

TOO UGLY FOR TELLY? WHO IS HE? See P. 12

BEN E. KING

TOO BAD

HLK 9586



45 rpm

NEW RECORD MIRROR

116 SHAFTESBURY AVENUE, LONDON, W.1.



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WEEK ENDING SEPTEMBER 1, 1962

EVERY THURSDAY, 6d.

CLIFF v. ELVIS



(A picture from "FOLLOW THAT DREAM")

AT THE WEIGH IN — ROUND 2

CLIFF

(‘Way In’ To The Charts That Is)

ELVIS

* AGE — 21
 * YEARS OF SHOW BUSINESS EXPERIENCE — FIVE
 * RECORD COMPANY — COLUMBIA
 * NUMBER OF TOP TWENTY DISCS — TWENTY-ONE
 * NUMBER OF CHART TOPPERS — FOUR
 * MILLION-SELLERS — THREE
 * LAST HIT DISC — "I'M LOOKING OUT THE WINDOW"/"DO YOU WANT TO DANCE?"
 * FIRST HIT DISC — "MOVE IT"
 * FAVOURITE OWN DISC — "LIVIN' DOLL"

* AGE — 27
 * YEARS OF SHOW BUSINESS EXPERIENCE — EIGHT
 * RECORD COMPANY — RCA-VICTOR — FORMERLY HMV
 * NUMBER OF TOP TWENTY DISCS — FORTY-NINE
 * NUMBER OF CHART TOPPERS — EIGHTEEN
 * NUMBER OF MILLION-SELLERS — TWENTY-THREE
 * LAST HIT DISC — "GOOD LUCK CHARM"
 * FIRST HIT DISC — "HEARTBREAK HOTEL"
 * FAVOURITE OWN DISC — "DON'T BE CRUEL"



NEW RECORD MIRROR

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HEAVEN MEET

(9) ALMA COGAN

TALL, dark, glowing... this was my first impression of Alma Cogan when we met for the first time in 1955. At the time, Alma was top of the Hit Parade with "Dumbarton" and was touring at Bristol Hippodrome.

During the next few months this starving girl, I have grown to love her bubbling sense of humour, her tremendous zest for life and her tremendous respect for those who take an interest in her.

As on the first occasion, she has always made me feel completely at ease in her company. And she always has had something which has happened many months, even years ago.

I remember well a week's early Alma playing at Oxford in 1958. During the week, I travelled about 20 miles every night to see her, but one night I met with an unfortunate road accident, which put me in hospital for a night. The following week she was back in London.

When she returned to her first show she was incensed I hadn't been there. She insisted I watched her show from the wings that night... quite a change from sitting in the stalls... and ever since she cracked: "Had any girls been busy?"

There was a time, though, when the tables were turned and Alma had to spend several days in bed.



She was opened at the Piccadilly in London. And, after a fantastic show, was taken ill the following day. Nobody was more disappointed at having to cancel the whole engagement than she. Alma—she the puffed over her headache with: "I should imagine my accountant is feeling it."

Very few stars, however high their Hit Parade position, travel as widely as Alma. But whether she's been in Japan or Iceland, Australia or Spain, she never discards any great degree her elegant, extravaganza. She is far more concerned to know what you have seen to while she's been away.

To every letter I've ever written her, she has replied. She frequently sends me these are tickets for her TV and stage shows.

As a fan, gained a friend when I met Alma. And I'm sure the many others who know her will agree, for none could be more kind, warmhearted and thoughtful than Britain's Miss Show Business—R. C. TELLING, 5 Abbey Road, Belvedere, Kent.

atoniol

WHERE IS IT, PLEASE?

WHAT'S happening on the record scene these days? Why this sudden spate of top names recording stacks of roll material? Can't they think of anything new to work out? Well, that's no one is writing new and worthwhile rock songs?

It's true that years back in "The Girl Can't Help It", the new version is faster but not so good.

Jerry Lee Lewis has a "new" single out, "Sweet Little Sixteen" formerly a hit for Chuck Berry. It can also think of Bobby Darin's version of "Hawaii 807", originally recorded by Ray Charles, with a hit version by Jerry Lewis.

Is rock beginning to repeat itself? Are we going back to the old formula material? —NANKI BHAIWAGANI, 53, St. Thomas Road, Finbury Road, London, N.4.

GARY DISCS!

WHY no records from Gary Marshall? This very good looking young man appears in the great evening discs for EMI in the past year or so. Since then he has been a reliable recording artist and very efficient in everything he does.

He has a new disc, "Sundarium", Road, Petersfield, Hants.

UNDERNEATH

WHEN Jan Akker, after hearing Neil Young's "After the Love Has Gone" to "Do" an "Abe" Box, said she liked the "underneath" bit. We're sure she was right. Both David Jacobs and NRM's Norman Long speaking, the new disc is "Underneath".

Nothing very entertaining disc has an unusual and attractive double track recording. On the first track he sings the lyrics and on the second he sings in a little humming, babbling and few other gimmicky tricks.—A. DISTON, 21 Markham Grove, Gt. Gidding, Cambs.



GERMANY, right now, is the swiftest place you can imagine. I've just come back from a five-week gig at the Star Club, Hamburg, with my group, the Rebel-Rossmen—and believe it or not, I just can't wait to get back there for our next season, starting in December.

Sure, they're behind the times. But they dig the sort of music I dig. The new sound-out record. The great big beat laid down no nobody in the place can't stand it.

Funny thing is that the fans out there are the ones who are the most sophisticated. And that even though we was stationed there in the Army, I talked to a lot of them. They're the ones who are the most into it. Come to that, they didn't about Cliff Bennett. They liked him best. I'm... but none of that hysteria!

Now that's Stan, Hamburg, in a great place. It's run by a very nice bloke who works on the theory that someone is going to change, then he's prepared to get them.

Lined up for the next few months are Gene Vincent, Bill Haley, Sam Cooke, and Pat Boone. There's a good chance of Jerry Lee Lewis, who's playing some days in Britain before he goes to America.

He's in the middle of negotiating for a new disc. They, Don Domino and Ray Charles.



ORIGINAL?

WHO said the Shadows don't copy anybody else? I heard a sample of their new disc "Guitar Tempo" this week and discovered it to be a cover version of an American recording called "Flanagan Guitar", by Don Costa, re-issued here on Philips last four months ago.

Costa has a real Flaminco guitar, Don Amone, in it so it makes the Shadows' version seem inferior. Also, Don's version disappeared without trace. I suggest that Philips and the deejays play the Costa disc and maybe it will take off after its four-month "sleep" and beat the Shadows into it.

But your Don hasn't had a hit since "Never On Sunday" and look at all the hits the Shadows have had since then!—ALAN E. A. CLARKE, 46, Zion Avenue, North Finchley, London, N.12.

ITALIAN VIEW

I HAVE just returned from Italy, where I have been observing the records are basically the same as Germany. I notice one thing as far as presenting the records to the public goes. For the most part all their singles are presented in most attractive E.P.-type sleeves.

I suspect that they pay more to mine sheets for a single, which they pay extra prent a cover to the public.

The I am sure is the basic lack of the British record scene today.—JOHN PETERS, Roydon Grove, Hatfield.



NEW'S MAG-

SO SAYS CLIFF BENNETT

Well, the audience reaction so far to me. Still, the older type of member, but it's out—and they applaud for, say, half a minute afterwards.

We worked with Johnny Kidd, Davy Jones, the Beatles, Tony Sheridan and Roy Young. Sometimes we were on for just an hour, sometimes an hour. Once, for three hours.

But then, the club is open from 6 p.m. to 3 a.m. or at weekends from 6 p.m. to 6 a.m. The only thing was that the members had to be there by ten o'clock every evening.

They'd even cancel about presentation in Germany. No big set or anything like that. You go on... and you survive only through your own strength. If they like you, they like you a lot.

Now it's back to the tour of one-and-a-half hours with a follow-up show. In the Rebel Rossmen and myself. We're also making an appearance at the Radio Show next Monday.

I've just got one month left. It's fading, suitable material for a follow-up show. It's been about four months since the members had to be there by ten o'clock every evening.

Let's face it, I've tried on the really rough week for at least. Now I'm here to go more consistent, though I am not so keen.

That means something with a country 'n' western Barrow, I suppose. After all, that's the type of music which seems to be selling best nowadays.

PLEASE NOTE

MRS. BARTER

DE: Mrs. M. E. Barter's letter in the NRM last week... I would like to point out that the Club has NO authority to issue letters admitting members to other clubs into theatres in which the members are not admitted. This case should not have given such prominence. And/or she should have known this.

It is normally left to the manager's own discretion as to whether he permits back stage and on behalf of his company, and all companies who give stage shows in their theatres. I do ask you Club officials to not give such letters.

And to the club members I can only say: Do not write to your secretary as he or she cannot help you give admittance to your own seat in the dressing-rooms. If you want to see the show, buy your ticket for the show and see him that way.—M. CHIVERS, Publicity Assistant, Fouldo Circuit Theatres.

"IN-JUSTICE"?

I THINK British artists are an appalling reputation for stealing material from other artists in the States. But I put, particularly, that during the past few months (John Harlan) deserves the criticism. It is surely to get the same criticism, and even the word inlinks are practically identical to Ben E. King's version. I could understand that the name was "Nights" and well-wishes to the artist.—M. CHIVERS, Publicity Assistant, Fouldo Circuit Theatres, Redhill, Surrey.

