

**INSIDE: STAR GUIDE — TWO PAGES OF PICTURES**

**BILLY FURY**

**ONCE UPON A DREAM**

*(from the film 'Play it cool')*

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- RECORD CHARTS

No. 73

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WEEK ENDING AUGUST 4, 1962

EVERY THURSDAY, 6d.

**WILL BOONE BE AS BIG AS PRESLEY?**

(See page 3. Picture on right is Pat Boone in the MGM film, 'The Main Attraction'.)



**FRANKIE REHEARSES**

—FOR HIS FIRST CABARET APPEARANCE IN BRITAIN AT THE TALK OF THE TOWN, LONDON—  
SEE PAGE 5 (PHOTO BY DEZO HOFFMANN).

INSIDE—SHANE FENTON, TOP SINGERS & CASH, NORMAN PETTY TALKS ABOUT BUDDY HOLLY, JESS CONRAD

# NEW RECORD MIRROR

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## WHEN I MET—

### (6) CLIFF RICHARD

JUST three months ago, I had the pleasure to interview Cliff Richard and The Shadows. I am not a journalist. No—I am 17 and a schoolgirl. I came to England to try and get an interview for the members of the "Cliff and Shadows Club" I have made in Belgium.

With a special letter, I went backstage in the morning—"the Boys will be rehearsing at 11 a.m.," said the letter. But "the Boys" in question were not in yet, so I saw the other stars, Adam Faith, Helen Shapiro, Eden Kane, etc. At noon, a gentleman came in, I didn't see his face but I immediately recognised Jet Harris, without having ever seen him. Later, Brian Bennett and Hank Marvin and Bruce Welch arrived. I spoke a little to them all.

The show began, and no Cliff. I contacted his manager, Mr. Gormley, who said he would arrange for me to interview Cliff and the Shadows at ease in a dressing room, two hours later. The Shadows had already played on stage, the first half-time was out. And no Cliff! . . . Should I see him? I had come from Belgium just and only for him and The Shadows. After five hours of waiting backstage, watching the show, I was introduced to Cliff in a dressing-room. I recorded him on my tape-recorder so my members could hear him.

Cliff was very nervous, but really very nice, quite in reality as in his interviews and photographs. He went out and The Shadows came in. I spoke a time with them and Hank stayed a little longer to speak with me. The Shadows are the "model" stars! Kind, comprehensive, sympathetic. It was my greatest day!

I am very happy to have met The Shadows and Cliff Richard, but I must say I am a little sorry to have disturbed them then—it was a very important concert. But after all, if I think of it very sincerely, I haven't any regrets!—MISS AGNES DOSOGNE, 36 Avenue De Tercoigne, Brussels 17 (Belgium).

### WAITING FOR DEL

AT LAST DEL SHANNON is coming to this country and I am sure other Shannon fans will agree, that this visit is long overdue.

I am, however, pessimistic as to whether his performance on the stage will be comparable to that on his discs.

Bobby Vee, although a fine performer on discs, was a sad flop in his personal appearances, and I duly reserve judgment on Del, until I have seen the package.

Even if he is not a great success in his personal appearances, he will still be at the top of my record list, as a great singer of unbounded vocal talents.—STEVE FREESTONE, 55 Ethelburga Road, Romford.

# Gene Vincent Did Wear Black

## First



JOHNNY KIDD—leathers.

### HANK AND RAY

AFTER hearing the so-called great Ray Charles singing the famous Hank Williams tune "Hey Good Looking", I think Ray Charles is the worst singer of all time.

I bet you won't print this letter because I don't like Mr. Charles. Most people seem to be afraid to say things about him. His voice (if you can call it one) is the worst thing I have ever heard.

And as for him singing Country and Western, well it's a joke for a start. On his current hit it's okay until he starts to moan and groan the words of this great song.—GARY WALLINGTON, President, Hank and Audrey Williams Fan Club, London, E.6.

### Readers' Letter Bag

#### CERT No. 1

I AM in complete agreement with reader John Wood about the release of the disc 'Flaming Star', and in my opinion it is the best Elvis has recorded. A friend of mine has this title on an EP which he bought whilst on holiday in Germany. Included amongst the other tracks is 'Summer Kisses, Winter Tears', which is another unreleased song. These two songs would make an excellent single which would shoot to the Number One spot. So please RCA release it now.—STEPHEN McLEOD, 49 Throstlestone Avenue, Wigan, Lancs.

#### MORE SONGS . . .

IN RESPONSE to reader M. J. Staveleys here are a few more suggestions. How about:

'Setting The Woods On Fire' by The Fireballs; 'Heart And Soul' by Dr. Feelgood and The Interns; 'Orange Blossom Special' by The Pips; 'Please Mr. Postman' by The Lettermen; 'The Blizzard' by Hank Snow; 'Splish, Splash' by Earl Slick; 'The Lion Sleeps Tonight' by The Safaris; 'Rubber Ball' by The Crickets; 'What A Sweet Thing That Was' by Danny Peppermint; 'English Country Garden' by The Blue-Belles; 'A Thousand Stars', by The Galaxies; 'Sleep' by The Dreamlovers; 'Love Bandit' by The Highwaymen; and 'Sea Of Heartbreak' by Bruce Channel or The Shells.—J. LANDAU, 21 Rusper Court, Clapham Road, London, S.W.9.

### AND SINGERS

HERE ARE a few more singers and songs they should have recorded.

'Three Stars Will Shine Tonight', Rochelle and the Candles; 'Johnny Get Angry', Billy Fury; 'Her Royal Majesty', King Curtis; 'I'm Blue', Bill Black; 'Where Have All The Flowers Gone?' Blue Belles; 'Summertime Blues', Mark Wynter; 'Somethings Got A Hold On Me', Cuddly Dudley; 'Words', Lettermen; 'Break It To Me Gently', Vince Eager; 'Pocketful Of Miracles', Marvellettes; 'Unchain My Heart', Gary Bonds; 'Heaven's Plan' Angels.—MICHAEL KANE, 31 Manvers Road, Sheffield.



VINCE TAYLOR—suit.

### FURY'S FILM

I TOO must agree with Chad Christian (NRM July 26) whose support for "Play it Cool" was very justified. The film was made in a tight-hearted manner and was very easy on the eye. Billy Fury and the supporting cast did the best with the parts they had, for I do admit the story was a bit thin, but still so are some other British pop films and these American twist films.

I hear a sequel to "It's Trad, Dad!" is planned, so I'm only hoping that Michael Winner and the Wintle-Parkyn team get the same idea with "Play It Cool".—DAVID MILLER, 28 Cotswold Court, London, EC1.

### PLAYING TIME

RECORD companies take a lot of care in producing records but why don't they give us the individual playing time on all discs. At least we would then know how much we are paying for.

It's common practice in America.—RAY DONELAN, 50 Welbeck Road, West Harrow.

## NOBODY SAW NEWLEY

DIRECTOR Ken Hughes virtually took over Soho last Saturday, when with the co-operation of the police and local authorities, he shot realistic location scenes for "The Small Sad World Of Sammy Lee", the new film starring Anthony Newley.

Crowds gathered around the cameras, many of them with no film in. These decoys were used to attract the crowd's attention away from the actual camera that was shooting Tony Newley as he mingled with the people.

In fact, although Tony was shot several times rushing along Old Compton Street and through Berwick Market, he was never once detected by the sight-seers.



TONY NEWLEY. (NRM Picture.)

## 'SCANDAL—DISGRACE INCOMPREHENSIBLE'

BRITAIN failed to make the finals of the European Singing Contest at Knokke le Zoute, Belgium, last week—but only after one of the most sensational decisions in the history of the competition.

The British team—Colin Day, Anita Harris, Christine Campbell, Noel Harrison, David Macbeth—scored 1,260 points against Belgium and Holland.

Italy had been beaten by a good French team, 642 to 607, on Monday last but the following day Italy met Germany and beat them, 684 to 600. They were judged 30 points better than

the very good French performance the previous night.

A spokesman for Martini, who promote the Contest, said: "This is scandalous". Mr. Jacques Nellens, director of the Casino where the Contest is held, said: "A disgrace". Leader of the Belgian TV orchestra, Henri Segers, said: "Incomprehensible".

And John Kennedy, British agent, one of the 15 judges said: "We cannot say anything, we must stick together. Just say that I'm amazed".

So Britain was out—and lost their chance of the £280 per head first prize money.

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# CAN PAT BOONE BE AS BIG AS ELVIS ?

**PAT BOONE**, the former young man in the white shoes and impeccable approach to life in general and show business in particular, has been a major star for a long time... since before Presley anyway.

AND... knowledgeable circles in America are tipping him to make it a photo finish with unassailable Elvis as the big teenage star of the next few years.

AND... there are still more signs that Pat Boone himself is settling down to the job in hand with a vengeance.

## PROOF

I don't just mean the both-sides-of-the-Atlantic success of "Speedy Gonzales" either, which is a disc that rans commercially with the success of prehistoric (by pop singing standards) Boone hits of "I'll Be Home" vintage.

**Proof?**

MGM are putting it about that Mr. Boone is more like the late James Dean than anything else in his latest film "The Main Attraction". Yes, that's the one where he plays a tough member of an Italian circus troupe. They say it will win him a whole NEW public.

The keyword is **NEW!**

They don't just mean new because he wears black leather jacket and jeans, necks with his leading lady, Nancy Kwan, in a decidedly beatnik fashion, smokes, drinks and is generally violent.

It's a new Pat Boone off screen, too.

When Pat appeared in "All Hands On Deck" the headlines went up—"Boone Plays A Human Being", a reference to earlier screen appearances when he played anything but, being just too good to be true.

Not that the early Boone Celluloid Image did badly. Twentieth Century Fox reckon that "April Love" grabbed one of the biggest box office grosses of any film the company handled. This was in 1957 when Pat was the biggest thing outside Elvis in the disc world, too.

He had thirteen consecutive Top Twenty hits from 1956 and "I'll Be Home" to 1958 and "If Dreams Come True".

But even during the time of disc doldrums for Pat he was still highly rated and highly touted on film.

Films starring Pat Boone always did well, admitted 20th Century. "Journey To The Centre Of The Earth" fetched one of the biggest box office takes on 1960.

## GAMBLING

And, they later added, apart from Elvis Presley, Pat did better than any of the other actor singers they filmed.

Since he recorded the slightly doomy "Moody River" the fortunes of Pat Boone on disc have revived considerably. If things continue he looks like regaining his former glory.

But outside the film and recording world a new Pat Boone is emerging. His personal appearances, for example.

Pat now does cabaret in gambling spots like Las Vegas where previously he'd turned his back when

asked to appear. He didn't approve of attracting people to gamble. Now he considers that they'll gamble anyway whatever he does. In fact when they see Pat perform maybe this will be the only time when they DON'T gamble.

His cabaret act has switched too. It is more adult. He has discarded the white shoes and sports shirt in favour of tuxedo and black patent leather... and more adult songs.

"I am no living saint", he is fond of saying.

## COMMUNIST

Mind you he still doesn't drink or smoke, he still goes to church three times a week, still plays basketball in Hollywood a couple of nights a week with a team of ministers.

But Pat has made up his mind that whatever happens on screen won't affect his personal life, although remarks at an anti-Communist rally brought him a lot of controversy.

"I'd rather see my four girls shot today... and die as girls who have faith in God—than have them die some years later as Godless faithless soul-less Communists!"

This certainly was the NEW Pat Boone. So new these days that he's thinking of buying himself a high powered motor cycle, despite its connections with delinquency and black leather jackets (like Pat wears in "The Main Attraction.")

He confesses: "I've always wanted one."

