

INSIDE: ADAM FAITH, RICHARD CHAMBERLAIN, THE CRICKETS

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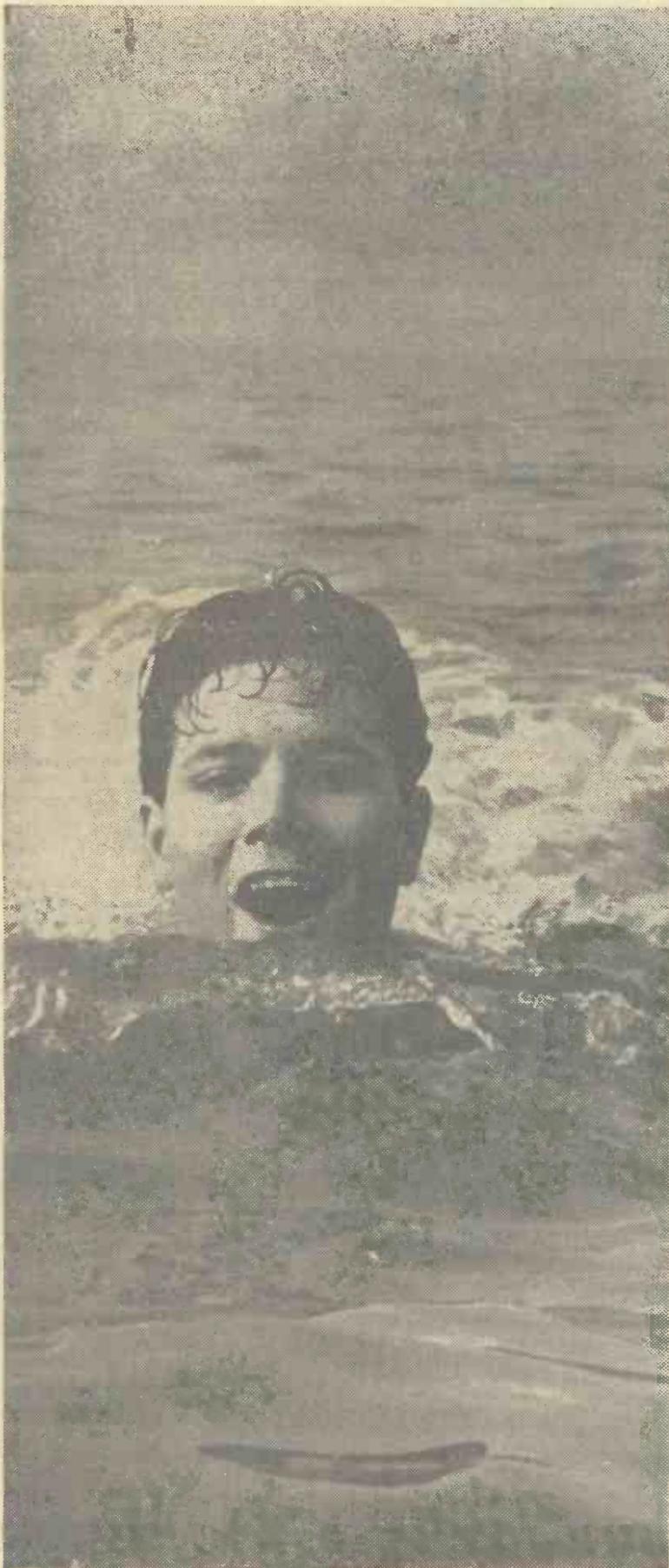
**EYDIE GORME,  
BERNARD CRIBBINS,  
FRANK IFIELD,  
BRITAIN AND  
AMERICA'S  
TOP 50!**

No. 68

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

WEEK ENDING JUNE 30, 1962

EVERY THURSDAY, 6d.



# CLIFF COOLS OFF!

Currently filming with The Shadows in Greece, but due back shortly, Cliff Richard. Film is "Summer Holiday", and Associated British promise a lot of dancing and singing from Cliff and his leading lady Lauri Peters. (NRM Picture.)



# MISS SHAPIRO AT THE PALLADIUM AGAIN!

And another excuse to get another fine shot—two for the price of one—of the leading lady of British pop music, Helen Shapiro, backstage at the London Palladium. Picture by Bill Williams. (NRM Picture.)



# NEW RECORD MIRROR

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Editorial, Advertising and Circulation Departments:

116 SHAFTESBURY AVENUE LONDON W.1

Telephones: GERRARD 7460, 3785, 5960

# WHEN I MET —

(1) JET HARRIS

I WAS very pleased when you asked in last week's issue of NRM if anyone had a personal anecdote about a meeting with a favourite star. I am lucky enough to be able to meet my favourite star, Jet Harris, quite frequently (as well as Cliff and The Shadows) and in the 14 months I have known Jet he has given me a great deal of pleasure. Out of the many favours Jet has done for me this one I think is the most outstanding:

I had been unable to get tickets for a show at Wembley and I was extremely disappointed, but nevertheless I went to Wembley on the day on the off chance that there would be a cancellation.

Of course it was out of the question and I had almost given up all hopes of seeing the show when I found Jet, who had walked through the milling crowd completely unrecognised, standing beside me. I just couldn't believe my good fortune. He took me into the entrance hall, as the fans were beginning to recognise him, and I explained everything to him.

He was really marvellous about it and proved, what is often said about him, that he has a heart of gold. After finding it impossible to get a ticket for me he came back with what I thought was far better—a star's pass.

With this pass I was sneaked in as a backing-singer to John Leyton. I had a terrific time backstage, tea and biscuits with nearly all the personalities on the show—The Shadows, Cliff Richard, Adam Faith, Eden Kane, Billy Fury, etc. This gave me the chance of seeing what they are all like off-stage and I must say that I was most impressed, they really are a wonderful bunch of boys and full of fun.

Jet made sure that I had an excellent view of the show. I was able to watch it with the stars before they went on stage and when they came off again, thus getting their opinions of the individual acts. It was a most thrilling experience and although I have had others since, this is one I will always remember. Thank you Jet for a wonderful day.—**MAUREEN J. OLNEY (Miss)**, 56 Carroll Crescent, South Ascot.

# RECORD RECORD

READER Burt Adams (NRM recently) expends rather an unconstructive wrath against the recent attack on teenagers' records. Since I'm in my early twenties, I'm not an old fogey, nor do I have a chip on my shoulder.

However, my ears will no longer stand the American pop rubbish and the British imitations. My family therefore listens to the more diversified and musical pops of continental radio stations and we import discs from Amsterdam. The old crowd of Vera Lynn and company are still unbeatable.

Also: one big blush for British record companies: Vera Lynn's 13-week Number One chart entry in the States of "Auf Wiedersehen" still remains unbeaten!—**GORDON DARBY**, 20 Highfield Road, Dudley, Worcs.

# FAIR PLAY FOR THE EVERLYS!

WE think it is about time that something was said in the defence of the Everly Brothers.

People have lately formed the impression that they are not as popular as they were. What nonsense! Up to date every disc, bar one, has made the Top Twenty, a good few of these being the boys' own compositions, showing not only talent in singing, but in song-writing as well.

The last two releases, "Crying in the Rain" and the more recent "How Can I Meet Her?" have also made good. The former making sixth position in the charts, and the latter still on its way up.

Is this a sign of failure?

Unfortunately the Ev's are always being mentioned in the same breath as the Brook Bros. etc., etc. This is now becoming tiresome.

Don and Phil are way above the others, not only in style and backing but in originality as well. Their performance being smoother and more polished than any other duo in the business.—**VAL CLARKE, JENNIE BROWN, EDNA WRIGHT**, 26 St. Michael's Ave., Hemel Hempstead.



DON and PHIL EVERLY: seen here comparing notes with JACK ('Maverick') KELLY.

# HIT KILLERS

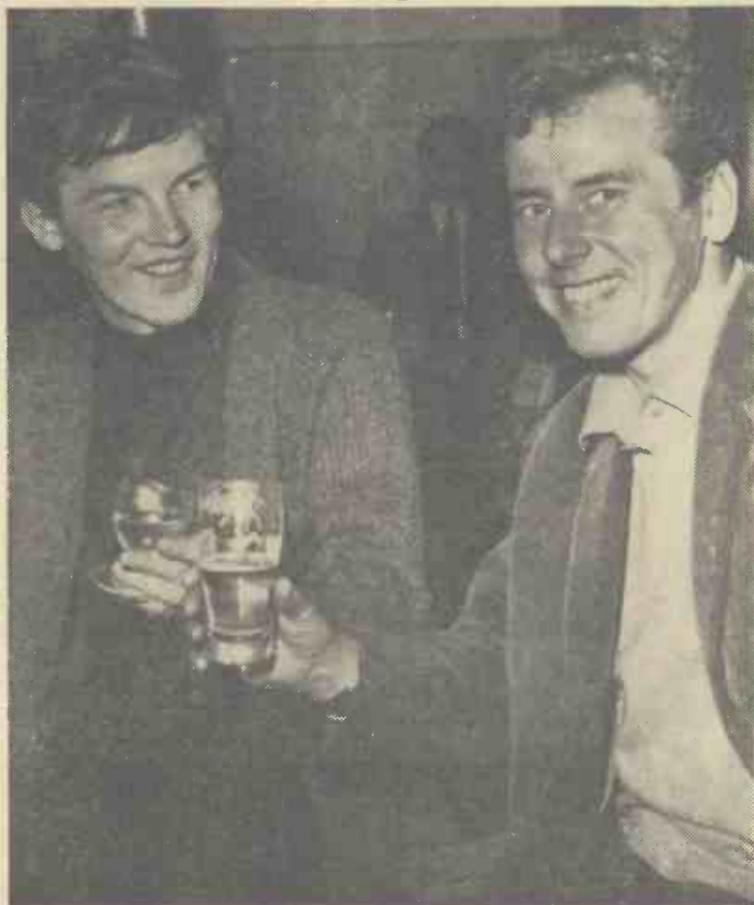
WHY are British dee-jays on BBC record shows so prejudiced against American hits? Dee Dee Sharp, Freddy Cannon, The Dovells, the Lettermen, Dick and Dee Dee, Roy Orbison, Brook Benton, Ben E. King and Walter Brennan all have American hits which have been virtually unplayed. Highest among the "hit-killers" are David Jacobs and Alan Freeman.—**JOHN JOYNT**, 20 Leghorn Road, London, N.W.10.

# SONG NOT SINGER

WHEN is the British record-buying public going to recognise the talent of Gene Pitney? Gene has had three great records issued here.

The first, "I wanna love my life away" attracted good sales, as did the second "Town without pity", but they were nowhere near as successful as they should have been. The third one is really fabulous, "The man who shot Liberty Valance", and should have had the chart success it is having in the States.

Also, why is it that Mike Berry, who has made two great discs has not received the popularity he should have. His group The Outlaws, to my mind, is the best group this side of the Atlantic. It goes to show that record buyers buy the name and not the record.—**DAVID CORNE**, 4 Southgate Grove, London, N.1.



# CORRECTION

WE would draw your attention to the fact that in the centre page articles concerning the Frank Sinatra recordings in London, you state that these sessions took place at Lansdowne Studios.

Knowing your paper's pride in its high standard of accuracy, we feel sure that you will want to make it clear to your readers, that Mr. Sinatra's first

# Readers' Letter Bag

ever English album was recorded at C.T.S. Studios Ltd.—**PETER G. KAY**, Managing Director, Cine-Tele Sound Studios Limited, London, W.2.

# MILLIONS DIG THIS FOLK DUO

RECENTLY on the BBC's top rating radio show "Easy Beat" a singing duo garnered more applause than other names on the show. What's more they sang folk songs with a Scottish Accent and were completely against the normal run of activity that makes up today's hit parade and a great deal of the "Easy Beat" programmes.

Names? Robin Hall and Jimmie MacGregor, below (NRM picture), who must be England's best known

folk singers by virtue of two and a half years in "Tonight" or 78 television and radio appearances so far this year. Even chart toppers would find this hard to beat.

They did have a hit record once, "Football Crazy" which embarrasses them and they now refuse to sing it. They didn't really want to do this—even more so they didn't want to do the follow up, a song concerned with the Loch Ness monster.

So there they sit, on the fence, midway between the folk audience who grow beards and sit on hard chairs to listen and the pop fans who are too young to grow beards and like to stand up and scream.

And both sides attack them—one for not being folkly enough and the other for being too folkly.

But if being folkly or pop means turning out some of the items that top the charts as folk songs then Robin and Jimmie don't want to know. Their opinion of "Michael" by the Highwaymen was "great tune boring treatment".

They don't regard Karl Denver as a folk singer—as some do—but as a colourful addition to the scene. They knew him years ago as "Wee Gus" in Glasgow and consider that his singing voice is pushed out through his nose and a small hole in the top of his head...which is fair comment.

Robin and Jimmie would like a hit record of course, but it would have to be on their terms. Naturally they have changed since the time when a lucky accident put them on the "Tonight" programme but the change has been natural, not commercial.

They would have changed if they were still singing to audiences of 25 in smoky clubs in Scotland.

They don't like being called traditional Scottish folk singers because to them it conjures up a vision of a man in a kilt with a deep voice singing solemnly the songs of the Scottish poet, Robert Burns.

He wasn't really a solemn man, they say. In fact, he was one of the great Ravers.

