

INSIDE: DR. BEN CASEY v. DR. KILDARE — JET HARRIS — ANKA

# ANTHONY NEWLEY

THAT NOISE

F 5148



# NEW RECORD MIRROR

116 SHAFTESBURY AVENUE, LONDON, W.1.

ELVIS PRESLEY AND DATING

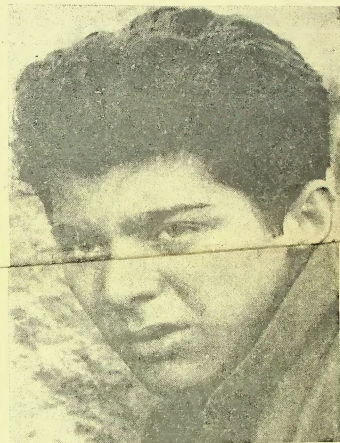
CONNIE FRANCIS, SHADOWS, RAY CONNIFF, BRITAIN'S TOP 50

No. 74

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## CLIFF RICHARD

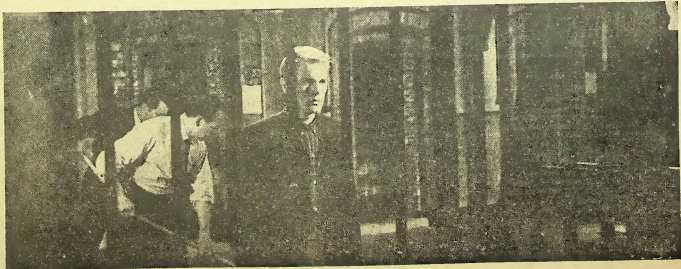
breaks off from putting finishing touches to film, "Summer Holiday", to meet Russ Christy. (NBM Picture by Feri Lucas.)

## PAUL ANKA

—21 last week (see page 4)—above in a shot from the D-Day film "The Longest Day".

# ADAM BEHIND BARS

(A scene from his latest film, "Mix Me A Person"—see page 12.)





# NEW RECORD MIRROR

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## FASCINATING

I THOUGHT Stady Nelson just an average drummer until I heard his LP, "Drums Are My Beat". The most fascinating track lasts for six minutes and is pure drumming all the way. The greatest drummer in his field of music—JOHN GRAY, 6 Oakley Road, Kingston.

# WHEN WE LIVE

## (7) RUSS CONWAY

THE very first time I had the wonderful pleasure of meeting my favourite artist Russ Conway was back in the early part of 1959. From that time onwards I have been a devoted admirer of his talent, his infectious personality, his magnetic charm and his great good looks. As a member of his very first fan club we were given the privilege of seeing Russ (in suitable arrangements) at the theatre.

I found Russ has the ability of putting a person completely at ease from the very first moment. He was more than I had ever dreamed he'd be, so delightfully charming, and understanding.

Russ also took the trouble to ask my name again when he autographed my theatre programme, and quite naturally when he included my name it made his autograph something extra special.

It was with joy when I asked if he'd autograph my copy of "Side Saddle".

Russ was equally delighted when he found out he'd be heard that very day about "Side Saddle" was the top of the Hit Parade.

From that first meeting with Russ I've been very privileged to see Russ again, and I can honestly say that he is completely unaffected by his many successes as an artist and composer. All the big successes are obvious in the way he carries away as in the first meeting, and this I find is very gratifying and most refreshing. There's only one wonder that Russ has so many wonderful loyal fans because he is such a wonderful loyal person himself—VERA THACKER, 1 Crossbrook Avenue, Chesham.

## NEW YORK LETTER FOLK MUSIC IS TOO POPULAR HERE

GENE PITNEY is warbling his "The Man Who Shot Liberty Bells" all over New York tonight. It's broadcast as part of "The George Tucker Show" from radio-station WINS. His despatch begins at midnight, finishes at 6 o'clock.

Some American friends suggested I get away from Broadway and Times Square for what they considered the more "cultured" atmosphere of Greenwich Village. Their suggestion was prompted because I had told them I thought New York was the most friendly, least hostile, and most comfortable city I had ever visited.

Imagine an area three times the size of London's Soho and four times as crowded and you will understand the good idea of how Greenwich Village looked.

Unlike Soho, however, there is little to commend the Village, except its jazz performers who are booked at the



HARRY SECOMBE  
sells albums.



GEORGE CHAKRAVIS, in West Side Story, sells albums.



DOROTHY PROVINE  
sells albums.

# Albums Give more picture

AFTER the first six months of the year I think it is time to look for the popular stars on disc — and the best way to do this is to look at the LP charts.

Disc buyers buy singles because they are commercial but buy albums for the reason that they think a lot of top LP chart records are more balanced value for money.

My list:

1. George Michel, 642; 2. Elva Presley, 546; 3. Cliff Richard, 474; 4. South Parade, 391; 5. The Shadows, 355; 6. Dorothy Provine, 245; 7. West Side Story (sound track), 298; 8. Helen Shapiro, 243; 9. Kenton Ljung, 209; 10. Frank Sinatra, 191; 11. Sound of Music, 163; 12. It's Trad, Dad, 151; 13. Buddy Holly, 147; 14. The Beatles, 135; 15. Dave Brubeck, 116; 16. Chris Barber/Acker Bilk, 79; 17. Shirley Bassey, 77; 18. Chubby Checker, 51; 19. Acker Bilk, Lee Lewis, Andy Williams, 47; 20. Sound (Broadway Cast), 39; 21. Roy Laidlaw, 21; 22. Pat and Carmine, 15; 23. Anthony Hancock, 23; 25. My Fair Lady, 21; 26. Pat and Carmine, 15; 27. Honey Hit Parade, 13; 28. Jerry Doon, Ted Heath, Bobby Vee, 12; 29. Flinton Ford, 9; 30. Harry Secombe, 5; 33. Gene Miller, Oklahoma, 4; 35. Darius Goff, 3; 36. The Kind and I, 2; 37. Adam Faith, I, K. G. SNEATH, 7; 38. Dickenson Grey, Tiddington.

## ANTI-BRITISH

WHY must the disc jockeys on the radio keep playing the same old rubbish over and over again. I mean records by Newky, Gillins and other British second-rate artists.

I would like to see just American records issued over here for two good reasons—great singers and good better recordings. This you hardly hear on any British record.

What I am waiting for is Haley, Richard (Little) Berry, Lewis, Vincent, Domino and Roy Charles. They should go into our charts and knock all the British music out. I've a good mind to organize an Anti-British Singers Club—MICHAEL MOLLART, 35 Western Road, East, Nottingham.

## NON SINGERS?

IT amazes me to see that people like Adam Faith, Mike Snow and Richard Chamberlain, who in my opinion cannot sing to save their lives, can reach the charts, when great artists like Gene Vincent and Jerry Lee Lewis refuse to do so.—GORDON O'BRIEN, 5 Madway Avenue, Crickeidown, London, N.W.2.

## PAT'S POSITION

WHAT a stupid article concerning Pat Boone written by Norman Jackson. He has been listening to several of Pat's albums before calling them rubbish in the same breath like "Garden of Eden", "Mistakenly", "Great, Great, Great", "The River", "Living Berlin", all prove his versatility.

It is a poor state of affairs, when an artist of Pat's talent and calibre is only recorded for the fact that he might have a disc in the charts.

Would the same remarks be used to Bing Crosby, Frank Sinatra and Perry Como if they were to appear at the top of the charts again? I myself don't think Pat has long since joined the ranks of these three great acts to have to worry about his records.

Of the singers to appear since the advent of rock 'n' roll, I think that only Elvis Presley, Pat Boone and Buddy Holly will mean anything in years to come.—BOB CORNE, 4 Southgate Grove, Hareley.

## TAILOR MADE

CRAIG DOUGLAS is the tall-order young star who could go to America and prove to them that he can breed talented young singers as well as the long-haired, long-haired type.—JOHN HANNAH, 16 Osborne Road, East

## FROM DAVE CARTER

The Senebors Brothers, a pair of irreverent comedians on radio and TV by imposing the name "Brothers" on themselves, are going to meet with severe reprobation from purists in England.

Said Dick Senebors: "I'm unable with the dedicated purists is that they do not, not entertain. Sometimes I take them an hour to sing their way through 50 verses with a chorus between every two verses."

Added Tom Senebors: "They also love to tune their guitars. Sometimes they tell me where to tune theirs and the song begins."

Of course, it may be hard to translate in my choice of blunders and reiterations, but when an expresso coffee is one of these establishments costs over five shillings, following a beer there is a round for about 10s. I am not eager to try such a thing on the real spot.

## SINGERS AND SONGS

HERE are a few more songs that singers should have recorded to add to their list:

- "I'm Dreaming of a White Christmas" by Hank Snow; "Money" by Johnny Cash; "Smoke Gets in Your Eyes" by Bob Newport; "I stand in the Sun" by The Carols or Barry Manilow; "Goodbye, Goodbye" by Katie Couric; "Vacation" by Michael Holliday; "Bill Bailey, Won't You Come Home" by Patsy Cline; "I Get a Kick Out of You" by Kenny Ball; "I'm Walking by Jimmy Soul and "Sweet" Roudeloff; "Have a Drink on Me" by Nancy Whiskey; "Time" by The Best; "You Look Me Up" by Diana Dore; "Please Mr. Postman" by The Lettermen; "The Way We Live Now" by The Lettermen; "W.D. DISTON, 21 Rayleigh Street, Galeshead.