IAN DOVE



Another shot from the new Pat Boone picture, 'The Main Attraction'. Pat is seen here with co-star Nancy Kwan. Pat was recently in London to re-shoot certain sequences in the film and redub some of the sound.

## POP ON TELLY

**TOUGHEST** job for the back-room boys of television? Well, the hardest brain-straining goes on around the pop music scene. Just how do you present the record business in a VISUAL medium?

And there is a lot of loot available for anybody who can think up something really new and original in this field.

Let's face it, pop discs are vitally important. Millions sold every year. A bigger industry even than sport.

BUT... the same tired old ideas are pushed through for television.

There's "Juke Box Jury". Under the benign chairmanship of the unflappable David Jacobs, this looks like going on for ever.

"Thank Your Lucky Stars" is the commercial reply. This is fine, with original sets

"Needle Match"—in theory a good idea but it's taking its time

Pop-telly in the past has had folk like Cliff Richard, Lonnie Donegan, Vera Lynn, Roy Castle, Malcolm Mitchell. Formula straightforward.

But an enormous amount of top pop material is overlooked. "Miming" to records is largely unsatisfactory. Quite often, too, the CURRENT pop idol is left out in the cold while there is too much emphasis on artists who have passed their days at the top.

NOW THEN...

Suppose YOU had the chance to devise a pop record show for television.

Suppose YOU had the availability of all the top disc stars—and enough money in the budget to pay for their services.

How would you go about it? What kind of items would you include? Which personalities would you sign up?

Drop us a line and we'll print YOUR views.

# BEAT GROUP NAMES FROM AMERICA AND LIVERPOOL

IS the Liverpool area the rockiest part of the great British Isles? A publication, "Mersey Beat", just arrived, makes me think that this is the case.



## TRAD. MEETS MOD.

A Gaggles of Bandleaders—pictured between sets at the Richmond Jazz Festival, a two-day open air jazz shindig organised by the National Jazz Federation, are bandleaders Johnny Dankworth (left), Kenny Ball, with Terry Lightfoot and manager Don Read in the background. (NRM Picture.)

"Mersey Beat" is designed for beat groups, artists and singers. And they are in apparently great demand... but the supply is there too.

For example, groups mentioned include: The Tremors, Fabulous Fourtones, the Deltas, the Skyliners, the Tremolos, Rick Shawe and the Dolphins, Ken Tracey and the Beat Squad.

The Cyclones, the Dakotas, the Zodiacs, the Midnighters, the Four Jays, Group One, the Bluegenes, Gerry and the Pacemakers, the Solohettes, the Mersey Beats, the Dennisons, the Searchers.

Two, Clay Ellis and the Raiders, the Knutrocker.

Finally, the accolade, as far as I'm concerned, must go to — Danny and the Asteroids.

So Liverpool and the immediate North seem to be holding their own against the might of America with all those millions of people who, according to the trade press, seem to form themselves into rock groups at the drop of a recording contract.

America recently came up with a little gem, a tune called "Fly Swatter" recorded by — DDT and the REPELLANTS!

In America there are several that I just fail to understand: Jordan and the Fascinations, Booker T. and the MGs, Ginger and the Chiffons, Ronnie and the Hi Lights, Nino and the Ebb Tides.

## CONNECTIONS

I can vaguely see the tenuous connection between Francis X and the Bushmen (Francis X Bushman was the original Ben in "Ben Hur", a silent movie idol), and Little Caesar and the Romans (Caesar was a... oh never mind!).

To continue with America: the Bracelets, the Rivingtons, Kathy Young and the Innocents, the Lafayettes, Rose's Baby Dolls, TP and the Turnpikes, Mad Mike and the Maniacs, the Hollywood Flames.

But how about CL and the Pictures? Or, come to that, Rochelle and the Candles?

To continue: Rosie and the Originals, the Hollywood Flames, the Contours, Cathy Jean and the Roomates, the Clovers, the Chordettes, the Ultra Tones, Gabriel and the Angels (naturally), the Upsetters, Teddy and the Twilights, the Illusions, Dr. Feelgood and the Internes.

But Rick and the Keens? Or, to go further, Randy and the Holidays.

The Reflections, the Electras, the Impalas, the Penguins, the Teddy Bears, the Emblems, the Clefones, the Jive Five, the Rocktones, the Raging Storms, the Persuaders.

The Ohio Untouchables. (Only in Ohio?) The Unique Echoes, the Byliners. And so on...

## ON STAGE!

Names that intrigue are: the Beatles (who were billed as big as Bruce Channel in Liverpool), the Spidermen, the Morockans.

I feel sorry for: Carl Vincent. Carl, says "Mersey Beat", "a first class energetic vocalist in the Elvis Presley vein whose group, the Counts, disbanded last year when Carl broke his leg ON STAGE."

The emphasis is mine because I feel no singer can suffer more for his art. Was it all that feverish Presley leg twitching that caused his tibia to crack... everyone always thought it would happen to someone!

More names: Rory Storm and the Hurricanes, whose names include some that their mothers never thought of, I reckon — Johnny Guitar (he's 21), Ringo Starr (21) and Ty Brian (21).

Passing over Faron and the Flamingo's we arrive at the M.I.s, the Black Velvets and the Pontiacs, the Reds, the Cavaliers, the Cheetahs, the Senators, the Wanderers, the Vikings, the Mustangs, the UNDERTAKERS, the Sunsets, the Coasters, the Sorrels, the Grand Canyon Boys, the Commanderos, the HAWAIIAN EYES, the Coasters, the BANSHEES, the Ambassadors, the Barons, Earl Preston and the TTs, the Strollers, the Detours, the Hi Cats, the Renegades, Tommy and the Metronomes.

## ALL GIRLS

The Bikinis turn out, magnificently, to be an ALL GIRL group, four 16-year-olds.

More: the Young Ones, the Sky Hi

# NORMAN PETTY talks . . .

## All About Buddy

**NORMAN PETTY, MANAGER OF THE LATE BUDDY HOLLY, IS IN LONDON. I ASKED HIM 10 QUESTIONS CONCERNING BUDDY HOLLY**

**HOW big professionally do you think Buddy Holly would be today, if he had not died in the plane crash?**

Naturally it's very much of a guess but he would be pretty big. Buddy Holly wasn't something that was a fluke. He had the ability to communicate because, you know, you can't fool the teenagers. Buddy was a true artist. By that I mean he reflected their thoughts and their feelings.

### FILMS

**Why didn't Buddy Holly appear in any films?**

He was offered a film, I think, with Alan Freed, the American disc jockey, who was a big name in rock and roll at the time. But we couldn't see it then. Buddy always held the opinion that those films were pretty shoddily done, on a seven day shooting schedule and things like that. We had plans for later but of course he was killed before we could do anything.

I made some private movies of Buddy on stage in Australia and during his trip to this country. They were just short clips of Buddy's act. No, I don't intend to do anything commercially with them—they're strictly private.

### CRICKETS

**Why did Buddy Holly leave the Crickets and was it a friendly parting—nobody said anything at the time?**

It was more or less amicable. Buddy was getting very big around that time, of course and, frankly, he WAS The Crickets.

You know on those early records, the voices that backed Buddy weren't The Crickets. They just played, they were the musicians.

On the early discs I used a group called The Roses, or two brothers, Billy and Johnny Pickering and Bob Latham as a chorus. They dubbed the voices in later and were paid just for the session. Records like "Oh Boy" and "Lonesome Tears" were done this way.

But the relationship between Buddy and The Crickets was like the relationship between Cliff Richard and The Shadows over here. Jerry Allison is one of the best rock drummers in the whole business and it's something of a mystery to me why he has to sing.

### DEATH SONGS

**How do you really feel about songs dealing with Buddy Holly, mainly with his death?**

I think Mike Berry's "Tribute To Buddy" was pretty good, about the best memorial disc there was. I can't understand why nobody picked it up in the States but most of the other things were badly done.

I didn't like "Three Stars Are Shining In Heaven Tonight". Morbidity in a song is fine provided it is done tastefully and I thought "Three Stars" was more commercial than tasteful.

### SPIRIT

**What did you think about songwriter Geoff Goddard's statement that he received spirit messages from Buddy Holly that inspired him to write John Leyton's hit, "Johnny Remember Me"?**

Is that so? I haven't heard about that. On the face of it and this is purely personal opinion, it sounds like taking advantage of a name. Some artists do inspire others to write. But about this I don't know.

### CASH IN

**Did many people try and cash in on Buddy Holly's fame after his death?**

A ridiculous number. I had a lot of messages and tapes all with letters say-

ing "I sound like Buddy Holly, make me a star". This is silly because nobody can replace Buddy.

### OTHER BUDDY

**What about Buddy Britten, the British singer who you have come over to record and who models himself on Buddy Holly?**

You know, I get no feeling of Buddy Holly from him at all. He may model himself physically on Buddy but he doesn't sound like him and really there's no reason why he should. He wrote to me wanting to come to America but I had to come to Britain to get the Holly thing rolling so I decided to record him here.

We've cut some very commercial sides and I think it's the first time an American producer has recorded a British singer in Britain.

### TEENAGERS

**Why do British teenagers buy more Buddy Holly discs than American teenagers?**

Only singles, and that's because there haven't been any singles released in the States. But Buddy's LP has just celebrated it's 82nd week in the American charts, which is pretty good.

But Buddy is more of a legend over here I think because teenagers here associate themselves with Buddy. He's a good spokesman for them. I think they are far more loyal in Britain than in the States. Australia is like this over Buddy too. I think he'll make a noise in France, too, when the discs are released.

### STAR

**When did you begin to think that Buddy Holly would be a big star?**

Right back in 1956, when I first met

him, when he wandered into my studio in Clovis, New Mexico, to make a demonstration tape. I said then he was a diamond in the rough and I was right. Although I discovered him, I let him go his own way. He knew what he wanted and I knew how to record him. He respected by ability and I respected his personality and talent. I was no magician where Buddy was concerned. You don't create talent—it's there.

**And what can we expect in the way of records from Buddy Holly?**

We intend to release a new one, "Reminiscing" in Britain on September 7, Buddy's birthday. It will be out a month earlier in America, on the Coral label. There are eight new sides to come altogether, all made in the studio with musical accompaniment, and six more featuring just Buddy and guitar, his own. Backings will be dubbed on to these before issue. IAN DOVE



**NORMAN PETTY (left): session at the Pye Piccadilly to record American folk-type performer, John Richard Duncan who flew from America to make the session with Ray Horricks (right). John Richard (that's his professional name) likes 'the British string sound which makes a change'. (NRM Picture.)**

## 'CINDY'S BIRTHDAY', No. 19 In The Charts

# SHANE HAS A SECRET

**SHANE FENTON has a secret. It concerns his future "sound" in the pop business. A different "sound"—despite his biggest-ever-in-four-releases success with "Cindy's Birthday".**

**But he didn't share the secret with me.**

"I daren't tell anybody", said Shane. "All I can say is that we would have to change the sound of the group, the Fentones, and change the style of my singing. It'd still be me, of course."

Shane wouldn't say any more. Apparently he didn't see why he should share his ideas with everybody in advance. Which was pretty hurtful . . .

Back in October, last year, I wrote: "It's not that I'm boasting . . . but I was dead right about Eden Kane. What's more I was totally accurate about John Leyton. Now watch out for my latest, Shane Fenton and The Fentones.

"Make receptive with the ears. Shane,

with his first disc, 'I'm a Moody Guy', is all set for a chart appearance".

He made that appearance.

What's more, I also pointed out that "Saturday Club" producer Jimmy Grant, Brian Matthew, Jerry Lordan (who wrote "Moody Guy") and Eden Kane were in agreement with me, Eden saying they were the best-dressed and best-presented group around.