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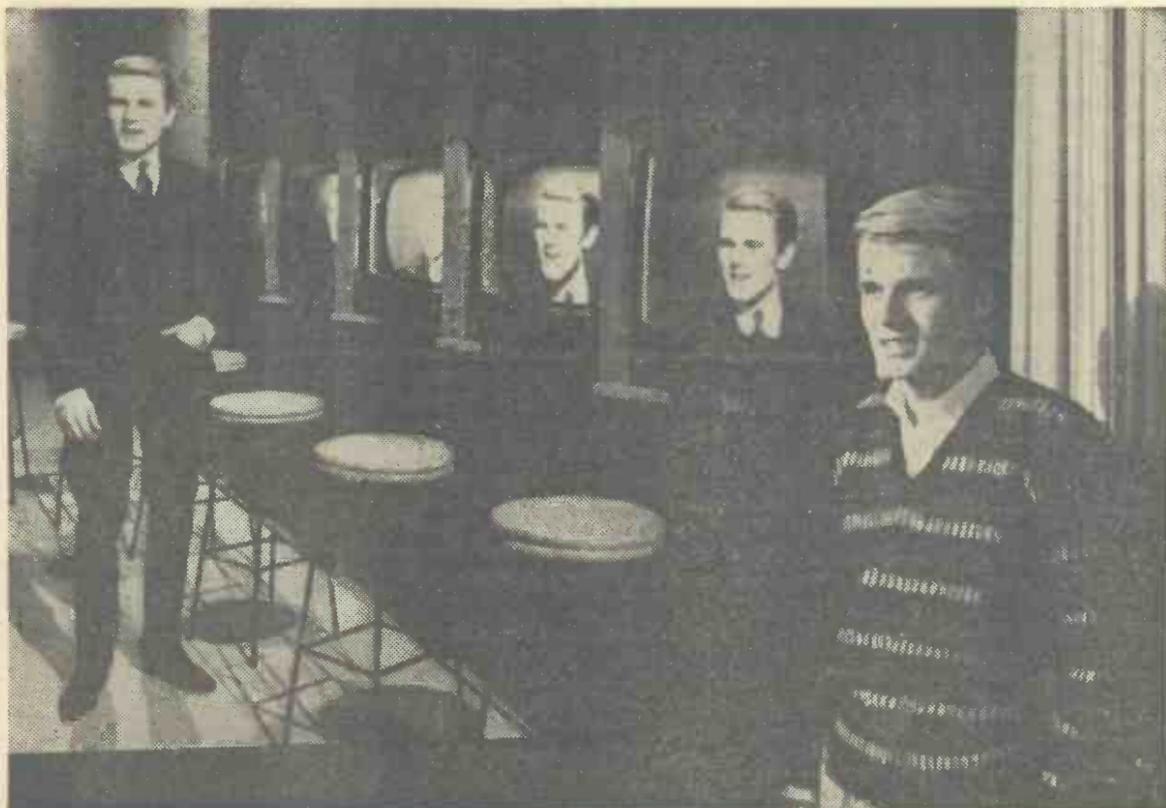
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ADAM FAITH left, right and centre: one of the many top stars who have appeared on 'Thank Your Lucky Stars'. (ABC-TV Picture.)

# TO THE FANS, IT'S MR. CHAMBERLAIN

"DR. KILDARE," alias Richard Chamberlain, finds his fans, gained both from his top rating television series and his first considerably successful hit disc, strangely subdued.

They insist, he says, on calling him Mr. Chamberlain wherever he meets them.

"It must be the part," he reckons. "I guess the part of Dr. Kildare keeps them subdued. He isn't a pop singer or a private detective or anything like that."

"I don't really mind not being mobbed and chased by fans. I think I'm a little square really."

Mr. Chamberlain now lives in Hollywood, where the "Dr. Kildare" series is filmed, and Hollywood is still considered to be a town where it's possible to whoop it up a little if need be.

But not Mr. Chamberlain. He is hardly ever seen at parties, and when he does he leaves early. Part of this he blames on the TV part.

## 11,000 LETTERS

"Dr. Kildare was my first big part, you know. I did a few bit parts and a few proposed television shows that never got into the action stages, but it wasn't until the Kildare thing came up and someone just remembered my name that I was given the chance."

Mr. Chamberlain took that chance and is now possibly the best known doctor in Britain since Mrs. Dale's husband, Jim. From being completely unknown eight months ago—he received his first two fan letters last September, just before "Dr. Kildare" started—Mr. Chamberlain cops an audience running into the millions.

He also received 11,000 fan letters a week, which shows how his rating has shot up. His studio says there has been nothing like this deluge of mail since the days of Clark Gable and Robert Taylor.

And now the theme from the series, "Three Stars Are Shining Tonight," has earned him fresh honours. Especially impressive is his English success with the record, because he followed an instrumental hit (by Johnnie Spence) with a vocal version, not generally reckoned to come off. In fact, the only other person to have brought off this difficult feat is Andy Williams, currently doing well with Acker Bilk's "Stranger on the Shore".

Mr. Chamberlain has worked on his singing. On and off during the past couple of years he has been studying voice along with acting at the Los Angeles Conservatory of Music. He made his first professional singing appearance on an American television show that earned him a recording contract with M-G-M.

M-G-M went to town in America on the "Theme." They organised competi-

tions with a 20-minute phone talk with Richard as the winner, with the tag line "You don't need a pain in the tummy to talk to Dr. Kildare."

Mr. Chamberlain believes in working hard.

His "Dr. Kildare" break opened his eyes to how much experience in acting that he LACKED. "I knew that I'd have to slave with this part," he said. "Before this my television and movie

jobs had been simple ones. I'd gun on behind the star of the show, mouth a few words and then get out of camera range. It didn't exactly tax me.

"But now I scarcely find time to eat or sleep I work so hard. And now with the song being a big hit it's worse. I have to turn down requests to tour and everything because I'm busy in the TV studios.

"Doing Kildare for about three years (which I will be if the series lasts that long) is a good and a bad thing. You get typed so fast in this business and I'd hate to go through life with a stethoscope around my neck all the time. They soon pick on new faces in this business, use it, wear it out and then throw it in the ash can.

"I don't want that to happen to me." Any girl will tell you that Mr. Chamberlain is a good looking boy and this sort of adulation worries him! "I don't want to be a 'pretty-boy' actor at all. I'd really like to have a face like Raymond Massey."

Massey plays Dr. Gillespie in the Kildare shows!

By IAN DOVE



MR. CHAMBERLAIN: TV doctor, hit singer.

## BATTLE

That's Mr. Chamberlain, 6ft. 1in., aged 26 — and that figure will remain valid for several years, he says, amateur painter, terrible cook, likes to meddle with car motors and polish his car. And a hit record first time out of the stable.

In America the battle is on between Richard and actor Vince Edwards, who plays Ben Casey, another good looking member of the medical profession.

In Britain Ben Casey's series was dropped by the BBC — who also have Dr. Kildare — but has now been bought by Southern television for screening.

In America an instrumental version of the theme from 'Ben Casey' is doing well in the US charts. And Vince Edwards — who starred with Bobby Darin in "Too Late Blues" — has also started recording. Decca here say that the record will be issued but can't say exactly when.

It looks like the battle of the doctors — Kildare or Chamberlain — may begin here. But right now MR Chamberlain is well in the lead.

## RAY'S 1½m.

AMERICAN magazine Billboard reports that Ray Charles' "I Can't Stop Loving You" has nearly reached the million-and-a-half mark and is still selling at the rate of more than 100,000 a week.

And his new album "New Sounds In Country and Western Music" has touched the half-million sales and is continuing well.

Charles' new singles will come from the album. His next album will be a compilation of his successful singles, under the title "Ray Charles' Greatest Hits" and the one to follow that will be called "The Soul Of Country And Western Music".

# DURING 'THANK YOUR LUCKY STARS'— ADAM FAITH WAS LOCKED IN A CAR BOOT!

"THANK Your Lucky Stars", "Big Night Out", "Spot the Tune", "Melody Ranch", "Dora Bryan Show", "Request Time", "Jimmy James Show", "Peggy Lee Show" and last, but by no means least, "This Is Sinatra", all have one thing in common as television shows.

All have been directed by Mr. Philip Jones.

As you can see the accent has been on music in his television career and probably "Thank Your Lucky Stars"



PHILIP JONES: from producing Frank Sinatra to worrying about car breakdowns on the M1.



DANNY WILLIAMS: another 'Thank Your Lucky Stars' regular. (ABC-TV Picture.)

## BOOT!

(which has just completed a season) has brought him closer to the music scene than ever before.

Born in Cheltenham, Gloucester, Philip Jones when you first meet him strikes you as being a City type. The neat, dark suit of medium weight cloth and dignified cut, the discreet tie, the fashionably striped shirt, cuffs just edging out of jacket sleeves, all rounded off with a solid looking pipe.

Although encased in this quiet exterior Mr. Jones is obviously bursting with enthusiasm for his job. Wandering round the sets at the ABC-TV studios at Teddington he was avidly interested in what was going on in other productions, mentally assessing the potentialities of various set ideas for future presentations.

He took me to see the, as yet, unopened, new studio — a vast arena of cathedral-like atmosphere—and, though he must have wandered through it several times before I could sense the excitement in this quiet architect of the television screen.

The Philip Jones career started very close to music. He worked at Radio Luxembourg's London headquarters for seven years from 1948 and he remembers the days when they used to nip round to the local record stores to buy the latest releases so that they could put a good up-to-the-minute programme on the air. Nowadays, of course, the disc-jockeys are serviced by the record companies and music publishers.

As the television system, then rapidly expanding, seemed to offer something he was seeking Philip Jones enrolled in a course for television directors and won through to a contract with Granada-TV. It was there that he handled "Spot The Tune" and other top shows—music again you'll notice.

## MASS APPEAL

He was with Granada till around 1959-60 when he spent about a year at Tyne-Tees-TV but then his next step took him to ABC-TV and his crowning glories to date.

These are "Thank Your Lucky Stars", a top favourite show with teenage record fans and also a mass appeal programme for all ages—you can't have it any better than that.

And, of course, there were the chances to direct such great talents as Peggy Lee, Bing Crosby and Frank Sinatra. The Sinatra presentation is one of Philip Jones's proudest achievements — not because he rates it as a top show, but because he feels that the sheer professionalism of Mr. Sinatra is something that all should experience. And, of course, the star's talent speaks for itself.

Anything exciting happen during the run of "Thank Your Lucky Stars"? "Not really", says Mr. Jones, "we had to lock Adam Faith into the boot of his car backing it into the studio after the show one night—otherwise he'd probably still have been held besieged by his eager fans. A couple of miles down the road we could let him out."

## SEPTEMBER

Anything else? "Well, as we do the show from Birmingham and most of the artists come from London, car breakdowns on the M1 cause a little apprehension at times. But usually it's fan belt trouble or some other simple fact. I turned my own car over one week—but no serious damage done."

Quiet, unassuming, quite unlike the bright-shirted, be-chokered, Bohemian types in dark glasses that one conjures up when thinking of producers and directors. Stick a bowler hat on Mr. Philip Jones and he could pass for a City executive any time.

Incidentally, "Thank Your Lucky Stars" will be returning to your screens on September 23 next—so make a note in your diaries.—JIMMY WATSON.

THE 'HOLE IN THE GROUND' TEAM AGAIN

# CRIBBINS THE RELUCTANT

IT took Bernard Cribbins some time to get over his disbelief. He just would not, could not believe that anybody would buy a record of Bernard Cribbins singing.

It wasn't until "Hole In The Ground" reached its peak sales position—No. 5 in the charts—that he came round to thinking that possibly people might.

At least this is the opinion of song-writers Ted Dicks and Myles Rudge—who composed "Hole In The Ground"—about Cribbins the Reluctant Pop Singer.

Said Myles "I don't think he is as reluctant now as he was. Bernard just couldn't honestly believe that people

would buy records of him singing.

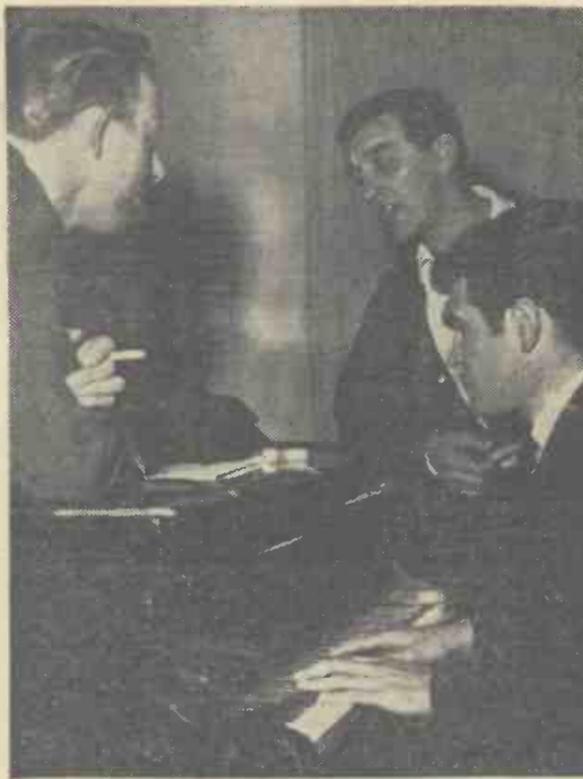
"But he is less so now. He did a 'Thank Your Lucky Stars' show last week and we think he enjoyed it.

"But he'd still rather go fishing."