## Readers' Letter Bag

"I'm Looking out the Window", "The Stampers"; "Johnny Get Angry", "John Gauder"; "How Canes Summer", "Mark Watters"; "Unchain My Heart", "Gary Byrnes"; "Mashed Potato Time", "Sam Cooke"; "A-You're Adorable", "The Lettermen"; "What's Your Name", Emilio Pericoli; "Big Bad John", Little Richard; "Solita Solita", Maria Rodriguez; "Burning Birdie", The Fireballs; "Hi! and Hi!", Jack Hammer; "We'll Meet You", "The Lettermen"; "I'm a Good Man in Good Mood", "The Lettermen"; "New Year", "DAVE CROSSBY, 29 Vaughan Road, Watley."

## NOBODIES

SO VICE Taylor fancies himself as "Elvis in the Elvis Presley style" does he? Never in a million years.

The Elvis Presley Story should never be filmed until Presley plays Presley. We don't want nobodies being imitators and building reputations.—D. BOYLE, 29 Madway Terrace, Darlington.

## FOODVILLE

FOR a long time the theme of most pop records has been "Love". "Love" is in "FOOD!"

There have been dedicated to this stomach-tempting subject. A few examples: "I'm a Good Man in Good Mood", "The Stop, Gary, Love, Lettuce, I Am a Heart", Strawberry Fair, Nat and Apple Records; "Dear Love", "I'm a Good Man in Good Mood"; "The next Floyd Cramer release is Hot Pepper, while Gary (USA) Bonds has a companion on the flip of his last record, Food of Love. But your favourite singer takes the cake—PHILIP PELLE, 36 Chiltern Court, Baker Street, London, N.W.1.

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# FRANCIS IN THE CONE COME

**A DATE** with Elvis Presley, Elvis Aron has to be careful about them. Too many girls are very friendly towards him. It's because they think the publicity resulting from the movie can be good for them, but on the whole Elvis doesn't consider them.

Certainly there's no lack of girl friends in his life and one or other is usually proclaimed by Elvis as "My No. 1 Girl".

The sets up a chain reaction with the gossip writers, speculating who might possibly be Mrs. Elvis Aron (Note: Usually they are wrong, very wide of the mark).

They were wrong about a showgirl, straight from the chorus line in a Las Vegas nightclub, called Doty Harmony (although not at her christening). She used to date Elvis when he first started making his name and wore pink satin slacks, bell-cuffed trousers and shoes with orange leather insets.

Doty was blonde, pneumatic and wore skin-tight sweaters. At this time, when he first arrived in Hollywood, this was his kind of girl.

Now times and tastes have changed. Anita Wood was also blond and from Elvis' home territory, Memphis. That she was also a singer and doty jockey was also a point in her favour. Soon Elvis said she was his "No. 1 Girl".

And according to the Elvis Presley Fan Club her name is a household word with Presley fans. Says the club's newsletter: "Long linked with Elvis, she lives on long after the procession of false rumours of various Elvis romances have faded and it still very much surrounds him continually."

Anita made several records for the Memphis Commercial Records, and one of these will be issued by London on August 24. Title is "I'll Walk Forever" and Anita is quoted as saying: "That's the story of my life."

It was Anita who went out with Elvis in the Army. She was drafted into the US Army for two years.

Stanley figured prominently in the romantic date sheet for Elvis Presley during those early years. Venetta Stevenson was one. She

obviously found pop singers to her liking because earlier this year she married Don Exvery, of Brothers band.

Natalie Wood, the star, nominated for an award for her part in the film "West Side Story" was another date for Elvis that set the gossip columns clicking and predicting. If got them nowhere, of course.

Tuesday Weld, who appeared in "Wild in the Country" knew Elvis long before they fitted together. But her span of togetherness with the King of Rock was played more for publicity than anything else. Miss Weld, as all Hollywood will tell you, is a very publicly conscious girl.

And then came Juliette Furber. Working with Elvis in "GI Blues", both found the romantic cliché scenes very interesting and carried on off set and out of camera. Much, it was reported at the time, to the chagrin of a Mr. Sinatra, at that time very interested in Miss Furber.

As EVERYBODY knows, Sinatra was engaged to Juliette. And disengaged.

## COMPLAINT

Television starlet Sherry Jackson carried plenty of headlines when she went out with Elvis Presley. She earned them AFTER Elvis had taken her out by complaining loudly that she would never date him again. Her reason? Elvis expected her to drive herself over to his luxury home for a party.

Sherry considered it only right and proper to set out and out of camera. Elvis always arranged for one of his "assistants"—by hoodlum Memphis friends of Elvis—him and his friends in karate, wrestling, touch football and other Presley hobbies —to pick Sherry up. But at this time no was available. He also always arranged for one of his friends to take his date home in any of his cars, but preferably his black and beige Rolls-Royce.

## A LOOK AT THE DATING HABITS OF AMERICA'S MOST SUCCESSFUL SINGER

New York model Sandy Nelson found dating Elvis slightly hectic. They went on the town in Las Vegas, Nevada's gambling city.

They met about eight in the evening, went to a nightclub, then another, where Elvis met Johnnie Ray (they were impressed with each other, then on to another hotel for more music).

Finally at 2.30 in the morning it was back to the first nightclub to see Louis Prima and Keely Smith. Sandy and Elvis left this spot at 5 a.m. and drove around the streets in Elvis' Cadillac for two hours. Then seeing a motorcycle shop, they bought a machine, donned black leather jacket and went out for a drive.

## SPANISH

Rita Moreno, a big hit in "West Side Story", met Elvis early on when she was making "Loving You". They both loved Spanish music and made a night of it. Spanish style. It ended Italian style though, with a big crowd of friends returning to the car.



## ANGIER COMO FAN ONSLAUGHT

HERE it goes again! Another never-ending onslaught from the Perry Como fans of Great Britain. The 107. Though it is stated by Joe THORPE, of the Great West Road, Southern Branch, Exeter Road (President, Foreway, Branch) and Valerie Rodger (Vice-President, Branch).

Much to be pitied. A demand, in fact, made for the return of the Perry Como for the return of the NBC TV.

Say the three ladies: "Once again we are appealing to you to help us in our campaign to get the BBC to return the series to our screens. Please believe me, we have no intention of giving them up. Stuart Hood wishes to inform us that he has no intention, or sees no reason, to change his mind concerning the Como series."

## PROMISE

"We were promised by the BBC that the Como series would be returned to us. They told us they had had no more requests for the return of the show that they were considering matters, but to date they still say they have no plans for the return of the series."

by PETER JONES

ing to Elvis' suite for a pizza picnic on the carpet.

Elvis is normal about dating. He wants to be boss and doesn't like girl diggers trailing on his name.

It's reported that a ring-a-ding-a-ling ring—the gave to Anita is about the most expensive present Elvis has given any girl, apart from his late mother.

He likes to take his girl friends home to Memphis to meet his family for a few days.

Perhaps his most unusual date was Nancy Sharp, blonde, college graduate, daughter of a St. Louis dentist who came with a date and "Elvis" miss on the film "Flamingo".

Nancy wouldn't go to Elvis' Memphis home, but she did visit his home to meet HER parents in St. Louis. Close friends said it was a very serious romance for Elvis at the time.

JAN DOVE

## RAW DEAL

"Always we fans reckon we have had a very raw deal from the BBC. Television programmes are supposed to be shown mainly by request from the public, but it seems that this no longer applies. The Pilkington Report showed this quite clearly—and we don't think it good enough."

"Folks pay their licence money and they are entitled to have what they require. Believe us, requests for the return of the show have gone forward continuously since the show was cut and will continue to do so in spite of the BBC's mean action."

"Will you help us? And will you enable us to show all the other Como fans that we are doing our best to get the series back?"

"Remember my little bit of help, me lady, please."

I give once again: The Como show has been added to the ratings, a high viewing figure. And British producers, in their off-guard moments, admitted that it taught them a lesson in television production. They would like to see some American stars who would otherwise be merely... BY NAMES.

Consider "Baby's First Christmas" nor even the most fervent Franciscan could say that this was typical Como. It made his camp at No. 17 on the lower reaches of the charts, last before the Festive Season—and lasted one week, disappearing in the face of post-NM depression.

Not even Como flunking over to London for the top spot at Night at the London Palladium could push it higher or extend its stay in the charts further.

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So after singing several songs of sadness, up goes "Vacation".... And it makes the charts.

Where else does Como wear the shirt not getting into the best sellers. He does it all within hours of release, all over the world.



PERRY COMO (NRM Picture)

# AND COME

It was only last week that Connie Francis was asked why she hadn't ever done any concert tours.

She was in London to record the number for her film, "Follow the Boys".

Connie replied: "What's the use. I want a hit record!"

A remark that underlines the dilemma that Connie Francis finds herself in with regard to her disc and Great Britain.

Once she was the most constant, and for some the most polished, and professional of American girl singers.

Then suddenly everything stopped. Her discs—generally average, according to sales figures—100,000 and 180,000 per issue—suddenly tailed off.

However, Connie's record was soon granted because her latest disc "Vacation" kept into the Top Fifty at No. 46.

This week it's at No. 24 and set to go higher. So maybe Connie has resolved her hit-disc problem of long list.

Now why has "Vacation" become a Judged by the highest standards of Connie's early and big hit discs it falls a wee bit short. But judged against the last half dozen or so Francis records released then it well up to standard.

It also has one particular point of distinction.

"Vacation", with its high-school, type sounds, a saxophone solo in the middle, a happy tune with beat and a melody.

Connie hasn't recorded many of these of late.

Consider "Breaking In A Brand New Heart", very slow and sentimental in a country and western vein. Consider "My Break The Heart That Loves You", hardly the happiest of songs ever to miss the charts. Consider "My Heart Has A Mind Of Its Own"; another sentimental disc that sold its way into the charts.

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CONNIE FRANCIS: in and out of Great Britain just recently to record and re-record songs from her new film "Follow The Boys"—sequel to "Where The Boys Are".

