

INSIDE: FRANK SINATRA TALKS TO BENNY GREEN

LET ME BE
THE ONE

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DECCA

45 rpm record

NEW RECORD MIRROR

116 SHAFTESBURY AVENUE, LONDON, W.1.

EVERY WEEK!

BRITAIN'S TOP
50!

AMERICA'S TOP
50!

RECORD CHARTS

No. 66

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

WEEK ENDING JUNE 16, 1962

EVERY THURSDAY, 6d.



THE BIG FOUR



ELVIS PRESLEY (top right): Still nosing out in front in his transatlantic battle with Cliff. "Good Luck Charm", in its fifth week right at the top, is pushing Elvis fast in line for yet another Gold Disc.

CLIFF RICHARD (top left): Though he's away filming and unable to make television appearances, "I'm Looking Out The Window" shows no signs of slowing. He could yet catch Elvis...

MIKE SARNE (bottom right): His debut disc is at third spot — and Mike is deputising for John Leyton while the "lonely one" is filming in Germany. But the "Come Outside" man is a mite worried about the Russian examinations he is currently sitting.

JOE BROWN (bottom left): Three years without a really big hit but now in fourth place with "A Picture Of You". "It's all happening", says Joe. "Thought I'd never make it".



COLUMNIST BENNY GREEN INTERVIEWS "THE GUV'NOR"

WATERS: Newbig

THE funny thing about having interviewed Frank Sinatra the other day is that nobody seems to believe me. There was no mention of his meeting in the national press, and all our fellow trade-papers have been busily printing the fact that Sinatra "saw nobody — but nobody". It isn't true. He saw me, and very pleasant he was about it. Now, newspapers who printed Sinatra's refusal to meet anybody from the press, please close their eyes.

EASY MEETING

As to the actual meeting, it was just about the easiest I have ever had with a show-business celebrity. We were together for about three hours and ten minutes, and all this time

there was not even one moment when Sinatra looked like getting awkward or striving any of the postures which he is always affixing. I am unable to explain the fact. Perhaps the journalists who have been fibbing all these years (because Sinatra was in a bad mood. Perhaps he just took a shine to me. I don't know. But I do know that from my experience on Friday, June 1st, he is nothing like the image built up by the press over the years.

His range of conversation is vast, including everything from the Lushs' letch to the agricultural problems of farming on the Sandune border. I got the impression that his hobby horses include Reprise Records, about which he speaks with great enthusiasm, and the sport of boxing.

About Reprise, Sinatra said he was hoping for more artists to come over to his label who had worked out their existing contracts. He felt that Duke Ellington was a probable, and pointed out that when an artist recorded for Reprise, Sinatra always offered them stock in the company. He said he didn't see why an artist shouldn't get something out of what he had done. But then he laughed and said it was difficult to get artists to see this. They were slowly coming round though.

He also thought that something should be done to reduce the price of long-playing records. "I'd like to sell cheap, but that way when the kids buy an album they could do it without getting bludgeoned."

Another of his progressive ideas in connection with Reprise was that the manager to arrange, somehow, simultaneous world release of his albums. "At the moment," he said, "there's a time-lag of some months before we get an album over here. Why can't we get the albums appearing everywhere at the same time? That way, we'd know what our returns were quicker and be able to get started on new stuff quicker too. I suggested this a long time ago with the major companies when I was working for them, but they're still very impossible."

Among the fellow-artists he mentioned for whom he had worked out Johnny Mathis's name cropped up, and Sinatra's own name came up. "Matt Sinatra," he said, "is a good singer who ought to be doing well after his recording of 'My Kingdom'." He suggested that "Everybody in a Ford Atlantic, I guess," was a "great deal of penicillin for Ray Charles, one of his nearest friends."

CHARITY WORK

Sinatra also talked at length of his travels to raise funds for children's charities all over the world. He said he hoped to do a similar tour in about eighteen months time and more to follow the same general line. He talked most about Israel, of countries he has been visiting this time round, and told me that on one concert, very near to the border, the Arab half-believed that the arrival of a peace treaty would have him sing had something to do with some kind of revolution. Messages had to be sent across the border to assure them that this was a peaceful occasion.

When the talk turned to boxing Sinatra really grew enthusiastic. He is a great believer in great fighters not simply for combats, and spoke with some warmth of the night he saw Joe Louis beaten by a young contender. He felt that no great athlete ought to have to suffer such an indignity and thought the Government might work out some method whereby fighters had their careers insured and spread over a period. Apparently Sinatra had once done a three-day stint as a professional heavyweight. Tim Lasker, who appeared "On the rebound" after Tim had taken plenty of punches, Sinatra advised, but he said he was sure (Sinatra) thought the greatest boxer he had ever seen was Sugar Ray Robinson.



Frank with Dan Martin, co-starred in N.B.C.'s "Judy Garland Show," shown on BBC-TV on Whit Monday. The critics rhapsodised about their singing and piping.

whom he had known since they were both in their teens.

Sinatra was due to give his first London concert at the Royal Festival Hall that evening and was outflow about the acoustics of the place, which he had never sung in before, although, he told me, he had seen a few classical concerts there. I told him that even though the artist might feel at first as though he was not being heard, in fact the audience would be able to hear everything. He was very complimentary about the Royal Festival Hall generally, and said he would like to try the experiment of recording there. We both wondered whether the sound would be distorted with such a large hall empty, but he still thought he might like the idea some time if it were at all possible.

