

INSIDE: CONNIE FRANCIS - RUSS CONWAY - NAT COLE - BOBBY VEE

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**'SWOON
CLUB'
POLL
CLIFF
No. 1**

FULL RESULTS—Page 3

No. 89

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

WEEK ENDING NOVEMBER 24, 1962

EVERY THURSDAY



FRANK AND SUSAN

Together backstage after the BBC "Twenties To The Twist" show at the Albert Hall. (NRM Picture.)



DEL SHANNON: 'Swiss Maid' still holding at No. 3. (NRM Picture.)

SHOP OWNER — SHIRLEY



SHIRLEY BASSEY: became the proud owner of a record shop in HAMPSTEAD last week. Helping her to launch it are DANNY WILLIAMS, SHANE FENTON and JESS CONRAD.

S. 171

JUKE BOX JURY—UNANIMOUS HIT

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"TANKS" SAID PHIL

SURELY BILL EVERLY must be one of the most thoughtful and patient people in show business.

Last week I came the hotel where PHIL was staying. Looking to ask him some questions, I was told that he was out of the country and I was sorry. PHIL answered.

He was very, very polite and was extremely pleasant. I know I'd get a first of his kind. I was a star of the moment and he was a star of the moment. I was a star of the moment and he was a star of the moment. I was a star of the moment and he was a star of the moment.

I reckon that any person who does that sort of thing must be pretty good and he's certainly got down in my book as being a very unassuming boy who hasn't forgotten ordinary folk like me—ELIZABETH BLANCHARD, 18, Fairway Close, Watlington-Homes, Surrey.

R & B BOOST

"I **THANK** Your Lucky Stars" proved to be worthwhile on Saturday by including some R & B from Johnny Kidd and the Pirats.

As with the ability and talent to sing R & B with real feeling as proved by a recent broadcast on "Casual Club" in which he sang "Dr. Feelgood," "I Can Tell" and "I'm a Man."

If this does make the charts, as I hope it will, R & B will undoubtedly be given a big boost in this country by the most likeable singer in the scene—ALAN WHEELER, Chack City, 17, Park Road, Newbury Gardens, Harold Hill, Essex.

CROWN

I **THINK** Cliff Richard and the Shadows have now fortified their claim as our top singer-instrumentalist.

Cliff, after all, seems to spend more of his time in the music studios these days and, no matter how his fans argue, it is obvious that the results of "pretending" in the Shadows has certainly lowered their appeal.

So now it is the turn of Billy Fury and the Tomatoes to wear the crown... and I certainly welcome the change to the top position suits them fine. —**PETE WARRACK**, 103 Alexandra Road, Great Crosby, Liverpool 23.

REVEREND ?

PEOPLE like Mr. Michael Pearce that week's "Letter Bug" make me sick. I cannot count people who become infuriated by stars, as he obviously appears to be with Cliff Richard. He calls him "the reverend Richard" if you please. I'm not particularly keen on Art Garfunkel, but what I think Mr. Pearce fails to do is to include with people at low and digressing as Richard does in his show "Relaxation" on stage—to appear that he has died or is in Britain can do well without, though you very much. —**PETER DENTON**, 20 Deodar Road, Hestonard, Surrey.

JO STAFFORD:
 See "When I Met".

USUALLY, of course, you make your first records in your own country and later on there released elsewhere. But that's USUALLY. Possible is that American 23-year-old Dick Kallman is USUALLY. So he's kicked all his disc career the wrong way round...

Here's the way of it. In the States, he has been so busy as a night club entertainer, Broadway actor once worked "P.M. Promising Newsweek" on film star ("Born To Be Loved"), "Verobation", "Black Street", that he never had the time to record. And anyway, he's with Little Ball for Decca Productions.

But this year he contracted a holiday in Rome, while waiting the days away this unusual chap decided to WORK. He cut some demonstration discs for a publishing company and was backed by the Rome-Swinging Newsweek on film star. Anyway, these discs found their way back to Britain. And to Norman Newell, who has no slouch at discovering top talent. He flipped. He signed Dick to an exclusive contract with EMI—a unique step, this of an American signing disc deals with a British company.

Now Dick is being launched with all the publicity big dream. He's in London, appearing on TV and in AM and more singles to follow-up the first, "Speak Softly." He's also landed a big picture looking plus TV and radio dates. And the whole "rearing" thing that he did was released in the States on the "When I Met" Artists' label.

How the good-looking Dick? "It's so thrilling and it's just what I need." He says many guys of 23 would get it.

DECLINE?

SO Norman Jopling thinks The Shadows are on the decline. How ridiculous! Perhaps, but I don't mind Mr. Jopling that at present the team has two discs in the LP charts and five in the EP charts.

In addition, The Shadows' last two single releases, "Wonderful Land" and "Guitar Tunes" have reached positions one (for seven weeks) and four (for five weeks) respectively. Some decline—**GLY LLOYD**, 18 Bradbourne Road, Leicester.

FRUSTRATION

I **HAVE** written about 60 letters to the papers in the vain hope that someone will print the ravings of mine. They are about a very talented but very unrecorded singer named Gene McNamee.

I do think it's about time somebody, mainly your paper for instance, gave me a good article on him. I know that not many people know of him but you see there is no fan club for him in this country hence the frustration—**RONALD TARBLET**, 6 Chaford Way, Romford, Essex.

NORMAN PETTY WRITES

IN your November 3 issue... a young person by the name of Chad Poole writes his ideas concerning our recent opinions in your paper.

Perhaps your read-on-again young reader should be informed that all records by LYAN were recorded in our studios... not any other purpose but to present a novelty type record which we thought would be a success. It was pretty much a tongue-in-cheek recording. To the contrary... we do appreciate the interest of any group for any successful recording group must be the deity more profitable for all records.

We feel that JERRY ALLISON is probably one of the best "CRICKETS" drummers in the business. **SONNY CURTIS**, who also recorded some songs here which he sold on his own, is very funny both as a writer and a vocalist. I do not know JERRY NAYLOR on an untable like or dislike what he does with the group. We do with the boys the best of luck in all recordings. We repeat our statement that the ancient group called THE CRICKETS is not of the same feel or sound as the "Original" group when it was recorded by **BUDDY HOLLY**, THE CRICKETS and all other groups who help keep alive all the memories of **BUDDY HOLLY** are doing us all a favour... if they are we wish each **BUDDY HOLLY**—**NORMAN PETTY**, Clive, New Mexico.

IMPORTANT NOTICE: SUBSCRIPTIONS

Owing to the recent increase in postal charges the **New Record Mirror** is unfortunately forced to make increases in its subscription rates.

Current subscriptions will not be affected until they naturally run out of date.

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THE NEW RECORD MIRROR (20) JO STAFFORD

FOR a long time now I have been a keen collector of recordings made by JO STAFFORD. In a time when the musical taste have gone lower and lower, Jo has continued to sing good songs in his own straightforward style and the fact that the songs are so good as to fully understand the lyrics of the songs, makes her fairly unique.

When I know he was doing a television series over here last year, I made up my mind to see her. Our first meeting was a little embarrassing though.

I had gone to Ebbw Vale television studio with a friend to see Jo filming one of her shows. My friend, who had spoken to Jo several times before, offered to introduce me. Unfortunately in her eagerness to introduce me, she pulled me off balance and I skidded on the polished floor into a very surprised Jo Stafford.

However, Jo was perfectly charming and asked if I was too bashful to meet her. I soon felt at ease and after a long chat I asked her if I could take some photographs of her outside the Prince of Wales Theatre the following Sunday and to my delight she agreed.

I must admit I felt a little nervous when I went round to the stage-door to ask for her. I knew she was in the middle of a hectic rehearsal, but once again she was perfectly sweet and posed for several photographs.

She even found time to chat for a while before returning to the theatre. I must say here that Jo Stafford is even lovelier in person. She is very tall with a regal bearing, and I was very impressed with her security. She listens intently to one's questions and answers politely with no gushing or with some stage patter. I also like the way she smiles with her eyes—**BILL HALL**, Talford Place, London, S.E.15.

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DO YOU SING WELL?
 You Can Win The **BRIAN MATTHEW CUP**

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Dick is thoroughly professional. He's also a darned nice guy. —**PETER JONES**.

'SPOON-OF-THE-MOMENT' VOTING SHAKES POP WORLD...

PERHAPS the biggest "public opinion" poll on pop singers and groups — that's the Radio Luxembourg "Spoon Club" annual event. And when disc-jockey Peter Aldersley announced the results, Monday this week, it also produced some of the biggest shake-ups of recent pop history.

Top Cliff Richard (craped in the Union Jack) and Elvis Presley (Stars and Stripes) landed out top spot like a couple of amical 1950's. And Cliff nicked the top honour — or fourth year in succession. That makes him Number One since the contest started, though his majority has dwindled over the years.

But after that... boy, have some reputations taken a denting.

Here are a few major shocks: Helen Shapiro, who was in the Top Ten last year, drops to Number 22. John Leyton, Number Four in 1961, now down to Number 14. Karl Denver, highly placed last year, now scraping an equal 30 position with America's James Darren.