But why can't she fit in a concert tour of Britain, her British fans are asking. Last week Connie said that before she did so she needed a hit record.

Now that "Vacation" has jumped right up the charts from No. 46 to 24, this problem has resolved itself. So how about it, Connie? (NRM Picture).



# HIS KEY OF THE DOOR\* HAS A DECIDEDLY GOLDEN TOUCH

WHEN Paul Anka celebrated his 21st birthday last week, they didn't just give him the Key of the Door—they were thinking about giving him the key to FOR KNOX!

For example:

There is his annual income of \$200,000.  
 Profits from a worldwide disc sale of over 30,000,000 records—of which his first hit "Diana" accounts for some 9,000,000. Incidentally, there are 310 DIFFERENT RECORDS in which he has taken part in 21 DIFFERENT COUNTRIES of the same—11 in 21 years. It was Number One in 30 different countries.

Profits from his 1,000,000-dollar contract with RCA-VICTOR Records, which he signed this year, and which allows him to distribute itself from his own company, Camy Productions. First of the new is Diana Eddy.

Profits from his multi-publishing company, Spanish and French—who publish all his own records, which at the last count numbered 225.

Profits from personal tours, which have taken him to all parts of the world, except for Russia. And even there they smuggle in his records, play 'em and die.

Profits from his ten-per-cent and ten-words interest in a lot of artists and groups he puts out on his own.

## PROFIT

Profits from a healthy partnership in a \$100,000-dollar hotel business.

From which you must debit the laundage charges for his 40,000 shirts.

What is Paul Anka? He's one of the about millionaire teenage businessmen we've met. Come to think of it he's the only one.



PAUL ANKA—an exte-nor-mal, now just a millionaire NORMAN picture.

He speaks confidently but he has to push him along to "get anything." He insists on calling everybody "Dad," even when he would be overawed. He is, like it. He is strict attention.

But when it comes to business, he's a giant. Darryl F. Zanuck, now boss of 20th Century Fox, and producer of epic war film "The Longest Day," which has a cast of over 300 bit names including Paul, has a reputation for being a hard-boiled, badge-proof business man.

Paul had a theme song for the picture. Mr. Zanuck stated categorically that he didn't want a theme song.

Guess who won? Well, just listen to that theme song when the picture opens in Britain in September . . .

## RULES

The question of Paul as song-writer is one that puzzles many other song-writers. Paul himself is quite frank about his own film "The Longest Day," which has a cast of over 300 bit names including Paul, has a reputation for being a hard-boiled, badge-proof business man.

This includes teenagers as far apart as the Japanese and Puerto Rican "Lovers," we are told, "make the

world go round" but as far as Paul Anka is concerned it keeps a balance in rock with what he does. He has a set of rules about something that says:

It must be a love song:  
 It must be simple.  
 And you should always, within reason, say what you feel.

He said: "If I were to write a song about a new craze, say like the Twist, then I would write a love song first and write the Twist into it—the other way round. Boy Meets Girl . . . they merely HAPPEN to be lovers."

## WORRY

However, of late, he seems to be going away from the teenage scene. He has been three times to the Copacabana, a big New York nightclub which doesn't accept the teenagers. Neither does the Sands Hotel, Las Vegas.

He also went to the Olympia Music-hall, in Paris, where he took more money than "Mama Doolittle And Maurice Chevalier, come to that."

When Paul whistled through London earlier this year on an RCA promotion tour, he passed in the handshaking routine to admit he DID worry about not being too consistent in the British market. But it figure it this way: four charts, that is the longest in the world. You're not dominated by the American scene for the simple reason that you've got a lot of great artists produced there.

"Most other places in the world, there aren't any local artists so . . . the PIRATES have had it over their own."

It has been said that Paul has neglected his British fans.

It's been a long, long time since he was here for concert appearances. True, he was here for concert appearances. True,

he has missed in a not on promotional television appearances but the fans like to get to grips with their idols in a theatre atmosphere.

I don't think Paul is deliberately neglectful. He has a high respect for his British fans and would like to do all he can for them.

Trouble is that when you're one of the youngest millionaires in the world you can hardly call your time your own.

**ENGLISH ARE THE BEST**  
**TWISTER!**  
 writes  
**JOHNNY KIDD**

FOR the past three weeks myself and the PIRATES have been playing a session at the STAR CLUB, HAMBURG. Before leaving we thought that this would be our last engagement but we would be glad to see come to an end.

For sometimes the lack of proper attention both in the club you are playing and the hotel where you are staying can make such trips one of the biggest bring downs imaginable.

So far, though, the whole session has been nothing but one great big ball. The main reason for this is the audience. I don't think that I have ever known a more enthusiastic or appreciative audience anywhere!

For well over a year now, I have felt a song in my act that has been a personal favourite, "If You Were The Only Girl In The World". Regrettably, it has often been the weakest point, ap-tau-tau-wine, in the whole act. However, since I have been booked out with the cheering I receive for this every night.

## STANDARD

But generally speaking the standard of appreciation is so high that you would be amazed if it were played to an audience of fellow singers.

Twisting acts are always here but in England, although everybody seems to look on it as the normal standard dance whereas in England it is still, and I think always will be, regarded as something of a specialty. Their style is the same but the standard is much higher. I think they are definitely the best twisters (so offered).

By the time you read this we will be finishing our season here and returning to England. Meanwhile, we're all finishing the back street songs looking for souvenirs.

This souvenir hunting all started about three months ago when we were in Wales. There Welsh fans, authentically so, are so into the act that they will buy three Welsh dolls. These were hung in the boys' handbag.

Since then we've picked up kits and hunting guns in Scotland and black cats in Ireland. That is that the night it seems likely that we'll bring back beer mug from Hamburg as we feel we are well buy something that will be used regularly.

One other thing that has struck me about Hamburg. That is that the night must be terribly awkward. They all

Floently, yet.

# THE RISE AND DECLINE AND FALL OF THE INSTRUMENTAL

It all started around March 1958. A young U.S. team of college kids went into a recording studio in New York and cut a disc.

They left their master tapes leaning up against the curb outside, and rode away after cutting a couple of discs. Thinking that that was the end of that.

Because of course they had cut a disc that was totally different from others which had been invading the U.S. charts.

The difference was that it had no singing on it. The title was "Tequila"—meaning a Mexican drink, very popular. But not as potent as the dice. Within weeks it had topped the charts. State-wide, and was beginning to attract attention over here. Enough interest in fact to have had eight cover versions of the disc issued here competing with the Champs version. Far that was the name of the first real successful rock instrumental combo. A name that fans of this sort of music still haven't forgotten.

They reached No. 6 in our charts with it—but the follow-ups didn't make the grade. They had titles like "El Rancho Rock" and "Subway" and did manage to make the American charts.

## CHAMPS

Of course there had been plenty of instrumental hits before the Champs, but they were by people like Ted Heath, and Duke Ellington.

Not really teenage meat, as some would put it.

The Champs changed all that. "Fem Hunk" was the next best for should we say softest number to date, and that reached No. 2. The record was actually Gambino's music of the Swallow

By  
**NORMAN JOPLING**

erbs and it had the genuine clicking of dice on it. So we were told.

Then came the most consistent instrumental hit-maker. His name was Duane Eddy, and his first disc was a number called "Rebel Rouser," which reached No. 1 in the States and 14 over here. He followed it up with "Cannonball," in late '58 and his follow-up, "Hickety Pickety," in the meantime Lord Rockingham's XI had scored heavily with "Hickety Pickety," which topped the poll, and followed it with "Woe Tum." And incidentally there were never seen again.

At the beginning of 1959 there were several instrumental success stories. Including pieces from Russ Conway who was to have such great success later on, "Mantelion Spiritus" entered in Rock and just reached No. 17, while Duane Eddy topped again with "The Lonely One," and "Ride Gump" by Russ Conway topped the lists with his "Side Saddle" and "Roulette" and scored later with his "Farty Pop" series.

Another consistent ten, Johnny and The Hurricanes came in with "Red River Rock" and reached No. 2, while Santa & Johnny climbed high with their "Steppin' Out." "Teen Beat" by Sandy Nelson made the top ten, while a jazz instrumental record No. 5 in the shape of "Johnny Stracato" by Elmer Bernheim.

At the beginning of 1960 there were no fewer than eight instrumentals in the top twenty.

By  
**NORMAN JOPLING**

DUANE EDDY—seen from his film "A Thunder Of Drums". In the background, they were George Hamilton. Duane is the consistent hit maker in the instrumental field.

They were "Slow Choo Choo," No. 6 by Russ Conway, "Some Kinda Earthy," Duane Eddy, "More And More Party Pops," Staccato Tones, "Red River Rock," "Teen Beat," "Reveille Rock," "Flam Farty".

That incidentally was the largest number of instrumentals ever to get into the top twenty.

Then came Duane Eddy in 1960 with "Bonnie Camo Bunk," "Shazam" and "Because They're Young," while Johnny and The Hurricanes scored with "Reveille Rock," "Horse Vender" and "Rockin' Goose".

## GUITAR

New Rock discs included "Apache" the sensational No. 1, and two versions of "Walk Don't Run," by The Ventures and Johnny B. Goode.

Bert Weedon scored with his "Mary Robbins" in 1960, while the Pildowns made the twenty with their "Mushrooms Crawl," "Blindfold Riders Again!" and "Goodnight Girl, Please!"

The success of the Shadows, proved they were guitar instrumentalists of this sort, and his in this included "If Sailing Battle" by Pete Chester, and "Teen Scene" by the Hooters.

By  
**NORMAN JOPLING**

But it has been said that Paul has neglected his British fans.