So . . . all right, I was a few months out. But I'm now crowing that Shane has really made the big-time. "Cindy's Birthday", a cover of the American hit by Johnny Crawford, should establish that to non-believers.

Shane's singles line up as: "Moody Guy", "Walk Away", "It's All Over Now" and "Cindy's Birthday". In between was an instrumental by The Fentones, "The Mexican". "Five Foot Two" was a "B" side which Shane was mad about but which tended to get overlooked. . . .

Now the extraordinary thing is that Shane and The Fentones line up precisely the same today as they did two years ago. There was sadness about their performances in those far-off (in pop terms) days. For it was a Nottingham singer named Johnny Theakstone who had originally helped Shane (then known as Bernard Jewry).

Johnny died, at the age of 17. Shane stood in for Johnny. Then the group was known as The Tremoloes. Only after Johnny's death did the name change to The Fentones. The same lads line up: Tony Hinchcliffe (drums), Jerry Wilcock (lead guitar), "Bonney" (bass guitar) and Mick Eyre (rhythm).

How do they stick together? "We don't think of each other as separate things", said Shane. "We don't think of The Fentones' disc as being just their property. Nor of my vocals as being my property. We're all working together. . . ."

Of course, they do have rows. "Normally about arrangements", said Shane. "It means that some of the rehearsal

sessions take longer than necessary, but that doesn't matter just as long as we come up with the right final ideas.

"When I get on the ideas of how the vocals should be handled—well, then I am a little hard to persuade."

In fact, "Cindy's Birthday" was the fastest disc the Shane Fenton all-pals-together group has made. They were in the throes of a three-week tour of Ireland, when Ron Richards (their recording manager) and manager Tommy Sanderson rang through to them and suggested that they'd found a "natural" number. The song, on the American copy, was played over the telephone and within minutes Shane and the boys had booked their tickets back to London for a short recording session.

They left at 6 a.m. and they were back in Ireland for the evening shows with a hit record left behind them in the studios.

In future, Shane thinks he needs a piano in the line-up. He knows the man he wants but is waiting until he is able to join the group.

Presumably the piano is required to add to the "secret" Shane sound.

Just one other thing: Shane is currently looking for material for an album. This is fine, except that he finds it difficult to find the right material among the new songs . . . which is why he has himself turned to things like "Five Feet Two" for past recordings.

"There is some great stuff about—but not much of it. 'I've Waited So Long' and 'What King Of A Fool Am I?' are marvellous. But the really good new material goes only to the established big names, like Cliff Richard.

"So I have to turn to the past from time to time. I'd just love to record 'Stardust', for example."

Must just go back to Shane's "secret". He says that it would be very difficult for somebody to even guess what the new "sound" and material is likely to be.

Well, honest! With such an impenetrable Iron Curtain around it, I can only suggest that he is going to have a go at the old Gilbert and Sullivan operas.

PETER JONES



**SHANE FENTON: 'working together'. (NRM Picture.)**

## IT'S EASIER IN THE AMERICAN TOP FIFTY

**IT'S easier to get a disc in the U.S. top fifty than in the British.**

But . . . harder to keep following it up. Only seven artists in the top fifty haven't been there before, but in the U.S. chart the number is eighteen.

**Why?**

Well, the answer is relatively simple. The United States is bigger. And although seven times as many discs come out there as here the plugging facilities are far greater.

And of course, the record buyers over there often buy discs before they get

into the charts. Here the record buyers are loath to buy discs before they make the charts.

All round, their memories are shorter than ours. After two or three follow-ups, top disc names often don't even make the hundred. Examples are Bruce Channel, Del Shannon, Gene Chandler—all of whom haven't made it with their latest offering.

So to get in the U.S. charts, the record companies have scores of gimmicks for their artists which could catch the public's fancy.

On the retail side there are the coloured covers that many of the records have

now.

Then there's things like stereo singles, thirty-three R.P.M. singles. Seven inch L.P.s with about twice as many tracks on them as the normal.

And of course, cheaper records.

On the musical side there are countless gimmicks, Zany names and titles is one, while a connection between title and artist is another.

Examples? Try "Underwater" by The Frogmen, of "Surfin'" by the Beach Boys. Or maybe "Dr. Feelgood" by Dr. Feelgood and The Interns.

Trouble is these boys have a job with

the follow-up. None of the above-mentioned have done much since their initial success.

But then all they have to do is change their name and make another disc. Over here an established name will sell any type of disc, good or bad. And as there's only a certain number of places in the charts it is hard for a newcomer to break through.

This annoys many people who complain about unfairness.

But what they should remember is that eventually a good artist with a good disc will make it. And won't need gimmicks. NORMAN JOPLING



CLIFF RICHARD. (NRM Picture.)

# WHO SPENDS . . . WHAT TOP SINGERS and MONEY

the compulsory Cadillac and pays his barber £8 per clipping. Frankie takes hair cutting very seriously and once went every day for a week. He is also buying a yacht.

Neither does Mr. Elvis Aaron Presley hang back when money is to be spent. Consider his car: the back seat has been removed to make way for a circular couch which is complete with a small bar where Elvis keeps his Coca Cola and malted milks (he doesn't drink).

Set neatly in the back of the front seat is Elvis' portable television set and a stereophonic hi-fi set for playing his discs.

This is just one of his cars, of course. He has a Rolls Royce—"because everyone was getting Cadillacs", he admitted—a Cadillac, a Chrysler and a Thunderbird.

Elvis has cut down recently on his car fleet. It was an old Hollywood saying that Elvis has "one car for each cousin", a reference to the large number of paid companions that protect Presley from his over-enthusiastic, over-energetic public.

### SPEEDBOAT

Cars are just one side of Elvis and his spending money. He has a luxurious home, Gracelands, in Memphis, ditto in Hollywood. There is the no small matter of his own private cinema. His speedboat is equipped with the same kind of gadgets, all expensive, as his favourite car.

His car, by the way, is a necessity. It's sometimes the only place he can go undisturbed on a date.

But this is America.

What about Britain? As spendthrifts, we're a pretty sad lot. Talk about cars and you've talked about pretty well all of it. Plus the house for Mum—though there are a lot of cases where Mum is still waiting!

Cliff is our equivalent to Elvis. He doesn't earn as much. But what does he spend.

Cliff has one big car for himself, a Renault Dauphine for his mother. He lives in a house in North London with his mother—and the house is all paid for. But . . . it's not the biggest house available.

Cliff doesn't go out night clubbing. Either he's working, or (if filming) he rests at home. He collects £10 a week for his personal expenses and the rest of his money goes straight to the accountants.

The Shadows, our top instrumental group, come under the same arrangement.

For example, when one of the Shadows wanted to buy a camera, it meant a special trip to the accountant to get the money.

Adam Faith has had a Rolls Royce, which puts him on a par with Elvis. Also an E-type Jaguar. Also the new house he has had built near the Thames. Adam plays the business man, dabbling in stocks and shares. Shrewd!

Helen Shapiro? As a minor, she doesn't get her hands on much money. Says Helen: "I don't need much. Just some clothes and make-up. I don't really know or care how much I earn". But the Shapiro family still live, council-flat-wise, in the East End.



ELVIS PRESLEY

to buy his own home. He still has the same flat in North London.

No, it's the car first and then perhaps a house with our singers. Our singers get the money—but it's not as much as the Americans.

Until his birthday recently, there was a teenage millionaire in America. Name of Paul Anka. We don't have such a phenomenon. Though Cliff is the most likely to get there first.

But that's the way it goes. Even the ordinary, normal, common-or-garden American tourist always seems to have more money than the British tourist.

### SAME FLAT

Russ Conway? A Bentley Continental . . . but no sign yet that Russ plans

## FRANKIE'S MEATY CABARET

CABARET: Frankie Vaughan (Talk Of The Town, London W.1, Monday).

There were occasions when Frankie Vaughan was justifiably out of breath, and with good reason. He emerged to start his British cabaret debut obviously determined to punch home his talent.

And this he did, aided and abetted by some old songs and some old hits like "Green Door".

The audience, not exactly teenagers loved it, especially the Jolson medley ("Toot Toot Tootsie" and all that). But they weren't exactly silent at numbers like Frankie's big recent hit "Tower Or Strength". Frankie jerking his legs and emitting falsetto noises is a sight worth seeing.

As a cabaret act it's well varied including "Milord", "I Should Care" and "When I Fall In Love" which closed the show quietly. Frankie dedicated it to his wife. Basil Tait leads the specially organised "V" Group and they considerably aid Frankie in getting his meaty approach to pop singing across.

Yes, "Give Me The Moonlight" is still in the act, though relegated. It was the sixth song Frankie did. He opened instead with a powerful number, "I'm The Talk Of The Town" specially written for him by Bryan Blackburn. I.D.

## WEEDON—ACTOR

BERT WEEDON is to make his acting debut in a new British movie, as yet untitled, in which he will play the musical director and resident "personality" of a night-club.

Originally, as reported in last week's NRM, Bert was commissioned merely to write the music for the picture.

# SPRINGFIELDS 'LUCKY TOUCH'

IN THE Springfields vocal group, Dusty Springfield provides the glamour, Tim Field the Old Etonian charm and the world-travelled wisdom — and Tom Springfield the "lucky touch".

And Tom is hoping his lucky touch will hold good for their latest disc release, "Swahili Papa", out on Philips this week.

Tom is not exactly addicted to carrying rabbits' feet round with him, or even thumping chimney sweeps or whatever the tradition is—but he developed his "Lucky Touch" through their recording career.

For my money, the Springfields have not made one single sub-standard single. They contrive more genuinely NEW sounds and ideas than any other vocal group in this country.

BUT . . . only two sides have got into the Top Twenty, "Breakaway" and "Bambino". And TOM WROTE BOTH OF THEM As he wrote "Swahili Papa".

### DIFFERENT

Funny thing, that! They have, as a group, an extensive collection of material from all over the world, plus a vast catalogue of pop hit songs, plus a variety of dialects and languages in which to sing them. Yet it is Tom's "written at home" items which click with the fans.

Tom told the NRM: "We think this new disc is vastly different from anything we have done before. It has a definite African setting . . . and some comedy in the lyrics.

"Perhaps it's just coincidence—but

we always seem to get better records when we stick to original material, material written specifically with the group in mind. Yes, it could be coincidence—but we like to believe in the "lucky touch".

"Swahili Papa" is a showcase for the husky, attractive voice of Dusty Springfield, who handles much of the main lyrics and also a catchy introductory and closing phrase.

Dusty is the first to admit that she "produces" her voice in a completely unusual way and that there is always the chance of strain. In fact, she had a spell in hospital not so long ago but I'm glad to report the trouble has cleared up and all swings huskily down in Weymouth where they are seasoning at the Pavilion Theatre.

The Springfields have a special reason for wanting "Swahili Papa" to get rapid-like into the charts. Their disking of "Silver Threads and Golden Needles" has just entered the American best-sellers via the magazine "Billboard"—and a transatlantic "double" by a British vocal group would be unique.

Come what may, the Springfields have plenty of work lined up. Following Weymouth, they start an eight-day one-nighter tour of Scotland on September 24, after which they star in cabaret for a week at Liverpool's Royal Restaurant, starting October 1. Between October 16 and December 1, they are prominently billed in the "Birthday Show" at Coventry Theatre.

And, of course, there is always Tom Springfield's "Lucky Touch" to help out . . . P.J.



THE SPRINGFIELDS—new disc, see review, page 8.