Of course, SOME reputations have attained peaks. Frank Ifield, for instance, last year, he was very, very down but his two huge hits in recent months have nudged him in to fourth position. Bobby Vee, who got on the ratings to sixth position last year, has made rock-power come in the Top Ten for the first time in ten. And Dr. Zildars has clearly won its "fad" disc-wise, with interest by making an appearance in fifth spot.

Before we go into a more analytical survey, let's hear organizer Peter Aldersley:

"I'll be getting letters from the Press-follower—make no mistake about that," he said, "we had hundreds in previous years. They all say 'This is undoubted number one.'"

"Well, what can I say? The only thing is that his fans should write to him in that if he really is number one, full numbers if he really is number one. In point of fact, Elvis and Cliff played best this year. One post delivery hereafter has Cliff ahead, it then Elvis look over with the next posting."

This is essentially a spoon-of-the-



—By PETER JONES

moment poll. Listeners are asked to submit the names of their teenage idol — and it's really a matter of getting the card in the post right away. Groups can be included, or instrumentalists, or instrumental aggregation.

"My own view is that this 'Spoon Club' poll gives a very accurate survey of how the fans are feeling at this time. It's a perfectly straightforward vote, not cluttered up with a lot of sub-sections as are other polls. It's ONE vote for ONE artist or group."

A closer look at the Top Ten. Billy Fury comes in at third place — one two since last year. Then Frank Ifield, the "outsider" and then Adam Faith, who was Number Three in 1961. Eden Kane holds up at Seven, despite the failure of his last single, "Home To Let". And his the Shadows are ninth the top group — at Number Eight.

Girls generally have clearly hit a depression. The HIGHEST-rated is Helen Shapiro, though she slumped to 22. Top America lass rated is Brenda Lee, who is at 26.

Despite the glut of American and British instrumentalists in recent months, the shadows are the only ones to hit a "respectable" position. In fact, the first-mentioned American outfit, B. B. King and the Shouters, and they were just scraped together enough to make 41st position.

Instrumentalist fave? The palmarist 1st Harris and Danny Edmde obviously has a way to go. To stem some doubts, makes it at 22 and ten places lower comes Dixie. Top trad group is that of Kenny Ball, at 37.

BUT... if there is a misleading bit in this matter of actual bands. Asked to nominate a "teenage idol", few would include a full band. Maybe a separate poll for groups would be nearer the mark. As it is, these comparative votes

probably don't indicate full popularity. Actual hitting go down into the fifties, where sundry reasonably-known names garner just a handful of votes. But at Precisions, the chart goes down only to thirtieth position.

And it lines up the "popular" of pop as follows:

- TOP TEN:
1, CLIFF RICHARD; 2, ELVIS PRESLEY; 3, BILLY FURY; 4, FRANK IFIELD; 5, ADAM FAITH; 6, BOBBY VEE; 7, EDEN KANE; 8, THE SHADOWS; 9, RICHARD CHAMBERLAIN; 10, MARK WYNTER.

- SECOND TEN:
11, JOE BONOMO; 12, DEL SHANNON; 13, RICK NELSON; 14, JOHN LEYTON; 15, PAT BOONE; 16, RAY CHARLES; 17, GERRI SHANE; 18, FENTON MIKE SARNE; 19, EVERLY BROTHERS; 20, BRIAN HYLAND; 21, JESS COVARD.

- THIRD TEN:
21, BOBBY DARRIN; 22, (equal) BUDDY HOLLY; HELEN SHAPIRO; 23, JET HARRIS; 24, CRAIG DOUGLAS; 25, NEIL SEDAKA; 26, BRENDA LEE; 27, PAUL ANKA; 28, DON; 29, CAROL DENNER; 30, JONAS DARRIN, KARL DENVER.



LEYTON IN AUSTRALIA

THIS holiday is long over now, and John and I have been having an extremely busy time down here in Sydney. John's large hit, network television very John's large hit and the back-swing group that I collected were first class. The kids down here can't seem to have enough of John now, which only goes to prove what an artist can do for his prestige by a personal visit.

We have also made a couple of live appearances at night clubs; one of these a fabulous one-night club about management in Sydney, have done me the great honour of giving me the title Frank Sinatra occupied during his visit down here. It is quite out-of-the-world on the 13th floor with a view commanding Sydney harbour and internal fittings which include a marble wash-basin with gold plated tap.

Musically Australia is a fascinating country. As one walks around Sydney one can tell which part of town one is in simply by listening to the music coming from the coffee bars and restaurants. In some places one hears Italian Mandolina type sounds and singing. In others Gilbert Becket and Robert know it, and every where the Australian songs which remind one of pub music in London.

On Tuesday this week we are leaving here for Honolulu and then Hollywood.

Do you know that... a street in Brighton, York... it has, among other pie, a wonderful art-study on the front cover and gives you the REAL London as it is. If you are more than just a fan you cannot do without this concept, small, exclusive, amazingly entertaining and fact-packed, **PERSONAL FILE ON 'LIVE THE KING'**. For your 'personal file' send only 1/4d. P.O. 21d. stamp, and your name and address to: **MARKET DEVELOPMENT (P) 5**, 17 LARSEN AVENUE, LONDON, S.W.15.



ELVIS PRESLEY?

Mystery Phone Call

TAKEN a startling flight suggesting that Elvis Presley may shortly make a concert appearance in Britain. It is stated that on London's Tin Pan Alley road, but from Elvis himself in the South Wales Echo.

This newspaper publishes an account of a telephone call Elvis made to a Cardiff girl, Elizabeth Davies. Elvis is reputedly recording telephone conversations made at random with British fans for an American radio broadcast.

In the course of the conversation, Elvis is reported as saying he was coming to London's Albert Hall "in the near future." He said he would send Elizabeth complimentary tickets.

Elizabeth has since received a parcel containing all of Elvis's recent recordings.

So far, there has been no confirmation that Elvis intends to sing in Britain. He has previously said he won't sing here for several years.

SPRINGFIELDS CHANGE!

Avons Too

ALONG with the first onslaught of a winter weather has come news of two members of popular vocal groups deciding to shift nearer their homes and give up touring.

Tim Field is in the process of dropping out of The Springfields and is planning to spend more time with his wife and two children. His replacement is an old friend of theirs, Mike Felkowitz, a 21-year-old bachelor who is starting his show business career right near the top. Mike, who was a trainee underwriter and has never been a show business professional, plays guitar and drums as well as singing. His first public appearance is in this Saturday's "Thank Your Lucky Stars," in which he joins The Springfields in Tim Field's composition "Island of Dreams." Mike is also heard on the Philips recordings of the members of New Orleans. The Springfields go to America, then back to America in February, France in March, and Sweden in April.

In the next few weeks Valerie Martin is leaving The Avons for domestic reasons. She is married to Leslie MacLain's brother and wants to settle down.

Valerie will not be replaced; Elaine and Ray Adams will continue The Avons as a duo.

CHRIS BARBER TOURS

MAKING what seems like one of its rare visits to this country, the Chris Barber Band returns from Germany at the beginning of December and starts a British tour with American rhythm and blues alto saxist and singer Louis Jordan.

The dates: Liverpool, December 7; Bradford (10); Manchester (10); Sheffield (10); Newcastle (11); Brighton (12); Bristol (14); Plymouth (14); Craydon (16).

Chris, who has spent four months of the last year working abroad, promises his home public, "We will be playing in Britain all of January before setting off again on our travels."

DONCASTER'S STRANGE 'OFFICE'

DONCASTER at 12.30 a.m. is not my group of tea, but to rock and beat rockabilly city, it represents not only a cap of tea, but an opportunity to compare notes and, perhaps, get work.

On Monday, Wednesday and Friday each week, all roads lead to Ye Old Barrel-alright snazzy bar, where northern beat king Robin Eldridge and his crew complete with typewriter, contracts and date book.

When I visited Robin's office last Wednesday with a New Record Mirror photographic group, everyone there included the Barrie James Show from Southampton, Freddie and The Dreamers from Manchester, Dave Berry and The Crickets from London, and The Broomfield Kings from Luton, together with five local Doncaster groups. Robin cleared a table of four guitar players discussing the merits of various instruments, diffused into service two vocalists who could sing any style, and set out his office with the smooth efficiency that marks the successful stallholder in nearby Doncaster market.

One by one, the groups gathered round Robin's table, complained good-naturedly

JOHNNY MATHIS

Tour Dates

Saturday, November 24, Flamingo Park Astoria, Oregon.
 Sunday, November 25, Empire, Liverpool.
 Monday, November 26, The Casino, Okeana, Newcastle, Liverpool.
 Tuesday, November 27, The Casino, Liverpool.
 Wednesday, November 28, Okeana, Leeds.
 Thursday, November 29, The Casino, Birmingham.
 Friday, December 1st, Free Trade Hall, Manchester.
 Saturday, December 2nd, Gaumont, Hammersmith.

'THANK YOUR LUCKY STARS'

All The Hits

ARCHELEVISION are planning a super-special edition of "Thank Your Lucky Stars" for December 29. The aim is a re-run of all the year's hit songs, sung by the stars that made them.

Meanwhile, "Thank Your Lucky Stars" maintains its position as television's chief showcase for recording artists. This Saturday's show offers Humphrey Luttman, Roll Harris, Sheila Simons, Pappi, Mike, and Jack the Jack Tinker.