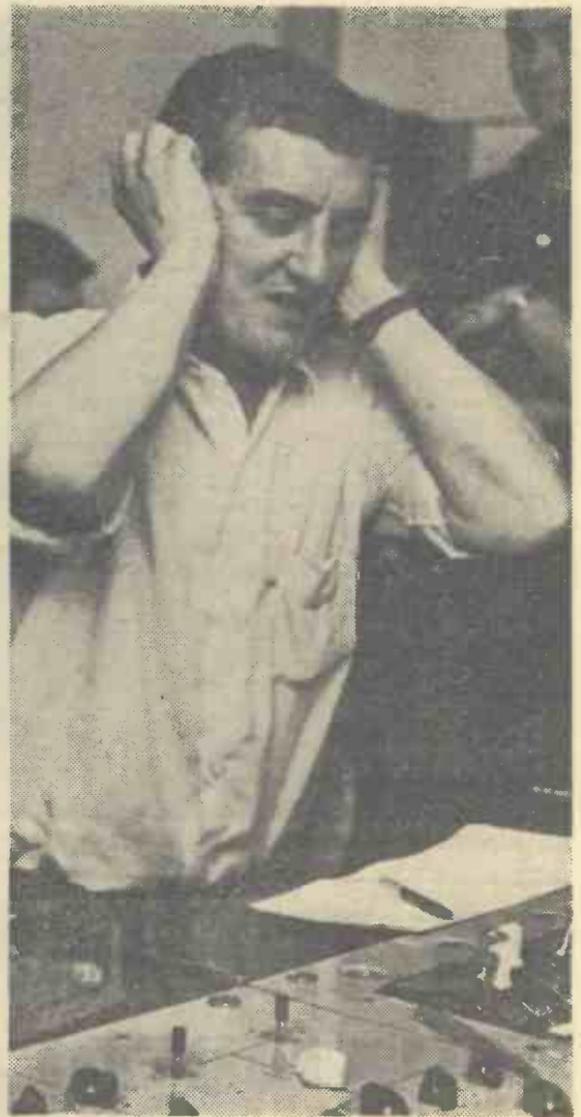
Bernard Cribbins has a new record out this week—"Right Said Fred" and "Quietly Bonkers". Again the writers are Dicks and Rudge, who admit to losing a lot of perspiration over it.

"It's most difficult to try and follow up a hit because it has to be the same only different if you see what we mean.

"We wrote the two numbers in February and March this year but we couldn't get hold of Bernard because he



Above: MYLES RUDGE, pianist TED DICKS run over 'Right Said Fred' with Bernard.



Right: Cribbins hears Cribbins. (NRM Pictures.)



GEORGE MARTIN has a few words with his pop singer—Bernard Cribbins! (NRM Picture.)

was on tour with his musical 'Little Mary Sunshine'.

"Either that or he was fishing," added Myles.

Fishing is something of an obsession with Cribbins who is known to rise very early and sit by river banks. He also, when on tour, tends not to consider the quality of the theatre but the nearness of good fishing waters.

## LP SOON

Myles added: "We are doing an LP in September and Bernard has said he'd like a number on fishing on it.

"But they won't all be larkly numbers like 'Hole In The Ground' or 'Right Said Fred'. Some will be ballads.

"To tell the truth Ted and I are getting a little tired of larkly numbers. We've had one recorded by Leslie Phillips and think that Bruce Forsyth will do one.

"So now we want to get some songs that are not meant to be funny recorded. We've written a couple of ballads with Matt Monro in mind, already."

Cribbins when trapped and away from his fishing tackle works like a trojan, according to Myles and Ted.

"He doesn't sing songs so much as performs them and he always likes to rehearse a great deal, at least a couple

of weeks before going into the recording studio.

"Mind you," said Myles, "with a song like 'Right Said Fred' you can't dash it off in five minutes. It's a terribly difficult song because there's nowhere for the singer to breathe.

"A lot of breath, effort and perspiration went into the number. We scrapped one session because we weren't satisfied. All the effects have been dubbed in afterwards by George Martin. We tried just banging a piece of board but it didn't work."

"Right Said Fred" deals with the efforts of removal men dealing with an un-named object.

"A lot of people think the object is

a piano but I'm not sure what it is," said Myles, who writes the lyrics. "Ted did have a great deal of trouble once getting his piano into his basement flat—they had to take it to pieces and erect cranes and that sort of thing—so maybe that's where it came from."

Both Rudge and Dicks are amazed still at the success commercially of "Hole In The Ground".

Said Myles: "Amazed, flabbergasted and delighted is really how we feel. We don't know why it was successful.

## WHY ?

"In fact when it was in the Top Ten the people at EMI kept saying—though not in so many words—'we don't know why it's successful either'."

"In the end they did a breakdown on the record to find out why but I don't think they came to any conclusion."

And if "Right Said Fred" gets into the charts—as looks most likely—then neither Bernard Cribbins, Myles Rudge, Ted Dicks or EMI will be any the wiser, I suppose.

Anyway Bernard will probably just carry on fishing... as a pop idol he may not be as reluctant as he was, but he's not that eager to embrace the life either. I.D.

## WATER JAZZ

FOR SEVERAL years, Jazzshows have laid on a Floating Festival of Jazz from London. This year, on Sunday, August 19, they are organising a similar event in the North, the Merseyside Jazz Boat, which will make a return trip, over 12 hours, from Liverpool to Douglas, Isle of Man.

There will be 12 bands aboard. Lined up are: Kenny Ball, Mr. Acker Bilk, Terry Lightfoot and his New Orleans Jazz Band, Monty Sunshine's Jazz Band, Bob Wallis, Mike Cotton, Mick Mulligan, Bruce Turner, three from Manchester (the Saints Jazz Band, the Red River Jazzmen, Pete Haslam's Collegians) and one from Chester (the Wall City Jazz Band).

# NUMBER 29 IN THE TOP FIFTY A CRICKETS' COMEBACK

LOUD were the lamentations and cries of woe around September last year from that militant body of people known as Buddy Holly and/or The Crickets fans. For it looked as though The Crickets had finally broken up for good.

Happily this wasn't the case—as a glance at position number 29 in the NRM Top Fifty will prove.

For The Crickets, amazingly, have a hit on their collective hands.

I say amazing because (a) the last hit that the trio had was in March, 1959, when their version of "Love's Made a Fool of You" crept into position No. 20 and (b) because "Don't Ever Change" has been acknowledged by the critics (including the NRM) as being their worst yet.

So much for critics, say The Crickets fans.

The Big Comeback trail for The Crickets is a long way indeed, because they have been no ordinary rock group. Once upon a time (actually only four years ago, but the pop scene moves at a tremendous rate), The Crickets' records sold by the million, and they once had four records in the Top Twenty at the

with a hit record in the Holly style.

What happened then ?

Well, things went very quietly for the next two years—so quietly that the previously prolific recording group were reduced to bringing out only four records

One of them, an LP "In Style," became a hit, and two sides were issued from the LP in Britain by Coral after much lobbying of officialdom by the aforementioned militant fans of the group.

Nothing happened.

Then came the news of the break-up, which wasn't permanent. Sonny Curtis, lead guitarist, brought in to replace Buddy Holly, was drafted into the army, and Earl Sink went out on his own as a singer. As far as we are concerned on this side of the Atlantic, Sink sank.

Now Sonny Curtis is out of the army's clutches, but fellow guitarist Jerry Allison has been drafted in his place.

"Don't Ever Change" has the husband and wife team, Goffin and King, as writers. They have produced material that became big hits in the hands of people like Bobby Vee and Tony Orlando. It looks like they've struck lucky with The Crickets, too.

## LUCRATIVE

In fact the Goffin-King partnership must currently be the most lucrative on the pop music scene.

They wrote "When My Little Girl Is Smiling" which is still in the charts and had TWO hit versions by Jimmy Justice and Craig Douglas. And a third version



JOE MAUDLING: still there.

by the Drifters also made the charts at the same time!

"Sharing You" now steered into the Top Twenty by Bobby Vee is a G-K composition. Bobby has probably done better out of this pair than most because his smash "Take Good Care Of My Baby" was penned by the duo. Likewise "Rubber Ball", "How Many Tears" and "Please Don't Ask About Barbara".

## BILLY TOO

Billy Fury too has reason to be grateful: "Halfway To Paradise", his first Top Ten disc and the beginning of his period of big chart success, bore the names Goffin-King as writers. So did "I'll Never Find Another You".

"Bless You" recorded by Tony Orlando was also one of theirs.

There's news too of Nikky Sullivan, one-time rhythm guitarist of the Crickets, who left the group just before Buddy Holly did, to go back to college.

He is forming a new group shortly to make their first disc.

He has called them... the Holly-Hawks!

Meanwhile, news for that militant band of Buddy Holly and/or The Crickets fans: There is supposed to be a new record out soon in America.

By Buddy AND The Crickets!

by  
IAN DOVE

same time. They also had a young Texan singer-guitarist with them called Buddy Holly.

Buddy Holly left The Crickets in December, 1958, following an immensely successful tour of Britain by all four, and three months later died in a plane crash.

## BREAK UP

Meanwhile The Crickets had got themselves a new lead singer and cut a couple of sides. The singer, Earl Sink, sang in the Holly style and the discs turned out to be the nearest thing to Buddy Holly yet recorded. (And even then Buddy had his imitators).

"Love's Made a Fool of You" was one track.

It was written by Buddy himself, and in some record shops was advertised as by Buddy and The Crickets. So that was it at the beginning of 1959. Deeply hit personally by the death of Holly, and



JERRY ALLISON: drafted.



SONNY CURTIS: out.

# AT LAST...! EYDIE MAKES IT AS — AND WITH — A

## SINGLE

**HONEST!** — I thought it would never happen. Eydie Gorme getting in the charts, I mean. But her roistering version of "Yes, My Darling Daughter" has done it... just as faith was fading fast.

Consider the Gorme career. Few girl artistes directly outside the jazz scene have had as many albums released in Britain. She's tackled such a wide variety of styles that she must be lined up for the "most versatile singer" tag.

### RAVE

Folk IN the business talk about her. Folk who could afford to see her, with hubby Steve Lawrence, in cabaret in London's West End RAVED ABOUT her. She pulled in a stack of appreciative mail... and Males... from her telly appearances too.

But single success has eluded her. "She's just an album artist", they said. Well, now she ain't.

Look back on her career-lines. One American producer went on record as saying "The expression 'live wire' was undoubtedly coined to describe Miss Gorme".

Dead right!

Eydie's a New Yorker, born of Turkish parents. Her career really started at the age of three. She wandered away from her parents in a department store and found herself in line with other kids waiting to perform on a radio show.

She toddled on stage and gave out with a winsome warble...

Bandleader Tommy Tucker later heard a demonstration disc she had made. He hired her — and gave her two days to learn 20 songs, buy clothes, pack and travel to Virginia Beach where she began a two-month road tour.

Then her manager, Ken Green-grass, heard that Tex Beneke was looking for a vocalist. An audition was arranged.

"This was a special night", Eydie told me. "It was August 6, my birthday. I just felt it would be lucky." It was. She sang "Bewitched", "The Man I Love", "Somebody Loves Me" and "I'm In The Mood For Love"... and Beneke had found a new vocalist.

Via "Tonight", Steve Allen's television show, she built her name.

Then, one night in February, 1956, Billy Daniels was unable to cope with his headlining spot at New York's Copacabana. With an hour to go, Eydie was rushed in and without proper make-up, costume or rehearsal, she scored such a hit that she was immediately re-booked. As headliner of her own show.

Eydie made news headlines again in December, 1957, when she married Steve Lawrence in Las Vegas.

"We met on that 'Tonight' show series," she recalled. "Sure you can call it love at first sight. We couldn't take our eyes off each other."

But they worked apart for some



EYDIE GORME: flanked by two top pop stars—husband Steve Lawrence (left) and Matt Monro. (NRM Pic.)

time, teaming up professionally in the fall of 1960.

And therein lies the ironic bit.

Some three years after they start working the club circuits as a dynamic double-act team, Eydie looks like breaking through... AS A SINGLE on disc.

Same goes for Steve, who swings with every bit as much determination as his wife. For his last, "The Lady Wants To Twist", proved a big-seller — and a highly-plugged commodity.

Duets on a single would seem to be the next profitable step forward... On the swinging C.B.S. label.

PETER JONES

## MIDNIGHT DECISION ON HELEN'S DISC

**PROBLEM** facing Columbia Records: how to choose the next Helen Shapiro single to be issued. And quickly because Helen wanted to feature it on her London Palladium television show.

So they called up a large crowd of teenagers from offices near to the Columbia Records headquarters and had a secret ballot.

Around ten new titles were played to the audience and they were asked to vote for the top two.

Eventually when the votes were counted "Little Miss Lonely" (written by Mike Hawker and John Schroeder, who composed "Don't Treat Me Like A Child" and "You Don't Know" for

Helen) and "I Don't Care" emerged as the top two.

"I Don't Care" comes from the Billy Fury film "Play It Cool" and is penned by Norrie Paramor and Norman Newell.

But which side should be the main side?

Still no decision. So home went Helen to Hackney with Norrie and Alan Paramor to wake up the family and friends for a midnight voting ceremony.

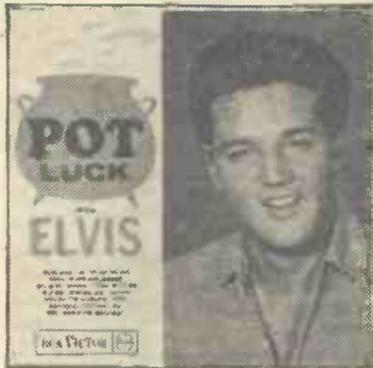
Eventually at 2 a.m. the decision was made—"Little Miss Lonely". And arranger Frank Barber was woken there and then to start work arranging them for the Palladium TV. Record will be released on July 6.