He then spoke about the Musicians' Union strike and seemed worried in case the dispute affected his recording session of British songs which was scheduled for this Tuesday, June 12th. Most of the songs he had in mind suggested that "Everybody in a Ford Atlantic, I guess," was a "great deal of penicillin for Ray Charles, one of his nearest friends."

hate to come all this way and walk smack into a strike?

When I was with Sinatra, we visited the Children's Blind School at Northwood, where Sinatra presented the patron of the school with an ornate of L.P.s, and posted around with the children for about an hour. There were forty or fifty photographers following wherever he went, but he seemed unconcerned, and played with the children most of the time.

At the end of the afternoon, back in his suite at the Savoy, he drank afternoon tea and discussed his programme for that evening with Bill Miller, the leader of his accompanying group. He gave considerable thought to the sequence of the tunes, thought which could be handed out, as everybody knows who saw either the show that night or the TV transmission on the Saturday.

HE IS EASILY THE MOST REWARDING INTERVIEWEE AND SINCE THE MOST FRIENDLY HAVE MET SO FAR. BRITISH PRESS PLEASE NOTE.

Only the Shadows make it—and why!

IT'S A SAD FACT, but very true, that apart from The Shadows, not one British instrumental group can be said to have "arrived," chart-wise, in the past year.

And it's not for want of trying. For there is 12 one group right now which is, as they say, coming up fast on the rails. That group is the Gerry Edwards' Combo, five young barbers from Wales who arrived in London last September as a raw, semi-professional outfit.

Their progress over the first few months has been good. Following "Discovery" by John Schroeder, soon after he joined them, they led the starting out-gate with "Fritz Lutz Twist," an outrageously lively version of "Lobotomy." It did extremely well without actually making the charts.

DANCE FLOP

This came "The Method," a new dance idea. The dance didn't really catch on but the disc did. That one hovered just outside the chart.

And now "Africa's Orish" are going all out on it. It's a double-time "konga" with a happy melody and an arrangement which was Okayed only after 45 alternatives had been considered.

Why the air of nobility about home-grown instrumental? Let Gerry Edwards give his view.

"When the Shadows came I started a run of instrumentals with the Ventures, the Champs, the Pillowmen, John Barry—it was all happening."

"But the Shadows were the lucky ones. They created their own sound from the start and put everyone else in the position of being regarded as copies or replicas."

"It's being first that is all important. Even was the FIRST. It's still way up there. In the country, CLIFF was the first. He'll top."

"The Shadows kept their place by keeping it simple, which is essential commercially. You may wonder to do something complicated... But the fans really want to hear a nice tune."

"Now the time is right for another chart-reaching instrumental group or band as it is different. We think we are different. We're down..."

three-guitar sound and added tenor sax — a new one, Bill Patrick, from Glasgow. He doubles on sax.

"And though I normally play rhythm guitar I am buying a baritone sax to learn and, we hope, add that to the lineup."

CHANGE GEAR

Said Gerry: "We've tried to make each record relate differently. But we also try to keep it so that the disc can reproduce fully on tape."

"I don't think it is fair to be public to record one set of sounds and then perform the same number differently on the stage."

"That is why, on 'Africa' we have created the African sounds by use of ordinary instruments. Otherwise we would feel obliged to carry round Conga drums and so on for our stage appearance."

Another point which should help Gerry in his public relations is that the group always try to produce a top-quality "B" side to their discs. They hold the somewhat rare view that if you buy two sides of a disc they should be very nearly of equal quality.

Now the point is whether the Combo can make it third time lucky and beat that strange-but-the-Shadows have exerted on the instrumental section of the charts.

By the way, the Stray's quite a house band for New Year's Eve. There live all five members of the band, divided into four separate compartments.

Said Gerry: "We buy our own food and cook it ourselves. To avoid pilfering or flitching, the fridge has been carefully divided into five separate compartments."

"It all works out very well. Complaints have been few—even when we've taken the equipment out into the back streets."

"We've been there seven months already. We just found out there are actually flowers in the garden. They're popping through the foot-high grass on



the same general line. He talked most about Israel, of countries he has been visiting this time round, and told me that on one concert, very near to the border, the Arab half-believed that the arrival of a peace treaty would have him sing had something to do with some kind of revolution. Messages had to be sent across the border to assure them that this was a peaceful occasion.

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LISTEN...