COME ON, TV

NOW that the BBC has supplied four country and Western fans with radio programmes, what about TV having a go? I believe they were given the chance of adopting the "Grand Ole Opry" type. Well, you are willing to take an avid interest in country music again, although it is very commercialised form, what about it? TV 1 mean the Grand Ole Opry as well and not an English version as we don't appear to have any real C and W singers apart from Miki and Griff and perhaps Clinton Ford who her reality tries.—BRIAN A. CHALKER, 7 Portland Terrace, Southsea.

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NOT REALLY!! ROSE CARROLL PLUS 'ROSES' HIT

"LAZY?" What, me? No, that's a mistaken feeling that somehow has built up over the years. And when people say I must be the most relaxed and low pressured singer around, the real truth is that I am... dead tired!

The speaker, Ronnie Carroll, the popular Irishman who is currently enjoying, with "Roses Are Red," the number hit of his 25-ish single disc career. At 25, he is never redder and never hotter for the preclimax star who was born in a crumpled distance from Ruby Murray in Belfast.

Said Ronnie: "That larynx came about simply because there are certain things in show business that I don't like doing any more. It's not even a matter of not wanting to go out of London. "But for ten years, I've been doing the rounds of club and theatre. And some time ago I felt I wanted something different. It's not really funny. I'll tell you this: if you give me something that stimulates me mentally, I'll spend 24 hours a day at it."

His new disc status stimulates him mentally. Just the other day, he was mobbed by hundreds and hundreds of fans after a personal appearance in Manchester. He observes quietly:

"That was fine. Do you know, I was beginning to think I was a little odd for that sort of thing."

Finning would stimulate him mentally. He admits: "I'd love to make a million while more... as an actor. There's an offer back in Italy, but I don't want "Roses Are Red" even made, but I don't think financial side could be that important. That would have meant a couple of months location work in South Africa.



"I've had this film ambition for a long time. One day, I'll happen, I'm sure." About the song, "Roses Are Red," Ronnie says: "I didn't have the slightest doubt about it right from the start. My manager, Eddie Lee, called me in and played it. Just to hear, that's all I needed. I knew it would do it. "The people who don't think it a particularly GOOD song miss the point. It's the sort of number they can sing over for themselves in a pub, near Spot of like another "Around the World". "The competition on it? Well, I thought David Jacobs did a fine job on his

disc—in fact, I preferred it to Bobby Vinton's American version. "But maybe David was a bit late on it. I wrote the hip side for mine with Jackie Ross. Tune called "Whisking Stars". We hoped Tommy Steele would record it, but it didn't happen. You may have heard that a lot of his fans had petitioned Decca to bring it out. Well, I liked the number... so we stuck it on as the "B" side. "They're already asking about follow-ups. My view is that if the song isn't right, there won't be one immediately. I've heard the word, Bobby Vinton

A SIGN of the times as Ronnie is mobbed during a personal appearance.

With "Roses" riding high there will be plenty more similar occasions.



by PETER JONES

WITH 'SOFTLY' IN CASHBOX CHARTS MATT MONRO GLOWS

MATT MONRO positively glowed — which isn't easy when you're chatting on the phone from a wind-swept Weymouth. "I'm absolutely knocked out that 'Softly As I Leave You' is doing so well in the American charts," he beamed.

For this song is something of an obsession with him. He never tires of singing it. Even though it stretched his patience by taking quite a while to get away both in Britain and America.

But it's left him a problem. What next for a singer? Especially in the immediate following "When Love Comes To Call" didn't do much, sales-wise, and in any case was not Matt's personal choice for a single.

So... he plays golf in the mornings, and thinks about suitable material which could replace "Softly". And he does his twice-nightly Weymouth shows, basks in the applause, and thinks about suitable material.

Now the thing is, this happens to know one title, a standard, which Matt has already recorded. It was played as a single but it is now unlikely to be released. I can't give you the title—because someone else might latch on to it—but it's the beautiful ballad which Johnny Space has done a fantastic arrangement.

I think Matt would like it pushed out. Certainly I would... but not on the L.F. front. Matt is settled. He's just finishing one called "Matt Monro sings 'Hugo'—Carnegie Hall. There's no special significance in the choice but Matt says:

First of all, it's a good love ball for America. Secondly, it has not been done before—and it's only when you try to think up something completely different that you realise how important that is.

And, thirdly: You'd go mad when you hear some of the tracks that Johnny Space has arranged. Marvellous music, marvellous..."

Soon after finishing at Weymouth, Matt has a few days in variety at his schedule—and then he's off to America for more concert dates there... including a trip to Las Vegas.



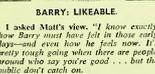
WHICH BRINGS US TO... BARRY BARNETT

Matt's manager is Don Black. Now he has another pop singer in his charge... one BARRY BARNETT.

And there's a similarity. Matt had a tough time early on when balladners were OUT and the big beat merchants were IN. It took a heck of a long time and a lot of personal bitterness before Matt had any joy at all. At times, he thought of chucking the whole business in and going back to the steadiness of bus-driving.

Same with Barry. His likable ball, nephew of famed old-time vocalist Sam Brown, made his first disc some three years ago... when balladners were OUT etc.

Now he's making an entirely fresh start. And his second debut disc is: "My Love" and "Only Seventeen" for HMV. And the signs are there that he is finally the line for Barry to break through.



BARRY LIKEABLE. I asked Matt's view. "I know exactly how Barry must have felt in those early days—and even how he feels now. It's pretty tough going when there are people around who say you're good... but the public don't catch on."

"I've heard Barry's disc and I think he does a great job of singing on it. He has the look, the appearance and the personality to do well."

"What he really needs is the RIGHT song for a single..."

Which is, of course, precisely where we came in on Matt's own problem of the moment.

LATE NEWS
As we must to press last Tuesday evening the news came through that the American Cannon-Barway record company was changing its British outlet. Previously handled by E.M.L. Records Ltd., who promoted several hits for them, the company have now contracted with Pye Records for U.K. distribution. Among artists involved are Chubby Checker, Bobby Rydell, Dee Dee Sharp, the Davells and Dave Angel. Announcement was made by Harry Williams, European representative for Bernard Lowe's company.

die and believe me, it's great. There was talk of me doing a version of that one too—but I'm loving off him this time. So I will NOT be doing it. "Rings-A-Bling Girl"? Well, after that was the Song Five Europe contest, everybody hoped it would do well. But it didn't do very well. It was a disappointment but obviously it wasn't the sort of song that registered with the customer. Ronnie, ten years in the business, has proved again the fact that an artist CAN have a hit, no matter how long the delay. If the blend of voice and material is right. And an odd point is that he has now had three songs in the Top Twenty—"Rock Island Line" and "Wisdom Of A Fool" were the others—and all three come from the same publisher, Leeds Music.

Are Rod? Nothing there. Recording manager Johnny Franz for instance. He worked very hard on it and I admire his work very much. And Paddy Fleming, on exploitation... and David Jacobs, who did a great job by playing it so regularly. "What's coming up now? Oh, some television and broadcast, and that sort of thing. You know I've earned the odd crust all through my career—and the more fact of having a hit record doesn't make me any DIFFERENT in the eyes of those who've liked me before." Ronnie is noted for his off-duty interests in dog-racing, card-playing, football-kicking, sea-imbawling. Says he: "I believe life is for living. I enjoy life. What good can you want to do? And what more can I do. I can see. And what more to him."

ALBERT HARRIS

Became much to Rave Some people Real wild child

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Became much to Rave Some people Real wild child

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Looking Forward to Trip

Says BRIAN HYLAND

HERE'S A PERSONAL MESSAGE FROM 18-YEAR-OLD BRIAN HYLAND, CIRCUITRY ONE OF THE "HOTTEST" TEEN-AGERS IN THE BUSINESS. "I'M DEFINITELY SET FOR BRITAIN IN FEBRUARY NEXT AND I'M LOOKING FORWARD VERY MUCH TO MEETING ALL MY WONDERFUL BRITISH FANS."

Brian, the lad they once called "the scalded blond" is now the "rain-diamond crooner". Because, at this (the second time of asking, it really looks as if his disc career is settled.

Remember the first we heard of him? "Yellow Polka Dot Blime!" was the disc—and that was two years ago. A novelty number... and there were a lot of people who thought that young Brian, then a shy Liverpooler, was purely a novelty, too.

And it began to look as if they were right. There was a veritable procession of discs but they didn't make the grade.

Brian admits now: "I kept hoping the next one would get me back in the charts. But it was one disappointment after another. I kept thinking of the day I was turned down for a school concert on account of the teacher didn't think I could ever sing in tune. I kept thinking maybe it was right."

But that comparatively innocuous number he called "Ginny Come Lately" did the trick. Back throughout Britain, both sides of the Atlantic. His confidence returned. But he couldn't forget that earlier one-hit wonder—and he kept his fingers crossed that the immediate follow-up would do the trick this time. It is now history—IT DID! In went "Scared With a Kiss" and he's getting as well known as Brian turning out, who

be one of the big consistent successes of the year.

"It's a relief," he admits. And it had involved a change in recording labels from Kapp to ABC-Paramount.

Brian, right now, is busy with a tour of one-cities in the States. Done at one of his close mates but he is working on the same bill as many top acts. And the refreshing thing about him is that he is still very much the fan at heart. He takes his autograph book around with him and seems surprised wherever anybody asks HIM for his signature.