# a new LP from Elvis

### Pot luck

Kiss me quick; Just for old time sake; Gonna get back home somehow; Easy question; Steppin' out of line—from the film 'Blue Hawaii'; I'm yours; Something blue; Suspicion; I feel that I've known you forever; Night rider; Fountain of love; That's someone you never forget

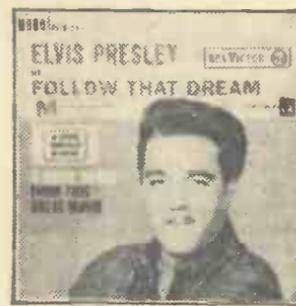


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Ⓢ SF-5135 Ⓜ RD-27265 stereo or mono 12" LP

Have you heard his latest EP? It is rapidly approaching the Top Ten charts!

Follow that dream



Follow that dream; Angel; What a wonderful life; I'm not the marrying kind

RCX-211 7" EP mono only

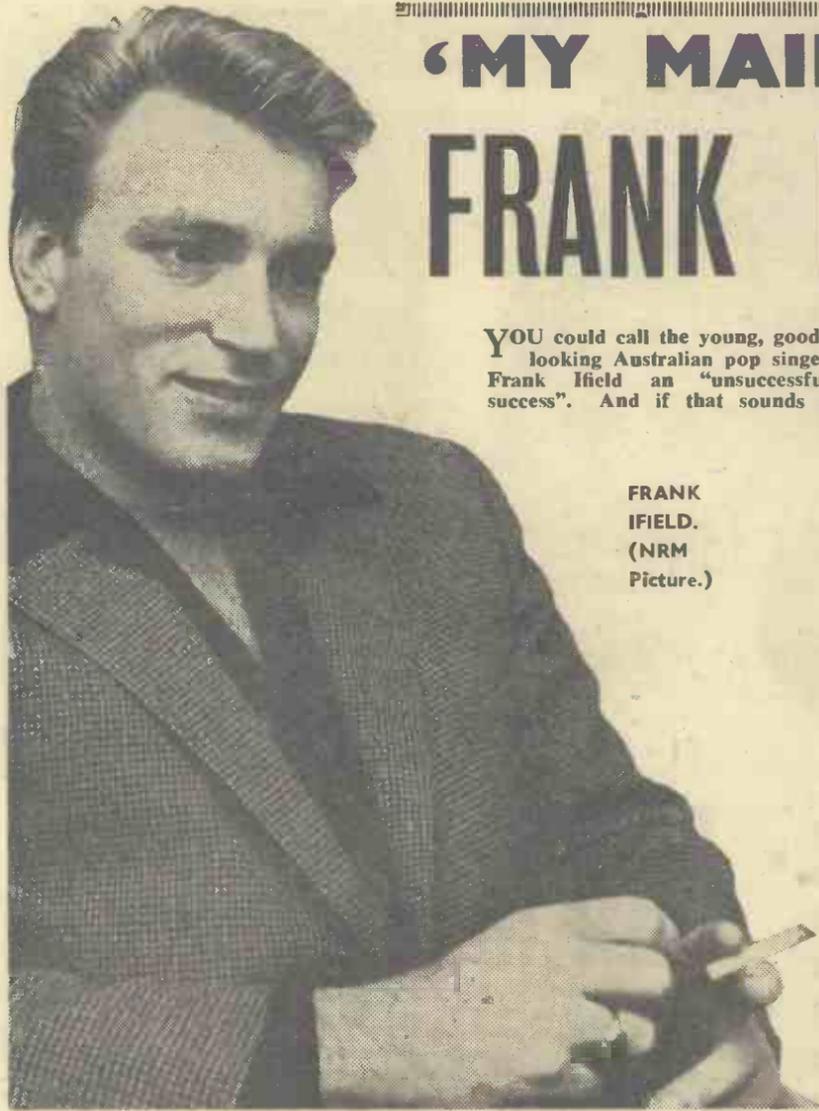
... and the single?  
**Good luck charm**  
C/W  
**Anything that's part of you**

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# 'MY MAIN FEAR IS BEING TYPED' FRANK IFFIELD AND SUCCESS



FRANK IFFIELD. (NRM Picture.)

YOU could call the young, good-looking Australian pop singer Frank Ifield an "unsuccessful success". And if that sounds a

contradiction in terms—and it MUST do—well, consider the situation.

Frank arrived here in November, 1959, having been on records in Australia since he was 14 and having become convinced that there was little else he could gain in terms of success or experience "down under".

He arrived in London practically unknown. An early Press conference helped him because he met up with TOMMY STEELE, then due to debut in Australia—and the "one-coming-in-the-other-going-out" routine earned plenty of newspaper space.

Frank's way had been paved by PETER GORMLEY, now manager to CLIFF RICHARD and the Shadows. Record tests had been arranged in advance, plus introductions to the radio, TV and journalist worlds.

But Frank was still taking a chance . . .

His first disc, "Lucky Devil", hit the charts. Since then he has had seven singles released and, while they haven't hit the Top Twenty, they have had uniformly good praise from reviewers and from disc-jockeys.

For the fact is that Frank is a darned good singer, with a wealth of experience behind him. He has done most of the major television shows and had worked the principal halls over the country.

But NOT as a star.

Other people nip into the charts, make it big for a short while . . . then fade. Frank is THERE, a good solid, well-performing second top. Records selling well, personality pleasing, money on the up and up, all happening!

Now this could be interpreted as meaning that Frank doesn't need a

big hit record. That he's too big-headed to bother. Well, that isn't true.

"A hit record means added status . . . and added money," he said. "That is the same for everybody, even a young lad who has only been in the business five minutes.

"The only difference is that a performer who has experience is in a better position. He pulls the people in and then knows how to go about entertaining them. With the one-shot successes, it is frequently the lower-on-the-bill artists who score the big successes.

"Take the Dallas Boys, for instance. No hit record . . . but they always go well on stage."

By  
**PETER JONES**

Frank certainly has that experience. At 13, he was yodelling for pocket-money in Australia. At 14, he was on the old Regal-Zonophone label—and one old 78 rpm is still selling each week. He was a hill-billy singer then and he believes that there will soon be a Country 'n' Western sweep in this country. KARL DENVER, he thinks, has pointed the way.

And, by now, Frank has made over 50 singles.

Now this is where the "unsuccessful success" bit comes in. For Frank, without that top single, works hard and consistently. He's not instantly recognised in the street, sure—but he has a large, steadily-growing following.

"My main fear is about being typed," he said. "Nowadays, on

stage, I can tell a few gags, play some diabolical piano or sing something like 'Cigarettes, and Whusky and Wild Wild Women'—anything to break up the act.

"If I was new to the business and made a disc with some gimmick on it, I'd be lumbered with that for the rest of my life. I'd hate it."

## RECORD

In fact, Frank's latest record, "I Remember You", has the gimmick of a yodelled bit. But if it whips straight to the top, I doubt if he will yodel his way through the rest of his career . . .

Contrary to supposition, Frank is not an Australian . . . and was born in Coventry. His first memories of singing are from air-raid shelters, at school, belting through "Ten Green Bottles".

In 1946, he went to Australia with his parents. "I had a three-mile walk to school every day and I used to sing the hill-billy songs to myself. Eventually, I sang at school concerts, accompanying myself on ukelele.

"I'd like to go back to Australia some time," he told me. "Like to do a tour there. But I think Britain is one of the most important centres of show business and, since 1959, I've hardly had time to think about leaving."

That's the point, again. Frank has worked solidly and consistently, without having the "burden" of a big hit record.

If he gets that big hit—and "I Remember You" could easily be it—he'll be able to cope with the new status requirements as top, instead of second, on the bills.

And we'll be headlining the next story . . . "The Successful Success".

JAN BURNETTE *Does My Heartache Show; All At Once* (Oriole CB 1742)

AS we've noted before, with her first release, Jan Burnette really CAN sing. She has a lightly-husky quality, phrases with a whole lot of confidence and sounds as if she really does believe in the lyrics.

"Does My Heartache Show", written by John D. Loudermilk, is a good song, dressed up with an imaginative arrangement and is well worth hearing. Touches of double-track vocal, all very effective. Predicting Hitsville for a newish girl is tricky. But Jan really does deserve to make it big. Talent will, eventually, out.

"All At Once" is an oldie that requires a considerable amount of singing. Again Jan is not lacking in any department. What's more, it has another fetchingly attractive arrangement. Quality. But commercial.

FOUR

THE COUNTRYMEN *Enchanted Sea; The Road To Anywhere* (Piccadilly 35034)

BIG instrumental hit Stateside for The Islanders some years back, "The Enchanted Sea" gets a set of lyrics by the Countrymen. The "I Know Where I'm Going" team look like going even further with this one. Not so obviously commercial as most but with a strange quality that grows on you.

Slowish and polished, the group sound like they've been making discs of this standard for years.

Faster tempo for "The Road to Anywhere" another polished performance with interesting piano break in the middle.

Trouble is in the lyric. It starts off as a highly philosophical piece of prose, but ends up on the usual boy-and-girl kick. Disappointing.

THREE

EMILIO PERICOLI *Theme From "Lovers Must Learn"; GINO PAOLI Sassi* (Warner Brothers WB 69)

TWO artists for the price of one here. Emilio Pericoli has the hit version of the movie theme in the States. He sings in Italian in a softer-than-usual way, compared with the normal Roma-based tenor. All very nice, very smooth—but we don't think it will rate high in Britain. "Volare" DID . . . but this one just isn't as good.

Flip opens oh-so-gently. Single note, then choir, then harmonica. Gino Paoli sings in Italian, but though it scores on a haunting sort of atmosphere it is not as commercial as the Pericoli side. Nicely sung and it builds well, vocally and instrumentally.

THREE

## SINGLE REVIEWS

(CONTINUED ON PAGE 8)



## MAUREEN RETURNS

AFTER five months away, during which time she had her first baby daughter, Lynette, Cardiff-born Maureen Evans returned to the Oriole recording studios last week.

She recorded "Never In A Million Years" and "We Had Words", under the supervision of recording manager John Schroeder.

Said Maureen: "It's great to be back. But I've kept in trim back home in Wales, because a local pianist took me through rehearsals more or less every day. Will being a mother affect my work? No. I don't even mind the travelling. I've got a wonderful baby-sitter for Lynette—my own mother!"

## COMPOSERS IN THE SUN

A BRITISH hit musical-producing team is basing itself next week first on San Tropez, and then for two months in an Italian seaside village just south of Pisa.

The trio concerned are writer Wolf Mankowitz, composer Leslie Bricusse and conductor-composer Cyril Ornadel. And they will be working on the Bernard Delfont musical, "Pickwick," which opens in the West End in the autumn, starring Harry Secombe.

Why work abroad? Bricusse, recent Novello Award winner for his "My Kind

of Girl", said: "When Tony Newley and I were writing 'Stop the World—I Want To Get Off,' we thought it best to get away from London and the telephone. We wrote that musical in New York."

While Bricusse is in the south of France, he will be visited by Tony Newley. They intend taking out the British political references in "Stop the World" and preparing new American material for the Broadway opening of the show in September.

Newley starts work next month on a new film, "Sammy," and then immediately leaves for America.

TOMMY BRUCE: 'Horror Movies' is the title of his new disc so he takes himself off to see some. (NRM Picture.)

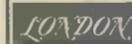


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# HORROR ON RECORD

**TOMMY BRUCE** has wrapped his gravel coated chops around a hymn of praise to "Horror Movies"; Whispering Paul McDowell, of the Temperance Seven, but without them on this disc, pays tribute to Frank N. Stein and that scion of the nobility Count Dracula.

Seems there's a market for someone on the horror kick.

Whispering Paul McDowell says that he wrote his horror story, "Frankie," while doing a summer season at St. Tropez . . . a summer season, note, as a car park attendant!

Jobs appear to be a hobby of Whispering Paul, who has held his job as resident vocalist with the Temperance Seven longest of all.

## CLUMSY

He has been gardener ("I broke all the flower stems—I'm clumsy"), receptionist at the Polish Embassy ("Sacked because I didn't speak Polish"), a carpet beater, railway porter, dishwasher ("Who hasn't?"), costing clerk ("I lasted one morning"), postman, holiday camp photographer, and car park attendant.

He turned down a job washing locomotives.

Whispering Paul gives "Frankie" a straight ballad treatment involving gypsy violinists, which he says is warbled "in my monster ballad voice" and concerns a 300-year-old "ya ya" girl.

"Monsters have been neglected for too long," says Paul.

Tommy Bruce thinks so, too . . . only his particular field of endeavour is horror movies. But there is another side to Tommy Bruce because the top side of the disc, "It's You," is a pretty love ballad.

What's more, Tommy sings it in a nice, normal voice which you don't expect from this ex-Covent Garden fruit porter.

"Why shouldn't I sing this way?" he maintains. "I got fed up with people saying my voice is just a gimmick, so I decided to show them."

"But the Horror Movies side . . . well, I figure my rough voice suited the material better."

## OSCAR WINNER

**DIMITRI TIOMKIN** has been signed by Samuel Bronston Productions to compose and conduct the music score for "55 Days at Peking," a story of the Boxer uprising in China, co-starring Charlton Heston, Ava Gardner and David Niven.

Tiomkin is a four-time Oscar winner for his film music, notably "Giant," "The Old Man and the Sea," "The Sun-Downers" and "Guns of Navarone." His song hits include "Do Not Forsake Me," from "High Noon," and "Green Leaves of Summer," from "The Alamo."

WHISPERING PAUL McDOWELL: Dracula with the latest line in cloaks takes a trip around the graveyard . . . looking for material for his next record?