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# STAR GUIDE FOR THE REST OF THE YEAR

## WHO IS COMING — AND WHEN . . .



**RAY** RAY CONNIFF (above) choral-orchestra leader makes no concert appearances when he arrives, August 2, but will see Britain, fan club and press. Probably be talked into interview and opinion spots on TV, radio.



**Chubby**

CHUBBY CHECKER arrives to tour September 1, in "Twist Extravaganza" — with British artists (NRM picture).



**DEL and DION**

DEL SHANNON and DION, right (NRM picture)—tour together starting on September 16. Shannon's first time here, Dion did TV work last year.



**VIC**

VIC DAMONE (left) arrives end of August as part of Europe tour. British TV success last year.



**SARAH and GEORGE**

SARAH VAUGHAN (NRM picture) and GEORGE SHEARING (right) team up for fortnight tour starting London Festival Hall, September 29. Shearing currently in charts, teamed with Nat Cole. He has visited England many times, being British born, native of Battersea, but only as a social occasion. This will be first time blind pianist has worked in this country since he emigrated to America.



**CHET and . . . FLOYD . . . and JIM**

CHET ATKINS, FLOYD CRAMER, JIM REEVES (above, l. to r.), RCA Victor team, check in on way to South Africa for promotion work.

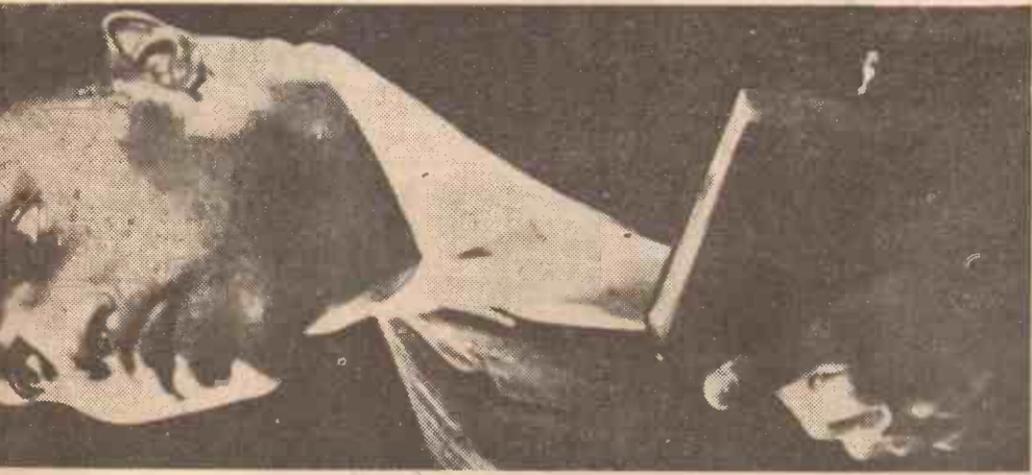


**DON PHIL and**





**RICHARD and SAM**  
LITTLE RICHARD (left) and SAM COOKE (above) top large package, starting October 8. Both make first trips here.



**FREDDIE**

FREDDIE CANNON underlines "Palsades Park" hit with British tour, 16 days long, starting October 16.



Quaintly named B. Bumble and his Stingers (below) follow up their Number One British hit, "Nut Rocker" with British tour starting October 19 and lasting through November. "Apple Knocker" is their follow up disc, but not released here yet.

**BUMBLE**



**CRICKETS**

CRICKETS make tour with Bobby Vee, November 2, 21 days, last here in 1958 with Holly.

**PEGGY**

PEGGY LEE, for concerts, end of the year, for Vic Lewis.



**BOBBY**

Globe trotting BOBBY RYDELL makes personal appearance and TV work, November.

**BRUBECK and BOBBY**

DAVE BRUBECK (above) another tour in Britain in November, while BOBBY YEE (NRM picture) (right) tours with Crickets.

CONTINUED ON PAGE TWELVE

THE DECCA RECORD COMPANY LTD DECCA HOUSE ALBERT EMBANKMENT LONDON SE 1

**RAY PETERSON**

YOU KNOW ME MUCH TOO WELL

HLX 9569



**AL DI LA**

(theme from 'Lovers must learn')

**EMILIO PERICOLI**

WB 69



**SOME OTHER LOVE**

THE NASHVILLE FIVE

F 11464



**WEST OF THE WALL**

TONI FISHER

HLX 9564



**SOLOMON BURKE**

DOWN IN THE VALLEY

HLK 9560



**DON'T EVER CHANGE**

GERRY RENO

F 11477



**PAT BOONE**

SPEEDY GONZALES

HLD 9573



**BURL IVES**

FUNNY WAY OF LAUGHIN'

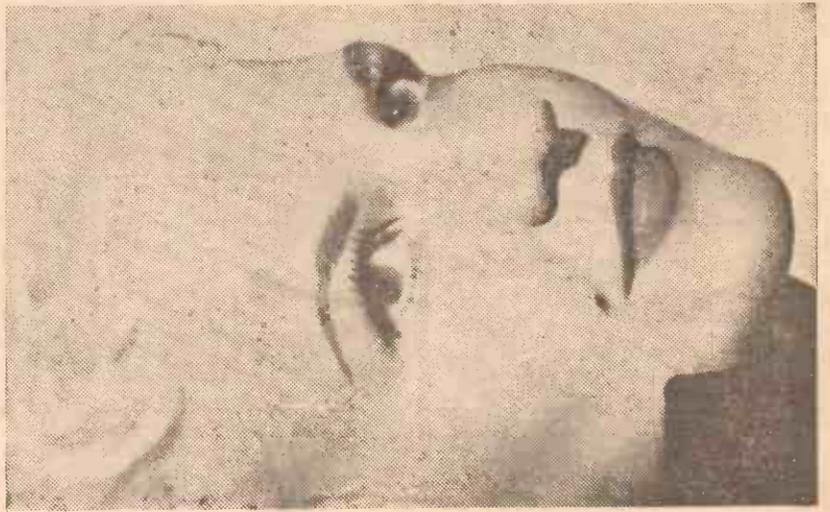
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**I'M JUST A BABY**

LOUISE CORDET

F 11478



# THIS WEEK'S SINGLES

## Sinatra on peak

**FRANK SINATRA:** *Goody Goody; Love Is Just Around The Corner* (Reprise 20092).

**UP-TEMPOING** it like mad on "Goody Goody", with a bustling burry-along backing. Mr. Sinatra is pretty well in peak form. Which is quite a peak. If there have been hints recently of staid phrasing from him—well, he's very adventurous on this side swooping, soaring, chucking in a few hip remarks of his own—Frankie boy should earn big sales for this. It's real goody-goody.

Another oldie for the flip and for the first few bars it just doesn't sound like Sinatra. But he soon finds peak form and again is swung along by the big Neal Hefti orchestra. Great listening.

FOUR 🍷🍷🍷

**THE SPRINGFIELDS:** *Swahili Papa; Gotta Travel On* (Philips 326536).

**AFRICAN** setting, with drums, etc., opens easily the most distinctive disc yet made by the ultra-distinctive Springfields. Dusty Springfield takes the lion's share of the lyrics... and you should listen very carefully, for there's a lot of humour floating about.

Tom Springfield wrote this very fine number and our bet is that it will follow "Bambino" right slap into the charts. That's if there's any justice...

"Gotta Travel On" again spotlights that the Springfields, one girl and two boys operate with a polish that puts the usual tired old vocal group to shame. And they always sound so ALIVE.

FOUR 🍷🍷🍷

### TOP 20 TIP

**DAVID MARTIN** *Cinderella Romeo; Why Have You Treated Me This Way* (Pye Piccadilly)

**NINETEEN-YEAR-OLD** David, once a most promising athlete, starts his disc debut with a pizzicato-stringed backing for "Cinderella Romeo". High-pitched voice, lot of gentleness in phrasing, something that has delicacy rather than power. Later on, he lowers his pitch and, for us, sounds much more effective. Fade-finish and we're left wondering...

## form

Wondering because we don't think the song is ideal for a debut. L.P. material, yes. Anyway, we'll keep a close eye on the good-looking David.

Flip is a lively little ditty, with an inventive, everything-GO backing. David stays up in the higher registers and we'd like to hear him drop himself an octave or so. Neither side is hit material, but that's our opinion. **YOU** buy the discs.

THREE 🍷🍷🍷

**CLINTON FORD** *Under The Bamboo Tree; Who's Next In Line* (Oriole CB 1747)

**SOME** marching sounds open "Under The Bamboo Tree" another entertaining effort from Clinton Ford. The old Kid Ory song changes tempo some way through, and adds to the appeal of the disc. Very well performed with some very jungly sounds about it.

If anything, it's better when the tempo changes to the fast, and the trad joins in. Could make it.

Interesting guitar sounds open the C & W flavoured flip, "Who's Next In Line". Not too authentic flavour on this oh-so-typical tune, etc. But then this isn't the top side.

THREE 🍷🍷🍷

**THE DOWLANDS AND THE SOUNDTRACKS** *Little Sue; Julie* (Oriole CB 1748)

**MORE** on the Everly kick from the Dowlands who perform quite well on this their first attempt on the charts. Very good rock backing from The Soundtracks who almost dominate the thing in places. Not a bad song but not too good tunewise. Catchy after a while.

One of the boys wrote it himself by the way.

A short while ago we had "How Is Julie" by the Lettermen. Now we've got a straight tribute from The Dowlands. However can they be true with Little Sue in the way? Song is far slower than the raucous top side, and although the tune is fair, the commercial appeal is doubtful.

THREE 🍷🍷🍷

**VIC DAMONE** *Vieni, Vieni; Cathy* (Capitol CL 15262)

**BIG** voiced Vic comes through with "Vieni Vieni", one of those semi-Latin jobs with Vic's talent employed well.

Quite a good piece, but utterly uncommercial. This sort of thing used to go down well, but isn't so popular nowadays.

Performance is good, nevertheless.

From the film "Boys Night Out" comes the short titled "Cathy". Again a pleasant little song, but not too commercial. Good string backing on this one.

THREE 🍷🍷🍷

**BARRY BARNETT** *My Love; Only Seventeen* (HMV POP 1053)

**BARRY** gently warbles his way through "My Love" a nice song with a good set of lyrics.

A Matt Monro type of song, Barry handles it very well, and gets a good backing from the Ken Thorne Orchestra.

Fair tune and lyric—it won't be a big hit, but with enough exposure it'll sell well.

Same tempo on "When You're In Love And Only Seventeen", another pleasant ditty. Much the same comments as the top side, but without the possible commercial appeal.

THREE 🍷🍷🍷

**GEOFF LOVE** *Steploe & Son (Old Ned); Over The Backyard Fence* (Columbia DB 4881)

**FROM** the successful TV series "Steploe And Son" comes the theme as played by Geoff Love and his orchestra.

Subtitled "Old Ned" it could well be a hit owing to the series. Quite catchy with some interesting sounds emitting from the team.

Recent successes of themes will have a good effect on this well played number.

"Over The Backyard Fence" is the title of the tune on the flip, a pleasant enough tune, without much to distinguish it from dozens of other tunes.

THREE 🍷🍷🍷

**SUSAN SINGER** *Johnny Summertime; Bobby's Lovin' Touch* (Oriole CB 1741)

**SOME** very interesting backing sounds on the latest disc from Susan Singer. And some very good singing from a very good little singer.

Quite a good tune with choral work adding to the effect. This one could make it for Susie, providing it gets sufficient exposure.

"Bobby's Lovin' Touch" is the title of the flip. Backing is by Frank Barber who does a fine job on both sides. Quite an adult performance from Susan who proves she is capable of some good stuff.

Sombre-type song gets a throbbing sound from all concerned, and makes a good flip.

