed up "Camptown Races" version for the flip, with that earthy roaring Clark sound well to the fore. Another good performance.

FOUR 🍷🍷🍷🍷

### WILFRED BRAMBELL

*Secondhand; Ragtime Ragabone Man* (Parlophone R 5058)

FROM "Steptoe" of the great rag 'n' bone organisation is the appropriate type song about how everything he's got is second-hand. Corny and emotional with loads of appeal and a catchy trend on the slowish song. Maybe it's a bit too slow for top chart success but it'll undoubtedly sell like a bomb. A bit sad.

Flip is a bit of a play on the word "rag" with the trad. styled backing on it. He sounds more like he does on the show on this one, but it lacks the appeal, commercial or otherwise, of the top side.

THREE 🍷🍷🍷

### DAVE LEE AND THE STAGGERLEES

*Dance Dance Dance; Love Me* (Oriole CB 1864)

JOEY DEE provides the opposition here. The Sheffield group certainly get the right sound, with Dave Lee himself having a fair old bash vocally. We sum his effort up as being more frantic than Dee, though with slightly less punch. A storm is whipped up, ne'er-the-less. Drums lead in the flip with group vocal work. If we hadn't heard the power of the top side first, this one would have stood up on its own. Well performed; pretty dynamic.

THREE 🍷🍷🍷

### HUMPHREY LYTTETON

*Carlos' Theme; Midnight Air* (Columbia DB 7097)

AND now it's Humph doing the solo bit with the Leon Young orchestra stringing up in the background. A catchy little theme which grows happily and Humph plays with purity of tone and style, though it takes a bit of getting used to, this blend. Not really likely to repeat the Acker Bilk successes on this line. Flip is very much the mixture as before. Nothing that can be criticised because it is all so musically. Given enough plugs, there could be a surprise trip to Hitsville for Humph.

FOUR 🍷🍷🍷🍷

### THE EAGLES

*Come On Baby; Station Six Sahara* (Pye 15550)

THE instrumental group tackle a vocal but not with notable success. It's a fairly energetic performance on an old melody air but the voices are not all that solidly harmonised. "Floral Dance" is the air and the boys strain rather after the final effect. Despite performance, this could catch on because of the way everyone will know the melody. Flip is back to the Eagles' usual form. It's good form, guitar-led, though it will probably get lost in the mad panic of this type of disc.

THREE 🍷🍷🍷

### JAMES BROWN AND THE FAMOUS FLAMES

*These Foolish Things; (Can You) Feel It* (London HL 9775)

AFTER his huge U.S. success with "Prisoner Of Love", James Brown And The Famous Flames take this old standard and give it a typical bluesy treatment with lush strings thrown in for no reason at all. There's a chorus on

### CHRIS BARBER

*You Just Can't Win; Crying For the Carolines* (Columbia DB 7105)

RATHER delicate opening for the Kurt Weill number on the top side. Clarinet states the main theme, with a jerkily-arranged front line arrangement. Then muted trumpet for a phrase or two. Open trumpet... then the whole thing starts to swing like mad. The tune is one which carries easily and it could prove a useful seller. Good Barber trombone. Flip is not so strong, melodically, though the real traddies will find a lot to enjoy in the performance, solo and ensemble.

THREE 🍷🍷🍷

### BRUCE CHANNEL

*I Don't Wanna; Blue And Lonesome* (London HLU 9776)

FROM the "Hey Baby" man comes a jog-along ballad which doesn't have the commercial impact of his million-selling hit. It's a pleasing sort of thing that Elvis Presley usually takes to record nowadays. Not bad tune, good lyrics and a femme chorus. Not the one to give him his big comeback hit.

He sounds very much in the C & W vein on the flip. But we can't help thinking that the hoarse R & B sound suits him more than the yodel.

TWO 🍷🍷

### THE DEBONAIRS

*When True Love Comes Your Way; That's Right* (Parlophone R 5054)

A BETTER-THAN-AVERAGE group number with a fair old lyric and some good vocalising from the boys. There's a catchy tune on the fast tempo number which features a bit of a "busy" sound about it. Don't be surprised to see this one in the charts.

Flip is another beauty type thing without the appeal of side one. Yet there's a better sound to it though maybe it's not so chart-inclined.

THREE 🍷🍷🍷

the number but we could have expected better things from the vet. R & B stylist. Not another "Please, Please, Please".

Organ and drumbeat opens the flip, which has a very good atmosphere and no vocal. It's a very bluesy number with good touches of jazz feeling here and there. Purists will love it.

THREE 🍷🍷🍷

# FROM THE LP SCENE

by JIMMY WATSON

**DAVID THORNE**

**THE ALLEY CAT SONGSTER:** *The Alley Cat Song; Shall We Dance; If You Should Ever Need Me; What A Difference A Day Made; I Don't Know Why; Don't Let It Get Away; One More Fool; One More Broken Heart; I'll Get By; Tiny Little Ants; Stay As Sweet As You Are; I'll Be Here; The Moon Was Yellow.* (STATESIDE SL 10036.)

NO one-song merchant is David Thorne as this follow-up album to his recent single success of the same title shows.