# MEET A GRUESOME TWOSOME



CLIFF (NRM Picture) AND . . .



BRENDA (NRM Picture) AND . . .



ELVIS AND

# ALL THESE SINGERS ON ONE ALBUM!!

—WELL, IT HAPPENS IN HONG KONG

JUST imagine it! Imagine you could take the top twelve artists in the Hit Parade, singing their current hits, and get them all on one long-player for about half-a-crown more than the cost of one single!

No worry about the fact that the artists are all on different labels. You get the LOT!

Impossible? Not in the Far East . . . in Hong Kong.

The news was brought by Mike Ellery, who is English programmes' manager for Rediffusion in Singapore, and who returns home to London just every three years.

He said: "You get these albums sold openly in the shops. Made in Nationalist China, they were badly packaged but no matter."

"Some people were sued. But they started up again."

It was worth taking the risks to get Presley, Boone, Brenda Lee, Cliff all on the same album.

Disc-wise, the scene has changed in the Far East. Hong Kong is very American; Singapore is very British.

There was trouble over the Twist in Singapore, where the craze was officially "discouraged" by the Ministry of Culture. So it didn't get the plugs on radio . . . but they wiggled to it anyway in the clubs. And there are a lot of clubs.

Stereo is popular in Hong Kong where you can get Japanese equipment, replete with short and medium radio, for 200-dollars (local dollars). That's not much over £11.

Before his last visit to Britain,



PAT . . . ALL ON ONE PIRATE LP.

Mike reported that Russ Hamilton, Edmundo Ros and Mantovani were the big disc-sellers there. Now it is Cliff, Helen principally in Singapore—Elvis, Pat Boone, Connie Francis in Hong Kong.

Things are looking up on the "live" entertainment scene, too. Bobby Rydell and Frank Sinatra have been that way . . . but the odd thing is that there are few requests for Sinatra discs.

Cliff Richard and The Shadows, too, were over there and helped push up their own sales. Adam Faith and John Leyton go over later this year.

And there are two Top Twenties going the rounds. One is by Rediffusion as a result of incoming mail and the other by the disc-sellers. About 5,000 is a good seller figure for Hong Kong and you can double that figure for Malaya.

Two boys who do well over there are The Blue Diamonds, who started their career in Holland by making "cover" versions of the Everly Brothers. Now they visit the Far East regularly . . . and do the proverbial bomb because of their Indonesian ancestry.

And among visitors to Rediffusion there have been Benny Hill, Hughie Green, Harry Secombe, Lonnie Donegan, Shirley MacLaine and Desmond Lane.

But most of them call in on their way to and from Australia. . . P.J.



TOMMY BRUCE: a more normal picture, as fans see him at Great Yarmouth. Picture depicts "It's You", which is other side of latest record. (NRM Picture.)

# FIRST JAZZ

DOC COOK featuring FREDDY KEPPARD—1923-1928

Classic Jazz Masters

Doc Cook and his Dreamland Orchestra

Here Comes the Old Tamale Man • Spanish Mamma • Brown Sugar • High Fever • Sidewalk Blues.

Erskine Tate's Vendome Orchestra

Cutie Blues • Chinaman Blues.

Doc Cook and his 14 Doctors of Syncopation

Alligator Crawl • Brainstorm • Willie the Weeper • Slue Foot • I Got Worry • Hum and Strum. PHILIPS BBL.7520.

NOW this album has all the advantage of surprise and discovery that the reissue of extremely rare, almost legendary material must offer to the discerning collector. Freddy Keppard's fierce, hard horn sparks every side and the music is often magnificent to a degree. I remember treasuring one or two of these tracks a quarter of a century back, on the battered old 78's I collected as eagerly as a miser hoards gold. Now, with the help of modern recording techniques, here they are again, with even more sides I have never heard before,

and every piece as fresh as the day they were made.

Forceful Chicago Negro jazz complete with all the real spirit and excitement of the Roaring Twenties. And they never roared more effectively than in the fabulous gangster-ridden Windy City.

FIRST JAZZ RECORDING 1917

Classic Jazz Masters

The Original Dixieland Jazz Band Indiana • The Darktown Strutters Ball.

The Louisiana Five

Slow and Easy • I Ain't En Got-em No Time to Have the Blues. PHILIPS BBE.12488.

THE HOARY old controversy of who and what started jazz, white or coloured, is again with us but we can forgive the obvious partisanship of discographical expert Brian Rust (who cooperates on the editing of this EP with Paul Oliver) when we listen to the vintage sound of the ODJB and the Louisiana Five.

Putting aside the chicken and the egg business, this record is a must for collectors who harken back to the good old days and still enjoy the fresh vitality of jazz being born. Fine, moving Dixieland—the best you'll ever hear. J.A.

# JAZZ SPOT

PETE FOUNTAIN Bourbon Street

Farewell Blues • St. James Infirmary • March of the Bobcats • March Through the Streets of their City • At the Jazz Band Ball • Blues on Bourbon Street • Jazz Me Blues • Lazy River. CORAL LVA 9154.

THIS is certainly not a modern jazz record, but I include it because it does have a relevance to modern jazz. In the last fifteen years the clarinet has virtually disappeared from the scene, either dismissed by the modernists or battered on to by the professional amateurs (No need to mention names after all this time). Today if you were asked to think of modern clarinetists, you might lick your lips nervously for two or three days and then suggest Jimmie Guiffre and Tony Scott. Guiffre seems to me to misuse completely the clarinet, while Scott sounds so inept that I can hardly believe the man is serious.

Pete Fountain plays clarinet in a way that ought to be an object lesson for the Scotts and Guiffres of this world. B.G.

<p><b>JET HARRIS</b> SAME MUCHO; LLS AND FEVER F 11466 <b>DECCA</b></p>	<p><b>GEORGIA BROWN</b> with Ted Heath &amp; his Music. A BROKEN DOLL F 11482 <b>DECCA</b></p>	<p><b>KARL DENVER</b> A LITTLE LOVE, A LITTLE KISS F 11470 <b>DECCA</b></p>
<p><b>L DI LA</b> 'rom 'Lovers must learn') ILIO PERICOLI WB 69 <b>WARNER BROS</b></p>	<p><b>YOU KNOW ME MUCH TOO WELL</b> RAY PETERSON HLX 9569 <b>LONDON</b></p>	<p><b>TIARA TAHITI</b> (from the film) FRANK CHACKSFIELD F 11480 <b>DECCA</b></p>

THE DECCA RECORD COMPANY LTD DECCA HOUSE ALBERT EMBANKMENT LONDON SE1

# EVEN SLOWER DONEGAN...

**LONNIE DONEGAN** *I'll Never Fall In Love Again; Keep On The Sunny Side* (Pye 7N 15446)

EVEN slower than "The Party's Over" is the latest from Mr. Donegan. Called "I'll Never Fall In Love Again" it bears no relation to the last hit by Mr. Johnny Ray.

Sung with that great feeling that Lonnie injects into all his songs, it's a lovely slowie with a delicate string and piano backing. Lyric, as suggested deals with a guy disillusioned by his old love affairs.

Slightly off-beat with places where Lonnie gives little screams, it should be a hit. But... too many people will think it's just a cash-in on "The Party's Over".

Brighter stuff on the flip to please those who like Mr. Donegan in this mood. Can't say much about this except that it is good. Typical skiffle-y arrangement with frenzied shouting at the end by Lonnie. Could be more commercial than the top side.

FOUR 🍷🍷🍷🍷

**MIKE BERRY** *Every Little Kiss; How Many Times* (HMV POP 1042)

"SHA-DA-DAS" open "Every Little Kiss" by Mike Berry who is off of his double-track kick on this side. Fast-ish ballad with plenty of appeal. But we fear it hasn't the immediate commercial sound to put it in the charts.

A good song well sung, but somewhat lacking distinction. A few plays will definitely improve though. We don't really think Mike Berry will have to wait much longer for a real big 'un if he keeps on making discs up to this standard.

"How Many Times" is one of Mike's own compositions and will appeal to the fans who have liked Mike's previous discs. Double, or is it treble, tracked with a sound just like Bobby Vee's. Perhaps the more commercial side.

THREE 🍷🍷🍷

**JULIE GRANT** *So Many Ways; Unimportant Things* (Pye 7N 15447)

A HIT for Brook Benton a long time back, Julie makes the best version we've heard of the song. Everything about this disc is good—song, backing, and, most of all—Julie.

She handles the somewhat adult song in an equally adult fashion and comes out on top of the backing which is extremely good and off-beat.

This could be a really big one for Julie. We hope so, she deserves it.

Slower tempo on the flip, "Unimportant Things" a slowish ballad which is good enough to be a top side. One of those "Little Things Mean A Lot" type of songs, but with plenty of originality.

Once again a good performance from all concerned.

FOUR 🍷🍷🍷🍷

**JOE DOWELL** *Little Red Rented Rowboat; The One I Left For You* (Mercury AMT 1180)

JOE, the man who had the "Wooden Heart" hit in America, sings one of those tongue tripping tunes in which he has girls in his little red rented rowboat which isn't much better than no boat. He loses them one by one to far superior river craft. This all goes on to a banjo clanking out a fast rhythm and the shrillest girls' chorus we've heard in a long time. Incidentally Joe gets his own back in the end—as if we didn't know. Already starting to move in the American Top 100, 78 in one week.

The flipside is not one for Mr. David Jacobs who is on record as disliking talking on discs. Joe talks his way with pseudo sincerity and heart through a sad story... nothing to rave about

THREE 🍷🍷🍷

**JOHNNY CRAWFORD** *Cindy's Birthday; Patti-Ann* (Pye International 25145)

THIS is an American hit for Johnny that has been covered by Shane Fenton in this country. Strings accompany Johnny's attractive deep voice in a way that recalls chamber music at times. Here welded with a bit of echo and a drummer working overtime it comes off though. It's hard to predict whether or not it will be a hit but it is a good side.

Johnny has switched affections to Patti on the flip. Today's most used gimmick is present on this side—double tracking. The tune isn't so strong but drums and strings are well to the fore again.

THREE 🍷🍷🍷

**ROY CASTLE** *Ac-Cent-Tchu-Ate The Positive; On A Slow Boat To China* (Philips BF 326529)

ROY CASTLE, the comedian-singer that America recognised first, is in fine form and fettle here as he swings his way through the old Mercer-Arlen standard—verse and all—comfortably cushioned by a big brassy band organised by Wally Stott. Nice to hear British singers attempting and managing this kind of BIG approach. Swings somewhat too. Good work, Mr. Castle.

Roy's "Slow Boat" is taken at a medium tempo, sung more or less straight, again with the big brass behind. Again the swinging side of Roy comes through strongly. Two first-class quality sides.

FOUR 🍷🍷🍷🍷

**THE SHOWMEN** *The Wrong Girl; I Love You, Can't You See* (London HLP 9571)

THE SHOWMEN are one of those lead-voice-and-rhythm groups that are an exciting part of the American scene today. The Showmen aren't one of the best but they are a long way from being the worst. Good swinging beat is established and everything sounds happy, although it is a sad song of heartbreak. Lead singer does his nut quietly on certain phrases.

The flipside is slower but the emotion is still poured all over the listener. The group sound more like a spiritual unit on this side. The lyric of course is not religious.

THREE 🍷🍷🍷

**COL JAMES** *Doesn't Anyone Make Short Movies Anymore; Ain't She Pretty* (Oriole CB 1736)

AN AMUSING novelty from Colin—now Col James—about the length of some of our super Biblical epics all sung in a mock hill-billy accent with a touch of double tracking. Col apparently considers that he sees more of Charlton Heston than Mrs. Heston. Well turned out disc that could go places if the right plugs are gained. Arrangement is interesting and starts off with a good silent treatment.

"Ain't She Pretty" is a very fast treatment of the old standard with Col giving full rein to his talents. Biggish band and tenor sax jump in behind. Complete contrast to the top side.

THREE 🍷🍷🍷

**BENNY SPELLMAN** *Lipstick Traces; Fortune Teller* (London HLP 9570)

VAGUELY RHYTHM 'N' BLUESY is Benny Spellman, a deep voice reminiscent of Fats Domino. Girlie chorus responds to his entreaties at times and the backing group sounds brassy. Fast tempo song isn't of a really high standard though. Unusual sound achieved in the arrangement by using trombones.

Tambourines are used on the flip, which is in the same style as flipside. About a guy who pays a visit to the fortune teller and ends up getting married to her. His only real reason is that he gets his fortune told for free, but there must be more to it.

THREE 🍷🍷🍷



LONNIE DONEGAN: sings with great feeling. (NRM Picture.)

**NATHANIEL MAYER** *Village Of Love; I Want A Woman* (HMV POP 1041)

WITH eight weeks so far in the American Top 50 Nathaniel proves that his particular village is a pretty wild and rocking place. The actual quality of the lyric isn't anything to yell about and Nat's voice slides about barely under control. The backing group who are called the Fabulous Twilights groan away in unison. One of those tunes and treatments that follow on from the Marceles.

The flipside has Nathaniel singing a fairly standard blues in which he rhymes "Treat me right" with "Hold me tight". Again no prizes for literary merit. Some guitar work is heard.

Towards the end Mr. Mayer has trouble pronouncing his words, contenting himself with something midway between humming and groaning.

THREE 🍷🍷🍷

**CHRIS BARBER** *It Looks Like A Big Time Tonight; Cottage Crawl* (Columbia SCD 2170)

FAIRLY AVERAGE clean cut traditional arrangement of a traditional tune that never really moves anywhere. Playing is professional and competent but the whole thing lacks any real spark.