THESE ARE HITS

ANGELA
JAY & TOMMY SCOTT

LOWE AND FURY
THE TORNADOS

I'M JUST A BABY
LOUISE CORDET

I SOLD MY HEART TO
THE JUNKMAN
LYN CORNELL

TWIST LITTLE SISTER
BRIAN POOLE & The Tremloes

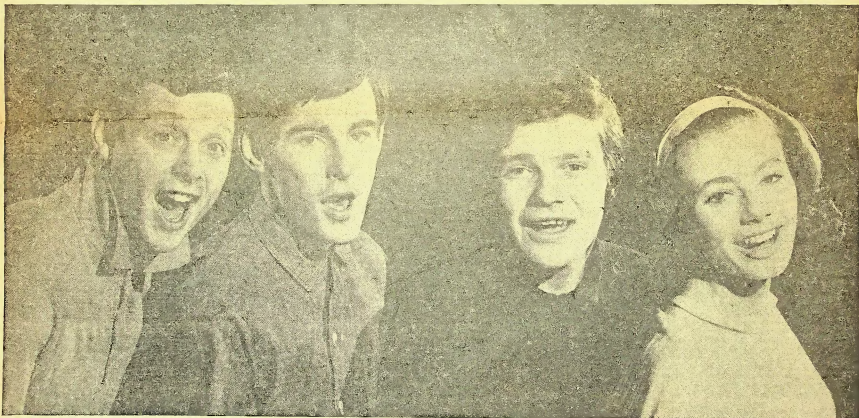
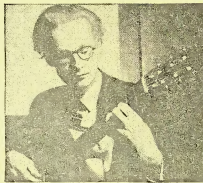
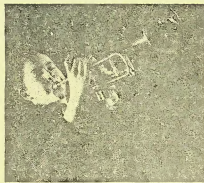
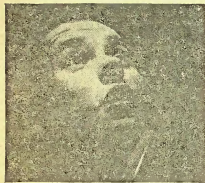
EDEN KANE
I DON'T KNOW WHY



Puffed Wheat TALENT CONTEST

YOUR CHANCE TO BECOME A

PYE (MAKERS OF GOLDEN GUINEA RECORDS) RECORDING STAR



We will audition VOCALISTS, MUSICIANS, GROUPS!

Never made the Big Time? This is your chance to be in there and win. Over 5,000 prizes to be won and everyone who has a go at this competition gets a free signed photo of Frank Sinatra or Kenny Ball.* The winner will cut at least one record with Pye (the makers of Golden Guinea records), and sign a Professional Contract. Your record will be put on sale to the great British public and who knows - it might make the Top Twenty! The 1,000 finalists will each win four terrific E.P. Pye Records.

HOW TO ENTER: Fill in the coupon. We will choose 1,000 contestants to come to local auditions. The twenty-one finalists will be brought to London to perform in the grand final at the Victoria Palace on November 25, 1962. (Finalist's travel and hotel expenses will be paid by us). Eight experts all connected with the recording industry plus a famous recording star will be the judges.
*You can also get a free photo, just by writing to us Quaker Oats, enclosing any Puffed Wheat packet top.

RULES: Closing date October 20, 1962. For the local auditions responsibility for travel and hotel expenses if any, must be borne by each contestant. Every entry must be made on a Puffed Wheat entry form. A group of vocalists, or musicians can use a single form. Judging decision is final. No correspondence will be entered into. Employees and families of Quaker Oats Limited, and other companies involved in this competition cannot enter.

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

NAME

ADDRESS

AGE

* Tick appropriate box for free photo

FRANK SINATRA KENNY BALL 

Fill in this entry form and post it with any Puffed Wheat packet top to Quaker Oats Limited, I.M.C. Talent Contest, 23 Southwark Street, London, S.E.1.

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

FORM TOP DISC JURY

CHARTS AGAIN

FREDDIE CANNON *Palindrome*
Paris, June, July and August
Swing (Capitol 103)

IT'S NUMBER 3 right now in the States and is a groovy twist that opens up with fatigued effects "March Of The Gladiators" in twist tempo. However, we get back to Checkerland immediately afterwards. The lyric deals with anyone get into a background and includes toilet costing a stranger. Dainties Mr. Cannon sings, through it all. We want a "Palish cover," "Butterface Party."

The flip takes us back to the days of archaic rock with some Little Richard riffs dragged out of the archives. Fred plays along hitting the good times roll now that school is out and never lets anyone get into this set. He sings right through to the fade out and sounds as if he's still singing yet. Two exciting sides.

CLARENCE HENRY *Dream Mewell*
A Sweetheart, Lost Without You
Blue International 7N 2544

CLARENCE, who used to be known as Frogman, has dropped off completely speaking just lately, and this disc will possibly show us the reason. "My Misty" . . . from what we know is different from Clarence's first couple of hits. The same Ray Dennis approach to the same brain bawl back had the terrific is pleasant without being exceptional.

The same remark applies to the flipside. Clarence sounds as if he is climbing a tree of the rhythm/blues field into the greater grass of pop ballad pop.

THREE

TOP 20 TIP

DOROTHY PROVINE *Crazy Words*
Cry, Time, Bye, Bye, Bluebird
(Warner Bros. WB 70)

TYPICAL Provine—which means a generous dose of what we like to call the Roaring Twenties sound, trebly riffs, and the loud brass arrangement is full of "vo-dee-doh-doh" which makes a refreshing change from all the "yaky-who-hoo-hoo" jazz. With a little Palladium apparatus her antics back on the television, this should sell well but not well enough to think to make the charts. Thirty years ago, it might have.

GARY CRISS *Our Favorite Melodies; Welcome Home To My Heart*
(Sire 104)

TYPE FAVORITE melodies according to Mr. Criss are "Hi! The Road Just" and "Take Good Care Of My Baby". The last named is rather unfortunate because Gary does sound very like Bobby Vee apart from grunting a little more. Good tune, interesting lyric but it lacks something.