The programme is nicely balanced and David has a delightfully tuneful and caressing voice. I think he's going to win many more friends with this one. Anyway I recommend you to lend an ear.

THREE 🍷🍷🍷

**THE INTERNS**

**MUSIC FROM THE FILM:** *Plasma; Scotch And?; Toss Me A Scalpel; I'm Inhibited; Lovely Laura; Doctor, Doctor; Sugar Bush Cha Cha; Wild Party; Yah, Yah, Yah; Intern Fever; Pitcher Of Martinis; Intern Bash; Happy New Year.* (PYE INTERNATIONAL COLPIX RECORDS PXL 427.)

LEITH STEVENS' score for the highly successful film which went on recent release proves that it can fairly reasonably stand up on its own two feet. Mr. Stevens' music has a happy habit of doing this.

The score is arranged by the composer and jazzman Stu Phillips and makes for some very interesting listening in contemporary style.

Never mind if you've seen the film or not... judge this one on its own as a musical work.

FOUR 🍷🍷🍷🍷

**PICKWICK**

**ORIGINAL LONDON CAST:** *Business Is Booming; Debtors Lament; Talk; That's What I'd Like For Christmas; The Pickwickians; A Bit Of A Character; There's Something About You; You Never Met A Feller Like Me; Look Into Your Heart; A Hell Of An Election; Very; Learn A Little Something; If I Ruled The World; The Trouble With Women; That's The Law; British Justice; Good Old Pickwick; Do As You Would Be Done By; If I Ruled The World.* (PHILIPS SAL 3431—Stereo.)

ALREADY it's well up in the best sellers. The show is also drawing in the customers in capacity numbers. Ace clown Harry Secombe has added another triumph in another field to his already brimful scrapbook.

It is a pleasing score and despite the handicap of not having been to the theatre to see the show live I still found enough to interest me in the LP itself.

FOUR 🍷🍷🍷🍷

**PAUL SMITH QUARTET**

**SLIGHTLY LATIN:** *Malaguena; When I Fall In Love; The Desert Song; My Romance; My Reverie; Promises; Saturday Night; Palos Verdes; I Could Write A Book; For All We Know; Surrey With The Fringe On Top; You Stepped Out Of A Dream.* (MGM-C 938.)

JAZZMAN Paul Smith and his Quartet in a decidedly pop-flavoured set of standards. Tasteful though the music is and listenable both for its own enjoyment or as background music, there is little jazz to be heard.

I've no doubt whatever that this was intended for the wider pop public and therefore keep it among the pop reviews.

I enjoyed it and many of you will share this enjoyment. But don't expect too much if you're a jazz fan.

THREE 🍷🍷🍷

**HITSVILLE!**

**VARIOUS ARTISTS:** *Scarlett O'Hara; Can't Get Used To Losing You; Bo Diddley; So Much In Love; I Like It; When Will You Say I Love You; Atlantis; Pipeline; It's My Party; Da Doo Ron Ron; Take These Chains From My Heart; From Me To You; Falling; Twist And Shout.* (PYE GOLDEN GUINEA GGL 0202.)

THIS type of album—a collection of hit songs, but not the original versions—always sells strongly. The artists on this programme are not given name credit but their performances are good.



DAVID THORNE is pictured during his visit to London some months back. His current LP is reviewed on this page.

I feel that this will be in demand for many a party ere long. Apart from the hit tune attraction the low selling price will create a big demand.

FOUR 🍷🍷🍷🍷

**TERESA DUFFY**

**NEW SOUNDS IN SCOTTISH MUSIC:** *The Northern Lights Of Old Aberdeen; The Old House; Westering Home; The Road And The Miles To Dundee; Granny's Highland Home; The Day I Marry Jamie; Down In The Glen; Skye Boat Song; The Kirk By The Glenside; Jeannie And John; Old Scotch Mother Of Mine; Lewis Bridal Song; Donal*

*M'Darlin'; My Ain Folk.* (DECCA LK 4539.)  
AN Irish lass singing Scottish songs is not really out of the ordinary but add the up-to-date arrangements of Earl Guest and you have something just that little bit different.

Mr. Guest has added an extra swing or lilt, if you prefer it, to these long established airs and the effect is pleasing.

Nothing here to offend Scots fans. Miss Duffy is, as usual, in extra good voice.

FOUR 🍷🍷🍷🍷

## JAZZ FOR THE Fringe Fan

**COLEMAN HAWKINS, ROY ELDRIDGE, JOHNNY HODGES**

**ALIVE AT THE VILLAGE GATE:** *Satin Doll; Perdido; The Rabbit In Jazz.* (VERVE VLP 9033.)

HERE'S one disc you can well do without. It was recorded live at the New York club in August last year. Only Hodges manages to sustain interest throughout; Hawkins hits form here and there, but Eldridge has a really tough time of it—his playing on all three tracks is well below standard; in some places it's just too bad! Tommy Flanagan, never an exciting pianist, seems bored with the whole show, and the rest of the rhythm section (Ed Locke drums and Major Holley bass) do little to improve matters. Score two for this L.P.—one for Hodges' best moments and the other for the sheer nerve of the record company that issued it!