"I love working on stage," he says. "There's a kind of... well, adventure about it. You never really know what songs will go down best, and you've got to keep on your toes all the time. Sometimes, in the middle of a song, I'll have to pinch myself to remind me I'm not dreaming and that all these folk out there are really listening to me."

As with virtually all other pop singers, Brian's ultimate ambition is to go into movies, though to keep on turning out records, too. What's more, he's shaking some of his record royalties in drama lessons. And some more of those royalties go towards making his mum and dad happy.

The part of his life that he doesn't talk much about was a serious illness when he was just twelve years old. He's already been encouraged by his parents to join particularly through the local church choir—and he was suddenly stricken by rheumatic fever. He really was very ill. And illness breeds depression. As little Brian sank lower and lower his mother brought in a guitar and encouraged him to learn the basic chords.

"Soon I was able to accompany myself," says Brian. "It made me feel



much livelier and the more I thought about it the more keen I was on becoming a good singer. I've never regretted going into show business—even though these two years when, after tasting success, I had to endure failure."

One man had a particularly strong influence on Brian's career—and that was "Swing And Sway" bandleader Sammy Kaye. He had been a long-standing favorite and used to introduce many new-arriving artists on his radio programme.

He recalls: "I took Brian on as a part-time office boy in my suite. I knew

there was something exceptional about him, but I had a little difficulty persuading him to leave the group he worked with on amateur shows."

"It wasn't long after he broke away from his friends that he got that 'Bikini' hit and a Gold Disc."

Brian has heard a lot about British success from his fellow artists and it determined that he won't let them down with his in-person appearances, but with a bit as modest and willing-to-learn as Brian, there is little chance of that.

MAKE A STAR CONTEST

BERT'S TROPHY

BERT WEEDON is to present a special trophy for the New Record Mirror's "Make A Star" contest, the competition open for instrumental groups with or without singers.

Heads are to be held all over Britain—and details were published in last week's NRM.

Says Bert: "I am very interested in this contest, which presents an absolute trophy for two concerts at Croydon on November 16, and starts two weeks starting in Bradford at the end of Birmingham, from November 26.

His "Easy Beat" dates are October 15 and 16 and November 4—and on October 18 and 19 he will be in London for major television and radio airplay.

By the success of his "Twist a Napoli" single in Germany.

THE SPOTKNICKS HERE!

FIRST TIME IN RECORDING STUDIO



THE SPOTKNICKS—pictured at the Radio Show.

their individual sound—and they're very anxious to keep the secret to themselves.

For example, their new single, "Rocket Man," includes the sound (apparently real) of a spaceship blast-off. In fact, it was contrived in that living-room by twisting and turning control switches on the recorder—and by someone dropping a load of tin cans.

Bob Winberg is an electronics expert. He designed all the equipment. Amplifiers, microphones, echo machines, even a miniature radio transmitter, are built into the backs of the instruments.

The four have, otherwise known as the "Swedish Swedes" all come from Sweden, and line up as follows: Bob Winberg, solo guitar; Bob Lander, rhythm guitar and featured singer; Hans Dehn, bass guitarist; drummer Ove Johansson.

In Sweden they are the most capital group—with over 100 outlets trying hard but unsuccessfully to emulate their sound.

Chief Spotnick gimmick is, of course, their elaborate, specially-designed space suits, which are worn on all stage and TV dates.

John Schroeder saw them in action at the vast Troika Gardens in Stockholm. He told the NRM: "They were fantastic. The most original group I've ever seen. Their colorful line, drive and vitality in their music and their presentation is excellent. On top of everything else, their multicultural is first."

Their repertoire varies from standards that characterize specially-designed space suits, which are worn on all stage and TV dates.

Each date is set in the front room of the house where leader Bob Winberg lives. They operate on one tape-recorder and fiddle about half everything comes out just right. Main reason for this is that they use some very complicated and complex electronic equipment to get

SPRINGFIELD'S U.S. HIT

THE SPRINGFIELD'S version of "Silver Threads and Golden Needles" has, this week, jumped to Number 33 in the American "Cashbox" chart—a good omen for their tour of the States early next year.

Meanwhile, they have three major television shows lined up in Britain. On September 14, they are on the ATV "Wining Widens" series, featuring Peggy Mount; they are in BBC TV's "Saturday Show" and they are on "Pop With Lemie" double date of transmission being October 17.

CAROL—D. J.



SOMETHING new for lovely singing star Carol Deane—her first disc-jockey airies. She starts "Carol Deane Present" for EMI Records on Radio Luxembourg on Sunday (September 2). It's a 15-minute show, running for at least 13 weeks—and here's a throb of Carol at the microphone in the Luxembourg studios. Carol signed the contract for the job on her 18th birthday.

She is also riding high with her own late single, "Some People," from the film of the same name, straight into the NEM Top Fifty. Carol's not only one of the youngest disc-jays, she's also one of the prettiest.

HURRY! HURRY! HURRY!

It's the top topic of conversation in coffee bars and clubs throughout the country.

It's the nationwide contest to "MAKE A STAR"

It's the most exciting event for 1962.

Remember the contest is wide open to all amateur and semi-professional groups (with or without singers) and we must once again stress

NO PROFESSIONALS, PLEASE Watch out for the date in your area. Winners will be appearing as soon as details are finalised in these areas.

The first heat is tonight (Thursday, August 30) and it takes place at

CORN EXCHANGE, BEDFORD.

Go along and see for yourselves if you live in or around the area.

If you want to register your name now without waiting for your local announcement let us have your full name and address at the New Record Mirror and we will send you an entry form in due course.

More details next week.

Remember it's the "MAKE A STAR" CONTEST

Areas: North West—Cumbria, Westmorland, Lancs., Cheshire, Merseyside, Northumberland, Durham, Yorkshire. East—Lincolnshire, Northamptonshire, West Midlands—Staffordshire, Warwickshire, West Cheshire, Herefordshire, Shropshire. East—East Angles, Essex, Hertfordshire, Bedford, Essex, Huntingdonshire, South East—Sussex, Hampshire, Kent, Hampshire, Berkshire, Wiltshire, West—Gloucestershire, Somerset, Devon, Cornwall.

Also: London, Scotland and Wales.

PROBABLY the world's only full-time do-it-yourself recording outfit—and certainly the only full-time hit makers in this category—"The Spotknicks" have had ten weeks in the Sweden, who had ten weeks in the NRM charts with stage Blossom Special.

Until they came to London last week to meet up with Orlof recording boss John Schroeder, they HAD

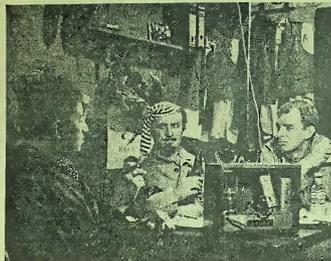
NEVER BEEN IN A RECORDING STUDIO.

Staggered, but true. And this is how they did it.

Each date is set in the front room of the house where leader Bob Winberg lives. They operate on one tape-recorder and fiddle about half everything comes out just right. Main reason for this is that they use some very complicated and complex electronic equipment to get

'BAND OF THIEVES'

ACKER'S FILM DEBUT RELEASED



RELAX, Sir Laurence! No need to fret. Sir John Yew caver is still safe. Sir Alced Yew Acker has made his film debut but as yet he is not likely to sweep the board at the Academy Award presentations... that is until they have an award for Trad bands!

'Band of Thieves' is not the most brilliant piece of celluloid to be seen but it achieves what it sets out to do and that is, it entertains in a light-hearted manner.

If you wanted to be bitchy and hair-splitting you could tear the film to shreds I suppose but if you simply want to sit back, relax and let Acker's music set your feet a-tapping as it weaves its way through an amusing plot then this is the film for you.

Acker and his boys have quite a bit to do in the way of speaking lines and they do handle the task competently. However they are musicians at heart and their acting lacks probably came as something completely foreign and probably suspect too.

Although all the boys come out with some (intentionally) funny dialogue, the cream seems to come from trombonist Jonathan "Fingers" Mortimer. Mortimer's that Jonathan has the acting bug more so thanewhat.

Songstress Carol Deane has a guest shot in the film and handles it neatly as a D & R man, composer, arranger, proud parent, and now film actor and pilot (passed yet, Norrie?) Mr. Parmer and TV and radio star Peter High.

The non-recording members of the cast—the true professionals at the game—turn in top performance too. And I have always enjoyed Jimmy Thompson's as anyway.

Yes, if you like Trad, then you must like Acker. If you like Acker you must enjoy this film.

JIMMY WATSON

Pictures from top to bottom: Acker has an "at home" in his cell with "Fingers" (Jonathan Mortimer) and "Flash" (Colin Smith). They have just heard of plans to launch their musical ensemble on a tour of one-nighters around other prisons. A most understanding Governor (Trad did in fact) is encouraging all their musical efforts.

Despite the "freedom" allowed by the Governor and the fact that he is almost due for legitimate release "The Mole" (Eric Price) just can't resist tunnelling. The labri stays with him on the "outside" too. Must be even more complicated to have to consider a bass too when you are measuring up a tunnel.

Back in "civvy street" the lads are briefed by their manager-son, Hon. Derek (Jimmy Thompson) regarding their "financial" gains from the tour. These "gains" don't all come at the box office either as you'll learn.

As the film closes we find the boys "back home" at Gaumonts Jail well and truly "rumbled" but Acker has to have permission to slip away for a pre-arranged booked television spot plugging his latest release. However his chauffeur collects him after the show and Acker has to grudgingly leave his fans behind.