December 1 show has Bill Fury, Bobby Vee and The Crickets, Dick Kellman, Peter Jay and The Jaywalkers, Kerrie Gibbons, Nicky Houston, The Coronas Girls, Eddie Calver, Jackie Spurgin, Adam Faith and Dick Jolley.

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DEE-JAYS IN PERSON

DISC jockeys Sam Costa and Don Moss are conducting a couple of personal appearances at the Ritz Ballroom, Woodwick, next month. Sam will be there December 5, Don on December 16.

SUSAN SINGER Dates

SUSAN SINGER, currently touring the northern dance halls, followed by a Scottish tour, then to Germany on December 13 for two days of recording in Germany for the Ariola label. It's her second German session.

Then she goes to Sweden on December 28 and will be there a full month doing radio and television and concerts. Her Swedish visit coincides with release there of her "Johnny Summertime" disc, available in England on Oriole.

BRUBECK SCOOPS POLL

HAPPY news reached the Dave Brubeck quartet just before the best-selling modern jazz combo began its current British tour: it has taken the top prize poll of America's "Down Beat" magazine, the quartet has been voted the most popular jazz group in the world. The quartet also won the top in their respective instrumental categories were pianist Dave and bassist Gene Wright.

'Admiral' BENBOW

POPULAR folk singer and guitarist Steve Benbow has his first LP out on the HMV label on December 7. The title: "The Admiral Benbow."

Benbow's folk songs are on the LP. Steve broadcasts on this week's "Saturday Night" featured on every edition of BBC's "Tonight" next week, and can be heard in the Light Programme's "Country Club" on December 13.

'THANK YOUR LUCKY STARS'

Make A Star SEVENOAKS WINNERS

WINNERS of the first Southern Area heat of the NRM's "Make A Star" contest, held at the Ritz Hotel, Sevenoaks, Kent, were The Strangers Five.

The contest was held on Wednesday last with ace-deejay Ted King as judge.

The Strangers Five comprise vocalist Roy Slack, together with Willy Deering, Bob Hope, Jim Lyle and Bill A. Farmoust.

RITZ-DECCA Launching

FIRST release of a new recording organisation is on the Ritz-Decca label, November 30.

The new outfit is BPP Records Ltd., headed by Christopher Blackwell, owner of Island Records (a label specialising in the West Indian market), Harry Robinson, handliner whose disc of "Haste Men" topped the charts a couple of years ago, and publicist-promoter Chris Fretts.

Their debut disc is "Lonely Game," backed with "Saddley," by Jimmy Jack Edwards. Jackie, incidentally, has already sold a total of £5,000 worth of other labels under the name Wilfred Rodmans. This is his first bid to reach a wide audience.

Outlining the policy of BPP, Chris Fretts said that the chief interest is in promoting new talent, with the second aim being to provide a wide range of covering of American songs going on. We shall concentrate on original material.

It is expected that future releases will also be through the Decca-Ritz label.

ROBIN ELDRIDGE TO THE A.I.

Danny Butch from Manchester and Marion Yale from Grimsby.

I asked some of the sixty-odd people in the cafe which they thought of those recurrent negotiations and they were unanimous in their verdict: "The company's good and the cabaret is top."

"The Jake Box happened to be played. Decca came (back at the time)." At 2 a.m. the typewriter cover was off the brief. "I was sitting there slowly the place play. Elvans van and coaches roared off into the night. Doncaster slept peacefully once more. Including the night porter at Mike Smith's hotel. When I roused at 2.45 a.m., Mike was still hammering on the door, wailed by two large and suspicious policemen.



ROBIN ELDRIDGE: Above he arrives to set up office and left he arranges bookings with members of the group.

'I STILL NEED HIT RECORDS

BUT AT FIRST DIDN'T LIKE "RAMBLIN' ROSE"

Says
NAT COLE



THIS year, during this month in fact, sees internationally-popular Nat "King" Cole celebrating his twenty-fifth anniversary in show business. And this year, around this very day, he is celebrating the success of his biggest chart single, "Ramblin' Rose."

stepping-stone. They become unnecessary after you've made it big.
Listen to Nat, as recorded in American magazine "Billboard": "A lot of artists will get off the ground, after they have made it on records and grow on a field, they move into night clubs and begin to forget records. They're wrong. I don't care what they tell you, every artist cares about a hit record."
"And I do, too."

Nat's chat admits that the more you want a hit, the harder it is to get one. "I didn't even like 'Ramblin' Rose' when I first heard it, I could probably have given it a miss. But we went ahead anyway. The rest you know..."

"In fact it was a good song and a good song always stands a chance, no matter who the artist."

Nat's chart entries are always greeted with cool of delight from the "quality" buyers and critics. They regard it as being a trend toward better material and singers being rated. And that trend is taking. Let's face it, it's been long time it's only the sporadic cry that keep it going...
Cole, Sinatra and Fitzgerald's keep it going...

GOOD SONGS

"I don't even think it is a trend, so Sammy Davis and Tony Bennett, here in time as I have. Does that really mean anything? The point is that it's both on GOOD songs and, like I said, good material always stands a chance...
These songs like "What Kind of Fool Am I" and "San Francisco" are sell-

ing in sheet music, too, and to my way of thinking that's a big, big thing for the business."

So confident was Nat about "Ramblin' Rose" AS A SONG, that he had 75,000 copies printed for his publishing firm and sold the lot.

Nat's prestige in the business is enhanced, in these troubled times when artists make as many disc label moves as some of our most temperamental foots as some of our most temperamental boots, by the fact that he has stayed with Capitol for just over 20 years. And he's watched the company grow and grow. And he's been one of the main factors for its development, particularly on the album scene.

PUBLIC TASTE

Nat started with a dulcied JAZZ feel, playing exceptionally good piano around the Chicago area and openly admitting that he did Earl Hines so deeply that it amounted to being changed. But he's changed with the public taste. And where possible, he's honed his public taste.

Remember his "Nature Boy", his present was nothing like that name. And "Dear Lonely Heart", his follow-up to "Dear Lonely Heart", is also totally dissimilar. He says:

"If an artist thinks he's found the lasting formula, he will be the creative mistake. Copying leads you nowhere and nowhere is no use to an artist. It is that way that you've got to be fresh and new every time you attempt anything...
Which barely explains why Nat, after all these years, is still one of the all-time giants in the songwriting business.

Loyalty shows through in most things he says. For instance, he wanted a disc-company outlet for some of the first songs he has in his publishing company. He started his own. But he wouldn't sign himself to the label because he was much too happy with Capitol. They're treated in a well-kept, well-looked-after, loving them down, even if, indirectly, it was costing him money.

With publishing, recording and his own move and TV-production firms, he leads a full-around, busy life. "I'm just a restless guy," he says. "Keep me busy, I'll be happy." He's a professional, anything and a just kind of freeze up with boredom. There's so much in his business that I want to do.

—By
PETER JONES

Nat is also something of a talent-cout and is currently signing the prices of one Joe Bailey, a young singer. I think he could easily become one of the big new boys.

But he doesn't rest there. Enjoying tremendous prestige with all the top acts and executives of the business, Nat still tries to round the country, seeking the talents of the lucky Mr. Billy.

That's "Nat Cole, The King", who has created all the pitfalls of gospel and semi-gospel and who has just gone on to producing, supervising, writing and instrumental records.
The "gospel" whose loyalty to colleagues and friends has never been questioned.

His 25th birthday years devoted to one of the most finicky businesses in the world. Happy anniversary, Nat Cole.



ALLISON'S CHRISTMAS

THE ALLISSONS have been signed to star in the annual Christmas show for British television in the Near East. They leave on December 12 — and see the first top attraction to headline this touring package, which is normally topped by "family attractions" such as Harry Secombe.

Said a spokesman for the vocal duo: "The show is to be called 'Something For The Boys' and will feature the Allisons, plus Lisa Page, Bill Raymond and the Allion backing group. It will be a 2,000-man round trip and they will be away approximately four weeks. They take in Malta, Tripoli, Benghazi and will spend the actual Christmas period at El Adem, near Tobruk."

The Allisons will be glad to pass on messages to British television from relatives wherever possible, though it is stressed that they cannot guarantee meeting up with everybody.
Any such requests should be sent right away to the boys, care of Foot's Agency, Fecally, House, Fecally, London, W.1.

The LP you have been waiting for ...



ELVIS (Rock 'n' roll no. 2)

Rip it up; Love me; When my blue moon turns to gold again; Long tall Sally; Paralyzed; So glad you're mine; Old Shaps; Ready Teddy; Any place is paradise; How's the world treating you; How do you think I feel featuring The Jordanaires
© SM 208 © RD 7058

...and the new single

Return to sender c/w Where do you come from (both from the film 'Girls, girls, girls')
RCA 106



HI, THERE

Well, it's happened again. TROUBLE Off we go from New Zealand, on to Honolulu for a couple of days bumping before setting off for America. And just before we're ready to leave, I've got a permit trouble.

That time, it happened this way. Permits were supposed to be lined up for the States. But some official went haywire and made it out just for Kenny and me. No mention of the document, so, we were warned, it looked like Robert Kenne for our important outside date.

All parties let loose. Then, with only a few hours before the flight, the troubles were cleared up. Did I detect the sound of growling from certain musicians who envisaged a few more days on the Hawaiian beaches?

