

ALL THE BIG NAMES INSIDE— SHANNON ★ DION ★ LITTLE RICHARD

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**TEMPERANCE SEVEN**

**BRITISH AND  
AMERICAN TOP  
FIFTY CHARTS**

No. 80

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WEEK ENDING SEPTEMBER 22, 1962

EVERY THURSDAY, 6d.



**POP STARS GO, GO!**



A host of pop stars brought out the shriekers and squealers on Sunday at London's Royal Albert Hall, when the annual Fleetway 'Pop Prom' was held. Top left shows fans being held off singer ADAM FAITH. Adam was bothered right through his act with fans running through the cordon of attendants on to the stage. Top right is JOE BROWN who appeared in red jacket. SHANE FENTON (bottom left) favoured more bizarre garb for his spot with MARTY WILDE (bottom right)—depping for an ailing Billy Fury—wore yellow. Centre picture is Adam, alone outwith. All NRM Pictures. Photographer: Bill Williams.

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# NEW RECORD MIRROR

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## WHEN I MET—

### (11) JERRY LEE LEWIS

I'VE been a way-out Jerry Lee Lewis fan for over five years now. One of the first questions I asked my wife, Fay, when I first met her, was, "Do you dig Jerry Lee Lewis?" She was the first girl I'd met who did so. I became very interested in her. At the time she also liked Cliff Richard, but soon forgot him after she heard my Jerry Lee discs.

We have called our little boy Jerry Lee Louis, a thing we decided to do while we were courting.

When Jerry Lee arrived for his British tour, we just couldn't contain ourselves, and booked as many shows—front-row seats—as we could afford.

We first met Jerry Lee at Birmingham Town Hall. Fay was first to touch him, and after she had given him a big kiss, I couldn't believe I was shaking hands with the "Shaker" himself. After the shock of meeting our idol, Fay showed him our son's birth certificate. He was really delighted and knocked out, and signed the certificate "Best of love and luck, Jerry Lee Lewis."

Some reporters were in the dressing room and took photographs of us and Jerry Lee. I must say we felt like millionaires.

Jerry Lee bought us some drinks and kept saying how much he appreciated what we had done. All this must have been very touching for Jerry Lee, as his own little son, Steve All, had died so tragically only a few days before.

While we were backstage, Jerry kept us all raving by singing hits of his great songs. He was always singing about something, always seemed happy and made us both feel really at home.

Every show we saw was a riot, and Jerry Lee was often carried off shoulder-high by his fans.—DAN COFFEY, "The Rockhouse," 146 Pye Corner House, Nash Road, Newport, Mons.

### BUDDY BUDDY

I HAVE long thought that British singers were put to shame by their American counterparts, but since listening to Buddy Britten and the Regents I have changed my mind. They have a distinctive sound and do not rely on copying Americans.

Although Buddy bears a very striking resemblance to the late Buddy Holly, it is to his credit that he doesn't try to sound like the American. As the only original R and B singer that this dear old country has, he should go a very long way.—JANE PHILLIPS, Red Lion Cottage, West End, Old Costessy, Norwich, Norfolk.

### BOOM?

ALL THIS talk about a boom in rhythm 'n' blues—it's a wonder the dee-jays don't do more to plug U.S. artists such as Fats Domino. He's been absent from Hitsville this side of the Atlantic for two years, yet all his singles are as good, and better than his earlier material. All first-rate r and b. On the whole, he is more commercial than his much-plugged rival Ray Charles, but his soulful singing is hypnotic in its appeal.—SIMON PARK, Roscare, Kibworth Beauchamp, Leicestershire.

# OTHERS COPY — CRAIG IMPROVES

A READER says that British artists shouldn't cover American discs. But surely a good song is any singer's property? Take the case of CRAIG DOUGLAS, one of the "copyists" mentioned. In every "cover" version, he has improved on the original version. Examples: "Only Sixteen", "100 Pounds of Clay" and "Teenager In Love". Anyway, what about the American artists who have covered British songs? Such as Steve Lawrence ("Portrait Of My Love"), Bobby Vee ("What Do You Want?") and Jorgan Ingmann ("Apache")?—JOHN HANNAM, 16 Osborne Road, East Cowes, Isle of Wight.

### GOLDEN RAY

WHY are all these so-called Country and Western fans making such a fuss because Ray Charles has recorded "I Can't Stop Loving You"? I'm a fan of this kind of music and have many discs by Hank Williams and Hank Snow. But why should Ray Charles be attacked?