R.L.M.

TWO 🍷🍷

**VARIOUS ARTISTS**

**WASHBOARD RHYTHM:** *Little Blits; Idle Hour Special; 47th Street Stomp; Cushlon Foot Stomp; PDQ Blues; I'm Goin' Huntin'; Forty And Tight; Piggly Wiggly; Pigmeat Stomp; Wild Man's Stomp; Stomp Your Stuff; Pepper Steak.* (ACE OF HEARTS AH 55.)

THE re-issue programme on Decca's low-priced Ace of Hearts label has gone from strength to strength with a King Oliver LP, two Duke Ellingtons, the Fletcher Henderson and the Chick Webbs already to their credit. Now comes this superb collection of a dozen tracks by various washboard groups—to my mind the best Ace of Hearts LP yet. Groups like Jimmy Bertrand's Washboard Wizards,

the Beale Street Washboard Band, Clarence Williams' Washboard Band and names like Johnny Dodds, Jimmy Blythe, Louis Armstrong, Buster Bailey, Baby Dodds, Teddy Bunn make this an exciting album of small-group jazz that can only loosely be categorized as traditional. A washboard in the right hands, as here, is an intensely rhythmic instrument, and the music in these grooves is lively and colourful. And, above all, it's pure jazz—timeless jazz!

R.L.M.

FIVE 🍷🍷🍷🍷🍷

**GIANTS OF JAZZ**

**Waltz Limp (DAVE BRUBECK QUARTET); One For Joan (CHICO HAMILTON); So Long (CARMEN McRAE); Devil May Care (MILES DAVIS); J. J. Cellar (LIONEL HAMPTON); Grasshopper (QUINCY JONES ALL-STARS); Motion Suspended (JIMMY GUFFRE); Turkish Coffee (DUKE ELLINGTON); Tiger Rag (EDDIE CONDON); Coming On The Hudson (THELONIOUS MONK); This Here (LAMBERT, HENDRICKS & ROSS); So Sassy (BILL DOGGETT COMBO); Fatback (J. J. JOHNSON); By And By (DUKES OF DIXIELAND); Ruby My Dear (BUD POWELL TRIO).** (CBS BPG 62141.)

AS a rule I tend to dislike intensively a mixed jazz album such as this. Not because of any partisanship for particular artists, but because I feel that such a set must lose sales appeal to many jazz fans who stick to one particular type of jazz.

There are some outstanding items among this collection, and there are some to which I wouldn't allow needle time at all.

Too much of a mixture, I'm afraid, but for the real enthusiast surely there are enough tracks of appeal to make it worth a spin.

J.W.

THREE 🍷🍷🍷

# BRITAIN'S TOP INSTRUMENTAL GROUP • EVERY RECORD A HIT



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|----|-----------------------------|----|--------------------------------------|
| 1  | MY BOYFRIEND'S BACK*        | 28 | WIPEOUT*                             |
| 2  | (5) Angels                  | 29 | 20 (10) Surfari's                    |
| 3  | HELLO MUDDUH, HELLO FADDUH* | 30 | GREEN, GREEN*                        |
| 4  | 1 (5) Allan Sherman         | 31 | 21 (8) New Christy Minstrels         |
| 5  | IF I HAD A HAMMER*          | 32 | WAIT 'TIL MY BOBBY GETS HOME*        |
| 6  | 6 (5) Trini Lopez           | 33 | 27 (5) Darlene Love                  |
| 7  | BLUE VELVET                 | 34 | I WANT TO STAY HERE*                 |
| 8  | 11 (3) Bobby Vinton         | 35 | 33 (4) Steve & Eydie                 |
| 9  | FINGERTIPS*                 | 36 | IT'S TOO LATE                        |
| 10 | 3 (11) Stevie Wonder        | 37 | 31 (3) Wilson Pickett                |
| 11 | HEAT WAVE                   | 38 | CRY BABY                             |
| 12 | 10 (4) Martha & Vandellas   | 39 | — (1) Garnett Mimms & The Enchanters |
| 13 | MOCKINGBIRD                 | 40 | TRUE LOVE NEVER RUNS SMOOTH          |
| 14 | 9 (8) Inez Foxx             | 41 | 30 (6) Gene Pitney                   |
| 15 | CANDY GIRL*                 | 42 | PLEASE DON'T TALK TO THE LIFEGUARD*  |
| 16 | 4 (9) 4 Seasons             | 43 | 43 (3) Diane Ray                     |
| 17 | BLOWIN' IN THE WIND*        | 44 | DESERT PETE                          |
| 18 | 5 (9) Peter, Paul & Mary    | 45 | 39 (3) Kingston Trio                 |
| 19 | SURFER GIRL                 | 46 | LITTLE DEUCE COUPE                   |
| 20 | 16 (5) Beach Boys           | 47 | 41 (2) Beach Boys                    |
| 21 | MORE*                       | 48 | DROWNIN' IN MY SORROWS               |
| 22 | 8 (7) Winding/Dana          | 49 | 34 (4) Connie Francis                |
| 23 | MONKEY TIME*                | 50 | LONELY SURFER                        |
| 24 | 17 (6) Major Lance          |    | 42 (3) Jack Nitzsche                 |
| 25 | HEY GIRL*                   |    | A WALKIN' MIRACLE                    |
| 26 | 14 (6) Freddie Scott        |    | — (1) Essex                          |
| 27 | DENISE*                     |    | WHY DON'T YOU BELIEVE ME*            |
|    |                             |    | — (1) Duprees                        |
|    |                             |    | BE MY BABY                           |
|    |                             |    | — (1) Ronettes                       |
|    |                             |    | HEY THERE LONELY BOY*                |
|    |                             |    | 49 (2) Ruby & Romantics              |
|    |                             |    | PART TIME LOVE                       |
|    |                             |    | — (1) Little Johnny Taylor           |
|    |                             |    | I (WHO HAVE NOTHING)                 |
|    |                             |    | 29 (6) Ben E. King                   |
|    |                             |    | ABILENE*                             |
|    |                             |    | 35 (9) George Hamilton VI            |
|    |                             |    | WHEN A BOY FALLS IN LOVE*            |
|    |                             |    | 38 (6) Mel Carter                    |
|    |                             |    | QUE SERA, SERA*                      |
|    |                             |    | 50 (2) High Keys                     |
|    |                             |    | SO MUCH IN LOVE*                     |
|    |                             |    | 32 (13) Tymes                        |
|    |                             |    | ONLY IN AMERICA                      |
|    |                             |    | — (1) Jay & The Americans            |
- (First figure denotes position last week; figure in parentheses denotes weeks in chart)  
Asterisk denotes a record issued in Britain