Something interesting occurred to me this week. Whenever I mention the name of a place or country in any of our records, I seem to end up visiting that place. We're in the States now, and we've just landed in Australia. "Hawaiian War Chant" was recorded... and we sampled the delights there. "American Patrol" ... well, that's where we are right now.

"Midnight in Moscow" ... do I hear you saying? Well, we've just heard that our girls have infiltrated through to Red Square and the radio people are doing a biographical programme about me. And that illustrates it well, doesn't it? Well, Moscow soon ...

And, of course, there was "March of the Siamese Children". Now that's a country I really want to visit.

Just a thought about New Zealand and Australia. The people were just wonderful, with tremendous hospitality. The work was so hard in all our months that boys really are whacked—and any set of boys we can get is very much appreciated. I've just heard from my wife that the work won't be stopping when we get

back to Britain, either. We're moving to the family. From our present place in Goodmans, Kent, to a new bungalow in the same area. So when I get back, I'll be about halfway between one house and the other—and I've been warned that there's a lot of work to be done.

Right now we're digging the roots in America wherever possible, though I do miss the music and get some nice reactions from the folk at the finest Metropole, in New York. From there, it's three days at the Castle, Buffalo, and then back to Albany, New York, before we return on November 26.

What a time it has been. Enough memories to fill a book. And I've developed quite a taste for perfumery and had opportunities to improve my water, taking something which really made

FRIENDLY

But the overall impression has been of friendly people who genuinely seemed glad to see us. I'm sure that I'll be seeing all of you soon when we get our weary legs striding good old Britain side by side.

Cheers, Kenny

An NRM reporter writes: Kenny Bell has a jam-packed schedule of dates to meet when he returns to Britain.

Here are some of the scheduled dates: Birmingham Town Hall; 3, Ipswich Basin Hall; 6, Nottingham Town Hall; 7, Scarborough Town Hall; 8, Crosby East-End; 9, Dartford Town Hall; 10, Stratford Hall; 11, London; 12, Bedford Town Hall; 13, Reading; 14, Reading; 15, Reading; 16, Bedford Town Hall; 17, Reading; 18, Reading; 19, Reading; 20, Swindon; 21, Reading; 22, Reading; 23, Reading; 24, Reading; 25, Reading; 26, Reading; 27, Reading; 28, Reading; 29, Reading; 30, Reading; 31, Reading; 1, Reading; 2, Reading; 3, Reading; 4, Reading; 5, Reading; 6, Reading; 7, Reading; 8, Reading; 9, Reading; 10, Reading; 11, Reading; 12, Reading; 13, Reading; 14, Reading; 15, Reading; 16, Reading; 17, Reading; 18, Reading; 19, Reading; 20, Reading; 21, Reading; 22, Reading; 23, Reading; 24, Reading; 25, Reading; 26, Reading; 27, Reading; 28, Reading; 29, Reading; 30, Reading; 31, Reading; 1, Reading; 2, Reading; 3, Reading; 4, Reading; 5, Reading; 6, Reading; 7, Reading; 8, Reading; 9, Reading; 10, Reading; 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"WE CARES OF APPLAUSE— WE CARES OF WITHUS" REVEAL THE BEATLES

"WHEN we played out Liverpool, as often as not we lived in a couple of coaches and like an audience with us," said a Beatle.

"We were not black and shiny nor did he have six legs. His name was Paul McCartney and he is the bass player of the Beatles."

"On any dates we played outside Liverpool area, we had to work hard to please our audience. Sometimes we couldn't do it. We either went down a treat, or worse."

"It's only now that the Beatles are being accepted outside the Liverpool area where they come from. Their disc "Love Me Do," still in the charts, has got a lot to do with this. But a lot of people don't like it."

"A lot of people still don't like our music—when we're performing we try to please the audience generally—if we find slow numbers aren't going down well we switch to fast ones. If they don't work, we might try something else-back. Like "Twist And Shout."

"They're the sort we like doing best—the Rhythm and Bluesy things. They go down well, we find."

"The Beatles started off "more or less for the laughs." They knew each other at school and a couple of them got together to form a skiffle group, the craze at the time."

"I remember when we decided to play

"Twenty Flight Rock." I learned the chords and everything perfectly. I used to long to play it—it was my song, you know."

"They also remember their dates at Liverpool's Cavern. It's a small place off a back street, and it's a railway tunnel. In fact a member of the Temperance Seven was heard to exclaim: "I think there's a train coming!" when they noticed there."

"We love the Cavern. Surprisingly enough, groups from outside Liverpool don't like it. It's small and cramped but we're at home there. We play the front-line band numbers, and the R & B, like "Some Other Guy," and "If You Gotta Make A Fool Of Somebody."

"We improve on the original—don't improve it but because we can't get the sound of the disc. Once we've performed it, it's kept in that same form. We won't change it at all."

"Originally, the Cavern was a jazz club. That was when trad was popular in Liverpool. Which was a long time before it became the national boom. Now the Cavern audience prefer the R & B and there are three hundred beat groups in Liverpool who play the same style in the area."

"The clubs in Liverpool are unique. Nothing like them anywhere else. The groups get their chances there, and in the time of dance halls round Liverpool."

well, two dance halls, if you can call that a flag."

The Beatles themselves are very much unlike all the other groups: They don't call themselves a vocal group or an instrumental group or a Rhythm and Blues group or what. They just don't know what they are."

Fans queued outside the Cavern from seven in the morning until six at night when the Beatles returned from Hamburg last time. There was a record attendance of nearly nine hundred there—leading records set up by the Shadows and the Temperance Seven."

The Beatles themselves are a very off-beat team. They don't wear pointed shoes or have layers of grease on their hair. Chain boots, suede coats and long flat hair styles are more their mark. In Hamburg they wore down a bunch. Especially with the arty young set who would watch them fascinated for hours in the small clubs and dens."

Their next disc will be recorded very soon. Paul didn't know the title but he passed a number called "Please Please Me" was the favorite. It's a more catchy number than "Love Me Do" which, incidentally, was first performed by the boys in the Holly style."

And if their new disc is anything like the first by this high-class rock team, it will certainly please JPL.

NORMAN JOPLING.

Do you "m' Worried"

BOBBY VEE is high on the "wanted" list of big-time movie producers in the States. He said this week, "Apart from my hit in "Just For Fun," I have had three offers and I'm taking at least two of them."

Which adds weight to what his fans have said for a long time. Bobby is a major mame and soul ball in the position of not bothering whether his own music plays the charts or not.

Bobby admitted: "The only acting I have done so far is in that heart-rending film made by an independent American company dealing with my rise to stardom." That movie, already reviewed in the NRM, should soon be seen on ITV here.

For the moment, though, discs are all important to Bobby. And he sounded excited about recent chart success. . . .

"In this country, I started 1962 with my first London release, "Take Good Care Of My Baby," in the charts. Then came my first Liberty single, which was released to coincide with the tour back in February. It sold well enough but not enough to make it an established hit—that was "Ban To Hell."

all the way through to October, 1963, with several continental tours to be taken in.

He went on: "Oh, yeah—there is one thing which we've pretty excited about. With my personal manager, Arnold Mills, we're putting on our own publishing company in London. Arnold is going to be a partner with me and we are hoping to get some big hits going. It's something I've wanted to do for a long time."

Bobby was in reminiscent mood about now. He explained that he got his first chance to sing because he was the only person in his original group who actually knew the lyrics. That group was known as the Shadows and they've supported Bobby ever since.

"In fact, they should have come with me to Britain in February this year but the negotiations failed to materialize because the promoter knew there would have been too much confusion with your own fabulous Shadows."

"Speaking personally, I've had about a dispute on our bands similar to that with America's Delfonics and CUB RICHARD'S Drifters (as they used to be called)."

People often ask Bobby about his family background. "My father is a

polished violinist and pianist. My uncle Doug—well, he's a real dick terror unit. My other brothers, Bill and Sidney, are knee guitar players."

"You know, when I was just a small kid, they used to let me sit on the practice sessions on my own condition that I kept my mouth shut. But since those early days, things have really happened. Incidentally, Bill played guitar on my first record for De Angel—three years ago—"Sue's Baby" was the number. Bill and I wrote "Dovil Or Any Company" and he had a hand in the writing of "Foolish Ball."

And just a few words from Bobby about Britain. "The fans are just great—especially in Yorkshire," he said. "This time over I've taken out time to see the country and believe me it is always changing. In the States, you can drive for miles without any change at all."

"Incidentally, some of your larger cities are beginning to develop into regular old miniature New Yorks. All those new blocks of flats and office buildings . . . wow!"

Bobby is now a seasoned visitor to Britain—and a very well one indeed. Let's hope he gets that big hit record he wants (and says he needs) and that his flitting plans go . . . according to plan! R.N.



CONNIE FRANCIS Followed Fran by the top tonight

NEWS SNIPPETS

FRANK SINATRA is doing his best to warm up cold December with a hot album (release on his Reprise label. It's "Sinatra and Swings' Brakes." Not Hot! arranged for and conducted the punching band.

DECCA have high hopes of Kennedy "Mister Star," due out at the end of this month. It's a vocal version of "Tequila."