He is a great singer and everything he touches turns to gold. He injects new life into this song and I understand that Don Gibson himself likes the record. As he wrote it, why should anybody else moan?—M. J. STAVELEY, Little Spinney, Knowl Hill, near Reading, Berks.



CRAIG DOUGLAS: his 'covers' are better.

## Readers' Letter Bag

### BILLY v. ADAM

WHY must you always make Cliff and Elvis rivals? That's the way it always is when they have records out at the same time. Why can't it be Billy versus Adam for a change? By the way, though Cliff and Marty Wilde were together in shows like "Oh Boy" and "Wham", it just shows how hard Cliff has worked to get where he is. Marty never had a really successful record, he got married . . . and he has faded out.—CHRISTINE and BARBARA, 7 Milton Court Road, New Cross, London S.E. 14.

### NAMES

WHEN a disc is issued by Elvis, Cliff, Billy or Adam, it automatically arrives in the charts, whether the disc is good or bad. This proves that the British public buy the NAME and not the RECORD.

America is entirely different. One look at the Top 100 proves this. There is immense variety, with new groups and singers arriving there every week. No, the Americans buy a record because they like it, not because of the name on the label. Until Britain realises this, newcomers will find it very difficult to make a name for themselves in the disc world.—S. BUTLER, 100 Markland Hill, Bolton, Lancs.

### THE FLIPSIDE QUESTION

## HEADS YOU WIN TAILS YOU WIN

— IF YOU SEE WHAT WE MEAN

CURRENTLY climbing the charts is the Vernons Girls' offering "You Know What I mean". But the disc has already been a hit for the girls via the top side "Lover Please" which just made the Top Twenty many weeks back. And now it seems it's the flip that's getting all the plays and attention.

Even to the extent of forgetting about a new release by the trio, "The Loco-Motion" which hasn't shown up anywhere yet.

The Vernons' Girls aren't the first to have this happen to them. A few months back in the States Sam Cooke's "Having A Party" was riding high. But when it dropped out, it was the gospelish "Bring It On Home To Me" that leapt up into the Top Twenty and is now even higher than the top side reached.

And the disc looks like selling a million in the States alone. . . .

Originally flip sides were just pressed to fill the gap. But now many big name artists take as much trouble over side two as they do over side one. People like Elvis, Cliff and Connie Francis are noted for good double headers.

### CLIFF 'N' FATS

In fact, it was the flip side that got Cliff started. Originally the record company intended him to have "Schoolboy Crush", an American song, on the top side. But extensive radio plays and huge advance orders on the flip made it the top side. And composer "Sammy" Samwell had his first hit with "Move It"—the number he penned on top of a bus.

The same thing more or less hap-

pend to Fats Domino. His "I'm Ready" disc had made it big in the States but didn't mean much here. Then Dee-Jays started playing the flip, a number called "Margie" the old standard given the Fats treatment. It made the Top Twenty and paved the way for more Domino hits in this country.

For Duane Eddy, "Juke Box Jury" gave him his break. Although he already had several hits he wasn't really established when London records issued "Yep" which was doing big business in the States.

But on "JB" it was the flipside that was played. A number called "Peter Gunn", the theme to a series that hadn't been shown over here. And had also been recorded by various artists.

The disc "Peter Gunn" leapt to number eight in the charts in the first week purely due to this plug. And London record had hastily to alter their plugging schedule to fit the number in.

So it seems that it's worth while not to totally ignore side two after all. After all, a disc can sell twice as many copies that way. You know what I mean . . .

Norman Jopling

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# THE 'RUNAWAY' SINGER WANTS TO SEE SOME FOOTBALL

## DEL SHANNON DIGS 'NUTTY' SOUNDS

DEL SHANNON, cradling his guitar, leaning back against the wall of his small room in London's Savoy Hotel, dressed in crumpled lounging slacks, open shirt, thick sweater. . . This was the first view of one of the pop world's most successful disc artists.

A half-empty teapot on a nearby table revealed that he was getting to know the British habit of afternoon tea.

A few sheets of manuscript—partly scribbled upon—showed that, as befits a singer who composes most of his own material, he was finding time to compose.

He confessed tiredness owing to a hectic schedule—"barely had time to take a bath," he drawled. His bathroom was about as big as his bedroom.

"Now what was it you wanted to know?" he asked.

Your trademark on discs is falsetto singing. How did this evolve?

"I guess it really just came out. I had the melody to 'Runaway'—which turned out very lucky for me, my biggest hit—and this falsetto bit just seemed to fit the song.

"A lot of folk ask me if there is any strain in singing this way, but I find it easy. I've really been singing this way all the time.

### MUSITRON

Do you think the falsetto interlude helped get the record into the charts?