"Cottage Crawl" is better. A slow blues with a back-beat that allows everybody to play fine and mellow with Chris's trombone taking first solo. Ian Wheeler switches from clarinet to alto saxophone but keeps well in the era. Title is dedicated to a well known hostelry where jazzmen congregate and stagger, as Mr. Eddie Condon puts it.

THREE 🍷🍷🍷

**DONNIE BROOKS** *Oh You Beautiful Doll; Just A Bystander* (London HLN 9572)

"BEAUTIFUL DOLL" is an old song from the days when people wore straw hats and tried to push songs across by being exuberant and terribly jolly. Mr. Brooks has taken it and added a fast shuffle rhythm plus a fairground organ and a spot of double tracking. The result comes out in a very ordinary way. This is a song that countless singers have recorded. Mr. Brooks adds nothing new and we've heard better.

For the flipside Mr. Brooks, with a girl chorus, turns in a song of loneliness which has him watching everybody else with girls and all that.

THREE 🍷🍷🍷

**FRANK IFIELD** *I Remember You; I Listen To My Heart* (Columbia DB 4856)

GUITAR DOMINATED rhythm section, harmonica wails pleasantly, lilting tempo and Mr. Ifield working his way around, in a very workmanlike way, an old Johnny Mercer song.

So with guitars, mouth organs, old song, Frank has the basis of a hit on his hands and not before time. He yodels

slightly in parts, growls here and there and otherwise keeps things interesting.

The flipside is faster paced, again features harmonica and was written by Frank. Like the top side it leans more towards the country and western grasslands than the rock. A worthwhile flip to a worthwhile disc.

FOUR 🍷🍷🍷🍷

**BURT BLANCA WITH THE KING CREOLES** *Texas Rider; Shamash* (Zodiac 004)

"TEXAS RIDER" is a galloping instrumental, done in much the same way as some of the earlier Shadows numbers. Some parts seem to be taken straight out of "Apache", while others show patches of originality.

Good for dancing to, but not for pure entertainment. Burt's a wee bit behind the times.

"Shamash" is a powerful number with more impact than the top side. And we think more commercial appeal.

THREE 🍷🍷🍷

# TYPICAL CRIBBINS

**BERNARD CRIBBINS** *Right, Said Fred; Quietly Bonkers* (Parlophone R.4923)

THE "Hole In The Ground" man looks like doing it again with another bright and breezy story which ends in the aforementioned Fred being buried in a ton of rubble. Taken at a fast clip, the song is jerky and really suits Bernard. What's more it is entertainingly witty and the arrangement sounds amusing.

"Quietly Bonkers" is probably the nearest Cribbins has yet come to a love song. Again the Cockney voice comes over to great effect.

FOUR 🍷🍷🍷🍷

**GRANT TRACY** *The Painted Smile; Taming Tigers* (Ember EMB s155)

GRANT nearly made it with his last, "The Great Matchmaker" and our guess is he can do at least as well with his latest "The Painted Smile". Grant's got a good voice and handles a good song competently, and sincerely.

Strings fill the middle break before Grant comes back powerfully.

Watch this one—it could be bigger than most would think. Pseudo growls open "Taming Tigers" a rather light-hearted ditty in which Grant tells of the girl who you'd better stay away from. Unless he adds, you like taming tigers.

Good performance from Grant, and a competent backing.

THREE 🍷🍷🍷

**CLAUDE KING** *Wolverton Mountain; Little Bitty Heart* (CBS AAG 108)

"WOLVERTON MOUNTAIN" is already a sizable hit for Claude in America where they go for this type of folknik gear rather more than we do on this side of the Atlantic. Claude has the right accent—he pronounces 'Honey' as 'Horn-ee'. Mr. King has it hard because he has to brave the dangers of the mountain to get the girl he loves. Needless to say he does. But "Wolverton" probably won't replace "Old Smokey" among the folk songs, although the tune is nearly as familiar.

Since Mr. Burl Ives's tearful song, the phrase "Little Bitty" has been enjoying a minor vogue. Here Claude milks it again with a pleasant folk song that jogs along. Two good—if not hit potential—sides.

THREE 🍷🍷🍷

**SAM COOKE** RCA-1296

HAVING A PARTY RCA VICTOR

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**AL DI LA** RCA-1294

(theme from 'Lovers must learn')

**AL HIRT** RCA VICTOR

---

**ADIOS AMIGO** RCA-1293

**JIM REEVES** RCA VICTOR

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**PAUL ANKA** RCA-1292

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What is your past experience as a singer, instrumentalist, etc., and what are your future ambitions? Describe in a few words

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NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

\_\_\_\_\_

AGE \_\_\_\_\_

\* Tick appropriate box for free photo

FRANK SINATRA

KENNY BALL



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MP 27

PUFFED WHEAT — THE ENERGY-GIVING BREAKFAST CEREAL WITH ADDED VITAMINS

# BUNDLE OF CUTE TALENT!

## HAYLEY MILLS LET'S GET TOGETHER

*Jeepers Creepers; Green And Yellow Basket; Sentimental Sunday; Ding Ding Ding; Side By Side; Cranberry Bog; Little Boy; Cobbler Cobbler; Johnny Jingo; Pollyanna Song; Jimmie Bean; Let's Get Together.* (DECCA LK-R 4426.)

WHAT is it about Hayley Mills? She's no great shakes as a singer yet she romps into the world's best selling charts with the cute "Let's Get Together" and follows up with this album which must also sell strongly.

I guess it must be the fact that she's such a bundle of cute talent herself that anything she does will be enjoyed by the masses. More please Miss Mills.

THREE 🍷🍷🍷

## JERRY LEE LEWIS GREATEST

*Money; As Long As I Live; Country Music Is Here To Stay; Frankie And Johnnie; Home; Hello, Hello Baby; Let's Talk About Us; What'd I Say; Breakup; Great Balls Of Fire; Cold, Cold Heart; Hello Josephine.* (LONDON HA-S 2440.)

THIS is great, but what's the use of raving—Jerry just isn't the force he was once with the disc fans.

A showman all the way Jerry Lee plays a knocked out piano (if that phrase isn't too archaic in these "hip" days) and turns in a frantic (even older) vocal.

Yes, I'm a Jerry Lee Lewis man all the way—care to join the club?

THREE 🍷🍷🍷

## PEGGY LEE, ELLA FITZGERALD PETE KELLY'S BLUES

*Oh Didn't He Ramble; Sugar; Somebody Loves Me; I'm Gonna Meet My Sweetie Now; I Never Knew; Bye Bye Blackbird; What Can I Say After I Say I'm Sorry; Hard Hearted Hannah; Ella Hums The Blues; He Needs Me; Sing A Rainbow; Pete Kelly's Blues.* (DECCA ACE OF HEARTS AH 26.)

AREN'T there some great reissues among these Ace Of Hearts discs? This is probably one of the best bunch.

The film was good but the album even better as you can play it or take it off at will. When the mood takes me this rates as one of the top albums in my collection—late evening sets the perfect mood.

FIVE 🍷🍷🍷🍷🍷

## TIMI YURO SOUL!

*Be Anything; A Lovely Way To Spend An Evening; If I Had You; There Goes My Heart; Stardust; You Belong To My Heart; If I Didn't Care; Then I'll Be Tired Of You; Nothing In The World; Don't Take Your Love From Me; Once In A While; Somewhere Along The Way.* (LIBERTY LBY 1042.)

THERE'S an aura of awareness surrounding Miss Timi Yuro. This is no fresh, vague youth without a care in the world. There's also a strong maturity in her voice in the way she interprets her lyrics.

This is no assembly line vocalist—Miss Yuro is custom-tailored talent all along the way. Note the name.

FOUR 🍷🍷🍷🍷

## JIM TYLER TWIST

*Hallelujah, I Love Her So; Fever; Mary Ann; "Grrr"; Alright, Okay, You Win; Ain't That Love; Ain't That Just Like A Woman; La Busca; One Mint Julep; I Got A Woman; Bargain Basement; Time To Twist.* (TIME ORIOLE OT 2516.)

MORE twisting and this time a line-up of star musicians, many from the R & B field, has been got together for the session. Top titles too—again many from the R & B scene.

If you enjoy this one as much as I did then I bet you'll be worn out after a couple of playings—you just can't keep still while the disc is playing.

FOUR 🍷🍷🍷🍷

## GENE PITNEY THE MANY SIDES

*Town Without Pity; (I Wanna) Love My Life Away; I Laughed So Hard I Cried; Dream For Sale; Twenty Two Days; Today's Teardrops; Hello Mary Lou; Take Me Tonight; Harmony; A Greater Love; Every Breath I Take; Sure Fire Bet; A Chance To Belong.* (HMV UNITED ARTISTS CLP 1566.)

A RECENT and welcome visitor to the NRM office was Gene Pitney and his latest album is no less welcome. Gene is presented here as singer, songwriter and musician-arranger. He didn't compose all the titles but enough to ensure that you won't think him an amateur in that field. He sings nicely too. You'll like it if you think young.

FOUR 🍷🍷🍷🍷

## JIM McHARG, SCOTSVILLE JAZZMEN

*Forgotten Dreams; Blue Matilda (Waltzing Matilda); St. Thomas; Duff Campbell's Revenge; J.P. Blues (John Peel); The Ghost Of Glencoe; Everybody Loves My Baby; Swingin' Scamus; Lazy River; Say Si Si; Downtown Blues; The Banks Are Made Of Marble; Yellow Dog Blues; Zing Went The Strings Of My Heart.* (PYE JAZZ NJL 39.)

DEBUT album from one of the newest bands on the trad. jazz scene. Led by talented Scots bassist Jim McHarg, the boys prove that they are no newcomers as far as talent and capabilities go.

Some popular tunes are treated to trad. to good effect and, as I learned several years ago in my native Glasgow, the name Jim McHarg is synonymous with good jazz music.

THREE 🍷🍷🍷



HAYLEY MILLS: follows on her hit singles with an LP.

## THE MODERNAIRES SING THE GREAT GLEN MILLER INSTRUMENTALS

*Tuxedo Junction; String Of Pearls; Sunrise Serenade; Pennsylvania Six-Five Thousand; Sleepy Town Train; In The Mood; St. Louis Blues March; Little Brown Jug; Stardust; Adios; Caribbean Clipper; Moonlight Serenade.* (HMV UNITED ARTISTS CLP 1547.)

ANOTHER look at the Glenn Miller hits of a couple of decades ago, but this time the accent is on the vocal side.

The re-formed Modernaires sing the items in bright, modern manner, and the album should have a wide sale despite the fact that the numbers are revived every other month in some form of Miller tribute or other.

FOUR 🍷🍷🍷🍷

## ALBUM REVIEWS by JIMMY WATSON

### JOHNNY WILLIAMS RHYTHM IN MOTION

*Fascinatin' Rhythm; The Varsity Drag; The Surrey With The Fringe On Top; Let's Do It; Put On A Happy Face; Whatever Lola Wants; Johnny One Note; An Occasional Man; My Heart Belongs To Daddy; Life Is Just A Bowl Of Cherries; Sunny Disposition; Buckle Down Winscott.* (PHILIPS BBL 7545.)

THIS is great stuff for those disc fans who, like myself, enjoy the sounds of an arranger being let loose with a studio orchestra and all that lovely recording equipment.

The gimmick sounds abound, and the resultant album will make any genuine hi-fi enthusiast leap about ecstatically. But it won't sell to many other than those enthusiasts, more's the pity.

FOUR 🍷🍷🍷🍷

### CATERINA VALENTE WERNER MULLER CLASSICS WITH A CHASER

*Theme From Tchaikovsky's Piano Concerto No. 1 In B Flat Minor, Op. 23; Tonight We Love; Theme From Rachmaninoff's Piano Concert No. 2 In C Minor, Op. 18; Full Moon And Empty Arms; Polonaise No. 6 In A Flat, Op. 53; Till The End Of Time; Theme From Polovtsian Dances; Stranger In Paradise; Tchaikovsky's Melody, No. 3, Op. 42; The Things I Love.* (RCA VICTOR RD-2740.)

TOP German songstress and top musical director from the same country should add up to quite an entertaining combination. They do.

Only five of the ten tracks feature the vocal stylings of Miss Valente. The entire album, however, is listen worthy.

FOUR 🍷🍷🍷🍷

# EARTHY SNOOKS

## SNOOKS EAGLIN

New Orleans Street Singer  
*Careless Love • Come Back Baby • High Society • Let Me Go Home Whiskey • Trouble In Mind • St. James Infirmary • I Got My Questionnaire • Drifter Blues • Rock Island Line • Every Day I Have the Blues • Sophisticated Blues • See See Rider • One Scotch One Bourbon • A Thousand Miles from Home • I'm Looking for a Woman • Look Down that Lonesome Road.* STORYVILLE SLP.119.

## SNOOKS EAGLIN

*That's All Right • I Had a little Woman • Rock Me Mama • Death Valley Blues.* STORYVILLE SEP.386.

## SNOOKS EAGLIN

*Country Boy • Alberta.* STORYVILLE A.45056.

TWO years ago there was a complete dearth of genuine American Negro Blues music on record in this country—now the situation is quite the reverse. So many good Blues records are flooding into the market that it is almost impossible to review them in any detail.

"Champion" Jack Dupree, "Big Bill" Broonzy, "Snooks" Eaglin and "Memphis Slim" are among releases listed, a sample of the piano rolling, guitar picking and strumming sounds which, together with the richness and poetic beauty of the real Blues singers' art, are now filling the current record lists.