NUMBER TWO in Eye's "Kenary Bill Hit Parade" series is just out. There are "March of the Simmer Children," "So Do It" "The Green Leaves of Summer" and "The Payoff."

A BUSY weekend ahead for Rosemary Squires, whose latest RHM recording, "Everythings' Coming Up Roses" and "I Had To Be You" is released on Friday.

On Saturday Rosemary is in BBC's "Saturday Club," and last evening she is seen and heard in BBC's "Ken and the Blue Show."

On the up-and-up: The Alan Eldon Jazz Band (latest record "Hole In My Bucket" on Columbia, has been signed for monthly spots on BBC's "Easy Beat" starting January 20.

BROOK BROTHERS (latest "Town Is Gait") on Parlophone, are in America in February for a 10-day promotional tour.

THE COMPTONVIM—seen frequently in recent weeks on BBC's "Teletime"—have an eye on "Winter Songs" due out on the Piccadilly label.

PLUGGING

"Then came "Please Don't Ask About Bernard" but I failed to make the grade. I then tried again with "Shirley You," Well, I'm told this received excellent plugging but failed to click."

"My latest, "A Forever Kind Of Love," has yet to become a hit . . . but I'm hoping the tour will help consolidate its position. But the charts I'm not in. I am really in need of another big hit."

And more news: "When I get an album out right now which features the Crickets. He admitted: "Bobby has got to the States. I'm going to see the album with the boys. After all, where would I be without them? It's not easy to get this in our group."

"But I don't want tagging as the replacement for Buddy Holly, though. The reason why I do a couple of numbers with the Crickets is that I can't get a taste of what they can expect if they join our team. "Bobby Vee Meets The Crickets."

"Right now, my planist Ward Dunkirk is hard to get. I want to end the arrangement which will be used on our next album together. This is one, believe me, I will not be including any numbers in the album. I'm sure you know. Bobby says he will be returning to Boston just as soon as administrative papers, but at present he is heavily booked

IN YOUR SHOPS TODAY

ELVIS PRESLEY Rout to Under Down the Line RCA 170	THE DRIFTERS UP ON THE ROOF RCA 1609	HERE I AM CHIP TAVEL RCA 1612
Jerry Luboff Suffers and heals RCA 1610	THE MAURET THEME RON GRAINER & his Music WB 18	GONNA BUY MOUNTAIN MONTY SUNS & his BOY RCA 1613
TAM PAK Jimmy Young DECCA 11544	THE MAURET THEME RON GRAINER & his Music WB 18	RANDON
MARION THE Ben E. King It's Kidding You DECCA 11543	THE MAURET THEME RON GRAINER & his Music WB 18	RANDON
Tony Osborne Night rider DECCA 11542	THE MAURET THEME RON GRAINER & his Music WB 18	RANDON
BOB TO THE VETER VETER Chimney Glass RCA 1612	THE MAURET THEME RON GRAINER & his Music WB 18	RANDON
Patrick O'Hagan DECCA 11540	THE MAURET THEME RON GRAINER & his Music WB 18	RANDON

EVERYBODY'S TOP TEN



CONNIE FRANCIS: Two shots of her from her movie titled "Follow The Boys", filmed in the South of France. The top songstress has some amusing comments to make about the musicians of Europe and America.



Says CONNIE FRANCIS

SUPERB musicians, but when the tea arrives it's instruments down. That's Connie Francis speaking on our English studio musician.

She's had the opportunity to compare notes on musicians from four different countries recently during the screening of her new film, "Follow The Boys" for MGM pictures. She recorded four new songs for the film, all in different European countries.

Produced by Lawrence Bachman, the film "Follow The Boys" has been shooting in the South of France, with Paula Prentiss, Don Tompkin, Jena Pajon, Dany Robin and Richard Long.

Here are Connie's views on the musicians of the countries in which she recorded:

"You can tell a country by its music but even more so by its musicians."

PRIDE

ENGLAND: "As you might expect, very correct and sticking to the strict letter of the law. If a session starts at 12:30 the musicians arrive at five seconds past and have their instruments ready for go to it on that stroke of big Ben. They're superb musicians, swallow last minute changes in their styles, and take

a terrific pride in their work, so that one was a noble instead of a member of a 75 strong orchestra. They're friendly and as pleased as you are when something has gone particularly well, just one thing though, when that tea break arrives everything stops and nothing, absolutely nothing, could break into that sacred 10 minutes."

GERMANY: "Frighteningly accurate when they have the music in front of them and incapable of making a mistake. They play music, rather than feel it and are hupped with the best garden sort of melody they were playing 20 years ago. Rock 'n' roll, Country and Western are out. Last minute changes frighten them and they would never question the authority of a conductor or an artist. They're excellent sight readers, in fact their precision is overbearing."

ITALY: "Undisciplined, capricious and delightful. I'm unsure though. A session starts at 12:0 and you might get the last musician rolling up at 12:45. On the other hand everything doesn't seem to them either so things work out evenly. When they take a break it takes a good ten minutes to get everyone back again. Someone will have gone outside picking flowers, another guy will be phoning his girl friend and someone is always sure to walk into the middle of

things when the session has re-started. Every musician is a prima donna and at least once during a session will stand up and give a little speech telling everyone what he thinks about things."

FRANCE: "A battle of wills between the artist and the musicians with the artist generally losing. They're independent and fit in when they're ready. They know their rights and wouldn't dream of making a last minute change without extra money. They have their own ideas about things and rarely listen to the conductor. Recording in France is like driving through French traffic—celebrating and frightening."

NASHVILLE

Connie's favorite recording spot? Nashville, Tennessee, a place put on the pop music map by Elvis Presley and now used by top singers throughout the world.

"It isn't work 'here', she says, "it's a pleasure, and I've recorded for 14 hours without a break. I once completed 14 sides in one day, something that would have been impossible in any other place. Many of the musicians there can't read music! They have a feel for it, and they can give you a hacking in 10 minutes—without an arranger."



RUSS TALKS TO PETER JONES ABOUT THE DISC AMERICA HAD LAST YEAR

RUSS CONWAY is generally a taciturn sort of chap about his pianistic hit discs. He accepts his successes with an all-round modesty. But over his latest single, he fairly crackled over the phone:

"I usually think it's the most unusual record of the year. I'm absolutely thrilled about it. I think it's one of the most important things in my career."

For those who have not been listening to radio discs about for a week or so, the single is "Always You And Me," and features **THE SHAKING SKEWER** Bart byes to his own background piano.

Let Russ crackle on some more: "Yes, it's true that the record was made a year ago. Originally, it was more or less a demonstration, but in this country, nobody seemed to want to release it. The attitude seemed to be that it was old-fashioned."

"But that didn't worry me. After all, 'Side-Saddle' was old-fashioned in that it brought back the honky-tonk piano."

"Anyway, Arnold Minus, of MGM Records, came to London and said he'd like to hear the disc. He didn't have time and had to take it away to the States in his car. Next thing I knew he wired us and said he'd like to bring it out in America."

"So, in this case, the Americans had it first. It seemed to be fairly well received over there, which that was all I needed."

"Originally, it ran 4 minutes 30 seconds. When I heard more trouble here in Britain because, for some reason, deejays don't like to play discs that are over three minutes, so, for Britain, we had a re-cut, and re-cut it to think it is less than three minutes even now..."

"I'm sure, it's a step forwards that record disc I've waited so long to make. Let's see, if I'm actually talking on a vocal disc, I would be the number one record three years before I set out on singing!"

stage appearance, and the reaction there convinced me I was on a winner. Trouble was getting the microphone balance, so we used a hooded front."

"I'm not kidding when I say that night after night, two shows every night for twelve weeks, even hardened stage hands were dead. That's the unusual impact of Lined's beautiful lyrics. I'd go so far as to say that this is the finest lyric set he's ever done. Which is saying something..."

"Don't call this an acting job, please, Peter. It's not acting... that's impossible. I simply spoke the lyrics as I felt them. After all this, I should get a great emotional experience from speaking them."

"Television? No, I don't want to do it on telly yet, because it really is difficult getting the microphone balance and I'd hate to spoil the real meaning of the lyrics."

"And getting back to that old-fashioned bit—well, who would have said the bit parade with a yoddlar re-cut? Yet Frank Field has done it."

"Yes, 'Always You and Me' is an emotional record. And I'm very glad that it is coming out at this time, just before Christmas."

End of Conway crackle.

"Don't say I had some important performance dates on the way, he says (and he may) but he would have more time composing in the next year. The record has been around, having given him immense satisfaction. But the record tour of Britain has proved a block-busting bo-offensive success."

"When the Ray Cotton record came in December I'm off for a holiday in America and Honolulu. It's been a long time since I had a real break. "Then, later in the New Year, we'll be off on another tour of Europe, together with Bryan Johnson and Mike and Bernie Webster. We're also expecting for a tour of South Africa."

"That film role? Nothing definite yet."

unfortunately, but I'm still very interested in doing something."

His record or no, Russ remains one of our most in-demand and successful pop performers. What's more, he has always been willing to try something different.

With "Always You And Me" the most different of the last year...