Bill Dainty Disc

PERHAPS the week's most surprising newcomer to discs is Billy Dainty, the buck-toothed eccentric dancing comedian.

He told the NEM this week: "I like to think of myself as a funny man. But when Decca signed me, and told me that I could sing anything I wanted, I turned to a sentimental song, 'Cry Upon My Shoulder'."

"I'm not sure whether I've made a good job of it. I just hope the youngsters will dig my way of singing. Making the record was a strange new venture for me, like getting used to television for the first time."

"Really, I would have liked more time to practise the phrasing of the song."

"Now he wants to see how takes go. 'I'm completely in the dark about the disc business,' he admitted. And he continues to pull in crowds at the North Pier, Blackpool."

You can see Billy performing his disc (title on two "Saturday Shows" for BBC TV—on September 29 and October 1). He will be competing the shows,

CLIFF L.P. 'SUMMER HOLIDAY'

ON Monday this week, Cliff Richard was in the EMI studios, backed by a full orchestra, working on the soundtrack LP of music from his new movie, "Summer Holiday." The session was conducted by Norris Farnor.

Cliff sang mostly songs by Ronnie Case and Peter Myers, who did most of the score for the film, but there were also a couple of numbers specially written for the film and Cliff by The Shadows.

The album, says Norris, will be released to coincide with the release of the film, though the actual date has not yet been decided.

On Tuesday this week, Norrie finished work on the Frank Heff LP, which will be released in November and which contains standards dressed up in a country and western style.

Norrie is also working on a new Shadow's LP for release in October—and to be called "Out of the Shadows."

Brook Bros. National tour

THE Brook Brothers, who start their national tour with Chubby Checker on September 2, are also booked to star with him in his ATV "spectacular" on September 7.

During September, they have three radio shows—September 15, "Saturday Club"; 30, "Easy Beat"; and a "live" appearance in "London Light" on September 30.

Upcoming concert dates: September 25, Walthamstow; 27, Greenwich; 29, Dauterle; October 3, Rialto, York.

VERNONS DATES

THE BREAKAWAYS, winsome threesome from the old Vernons' Group, have new dates fixed this week. The Pve recording artists are in concert at the Astor Club, London, from September 3-9. Then they join Chubby Checker for a date at Norwich on September 15, followed by Portsmouth a day later.

They start with the Little Richard-Sam Cooke tour on October 8 and begin their five-week tour of Scotland from October 22. This will comprise three weeks, mainly of ballroom dates.

TWO new members of Alexis Korner's Blues Inc. are announced this week. They are Johnny Parker, ex-Humphrey Lyttelton and ex-Mosty Sunshin, one of the leading regional pianists in Britain, and drummer Ginger Baker, ex-Tory Lightfoot and ex-Boo Wally. The group debut on September 8 in BBC "Saturday Club."



ONCE they were two of the singin' swingin' Vee Girls. Then they branched out to form their group, the Two Tones, and they made a record with Bygrave, and toured with Robert Horton, Cliff Nina and Freddie—and did cabaret in most of the London nighties.

Now they turn up as The De Laine Sisters, and this make their debut disc for Pye/Recordings. Top side is "It Might As Well Rain Until September." The De Laine Sisters, though not related, pop like most offstage interests. Margaret Stradell is with glasses—and Jean Ryder is married to pop hit Mike Hawker.



HERE'S a new picture of Oriole singer Jim Burnette cuts her third single on Friday this week. That is the closest guarded secret of the year.

All that is known is that it is a Paul Anka smash and that it has been recorded—and made a hit—States by another artist.

Jan goes in with this with a new musical disc, Martin Savin, who handled the big Helen Shapiro "Miss Lonely" session.

Jan will be at the Radio Show on Saturday and appears with Eden Kane and Jet Harris in the Odeon Theatre, Blackpool, for concert dates.

IN YOUR SHOPS TODAY

IT'S A SIN TO TELL A LIE **DECCA**
Mike Preston **11468**

CRY UP MY SHOULDER **DECCA**
Billy Dainty **11469**

FORGIVE ME **DECCA**
Baha Tino **11470**

SPRING MY WINGS **DECCA**
The String-a-Longs **11471**

DANCE WITH MR. DENNIS **DECCA**
Paul Dennis **11472**

JIMMIE SAVILE
AHAB THE ARAB **DECCA**
P 11473

TELSTAR
THE TORNADOS **DECCA**
P 11474

A SWINGING SAFARI
BILLY YULE and his group **DECCA**
P 11475

BURNETTE
IVES **DECCA**
CALL MEM. IN...



EXTRA YARMOUTH SUNDAYS

SO SUCCESSFUL have the Sunday "Poppy" shows proved at the Britannia Pier, Great Yarmouth, that the series has been extended.

The practical line-up featuring Mike Sarno, will continue to September 2. A different bill will be presented September 9, and on the final week, September 16, the show, presented by the George Cooper Organisation, will comprise Johnny Kidd and the Pirates, Johnny Bruce, Terry Dence, Michael Cox, Nelson Keene, Danny Rivers, Vince Fager and the Echons.

The last four will have just concluded their successful season at the Crescent Pavilion, Douglas.

'MR. PIANO' BROADCASTS

JOE "Mr. Piano" HENDERSON returns to BBC's Light Programme in another series of "Mr. Piano Plays" on Friday, October 5—and, during the same month, Joe's new Parlophone L.P. will be out.

It is his second album for the label but his first in the "single-album" idiom. It includes selections from eight shows, including "Amble", "The King and I", "My Fair Lady" and "Blackpool".

Currently at the South Pier, Scarborough, Joe begins a seven-week season at the Covey Theatre on October 16. And negotiations are on now for him to appear each week in a different ITV studio, starting in December, as well as in his own Radio Luxembourg series.

KENNY LYNCH

HE writes songs, is writing a book, is a social lover . . . and he is a fine singer. He is Kenny Lynch, 24-year-old East Londoner, who guests on "Spot the Tune", Friday night, on Singing in his latest single, "Puff—Up in Smoke."

NEWCOMER DEAN STEVENS

'Most Exciting Voice', Executive 'Most Exciting MAN', Secretary

by
PETER JONES

(NRM Picture)



SAID a Philips' Records spokesman: "He's one of the most exciting new voices we heard in years." "He's one of the most exciting men we've seen in years."

Which points a pretty far distance for Dean Stevens, near six-footer, looking handsome, ex-world group member, who has worked with two of his own compositions, "Sally and Lonely" and "I've Just Heard."

He's a sporting sort of chap from the East End of London. Billiards, table-tennis, swimming and WRESTLING are his main hobbies. And he's a distinctly well-read fellow, having been offered a professional career in the past.

Film Extra

In between all this, he turns up in the most unexpected places as a film extra. Look closely and you'll spot him in such movies as "The American Party", "The Wrong Arm of the Law", "The L-Shaped Room".

And he owns the voice which prompted Phillips' shrewd John Franks to say: "This is the one I've been looking for . . ."

Dean explained: "I used to sing in amateur shows locally and sort of got into it for these sessions, but the thing that really convinced me to

have a bash at it was listening to Sammy Davis."

"I was first with a group called the Champions, then went into an act called the Day Brothers. We later became the Four Rumberls—and that led to a lot of radio and television work."

He's worked with stars such as Roy Castle, Alma and John Dadd and Dickie Henderson. And he recalls with humor the time that comedian Freddie Staal introduced Stevens as caught literally with no trousers on.

Dean's voice is pitched high. He whips up a great amount of emotion and seems quite happy at all times. That voice was controlled by one Madame Mabel Corran, a singing teacher who got pretty good results from such pupils as Craig Douglas and Dickie Valentine.

Goon Ambition

He moves a break ambition. "I'd really like to be a general comedian," he admits. "But I'd suppose I'll ever come off . . ."

His pet superstition is NOT looking through the curtains before a show or many rituals—and saying a thing will go well before it's done. Dean's die is the dice. And I've sayes it will go well . . .

STEPHEN SIELCLAIR AGED 0 . . . MAKES CHARTS BID

WHEN they talk of Stephen Sielclair as being a "new boy" to the recording business, they're not kidding. He's only 17EN years old—and stands knee high to a baritone sax.

But he's lucky to have made the record—"Party Light"—for EMI. Because his mum just didn't want him tied up in show business at all. And she figured she should know because she made her first bid at the age of eight—as "Baby Rita Carr"—and she was hailed by the critics as "the most beautiful child performer of the new wave" since Little Shirley Temple, they said.

Essentially came a charity performance of "Anna Sue Your Gun" in London. After a lot of badgering, Stephen consented that the lad could take part. As Little Jake. He loved every minute of it.

"Say, say Mum now, I changed my mind. I reckoned he could go into show business if he wanted. He was offered auditions for "Billie", "Sally and Lonely" but was too young for any of them."

"Then, in May this year, I contacted EMI recording executive Willy Ridley. I think he felt I was taking hell eventually he agreed to give Stephen a test. It was the first time he had a real pianist to back him—usually it's his mum, knowing out a few chords at a time."

"That came the night. We'll thrill, really."

Young Stephen made the disc on holiday from Brentford Junior School at Newlyn. To meet him, he comes upon Tumbel. He goes on a bit about school: "It's all right. I like the library and I'd be interested on any subject at all."