RAY ANTHONY *Worried Mind; I Came From "Lover's Must Land"*
(Capitol CL 1525)

STRINGS, a heavy choir and Mr. Anthony's full throat trumpet—there are the essential ingredients of "Worried Mind," a folk styled piece which is a full nodder than the title suggests. The Corvette voice is easy to forget but there is no doubt of straining for effect. Or for notes.

ARTHUR ALEXANDER *Soldiers Of Love; Where Have You Been?*
(London HLD 9564)

COMING up in America, this is Arthur's second here—but was a good-tooth-off "You Better Move On," "Soldiers of Love" should not be easy for loving, he sings.

CANNONBALL ADDERLEY *This Heat 1 and 2*
(Riverside RIF 10690)

HERES RIVERSIDE'S first release under a new deal with Philips and features a live recording by the crowd jelling Cannonball Adderley. Fine in San Francisco. It's a piece of modern jazz gospel, funk'n'roll written by Cannon's pianist Bobby Timmons who takes up most of the solo space on both sides of the disc.

LEE CORVETTE *Tender Love; The Heart You Break*
(Decca F 1143)

New British singer Lee gets a live-wire backing on "Tender Love" which is a full nodder than the title suggests. The Corvette voice is easy to forget but there is no doubt of straining for effect. Or for notes.

TOMMY BRUCE *It's You; Horror Movies*
(Columbia DB 4850)

IT IS D to that Mr. Bruce and his singing are improving or are we just kidding you to that Mr. Bruce features a quiet, almost timid, version of "It's You," previously a gravelled growler. So now we judge him as a singer not as a piece of novelty. And as a singer he's just average.

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(London HLD 9564)

COMING up in America, this is Arthur's second here—but was a good-tooth-off "You Better Move On," "Soldiers of Love" should not be easy for loving, he sings.

NEIL SEDAKA *Tears Broke Out On Me*
(Capitol 1282)

With a steel guitar and a glass of wine

EDDY ARNOLD *Tears Broke Out On Me*
(Capitol 1282)

With a steel guitar and a glass of wine

NEIL SEDAKA *King of Clowns*
(Capitol 1282)

With a steel guitar and a glass of wine

EDDY ARNOLD *King of Clowns*
(Capitol 1282)

With a steel guitar and a glass of wine

JIMMY SOUL *Twistin' Muttles; I Can't Hold Out Any Longer*
(Sister-Side SS 103)

A PART FROM someone with a voice as like a dentist's drill yelling "More Time" Mr. Soul goes through a good part of this disc, aided by chorus, without making more than a couple of words distinct. It is a bit like America, which must prove something. Mr. Soul is on Gary Bonds' kick which means it's ideal for late night parties and lunch time dance ball sessions. Loud, fast, moody atmosphere.

FOUR

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BRENDA LEE *Everybody Loves Me But You; Here Comes That Feeling*
(Brunswick 05871)

BRENDA LEE went to the top of the charts with her last disc, two top tempo sides. But here it's the slow, slow Lee with a piece of sentimental talk in the middle. Brenda sings very well, her voice sitting all over the tune as this dragging tempo but it doesn't add up to anything really exceptional. Flip because Brenda's chart smashback placed on immediate. At least the music this concerned tune sound slightly believable.

FOUR

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AZZ Spot

MIFF MOLE
"ABOARD THE DIXIE H-YLFER"
Dixie Feet For Me and My Gal
There's Come a Time *It's Exactly Like You*
Dreaming by the River *St. Louis Blues* *Who's Sorry Now*
American Blues *Original Dixieland One-step* *Hunting Blues* ESQUIRE 122

For the most part a rather intricate while Dixieland date featuring the usual and recognizable New York jazz from the old Red Nichols stable, an unrehearsed blues into the who's album out of mediocrity, "Midway", Nat Brak's notes on the session are worth quoting.

Frank Signorelli found a little rhythmic piece on the piano. After a few bars he stated he was going to begin the feeling little "vibe" again, whereupon Jack Leberg set down his Co-Co-Cola and took his bass in hand.

Seeing what was about to happen I instructed the engineer to start the tapes rolling. For the six minutes—as you now hear—the group "jammed" on and on, with each one indicating the desire to take a solo passage by raising a hand. This is true after Dixieland style, played from the heart . . .

"In honor of the sensational solo should be given the compositional credit; the number entitled 'Midway'. I feel this one is classic."

Which leaves little enough for me to say except, at least later in "Midway"—the rest is a bit stogy and tight, but that one piece is exceptional.

NEW ORLEANS WILD CATS
Roll Along, Prairie Moon *With, Well, Well, Well* STORMVILLE A-5048

With so much Trad about the wisdom of importing a Continental model is in doubt. This is inferior to most of the British recorded sets and sounds, as though the "inspiration" is London and on, with each one indicating the desire to take a solo passage by raising a hand. This is true after Dixieland style, played from the heart . . .