# NRM Chart Survey

## A LOOK AT THE U.S. CHARTS

FAST rising U.S. hits include—"Man's Temptation"—Gene Chandler; "Honolulu Lulu"—Jan and Dean; "Busted"—Ray Charles; "Blue Bayou"—Roy Orbison; "What Does A Girl Do"—The Shirelles; "I Can't Stay Mad At You"—Skeeter Davis; "Mr. Wishing Well"—Nat King Cole; "I'll Take You Home"—Drifters; "Tell Me The Truth"—Nancy Wilson; and "Talk To Me"—Sunny And The Sungloes.

Recent U.S. releases include—"Donna The Prima Donna"—Dion; "A Love So Fine"—The Chiffons; "2 Tickets To Paradise"—Brook Benton; "I Know A Man"/"Nick Teen and Al. K. Hall"—Rolf Harris; "The Day The Sawmill Closed Down"—Dickie Lee; "It's Love Baby"—Hank Ballard & Midnighters; "Bounce Again"—The Olympics; "Don't Knock"—Glencoves; "Monkey See-Monkey Do"—Five Dtones; "September Song"—Jimmy Durante; "Night Life"—Rusty Draper; "Hootenanny Granny"—Jim Lowe; "2 Hearts On A Chain"—Count Victor; "Talk To Me"—Little Willie John.

Album-wise, Cameo Parkway issue yet another huge batch of mixed-up L.P.'s this week. They include "Biggest Hits of Dee Dee Sharp", "Golden Hits Of Chubby Checker and Bobby Rydell", "All The Stars Biggest Hits"—in 2 volumes; "Golden Hits Of The Dovells and The Orlons"; "Biggest Hits Of The Orlons"; "Everybody's Surfin"—Various Artists. Another new album is "Golden Hits Of The 4 Seasons"—that's on Vee Jay. "Chuck Berry On Stage" L.P. is 36 in 'Cashbox' and 103 in 'Billboard' rising fast. N.J.

## BRITAIN'S TOP LP'S

- PLEASE PLEASE ME (1) The Beatles (Parlophone)
- MEET THE SEARCHERS (5) The Searchers (Pye)
- SHADOWS GREATEST HITS (2) The Shadows (Columbia)
- CLIFF'S HIT ALBUM (3) Cliff Richard (Columbia)
- WEST SIDE STORY (4) Sound Track (CBS)
- REMINISCING (7) Buddy Holly (Coral)
- I'LL REMEMBER YOU (6) Frank Ifield (Columbia)
- SUMMER HOLIDAY (11) Cliff Richard & The Shadows (Columbia)
- IT HAPPENED AT THE WORLD'S FAIR (8) Elvis Presley (RCA-Victor)
- CONCERT SINATRA (9) Frank Sinatra (Reprise)
- BILLY (10) Billy Fury (Decca)
- STEPTOE & SON (18) Harry H. Corbett & Wilfred Brambell (Pye)
- PICKWICK (12) The Original Cast (Philips)
- SOUTH PACIFIC (14) Sound Track (RCA-Victor)
- KENNY BALL'S GOLDEN HITS (—) Kenny Ball (Pye)
- BUDDY HOLLY STORY Vol. 1 (13) Buddy Holly (Coral)
- THIS IS MERSEY BEAT Vol. 1 (17) Various Artists (Oriole)
- CHUCK BERRY (20) Chuck Berry (Pye)
- HITSVILLE! (—) Various Artists (Pye)
- HATS OFF TO DEL SHANNON (19) Del Shannon (London)