"Not entirely. I think it has a pretty good melody too. So does Lawrence Welk (the American society orchestra leader, whose trademark is quiet 'champagne music') because he recorded it on one of his albums.

"And he isn't a beat group leader, is he?"

Still talking about "Runaway", what was the weird instrument used in the backing? An organ?

No, not quite. It's a home-made invention, a hand-made organ, built by Maximilian, who supervised the session.

"He calls it a 'musitron.' I liked it. It was kind of a nutty sound. It's only about seven or eight inches wide and two feet long, with a set of controls.

"We used it on 'Hey Little Girl' as well, although you perhaps wouldn't realise it because it has such a wide range of controls.

"I like off beat sounds. We used a kazzoo on 'So Long Baby.'"

How many has "Runaway" sold?

"Up to the present, about two and a half million. It's still selling about 1,000 a week somewhere. It was a big one all over—No. 1 in Japan and suchlike."

### HURRICANES

Do Johnny and the Hurricanes back you? On most discs it sounds a lot like their noise.

"No. A lot of people have asked me this—they belonging to the same record company and all. But it isn't so. I use drums, piano, myself on guitar and bass and organ, or 'musitron,' whereas The Hurricanes use a saxophone.

"We do the arrangements and then send them to New York, and they pick the musicians.

"I don't know how this Johnny and The Hurricanes thing got started, but it isn't so."

Considering you have had so many hits and been so consistent with them, we know precious little about your private life, etc., over here. Do you like to keep it to yourself?

"I don't think so. Don't forget, I've only been in show business as a name

for about one and a half years. And during that time I've kept pretty busy, recording all the time.

"Maybe people's haven't had time to get to know me.

"I'm fairly ordinary, I guess. Born in Grand Rapids, Michigan, always been interested in playing guitar. Must have been about 15 when I started to learn.

"Sport I like. I enjoy playing golf, football. I used to play American football regularly. Say I was really disappointed last week. I wanted to go and see your Arsenal play that Spanish team, Real Madrid.

by  
**IAN DOVE**

"But I couldn't get any tickets, so I missed out. I must see some English football though.

"I also like baseball and golf. Golf is the main thing. I intend to take Dion out and show him how to play this week.

"Back home I play with friends like Bobby Vee and Brian Hyland—when we've got the time."

Do you have much time to spare?

"Not really. It's a hectic business."



DEL SHANNON: been in show business for only one and a half years and very successful. He has a tour of Japan—"Runaway" topped the charts there—the Far East and Australia lined up for the near future. He composes on his guitar which he prefers playing to piano. (NRM Picture.)

A tour like this—for about three weeks in one country with short travelling distances—is really great. It's also a rarity.

"And when it's Britain, well it's even better. I count Britain as the second most important market as regards records.

"Another thing I want to get to see while I'm here is that movie 'It's Trad,

Dad.' I did a slot for it in the States without knowing much about the film.

"And it hasn't been released in America yet, so I haven't been able to see it. I'll keep my eyes open for it on tour."

You got your first real break in show business during the time you were

conscripted into the American Army—we call it National Service over here. You must be the only conscript who enjoyed the army.

"That's not really the case, you know. I mean, I'd been learning guitar long before. I just appeared in my first stage show there.

"After I left and went back home, I had to shelve my musical ambitions, or at least delay them. I took a job in a real estate office and played in a local club at night.

"That was just before 'Runaway,' " he finished.

## HELEN AT TWENTY-ONE!

— BY NORRIE PARAMOR

NORRIE PARAMOR, recording manager to such hit names as Helen Shapiro, Cliff Richard, The Shadows and Frank Ifield, will soon be on a world tour . . . looking around for markets and ideas.

But don't get the idea that this means we will be getting the intriguing prospect of Cliff singing his latest hit in Javanese, Helen in Hindustani, or Ifield in Aborigine.

Says Norrie on the question of foreign language discs by British artists: "I don't think it would be worth it. Do you know there are 369 languages in India alone?"

"So this kind of record would hardly be commercially worthwhile there—or in any other foreign language market outside of the European ones.

"For one thing, to release a hit disc in another language isn't just a case of dubbing a new vocal track on to the original arrangement—a very simple operation.

"No, the Musicians' Union says we have to turn in a complete and separate recording. Do the whole session again, in fact . . . and this puts up the costs considerably.

"But apart from anything else, outside of the big European countries—mainly Germany and France—the market is too small to warrant individual records.

"In any case, we do very nicely out there as it is; Helen Shapiro is very popular in Japan, and Cliff's fame isn't only confined to Britain. Likewise The Shadows, except, of course, there is no language problem here."