HUMPHREY LYTELTON
The Thin Red Line *O Mio Alas* STORMVILLE A-5048

The first title was one of the most interesting I heard early in his career with his own band. A reworking version of a famous music tune which is an original arrangement. "O Mio" is taken from the Mezzero-Recet book played by the famous French and Wally Fawkes. The rhythm is poor, but the first line makes me mind of wild vintage. J.A.

ADIOS AMIGO
JIM REEVES

RCA 1253
RCA VICTOR

Paul Anka
A STEEL GUITAR AND A GLASS OF WINE

RCA 1282
RCA VICTOR

TEARS BROKE OUT ON ME
EDDY ARNOLD

RCA 1286
RCA VICTOR

Neil Sedaka
KING OF CLOWNS

RCA 1282
RCA VICTOR

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NEW RECORD MIRROR: CHART SURVEY

A LOOK AT THE U.S. CHARTS

Fast rising U.S. hits include—"Where Have You Been" Arthur Alexander; "Welcome Home Baby", The Shirelles; "But Not For Me", Kelly Lester; "The Whiffles", The Orioles; "Oh My Angel", Bernita Thomas; "Scalped With A Knife", Roy Head; "Swinging Gentle", Earl Grant; "Johnny Loves Me", Shirley Fabares; "Queen Of My Heart", Rose and Roy; "Everytime", Joey Day; and "Never In A Million Years", Linda Scott.

New U.S. releases include "Seven Day Weekend", U. S. Bonds; "Dance Party", Chubby Checker; "Steel Men", Jimmy Dean; "I Just Can't Help It", Jackie Wilson; "Removal and Slop", Samy Nelson; "Breaking Up Is Hard To Do", Neil Sedaka; "Hot Pepper", Floyd Cramer; "Come On Little Angel", The Belmonts; "Bitchy Party", King Curtis; "He I Should Love You", The Dreamlovers; "The Love Motion", Little Eva.

Some new British releases Stalade include—"Deep River", Tony Newley; "Everybody's Got A Ya Ya", Vicentini; and "I Don't Know Why", Eden Kane.

From the Clunes, of "Once In A While" fame, and (unreleased) "Fm In The Mood For Love", a new one called "Paradise". Name of group changed to Lonnie and The Clunes.

On a new LP, "Laska's" Bob and B. O'Hiles', such titles as - "Rash Oh Baby", "Stash's "Just To Be With You", "Passions", "Get A Job", "Silhouettes", and "Church Bells May Ring", The Wiltons.

U.S. follow-up to Acker's "Stranger On The Shore" is "Above The Stars", from MGM pic, "Wonderful World Of The Brothers Grimm". Disc is an acet.



ACKER BILK



LINDA SCOTT

CASHBOX 101 50
AIR MAILED FROM NEW YORK

- | | |
|---|--|
| 1 I CAN'T STOP LOVING YOU*
1 (5) Roy Charles | 26 TWISTIN' MATILDA*
21 (8) Jimmy Soul |
| 2 STRANGER ON THE SHORE*
2 (12) Mr. Acker Bilk | 27 OLD RIVERS*
18 (9) Walter Brennan |
| 3 PALISADES PARK*
3 (5) Freddy Cannon | 28 A STEEL GUITAR AND A GLASS OF WINE*
38 (3) Paul Anka |
| 4 THE STRIPPER*
12 (4) David Rose | 29 I SOLD MY HEART TO THE LUNEMAN*
23 (8) Blue Belles |
| 5 IT KEEPS RIGHT ON A-HUNTING*
5 (5) Johnny Tillotson | 30 VILLAGE OF LOVE
26 (4) Nathaniel Mayer |
| 6 THE ONE WHO REALLY LOVES YOU
4 (10) Mary Wells | 31 WOLVERTON MOUNTAIN
47 (2) Claude King |
| 7 SECOND HAND LOVE
8 (5) Connie Francis | 32 EVERYBODY LOVES ME BUT YOU*
22 (9) Brenda Lee |
| 8 (THE MAN WHO SHOT) LIBERTY VALLANCE
10 (5) Gene Pitney | 33 SHOUT, SHOUT (KNOCK YOURSELF OUT)
25 (11) Eric Maricca |
| 9 PLAYBOY
13 (4) Marvinettes | 34 SO THIS IS LOVE*
35 (5) Castells |
| 10 SNAP YOUR FINGERS*
14 (4) Henderson | 35 ILL NEVER DANCE AGAIN
45 (2) Bobby Darrell |
| 11 AL DI LA
17 (3) Emilio Portillo | 36 I'LL TRY SOMETHING NEW
46 (3) Miracles |
| 12 LOVERS WHO WANDER*
7 (8) Dion | 37 I'M GONNA BE KING*
22 (5) George Maharis |
| 13 DON'T PLAY THAT SONG (YOU LIE)*
11 (7) Ben E. King | 38 THE CROWD*
48 (2) Ray Charles |
| 14 SOLDIER BOY*
6 (12) Shirelles | 39 CONSCIENCE*
30 (7) James Darren |
| 15 MASHED POTATO TIME*
9 (15) Doc Roge Stamp | 40 P.T. 109
28 (10) Jimmy Dean |
| 16 THAT'S OLD FASHIONED*
19 (4) Everly Bros. | 41 HAVING A PARTY
— (1) Sam Cooke |
| 17 ROSES ARE RED
— (1) Bobby Vinton | 42 BRISTOL TWISTIN' ANNIE
49 (2) Davells |
| 18 SHE CRIED*
15 (11) Jay & The Americans | 43 THEME FROM BEN CASEY
— (1) Val Jean |
| 19 ANY DAY NOW*
20 (9) Chuck Jackson | 44 WEST OF THE WALL*
(1) Toni Fisher |
| 20 UPFURN
16 (10) Crystals | 45 WHERE ARE YOU!
— (1) Dinah Washington |
| 21 CINDY'S BIRTHDAY
31 (3) Johnny Crawford | 46 NIGHT TRAIN
41 (6) James Brown |
| 22 I LOVE YOU
24 (5) Volumes | 47 THEME FROM DR. KILDARE
(THREE STARS WILL SHINE TONIGHT)
— (1) Richard Chamberlain |
| 23 WALK ON THE WILD SIDE*
33 (3) Jimmy Smith | 48 JOHNNY ANGELS*
29 (15) Shirley Fabares |
| 24 SHARING YOU
34 (3) Bobby Vee | 49 I WISH THAT WE WERE
36 (9) Ronnie & Hi Lites |
| 25 FOLLOW THAT DREAM (E.P.)
27 (6) Elvis Presley | |