## BRITAIN'S TOP EP'S

- TWIST AND SHOUT (1) The Beatles (Parlophone)
- HOW DO YOU DO IT? (2) Gerry & Pacemakers (Columbia)
- FRANK IFFIELD'S HITS (3) Frank Ifield (Columbia)
- DANCE ON WITH THE SHADOWS (7) The Shadows (Columbia)
- JET AND TONY (8) Jet Harris & Tony Meehan (Decca)
- HITS FROM THE FILM SUMMER HOLIDAY (5) Cliff Richard & The Shadows (Columbia)
- HOLIDAY CARNIVAL (4) Cliff Richard (Columbia)
- MORE OF FRANK IFFIELD'S HITS (9) Frank Ifield (Columbia)
- FACTS OF LIFE FROM STEPTOE & SON (6) Harry H. Corbett & Wilfred Brambell (Pye)
- IN DREAMS (10) Roy Orbison (London)
- TORNADO ROCK (15) The Tornados (Decca)
- ON THE AIR (11) The Spotnicks (Oriole)
- ALL ALONE AM I (14) Brenda Lee (Brunswick)
- DECK OF CARDS (13) Wink Martindale (London)
- BILLY FURY & THE TORNADOS (12) Billy Fury & The Tornados (Decca)
- I CAN'T STOP LOVING YOU (16) Ray Charles (HMV)
- DEL SHANNON No. 2 (17) Del Shannon (London)
- SAMMY DAVIS JNR. IMPERSONATING (19) Sammy Davis Jnr. (Reprise)
- OUT OF THE SHADOWS Vol. 1 (—) The Shadows (Columbia)
- TRIBUTE TO BUDDY HOLLY (20) Mike Berry (HMV)

# BRITAIN'S TOP 50

COMPILED BY THE RECORD RETAILER

## BEATLES HELD OFF

AND despite a huge advance order, the Beatles fail to make the top spot in our charts this week. They are held off by the competition of two other Northern groups—but watch out for next week!

Cliff too is just behind the Beatles and there's a chance for him too—although this disc hasn't been rated as one of his best by reviewers. No other really big risers until we get to "I Want To Stay Here" and "Still" by Karl Denver, both likely top five discs.

Kenny Ball, Miki and Griff, The Bachelors and the Hollies all move up the charts pretty sharpish while the only new entries were pretty predictable. The Late Great Buddy Holly comes in with "Wishing"—which looks like being yet another top five hit—while Sam Cooke makes it with his excellent version of the "Frankie And Johnnie" oldie. Jet and Tony also enter with their "Applejack" disc.

Down the bottom there are still a number of "hangers-on" that must be notching up pretty good sales.