FOUR 🍷🍷🍷

**TIM CONNOR** *Without A Shoulder To Cry On; I've Fallen In Love* (HMV POP 1056)

**FROM** the film "She Knows Y'Know" comes the latest offering from Mr. Tim Connor. Good vocalising from the boy who gave us "Rosemary" but not too much in the way of a tune.

A fair backing with a good lyric but no tune to put the disc in the charts.

From the same film comes "I've Fallen In Love", perhaps the more commercial side. Fair drumwork with good vocalising but again not too much in the way of a tune.

We were surprised by the guitar solo on this side.

It was the best thing on the disc.

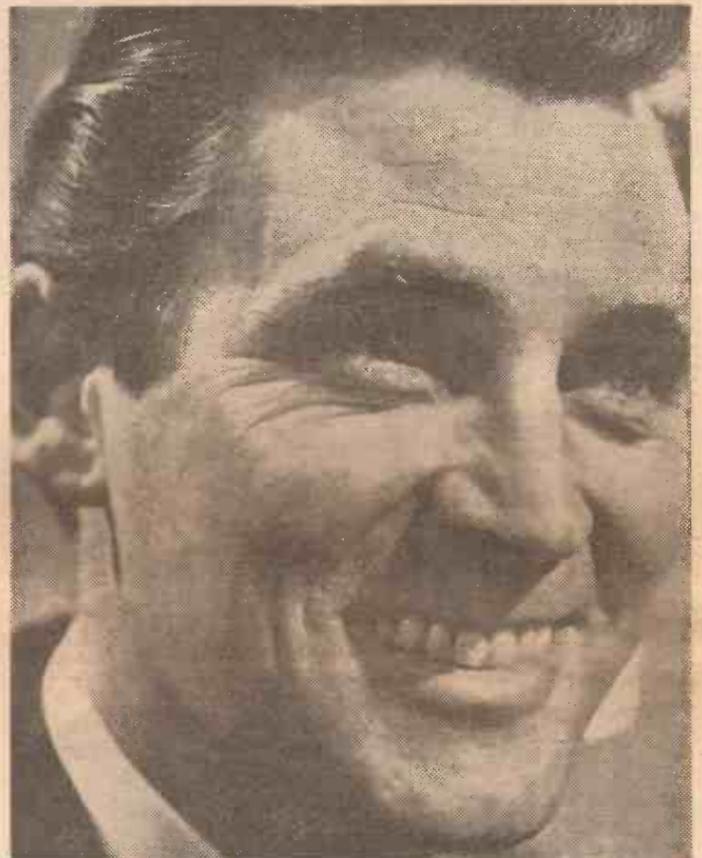
THREE 🍷🍷🍷

**FRED ASTAIRE** *The Notorious Landlady; The Martini* (MGM 1166)

**SOME** dancy sounds open the Fred Astaire disc "The Notorious Landlady". Fred sings about the landlady pleasantly but without too much attention to the tune. His vocalising is incongruous and completely out of date. But pleasantly out of date, enough to sell



FRANK SINATRA (Dezo Hoffmann picture): adventurous.



RUSS CONWAY: old magic touch.

## NRM POP DISC JURY

tinctive Stateside quality. Again a good side making a change from the usual run of discs nowadays. Plenty of falsetto attractively presented.

Good double-sided value.

FOUR 🍷🍷🍷

**RUSS CONWAY** *Blitz Medley, Side One—Far Away, The Day After Tomorrow, Down The Lane. Side Two—Oliver Medley—As Long As He Needs Me, Where Is Love, I'd Do Anything.*

**THIS ONE** will put Russ higher in the charts than he's been for a while. It's a medley from two of Lionel Bart's best shows, and Russ gives them his distinctive treatment.

Pounding away on his piano, Russ injects his old magic touch into these familiar tunes, with highlights on "Down The Lane" and "I'd Do Anything".

For the people who bought all of Russ's discs, this is more of the same except better.

FOUR 🍷🍷🍷

**PAUL PETERSON** *Keep Your Love Locked; Be Everything To Anyone You Love.* (Pye Int. 25153).

**FEMME CHORUS** opens "Keep Your Love Locked (Deep In Your Heart)", a pleasant Goffin-King composition.

A busy backing with a strong melody line and a good tune, it features some good singing by Paul. Although there's nothing really outstanding about it, the disc should appeal to many. Especially the younger fans.

Flip is "Be Everything to Anyone You Love" and moves at much the same tempo as the top side. Again, very pleasant.

THREE 🍷🍷🍷

maybe a few copies to the younger set. But mainly for those who remember Fred in his great days.

Some background talking opens the flip, "The Martini" in which Fred talks and sings his way through his description of the perfect Martini.

There's a genuine nightclub atmosphere about the disc and quite an amusing ending.

THREE 🍷🍷🍷

**THE CHARIOTS** *Problem Girl; Song Of A Broken Heart* (Pye Piccadilly 7N 35061)

**NEW** to us, the Chariots start their disc with a deep bass voice. Lead and well-sung chorus join in later with some very good work from the small group which appears to be backing them.

Organ adds effect to the disc, which has a good tune, lyric and performance. This could well be a hit.

Slow-ish intro for the start of "Song Of A Broken Heart" which has a dis-

<b>SAM COOKE</b> HAVING A PARTY	RCA-1296 RCA VICTOR
<b>NEIL SEDAKA</b> BREAKING UP IS HARD TO DO	RCA-1298 RCA VICTOR
<b>PAUL ANKA</b> A STEEL GUITAR AND A GLASS OF WINE	RCA-1292 RCA VICTOR
<b>ADIOS AMIGO</b> JIM REEVES	RCA-1293 RCA VICTOR

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**BERT WEEDON WRITES :**

**'I CHRISTENED TWO BABY ELEPHANTS'**

**BERT WEEDON**

...with Blackpool Tower in the background.

WELL, I've done it—the job they said was the biggest I've ever done! I went up to Skegness on Sunday and christened two elephants, right there on the seafront with huge crowds milling around.

But it turned out they were two of the smallest baby elephants they've had in this country. I called them "Swingin'" and "Dodgy", which should please Norman Vaughan. Actually I hesitated about giving either one the name "Dodgy" for life—but eventually settled for the smallest one. Elephants never forget!

Already they eat enough in a day to keep whole families happy for weeks. Three dozen bananas, gallons of milk, vegetables, fruit. Anything they can get their trunks on. . . .

What a battle is going on in Blackpool. You could call it Trad versus Pop. We've had the Temperance Seven here, and Kenny Ball (still on the scene) and Acker Bilk. They're all wonderfully successful.

And the pop people. Shirley Bassey was here again on Sunday, packing 'em

in and bringing the house down. Adam Faith was at the Queen's and he also pulled in the crowds—and his mates among the artists who called round to see him backstage.

Incidentally, Mark Wynter was here on the Shirley Bassey bill and he enchanted the audience with his fine singing and fresh personality.

Here I'd like to pay a special tribute to the Bob Miller orchestra, who accompany anything and everything at the Opera House. They're there all through the week, then take over for whoever is on the Sunday concert bills.

Coping with so many different styles and arrangements takes a lot of ability. But Bob has got some of the best musicians in the land under his baton, and I'd say he must have one of the most versatile groups in the business. Listeners to "Parade of the Pops" for so long will know what I mean.

Nobody in the Blackpool area gets around more than comedian Tommy Trinder. For he's not only a professional funny man—he is also Chairman of Fulham Football Club. As such, with the soccer season on the way, he has to

spend a lot of time in London and the only way he can spend enough time on both jobs is by spending a fortune every week on air fares. But he himself looks far from spent.

Oh, I'm on television again soon—in ITV's "Big Night Out". We're tele-recording it next weekend and it goes out on the following Saturday (August 11). I'm specially looking forward to it because I'll be working again, after a year, with Eve Boswell. She's one of my favourite people.

Sometimes, when I'm rushing about on personal appearances, two girls from our show on the North Pier, Gill and Jennie, gather odd tidbits of information about the stars for you.

But now they are really very frightened girls. They have taken a flat together in Blackpool and they're sure the place is haunted. They see odd shadows, hear doors opening and closing—and often wake up to find that articles have been moved around.

At first I suggested there might be a few musicians lurking around the place—after all they are two very attractive girls! But they assure me very strange things are happening in the flat and they are worried about it.

Here's a chance for any amateur ghost-chaser to get busy.

Footnote: Kenny Ball is getting along nicely with his new hobby, water-skiing. And collecting fair old crowds when he gets out on the beach.

That's all for this week. See you around these columns soon . . .

BERT WEEDON

**THE DOVELLS** *Bristol Twistin' Annie; The Actor* (Columbia DB 4877)

DRUMS and hand-clapping open "Bristol Twistin' Annie" with the vocalising supplied by the top U.S. group, The Dovelles.

By far the most commercial thing we've yet heard from the boys, the main melody line is the same as "Pistol Packing Momma" but the words "Bristol Twistin' Annie, lay your twister down" are substituted.

Very good solo and group vocalising on the song the off-beat touches on the backing could give it chart status.

We had the "Actress" from Roy Orbison, now we get "The Actor" from the Dovelles. A much played out theme, it still provides a good side. The usual slow number you'd expect from the group, but with more to recommend it than the average slowie.

FOUR

**DAVID MACBETH** *Roses Are Red (My Love); Little Heart* (Piccadilly 7N 35062)

ANOTHER version of the lovely "Roses Are Red" this time by David Macbeth who made some noise with his "Mr. Blue".

A good performance from David but lacking the distinction that the U.S. version obtains. Good flowing backing from the chorus gives the song some movement while David sings well. Again, any version could make it.

The flip was penned by Les Vandyke and it's quite a good song, well performed by David.

But not as good as the top side.

THREE

**MINUCCI & ORCHESTRA** *Summer Nocturne; Madiera* (HMV POP 1052)

SOME piano sounds reminiscent of Ferrante & Teicher dominate this disc. Also there is an attractive chorus composed of somewhat high-pitched female voices in the background.

Quite a lot of atmosphere, good performance but not too strong tune-wise.

Sounds like a theme from a Tennessee Williams' film.

Flip is entitled "Madiera" and it doesn't, we believe, refer to the cake.

Pleasant ditty with a memorable melody line, though nothing really distinctive about it. Whistling and chorus add effect to the disc.

THREE

C. & W. SPECIALISTS  
JAZZ STOCKISTS

LATEST POP HITS

AT TWO ADDRESSES

**JAMES ASMAN'S  
RECORD CENTRE**

23(a) New Row St. Martin's Lane London WC2 (COVent Garden 1380) 38 Camomile St. Bishopsgate London EC3 (AYEnue 7791)

**STAR SPORTSMAN TURNS SINGER**

YOU are a star athlete. A sprinter, jumper, soccer player. Holder of two AAA championship medals. Approached by professional football scouts when you play in a youth tournament in Paris.

Your future, in these days of international sport and fair old expenses, looks assured. A glamorous life.

So what do you do?

Well, David Martin decided . . . to give up the life of sport and go into his father's business, selling tobacco and sweets.

Then he got a little bored and joined some friends in a band and theatrical agency. He made a few demonstration discs — those records on which the song, not the singer, is important.

A theatrical agent — that seemed the life for David.

Until show business photographer Sydney Rose met him. David was ordered by his parents to get some pictures of himself as they had only snaps of him at the age of eleven.

David sang a few lines of pop material. Sydney Rose suggested another demonstration disc—only

this one had the singer, not the song, as the most important.

Pye recording boss Alan Freeman heard the disc, saw the pictures of the now 19-year-old David — and signed him pronto for the Piccadilly label.

David's first disc is out this week — "Cinderella Romeo" and "Why Have You Treated Me This Way?"