He spends a lot of his spare time playing with his collection of toy soldiers. "I've got 253 of them. I set them out on two sides and then "bomb" them from a plane. I'm the pilot."

The distinctly unusual recording artist doesn't talk about show business as follows: Frank Sinatra, Ella Fitzgerald, Sammy Davis, Peggy Lee, Cliff Richard, Marty Wilde and Tommy Steele, which fact is a pretty mature assessment.

In between times, he goes to people bowling, or follows the adventures, in

his comic, of The Happy House, Black-bow The Cheynes, and the Scarlet Skull. His pocket-money—that goes to spend.

"Wasn't making recording artist who speeds his lead life into . . . P.J."



YOUNG STEPHEN

STEVE PERRY

CABARET dates have been arranged for 17-year-old Steve Perry following his successful 10-week summer season at Southwick close last weekend.

He goes into Liverpool's Cabaret Club for a week on September 9 and on September 16 starts seven days at Manchester's Cabaret, Levenshawe and Devonshire Clubs. On Tuesday this week he appeared on the BBC Talent Show, broadcast from the Radio Show.

MANOVANI SHOCK! TOUR CANCELLED — ILL HEALTH

Mantovani, world famous British orchestra leader, has had to cancel his planned tour of America for the autumn—and has to go into the London Clinic for a major internal operation. Announcing this shock news just before NRM press time this week, Manty's East Londoner, who guests on "Spot the Tune", Friday night, on Singing in his latest single, "Puff—Up in Smoke."

Part of the tour involved a five-up with the American side of Decca. A contest was being arranged for Mantovani fans to pick a title for his new L.P. and also to select song titles for his next album release. The winners were to be brought to London, entertained and shown the sights.

Manty has also had to cancel his contribution to the Birmingham Festival for September 12, but Eric Robinson has stepped in to help fill the gap.

Recordings

Manty has recording sessions to complete next week with famed singer Mario del Monaco, who was flying into London this week—and it is hoped he will be able to carry these out.

"Meanwhile, it is hoped that Manty will be fit in time to start his next English tour, commencing March 24—and to go to Japan for a series of 20 concerts starting in May, 1963. And he is already contracted to do a further tour of America from October 1 next year."

Export

Mantovani's luck singing sound has made him a long-standing favourite with the American public and he has, for years, been a most important British music export.

Said George Elrick: "This has made us a bit chaotic. But we're all hoping Manty will be able to fit and well again."

NOTE: The Editor and staff and we feel sure all our readers join in wishing you a full and speedy recovery, Manty. And here's to an even fuller disc box next year.

SWINGIN' SAFARI
LAUGH VAUGHN
his orchestra
LONDON

DEL SHANNON
DEL 5342
GRY MYSELF TO SLEEP
LONDON

BURL IVES
MR. IN-BETWEEN
SWEET LITTLE SIXTEEN
LONDON

VINCE Ben CASEY EDWARDS
DON'T WORRY 'BOUT ME
LONDON

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LONDON

THIS WEEK'S SINGLES

BUMBLE



B. Bumble and the Stingers
Apple Ketchup: The Moon and the Sea (Starline SS 113)

HERE, here it is. The sophisticated follow-up better to "I Am Rocker." They just don't care, these Bumble-bees. William Tell and his famous overture is here with recondite music "no tear apart"—is this popular group who soon visit Britain. You can pick up good melody all right when it's a good selling point for the light-and-classic brigade.

A good solid sound, with the piano piano-piano you like mad. Can it do the same sort of business for the group as "No Rocker"? Yes, we think it can. Heaven knows where the idea for the song came from, but it's much quieter and has a fair whiff of classic-style piano at the opening. It's fairly uppy, though it won't probably be a top seller for popularity. You won't be alone, as they say, if you really want to be alone. "Apple Ketchup" side, B. Bumble and the Stingers all-a-buzzing.

FOUR

TOP 20 TIP

ELVIS

ELVIS PRESLEY *She's Not You; Just Tell Her Jim Said Hello* (RCA Victor 1383)

QUEBLY, a top twenty tip for the latest by Elvis, but the question is if it will get to No. One or not. For in our opinion it's not up to El's past standard. A fitting tribute, 13 songs of his breaking heart without too much slattery. And of course the girl who tells "She's Not You." Simple backing, with pleasant wail work by the Jordanaires. This song would never make the charts without the mystic snarl on the label.

A big seller, but fair only. "Just Tell Her Jim Said Hello" moves at much the same tempo and has much the same sound. Melodious backing, and good singing from Mr. P. Much the same comments as the top side.

THREE

TOP 20 TIP

CLIFF

CLIFF RICHARD *Bill Be Me; Since I Lost You* (Columbia DB 4886)

ON A DIFFERENT kick to his last disc Cliff runs in the Jerry Lewis track on "Bill Be Me." A medium paced rocker with plenty of instrumental work, especially in guitar and guitar breaking through. Definitely a top twenty disc but not really so good as his last effort. Entertaining and good British rock, with a quality that we hope you, we guarantee you'll be hearing from the jake-loos for a long time to come.

As per usual a ballad is featured on the other side. And it's penned by Bruce Weitz and Hank Marmer. Slow and rather mournful with a lot of feeling injected into it by Cliff. Guitar work glowing in acidity that's a little overdone.

We heard a french horn too somewhere we think.

FOUR

TOP 20 TIP

DION *Little Diane; Lost For Sure* (Starline SS 113)

Q UO INTRO — then a plaintive wailing. The usual formula with slight variations is followed by Dion — who says better over the other side of the water than here. It's a good number written by Dion with a strange comb and paper forming part of the top. Long and bawdy and somewhat like his last disc it made the top in the States. But not we think here.

"Lost For Sure" is a slower number with good backing including sax and the comb and paper.

THREE

JOHNNY MAESTRO *Fifty Million Heartbeats; Before I Loved Her* (United Artists UP 1304)

THE MAESTRO'S voice is not all that distinctive. Nor, we thought, was "Fifty Million Heartbeats" as a song. But it's pleasantly alive and alert recording — and later on Johnny gives the impression of straining somewhat at the neck. One or two neat ideas in the accompaniment.

It's in rather better vocal form on the flip but the number, though by rather "dainty piano" the rear, is again not really enough for the top. This one shows the range of Johnny's voice — and it's an impressive range.

THREE

THE JAMES SUMMERING *Summering; Searching For You* (Columbia DB 4885)

GET THE words "summer... summer... summer... summer..." in your mind. But if you go into the full works soon afterwards and the James somehow create an intriguing time of the school tempo. Three part songs about it, but they do work. This one is making a fair impact on the American scene and it could easily do the same. You'd be originally "Here it is."

They follow a similar formula for the flip. Only it ain't so formal. It's the same repetition of words as well, but the overall sound is of a very high standard. It's kind of "well," compelling. And again, original.

THREE

MIKE PRESTON *It's A Sin To Tell A Lie; Carolee Love* (Decca 114198)

THE OLIVE is dressed up in a neat get of busby velvet Mike Preston. Moves at a medium pace with a slightly wailing. It's a good number, and the Johnny Keating backing.

It's a good number, and the Johnny Keating backing. "Carolee Love" the old folk tune, given a pop appearance. Mike has a good voice, especially with the tone. Clonus helps things along and there's some unusual sounds on the flip.

THREE

NEW 'REBOP-A-LULA' FROM GENE VINCENT

DON COSTA *Half Gully; Theme From The Miracle Worker* (CBS ACG 113)

THE title "half-gully" rhythm. This disc is fully-gully. It really goes... and goes... and goes... but it's a good number written by Dion with a strange comb and paper forming part of the top. Long and bawdy and somewhat like his last disc it made the top in the States. But not we think here.

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THE MAESTRO'S voice is not all that distinctive. Nor, we thought, was "Fifty Million Heartbeats" as a song. But it's pleasantly alive and alert recording — and later on Johnny gives the impression of straining somewhat at the neck. One or two neat ideas in the accompaniment.

It's in rather better vocal form on the flip but the number, though by rather "dainty piano" the rear, is again not really enough for the top. This one shows the range of Johnny's voice — and it's an impressive range.

THREE

THE JAMES SUMMERING *Summering; Searching For You* (Columbia DB 4885)

GET THE words "summer... summer... summer... summer..." in your mind. But if you go into the full works soon afterwards and the James somehow create an intriguing time of the school tempo. Three part songs about it, but they do work. This one is making a fair impact on the American scene and it could easily do the same. You'd be originally "Here it is."

They follow a similar formula for the flip. Only it ain't so formal. It's the same repetition of words as well, but the overall sound is of a very high standard. It's kind of "well," compelling. And again, original.

THREE

MIKE PRESTON *It's A Sin To Tell A Lie; Carolee Love* (Decca 114198)

THE OLIVE is dressed up in a neat get of busby velvet Mike Preston. Moves at a medium pace with a slightly wailing. It's a good number, and the Johnny Keating backing.

It's a good number, and the Johnny Keating backing. "Carolee Love" the old folk tune, given a pop appearance. Mike has a good voice, especially with the tone. Clonus helps things along and there's some unusual sounds on the flip.

THREE

NEW 'REBOP-A-LULA' FROM GENE VINCENT

THREE

THREE

THREE

THREE

FRESH CASS SHOTS

THE GEAR

FRANK SINATRA *Hidden Person* (Capitol CL 13266)

This Capitol Sinatra release is, if we may say so, capital! Here is Sinatra taking out with all the tricks of his trade. Full blunder orchestral backing gets by Nelson Riddle and couple of really good tunes.