I am not complaining about this highly satisfactory state of affairs, but it does seem to me that, in this strange industry of ours, we either suffer enormous gaps in our libraries, or we have them suddenly filled with a flood of recordings out of all proportion to the original demand.

Snooks Eaglin is the earthiest of singers and guitar players, slightly reminiscent of the late Leadbelly, and of Big Bill. The LP, EP and single devoted to his exciting Blues making are all worth having and the Storyville single would, I suggest, make a rewarding titbit for the reader who isn't yet convinced.

JAMES ASMAN.

## BRITAIN'S TOP LP's

- 1 WEST SIDE STORY (1) Sound Track (Philips)
- 2 BLUE HAWAII (2) Elvis Presley (RCA-Victor)
- 3 BLACK & WHITE MINSTREL SHOW (3) The George Mitchell Minstrels (H.M.V.)
- 4 SOUTH PACIFIC (4) Sound Track (RCA-Victor)
- 5 IT'S TRAD, DAD! (5) Sound Track (Columbia)
- 6 THE ROARING TWENTIES (6) Dorothy Provine (Warner)
- 7 THE YOUNG ONES (7) Cliff Richard (Columbia)
- 8 THE SHADOWS (8) The Shadows (Columbia)
- 9 STRANGER ON THE SHORE (10) Acker Bilk (Columbia)
- 10 SINATRA AND STRINGS (9) Frank Sinatra (Reprise)
- 11 TOPS WITH ME (12) Helen Shapiro (Columbia)
- 12 SOUND OF MUSIC (13) London Cast (H.M.V.)
- 13 HONEY HIT PARADE (16) Various Artistes (Pye Golden Guinea)
- 14 TIME FURTHER OUT (17) Dave Brubeck (C.B.S.)
- 15 ANOTHER BLACK & WHITE MINSTREL SHOW (11) The George Mitchell Minstrels (H.M.V.)
- 16 BUDDY HOLLY STORY Vol. 1 (18) Buddy Holly (Coral)
- 17 I REMEMBER TOMMY (—) Frank Sinatra (Reprise)
- 18 JERRY LEE LEWIS Vol. 2 (15) Jerry Lee Lewis (London)
- 19 MY FAIR LADY (—) Original Broadway Cast (Philips)
- 20 HANCOCK (—) Tony Hancock (Pye)

## BRITAIN'S TOP EP's

- 1 FOLLOW THAT DREAM (1) Elvis Presley (RCA-Victor)
- 2 HITS FROM THE FILM 'THE YOUNG ONES' (2) Cliff Richard and The Shadows (Columbia)
- 3 FOUR HITS AND A MR. (5) Acker Bilk (Columbia)
- 4 PLAY IT COOL (6) Billy Fury (Decca)
- 5 SHADOWS TO THE FORE (4) The Shadows (Columbia)
- 6 HELEN'S HIT PARADE (8) Helen Shapiro (Columbia)
- 7 SPOTLIGHT ON THE SHADOWS (3) The Shadows (Columbia)
- 8 KING OF TWIST (7) Chubby Checker (Columbia)
- 9 BUTTON DOWN MIND OF BOB NEHWART No. 1 (9) Bob Newhart (Warner)
- 10 DREAM (11) Cliff Richard (Columbia)
- 11 KENNY BALL HIT PARADE (12) Kenny Ball (Pye)
- 12 WEST SIDE STORY Vol. 1 (13) Original Broadway Cast (Philips)
- 13 BLACK AND WHITE MINSTREL SHOW (15) The George Mitchell Minstrels (H.M.V.)
- 14 HELEN (—) Helen Shapiro (Columbia)
- 15 CLIFF'S HIT PARADE (14) Cliff Richard (Columbia)
- 16 THE SHADOWS (17) The Shadows (Columbia)
- 17 LITTLE PIECES OF HANCOCK (10) Tony Hancock (Pye)
- 18 ANDY SINGS (19) Andy Stewart (Top Rank)
- 19 TAKE FIVE (16) Dave Brubeck (Fontana)
- 20 THE SHADOWS No. 2 (18) The Shadows (Columbia)

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**NEW RECORD MIRROR: CHART SURVEY**

**BRENDA LEE'S LEAP**

**B**RENDA LEE'S Week, that's for sure. A British in-person tour of one nighters helped to push her "Speak To Me Pretty" to the top and the comeback trail has been consolidated by a leap of 22 places by her new disc "Here Comes That Feeling".

As far as we're concerned it's a welcome feeling.

Good to see two British boys at the top whose names don't begin Cliff, Adam, Karl or Billy. Mike Sarne has finally made it which must please everyone who likes something original in pop music.

His follow-up problem will be difficult though!

New in the Top Ten, as predicted are Jimmy Rodgers who has overtaken surprisingly Ray Charles. While on the subject note that the fantastic Bilk "Stranger" is still with us in the TOP TEN after 34 weeks in the charts. Did we say "Stranger"?

The so called follow up to this Bilk hit, "Frankie and Johnnie" didn't get very far and now looks as if it's stopped selling. Meanwhile the "Stranger" keeps on walking...

New in the Top Twenty as predicted is Eydie Gorme and her Dixie style "Yes My Darling Daughter" with a large leap and "Sharing You" by Bobby Vee. All those who predicted dire things for Mr. Vee after the lack of success of "Please Don't Talk About Barbara" following as it did a very successful British tour, must be going around saying that the only certain thing about the pop scene is its uncertainty.

It's been a big week for chart newcomers headed by Craig Douglas who isn't really any stranger to the charts.

Probably the most unusual is "Old Rivers" which is a simple piece of narrative about a ploughman who dies and goes to the Great Ranch House in the Sky. Hardly one would have thought hit material. The only certain thing, etc., etc.

Due to go higher: Vince Hill, Roy Orbison, Pet Clark's French twist disc, and "Al Di La" by Emilio Pericoli (an Italian Petri Como?) which is the theme song from "Lovers Must Learn"—and maybe "Palisades Park" which would see Freddy Cannon back with a hit. And mean the first one for the new Stateside label.

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

**F**AST rising U.S. hits include—"Little Red Rented Rowboat", Joe Dowell; "Breaking Up Is Hard To Do"—Neil Sedaka; "Steel Men"—Jimmy Dean; "Never In A Million Years"—Linda Scott; "Seven Day Weekend"—U. S. Bonds; "Ahab The Arab"—Ray Stevens; "Limbo Rock"—Champs; "Bongo Stomp"—Little Joey and The Flips.

New U.S. releases include—"Things" Bobby Darin; "Mary's Little Lamb"—James Darren; "Nothing New"—"Dance With Mr. Domino"—Fats Domino; "Ballad Of Pallas"—Duane Eddy; "You Should 'A' Treated Me Right"—Ike and Tina Turner; "Down On The Beach"—Ernie Maresca; "La Bomba"—Tokens; "The Bird Man"—Cindy Oh Cindy—Highwaymen; "Make It Easy On Yourself"—Jerry Butler; "What's A Matter Baby"—Timi Yuro; "I'm Tossin' and Turnin' Again"—Bobby Lewis; "Cry Myself To Sleep"—Del Shannon; "Shout And Shimmy"—James Brown; "Kilimanjaro"—Del Vikings; "It Started All Over Again"—"Heart In Hand"—Brenda Lee; "Little Diane"—Dion; "This Is It"—Jay and The Americans; "Sometimes I Wonder"—Drifters; "Call Me Mr. In-Between"—Burl Ives; "Tear After Tear"—Bluebells.

New English releases Stateside include "Twistin' The Trad"—David Ede; "Come Outside"—Mike Sarne; "The River's Run Dry"—Vince Hill; "What More Can I Say"—Al Saxon; "Tell Tale"—Brook Brothers; "Silver Threads and Golden Needles"—Springfields.

**BRITAIN'S TOP 50**

COMPILED BY THE RECORD RETAILER

- |  |   |
|--|---|
| <b>1</b> COME OUTSIDE<br>2 (8) Mike Sarne (Parlophone)                                     | <b>19</b> A LITTLE LOVE, A LITTLE KISS<br>23 (4) Karl Denver (Decca)      |
| <b>2</b> A PICTURE OF YOU<br>4 (8) Joe Brown (Piccadilly)                                  | <b>20</b> YES MY DARLING DAUGHTER<br>34 (2) Eydie Gorme (C.B.S.)          |
| <b>3</b> GOOD LUCK CHARM<br>1 (8) Elvis Presley (RCA-Victor)                               | <b>21</b> LONELY CITY<br>15 (9) John Leyton (H.M.V.)                      |
| <b>4</b> I'M LOOKING OUT THE WINDOW/DO YOU WANT TO DANCE<br>3 (8) Cliff Richard (Columbia) | <b>22</b> HERE COMES THAT FEELING<br>44 (2) Brenda Lee (Brunswick)        |
| <b>5</b> GINNY COME LATELY<br>5 (8) Brian Hyland (H.M.V.)                                  | <b>23</b> SOLDIER BOY<br>28 (5) The Shirelles (H.M.V.)                    |
| <b>6</b> LAST NIGHT WAS MADE FOR LOVE<br>6 (9) Billy Fury (Decca)                          | <b>24</b> FAR AWAY<br>27 (5) Shirley Bassey (Columbia)                    |
| <b>7</b> ENGLISH COUNTRY GARDEN<br>21 (3) Jimmy Rodgers (Columbia)                         | <b>25</b> JEZEBEL<br>20 (6) Marty Wilde (Philips)                         |
| <b>8</b> I CAN'T STOP LOVING YOU<br>16 (3) Ray Charles (H.M.V.)                            | <b>26</b> WONDERFUL WORLD OF THE YOUNG<br>24 (12) Danny Williams (H.M.V.) |
| <b>9</b> STRANGER ON THE SHORE<br>11 (34) Acker Bilk (Columbia)                            | <b>27</b> LOVE LETTERS<br>22 (11) Ketty Lester (London)                   |
| <b>10</b> NUT ROCKER<br>9 (10) B. Bumble (Top Rank)  | <b>28</b> LOVER PLEASE<br>17 (7) Maureen and the Vernon Girls (Decca)     |
| <b>11</b> I DON'T KNOW WHY<br>7 (9) Eden Kane (Decca)                                      | <b>29</b> DON'T EVER CHANGE<br>38 (2) The Crickets (Liberty)              |
| <b>12</b> GREEN LEAVES OF SUMMER<br>10 (8) Kenny Ball and his Jazzmen (Pye)                | <b>30</b> STRANGER ON THE SHORE<br>32 (3) Andy Williams (C.B.S.)          |
| <b>13</b> THEME FROM DR. KILDARE<br>12 (4) Richard Chamberlain (M.G.M.)                    | <b>31</b> ORANGE BLOSSOM SPECIAL<br>30 (3) The Spotnicks (Oriole)         |
| <b>14</b> AS YOU LIKE IT<br>8 (9) Adam Faith (Parlophone)                                  | <b>32</b> WONDERFUL LAND<br>26 (9) The Shadows (Columbia)                 |
| <b>15</b> AIN'T THAT FUNNY<br>18 (3) Jimmy Justice (Pye)                                   | <b>33</b> DEEP IN THE HEART OF TEXAS<br>19 (6) Duane Eddy (London)        |
| <b>16</b> HOW CAN I MEET HER<br>13 (7) Everly Brothers (Warner)                            | <b>34</b> FOLLOW THAT DREAM<br>37 (2) Elvis Presley (R.C.A.)              |
| <b>17</b> SHARING YOU<br>25 (4) Bobby Vee (Liberty)  | <b>35</b> OUR FAVOURITE MELODIES<br>— (1) Craig Douglas (Columbia)        |
| <b>18</b> UNSQUARE DANCE<br>14 (7) Dave Brubeck (C.B.S.)                                   | <b>36</b> FUNNY WAY OF LAUGHIN'<br>33 (7) Burl Ives (Brunswick)           |
|  | <b>37</b> CONSCIENCE<br>49 (2) Jimmy Darren (Pye)                         |
|  | <b>38</b> BESAME MUCHO<br>31 (6) Jet Harris (Decca)                       |
|  | <b>39</b> DRUMMIN' UP A STORM<br>41 (4) Sandy Nelson (London)             |
|  | <b>40</b> OLD RIVERS<br>— (1) Walter Brennan (Liberty)                    |
|  | <b>41</b> RIVER'S RUN DRY<br>— (1) Vince Hill (Piccadilly)                |
|  | <b>42</b> THE CROWD<br>— (1) Roy Orbison (London)                         |
|  | <b>43</b> LET'S TWIST AGAIN<br>50 (25) Chubby Checker (Columbia)          |
|  | <b>44</b> YA YA TWIST<br>— (1) Petula Clark (Pye)                         |
|  | <b>45</b> CRAZY WORDS, CRAZY TUNE<br>— (1) Dorothy Provine (Warner)       |
|  | <b>46</b> AL DI LA<br>— (1) Emilio Pericoli (Warner)                      |
|  | <b>47</b> ADIOS AMIGO<br>— (1) Jim Reeves (R.C.A.)                        |
|  | <b>48</b> KING OF CLOWNS<br>45 (11) Neil Sedaka (RCA-Victor)              |
|  | <b>49</b> WHEN LOVE COMES ALONG<br>46 (3) Matt Monro (Parlophone)         |
|  | <b>50</b> PALISADES PARK<br>— (1) Freddy Cannon (Stateside)               |