It's been a long, long time since he was here for concert appearances. True, he was here for concert appearances. True,

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NEW RECORD MIRROR, Week-ending August 11, 1962

Page Five

**SAYS RAY CONNIFF:**

# People Need Background Music

**BEARING** in mind the **SOUND** on **RAY CONNIFF** records, it comes as a surprise to meet him on his own. One somehow had the impression that he moved nowhere without his waltz-orchestra choir, his orchestra and his heavy-handed rhythmic section.

But he was on his Todd all right. And expostulating that his disc sound was not merely a gimmick—said "Conniff has all the gimmicks—and all fasten!"

Ray said he didn't like the word "gimmicks"; "It implies something that dies out overnight. No sir, it is not a gimmick."

In fact, the Conniff sound is surely one of the most pleasant ever to engage in pop music. His albums have a guaranteed quarter-of-a-million sale — and there seems positively no end to his run of success.

All through the "simple" idea of having a choir sing out words but "not-to-be-heard" enthusiastically. And it solves my language problem so that Conniff sales are high throughout the world.

It was back in 1956 that "Wonderful" hit the album charts. Then came "Marvelous", "Contentual" and "Impetuous" which have topped up five million sales.

People HAVE tried to copy the Conniff touch but in this case there is literally nothing like the original.

That choir sounds like a very big group but the actual line-up is four girls and four men.

Does this sound like an overnight success-story? Well, it isn't. Years of work went into building towards that "Wonderful" album.

Ray, born 46 years ago, had musical parents, dad leading and tromboning on a New York—and the great Benny Bergin. Then Bob Crosby hired him for the Bob-Cats. Then Artie Shaw tempted him across to launch Shaw hits such as "Prelude in C-Sharp Minor", "Wonderful" and "Jump On The Merry-Go-Round".

By now people were talking about (a) his exciting trombone solos and (b) his exciting arrangements.

Then Ray went to Glen Gray's Casa Loma Orchestra. For two years, he was arranging for groups of the Armed Forces Radio Services.

Out of uniform again, he joined Henry James, supplying the sweet-toned trumpet with more hits.

Says Ray: "All the time I knew wanted to do something really different, about 1950 or so, what it was—but I felt there was something deep down inside me trying to get out."

He had a wife and three children by the late '40s and turned free-lance. His studies went on and he tried to find that elusive "different" bit.

In 1953, he was introduced to Columbia's Mitch Miller.

For a local group and man a talented pianist, Ray himself took up trombone pretty early.

Then he took a mild order course in chords and he studied music and he practiced arranging. "I remember my first arrangement," he told me. "I did 'Sweet Georgia Brew' and 'Georgia' for our high school band."

In 1934, he graduated, went to Boston and held down his professional music job in "The Musical Skipper". He played, arranged . . . and rode the band track.

On to New York—and the great Benny Bergin. Then Bob Crosby hired him for the Bob-Cats. Then Artie Shaw tempted him across to launch Shaw hits such as "Prelude in C-Sharp Minor", "Wonderful" and "Jump On The Merry-Go-Round".

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with a Don Cherry record, as arranger—and "Band of Gold" was a huge hit.

Then followed such big tunes as Johnny Ray's "Walking In The Rain"; Frankie Lane's "Moonlight Gambler"; Merry Robbins' "Little Sweet Treat"; Gay Mitchell's "Single The Blues"; and the great Johnny Mathis hit "Chances Are"; "Wonderful, Wonderful"; and "It's Not For Me To Say".

Col.Saba executive dug Ando. In 1955, they handled over the band to Ray and said: "Do precisely what you like with whatever group you like."

And "Wonderful" came up. Ray Conniff, after years of searching had found that "something different".

Ray accepts that people don't actually listen to his music. That's all right by him, as long as they go on buying the albums.

He says: "People need music as a background. They do their housework, clean their cars—or just sit and chatter over the music. I thought this pretty hard on the musicians at first but then I realised that just listening kind to disc makes a person pretty nervous."

"My own albums sell best to students and to young couples, say between 19 and 25."

Some critics say Mr. Conniff should lay off the classics. He says he doesn't. "Musicians often don't listen to classical music. But if they listen to me and I give them tastefully developed versions of music—well, then they are hearing worthwhile melodies."

Mr. Conniff wanted to sign some more photographs with messages on them. Some VERY faintly, in P.J. with some VERY faintly, in P.J.

He'd been up all seven that morning, playing poker with a group of friends.

With some VERY faintly, in P.J. with some VERY faintly, in P.J.



RAY CONNIFF: "I sound really different." (NRM Picture)

Best Wishes to  
**PAUL ANKA**  
on obtaining his  
majority  
—from  
**SPANKA MUSIC Ltd**

## Records for Extra Pleasure

**KARL DENVER**

By a sleepy lagoon

Sleepy lagoons; Lonesome traveller; Snow Shoe Thompson; Just for a while

● DFE 8021 Decca

**LITTLE TONY**

Little Tony in Italy

Oh! Baby!; Pugn! puge e marinai; Italian lover; Darius

● U 2079 Durium

**THE CRICKETS**

The Crickets don't ever change

More than I can say; Baby my heart; Peggy Sue got married; Just for a while

● FEP 2064 Coral

**BOB LUMAN**

Let's think about livin' — Vol. 2

Meet Mr. Mud; Every time the world goes 'round; Oh, lonesome me; Jealous heart

● WSEP 2035 ● WEP 9255 Warner Bros.

DECCA

CORAL

THE DECCA RECORD COMPANY LIMITED DECCA HOUSE ALBERT EMBANKMENT LONDON SE1

durium

WARNER BROS.



# ANOTHER TELEVISION DOCTOR STARTS SINGING

## Dr. CASEY . . . Dr. KILDARE

IT is now possible in America to buy Ben Casey blouses for girls (designed like a surgeon's smock) and, a Doctor Kildare outfit complete with surgical mask. Ben Casey jewelry (a charm bracelet with dancing scalpels), the Doctor Kildare Game (a delightful game involving disease, symptoms of same and hospital administration), a Ben Casey watch, a Doctor Kildare plastic ambulance, the Doctor Kildare Nurse and Doctor kit . . .

There are all parts of the melody that is lingering on in America: TV doctor worship. The record world is also beginning early symptoms, witness the success recently of "Theme From Dr. Kildare," an operation performed vocally by RICHARD CHAMBERLAIN.

And this week, issued by Brunswick, comes "Don't Worry 'Bout Me," a tasty ballad embalmed for posterity by brooding VINCE EDWARDS . . . Dr. Ben Casey, himself.

On television the battle, Kildare v. Casey, is on. Now it's spreading to the disc world. Can Dr. Casey get the high better than Dr. Kildare or "Theme"?

He might just do it, because Vincent Edwards was a singer on the vaudeville circuits in America, mainly around the New York area, and while still in college.

For Vince it was a summer vacation job at first, which he combined with a daytime occupation—figured to be the hotel swimming pool.

Says Vince: "I started me off on singing and eventually I worked up a nightclub act so soon as I bought a tenfold."

"I could still do it and I'd like to get back to the nightclub circuit again if I ever have the time."

"I've made several records, during my acting career and my new contract means more work in this field. 'Don't Worry 'Bout Me' is the first disc."

"I think I'm pretty broad in my taste regarding music. I dig rock and roll. I like the classics and I like the big bands. But my favorite singers are Sinatra, Sammy Davis Jr., Ella Fitzgerald and Nat Cole."

"And I did sing once with Dean Martin, in the film he made with Jerry Lewis, 'Sulky' with which I was a long time before 'Ben Casey'."

## CAN VINCE EDWARDS BET TACK CHAMBERLAIN — AS A DISC STAR?

by IAN DOVE

### GOOD DOCTOR

The two television doctors stand at opposite sides of the operating table regarding personality.

Richard Chamberlain in the Good Doctor Kildare, whose appeal, say his managers, rests with girls and women from ages 15 to 35.

When they reach 35, according to the same statistics, they switch loyalty to Dr. Ben Casey, whose bedside manner is less than polite.

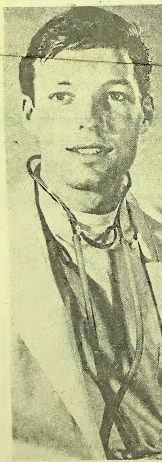
He has been known to scold at his TV patients, thus endearing himself to countless lay viewers whose only desire was to suffer at his hands.

Vince—his own description of himself and personality is "immoderate"—had a long and mainly unsuccessful history in show business before Ben Casey and decided that being charming didn't get you anywhere.

"America wants a father image," he once said. "Samsonite protests against authority. That is Ben Casey."

Be that as it may, but a lot of people say that Vince Edwards is fast being up and being Ben Casey that he is Ben Casey.

When filming he is likely to blow up over any small thing and storm off set for a couple of hours leaving the production team helpless.



RICHARD CHAMBERLAIN, the good Doctor Kildare.

which were long and many, he had a personal philosophy that kept him going—the California State Unemployment Office.

He also admits that he has been out of work often enough to work a 14-hour day—his present schedule—for several more years and still not catch up.

Let's take a long look at the *Ken Tises* for Vince Edwards. They point some clues to his character.

His real name is Vincent Edwards Zolito, one of seven children of an Italian immigrant laborer, living in the Brownsville section of Brooklyn, New York. It wasn't a polite area at all and Vince knew many mobsters and nickle-n-lawful characters.

But Vince joined a boys club, dis-

covered a job for swimming and went to Ohio State for two years and a swimming scholarship.

Vince then went to the University of Hawaii after winning several swimming championships. His intention was to train all the year round for the American Olympic team. But instead he caught the acting bug, badly.

He enrolled in the New York acting school. Fellow classmates: director actor John Casavetes, who made *Bobby Darin's* "Too Late Blues"; and Grace Kelly, later *Piaf's* Grace of Monaco who Vince remembers as being pretty party.