"Fantastic", said David this week. "The only singing I had done was as a little giggle for my own benefit. Show business, for me, meant looking after the box-office figures and booking other artists."

Now just a hark back to that

so-promising sporting career. At Enfield Grammar School, he was junior champion for the 100 and 220 yards and the long jump — at 13. Next year, as a senior, he set a new 10.8 record for the 100 yards — and leapt 5ft. 4in. in the high jump. Plus consistent 1st XI soccer appearances.

At 16, he joined the famous Southgate Harriers. He cleared 5ft. 10½in. in competition and managed 6ft. 3in. in training. He won his "three A's" medals.

Sports star, tobaccoist, agent, vocal star — all in 19 years.

The young Mr. Martin is an eminently likeable chap . . . in a searing hurry.

**WAR OF THE ROSES**

IT'S always been a matter of "Everything Go" for David Macbeth, ex-professional footballer, ex-salesman and now consistent pop singer.

It was in September, 1959, when he made his debut on disc, for Pye, with "Mr. Blue". Despite competition from two established stars, David steered his disc up to Number Eight.

And that was one of the fastest recording sessions ever. He was whipped down from the North, rehearsed in a double-quick tempo—and the disc was out in the shops almost overnight.

**FAST**

David has strayed from Pye in recent months. But he's back again this week . . . again with one of the fastest recording sessions ever. And again with opposition from two established folk—Ronnie Carroll (here) and Bobby Vinton (America).

Said recording manager Ray Horricks: "This was a sprint session. We'd all had a very thorough routine a couple of days before but even so I hadn't anticipated such an easy session."

**HAPPY**

"We spent about 45 minutes settling points in the arrangement and deciding on the balance and then David 'got it' with his second take. Actually, he 'got it' with his first take but we were still balancing."

"The whole thing was recorded, reduced and masters cut within three hours."

Says David: "The happiest session I've ever had—everything went well. With regard to the opposition, there's nothing I like better than a good fight."



(NRM Picture.)

**CONNIE IN LONDON**

AMERICAN singing star Connie Francis arrived at London Airport on Tuesday afternoon this week to start a hectic, one-day recording session at the EMI Studios in North London.

Connie was due to record four titles as featured in her new movie "Follow The Boys"—at present on the last stages of location work in the South of France.

The film is unlikely to be released before the spring but the records are almost certain to be out in advance.

**KENNY'S TOUR SET**

CONTRACTS for Kenny Ball's visit to Australia and New Zealand — first trip there by a British trad group—have been signed, and the Ball band flies out on October 21 to open at the Capitol Theatre, Perth, three days later.

They follow on with appearances in Adelaide, Melbourne, Sydney, Brisbane—and television appearances are being arranged for their two week stay.

Kenny goes on to New Zealand, opening on November 8, visiting Auckland, Wellington and Christchurch.

His "Midnight In Moscow" single is currently Number Two in Japan.

**RUSS STARS WITH IFIELD**

RUSS CONWAY will present "The Russ Conway Show" at the Odeon, Weston-super-Mare for a four week season from August 6. Also appearing Dorothy Squires, singer Don Charles, comedy team Jo, Jac, and Joni, singing group The Polka Dots, Garth Mead, new South African comedian, and the Reg Wale Four who have accompanied Russ in several television shows, with the orchestra conducted by Norman Percival.

For the week of August 20, the male singing star of the show will be Frank Ifield.

**WAIT FOR IT!**

THE FABULOUS L.P. ALBUM RECORDED BY

**FRANK SINATRA**

DURING HIS RECENT LONDON VISIT WILL SOON

BE ISSUED BUT MEANWHILE—

**BEWARE OF IMITATIONS!**



TO ENSURE THAT FRANK'S MILLIONS OF ADMIRERS GET THE GENUINE 1962 SINATRA IN LONDON SOUND, PYE RECORDS LTD IS PLEASED TO ANNOUNCE THE FOLLOWING TITLES RECORDED FOR REPRIS RECORDS IN JUNE 1962:—

- A NIGHTINGALE SANG IN BERKELEY SQUARE;
- THE GYPSY; WE'LL MEET AGAIN;
- GARDEN IN THE RAIN; IF I HAD YOU;
- I'LL FOLLOW MY SECRET HEART;
- THE VERY THOUGHT OF YOU;
- ROSES OF PICARDY; NOW IS THE HOUR;
- WE'LL GATHER LILACS;
- LONDON BY NIGHT.

THE TITLE OF THIS ALBUM WILL BE

**SINATRA SINGS GREAT SONGS**

**FROM GREAT BRITAIN**

AND WILL BE RELEASED LATER THIS YEAR.

THE ENTIRE ALBUM WAS ARRANGED AND CONDUCTED BY ROBERT FARNON AND NONE OF THESE RECORDINGS HAVE PREVIOUSLY BEEN RELEASED IN ANY COUNTRY OF THE WORLD.—REMEMBER—WAIT FOR IT!



ALBUM REVIEWS . . . . . BY JIMMY WATSON

# ONE OF DUANE'S BEST

**DUANE EDDY**  
**TWISTIN' 'N' TWANGIN'**

Peppermint Twist; Twistin' 'N' Twangin'; Let's Twist Again; Miss Twist; Sugartime Twist; Exactly Like You; Walkin' 'N' Twistin' (I'm Walkin'); Dear Lady Twist; Moanin' 'N' Twistin'; Country Twist; The Twist; Twisting Off A Cliff. (RCA-VICTOR RD-27264.)

WELL there's no real need for me to praise this particular set of tunes as Mr. Duane Eddy has already taken it into the best sellers.

Let it suffice that I think it is one of his best to date and that I feel his new RCA contract will be bringing him plenty more and plenty big hits.

If you haven't heard it it's a winner, believe me.

FIVE 🍷🍷🍷🍷🍷

**FLOYD CRAMER**  
**GETS ORGAN-IZED**

The First Hurt; Sentimental Journey; My Funny Valentine; Again; The Dreamer; My Blue Heaven; Let's Go; A String Of Pearls; The Gospel Theme; Lullaby Of Birdland; Perdido; Jordu. (RCA-VICTOR RD-27260.)

PIANO star from Nashville, Floyd Cramer also proves to be a nifty keyboard shifter at the electric organ. But for those who prefer the piano sound half the tracks listed are, in fact, played on that instrument.

Probably a wise decision I feel as it isn't everybody who can take a whole album of organ music.

Could sell in quite large numbers.

THREE 🍷🍷🍷

**PAT BOONE**

I'll See You In My Dreams; Peg O' My Heart; Tammy; My Blue Heaven; Tennessee Waltz; Pictures In The Fire; That Old Black Magic; Alone; Brazil; Prisoner Of Love; The Gipsy; Paper Doll. (LONDON HA-D 2452.)

IT was pretty generally accepted that Pat Boone was "finished" as a hit disc star when he had that long spell with no chart entries. I must admit that I subconsciously admitted it to myself too.

However the lad has confounded all we critics by leaping back into the charts with his latest, "Speedy Gonzales". And the couple of discs released prior to this one also nudged the best sellers.

This album presents the wholesome Pat Boone who has become a world-wide favourite for his down-to-earth, completely unsophisticated approach to a song. It should sell very well for the gentleman.

FOUR 🍷🍷🍷🍷

**PERRY COMO**  
**I LOVE YOU TRULY**

Make Someone Happy; I Concentrate On You; Ka Ko Ma; Gone Is My Love; You Are In Love; Chi-Baba, Chi-Baba; Easter Parade; Kentucky Babe; I Wonder Who's Kissing Her Now; I Love You Truly. (RCA-CAMDEN CDN-169.)

THIS somewhat "elderly gentleman" of song—by today's age standards that is—can still show most of the youngsters how to put across a song be it beat or ballad.

And it's not so long since he was in the hit parade either—with a couple of these items too if my memory serves me right.

If you feel like a relaxing evening in front of the fire—then this is the disc to spin on your turntable.

FOUR 🍷🍷🍷🍷

**FRANK CHACKSFIELD**  
**EARLY TALKIE HITS**

Sunny Side Up; Tiptoe Through The Tulips; You're Always In My Arms; If I Had A Talking Picture Of You; Louise; The Wedding Of The Painted Doll; Song Of The Dawn; I'll Always Be In Love With You; Painting The Clouds With Sunshine; I'm A Dreamer (Aren't We All); You Brought A New Kind Of Love To Me; Rio Rita. (DECCA ACE OF CLUBS ACL 1115.)

FRANK CHACKSFIELD can always be relied upon to rise to the occasion with an entertaining and highly professionally played and arranged programme . . . this is no exception.

Delving into the film archives for his material he comes up with as fresh a bunch of evergreens as you could wish for.

Guaranteed to be a popular success.

FOUR 🍷🍷🍷🍷

**THE DRIFTERS**

**SAVE THE LAST DANCE FOR ME**

Save The Last Dance For Me; I Count The Tears; Somebody New Dancin' With You; Jackpot; No Sweet Lovin'; Sweets For My Sweet; Mexican Divorce; When My Little Girl Is Smiling; Some Kind Of Wonderful; Please Stay; Nobody But Me; Room Full Of Tears. (LONDON HA-K 2450.)

I WENT crazy over "Save The Last Dance For Me" (incidentally, haven't they already cut this title on an earlier LP?) and, though none of the remaining tracks are quite as exciting as that hit, the album appealed to me quite strongly.

Re Norman Jopling's article last week on the "humorous" trend in discs . . . how's this for a weepie?

Good meat for the teen fans.

FOUR 🍷🍷🍷🍷



DUANE EDDY—twist twang.



PERRY COMO (NRM Picture) —relaxing.



## THE DRIFTERS

a weepie album with strong appeal.

# ..And all that jazz

**GOLDEN TREASURY OF BILK Vol. 2**  
**Acker Bilk**

New Orleans Stomp • Pretty Boy • Gate-mouth Blues • Who Rolled That Stone Away COLUMBIA SEG.8173.

More of the ebullient Acker, whose luscious tone and brash versions of jazz classics have already made a home in the Hit Parade. Here he stays more happily with the jazz evergreens he really loves, leaving the pretty-pretty "Stranger on the Shore" music for the morons.

The truth is that Acker, a forthright and honest gent in his own right, is a real jazz lover and prefers to play honest and forthright jazz. His style, which has now usurped Barber on the "Trad" throne, is always the same, and each record he makes follows carefully the same pattern, a pattern which, let us face it, has brought fame and riches to the jovial Acker.

So, if you first of all like British trad, and if you enjoy Mr. Acker Bilk's uninhibited version of it, this is yet another piece for your collection. I found it unlikely to last in my affections long enough to keep. And I already have infinitely better versions of "New Orleans Stomp" and "Gatemouth" anyway.

**EDDIE CONDON**

The Eel • Home Cooking • Madame Dynamite • Tennessee Twilight. PHILIPS BBE 12497.

POUNDING vintage white jazz from the early Condon Chicago era with Eddie actually playing the banjo like a veteran and Bud Freeman, in "The Eel" blowing his elastic tenor in fine style. Heartily recommended to all who love good jazz of any school.

**COTTON CLUB DAYS**

Duke Ellington and his Orchestra

Cotton Club Stomp • Harlem Flat Blues • Wall Street Wall • Doing The Voom Voom • Rent Party Blues • Jolly Wog • Black And Tan Fantasy • East St. Louis Toodle-oo • Goin' Nuts • Home Again Blues • Paducah • Birmingham Breakdown. ACE OF HEARTS AH.23.