- |    |  |    |   |
|----|--|----|---|
| 1  | BAD TO ME  | 27 | ACAPULCO 1922                             |
| 2  | 1 (6) Billy J. Kramer & The Dakotas (Parlophone) | 28 | 32 (3) Kenny Ball & His Jazzmen (Pye)     |
| 3  | I'M TELLING YOU NOW                              | 29 | YOU CAN NEVER STOP ME LOVING YOU          |
| 4  | 2 (5) Freddie & The Dreamers (Columbia)          | 30 | 22 (12) Kenny Lynch (HMV)                 |
| 5  | SHE LOVES YOU                                    | 31 | WHISPERING                                |
| 6  | 12 (2) The Beatles (Parlophone)                  | 32 | 40 (2) The Bachelors (Decca)              |
| 7  | IT'S ALL IN THE GAME                             | 33 | BY THE WAY                                |
| 8  | 10 (3) Cliff Richard (Columbia)                  | 34 | 24 (9) The Big Three (Decca)              |
| 9  | I'LL NEVER GET OVER YOU                          | 35 | THE GOOD LIFE                             |
| 10 | 6 (7) Johnny Kidd & The Pirates (HMV)            | 36 | 27 (8) Tony Bennett (CBS)                 |
| 11 | SWEETS FOR MY SWEET                              | 37 | I WONDER                                  |
| 12 | 3 (11) The Searchers (Pye)                       | 38 | 30 (8) Brenda Lee (Brunswick)             |
| 13 | YOU DON'T HAVE TO BE A BABY TO CRY               | 39 | TWO SILHOUETTES                           |
| 14 | 7 (5) The Caravelles (Decca)                     | 40 | 37 (3) Del Shannon (London)               |
| 15 | WIPE OUT   | 41 | TAKE THESE CHAINS FROM MY HEART           |
| 16 | 5 (7) The Surfari's (London)                     | 42 | 31 (17) Ray Charles (HMV)                 |
| 17 | JUST LIKE EDDIE                                  | 43 | WISHING                                   |
| 18 | 11 (5) Heinz (Decca)                             | 44 | — (1) Buddy Holly (Coral)                 |
| 19 | I WANT TO STAY HERE                              | 45 | SURFIN' U.S.A.                            |
| 20 | 19 (3) Steve Lawrence/ Eydie Gorme (CBS)         | 46 | 38 (6) The Beach Boys (Capitol)           |
| 21 | THEME FROM 'THE LEGION'S LAST PATROL'            | 47 | SO MUCH IN LOVE                           |
| 22 | 4 (8) Ken Thorne & Orch. (HMV)                   | 48 | 33 (7) The Tymes (Cameo-Parkway)          |
| 23 | CONFESSIN'                                       | 49 | SEARCHIN'                                 |
| 24 | 9 (11) Frank Ifield (Columbia)                   | 50 | 47 (2) The Hollies (Parlophone)           |
| 25 | IN SUMMER  |    | I LIKE IT                                 |
| 26 | 8 (7) Billy Fury (Decca)                         |    | 29 (15) Gerry & The Pacemakers (Columbia) |
|    | DANCE ON   |    | 40  |
|    | 17 (4) Kathy Kirby (Decca)                       |    | STILL                                     |
|    | 13 (10) Brian Poole & The Tremeloes (Decca)      |    | 50 (2) Ken Dodd (Columbia)                |
|    | DA DOO RON RON                                   |    | 41  |
|    | 14 (12) The Crystals (London)                    |    | IT'S MY PARTY                             |
|    | 15   |    | 35 (12) Lesley Gore (Mercury)             |
|    | STILL  |    | 42  |
|    | 25 (3) Karl Denver (Decca)                       |    | DECK OF CARDS                             |
|    | 18   |    | 36 (21) Wink Martindale (London)          |
|    | THE CRUEL SEA                                    |    | 43  |
|    | 20 (9) The Dakotas (Parlophone)                  |    | BLUE GIRL                                 |
|    | SUKIYAKI   |    | 34 (5) The Bruisers (Parlophone)          |
|    | 16 (11) Kyu Sakamoto (HMV)                       |    | 44  |
|    | DEVIL IN DISGUISE                                |    | FROM ME TO YOU                            |
|    | 15 (10) Elvis Presley (RCA-Victor)               |    | 41 (21) The Beatles (Parlophone)          |
|    | WELCOME TO MY WORLD                              |    | 45  |
|    | 18 (13) Jim Reeves (RCA-Victor)                  |    | CHRISTINE                                 |
|    | ONLY THE HEARTACHES                              |    | 42 (6) Miss X (Ember)                     |
|    | 26 (6) Houston Wells (Parlophone)                |    | FRANKIE AND JOHNNY                        |
|    | I WANNA STAY HERE                                |    | — (1) Sam Cooke (RCA-Victor)              |
|    | 39 (3) Miki & Griff (Pye)                        |    | 46  |
|    | COME ON  |    | EASIER SAID THAN DONE                     |
|    | 23 (7) The Rolling Stones (Decca)                |    | 44 (5) The Essex (Columbia)               |
|    | ATLANTIS   |    | 48  |
|    | 21 (14) The Shadows (Columbia)                   |    | BE MY GIRL                                |
|    | SURF CITY  |    | 46 (4) The Dennisons (Decca)              |
|    | 28 (4) Jan and Dean (Liberty)                    |    | 49  |
|    |  |    | APPLEJACK                                 |
|    |  |    | — (1) Jet Harris & Tony Meehan (Decca)    |
|    |  |    | 50  |
|    |  |    | THAT'S WHAT I WANT                        |
|    |  |    | 43 (4) The Marauders (Decca)              |
- (First figure denotes position last week; figure in parentheses denotes weeks in chart)

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

- WHEN, Kalin Twins
- RETURN TO ME, Dean Martin
- CAROLINA MOON/STUPID CUPID, Connie Francis
- ALL I HAVE TO DO IS DREAM/CLAUDETTE, Everly Bros.
- ENDLESS SLEEP, Marty Wilde
- FEVER, Peggy Lee
- VOLARE, Dean Martin
- POOR LITTLE FOOL, Ricky Nelson
- SPLISH SPLASH/HELLO MY DARLINGS, Charlie Drake
- PATRICIA, Perez Prado
- YAKETY YAK, Coasters
- TULIPS FROM AMSTERDAM/HANDS, Max Bygraves
- HARD HEADED WOMAN, Elvis Presley
- RAVE ON, Buddy Holly
- EARLY IN THE MORNING, Buddy Holly
- VOLARE, Domenico Modugno
- BIG MAN, Four Preps
- SPLISH SPLASH, Bobby Darin
- LITTLE BERNADETTE, Harry Belafonte
- THINK IT OVER, Crickets

## No. 1-TOP RECORD IN U.S.A.

## 2 HIT RECORDS

# STILL

No. 17  
KARL DENVER  
DECCA F.11720

No. 40  
KEN DODD  
COL. DB 7094

# MY BOYFRIEND'S BACK

by THE ANGELS

MERCURY AMT 1211

KPM MUSIC

# STEPPING STONES

ELAINE & DEREK  
Piccadilly  
7N 35136

THE INNOCENTS  
Columbia  
DB 7098



The HOLLIES are hitting the highspots with "SEARCHIN'," their latest single. And this despite the fact that the JUKE BOX JURY panel were unfavourable towards it. The other gent in the picture is, of course, FRANK IFIELD.

# A HIT DESPITE JUKE BOX JURY

AFTER a long-drawn-out success with their "Just Like Me" hit, the popular Hollies, Manchester's second-biggest chart group, seem to have another of the same calibre on their hands with their latest effort "Searchin'."