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

BRITAIN'S TOP 50
COMPILED BY THE RECORD RETAILER

- | | |
|---|--|
| 1 GOOD LUCK CHARM
1 (6) Elvis Presley (R.C.A.) | 21 SPEAK TO ME PRETTY
15 (11) Brenda Lee (Brunswick) |
| 2 I'M LOOKING OUT THE WINDOW/DO YOU WANT TO DANCE
2 (6) Cliff Richard (Columbia) | 22 WONDERFUL WORLD OF THE YOUNG
19 (10) Danny Williams (H.M.V.) |
| 3 COME OUTSIDE
4 (6) Mike Storm (Parlophone) | 23 THEME FROM DR. KILDARE
28 (4) Richard Chamberlain (M.G.M.) |
| 4 A PICTURE OF YOU
10 (6) Joe Brown (Piccadilly) | 24 DEEP IN THE HEART OF TEXAS
28 (5) Duane Eddy (R.C.A.) |
| 5 NUT ROCKER
3 (8) B. Bumble (Top Rank) | 25 BEANSIE MUGGY
22 (4) Jet Harris (Decca) |
| 6 AS YOU LIKE IT
5 (7) Adam Faith (Parlophone) | 26 FAR AWAY
44 (3) Shirley Bassey (Columbia) |
| 7 I DON'T KNOW WHY
9 (7) Eden Kane (Decca) | 27 THE PARTS OVER
20 (11) Lonnie Donegan (Pye) |
| 8 LAST NIGHT WAS MADE FOR LOVE
6 (7) Billy Fury (Decca) | 28 WHEN MY LITTLE GIRL IS SMILING
34 (12) Jimmy Justice (Pye) |
| 9 GINNY COME LATELY
7 (6) Brian Hyland (H.M.V.) | 29 FUNNY WAY OF LAUGHIN'
36 (5) Burl Ives (Brunswick) |
| 10 GREEN LEAVES OF SUMMER
12 (6) Kenny Ball and his Jazzmen (Pye) | 30 AIN'T THAT FUNNY
— (1) Jimmy Justice (Pye) |
| 11 STRANGER ON THE SHORE
12 (2) Acker Bilk (Columbia) | 31 HEY, LITTLE GIRL
17 (14) Dal Shannon (London) |
| 12 HOW CAN I MEET HER
14 (5) Everly Brothers (Warner) | 32 YOUNG WOMAN
37 (12) Rick Nelson (London) |
| 13 LOVE LETTERS
11 (9) Kacey Lester (London) | 33 KING OF CLOWNS
35 (9) Neil Sedaka (R.C.A.) |
| 14 LONELY CITY
16 (7) John Leyton (H.M.V.) | 34 ENGLISH COUNTRY GARDEN
— (1) Jimmy Rodgers (Columbia) |
| 15 WONDERFUL LAND
8 (17) The Shadows (Columbia) | 35 ORANGE BLOSSOM SPECIAL
— (1) The Sponticks (Orion) |
| 16 LOVER PLEASE
21 (5) Maureen and The Vernon Girls (Decca) | 36 STRANGER ON THE SHORE
— (1) Andy Williams (C.B.S.) |
| 17 UNSQUARE DANCE
18 (5) Dave Brubeck (C.B.S.) | 37 NEVER GOODBYE
25 (15) Karl Denver (Twinn) |
| 18 SHARING YOU
41 (2) Bobby Vee (Liberty) | 38 EVERYBODY'S DANCE*
27 (11) Frank Sinatra (Caprice) |
| 19 JEZEBEL
23 (4) Marty Wilde (Phillips) | 39 SOLDIER BOY
38 (3) The Shirelles (H.M.V.) |
| 20 A LITTLE LOVE A LITTLE KISS
32 (2) Karl Denver (Decca) | 40 LET'S TWIST AGAIN
32 (2) Chubby Checker (Columbia) |