REISSUE excursions into the vast wealth of material made by Duke Ellington are always exciting. This delightful Ace of Hearts low-priced release is no exception. The period is a particularly earthy and imaginative one, between 1927 and 1930, during the time the Duke moved from the Broadway based Kentucky Club to a 5 year residence at the Cotton Club.

## GOIN' NUTS

Some of the pieces, like "Goin' Nuts" with the addition of Teddy Bunn's Washboard Serenaders, are quite rare while others, like the eternal "Black and Tan Fantasy", "East St. Louis Toodle-oo" and "Cotton Club Stomp", are delightfully and excitingly familiar. The simplicity of the band sound of this era, plus the natural complexity of sound patterns, show how important was the ducal contribution from 1927 onwards. He spiced jazz proper with new ideas and an exceptional imagination which, after 35 years of unbroken activity, remains just as fresh and vigorous to this day.

Many of his finest sidesmen are featured here—Bubber Miley in "Black and Tan Fantasy", Joe Nanton ("Tricky Sam") in pieces like the Fantasy and

"East St. Louis Toodle-oo", Cootie Williams, Louis Metcalfe, Freddy Jenkins, Harry Carney's brilliant baritone sax, Johnny Hodges with his alto and a lovely "Rent Party Blues", Otto Hardwicke, Barney Bigard and his clarinet solos in "Harlem Flat Blues" and "Wall Street Wall", and the never-to-be-forgotten rhythm section of the Duke at the piano, Fred Guy on banjo, Wellman Braud (bass) or "Bass" Edwards on tuba, and Sonny Greer on drums.

This is vintage Duke, fine swinging jazz with a rare flair for the unusual and all the "hot" accents which made the late 'twenties the Golden Age. At 22/8d. this is a bargain in every sense of the word.

JAMES ASMAN

**TUBBY HAYES and JACK CONSTANZO**

Equation in Rhythm

Adjaye-Adjaye • Southern Suite—Penitentiary Breakout • Baccanale • Lament For Cello • Semliki Torrent • Question And Answer • Afro-Cuban Concord • Marital Sacrifice • Bongo Montuna • African Congo y Boleo • Tribal Subpoena • Southern Suite—Chase And Capture. FONTANA TFL 5190.

THIS is one of the oddest assortments I have ever come across on one LP. Of the 12 tracks, ten belong in one category and two in another, entirely different ones. All tracks except the two extracts from Tubby Hayes' "Southern Suite" are adventures in percussion with the stress very heavily on the exotic. Everything, in fact, is thrown in except the kitchen sink, and there are times when one suspects that the sink has been

included too. There are vocal chants, flutes, congo drums, flugelhorn, bongoes, cellos, all thrown together in the most unexpected way.

## BEWILDERING

Frankly the result is a little bewildering, although not unpleasant. The oddest thing is that on the tracks where there is only rhythm and no melody, after a while the compulsive nature of the percussion effects begin to suggest in the mind of the listener a melody which one can almost but not quite grasp. "Question and Answer" is an overwhelming cascade of percussive effects from Phil Seamen, and "Lament for Cello" sees bassist Malcolm Cecil recording the cello for the first time in a vague little piece which wanders off at the end almost absent-mindedly.

BENNY GREEN

**RED NICHOLS ON THE GRAY TRAIN**

Red Nichols

Three Blind Mice • Memories Of You • Manhattan Rag • Easter Parade • Tin Roof Blues • Peaceful Valley • Candlelights • I'm On The Gravy Train • I Can't Believe That You're In Love With Me • Corky • Rondo. SAGA XID.5153.

THE revival of Red Nichols, prompted by the film and the current interest in the States in commercial Dixieland, hasn't resulted in anything beyond a dull nostalgia for the old Five Pennies repertoire and an additional spate of stereotyped micky-mouse Dixieland.

This is an uninteresting album which never moves far from the obvious and never, never excites the listener.

J.A.

## BRITAIN'S TOP LP's

- 1 POT LUCK (1) Elvis Presley (RCA-Victor)
- 2 WEST SIDE STORY (2) Sound Track (Philips)
- 3 SOUTH PACIFIC (5) Sound Track (RCA-Victor)
- 4 BLUE HAWAII (4) Elvis Presley (RCA-Victor)
- 5 THE BLACK AND WHITE MINSTREL SHOW (3) The George Mitchell Minstrels (HMV)
- 6 SINATRA AND STRINGS (6) Frank Sinatra (Reprise)
- 7 IT'S TRAD, DAD! (7) Sound Track (Columbia)
- 8 STRANGER ON THE SHORE (8) Acker Bilk (Columbia)
- 9 BLITZ (10) Original London Cast (HMV)
- 10 THE SHADOWS (9) The Shadows (Columbia)
- 11 THE YOUNG ONES (11) Cliff Richard and The Shadows (Columbia)
- 12 SOUND OF MUSIC (13) London Cast (HMV)
- 13 THE ROARING TWENTIES (12) Dorothy Provine (Warner Brothers)
- 14 ANOTHER BLACK AND WHITE MINSTREL SHOW (20) The George Mitchell Minstrels (HMV)
- 15 HANCOCK (—) Tony Hancock (Pye) NPL 18068)
- 16 MODERN SOUNDS AND COUNTRY AND WESTERN MUSIC (18) Ray Charles (HMV)
- 17 WEST SIDE STORY (—) Original Broadway Cast (CBS)
- 18 TWISTIN' AND TWANGIN' (17) Duane Eddy (RCA-Victor)
- 19 TOPS WITH ME (14) Helen Shapiro (Columbia)
- 20 BUDDY HOLLY STORY Vol. 1 (16) Buddy Holly (Coral)

## BRITAIN'S TOP EP's

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

(Compiled by "The Record Retailer")

**NEW RECORD MIRROR: CHART SURVEY**

**BIT OF CULTURE**

MR. COLE and Mr. Shearing bring a bit of culture to the Top Twenty this week with "Let There Be Love" taking a large leap to No. 11. Joining them, and another big jump, is Bobby Darin who missed out with his Ray Charles tribute "What'd I Say" but comes in with a touch of the country

music—C & W is supposed to be the new thing. It's welcome to Shane Fenton at long last (see page four).

It's the newcomers who are the most interesting this week: the twanging tango sounds of the four Shadows, yet another variation on the theme of what you can do on three guitars and drums, has naturally come a long way in the first week.

Connie Francis and "Vacation" — solidly endorsed by "Juke Box Jury"—are also in and it's welcome welcome after a long absence (or should it be vacation) from the charts for Connie. Once she was the most consistent girl singer to make the best sellers.

But just lately she's been losing her touch somewhat. Let's hope "Vacation" will regain it for her . . .

A surprise to see two versions of "Roses Are Red", probably the simplest tune in the charts, both making an appearance with American Vinton slightly in the lead. Don't forget that there is also a third version by British singer David Macbeth. Whatever happens, whoever wins, the publisher must be happy. He gets all the royalties.

Another surprise is the drop of Danny Williams and "Tears"

**CASHBOX TOP 50**

AIR MAILED FROM NEW YORK

- |   |   |
|---|---|
| 1 ROSES ARE RED*<br>1 (8) Bobby Vinton                        | 26 IT STARTED ALL OVER AGAIN*<br>28 (4) Brenda Lee                |
| 2 AHAB THE ARAB*<br>4 (5) Ray Stevens                         | 27 YOU DON'T KNOW ME*<br>51 (1) Ray Charles                       |
| 3 BREAKING UP IS HARD TO DO*<br>5 (5) Neil Sedaka             | 28 HAVING A PARTY*<br>18 (8) Sam Cooke                            |
| 4 THE WAH-WATUSI*<br>2 (7) Orlons                             | 29 MR. IN-BETWEEN*<br>36 (3) Burl Ives                            |
| 5 SEALED WITH A KISS*<br>3 (7) Brian Hyland                   | 30 WELCOME HOME BABY*<br>33 (5) Shirelles                         |
| 6 SPEEDY GONZALES*<br>6 (6) Pat Boone                         | 31 HAVE A GOOD TIME*<br>34 (5) Sue Thompson                       |
| 7 LOCO-MOTION*<br>12 (4) Little Eva                           | 32 BRING IT ON HOME TO ME*<br>46 (21) Sam Cooke                   |
| 8 YOU'LL LOSE A GOOD THING<br>10 (6) Barbara Lynn             | 33 LIMBO ROCK*<br>35 (5) Champs                                   |
| 9 I CAN'T STOP LOVING YOU*<br>8 (12) Ray Charles              | 34 I'LL NEVER DANCE AGAIN*<br>27 (10) Bobby Rydell                |
| 10 TWIST AND SHOUT*<br>11 (17) Isley Bros.                    | 35 SHIELA*<br>— (1) Tommy Roe                                     |
| 11 THE STRIPPER*<br>9 (11) David Rose                         | 36 LITTLE RED RENTED ROWBOAT*<br>38 (3) Joe Dowell                |
| 12 WOLVERTON MOUNTAIN*<br>7 (9) Claude King                   | 37 SNAP YOUR FINGERS*<br>30 (11) Joe Henderson                    |
| 13 THEME FROM DR. KILDARE*<br>16 (8) Richard Chamberlain      | 38 BONGO STOMP*<br>32 (6) Little Joey & Flips                     |
| 14 DANCIN' PARTY*<br>14 (6) Chubby Checker                    | 39 VACATION*<br>— (1) Connie Francis                              |
| 15 JOHNNY GET ANGRY*<br>13 (7) Joanie Sommers                 | 40 WHAT'S A MATTER BABY*<br>— (1) Timi Yuro                       |
| 16 I NEED YOUR LOVIN'<br>17 (7) Don Gardner & Dee Dee Ford    | 41 THEME FROM ROUTE 66*<br>42 (3) Nelson Riddle                   |
| 17 PARTY LIGHTS*<br>20 (4) Claudine Clark                     | 42 'TIL DEATH DO US PART*<br>50 (2) Bob Braun                     |
| 18 LITTLE DIANE*<br>22 (4) Dion                               | 43 A SWINGIN' SAFARI*<br>— (1) Billy Vaughn                       |
| 19 THINGS*<br>24 (3) Bobby Darin                              | 44 I DON'T LOVE YOU NO MORE<br>48 (2) Jimmy Norman                |
| 20 GIRLS, GIRLS, GIRLS (MADE TO LOVE)*<br>26 (5) Eddie Hodges | 45 RINKY DINK*<br>— (1) Dave "Baby" Cortez                        |
| 21 HEART IN HAND<br>25 (4) Brenda Lee                         | 46 PLAYBOY<br>29 (13) Marvelettes                                 |
| 22 GRAY*<br>15 (7) Dee Dee Sharp                              | 47 STRANGER ON THE SHORE*<br>31 (19) Mr. Acker Bilk/Andy Williams |
| 23 AL DI LA*<br>19 (10) Emilio Pericoli                       | 48 ABOVE THE STARS<br>49 (2) Mr. Acker Bilk                       |
| 24 PALISADES PARK*<br>21 (12) Freddy Cannon                   | 49 NEVER IN A MILLION YEARS*<br>47 (4) Linda Scott                |
| 25 IT KEEPS RIGHT ON A-HURTIN'*<br>23 (12) Johnny Tillotson   | 50 MAKE IT EASY ON YOURSELF<br>— (1) Jerry Butler                 |

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



THE SHADOWS—twanging tango. (NRM Pictures.)

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

FAST rising U.S. hits include—"She's Not You"—"Just Tell Her Jim Said Hello"—Elvis Presley; "Ben Crazy"—Dickie Goodman; "Ramblin' Rose"—Nat "King" Cole; "Careless Love"—Ray Charles; "Tear After Tear"—Bluebells; "Beechwood 4-5789"—Marvelettes; "Papa-Oom-Mow-Mow"—Rivingtons.