After appearing with Martin and Lewis in one Hollywood film, he was dropped from the lead in "Come Back Little Sheba." Vince, now without a contract, creating a less than charming experience between less than frequent small acting parts. They were generally amateur parts.

Vince took odd jobs.

He best remembers one as cage boy for a lion tamer which was fine until one of the lions escaped during the act and bit a spectator. From then on, Vince has been out of the lion tamer and two lions were on the run from authority in California.

The bizarre quotient hid out at Vince's apartment. They came the feeding problem. Vince easily solved this by getting one of his friends to bring meat to the house.

So once a week Mario Lanza bought him a horse carriage, loaded it with his meat and fed the lions.

Says Vince: "Mario enjoyed the situation and used to sing operatic arias to the lions which they fed."

Vince went to the Far East to make a film, after being turned down for the Martin Brando role in *The Ocean Writings*. On "The Waterfront" and spent a year there doing much of the story writing. He returned to Hollywood in time to drop into the "Ben Casey" part . . .

He admits: "I'm tired just how popular the series was when, just after it started, I went on a personal appearance to skip some autographs."

"I mean, 20,000 people turned up at the place, 'Fronconeri'."

From then on Vince Edwards' popularity ruled the disk side of medicine with Richard Chamberlain Kildare on his white but white rival.



VINCE EDWARDS: Mario Lanza fed two lions at his flat!

MAN HERE PLAYS FINE PIANO Don Escht

Everybody Loves My Baby • Blue Tearing  
 Girl Cries You Ain't Mine • Felice Biber  
 • You're Driving Me Crazy • Green Swamp  
 • I Want A Little Girl • My Home In A  
 Cottage • From The Best Of Peter Dinklage  
 • Keeper • Out Of My Mind • VOUGE LAD  
 • You're A Wonderful Person

MINIST DON EVEL was during the embryonic days of the American Revival, one of the few white musicians to join with the Black and Lewis school without running the folk content of the Negro contribution. The title of this record, "Man Here Plays Fine Piano", is for once not misleading. Four of pieces are piano solo. "Mr. Turley Grey", "I Want A Little Girl", "Fry Rider" and "Save It For My Mama", the quartet which supplies the bulk of the album consists of pianist Don Howard, Pops Foster on bass and late Misses Hall drums—the recording date is late June, 1957.

Accepting the fact that Four and his down there must weigh out on Howard's sonnetics that he also delivered a delightful work in well rounded, Ewell's sensitive and blazing piano.

### NEW RELEASES

<p><b>Jel Harris</b>  <i>Waltz With a Stray</i>                      DECCA                      From the film "Waltz With a Stray"                      THE MAN WITH THE STRAY CAT 11608</p>	<p><b>Tsat Chin</b>  <i>Chinese Orchestra</i>                      DECCA                      11610</p>	<p><b>SANDY NELSON</b>  <i>DRUMMIN' UP A STORM</i>                      DECCA                      11611</p>
<p><b>Dunne Eddy</b>  <i>With Vernon</i>                      DECCA                      11612</p>	<p><b>Elly Vanhulst</b>  <i>&amp; his Orchestra</i>                      DECCA                      11613</p>	<p><b>I'M JUST A BABY</b>  <i>LOUSE CROUD</i>                      DECCA                      11614</p>
<p><b>Floyd Cramer</b>  <i>His Piano</i>                      DECCA                      11615</p>	<p><b>SWEET AND LUCILE</b>  <i>April Stevens</i>  <i>&amp; Sixty Seconds</i>                      DECCA                      11616</p>	<p><b>VINCE BEN CASEY</b>  <i>Edwards</i>  <i>Don't worry 'bout me</i>                      DECCA                      11617</p>
<p><b>Burt Ives</b>  <i>Call me Mr. Mr. Mr.</i>                      DECCA                      11618</p>	<p><b>MY LOST LOVE</b>  <i>From the film "My Lost Love"</i>                      DECCA                      11619</p>	<p><b>DECCA</b></p>

### BOOKMAKER

He also takes time out to tour over seas to his bookmaker, large bets too. Sometimes a couple of thousand dollars on one horse.

King Crosby knows the harping Edwards' impatience well. He's the company control of the "Ben Casey" series and when rating the program, Vince Edwards had a responsible salary should be up from \$500 a week to \$2,000 a week—plus a share in the profits.

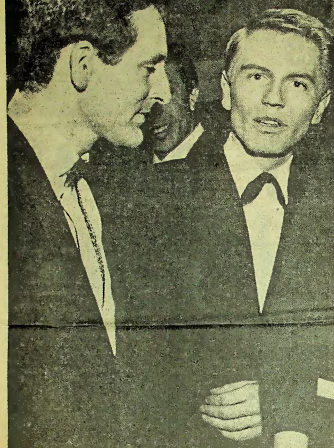
King thought Vince should be more grateful to be made in *Ben Casey*, "The Victorians" era but as much as he takes the spreads ready at the expense and generally concedes that life, at present, is good, thanks to neuro surgery (Dr. Casey's specialty).

But Vince Edwards is level headed enough to be careful. His claim that the hard times of his career,









Lonnie Donegan with Adam Faith. (NRM Picture)

**LONNIE DONEGAN** Pick A Bale Of Cotton (Capitol) (Buy 7N 15455)

WE know what this was going to be like before we heard it. The title tells us. And nobody could have said this lead-in number better than Lonnie—except maybe the original. Slow starts for the extremely skilful number which generates more and more excitement as it progresses. Very repetitive and catchy, it will appeal to just about every type of record buyer. The group behind Mr. D. The Kestrels, gave him the full authentic treatment making this as good as Lonnie's best efforts in his own realm. And we believe that he does this one before.

"Steal Away" on the flip is much slower and is a kind of Gospel song arranged by Lonnie. Interesting backing on this one, with lots of fine tight instrumental parts.

FOUR TOP 20 TIP

**DUANE EDDY** Ballad Of Padanil (The Wild Westerner (RCA 1300)

MR. EDDY gives us the lot on this one. He makes use of twang, clattery rhythm section, guitar strings, a short burst from Fred Horn's horn section, the usual rasping saxophone. In short, the same old-fashioned approach to a tune taken from the television series, "Paladin".

Rebels and all the hooding 'n' whoosin' seem to be missing on this one. There's a certain charm about the tune for the charts despite that.

The flip is "The Wild Westerner" and starts off with some good drum work which carries on the whole interesting credit under the title (Harwood-Eddy). We thought Duane

had separated from his manager. Seems not though. Typical recording errors from Mr. J. with some good axe booting in. Another one for the rock 'n' rollers.

FOUR TOP 20 TIP

**JET HARRIS** Main Title Theme (Mercury) (Buy 11488)

SOME deep bluesy sounds from Jet O'Harris in his second attempt at the top tall alone.

The tune is given a powerful stirring treatment by Jet and Charles Blackwell's orchestra. Grim and overpowering it may seem, but the soft ballad for many of today's record buyers. There's a feel of the Johnny Shakin' theme about this one, which is played, as may be guessed, on bag guitar.

That makes two bag guitar acts issued in one week—Jet Harris and Duane Eddy.

"Some People" is a vocal effort from Jet, who has a nice voice without much originality. The usual anti-teen-agers are sung about, but somehow though we like it.

Perhaps teenagers are delinquents after all.

THREE TOP 20 TIP

**THE POLKA DOTTS** Yesterday (The Monument) (Saw You) (Phillips 32635)

COME quiet-but swinging from the Polka Dots, perhaps the most modern group on the British scene.

Gents, with some soft-toned background noises on this completely uncommercial number. It's not much in the way of a tune, but plenty of R&B guitars sustained here, there and everywhere.

No appeal for teenagers, but the record should slip up in '63. Its good. Flip is called "The Monument I Saw You" and has more of the same feel, the general public that the top side, but let us hope it's a little brighter, varying also merely.

THREE TOP 20 TIP

# ONE ON SKIFFLE

**BRYAN BLACKBURN & PETER BREWIS** We'll Not Twist Again (Parlo) 1 and 2 (Phillips 32645)

THEY do the tune of "Let's Twist Again" to the two boys this week about everything in its own way. First they carry the twist on the grounds of artists untried while varying it—impressions by the boys. Twist'n'round

the world is presented as side two.

We don't really think that this will sell extremely well out of a comedy flip. It would have gone down better. But it's well performed and there's a few lumps that will make you grin.

THREE TOP 20 TIP

**BURR IVES** Call Me Mr. In-Between (When You Gonna Do Leroy) (Brunswick 05872)

ANOTHER country styled number for the big Dadsy who comes up with a number called "Mr. In-Between".

Not quite with the commercial appeal of his last two hits but pleasant all the same. There's the same feminine chorus taking a large share of the disc up before the end.

This is quite like his in the States, but we don't think it'll do so well over here. Pleasant and unusual nevertheless.

Probably the better side is the rock country "When You Gonna Do Leroy". Jack Scott had a number called "Leroy" some time ago—this isn't the same character.

Good snare work from the backing, with some commercial appeal.

THREE TOP 20 TIP

**IVOR RAYMOND** My Last Love, Forever (Decca F 11480)

HARMONICA led tune for Ivor Raymonde, following to his "Willow Weep" success.

Very sweet tune, with quite a bit of emotional feel. If this gets the plays it will sell well.

British chimes join in half-way to chant the lyrics before we get to the harmonica.

Genre and soothing, it should go down better with the older.

A slightly faster tempo on this one. And instead of the harmonica, there's a lead piano instead. Again pleasant and very easy on the ear, but not too commercial.

Also with more of a tinge of the old-fashioned about it.