STAR SPOTLIGHT

OSCAR PETERSON TRIO and MIKEY JACKSON On Capitol Jazz at Montmartre in The Work Song & John Brown's Body & Wonderful City & Another Day. VLP 102

MILY JACKSON Always seems to sound happier these days when he is recording away from the Modern Jazz Quartet environment. The ensemble he forms part of here certainly swings much more than John Lewis has ever managed to do, or would want to do. Peterson's potent presence is one of the most inspiring spots to an ambitious soloist that is available anywhere in jazz. The "John Brown" track is in fact a real gem. Peterson is a man who can prod and fill his fellow-players into an animation.

The same tremendous vitality infuses his other work. It's a pity that Mily Jackson, taking the first solo in these statements, inevitably starts to state them, including things and Ray Brown, especially the latter, build the foundation on which Jackson is able to construct his own facets.

The inevitable question that arises from a pairing like Peterson with Jackson is to see why so many of the two men, both great jazz musicians, is the same. The answer, they get question, as a comparison of their work on "Effects" by different methods.

Peterson is more the subtle and gentler. Whatever the truth, they have combined forces here, producing one of our outstanding small group albums of the season.

HERE I AM
CHIP TAYLOR
WB 8
DECCA

SOUNDS LIKE LOCOMOTION
SOUND INC
P 11360
DECCA

DESAFINADO (SLIGHTLY OUT OF TUNE)
EDMUNDO ROSS & his Orchestra
P 11352
DECCA

ONNA BUILD A MOUNTAIN
MONTY SHARPE & his Band
HL 100
DECCA

HULLY GULLY
DELBERT MCCLINTON
P 11361
DECCA

JOHNNY & The Hurricanes
MINNESOTA FETS
ML 3 907
DECCA

13

GENTLE BAIL AD

ADAM FAITH

Baby Take A Bow; I'm Knockin' On Wood (Parlophone R 4964)

AS A GENTLE bait for Adam proved to be Les Vanlike. Slow and totally different to his last effort, it's a beautiful song that should make the charts without a doubt. Fair lyric, nice singing rather in the Holly-verse, we hate to say. Should be big for Adam.

Some writer on flip, a beat number with a beat backing in contrast to the flowing sounds on side one. Quite well performed with some very commercial touches including a great guitar solo. This one is definitely for the lakes — it would even make a good side one.

FOUR

TOP TWENTY TIP

TERRY SCOTT

Don't Light The Fire Till After Santa Arrives; My Brother (Parlophone R 4957)

GLOW into for the Terry Scott number, which is just what you think it's going to be like. Terry puts on his "little boy" voice for the number which should appeal to all youngsters. We enjoyed it.

Flip is on the theme of Terry's radio bit when he goes on about his brother. Again a very well employed vocal, with full effect. Probably the better side, commercial too.

THREE

LYNNE ADAMS

All Through The Night; They Really Don't Know You (Ember International S 149)

HERE'S another newcomer, Lynne is probably new to you but Ember think she has a fair amount of the Percy Lee quality about her. On the specialty re-cutting (John Harris) "All Through The Night", she brings a breathy, yet quality to the song and it makes absolutely compelling listening. Very simple, but unusually compelling backing. One thing's for sure: she'll have either FAN or HATE club in Wales after what's been done to their National Anthem. Still, it's non-stop right. Flip has more hauntingly-produced Lynne tones. 'S a fact — this girl really sounds as nice a person as we know she is in off-disc life. Welcome, Lynne.

FOUR

CHIMMY GILMER

Been To Be With You; I'm Gonna Go Whiffy (London HLU 9632)

CHIMMY sounds like Elvis. And Johnny Burnette. Quite a commercial title was a bit for the Chordettes about six years ago. Jogs along with a heavy semi-country tempo. Fair well performed but not too outstanding.

Hot-hi-guitar on flip, another commercial number from Chummy. A solid happy number but well performed again. Not bad.

THREE

JOHN WARREN

The Twisted Meddles; The New Meddles (Pye 15648)

JOHN and his Orchestra play it judiciously little thing. As you may have guessed it's possible to do either the big band sound or to do it well. The big band sound is good but we think John has wasted himself on this number. The thing is well performed though.

Some sounds as other side, but slightly better. Usual heavy Midland beat, again it's well performed, but it's commercial appeal doubtful.

THREE

BOB LANDOR AND THE SPOTKNICKS

Midnight Social; My Old Kentucky Home (Orion CB 1784)

RECORDED here in London, the Spotknicks, once being their Swedish approach to disc, "Midnight Social" has been previously treated by Paul Evans and Lonnie Donegan. Mr. Landor shows a little style of rock-sounding and the whole thing has plenty of pace and verve. Lotsa guitar and sound-effect instrumental work going on all through. In fact, it's a fine backing to a useful vocal. The Swedishers create a similarly good overall effect for the flip, but it's a distinctly different treatment for the oddie. Either side could take off, Spanish-like . . .

THREE



ADAM: A contrast in style from his last hit but most certainly tipped as a winner in the jury. Picture from "Mix Me A Person".

DAVE CLARK FIVE

First Love; I Walk The Line (Piccadilly 35088)

THE HIGHLY-TOUTED Dave Clark outfit didn't make it with their first. But their time'll come. Top side, as advertised, is a fair melody, treated fairly simply, but somehow gets caught up in the Duane Eddy type of sound. It moves along but isn't really all that memorable. Mainly, the boys are O.K. But the flip had us flapping. It was previously done by Don Costa and the Clark against aren't too far away from that original treatment. We would have thought this to be the more commercial side. Maybe it's not too late to turn the disc.

FOUR

EDMUND HOCKRIDGE

Almost Like Being In Love; I've Grown Accustomed To Her Face (Pye 15648)

THE MUSCULAR Canadian with the muscular baritone is another of those performers who have the entire women population apologetic . . . but who don't really know the class. All the big voice production, plus some obvious highland accompaniment, help "Almost Like Being . . ." into five fifties. Their doesn't intrude and the whole thing packs as big a punch as the ones that Ted Brown himself in his stage performances. Another established show standard for the flip and another mighty fine vocal reading from Ted. And isn't it nice to hear some of a real manly voice these days?

FOUR

KEN DODD

Remember I Love You; The Key (Columbia DL 4937)

THERE'S a really and big sale for a manning by Ken Dodd who sings in way he looks. He really does tend elegance and style to any sort of lyrics — on this single he has two worthy songs to suit his style. Even if "Remember . . ." doesn't hit the charts, it'll hit his bank balance and will be in request programmes for many a month. G-e-a-t, romantic gear. Ken, Rita Williams' singer. Good Love's orchestra — good combination. Big dramatic ballad for the flip and again Ken is equal to his demands. Could go over a million a fine "A" side. Excellent piano backing him as he works up to the big vocal climax. Oh yes, this'll be a seller all right.

FOUR

DON GARDNER AND DEE DEE FORD

Don't You Worry; I'm Coming Home To You (Stateside SS 130)

"DON'T YOU WORRY" is fair to say a strong, performance-wise, but it does tend to drag and drag it's way through. Don and Dee Dee are atmosphere builders, with R and B feel for anything, but it doesn't really have the spark necessary to make the grade. Still, on this one you could really be wrong. Flip has a bit more in the way of tempo. Flip is a little arranged, so that one tends to lose the track of things when around the mid-week mark. Lots of instrument coverage and fade and the two voices counter on and on. No, not too good.

TWO

NORMAN VAUGHAN

Happiness Tree; Wipe Your Troubles (Decca DL 35477)

OUR NORM may not be the greatest singer of 'em, but he knows how to sell a song. Here he has a number created by recording manager Tony Hatch and by "Silly As I Love You" man Hal Shaper (theoretically John Harris). It's a really little little domestic hit, catchy melody. A middle chair behind the warm Norm. Of course, it's a wee bit square, but nevertheless it gets on with the happiness-rating. Watch it. Norm on a standard for the flip. Tasty piano line he lets rip. Nicely orchestrated, he counts after's success. Not Doo, Norman.

FOUR

THE FLEETWOODS: Long time out of the charts. Will this one bring them back to the top?

GARY JONES

It's Over; Little Miss Now In The Air (Pye Piccadilly 35084)

NEW TO THE Jones boy club on disc, a young Gary displays plenty of confidence but not too much originality on "It's Over". But his performance is boosted by a goodly and original backing, featuring harmonica and guitar choir. Whole side moves briskly enough to suggest it should be a pretty busy. Mid-tempo and lively. Flip is slower and has Gary more relaxed. His sincerity shines through — which can't be bad. And he invests the lyrics with rather more meaning and poignance than they deserve.

FOUR

MAURY LAWS

Let Me Entertain You; Small World (Orion America CBA 1782)

THE LAWS orchestra gets its collective groove into two numbers. "Gypsy" score — a score inherited handed in Britain because of copyright regulations. They dress up "Let Me Entertain You" in a Latin up for a touch of the L.A. dancing. Good crisp brass; dynamic presence. Flip R a quieter piece from "Gypsy" score but gives a forthright Latin treatment. . . .

THREE



THE FLEETWOODS

Lovers By Night; Stranger By Day (Polygram LYB 157)

THE questionably tight score is well up. Tasteless, Lyric is harmless though. Good harmonizing on the two style-one boy team. Lead is from Gary, who sings the teen-bait quite pleasantly. Not a hit in Britain though, despite the prevalence of the rhythmic backing.