New U.S. releases include—"Every Night"—Paul Anka; "Teen Age Idol"—Rick Nelson; "Send Me The Pillow You Dream On"—Johnny Tillotson; "I'm Gonna Change Everything"—Jim Reeves; "I Kneel At Your Throne"—Maxine Brown; "Every Now And Then"—Benny Spellman; and "What Kind Of Fool Am I"—Anthony Newley. N.J.

**BRITAIN'S TOP 50**  
COMPILED BY THE RECORD RETAILER

- |  |  |
|--|--|
| 1 I REMEMBER YOU<br>1 (5) Frank Ifield (Columbia)                            | 21 YES MY DARLING DAUGHTER<br>17 (7) Eydie Gorme (CBS)                                 |
| 2 I CAN'T STOP LOVING YOU<br>2 (8) Ray Charles (HMV)                         | 22 I'M JUST A BABY<br>23 (5) Louise Cordet (Decca)                                     |
| 3 SPEEDY GONZALES<br>4 (4) Pat Boone (London)                                | 23 ONCE UPON A DREAM<br>31 (3) Billy Fury (Decca)                                      |
| 4 A PICTURE OF YOU<br>3 (12) Joe Brown (Piccadilly)                          | 24 I'M LOOKING OUT THE WINDOW/DO YOU WANT TO DANCE<br>19 (13) Cliff Richard (Columbia) |
| 5 DON'T EVER CHANGE<br>8 (7) The Crickets (Liberty)                          | 25 BREAKING UP IS HARD TO DO<br>27 (3) Neil Sedaka (RCA-Victor)                        |
| 6 COME OUTSIDE<br>7 (13) Mike Sarne (Parlophone)                             | 26 GREEN LEAVES OF SUMMER<br>21 (13) Kenny Ball and his Jazzmen (Pye)                  |
| 7 HERE COMES THAT FEELING<br>5 (7) Brenda Lee (Brunswick)                    | 27 LAST NIGHT WAS MADE FOR LOVE<br>20 (14) Billy Fury (Decca)                          |
| 8 LITTLE MISS LONELY<br>13 (4) Helen Shapiro (Columbia)                      | 28 GUITAR TANGO<br>— (1) The Shadows (Columbia)  |
| 9 ENGLISH COUNTRY GARDEN<br>9 (8) Jimmy Rodgers (Columbia)                   | 29 ADIOS AMIGO<br>34 (6) Jim Reeves (RCA-Victor)                                       |
| 10 RIGHT SAID FRED<br>15 (5) Bernard Cribbins (Parlophone)                   | 30 PALISADES PARK<br>24 (6) Freddy Cannon (Stateside)                                  |
| 11 LET THERE BE LOVE<br>25 (3) Nat "King" Cole and George Shearing (Capitol) | 31 IT KEEPS RIGHT ON A HURTIN'<br>32 (4) Johnny Tillotson (London)                     |
| 12 OUR FAVOURITE MELODIES<br>10 (6) Craig Douglas (Columbia)                 | 32 TEARS<br>26 (5) Danny Williams (HMV)  |
| 13 GOOD LUCK CHARM<br>6 (13) Elvis Presley (RCA-Victor)                      | 33 GOTTA SEE BABY TONIGHT<br>43 (2) Acker Bilk (Columbia)                              |
| 14 YA YA TWIST<br>14 (6) Petula Clark (Pye)                                  | 34 FAR AWAY<br>36 (10) Shirley Bassey (Columbia)                                       |
| 15 SHARING YOU<br>16 (9) Bobby Vee (Liberty)                                 | 35 A LITTLE LOVE A LITTLE KISS<br>28 (9) Karl Denver (Decca)                           |
| 16 THINGS<br>29 (3) Bobby Darin (London)                                     | 36 STRANGER ON THE SHORE<br>39 (8) Andy Williams (CBS)                                 |
| 17 AIN'T THAT FUNNY<br>12 (8) Jimmy Justice (Pye)                            | 37 AL DI LA<br>35 (6) Emilio Pericoli (Warner Brothers)                                |
| 18 GINNY COME LATELY<br>11 (13) Brian Hyland (HMV)                           | 38 THAT NOISE<br>44 (2) Anthony Newley (Decca)   |
| 19 CINDY'S BIRTHDAY<br>22 (4) Shane Fenton (Parlophone)                      | 39 AS YOU LIKE IT<br>30 (14) Adam Faith (Parlophone)                                   |
| 20 STRANGER ON THE SHORE<br>18 (39) Acker Bilk (Columbia)                    | 40 VACATION<br>— (1) Connie Francis (M-G-M)  |
|  | 41 A STEEL GUITAR AND A GLASS OF WINE<br>50 (2) Paul Anka (RCA-Victor)                 |
|  | 42 ROSES ARE RED<br>— (1) Bobby Vinton (Columbia)                                      |
|  | 43 ROSES ARE RED<br>— (1) Ronnie Carroll (Philips)                                     |
|  | 44 ORANGE BLOSSOM SPECIAL<br>38 (8) The Spotnicks (Oriole)                             |
|  | 45 BUT NOT FOR ME<br>45 (3) Ketty Lester (London)                                      |
|  | 46 THEME FROM DR. KILDARE<br>37 (9) Richard Chamberlain (M-G-M)                        |
|  | 47 I DON'T KNOW WHY<br>33 (13) Eden Kane (Decca)                                       |
|  | 48 JEZEBEL<br>42 (11) Marty Wilde (Philips)  |
|  | 49 UNSQUARE DANCE<br>40 (12) Dave Brubeck (CBS)  |
|  | 50 SEALED WITH A KISS<br>— (1) Brian Hyland (HMV)                                      |

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

**Records You Must Have**

<p><b>HERE COMES THAT FEELIN'</b></p> <p><b>Speedy Gonzales</b></p> <p><b>Brenda Lee</b></p> <p>on Brunswick 05871</p>	<p><b>I KNEW IT ALL THE TIME</b></p> <p>b/w THAT'S WHAT I SAID</p> <p><b>Dave Clark Five</b></p> <p>on PYE Piccadilly 7N 35500</p>	<p><b>SOME OTHER LOVE</b></p> <p><b>Bert Weedon</b></p> <p>H.M.V. POP 1043</p>	<p><b>SWEET and LOVELY</b></p> <p>by <b>The Allisons</b></p> <p>on Fontana 267231 TF</p>	<p><i>Summer Night</i></p> <p>b/w A DROP IN THE OCEAN by</p> <p><b>HARRY JONES</b></p> <p>on PICCADILLY 7N 35501</p>
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And ELVIS PRESLEY has popped into the 'Visit-Britain' headlines again. A South African businessman offered him £250,000 to make a 25 concert trip to Europe. A financial syndicate are putting up the money. They want Elvis here next year, when film commitments allow.

So far, silence from Presley.



that could come off are JOE DEE, twist sovereign of the Peppermint Lounge in New York and LINDA SCOTT (NRM Picture) who came to this country last year to appear in the Paul Anka television shows for the commercial network. Also rumoured for visits are BRIAN HYLAND and TEDDY RANDAZZO.



# STAR GUIDE CONT.

(see pages 6 & 7)

LEFT to right: RICKY NELSON, JOHNNY AND THE HURRICANES and SANDY NELSON are all lined up for a package show to tour Britain during December this year. It will be a first time trip for singer Rick, drummer Sandy (no relation) and beat group, the Hurricanes. BURL IVES is also scheduled to make an appearance here but it won't be until January next year. Rumour visits are many but two

# IT'S ALL GREEK TO JESS

(including a duet with Alikii!!)



JESS CONRAD. (NRM Picture.)

JESS CONRAD is back raving about the glory that still is Greece, name of Alikii, Greek film star. Jess has been filming with her in a picture called "Alikii".

Says Jess: "I had a great time, especially the musical side of things. I sing in the film, a situation comedy with music, and the musical director for the film was Mano Hadjidakis, the composer who wrote "Never On Sunday".

"He is a genius.

## BOONE

"In Greece his music is everywhere and when you've been there about three weeks then you really begin to appreciate it. I think with the film and an LP that Decca will issue of it, we might be in for a Greek revival in this country."

Jess has a lot of material on the LP—a number called "Twist The Stars", the title song which he sings over the credits, and a ballad—"My first in Pat Boone vein", says Jess.

He also sings in Greek with Alikii, as well as warbling a few holiday-type songs.

The Greek musicians earn Jess's admiration. "I asked for a music stand to

put my words on, at one session. I looked around and discovered that there wasn't a single one in the place.

"It was quite a big orchestra—but none of 'em was using music. Fantastic."

A newspaper report has Jess arriving 'love-lorn' at London airport last week. I checked.

Said Jess: "We played lovers in the film and got on very well off set. Let's say we're just good friends. After all I'm not a cad."

Jess is grateful for director Rudy Mate for allowing him to play his own age in "Alikii". "My first part as a grown up—I play my own age, all of 21 years."

Jess and Cliff Richard were filming at the same time in Greece. "I managed to get over and spent a day on the beach with Cliff", said Jess.

Jess comes back just in time for the opening of another film, "The Boys", which stars Richard Todd.

He commented: "It's a non-singing part. Really, I've been away from the singing scene for nearly a year."

But it will soon be rectified. Jess goes into the Decca studios on Thursday this week to record a new single.

Titles are secret, but, says Jess, one will be a country and western number and the other a "beaty twist number". I.D.

LOUIS BENJAMIN  
MR. LOUIS BENJAMIN, general manager of Pye Records, has been made a director of the company, announced Pye this week.

# MIDNIGHT DISC SESSION FOR JOE BROWN

August 23 and, this time, everything went smoothly.

Upcoming dates for Joe include: "Saturday Club", August 11; "Go Man Go", September 21; "Holiday Parade", AR-TV, August 10; "Sunday Break", ABC-TV, September 9.

On September 10, he tops an all star bill at the Rialto, York.

JOE BROWN has recorded his follow-up to "A Picture of You"—which has been easily his most successful release to date. The new one was cut at a midnight session last Monday and will be issued on September 4.

The top side title is being kept secret—though it was written by the same team as "Picture"—Johnny Beveridge and Bruvvers bass guitarist Peter Oakman.

"B" side is a Joe Brown original, "The Other Side of Town".

Recording executive Ray Horricks, who controlled the session, says: "I am very confident about Joe's new number. Although I felt that 'Picture' had a strong melody, I feel the next is even stronger. Originally it was intended for August release but we didn't want to bring it out while 'Picture' was going so strongly".

The session started at midnight and lasted through to 8.30 a.m. Joe was working for perfection. Even so, he wasn't fully satisfied and returned to the studios on Tuesday (midnight again) and recorded the voice-track again.

Also scheduled for release in late August is Joe's first long-player, "A Picture of You", which is a collection of both old and new numbers.

Last week, Joe re-recorded the television feature "Dan Farson Meets Joe Brown — Again!" This goes out on

## JOE TURNS DOWN £5,000

A CONTRACT worth £5,000 for a third "Sing Along With Joe" series for ABC-TV has been turned down by Joe "Mr. Piano" Henderson — and the new series will now be built around EMI contract artist Mrs. Mills.

Joe told the NRM: "The main reason is that I want to play more than just honky-tonk music I want to present myself more as an all-round player and wear a bow tie occasionally instead of a lounge suit all the time.

"Sing Along' is a fast production, suitable for sing-song numbers but not a programme in which I could play something like 'Warsaw Concerto'."

Joe is currently starring at Blackpool, where he is proving a big attraction. Afterwards, he starts rehearsals for the seven-week "Birthday Show", opening at the Coventry Theatre on Tuesday, October 16.

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