Despite the bashing that Juke Box Jury gave it (Pat Boone told viewers to go out and buy the original Coasters version!), the boys have still managed to make the lists with the rock standard, which they have been performing on stage for some time now.

And I can't help thinking that they perform it better on stage than on disc, having heard both interpretations of the song. But nevertheless they make a very competent job of a number that has been played out—by them—to a certain extent. And it says a lot for a group when they can perform a number better on stage than they

BY  
**WESLEY LAINE**

And, of course, making new friends and acquaintances in the music scene in London. The Hollies themselves are now far busier than they were before their big disc success—the demand for their services is far greater and they are now in a position to pick and choose as to where they play. In Manchester, too, they are being heralded together with Freddie and the Dreamers as the topmost, giving Manchester a healthy outlook and also giving Liverpool some pretty strong competition.

## SUCCESS

Success has given the Hollies the chance to buy themselves some of the clothes—the gear—that they want. In contrast to most of the Manchester beat groups who are still in the Elvis vein, the Hollies are as sharp as any of the Liverpool beat-boys.

But whether or not their disc of "Searchin'" becomes a big hit, one thing is dead certain. The Hollies themselves are big hits. They are one of the most popular groups on the scene, and are rated up with the most popular Liverpool teams.

And the day should soon come when they DO have a hit that jumps right up into the charts instead of hovering about for a long time.

Either way they sell a whole lot of copies, so who cares?

did on their HIT record — with which they have all the technical facilities available.

The Hollies themselves are still knocked out by their "Just Like Me" chart success. They were amazed that it hung on so long in the charts—and the sales were pretty staggering despite the fact that the disc didn't reach a particularly high position in the top fifty.

The boys have recently been coming down to London more frequently to view aspects of the London music scene. They have visited many London clubs and have seen a variety of London groups which haven't yet appeared in Manchester or up North.

# THE COASTERS —DISCOGRAPHY

LIKE Chuck Berry and Bo Diddley, the Coasters have had more influence in the current beat revival than any other group, or artist. And they have also had their share of hits in their time too. But there's more to the Coasters than just a group R & B sound. Humour is their line and all their top sides have a set of lyrics that are there to make you laugh and mostly they are successful. And although the last release here of theirs was "Just Like Me" (since then the Hollies have REVIVED it!) the Coasters still sell extremely well. Their latest album "Coast Along" is selling very well indeed.

The Coasters' originality in music humour has no parallel. Nothing is harder than making a long chain of hits in the "funny" line. Most humorous recording artists have had one or two big hits and then flopped. But the Coasters have had a long string of U.S. and U.K. hits, although in England it's all of 3 years since they last saw the charts with "Poison Ivy."

And although names like the Beatles, the Crystals, and the 4 Seasons have taken over in the group field let's not forget the pioneers who started the funny glad R & B sound that is still so popular via these Coasters recordings, which have sold well over TEN million altogether.

Here's a complete discography of all their recordings, and with numbers from their U.S. disc company ATCO at the beginning. The London Records catalogue numbers appear on the right.

Personnel of the group is as follows—Billy Guy—Baritone, Carl Gardner—Lead Tenor, Will Jones—Claus Rohnisch, Basvägen, 3, Bass, and the new second tenor

Sorry But I'm Gonna Have To Pass. 4507 ALONG CAME JONES/That Is Rock & Roll/Dance/Gee Golly. And at last the L.P.s, 2 of them released both in England and U.S.

33-101 THE COASTERS:— Searchin'/One Kiss Led To Another/Brazil/Turtle Dovin'/Smokey Joe's Cafe/Wrap It Up/Riot In Cell Block Number Nine/Young Blood/Loop De Loop Mambo/One Kiss/I must Be Dreamin'/Lola/Framed Down in Mexico.



(replacing Cornel Gunter) is Earl Carroll. The guitarist is Adolph Jacobs and on many of their discs the famous saxophonist King Curtis is playing. Any fans who want to know more about the Coasters should write to me at this address: Claus Rohnisch, Basvägen, 3, Orebro, Sweden.

33-111 THE COASTERS' GREATEST HITS:— London HAE 2237 Poison Ivy/Along Came Jones/Down In Mexico/The Shadow Knows/I'm A Hog For You/Charlie Brown/Yakety Yak/Zing Went The Strings Of My Heart/That Is Rock & Roll/Young Blood/Sweet Georgia Brown/Searchin'.

33-123 THE COASTERS—ONE BY ONE:— Gardner: Satin Doll/Moonglow/Moonlight In Vermont/Willow Weep For me. Guy: Don't Get Around Much Anymore/Gee Baby Ain't I Good To You. Jones: You'd Be So Nice To Come Home To/But Beautiful/The Way You Look Tonight. Gunter: On the sunny side of the street/Easy living/Autumn leaves.

33-135 COAST ALONG WITH THE COASTERS:— London HAK 8033 (Ain't that) Just like me/Keep on rolling/Wait a minute/Stewball/The snake and the bookworm/What about us/Little Egypt (Ying-yang)/Wake me shake me/Run Red run/My babe/Bad blood/Girls girls girls (part 1).