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

BIG ARTISTS ON BIG RECORDS

THE MAN WHO SHOT LIBERTY VALLANCE (IT MUST BE YOU) TOMMY BRUCE ON COLUMBIA D.B. 4850	GAME OF CHANCE WINIFRED ATWELL	Everybody's 'O'est Si Twistin' Bon' FRANK SINATRA	Speak To Me Pretty BRENDIA LEE
		DEAN MARTIN	

PTE 7H 15444 REPRISE 20063 REPRISE 20076 BRUNSWICK 05667
 KEITH PROWSE, 21 DENMARK ST., W.C.2 KPM MUSIC PETER MAURICE MUSIC COMPANY, 21 DENMARK ST., W.C.2

GLORIA YARMOUTH OPENING

LOOKS like Larry Farrow has another money-spinning winner. A packed house opening night greeted with fantastical enthusiasm his performance for all the family resident show, topped by Billy Holiday, at Yarmouth's Windmill Theatre. Friday last week, writes an NRM correspondent:

With Furry, Marty Wilde, Karl Deaver and Peter Jay and the Jaywalkers it looked like being a gala night for the beat fans. But the older ones had their delights piqued by Scott's comic Clio Murray, with Madie, the routines of the Vernon Gifs (colourfully dressed) and young dancer Hazel Quill, who was joined by the ex-Vindicti Gifs.

The biggest hit of a hidden production? Well, Bill, no more now as an entertainer, had it all his own way from his entrance. And Karl Deaver, particularly, even though he had to use a replacement on bass for Gerry Coffin, still in hospital, clearly, Marty, too, showed the first half went applause from the audience. And for his "Georgia", His long time away to musical comedy just isn't being noticed.

BILLY

Fury, Furry, Dodey job, following Clio Murray and Madie — became the Frank Scott west coast hit with EVERBODY. But Bill opened with "Sicks 'n' Stones" and proved that he can't break your bones. Then came "That's All Right Mama" (he never finds Annette), "Nobdy's Child", "Sweet Little Birdie", "Wooling Birdie", great applause as he started "Last Night We Made For Love" and finally, "Just Because".

All done well — and in a silver suit and with big sparkling cuff-links. Fine lighting effects, too.

KARL

Now Mr. Deaver, "Just A Little Love" was the opener — a swinging affair. Someone screamed when he did the first bars of "Mistral Rose", so he switched, mid-way, to "Mardianna", and then back to "Mistral Rose". Club setting for Karl, who next did "Zambra", then "Never Goodbye", one of his own favourites. And finally "Winnipeg".

MARTY

Marty, in American style dark blue suit, with the Jay-Walkers in different coloured suits, opened with "Lovin' Lip A Doodle", "We're All Nothin' (Georgia)", and a fun "Sentimental Journey", and then back to "Mistral Rose" and he's all surrounded by the Vernon and Windmill Gifs — a "Mark Twain" first-half closer.

VERNONS

The Vernons, down to three now, did "What Kind Of Girl" into a Provost-type routine on "Looking For A Boy", then their version of "Johnny Angel", a well-received "Leave Home" and lip-tickler for "Mamma's Doing The Twist".

It's that setting for every show. Clio Murray did Marty's brilliant young, Ann Fields, Daryl Quill's "Put On A Happy Face" routine and Peter Jay's fine swings set featuring Peter Jay's drums, an ordinary stage setting — and the show ends with a "Clio" finale. Everybody comes on, all beautifully continued — a lot of them earning screams of approval on the walk-down.

Maybe there was a few faults on production — touches of imbalance between acts. But that was opening night — and they'll probably be put right pronto.

This show runs for 14 weeks. That works out at around 128 full-house performances. At least, that's my guess.

TYPE EEE



SUSAN: teaping for joy over her recording contract.

SUSAN HAYWARD NEW SINGER—NOT THE FILM STAR

IT all started with a news item on ITV. The newscaster told in brief the story of a young, mature-looking schoolgirl who was in the throes of a battle with her local education authority.

And the little girl was demanding that she be allowed to sing in a local hall twice a week, despite the fact that she was only 12. She put her case with great conviction.

And the authorities agreed that she would be given permission "provided that she leave the hall of entertainment in question as the clock strikes ten . . . a touch of the Cinderella."

This was a good newspaper story and it pushed Susan Hayward, the Liverpool-born Hanley, in the Potemkin, right into the headlines. And into the mind of Jack Bowersick, a "r" chief of Fontana Records.

A phone call from Jack brought the Hayward family to London and after an audition, Susan was only too delighted to accept the offer of a contract.

Her disc has astonished the critics. She sings "You Believable" and "I Won't Give My Lips To Anyone" in such a mature style that even wonders what on earth will come like when she gets to the age of Helen Shapiro. Full, forceful, forceful. If you heard her without knowing her age, you would assume she knew all there was to know about the old hymn-book style.

Susan, who just WONT change her name despite there being a film actress

on similar moniker, goes to Glas Stron School For Girls in Hanley and it is known there as a fine singer, a good artist and a promising designer. Her hobbies range through horse-riding, painting, drawing, needle and dressmaking.

She has no particular favourites among artists or bands. "I just want to sing . . . in my own style," she says with all the confidence in the world. "I just want in front of my musicians or fifteen . . . just so I can sing."