"Hidden Person" is by one Wainwright Churchill II, swings madly... but not, we thought, as well as the 'B' side, in which all the old Sinatra passion and drive fairly carries through.

We don't want to separate two for many packed with vocal excitement—this, in this form, Sinatra is still clearly the gun! Hear them... you'll say they.

FOUR

DENNIS NEWBY *The Bird Piper: The Nightbirds* (Piper 23258)

DENNIS is a keen guitarist with (a) a lot of experience (b) a lot of talent and (c) a keen fan following. On his own composition "Bird Piper," he shows a nice technique on a delicate and fast little tune. We rather pulled at the last-lining chorus... though a second hearing made it much more acceptable. Maybe not enough for the charts, but we think it'll get plenty of plays from the disc-jockey.

Flip is by one Morgan Jones, who would do to conduct a one-man orchestra on grand piano in the good old days of yore, with the best strings around, evidence from Dennis. It sort of builds slowly, occasionally fading into touches of instrumental drama—and we've an idea it would have been better as an 'A' side.

Difficult to assess just how many guitarists can expect to get in the charts these days.

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FOUR

THE HIGHWAYMEN *The Bird Artist* (United Artists 1001)

BURT LANCASTER is one of the best performers to come out of a record but he is not the main side as narrator. Which is right and proper since he stars in the movie version of this of a convicted murderer who gets caught in an American cell but used his time to become an expert on the care and variety of American fish (fishermen variety). A sad story. Some say an inhuman... but with all the Highwaymen in disc support on the singing list it is of exceptional interest.

"Cindy Oh Cindy" is minus Mr. Lancaster; it's the frequently heard old folksy bit and the Highwaymen invest it with their folksy polish. All very tuneful and all that.

FOUR

FRANK SINATRA *Hidden Person* (Capitol CL 13266)

RAY MERRILL *Battle of Waterloo: No Any More* (Aral PS 1158)

RAY is a good looking character with a stack of his kind experience behind him—and here he teams for an early label Aral with M.D.-center Johnny Harris, a mate of his from the Cyril Stapleton big band.

It's a slice of BRITISH history, which makes a change from the American Civil War bits. But history dug in modern lingo, in a very raw sort would go to a cheap-looking backing and a choir employed in a course. Could easily catch on, given the right sort of exposure. And it proves what we've said all along... Ray is a very fine all-rounder.

Some more musical ideas is hovering for the flip. What's more, it's a catchy little melody which brings a lot of interest in the mind. Well, French boys adds to the overall effect.

As good offers.

FOUR

THE SPARTANS *On Your Way Wanderer: Piano Sax* (Spartans 1001)

THE SPARTANS are on the question of the moment "Can You Wander" by the Spartans. Nothing Greek about this one a solo piece of ten-best com cent R & B.

Stack of on this song about the dance which imitates several very hot moves or so the the music is very. Not too much tunes, but lots of variety. Not though for the British market we think.

On the flip side we have the same tune with a different instrumental backing and untunable with more appeal than the flip side. It's a British market, but bass voice occasionally better as a melody line, which is knocked out by a muted sax sounding like a comb.

THREE

THI YUO *What's a Matter Baby?: Thirteenth Hour* (Liberty 5546)

Flip we go for Tim! We can't confidently predict the charts for her, but she has three very nice girls around who can inject so much emotion into a number. Here's a dramatic sound all over, with every little song wrong from the lyrics. Just a thought has the arranger, listened to Kety Lester. No matter this is a brilliant performance, though very much a matter of personal taste. Good song, individual treatment. Love a comb.

Quicker backing, louder (Tim! for the 'B' side). Tonight, that girl there should be a thirteenth hour—a time set aside for crying! Anie, the throbbs with emotion and transmits every bit of it through the speaker.

Go—let us go for Tim!

FOUR

DEAN STEVENS *Sad and Lonely: I've Just Heard* (Polygram 326540)

THIS is the last Pops we are showing here. The regular top performer with an unusual voice... and a really good melody. "Sad and Lonely" the right exposure and the best of the BIG, incidentally, but the rest of the album has some Dean wrote both sides—and has some other material on the stockpile.

Performance? Well a touch of Downsville on the top side. Highish, sometimes a touch of delivery. Strongly featured guitar in the backing. Plus strings. Nice number, but worthwhile lyrics, and it's built and built and built. Even the charts didn't get it.

On the contrary is sappy. What the rest of the album has been unfaithful. And he isn't pleased. But it's sung so well that we would not complain. Do start in on digging the good-looking Dean.

FOUR

THE TEMPERANCE SEVEN *Running Wild: The Mocha* (Parlophone R 3334)

All very slow stuff from Whipsnapper A Paul McDowell as he sets the scene for a full-on classic, "Running Wild." Ample of course, impassive and trumpet treatment, chorist, arranged (open) all in quick succession. As ever, the authentic Twenties sound, the only difference is that Whipsnapper Paul really lets rip at the end.

Let's be honest: This is one of the best Temps discs but we've an idea that for real commercial success. Ahead of this, which it will do so.

"The Mocha" is unexpectedly predictably. The Temps' sound is so strong, it's known what to expect, so they're more surprised.

The Temps will continue to sell well... but we think the gimmick-laden days of automatic success are over.

FOUR

MANUAL AND HIS MUSIC OF THE MOUNTAINS *Wind: Vivaldi: Moon Over Mexico* (Capitol CL 13266)

THE TOMS and so on another LA tip with Manual, who is also known around the music world as Geoff Love. Atmospheric, it's disc is just fine and even the choir doesn't hinder. Hand clapping, horns of colour, drums, filling in, strings insinuating themselves—lots of different changes of sound. It goes well. Not really the sort of material for the big-sellers but musically, very sound.

Slow and dreamy, "Moon Over Mexico" conjures up those old ways palm. Both the tree type and the hands outstretched for money as the unsharred tourists asks which way to go for the local beauty spot. Again, unobtrusive use of choir with the instrumental backing of strings.

Make-believe you slipping your fingers in the oh-so-busy loop... and play the disc again.

FOUR

EDDIE RAMBEAU *Summering Gipsy: Last Night* (Blue Sky Last Night 1001)

"FRANK SLAVY's orchestra do the musical humour on both sides and "Summering Gipsy" is up-tempo and lively but we're not sure what to make of Eddie Rambau's voice. It's interesting and fair amount of straining, and a slightly unpleasant harshness about the instrumental backing. Lots of straining.

Make-believe you slipping your fingers in the oh-so-busy loop... and play the disc again.

FOUR

DICK CHARLESWORTH *A and D The City Gents: The Bachelor Gipsy* (Simon Vicarby Pop 1063)

"THE Bachelor Gipsy" is another old-fashioned instrumental with a lead vocal from the middle section and, after the chorus, everybody in for a red-hot finish.

And at the end, back comes Dick to finish the good work. Might take off, this one.

"Sinner Man," specially arranged by Dick Charlesworth, comes through at hot tempo. Reminded us a bit of some of the earlier Domino disc. Some as if they're trying to cram as much as possible.

THREE



PEGGY SINGS RAY

PEGGY LEE *Tell All the World* (Capitol CL 13266)

A RAY CHARLES number, a Peggy Lee hit that must cause some. All right, it won't be a winter asterisk, but this is the sort of listening that a whole lot of people really want to hear. It swings every inch of the way and it's got a good number that you want it to go on and on. Anyway, WE did.

It's so much more commercial than "Fever" that we hope it'll be twice the success of that. What's more, it's a fabulous artist on a single release: one of the hands with what can be done in this market.

"Amazing" has her back in her usual album mood. That is, it's nice and sincere (see the Leo fan) or unimpeded (see the articles section). The top side will be the one that does it for her. Although it's another one who just misses a Top Twenty Tip, purely on the grounds that the doesn't usually make it, must.

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FATS DOMINO *Native (Gone Old With Me)* (London HEP 9398)

A MUCH faster tempo on the new disc by Fats Domino comes as a surprise, though "Domino (Gone Old With Me)" is refers to the Domino twist and the disc moves at a fast twist pace. But we didn't like this too much. It is much too fast for Mr. D., to handle with his deep voice.

Buy backing almost submerges Fats, who didn't even make the US top hundred with this one. And he won't get the top fifty ever here, as he did with his last.

Almost the same as hundreds of the others "Nothing New" has more to offer to the fans than the top side. A great lot of good piano, and repetitive backing, this one is still better than the top side. And brings us the return.

THREE

STEPHEN SINGLAR *Party Polka* (MGM 1066)

Maybe the competition on "Party Polka" will be won by this TEN-YEAR-OLD discovery of the EMI group. Here's a nice little tune, who really gets a feeling with his soldiers at parade. But he's better than the rest of the rest of the (swish little num-

ber and helps the boots backing to present a very happy atmosphere. Little surprise, a very happy atmosphere. Little surprise, a very happy atmosphere. Little surprise, a very happy atmosphere.