Flip is one of these summer Soundscapes, but over here the Winter just happens to be the season for love. Mistily because it's winter nearly all the year. Some comments on performance as side one.

THREE

BURL IVE

MARY ANN REGRETS



PAISY CINE

HEARTACHES



BRENDA LEE

ROCKIN' AROUND THE CHRISTMAS TREE



IT STARTED ALL OVER AGAIN



The Decca Record Company Ltd Decca House, Albert Embankment, London SE1

NEW RECORD MIRROR: CHART SURVEY



SURPRISE SLASH

NOT TOO MUCH happening on the chart since this week. Maybe the biggest surprise was that Bobby's leap into the 27th position after a flat of people had knocked the disc. Other fast risers include Joe Brown's "If Only Took A Minute," Ronnie Carroll's "If Only Tomorrow," and Duane Eddy's "Dance With The Guitar Man."

Steadies are "Love Me Do," "My Love And Devotion," "Linda Rock," "Can Can," "I," and "Ever Since You Said Goodbye." New in the Ed Fitzgerald providing New Records with their first hit in the shape of the vocal version of "Desafinado." We note with surprise the other version had dropped this week.

Also there's Neil Sedaka's "Next Door To An Angel," which follows up "Breaking Up" even to the point of sounding the same.

CASHBOX TOP 50
AIR MAILED FROM NEW YORK

- | | |
|--|---|
| 1 BIG GIRLS DON'T CRY
(5) 4 Seasons | 27 LEAH*
28 (5) Ray Orbison |
| 2 RETURN TO SENDER*
2 (5) Elvis Presley | 29 I LET MY HEART IN SAN FRANCISCO*
30 (10) Tony Bennett |
| 3 ALL ALONE AM I
3 (9) Brenda Lee | 31 CAN'T HELP IT
32 (13) Johnny Tillotson |
| 4 HE'S A REBEL
4 (9) Crystals | 33 LOVE CAME TO ME
— (1) Dion |
| 5 LIMBO ROCK
6 (8) Chubby Checker | 34 KEEP YOUR HANDS OFF MY BABY*
35 (12) Little Eva |
| 6 BOBBY'S GIRL
7 (6) Marcie Blaine | 36 ESO BESO*
37 (2) Paul Anka |
| 7 DON'T HANG UP
8 (5) Orions | 38 MAMA SANG A SONG*
39 (1) G. Kenton / W. Brennan / B. Anderson |
| 8 ONLY LOVE CAN BREAK A HEART
5 (10) Gene Pitney | 34 DEAR LONELY HEARTS
35 (1) Nat "King" Cole |
| 9 THE LONELY BULL
22 (4) Tijana Brass | 36 JAMES (HOLD THE LADDER STEADY)*
37 (7) See Thompson |
| 10 NEXT DOOR TO AN ANGEL*
10 (17) Neil Sedaka | 38 TURBON KIND OF FELLOW
39 (2) Marvin Gaye |
| 11 RIDE*
17 (4) Dee Dee Sharp | 37 LOVE ME TENDER*
40 (6) Richard Chamberlain |
| 12 DO YOU LOVE ME*
11 (12)Contours | 38 I'VE GOT A WOMAN
39 (4) Jimmy McGriff |
| 13 THE CHA CHA CHA*
15 (6) Bobby Rydell | 39 MAY ANN REGRETS*
40 (2) Burt Ives |
| 14 DESAFINADO*
14 (6) Stan Getz and Charlie Byrd | 40 RUMORS
— (1) Johnny Crawford |
| 15 DANCE WITH THE GUITAR MAN*
6 (6) Duane Eddy | 41 SURFIN' SAFARI*
17 (13) Beach Boys |
| 16 GINA*
12 (5) Johnny Mathis | 42 LET'S GO (POWY)*
— (1) Routers |
| 17 MONSTER MASH*
7 (11) Bobby Pickett | 43 LOVERS BY NIGHT, STRANGERS BY DAY*
44 (3) Fleetwoods |
| 18 TELSTAR*
38 (2) Tornado | 45 ZIP-A-DEE-DOO-DAH
— (1) Bob B. Soxx and Blue Jean |
| 19 MY OWN TRUE LOVE
26 (4) Dupree | 46 WORKING FOR THE MAN*
32 (7) Ray Orbison |
| 20 WHAT KIND OF FOOL AM I*
16 (10) S. Davis / A. Newley | 47 YOU ARE MY SUNSHINE
— (1) Ray Charles |
| 21 WIGGLE WOBBLE
13 (3) Les Cooper | 48 SHERY*
49 (13) 4 Seasons |
| 22 POPEYE (THE HITCHHIKER)*
19 (6) Chubby Checker | 49 ALLEY CAT*
50 (15) Bert Fabric |
| 23 RELEASE ME
39 (2) Little) Esther Phillips | 49 THAT STRANGER USED TO BE MY GIRL
50 (7) Trade Martin |
| 24 CLOSE TO CATHY*
13 (4) Mike Clifford | 50 LITTLE RICHARD*
— (1) Carla Thomas |
| 25 NOTHING CAN CHANGE THIS LOVE*
21 (17) Sam Cooke | |
| 26 I WAS SUCH A FOOL*
18 (4) Connie Francis | |

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

A LOOK AT THE U.S. CHARTS

PAST RISING hits include: "Pepino The Italian Mouse"—Low Mester; "The Litterbug"—The Dovells; "Holed Happiness"—Brook Benton; "Shades And Boards"—Jerry Wallace; "Up On The Roof"—Delfon; "My Day"—Paul Petersen; "Diddle-De-Dee"—Helmsley; "You There A Lucky Punch"—Gene Chandler.

Some recent new releases include: "Everbody Loves A Love"—The Shallice; "I May Not Live To See Tomorrow"—Brian Hyland; "Gonna Raise A Ruckus Tonight"—Jimmy Dorsey; "Two Loves"—Mary Wells; "Strange I Know"—The Marvelles; "The Love Of A Boy"—Tina Turner; "Some Kinda Fun"—Gene Montone; "Theme From Terna Bullen"—Jerry Butler; "Ten Little Indians"—The Beach Boys; "That Did It"—Champs.

BRITAIN'S TOP 50 FIVE YEARS AGO...

- | | |
|---|--|
| 1 Mary's Boy Child
(1) HARRY BELAFONTE | 2 Bi My Girl
(5) JIM DALE |
| 3 Party/Gotta Letta Lavin' In To Do
(2) ELVIS PRESLEY | 4 I Love You Baby
(6) PAUL ANKA |
| 5 Wake Up Little Susie
(6) EVERLY BROTHERS | 6 Sweet! Be The Day
(7) PAT BOONE |
| 7 Remember You're Mine
(9) You've Gotta Have Something In Your Eyes
(6) FRANKIE VAUGHAN AND THE KEAYS SISTERS | 8 Santa Bring My Baby Back To Me
(10) ELVIS PRESLEY |
| 10 Alone
(14) PETULA CLARK | 11 He's Making Eyes At Me
(18) JOHNNY OTIS SHOW Tommy |
| 12 (—) DEBBIE REYNOLDS
13 He's Got The Whole World In His Hands
(—) LAURIE LONDON | 14 (15) SHEPHERD SISTERS Man On Fire/Wanderin' Eyes |
| 15 (12) FRANKIE VAUGHAN AND THE KEAYS SISTERS
(11) PAUL ANKA | 16 Alone
(13) SOUTHLANDERS |
| 17 Reet Petite
(17) JACKIE WILSON | 18 My Date Darling
(14) LONNIE DONEY |
| 19 Lady Mice Clawsy/Try To Get To You
(13) ELVIS PRESLEY | 20 Keep A-Knockin'
(—) LITTLE RICHARD |