HAIR STYLES

I report that the very fashionable Susan is also a bit of an embusling when men's hair styles are concerned. She close-cropped one Phillip's executive in such a way that he now uses a suitable for a comb!

This raises the question as to just how young recording artists need to be. Do they have to be precocious, is another question worth posing.

But Susan is in most ways an unimpeachable little schoolgirl with no false illusions. A perfectly normal little girl with enough of the "rings" about her to recall for older folk: "show's" attention "children should never be struck except in anger . . . and then strike to kill".

She's far from normal, though, in that fantastic voice.

A touch of the Cinderellas, all right. . . .

A TOUCH OF TRAD

JOHNNY CROCKER is leaving his job as clarinetist with Len Balducci's Daughters. Since 15 as from now to join Mike Canton's Jazzmen. Len Balducci is currently auditioning musicians to replace John, who went with the Sax on their recent trip to Denmark.

KEN COLYER

is still feeling the after-effects of his recent stomach operation. West Midlands hospital, and trumpeter Keith Smith continue to travel for the majority of the sessions, Keith acts as "reserve" towards the end of the evening's "blow".

MANCINI SCOOPS POLL But Judy Runs Him A Close Second

IT was Heary Mancini's year at the Grammy Award presentation of the National Academy of Recording Arts and Sciences in the States last week . . . and his triumphs enabled RCA-Victor to top all other disc companies with 12 separate awards.

Mancini was closely chased by Judy Garland, who is currently in London for filming. Judy's awards were for "Judy At Carnegie" two-album disc which was album of the year—and she also had best female solo vocal performance, best pop record recording, engineering contribution and best album cover.

Five hundred top personalities were present for the awards presentation, at which entertainment was provided by Tony Bennett and St Zentner's orchestra (who a prize-winner). Buddy Hackett presented one award and others were handed over by Mort Sahl, Burl Ives, Suzanne Lawrence, Jimmy Dean, Leslie Uggams, George Shearing and Bill Dana.

And here are the awards:

- Record of the year: "Moon River", by Heary Mancini.
- Album of the year: "Judy At Carnegie Hall", by Judy Garland.
- Classical album of the year: "Stravinsky Conducts, 1960: Le Sacre Du Printemps", by Peterak.
- Song of the year: "Moon River".
- Best instrumental theme: "African Waltz", written by Galt McDermott.
- Best female solo: Judy Garland at "Carnegie Hall".
- Best solo: "Lollipop and Roses", Jack Jones.
- Best jazz performance—soloist or small group: Andy Frenn plays "Harold Arken".
- Best jazz—large group instrumental: "West Side Story", by Stan Kenton.
- Best original jazz composition: "African Waltz", by Galt McDermott.
- Best orchestra — dancing: St Zentner, Liberty—"Lazy River".
- Best arrangement: "Moon River", Heary Mancini.
- Best vocal group: "High Flying", Lambert-Henderson-Ross.
- Best chorus: "Great Band With Great Voices", Johnny Mann Singers.
- Best soundtrack album or record: "Breakfast at Tiffany's", Heary Mancini.
- Best sound album: "West Side Story", Stan Kenton.
- Best original cast album: "How To Succeed in Business Without Really Trying", Frank Loesser composer.
- Best comedy: "An Evening With Mike Nichols and Elaine May".

- Best documentary (other than comedy): "Hanes 45 Male", Leonard Bernstein.
- Best engineering—popular: "Judy At Carnegie Hall".
- Best engineering — novelty: Stan Freberg Presents — United States of America".
- Best album cover: Judy at Carnegie Hall.
- Best recording—children: Prokofiev "Peter and the Wolf".
- Best rock and roll: "Let's Twist Again", by Chubby Checker.
- Best country and western: "The Big Bad John", Jimmy Dean.
- Best rhythm and blues: "I'll Be Home Again", Ray Charles.
- Best folk recording: "Belafonte Folk Singers at Home and Abroad".
- Best gospel or religious: Every Time I Feel The Spirit, "Muhlia Hines".
- Best new artist: Peter Nero.

CRICKET

FRANKIE VAUGHAN is one of the top attractions in a cricket match to be staged here on the Keystone Coys All-Star XI and an Oxford University XI in a first fixture at Bournemouth, Wootton, near Oxford, on Sunday, June 17.

Others taking part include David Tomlinson, "Black and White" Minister, Leslie Crowther, actress Heri Haddock and Keith M. Hill, and Colin Inceby, Marketfield.

The match will be televised by ATN with Rex Abton and Peter Atty providing a running commentary. Tickets will go to the Oxfordshire Association of Boys' Clubs and the Woottonick Youth Centre Building Appeal.

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STATESIDE

DJH RECORDS new Stateside label makes its debut on Friday this week (June 15) with releases featuring Freddy Cannon, Chuck Jackson and Jimmy Soul.

All three are currently enjoying success in the Top Thirty of the American hit parade.

Cannon sings "Palisades Park", Chuck Jackson has "Andy's Own", Jimmy Soul sings "Twistin' Mattie".

Stateside will feature records obtained from the recent search operation of American manufacturers and will have a repertoire of pop, jazz, Country, Western, rhythm and blues and some specialised country material.