THREE TOP 20 TIP

**JOHNNY GET ANGRY** JOANIE SOMMERS

**ROBB DARR** THINGS

**JOHNNY GET ANGRY** JOANIE SOMMERS

**ROBB DARR** THINGS

**FLOYD CRAMER** Hot Pepper; For Those That Cry (RCA 13061)

MR. MORE rhythm piano backing from Mr. Floyd Cramer, who scored last year with his "On the Rebound".

Not too much of a tune, but with plenty of the necessary back.

More than a few of the pieces being played on an unusual piano for Floyd—more in the baritone range.

Could make the charts if given enough exposure.

Slower stuff on the flip, reminiscent of "Last Day" and some of the Presley efforts that Floyd handles so successfully.

Strikes case the piano along giving the whole thing a sweet spry flavour. But not unpleasant.

This side lacks the commercial appeal of the top though.

THREE TOP 20 TIP

**BUDD JOHNSON** QUINTE

Let's Swing Second Side (Buy 1 Only One More) For You (Downtown Harmonica & Saxophone) (Mercury) (Buy 11488)

I TON is really the most remarkable one of durability in a jazz-jazz in the banjo-and-tuba days of the 1920s right up to tomorrow morning. I don't know how he is a player of swing and culture, who has a richer melodic gift than many players who are probably no more than his age.

As he has apparently undergone many style rock shifts, the one "knows" sounds like one of the modern players up to tomorrow morning. I don't know how he is a player of swing and culture, who has a richer melodic gift than many players who are probably no more than his age.

Johnson produces sentiment unshamed at times, particularly in the slow blues, "Blues by Budd", and at the other extreme can get through some pretty contemporary changes in "I'm in Love with Love", an old Rogers-and-Hart standard which has been neglected as a possible jazz theme for too long.

B.G.

## NRM POP DISCOVERY

# THE FOUR SHADOWS

THE FOUR SHADOWS have done it again with a touch of the twang. "Guitar Tango", which has shot up the charts in two short weeks. And on this disc they have forsaken possibly their only claim to a trademark, electric guitar, in favour of accented Spanish jobs.

It shows that it's a long way from plain old rock and roll that the Shadows have travelled.

What's new for the Shadows' fans? They can expect some delights when the film starts. Jess Conrad, "The Boys" is screened shortly. The Shadows do not appear in the film, which also stars Richard Todd, but have written three tunes for the soundtrack.

They are "The Boys", "The Girls" and "There From the Boys". Ret of the soundtrack has been composed by pianist Bill McGuffee.

EMI claims that the three tunes from the film—Jess Conrad has a straight dramatic non-singing part—will be issued on an EP around October time.

Fourth tune of the disc will be by McGuffee.

Plans have also been announced for the Shadows to travel in Paris and appear for two weeks at the Olympia top music hall in the French capital.

The Shadows have been there before—but mainly as visitors. Earlier this year they made a special trip to watch Ray Charles in action. Earlier still they met the Fitzgeralds when the followed them into the Olympia as top of the bill.

There's more travelling in store for the four-one in September—this time to New York. They travel there for film starting Cliff Richard and The Shadows. "The Young Ones", Manager Peter Gormley spent one or two half days

in New York last week confirming arrangements.

Nearly everyone loved and rates the Shadows as their favourite group, but just who do The Shadows themselves favour as performers?

Naturally, Cliff Richard is named by all four as one of their favourite singers. And this isn't just a business gesture.

Next is Ray Charles, a choice currently shared by most of the pop fans in this country. But the Shadows or at least Hank Marvin, Bruce Welch and Brian Bennett, have been long time readers over Ray. They list him mainly as their favourite band, although Brian considers him among his favourite singers.

Hank's other favourite singers besides Cliff are Bobby Darin and Buddy Holly. Holly turns up in Bruce Welch's favourite singers along with Jerry Lee Lewis and the Everly Brothers. Bruce also lists Holly as his favourite composer with Norman Petty second, whereas Hank rates Rodgers and Hammerstein as his favourite composers.

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Nice little effort are Brian Geoffrey Lewis's choices. Rock, Beatnik, Buddy Greco and Sonny Davis. He, too, has favourite singers, along the Basic head goes down as favourite band.

Headed Ray Brown and pianist Edgard Ganger are his favourite instrumentalists with Cole Porter as favourite composer.

**BRENDA**

HERE COMES THAT FEELIN'

**JOHNNY GET ANGRY**

**JOANIE SOMMERS**

**ROBB DARR**

THINGS

THE DECCA RECORD COMPANY LIMITED DECCA HOUSE ALBERT ENHURST LONDON SE1



# SHAPRO, CONRAD, PRESLEY, SINATRA, RICHARD, ARE ALL 'WORRIED' ... ABOUT JIMMY SAVILE!!

DISC-JOCKEY JIMMY SAVILE HAS PLAYED MANY THOUSANDS OF RECORDS DURING HIS CAREER. NOW HE HAS MADE HIS OWN DISC DEBUT—"AHAB THE ARAB" FOR DECCA.

WE ASKED MR. SAVILE FOR HIS CONSIDERED VIEWS ON THE IMPLICATIONS OF HIS BURSTING UPON THE RECORD SCENE.

HE ANSWERED OUR QUESTIONS FRANKLY, FEROCELY AND ENTHUSIASTICALLY.

## TEEN IDOL

What does it feel like to be a teenage disc idol?

I think it's wonderful. Hang on a minute while I have a word with **Cliff Richard**.

Have you sufficient room in your home to store Gold Discs and other records?

I have, this morning, contacted a furniture depository and reserved their top floor.

## SUGGESTION

Who suggested that you make "Ahab the Arab"?

No one suggested it, because it was so obvious to the entertainment industry as a whole.

How did you feel when you first went into the recording studio?

My first reaction was that I would miss my place. My second reaction, some hours later, was that I was glad I had not bought the place.

## MONOLULLU

Who has been the biggest influence on you in your recording career?

Prince Maoullulu. And the reason is his conservative taste in dress.

Has singing always been a secret ambition of yours?

I have waited a long time to be discovered and it was a question of who was first—a recording company or Scotland Yard.

## WAGES

Now that you have heard yourself on disc, what do you think of the result?

Personally, I think they have not the tapes mixed up and it is somebody else. But the wages are nice.

Will your fellow disc-jockeys play your record or will they be spiteful, mean, jealous, etc?

My fellow disc-jockeys have waited for a long time to be able to say what they actually think about me.

## SHY

Will you play the disc in your own programmes, thereby proving yourself to be fair, honest, generous, etc?

I am naturally a shy, retiring person so I will only play it five times in each of my programmes. Of course, that means BOTH sides of the record.

Have you any plans for a follow-up?

Yes. At the moment, I am busy studying the least-known works of Bach and Beethoven as I am sure they'd like to be discovered, too.

Do you think "Ahab" is the disc biographical?

"Ahab" is a pictorial record of my career's incarnation.

## STARS

Have the other major singing stars spoken to you about your record?

Certainly. **HELEN SHAPRO** says will I please try and sound a little less like her on my next record.

**ELVIS PRESLEY** has cabled asking that my release date be kept well away from his area, so as he says things are tough enough these days as they are.

**JESS CONRAD** said: "At last, I have some company in the business."

**CLIFF RICHARD** was unavailable at the time for comment—so he was out getting another time-table for getting back to Greece.

**FRANK SINATRA** was heard to say: "Could this be the beginning of the end?"

And a final quote from disc-jockey Jimmy: "Being loaded already, I have decided to give all the money from royalties to charity—old folk's charities." That is serious. The money goes to the Little Sisters of the Poor, a non-denominational group who run homes throughout Britain for old people.



Disc jockey Jimmy Savile with two pop recording stars who obviously have no fears about him or his new record — the EVERLY BROTHERS.

Jimmy met them on a recent trip to America. He also met Elvis Presley at the same time.

# STILL TRIPVERSUS POP..!

HERE'S a plea on behalf of the five very talented, very lively DALLAS BOYS whom I saw when I popped over to RnI. They go like the proverbial bomb at every show, night after night.

But they're not recording these days. It seems such a shame . . . and such a waste, if they could find the right material to suit their robust attitude to vocal work. I'm sure they could be right up there in the best-of-the-best, if there any enterprising & r man listening?

Since we have been here, CLINTON FORD has written two songs and finds the blackpool air suits him fine as composer and performer. He has his own publishing company now — and, of course, he still gets dozens and dozens of copies of really old songs sent him every week. I shouldn't be surprised if they call him "Irving" Ford before long.

## PARADISE

Last week, I talked about the Battle of Blackpool—between Trad and Pop. It goes on. We've had Terry Lightfoot here and, all this week, the Ode Valley Stompers. The pop army was represented best Sunday by Eden Kane, at the Queens, and Tommy Steele, at the Opera House. Both did capacity business. Tommy may not get out and about as much as he did—but he does marvellous shows.

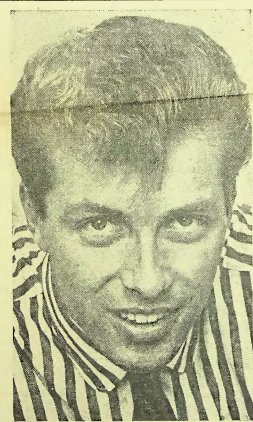
Trumpet fans are finding Blackpool a paradise. There's our top trad-man, KENNETH BALL (who has just finished his show across town) and our pop-music EDDIE CALVERT, sweetening his audience night after night on top jazz-man, KENNY BAKER, enough to satiate any brass addict.

Mark Wyper, whom I met, tells me that he is playing "Burton" at St. Wanching this Christmas and then they'll go to Australia for another season there. A big hit "show under" is Mark . . . and I'm not surprised.

MRS. MILLS, whom Billy Cotton calls "The French of the lounge" is loving her new-found show-business station. She's taking driving lessons these days and hopes to pass her test in October.