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

**CASHBOX TOP 50**

AIR MAILED FROM NEW YORK

- |  |  |
|--|--|
| <b>1</b> THE STRIPPER*<br>2 (6) David Rose                                 | <b>24</b> WEST OF THE WALL*<br>27 (3) Toni Fisher                    |
| <b>2</b> I CAN'T STOP LOVING YOU*<br>1 (7) Ray Charles                     | <b>25</b> HAVING A PARTY*<br>30 (3) Sam Cooke                        |
| <b>3</b> ROSES ARE RED<br>6 (3) Bobby Vinton                               | <b>26</b> THAT'S OLD FASHIONED*<br>15 (6) Everly Bros.               |
| <b>4</b> PALISADES PARK*<br>3 (7) Freddy Cannon                            | <b>27</b> SECOND HAND LOVE<br>12 (7) Connie Francis                  |
| <b>5</b> IT KEEPS RIGHT ON A-HURTIN*<br>5 (7) Johnny Tillotson             | <b>28</b> THEME FROM DR. KILDARE*<br>32 (3) Richard Chamberlain      |
| <b>6</b> STRANGER ON THE SHORE*<br>4 (14) Mr. Acker Bilk/<br>Andy Williams | <b>29</b> JOHNNY GET ANGRY*<br>40 (2) Joanie Sommers                 |
| <b>7</b> SNAP YOUR FINGERS*<br>7 (6) Joe Henderson                         | <b>30</b> I LOVE YOU*<br>20 (7) Volumens                             |
| <b>8</b> AL DI LA*<br>9 (5) Emilio Pericoli                                | <b>31</b> FOLLOW THAT DREAM*<br>18 (7) Elvis Presley                 |
| <b>9</b> PLAY-BOY<br>8 (8) Marvelettes                                     | <b>32</b> THEME FROM BEN CASEY<br>37 (3) Val-Jean                    |
| <b>10</b> WOLVERTON MOUNTAIN*<br>21 (4) Claude King                        | <b>33</b> I'LL TRY SOMETHING NEW<br>33 (5) Miracles                  |
| <b>11</b> (THE MAN WHO SHOT) LIBERTY VALANCE*<br>11 (7) Gene Pitney        | <b>34</b> LOVERS WHO WANDER*<br>17 (10) Dion                         |
| <b>12</b> ANY DAY NOW*<br>14 (11) Chuck Jackson                            | <b>35</b> TWIST AND SHOUT<br>50 (2) Isley Bros.                      |
| <b>13</b> CINDY'S BIRTHDAY*<br>16 (5) Johnny Crawford                      | <b>36</b> BRISTOL TWISTIN' ANNIE<br>38 (4) Dovells                   |
| <b>14</b> THE ONE WHO REALLY LOVES YOU<br>10 (12) Mary Wells               | <b>37</b> SPEEDY GONZALES<br>— (1) Pat Boone                         |
| <b>15</b> WALK ON THE WILD SIDE*<br>19 (5) Jimmy Smith                     | <b>38</b> WHERE ARE YOU?<br>39 (3) Dinah Washington                  |
| <b>16</b> THE WAH-WATUSI<br>29 (2) Orions                                  | <b>39</b> I NEED YOUR LOVIN'<br>42 (2) Don Gardner &<br>Dee Dee Ford |
| <b>17</b> DON'T PLAY THAT SONG (YOU LIED)*<br>13 (9) Ben E. King           | <b>40</b> VILLAGE OF LOVE*<br>31 (8) Nathaniel Mayer                 |
| <b>18</b> SEALED WITH A KISS<br>34 (2) Brian Hyland                        | <b>41</b> YOU'LL LOSE A GOOD THING<br>— (1) Barbara Lynn             |
| <b>19</b> GRAY (FOR MY MASHED POTATOES)<br>35 (2) Dee Dee Sharp            | <b>42</b> LITTLE BITTY PRETTY ONE<br>— (1) Clyde McPhatter           |
| <b>20</b> SHARING YOU*<br>22 (5) Bobby Vee                                 | <b>43</b> MASHED POTATO TIME*<br>23 (17) Dee Dee Sharp               |
| <b>21</b> I'LL NEVER DANCE AGAIN<br>25 (4) Bobby Rydell                    | <b>44</b> DANCIN' PARTY<br>— (1) Chubby Checker                      |
| <b>22</b> A STEEL GUITAR AND A GLASS OF WINE*<br>24 (5) Paul Anka          | <b>45</b> BONGO STOMP<br>— (1) Little Joey & Flips                   |
| <b>23</b> THE CROWD*<br>28 (4) Roy Orbison                                 | <b>46</b> TEACH ME TONIGHT*<br>45 (7) George Maharis                 |
|  | <b>47</b> JOHNNY LOVES ME<br>— (1) Shelly Fabares                    |
|  | <b>48</b> BORN TO LOSE*<br>— (1) Ray Charles                         |
|  | <b>49</b> SOLDIER BOY*<br>26 (14) Shirelles                          |
|  | <b>50</b> I DON'T LOVE YOU NO MORE<br>— (1) Jimmy Norman             |

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

**ZOOM!**

**BRENDA LEE'S**

**HERE COMES THAT FEELING**

Everybody Loves Me But You

(BRUNSWICK 05871)

**Tips For The Top!**

**Dave Clark Five**

THAT'S WHAT I SAID

I KNEW IT ALL THE TIME

(Pye Piccadilly 7N 35500)

**IT'S YOU**

(IT MUST BE YOU)

**TOMMY BRUCE**

ON COLUMBIA D.B. 4850

# BERT WEEDON writes for the NRM: 'Things are buzzing in Blackpool!'



BRUCE CHANNEL (right); with Cliff Bennett and Delbert McClinton (centre).

## CHANNEL SUMS UP

"YES, sir, it took us some time to get our feet off the ground, but we finally made it."

The speaker was American rhythm and blues singer, Bruce Channel, summing up his current British tour.

Just why was it that the tour got off to such a poor start?

"The main reason," said Bruce, "was that everything was so rushed. Only a few hours after arriving in England we were on stage, doing our first show. Those first nights were spent finding out what the audiences wanted. Well we did find out, and changed the act accordingly. Now everybody is happy and things are running real smoothly.

Judging by Bruce's reception at two Birmingham ballrooms that night, there could be no denying that statement. At both places his "pruned" performance was a resounding success.

Between shows, Bruce, who returns to the States on July 2, told me that he would probably be touring here again this autumn. He has learned a great deal about British audiences on this trip and is determined to be a success from the word "go" next time.

One extremely interesting view expressed by Bruce is the form which he would like his next visit to take.

"It should be a much longer tour," he said, "with a lot less engagements.

"The first week would be spent getting to know the country and the people we'll be playing to. Rehearsals would be taken at a more leisurely pace and be much more thorough. I would also bring over all of my own musicians.

"By far the biggest changes, however, would be made in the form of the concerts themselves. The band would perform for about an hour to get the atmosphere, then Delbert (McClinton, Bruce's harmonica player) would do his spot. I would follow, spending at least an hour on stage, working as much with the audience as for them."

These are indeed revolutionary ideas for a British tour, ideas which, if tried now, would almost certainly result in disaster. However, to a country which has accepted rhythm and blues like America has, this type of concert is an essential part of the music scene. If, as Bruce Channel predicts, r. and b. does become really big over here, then his "Ray Charles" style concert may well become reality. If so, the performance of the young man who this trip turned near tragedy into success should be quite fantastic.

ALAN STINTON.

## SHANE TOURS

FOLLOWING their recent successful tours of Ireland and Scotland, Shane Fenton and the Fentones undertake a short Midlands tour in July.

They play Tamworth (July 2), Stoke (3 and 7), Congleton (5), Sutton Coldfield (6), Redditch (10), and Whitchurch (14).

Shane's series of Sunday summer programmes in Great Yarmouth begin on July 8.

## CONNIE FLIES IN...

SINGING star Connie Francis flies into London this Saturday for a disc date with musical director and arranger, Norrie Paramor.

Connie, at present filming a sequel to "Follow The Girls"—"Follow The Boys" will record six titles from the film at the EMI studios.

The choice of Norrie as MD-arranger for the session was made by Connie herself. Although the songs are from the film they are not soundtrack items.

Straight after the recording session Connie flies out again to re-join the film unit. She is on location touring the Mediterranean region.

## TEMPS FILM IN ITALY

AFTER hasty, last-minute negotiations over the weekend, the Temperance Seven flew out to Rome on Monday this week to appear in, playing three numbers, an Italian colour movie, "Europe By Night".

While there, they expect to appear on television and do two broadcasts. They will also talk over prospects of returning to Italy late in the year for concert dates.

This will be their third film appearance—the others were "It's Trad Dad" and "Take Me Over". It is also their second trip abroad and their third will be a visit to Holland for television appearances on July 17.

Through the summer they will play concert dates at seaside resorts: July 1, Blackpool; 11, Bexhill-on-Sea; 15, Great Yarmouth; 19, Folkestone; 21, Prestatyn; 22, Blackpool; 26, Worthing; 29, Scarborough; August 4, New Brighton; 5, Blackpool; 18, Southend.

## BIG PERFORMERS...

Handsomely finished in every detail, Decca transistor portables give you big set performance everywhere. In a wide choice of colours and at prices you like these are small sets but big value!



### New Debonaire

Medium and long wavebands; Internal aerial and car aerial input; 5" high flux density speaker; 500-600 playing hours from one pair of batteries; finished in blue, pigskin and mushroom.

17 GNS tax paid excluding batteries

### Debonette

Medium and long wavebands; Internal aerial and car aerial input; 3½" high flux density speaker; two Vidor 9v T6004 batteries; colour finishes: rowan red, powder blue, jonquill yellow, mushroom, juniper green, black and gold.

15½ GNS tax paid excluding batteries



## DECCA TRANSISTOR Portable Radios

Decca Radio & Television Ingate Place Queenstown Road London SW8

THINGS are buzzing here in Blackpool and the New Record Mirror has asked me to drop you all a line each week to help you to keep in touch with events this summer.

Ace funny man Tommy Cooper dropped in on a barbecue party with me and walked off with a top tom-bola prize of a camera... since then he's been snapping everyone right, left and centre.

If you see a bright red Mercedes sports car nipping along the front chances are that it's the one just purchased by that lovely vocal lass Sheila Buxton... and, incidentally, apart from being a car enthusiast Sheila is somewhat of a telly or gogglebox addict. The other night she nearly missed her cue to duet with me when she got really absorbed in a programme in her dressing room.

How unlucky can you be? Harry Worth arrived in Blackpool for the show and hadn't been there a day before he was pinched for parking... Just like the lovable character he portrays on television.

Clinton Ford is doing a bit of parking too — but in Clint's case he parks himself at a restaurant table and gorges on the local seafood delicacies at every opportunity.

Among recent one-night stand visitors were my friends The Shadows who did a most successful concert... nice to see them all again.

Also visiting was top pop star Eden Kane and we had quite a chat about his recent American trip... he looks just great, girls, with a marvellous tan.

Just opened here are Danny Williams and Arthur Haynes to a first-rate reception... looks like they've got a winning show on their hands.

I am at the North Pier with a fine bunch of friends including Ted Hockridge and already Ted has filled his dressing rooms with paintings and he is looking forward to chatting with my son shortly who is also mad keen on the art work.

Incidentally we are all thrilled that our show at the North Pier has broken all previous records for that theatre so far... so it looks like this is going to be a bumper season all round.

Bumped into Danny Williams at the stationery counter of a department store the other day and by the look of the huge amount of writing materials he was buying his fans are in for some quick answers to their letters.

That wonderful person and pianist Mrs. (Glad) Mills pops up every Sunday for a concert and she is getting terrific receptions every time from the Blackpool crowd.

My own leisure time has been spent dashing down to London to rehearse and tape my next single record. You may have heard the song when I played it as the music for the play "Some Other Love" screened by AR-TV recently. Apparently the television company was flooded with over 600 initial inquiries about the song and letters are still pouring in—people are saying it could be another "Stranger On The Shore". Anyway my record company are going all out on the record. This will be the first time I have used strings on a record —no, not guitar strings... violins and all that non-jazz.

Well, that's it for now... look forward to meeting you all again next week... till then have a nice holiday if you're away and enjoy yourselves at work and home if you are still waiting.



JOE BROWN (right) appeared on 'Parade of the Pops' last week with Marty Wilde (centre) and Bob Miller. (NRM Picture.)

## JAZZ BENEFIT

TWO of the four Mike Cotton personnel injured in a bad car crash at Stanmore, Middlesex, early last week have returned to the group... but the news about the other two is still not good.

Band road manager Dave Backhouse is detained in hospital with a broken back and head injuries and is paralysed from the lungs downwards. Derek Tearle, bassist, has one leg broken in three places and his other ankle is broken.

A benefit performance in aid of the injured men is likely to be arranged in a London jazz club.

ALEXIS KORNER'S Blues Incorporated make their radio debut on July 2 in the BBC's "Jazz Club".

## BROOK BROS. SCOTS TOUR

THE Brook Brothers, still negotiating a trip to America for later this year, return to Scotland for a four-day tour on July 6, appearing at Dumfries, Newton Grange and Frazerbar, with one date still to be fixed.

On July 24, they make two appearances for Tyne Tees TV's "One O'Clock Show". They have "Easy Beat" shows lined up for July 22 and August 19 and are on "Saturday Club" July 14.

Instead of a lengthy season this summer, they are making one-shot appearances at seaside resorts. Dates include: July 1 and 22, Blackpool South Pier; July 15 and August 5, Blackpool Queen's; July 4, Morecambe Floral Hall; July 11, Cleethorpes Winter Gardens; July 29, Morecambe Winter Gardens; August 6, Southport; August 12, Torquay, Princess; August 19, Skegness.