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PAT ANKA
EVERY NIGHT (WITHOUT YOU)

SHAME ME BOBBY BARE

DIANE EDDY
THE BALLAD OF PALADIN

FLOYD CRAMER
HOT PEPPER

RCA 1304

RCA 1302

RCA 1300

RCA 1301

RCA Victor Records produced by The RCA Records Company Ltd. Decca House, Albert Embankment, London S.E.1

CASHBOX TOP 50

AIR MAILED FROM NEW YORK

- 1 LOCO-MOTON* 7 (5) Little Eva
- 2 SHEILA 3 (5) Tommy Roe
- 3 BREAKING UP IS HARD TO DO* 2 (9) Neil Sedaka
- 4 SHE'S NOT YOU 5 (4) Elvis Presley
- 5 YOU BEAT ME TO THE PUNCH 6 (5) Ray Charles
- 6 PARTY LIGHTS* 8 (8) Claudine Clark
- 7 ROSES ARE RED* 9 (9) Bobby Vinton
- 8 RAMBLIN' ROSE 15 (3) Nat "King" Cole
- 9 BRING IT ON HOME TO ME* 16 (4) Sam Cooke
- 10 VACATION* 12 (5) Connie Francis
- 11 TWIST AND SHOUT* 7 (11) Isley Bros.
- 12 SHERY — (1) 4 Seasons
- 13 GREEN ONIONS 4 (2) Booker T. & M.G.'s
- 14 THINGS* 10 (7) Bobby Darin
- 15 WHAT'S A MATTER BABY* 17 (5) Timi Yuro
- 16 YOU BELONG TO ME 22 (3) Duprez
- 17 DEVIL WOMAN* 8 (4) Mazy Robbins
- 18 RINKY DINK 20 (5) Dave "Baby" Cortez
- 19 A SWINGIN' SAFARI* 21 (5) Billy Vaughn
- 20 YOU'LL LOVE A GOOD THING 9 (10) Barbara Lynn
- 21 TEENAGE IDOL* 28 (3) Rick Nelson
- 22 MR. IN-BETWEEN 24 (7) Burl Ives
- 23 STOP THE WEDDING 25 (4) Etta James
- 24 MAKE IT EASY ON YOURSELF 26 (5) Jerry Butler
- 25 HEND ME THE PILLION YOU DREAM ON 32 (5) Johnny Tillotson

- 26 'TIL DEATH DO US PART 27 (5) Bob Braun
- 27 ALLEY CAT* 36 (3) Bent Fabric
- 28 BEECHWOOD 4:5789 38 (2) Marvelettes
- 29 AHAB THE ARAB* 11 (9) Ray Stevens
- 30 YOU BEAT ME TO THE PUNCH 30 (2) Mary Wells
- 31 COME ON LITTLE ANGEL 33 (3) Belmonts
- 32 SHAME ON ME* 29 (4) Bobby Bare
- 33 SILVER THREAD AND GOLDEN NEEDLES* 39 (2) Springfields
- 34 YOUR NOISE IS GONNA GROW 44 (2) Johnny Crawford
- 35 SEALED WITH A KISS* 13 (11) Brian Hyland
- 36 LET'S DANCE 47 (2) Chris Montez
- 37 VENUS IN BLUE JEANS 46 (2) Jimmy Clanton
- 38 THE WAH-WATUS!* 19 (11) Orleans
- 39 LIE TO ME — (1) Brook Benton
- 40 LITTLE DIANE 14 (8) Dion
- 41 HEART IN HAND 37 (4) Brenda Lee
- 42 A WONDERFUL DREAM — (1) Majors
- 43 WOLVERTON MOUNTAIN* 22 (9) Claude King
- 44 PAPA-OOH-MOW-MOW — (1) Rivingtons
- 45 SURFING SAFARI — (1) Beach Boys
- 46 POINT OF NO RETURN — (1) Gene McDaniels
- 47 (I'M THE GIRL FROM) WOLVERTON MOUNTAIN — (1) Jo Ann Campbell
- 48 WHAT KIND OF LOVE IS THIS — (1) Joey Dee
- 49 PATCHES — (1) Dickie Lee
- 50 READ WHAT YOU SOW — (1) Billy Stewart

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

STILL FRANK.

AND it's still Frank Ifield, in number one spot, currently contemplating a trip to America in the near future because of the court success of "I Remember You."

Come to that, there's no change in any of the top four positions. Brian Hyland, bubbling with enthusiasm over his trip to Britain early next year, has pushed his way to a Billie position and now occupies 41st position with "Sealed With a Kiss."

Big riser? Well, the biggest is Kenny Ball. "So Do I" isn't crawling upwards from 29 to 14, occupying Connie Francis' place of last week. Yes, Connie's "Vacation" is also on the upgrade... up to ten.

Another big riser: "Ballad of Paldia," by American guitar star Duane Eddy—which is his tribute to Richard Boone, of the "Paldia" television series. Duane swings his way from 27 to 17.

And another: "Theme from 'Man With the Golden Arm,'" by British guitar star Ed Harrel—which is his tribute to the sort of film role he'd like to play. "I'm a Frank Sinatra player or something," he tells us.

We've fringed the second round of the battle between Elvis and Cliff. If their second bout on same-week releases—said Elvis was last time, getting higher than Cliff.

And this new one? Elvis is already in. From nowhere to No. 34, "What's New, hi "Good Luck Charm" though falling, is at 44. And Cliff's only Top Fifty entry for this week is the sliding "I'm Looking Out the Window" and "Do You Want To Dance?" just in at 49.

Joe Meek and his independent studio in North London deserves a round of applause. The Tornados, the group he formed specially to counteract the Shadows, have eased into fifthth place, "Telstar" came about because Joe was himself a tele-engineer and was knocked out by the "Telstar" advertisement. Adam Faith, despite the critics, keeps in with "Don't That Beat All" Mike Curtis, with an advance of over 100,000, doesn't fall, so "Will I Wait," with new "Baby" Billie Davis, comes in at 16, again from nowhere.

Another "whooshier": Shirley Bassey and "What Now My Love?"

U.S. CHARTS

PAST rising hits include—"Every Day" (1), Paul Anka's "Diana" (2), "Me" (3), Contars' "I Night As Well Rain" (4), "I'm a Fool" (5), "I Love You" (6), "I'm a Fool" (7), "I Love You" (8), "I'm a Fool" (9), "I Love You" (10), "I'm a Fool" (11), "I Love You" (12), "I'm a Fool" (13), "I Love You" (14), "I'm a Fool" (15), "I Love You" (16), "I'm a Fool" (17), "I Love You" (18), "I'm a Fool" (19), "I Love You" (20), "I'm a Fool" (21), "I Love You" (22), "I'm a Fool" (23), "I Love You" (24), "I'm a Fool" (25), "I Love You" (26), "I'm a Fool" (27), "I Love You" (28), "I'm a Fool" (29), "I Love You" (30), "I'm a Fool" (31), "I Love You" (32), "I'm a Fool" (33), "I Love You" (34), "I'm a Fool" (35), "I Love You" (36), "I'm a Fool" (37), "I Love You" (38), "I'm a Fool" (39), "I Love You" (40), "I'm a Fool" (41), "I Love You" (42), "I'm a Fool" (43), "I Love You" (44), "I'm a Fool" (45), "I Love You" (46), "I'm a Fool" (47), "I Love You" (48), "I'm a Fool" (49), "I Love You" (50).

BRITAIN'S TOP 50

COMPILED BY THE RECORD RETAILER

- 1 I REMEMBER YOU 1 (9) Frank Ifield (Columbia)
- 2 SPEEDY GONZALES 2 (8) Pat Boone (London)
- 3 THINGS 3 (7) Bobby Darin (London)
- 4 GUITAR TANGO 4 (5) The Shadows (Columbia)
- 5 SEALED WITH A KISS 8 (5) Brian Hyland (HMV)
- 6 ROSES ARE RED 5 (5) Ronnie Carroll (Philips)
- 7 ONCE UPON A DREAM 7 (7) Billy Fury (Decca)
- 8 BREAKING UP IS HARD TO DO 9 (7) Neil Sedaka (RCA-Victor)
- 9 I CAN'T STOP LOVING YOU 6 (12) Ray Charles (HMV)
- 10 VACATION 14 (5) Connie Francis (MGMA)
- 11 LITTLE MISS LONELY 11 (4) Helen Shapiro (Columbia)
- 12 LET THERE BE LOVE 12 (7) "Nac King" Cole & Shearing (Capitol)
- 13 I'M JUST A BABY 16 (9) Louise Cordet (Decca)
- 14 SO DO I 20 (2) Kenny Ball (Pye)
- 15 PICK A BALE OF COTTON 21 (3) Lonnie Donegan (Pye)
- 16 A PICTURE OF YOU 13 (16) Joe Brown (Pecodilly)
- 17 BALLAD OF PALADIN 27 (2) Duane Eddy (RCA-Victor)
- 18 DON'T EVER CHANGE 10 (11) The Crickets (Liberty)
- 19 DANCING PARTY 20 (4) Chubby Checker (Columbia)
- 20 THEME FROM "MAN WITH GOLDEN ARM" 26 (3) Jet Harris (Decca)