A word of praise right here for PAUL BURNETT who leads the orchestra on the North Pier, where I am appearing.

# OTHER STARS SONGS, THAT'S MY LIFE, SAYS RUSS



**RUSS SAINTY** is one of that select band of singers who appear on these programmes listened to by millions, known on these programmes by the self same millions, and unknown regarding the charts.

"There comes a time," says Russ, "when you get tired of singing other people's songs. But why should I complain, I get the charts."

## FAN CLUB

Headquarters are in the Sainly bedroom, back home in London's East End, with typewriter, telephone, headed notepaper, filing system and—a few weeks ago—about 15, 9d. in the bank.

"Mind you, things have improved" says Russ. "I was a rather large

pedition to see how things went to get my fan club go with it. It is his own manager and senior partner in a song publishing firm—his own.

The bedroom went off Russ last year many things. Once a workshop where signs for his hand-wagon were painted and they were a million too.

"I was checking room for 70 chickens."

# BERT WEEDON WRITES FROM BLACKPOOL

He's a fine arranger and did a 'colossal' version of "Sains" for me which I'll be able to hear on BBC TV on Saturday evening. Thanks again, Paul!

Comedian **KEN PLATT** who lives near Blackpool and is pretty well as much a future here as the Tower, is generating the laughs with **JOE BENDERSON**—and he's just one of the mass of show folk who spend much of their spare time on the golf-links.

## GERMANY

Just had a surprise call from my recording company . . . Seems that "Some Other Love" may not be sold sufficiently enough to get in the charts. But they've had a request from Germany for it to be released there—as I've been in the Top Ten there several weeks.

Remember how I told you about the two girls in our show who believed they had a shot in their hat? Well, they've had a lot of offers from amateur show-business to go along and help them get rid of the rocky water. Seems a lot of professional musicians fancy 'em but they're very attractive girls!

Trouble is that it seems the good finds time to read the New Record Mirror. At any rate, he has got speed. And the notes and doo-banancing have suddenly stopped.

That's the lot for this week. See you around these columns next week.







**NEW RECORD MIRROR: CHART SURVEY**

# AMERICAN SCENE

PAST rising U.S. hits include—"I Love The Way You Are"—Bobby Vinton; "Free-Ace Idol"—Rick Nelson; "Too Bad"—Ben E. King; "Green Onions"—Booker T. and the

M.G.'s; "You Beat Me To The Punch"—Mary Wells; "Your Nose Is Gonna Grow"—Johnny Crawford; "Send Me The Pillow You Dream On"—Johnny Tillotson; "Plant Of No Return"—Gene McDaniels; "Wonderful Dream"—Meters.

NEW U.S. releases include—"If I Didn't Have A Dime"—Gene Pitney; "With The Touch Of Your Hand"—Brook Benton; "Can You Waddle"—Spartans; "Send For Me"—Barbara George.

"Cover Charge"—Rondels; "It Might As Well Rain Until September"—Carole King; and "Mashed Potatoes U.S.A."—James Brown.

So far no mention in the R & B top thirty, but not in the top 120 are—"Lovable"—For A Love"—Valentines; "I'm Hanging Up My Heart For You"—Solomon Burke; "I Just Can't Help It"—Jackie Wilson; "Money"—Jennell Hankasky; "Reach What You See"—Billy Stewart.

So far no recognition, due for August 7 release, with King Curtis on sax, Curtis' real name Curtis King, is an R & B sax player, with many U.S. hits to his credit including "Soul Twist" and "Beach Party". He played on "Mystery Train" by the Coasters in '58.

New U.S. dance crazes which seem to be catching on are the Waddle, The Loco-Motion, the Baseball, and the Stupidie. "Breaking Up Is Hard To Do" is Neil Sedaka's first chart-topper either in the U.S. or here. Very reminiscent of the Tokens' "Tonight I Fell In Love".



RONNIE CARROLL—the "War of the Roses" hit him in the lead this week. "Roses Are Red" by Ronnie is at No. 22.

# BRITAIN'S 50

COMPILED BY THE RECORD RETAILER

- 1 I REMEMBER YOU (16) Frank Field (Columbia)
- 2 SPEEDY GONZALES (5) Pat Boone (London)
- 3 I CAN'T STOP LOVING YOU (9) Ray Charles (HMV)
- 4 A PICTURE OF YOU (4) DON'T EVER BROWN (Piccadilly)
- 5 I'M LOOVING YOU (13) JOE CHANCE (5) The Crickets (Liberty)
- 6 HERE COMES THAT FEELING (7) Brenda Lee (Brunswick)
- 7 GUITAR TANGO (3) The Shadows (Columbia)
- 8 THINGS (16) Bobby Darin (London)
- 9 COME OUTSIDE (6) Mike Sarné (Parlophone)
- 10 LITTLE MISS LONELY (8) Helen Shapiro (Columbia)
- 11 ONCE UPON A DREAM (23) Billy Fury (Decca)
- 12 LET THERE BE LOVE (11) Nat King Cole and George Shearing (Capitol)
- 13 RIGHT SAID FRED (10) Bernard Cribbins (Parlophone)
- 14 ENGLISH COUNTRY GARDEN (9) Jimmy Rodgers (Columbia)
- 15 YA YA TWIST (17) Petula Clark (Pye)
- 16 I'M JUST A BABY (22) G. Louie Cordet (Decca)
- 17 BREAKING UP IS HARD TO DO (25) Neil Sedaka (RCA-Victor)
- 18 OUR FAVORITE MELODIES (12) Craig Douglas (Columbia)
- 19 STRANGER ON THE SHORE (20) Acker Bilk (Columbia)
- 20 SHARING YOU (10) Bobby Vee (Liberty)

- 21 GOOD LUCK CHARM (13) Elvis Presley (RCA-Victor)
- 22 CINDY'S BIRTHDAY (15) Shane Fontana (Parlophone)
- 23 ROSES ARE RED (42) Ronnie Carroll (Philips)
- 24 YOU (40) Connie Francis (MGM)
- 25 ROSES ARE RED (42) Bobby Vinton (Columbia)
- 26 I'M LOOKING OUT THE WINDOW/DO YOU WANT TO DANCE (24) CIE Richard (Columbia)
- 27 ADIOS AMIGO (37) Jim Reeves (RCA-Victor)
- 28 GOTTA SEE BABY TONIGHT (33) Acker Bilk (Columbia)
- 29 GINNY COME LATELY (16) Brian Hyland (HMV)
- 30 AIN'T THAT FUNNY (19) Jimmy Justice (Pye)
- 31 A-HURTING! (31) Johnny Tillotson (London)
- 32 SEALED WITH A KISS (50) Brian Hyland (HMV)
- 33 AL DI LA (37) Emilio Pericoli (Warner Bros.)
- 34 YES MY DARLING DAUGHTER (11) Shirley Bassey (EMI)
- 35 PALISADES PARK (30) Freddy Cannon (Decca)
- 36 THAT MORN' (38) Anthony Newley (Stateside)
- 37 LAST NIGHT WAS MADE FOR LOVE (25) Billy Fury (Decca)
- 38 FAR AWAY (11) Shirley Bassey (EMI)
- 39 GREEN LEAVES OF SUMMER (12) Kenny Gail and his Jazzmen (Pye)
- 40 TEARS (32) G. Danny Williams (HMV)
- 41 STRANGER ON THE SHORE (26) G. Danny Williams (CBS)
- 42 DANCIN' PARTY (13) Chubby Checker (Columbia)
- 43 ORANGE BLOSSOM SPECIAL (44) The Epitaphs (Orion)
- 44 A STEEL GUITAR AND A GLASS OF WINE (41) Paul Anka (RCA-Victor)
- 45 PETER AND THE WOLF (13) The Clyde Valley Stompers (Parlophone)
- 46 BUT NOT FOR ME (45) G. Ketty Lester (Pye)
- 47 AS YOU LIKE IT (39) Adam Faith (Parlophone)
- 48 GIRLS, GIRLS, GIRLS MADE TO ORDER (11) Eddie Hodges (London)
- 49 THEM FROM DE KILDEAR (46) Richard Chamberlain (MGM)
- 50 A LITTLE LOVE & LITTLE KISS (51) Karl Denver (Decca)

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

# CASHBOX TOP 50

AIR MAILED FROM NEW YORK

- 1 BREAKING UP IS HARD TO DO (6) Neil Sedaka
- 2 ROSES ARE RED (7) Bobby Vinton
- 3 LOCO-MOTION (6) Bobby Vinton
- 4 AHAH THE ARAB (4) Ray Stevens
- 5 THE WAH-WATU! (4) The Orioles
- 6 SEALED WITH A KISS (5) Brian Hyland
- 7 YOU'LL LOSE A GOOD THING (7) Barbara Lynn
- 8 SPEEDY GONZALES (4) Pat Boone
- 9 TWIST AND SHOUT (10) The Isley Bros.
- 10 I CAN'T STOP LOVING YOU (13) Ray Charles
- 11 THE STRIPPER (11) David Rose
- 12 WOLVERTON MOUNTAIN (10) Claude King
- 13 THINGS (19) Bobby Darin
- 14 PARTY LIGHTS (17) Claudine Clark
- 15 "THEME FROM DE KILDEAR" (19) Richard Chamberlain
- 16 LITTLE DIANE (18) Dion
- 17 DANCIN' PARTY (14) Chubby Checker
- 18 YOU DON'T KNOW ME (27) Ray Charles
- 19 I NEED YOUR LOVIN' (16) Don Gardner & Dee Dee Ford
- 20 SHE'S NOT YOU (1) Elvis Presley
- 21 GIRLS, GIRLS, GIRLS (MADE TO LOVE) (20) Eddie Hodges
- 22 SHEILA (35) Tommy Roe
- 23 HEART IN HAND (21) Brenda Lee
- 24 BRING IT ON HOME TO ME (32) Sam Cooke
- 25 VACATION (32) Connie Francis