- 6059 Smokey Joe's Cafe/Just Like A Fool
- 6064 Down In Mexico/Turtle Dovin'
- 6073 One Kiss Led To Another/Brazil
- 6087 Searchin'/Young Blood 8450
- 6097 My Baby Comes To Me/Idol With The Golden Head
- 6104 Sweet Georgia Brown/What is the Secret Of Your Success
- 6111 Gee Golly/Dance
- 6116 Yakety Yak/Zing Went The Strings Of My Heart 8665
- 6126 The Shadow Knows/Sorry But I'm Gonna Have To Pass 8729
- 6132 Charlie Brown/Three Cool Cats 8819
- 6141 Along Came Jones/That Is Rock & Roll 8882
- 6146 Poison Ivy/I'm A Hog For You 8938
- 6153 What About Us/Run Red Run 9020
- 6163 Besame Mucho (Parts 1 & 2)/Part 2 w. King Curtis 9111
- 6168 Wake Me, Shake Me/Stewball 9151
- 6178 Shoppin' For Clothes/The Snake & The Bookworm 9208
- 6186 Wait A Minute/Thumbin' A Ride 9293
- 6192 Little Egypt (Ying-yang)/Keep On Rolling 9349
- 6204 Girls Girls Girls (Parts 1 & 2) 9413
- 6210 (Ain't That) Just Like Me/Bad Blood 9493
- 6219 Ridin' Hood/Teach Me How To Shimmy
- 6234 The Climb (vocal and instrumental versions)
- 6251 The P.T.A./Bull Tick Waltz

Some of the early singles and the last three were not released in Britain. Now to the EPs. The first one is only a British release, while the others were only American ones:

- SEARCHIN'/Young Blood/Yakety Yak/Charlie Brown, London REE 1203.
- 4501 SEARCHIN'/Young Blood/My Baby Comes To Me/Idol With The Golden Head.
- 4503 YAKETY YAK/Framed/Loop Dec Loop Mambo/Riot In Cell Block Number Nine.
- 4506 CHARLIE BROWN/Three Cool Cats/The Shadow Knows/

# MARTY WRITES

MARTY here on the hot line from Blackpool.

The most exciting event of the past week has been a bomb scare at the ABC. They had a message that a bomb had been planted and the theatre was about to explode. So Cliff, The Shadows and everyone in the show, plus the audience, all had to clear out while the police checked the place over. Well, it made the television news and all that. If the scare was just a ruse to get Cliff out into the street, it was brilliantly successful, but the whole incident was very annoying and in extremely bad taste. The perpetrator certainly has no right to feel proud of himself.

If anyone ever does plant a bomb at the ABC, I hope they have the decency not to plant it in the bar. It really is the best theatre bar I've ever seen, and it would be a crying shame if all that booze went up in smoke.

Daryl Quist, who's on the same show with me, missed Sunday night with us because he went to London on Saturday night to record on Monday. I'm not allowed to name the title, but I've heard it, and it's good.

## FALSE

I've been listening to the radio quite a bit lately. Heard the Marauders in great form on "Saturday Club"—and what a knockout show that is. Most of it is live and is much more exciting than these record shows—and far better than TV's miming shows. You know, I always feel I'm taking money under false pretences when I mime to records.

"Saturday Club" has never had the credit for its part in getting the big beat boom booming. Producer Jimmy Grant has never cared for the ballad approach, and he always gets the artists to speed up their numbers if possible. Whenever I've been on the show, I've found it very exciting.

After "Saturday Club," I heard a programme called "Let's Find Out." This is a good idea—they

have young people asking celebrities about their lives. Unfortunately, though, the teenagers who ask the questions are often insultingly ignorant. On this edition they had the Duke of Bedford, who fared well enough, and Acker Bilk, who was asked some ridiculous questions. One girl asked him if he'd ever been asked to make a film. "Yes," said Acker, "four times—and I accepted each time." He was asked if he thought the trad. boom was a good thing. What was he expected to reply to that?

But Acker answered every question with tremendous charm and good humour. What a character he is! My favourite reply came when he was asked if it is possible to be a family man at the same time as touring with a band.

"Yes, it's not difficult," he said. "Only trouble is my children call me Uncle."

I've heard an advance pressing of Duffy Power's next release, and let me tell you that Duffy is sounding better than ever. Watch out for this one. The title is "Hey Girl."

Also, I suggest you watch out for Dee Dee Sharp's ballroom tour. She doesn't seem to have had much publicity, but she's a fine singer, and anybody who likes to hear a tremendous beat should make an effort to catch her in person.

Ray Charles sounds great as ever on his latest, "No One," but the song is a disappointment; very, very, very like "Apple Blossom Time."

Best discs I've heard lately are Al Casey's "Surfin' Hootenanny," which I'm sure will be a hit, and "Summer Skies and Golden Sands" by The Overlanders.

My big question of the week: Where is the follow-up disc from Gerry and the Pacemakers?

And my free advice goes to Kent Walton, who I've heard talking about pimples—of all things—on Radio Luxembourg. Kent, how about making a disc of "Boils, Beef and Carrots?" Sorry!

All the best from  
Marty.