BRITAIN'S 50
COMPILED BY THE RECORD RETAILER

- | | |
|---|--|
| 1 LOVESICK BLUES
1 (5) Frank Hilly
(Columbia) | 21 YOU DON'T KNOW ME
17 (10) Ray Charles (HMV) |
| 2 LET'S DANCE
3 (2) Del Shannon
(London) | 22 WHO AS HE MADON
20 (4) Joe Loss and his Orchestra (HMV) |
| 3 SWISS MAID
6 (7) Susan Maughan
(London) | 23 LOVE ME DO
29 (7) The Beatles (Parlophone) |
| 4 TELSTAR
4 (13) The Tornados
(Decca) | 24 BECAUSE OF LOVE
3 (2) Billy Fury (Decca) |
| 5 BOBBY'S GIRL
6 (7) Susan Maughan
(Philips) | 25 IT ONLY TOOK A MINUTE
34 (2) Joe Brown (Piccadilly) |
| 6 VENUS IN BLUE JEANS
5 (8) Mark Wynter (Pye) | 26 SHE'S NOT YOU
21 (5) Elvis Presley (RCA-Victor) |
| 7 LOCO-MOTION
7 (12) Little Eva
(London) | 27 THE MAIN ATTRACTION
49 (2) Pat Boone (London) |
| 8 SHERRY
9 (8) The Four Seasons
(Stateside) | 28 LONELY
25 (9) Acker Bilk (Columbia) |
| 9 DEVIL WOMAN
12 (10) Marty Robbins
(CBS) | 29 A FOREVER KING OF LOVE
MUSIC AS MADON (Liberty) |
| 10 DANCE WITH THE GUITAR MAN
18 (3) Duane Eddy
(RCA-Victor) | 30 SEND ME THE PILLOW YOU DREAM ON
28 (4) Johnny Tillotson (London) |
| 11 RAMBLIN' ROSE
8 (9) Nat "King" Cole
(Capitol) | 31 DESAFINADO
3 (7) Charlie Bird & Stan Getz |
| 12 IT MIGHT AS WELL RAIN UNTIL SEPTEMBER
11 (10) Carole King
(London) | 32 WARMED OVER KISSES
30 (3) Brian Hyland (HMV) |
| 13 NO ONE CAN MAKE MY SUNSHINE SMILE
14 (5) The Everly Bros.
(Warner Bros.) | 33 IF ONLY TOMORROW
41 (2) Ronnie Carroll (Philips) |
| 14 SHEILA
10 (12) Tommy Roe
(HMV) | 34 MY LOVE AND DEVOTION
39 (2) Mait Monro (Parlophone) |
| 15 SUN ARISE
13 (5) Ruf Harris
(Columbia) | 35 LIMBO ROCK
41 (2) Chubby Checker (Cameo-Parovary) |
| 16 OH LONESOME ME
19 (6) Craig Douglas
(Decca) | 36 CAN CAN '62
37 (3) Patsy Jay and the Jay Walkers (Decca) |
| 17 I REMEMBER YOU
15 (2) Frank Ifield
(Columbia) | 37 EVER SINCE YOU SAID GOODBYE
46 (5) Marty Wilde (Philips) |
| 18 LOVE ME TENDER
23 (4) Richard Chamberlain
(MGM) | 38 THE PAY OFF
28 (6) Kenny Ball (Pye) |
| 19 JAMES BOND THEME
31 (6) John Barry and his Orchestra (Columbia) | 39 LITTLE BLACK BOOK
33 (3) Jimmy Dean (CBS) |
| 20 WHAT NOW MY LOVE
16 (13) Shirley Bassey
(Columbia) | 40 DESAFINADO
41 (2) Eds Fitzgerald (Verve) |
| | 41 THE MADISON
44 (2) Ray Ellington (Ember) |
| | 42 TELL ME
43 (2) Cliff Richard (Columbia) |
| | 43 REMINISCING
36 (11) Buddy Holly (Coral) |
| | 44 IT STARTED ALL OVER AGAIN
47 (1) Brenda Lee (Brunswick) |
| | 45 STRANGER ON THE SHORE
15 (5) Acker Bilk (Columbia) |
| | 46 KEEP AWAY FROM OTHER GIRLS
47 (6) Helen Shapiro (Columbia) |
| | 47 HES A REBEL
39 (2) The Crystals (London) |
| | 48 WE'RE GONNA GO FISHIN'
45 (2) Hank Locklin (RCA-Victor) |
| | 49 I'M GONNA CHANGE EVERYTHING
— (1) Jim Reeves (RCA-Victor) |

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

TWO HITS YOU MUST HAVE!!



SPEAK SOFTLY
DICK KALLMAN

JOHNNY MATHIS
GINA



HMV POP 1083 ON CBS AAG117
KEITH PROWE, 21 DENMARK ST., W.C.2 PETER MAURICE MUSIC COMPANY, KPM MUSIC 21 DENMARK ST., W.C.2

THE MISS STAN-LI

"WHAT girl who sang, South African-accented, "Nothing's Impossible," with CLIFF RICHARD in "The Young Ones," was... GRAZIA. The girl who will be singing, American-accented, "Swing a Little," with Cliff Richard in "Summer Holiday," is... GRAZIA. And the girl who sang, French-accented, "I Lunched At Love" in "The Pied Piper Club" was... GRAZIA.

Only nobody knew it WAS GRAZIA. In-famous Grazia Pinner and a show business veteran of 21, having been "improved" since she was 12. The lovely blonde was just a "voice off," standing in for Coozie Gray, Laurie Peters and Frances Romayne respectively.

Now, at long last, star-builder Bob Signwood has put her powerful voice on record. On a fine, double-sided potential "PLEASE BELIEVE ME" and "SO WHAT." Which is a relief for Grazia, who was getting a shade job-up with bits in uncredited voice for other stars.

Especially a voice of many different accents when she is really Polish born and owns Grazia Gorpacia as her real name.

"Marie Parsonar, who worked on 'The Fabulous Dick,' talked about putting me on record around the time the film came out. But what with one thing and another, nothing happened. Then Mr. Signwood saw me playing 'Carole,' the blind girl, in 'Etoned Bart's 'Blitz' and decided to let me have a go."

"I must say he put me at ease right away, because in the past I've always been rather nervous about letting rip before."

Grazia is taking the rave reviews for her disc debut quietly. She knows how tough it is for girls to get into the charts and says: "To be honest, I find it almost impossible to tell the difference between most of the girl singers. I rarely buy a disc by a girl, unless it's an exceptional song."

"Actually I've got some by Pet Clark, Helen Shapiro and Shirley Bassey because they really ARE different."

Nobody, I think, can doubt Grazia's professionalism. Take the time she was thrust, willy-nilly, into the spotlight in the resident revue at the London Palladium last summer...

Merton Ruess was the singing star. Grazia was the understudy. But it seemed just a formality because Merton was NEVER off sick. Then the panic started, just one hour before the show was due to open.

Grazia was ON. Singing a lot of specially-written material for Merton. And ON, what's more, for the full 35 minutes. She scored an enormous success.

She grazia: "Quite honestly, I have achieved most of the things I set out for in show business, though I'd love to be in an American musical film one day. And, naturally, I'd love to have a hit record, especially to repay all the people who have confidence in me."

Grazia's father was killed while on active service with a Polish squadron of bomber command. She and her mother went to live in London and, after conventional training, she joined the Alda Foster Drama School.

Then came a TV Christmas play, "Jack In The Box" series, more TV specialities, cabaret and recitals. The "Blitz" part is a tremendous challenge for her because she has to cope (a) with playing a blind girl; and (b) playing a dramatic bit, which, she says, means changing completely her own personality at a natural bond.

One thing is for sure, Grazia will NOT be standing in again as an anonymous voice for other stars. Her own voice will soon be readily recognised.

GRAZIA "backed up" by MIKE SARNE during rehearsals for the Dockland Settlement Ball. (NRM Picture).



RUPERT DAVIES also "INSPECTOR MAIGRET" sits in at the drums as TONY OSBORNE blows trumpet. Scene was London's recently opened and very popular Stage Door club.

CHERRY AND THE FATTENING CAMERA

"THE FIRST time I met Mark Wynter to discuss the script he was speechless."

"What I mean is he had a throat infection and his doctor had forbidden him to speak. He had to save his voice for his evening performances. So all idea of talking about the script was forgotten."

"We just went and had coffee."

"It was a scream, really, with Mark trying to do everything through sign language..."

"That was Cherry Roland talking. She is 16. And she is soon to become a film star, appearing opposite Mark Wynter in the new Million Substok movie, "Just For Fun."

She is appearing also with more pop stars than she knew existed. So far she has only met Mark.

"The main thing I'm concentrating on is losing weight. Mr. Schoobly told me that I had to take off 10 lbs. It doesn't mean I'm fat or anything."

"But apparently the camera puts on about 10 lbs in weight, wherever it is being filmed. So if I take off 10 lbs, then I will be filmed the way I am now if you see what I mean."

"It's all very new and fresh to me, all this filming business."

"I haven't even done a screen test yet, you know. It surprised me but Mr. Schoobly didn't think it was necessary. He just heard some tapes I sent him, came to see me work, and me..."

"And there I was in "Just For Fun". There she is, I might add, soon to be curving around £250 a week in a film that stars Bobby Vee, the Crickets, etc., etc."

Continued Cherry: "I don't think it's a heavily dramatic part at all. It's just a lighthearted piece of fun, they tell me. I'm not particularly fond of funny to get up at three in the morning though. That's what I'll be doing when filming the film set at Twickenham."

"I live at home with mum and dad and my sister. The only thing different with film life and life then is that my sister brought home a pile of autograph books from school."

"For me to sign..."

Before the film offer came up Cherry was trying to get into records. Her manager had already approached recording companies about her, concentrating on her career as a singer with her own group.

"There's no difficulty at all. Offers poured in from Cherry the film star who's known a screen test."

6 OF THE BEST

from RCA VICTOR

<p>NEIL SEDAKA</p> <p>Next door to an angel</p> <p>RCA 1519</p>	<p>PAUL ANKA</p> <p>Eso Beso (that last)</p> <p>RCA 1518</p>
<p>JIM REEVES</p> <p>I'm gonna change everything</p> <p>RCA 1517</p>	<p>DUANE EDDY</p> <p>& The Rebellets</p> <p>(Come with the Guitar man)</p> <p>RCA 1516</p>
<p>BELAFONTE</p> <p>Scarlet ribbons</p> <p>RCA 1515</p>	<p>SAM COOKE</p> <p>Nothing can change this love</p> <p>RCA 1510</p>

8 RPM records
RCA Victor Records a product of
The RCA Music Center, Camden, New Jersey
Dockland Settlement Ball (NRM Picture)

FOR THE BEST IN BEAT

★

ROBIN ELDRIDGE

BEAT PROMOTIONS

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