- 26 GRAY (FOR MY MASHED POTATOES) (22) Dee Dee Sharp
- 27 JOHNNY GET ANGRY (15) Joanie Sommers
- 28 MR. IN-BETWEEN (9) Burl Ives
- 29 WHAT'S A MATTER BABY (40) Timi Yuro
- 30 HAVING A PARTY (28) Sam Cooke
- 31 PALISADES PARK (4) Freddy Cannon
- 32 DEVIL WOMAN (11) Marty Robbins
- 33 AL DI LA (21) Emilio Pericoli
- 34 RINKY DINK (45) Dave "Baby" Cortez
- 35 'TIL DEATH DO US PART (2) Bob Bruhn
- 36 A SWINGIN' SAFARI (42) Billy Vaughn
- 37 IT KEEPS RIGHT ON A-HURTING! (25) Johnny Tillotson
- 38 WELCOME HOME BABY (30) Chirades
- 39 LIMBO ROCK (35) G. G. Brown
- 40 ROUTE 66 (11) Nelson Riddle
- 41 HAVE A GOOD TIME (31) G. Sue Thompson
- 42 IT STARTED ALL OVER AGAIN (26) Brenda Lee
- 43 I DON'T LOVE YOU NO MORE (44) Jimmy Norman
- 44 MAKE IT EASY ON YOURSELF (50) Terry Butler
- 45 STOP THE WEDDING (1) Etta James
- 46 I'LL NEVER DANCE AGAIN (34) Bobby Rydell
- 47 LITTLE RED BENTED BOWTIE (8) Joe Dowell
- 48 SHAME ON ME (11) Bobby Roe
- 49 SNAP YOUR FINGERS (37) Joe Henderson
- 50 BONGA STOMP (38) Little Joey & Flips

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

(Atlantic denotes a record issued in Britain)

## Records You Must Have

**HERE COMES THAT FEELIN'**

**Speedy Gonzales**

**Brenda Lee**

on Brunswick 05871

**I KNEW IT ALL THE TIME**

b/w THAT'S WHAT I SAID

**Dave Clark Five**

on PYE Piccadilly 7N 35500

**SOME OTHER LOVE**

**Bert Weedon**

H.M.V. POP 1043

**SWEET and LOVELY**

by **The Allisons**

on Fontana 267231 TF

**Summer Night**

b/w A DROP IN THE OCEAN by **HARRY JONES**

on PICCADILLY 7N 35501

KEITH PROWSE, 21 DENMARK ST. W.C.2

KPM MUSIC PETER MAURICE MUSIC COMPANY, 21 DENMARK ST. W.C.2



# MARTY WILDE SWITCHES TO ABEL



## BROOK BROS. FOR AMERICA

FINAL details for the Brook Brothers first visit to America are being arranged this week—it is definite that they will be there for two weeks starting the end of September.

Their trip is mainly promotional and will include many radio and television dates for interviews and appearance. Meanwhile, they are still in radio work and one-nighters in Britain.

## WYNTER SERIES

HIS first radio series of his own—that is what Mark Wynter has lined up for the fall end of this year. Mark has been signed for a series of 15 minute programmes for 12 weeks, tentatively titled "The Warmth of Wynter" for Radio Luxembourg.

## MIKE RETURNS

H.M.V. recording artist Mike Sagar who had a successful operation on his vocal chords in July, is currently taking singing lessons to prevent any further throat trouble. Mike will return from his group the Crosses, which features pianist Brian Harvey, at the beginning of September when they will be giving one night stands throughout Yorkshire, plus a tour of the South Coast.

MARTY WILDE (above) switches record labels from November 1—this was the shock news revealed by their web by his manager, Larry Parces.

After five years with the Philips label (during which time he has had many hits, Marty switches to the EMI organisation on the Columbia label).

He will be under the direct control of recording manager Norman Newell. It is understood that his musical director on the new label will be John Brierley.

Said Larry Parces this week: "This is surely my decision. I felt that Marty, at this stage of his career, had got to have major exploitation."

"In point of fact, I don't see very interested in him, but as I have other artists on their label I felt this move would be best in Marty's interests."

# HAPPIER ADAM

FILE: "His Me A Person"—which opens in London this week—offers Adam Faith his biggest chance yet... purely as an actor. And this is only natural seeing that Adam plays the part of a youth in the condemned cell, sentenced to hang for a crime he didn't commit.

Adam plays a garage haid who finds time to play his guitar in the evenings at the local coffee bar (see above).

Driving alone one evening his car bursts a tyre and he is helped by a passing policeman. However the policeman observes a lorry approaching—it is full of stolen goods—and flags it down.

The lorry men panic and shoot the policeman.

Result is that Adam is left alone, standing in the middle of the road, with a dead policeman at his feet.

And when the police flying squad arrive he is holding the revolver...

He stands still and is sentenced.

Adam's lawyer plays a psychiatrist working for a last minute reprieve for Adam and he works out his last hours in the condemned cell...

This is no light frothy piece of celluloid, built around a pop singer. Like I said, Adam's biggest chance yet.

I think he succeeds in taking it.

## MACBETH GOES BACK

DAVID MACBETH has been invited to go back to the Continent for television appearances in September. The offers were made during his appearance with the British team in the Kookoo Show Contest recently.

David—currently fighting for chart hit "Knees Are Red"—plans to make his trip towards the end of September. He would star in three shows—two from Austria and one from Munich.



B. BUMBLE (centre) and his three Singers.

# B. BUMBLE — TOUR CHANGE

ORIGINAL plans for the first British tour of B. Bumble and the Singers, mainly on dance hall bookings, recently have been scrapped—and a completely new itinerary has been scheduled, this time by the George Cooper organisation.

## DANCE HALL

The new tour starts October 19, is for four weeks and is concentrated mainly on dance hall bookings.

But apart from this B. Bumble and his group will be featured on several big package shows.

George Cooper Organisation contacted

live Harry Dawson, told the NRM: "We feel that despite what many people say, artists from America with only one hit record here can give a tremendous draw if handled correctly."

"We have learned that it is no use trying to put out a huge concert tour and rely on those names to pull in the crowds by themselves."

"Now have to be an international pop figure to do this."

"Dance halls however, are an entirely different proposition, being the reverse effect. You must remember that B. Bumble and the Singers are the first rock group to tour this country since the Beatles and the Comets. From a

dance hall promoter's point of view this is ideal.

"Since confirming the deal with Booking Corporation's representative here, we have had an enormous number of inquiries from promoters, and I expect to have the complete tour filled within a few days."

## FOLLOW UP

Dance hall dates: October 19, 20, Clarendon Club, Liverpool; 21, Oasis Club, Manchester; 23, Town Hall, High Wycombe; 25, Baffo Hall, Sunningboro; 26, Plaza Ballroom, Oldhill and Plaza Handsworth; 27, Wyckham Hall, Rom-

ford; 28, Community Centre, Southall; 30, Imperial Ballroom, Waltham Cross; November 2, Eboracian Hall, Eborac; 3, Wilton Hall, Bletchley; 9, Birmingham Town Hall (big night); 10, King's Hall, Stoke; 12, Atlas Ballroom, Southsea; 17, California Ballroom, Dunstable.

From November 4 to 8, the group is featured on one night concerts and these dates will be confirmed next week.

B. Bumble's follow up disc to "Not Rocker" will be released on EMI's Stateside label on August 24. Top side is "Apple Knocker" which is loosely based on the "William Tell Overture". Flip is "The Moon and the Sea".

# COMEDY FILM?

CAPTAIN Captain Howard of the Yentgenese Force, bought a camera and lined up all the best British comedy film final candidate of his 21 picture days—for he gets married at Kensington Register Office on August 20.

Trombonist John R. T. Davis' part was to run across a field, and lean nonchalantly on a farm tractor. He leaned... and broke his ankle.

And he appeared with the group at the Grand, Blackpool, on Sunday, with his left foot stuck rigidly in front of him, encased in plaster of Paris.

But he won't miss any of the Seven's dates.

## VARIETY

The Temps has just signed for their first variety tour, taking in Moss Empire, dates so far fixed: Hippodrome, Bristol, 10 September; 10 Empire, Liverpool, 10 September; 24 Empire, Newcastle, October 8; Hippodrome, Brighton, November 5; Theatre Royal, Nottingham, November 19.

Old days have been left clear so the group can continue their tour of one-nighters. Fixed before they start a August 19, Wigan, 11 August; 12 August, 10; 13 August, 10; 14 August, 16; 15 August, 16; 16 August, 17; 17 August, 15; 18 August, 15; 19 August, 15; 20 August, 15; 21 August, 15; 22 August, 15; 23 August, 15; 24 August, 15; 25 August, 15; 26 August, 15; 27 August, 15; 28 August, 15; 29 August, 15; 30 August, 15; 31 August, 15; 1 September, 15; 2 September, 15; 3 September, 15; 4 September, 15; 5 September, 15; 6 September, 15; 7 September, 15; 8 September, 15; 9 September, 15; 10 September, 15; 11 September, 15; 12 September, 15; 13 September, 15; 14 September, 15; 15 September, 15; 16 September, 15; 17 September, 15; 18 September, 15; 19 September, 15; 20 September, 15; 21 September, 15; 22 September, 15; 23 September, 15; 24 September, 15; 25 September, 15; 26 September, 15; 27 September, 15; 28 September, 15; 29 September, 15; 30 September, 15; 1 October, 15; 2 October, 15; 3 October, 15; 4 October, 15; 5 October, 15; 6 October, 15; 7 October, 15; 8 October, 15; 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