- 21 ROSES ARE RED 15 (10) Bobby Vinton (Columbia)
- 22 HERE COMES THAT FEELING 17 (11) Brenda Lee (Brunswick)
- 23 STRANGER ON THE SHORE 22 (6) Acker Bilk (Columbia)
- 24 GOTTA SEE BABY TONIGHT 24 (6) Acker Bilk (Columbia)
- 25 PRETTY AND THE WOLF 31 (4) Clyde Valley Stompers (Parlophone)
- 26 COME OUTSIDE 18 (17) Mike Spector (Parlophone)
- 27 SOME PEOPLE 43 (2) Carol Dwyer (HMV)
- 28 ENGLISH COUNTRY GARDEN 19 (12) Jimmie Rodgers (Columbia)
- 29 YA, YA, TWIST 25 (10) Petula Clark (Pye)
- 30 ADIOS AMIGO 28 (10) Jim Reeves (RCA-Victor)
- 31 SPANISH HARLEM 41 (2) Jimmy Justice (Pye)
- 32 RIGHT, SAID FRED 25 (10) Mike Spector (Parlophone)
- 33 WELCOME HOME BABY 35 (3) Brook Brothers (Pye)
- 34 SHE'S NOT YOU — (1) Elvis Presley (RCA)
- 35 AL DI LA — (1) Emilio Pericoli (Warner Bros.)
- 36 WILL I WAIT? — (1) Mike Spector (Parlophone)
- 37 GIRLS GIRLS GIRLS 38 (4) Eddie Hodges (London)
- 38 WHAT HOW MY LOVE — (1) Shiraz Durr (Columbia)
- 39 LOVER PLEASE, YOU KNOW WHAT I MEAN — (1) Yvonne Gilka (Decca)
- 40 SHARING YOU 32 (13) Bobby Vee (Liberty)
- 41 DON'T THAT BEAT ALL — (1) Adam Faith (Parlophone)
- 42 DOWN THE RIVER NILE 38 (2) Johnny Leyton (HMV)
- 43 CINDY'S BIRTHDAY 30 (3) Shane Fenton (Parlophone)
- 44 GOOD LUCK CHARM 35 (7) Elvis Presley (RCA-Victor)
- 45 IT KEEPS RIGHT ON A-HURTIN' 26 (8) Johnny Tillotson (London)
- 46 HOT PEPPER 30 (2) Floyd Cramer (RCA)
- 47 OUR FAVORITE MELODIES 37 (10) Craig Douglas (Columbia)
- 48 TEENAGE IDOL — (1) Rick Nelson (London)
- 49 I'M LOOKING OUT THE WINDOW/DO YOU WANT TO DANCE 47 (7) Cliff Richard (Columbia)
- 50 TELSTAR — (1) The Tornados (Decca)

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



"The first rung to success"

BILLY DAINTY

CRY UP TO ME

MY SWEET

IF I'D KNOWN

(Hit from the Musical "LOCK UP YOUR DAUGHTERS")
 on DECCA No. F11499

A SWINGING HIT!

SO DO I

KENNY BALL

(PYE-JAZZ TNJ 2056)

Speedy Gonzales

(BUDD—McMELODIES)

PAT BOONE

on Lon/Amer HLD 9573

YOU KNOW THE VOICE, THE NAME...

"O" "MISTER EVERYBODY" GETHARD

(But do you know the FACE?)

(NRM Picture)



THE BBC have a rule. Only TWO shows a week for a pop singer. But Vince Hill is the exception. He crops up on just about every available pop show, "Parade of the Pops" and "Clash" are the regulars - with "Easy Beat", "Saturday Club" and the rest also frequently visited.

YET... He's only about one solo networked fully appearance - an "Thank Your Lucky Stars" in connection with his successful debut disc "The River's Run Dry". Crazy, isn't it? Something like TWENTY MILLION radio listeners know Vince from his weekly work. Yet he's an unknown FACE...

Ugly?

Vince told me "Lots of people write in and say they've got a face to my radio voice. They're all wrong. I am too ugly to appear on television. One or two think I might have been smashed up in a car accident or something and have to hide away when I'm not singing on the radio."

I hereby aver: Vince is a good-looking guy who is invariably beautiful by the time he leaves the studio. Anyway, his face was seen quite often when he was a member - and "anonymous member" of the Raindrops' vocal team.

He is also one of the most versatile singers in the business. I'd say he is the only one who, through "Parade of Pops", can "reproduce" the Presley tone and get away with it. Normally, the Elvis tribute acts tend to imitate anyone who tries this one.

Dodgy

Said Vince: "Actually, this business of impersonating other singers for the broadcast CAN be a bit dodgy. People tend not to know the way I usually sing and regard me as being an imposter rather than singer."

Take a recent broadcast of "Goody's News" from the band playing the Sinatra arrangement. I tried, consciously to avoid being a complete imitation - but you've just got to fall into the Sinatra manner in that style.

"Somebody breaks into our chat to report that Vince singing Bernard Cribbins' "Hole in the Ground", sounded more like Cribbins than Cribbins himself."

"Ah," said Vince. "That's it. I kind of get lost in the 'personality' of the person who made the hit disc. But that is the idea of the programme: anyone who really are parading the pop hits of that week."

At any rate, he ranges from Sinatra to Nowles, from Nat Cole to Cliff Richard. So you can't call him an imitator in the "strict" sense of the word i.e. like all those characters who lock on to one artist and copy him or her style all the way through. But what, then, is Vince's own vocal style? Well, "The River's Run Dry" was fairly near to it - and it slipped in and out of the NRM Top Fifty without actually reaching the heights.

New Disc

"The new one, due out in mid-September, is the nearest", he said. "It's not quite so aggressive, though it has the same sort of block-musical-influenced sort of theme."

It is called "There You Go" and was written by Johnny Worth. Which is quite a coincidence because Johnny was also a founder member of the Raindrops, before leaving to form a song-writing and composition a full-time career.

There are those who assume that when a name drops just like this disc that there is some sort of over-

sight success story involved. In fact, Vince's career goes back a bit. To the days when he toured every available audition in the country, singing one-and-only-one-auditions songs. "All The Things You Are". He said: "It's a good number because you can swing it, ballad it, work it like a good ballroom or anything". Those auditions brought little but the "Well let you know" tag-though he did land a small part in a touring version of "Igor Stravinsky".

To the days of singing anything and everything with the Teddy Foster orchestra. Incidentally, the bold and irascible Today is currently doing

Louis Prima-Keely Smith act in Germany with a local girl - and bringing the honours down.

To the days when the Raindrops were sitting out in scores of fame. Now things are really happening for Vince. He's building steadily towards a successful single career. He's just got one or two minor matters to sort out. Like those people who think he must be too ugly for television. Or those who think he has no voice of his own, except to imitate.

Hope I've helped sort out those matters, then. PETER JONES

FROM BLACKPOOL

I NIPPED over to Llandudno last Sunday for a concert date and ran head-on into Craig Douglas. Now Craig is someone I regard as being a real connoisseur as opposed to being just a singer - and it was wonderful to see the way he worked to his audience.

Following his season at Weston-super-Mare, he goes out on a tour of one-nighters all over the country and he's already booked about being booked as "Botton" in "Cinderella" at Westfield-on-Sea, this Christmas. For his part in his first real acting role in 1958 - though he has appeared in similar shows before just doing his solo vocal act.

This is the sort of reward that Craig deserves, for he spends a lot of his spare time on drama and dancing lessons. He has a lot of talent... and this Christmas season should give him the chance to prove it.

I also met, head-on, Clinton Ford. He was just back from Manchester where he'd taken part in an interesting experiment with "Parade of the Pops". That song his songs from Manchester, and led into the Bob Miller orchestra, playing in the Play House Theatre, London. It was a bit of a let-down. But I heard the broadcast and it came off very well indeed. Maybe this will show the way for similar broadcasts in future...

I did a "Workers' Playtime" broadcast a few days ago and met up with my old mate David Hoebel - well, "ran into" is perhaps the better description.

Anyway, David has a new LP out on November 1 and it's a real gem, too. He is recording sentimental material for the Decca label and they consist of folk and the century love songs. Dave also has a new radio series starting on September 10, on the Light Programme - "Friday Night Is Music Night".

Remember that David had a heart attack a year ago. Well, I'm delighted to tell you that he is now looking very fit, very happy and very tough.

My old sparring partner Billy Daley, here in the same show at Blackpool, has just made his first record - a serious disc, ball-fo-

Decca. It's called "Cry Upon My Shoulder" and I wonder if it is anything to do with the fact that he has just become a father for the first time. I don't know. It is bound to be the pride and joy of Billy's eye. I can't remember ever meeting a more proud father.

Incidentally, I owe a lot to Billy, which is one reason why I hope his record does well. He "stood in" for me recently in our show when I found I had completely lost my voice. Bill showed his ad-libbing qualities then in a flash.

Oh, yes... a correction to last week's column. Sheila Southern is now NOT leaving her show here in Blackpool before the end of the run. Seems those personal problems have been sorted out - and Sheila seems very happy about it. So the regular musical partners of the Southern Phobias round these parts.

Also ran into Roger Moffat, the very-much-with-it BCB afficionado. He's made very good progress from a fairly bad old car crash. As smooth as ever is Roger... even though he has to work with a plastic covering to the wound in his forehead.

And I ran into Ted Hockridge, soon out with a new LP for Decca. You'll be able to hear it in three weeks time. It's called "Edmund Hockridge Sings Just For Lady-Lol". Here is a real row with the good-looking.

Here's a funny thing: I was sitting in my dressing-room, writing out "Easy Beat" appearance for my future self. Then I came Eddie Calvert, that art-triumph who is enjoying his variety dates following his successful appearance at the London Palladium.

Now the pen I was using for those arrangements was a special gift for Hockridge on a recording with Eddie. Know what that record was? "Oh, Miss Papa's" one of the biggest hits in British recording history.

Well, that's about it. Except to say I'm very excited about the "Make-a-Star" contest as announced in this week's "New Record Mirror". Should be a wow!

So you are around here next week. BERT.

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