Cliff has, in fact, recorded in French already. Helen has done the same thing and also has discs in German released.

Norrie, who leaves today (Thursday), will be away for six weeks, visiting Bombay, Singapore, Hong Kong, Tokyo, Sydney, Wellington, Nandi, Honolulu, Los Angeles, New York, Las Vegas and Toronto.

In Toronto he presents his own television show, with Helen Shapiro as his guest star.

### SIXTEEN

Helen will be sixteen by then, and I asked Norrie—closely connected with her career so far—to look into the future.

What will Helen be doing at 21?

He told me: "One thing, she'll be a very wealthy young lady.

"I also think she'll be well established as a jazz singer by 1967.

"But the biggest push forward in her career I think will come from films. I think by this time her film career—started off by appearances in 'It's Trad, Dad' and 'Play It Cool'—will be firmly established."

And to help it along more than somewhat, Norrie, along with writers Peter Myers and Ronnie Cass—the team which wrote Cliff Richard's "The Young Ones"—have already mapped out the synopsis of a like starring picture for Miss Shapiro.

## BUDDY HOLLY: REMINISCING

THE FIRST new side to come from Coral with the name BUDDY HOLLY on the label moves to number twenty-one on the charts this week. And looks like it will move higher. Looks in fact like the biggest Holly side since "Baby I Don't Care" reached number fourteen in the charts well over a year ago.

Yet all Holly's discs have sold well, before and after that fateful night of February 3, 1959. A group of entertainers had played before thousands of cheering kids and were preparing to leave the Surf Balroom, Clear Lake, in Iowa.

The bus had broken down, but there was an offer to take three of them on to the next date by plane. They spun coins to see who would ride in the ten-year old Beach Bonanza. When Ritchie Valens won he laughed: "Gee! This is the first time I've ever won anything".

### TRAGEDY

The others were Buddy Holly, and the Big Bopper. At last the plane moved off, fighting the wind and the snow at 1.00 in the morning, and the men in the control tower watched the tail light as it rose. And then fell.

They found what they hoped they would not find next morning, amidst snow-covered cornfields next to a wire fence. The men who found the wreckage knew it would be a special tragedy, that struck young America and Britain to the heart.

But for millions of fans everywhere there were still the discs to carry on the name.

And Buddy Holly fans will be reminiscing, long after the disc of the same name is no longer in the charts.  
NORMAN JOPLING.



NORRIE PARAMOR: with star singer HELEN SHAPIRO, whom he accompanies in Toronto. (NRM Picture.)

# SAYS DION: BRITISH TV IS GREAT!

DION said: "I'm known by a million people, record fans, back home in the States".

He added very quickly: "But I'm also unknown by a million people over there."

"That's the way the music scene in America goes. The difference between teenagers and adults is amazing. Almost two different markets."

"Years ago, you were popular and EVERYBODY knew who you were, everybody who bought records. Now the gap is enormous. And you have to capture the adult market."

"I'm trying to do it slowly but surely. To make the transition it means working in night clubs, doing national television programmes and getting good material."

"There's a danger, of course, but if you are careful you don't grow away from the teenagers. They grow with you."

## BOND

"I have a great bond with teenagers. I'm only 22 myself and I'm not smug enough to imagine that they haven't matured—just as I have. When I look out over an adult night club audience I like to think that they've learned to understand me the way they have their own children . . ."

It's Dion's second visit to Britain. He feels at home here now. But he is also aware of the tremendous gulf that separates the British and American music businesses.

For instance—something that wouldn't happen here—Dion found out a great deal about Dion when he parted from his gold award winning backing group the Belmonts. ("No regrets—on either side").

His first solo disc "Lonely Teenager" did extremely well enough for Dion to buy an apartment and move his family out of the New York Bronx district, a Thunderbird car (standard status symbol of an American record star), a gold wristwatch for his manager, three tuxedos, an abstract painting, several elastic sided Italian shoes (Dion and Fabian are two stars who dig this brand of footwear), seven suits and ten pairs of trousers.

He also accepted offers for concerts and tours and personal appearances.

In fact he might have been forgiven for thinking himself a teen idol and having it made.

Except he noticed one thing . . .

In New York, in his home district, he was the centre of it all. Teenagers followed him everywhere, grabbed him on the pavements for autographs and besieged his home.

But when he was in Hollywood, he felt—in his own words—"just another tourist."

Added Dion: "But if Rick Nelson had strolled by then there would have been a riot. You don't zoom right to the top with one big hit record these days."

"In America the market is too vast."

## DRAMA

Back in 1961 Dion started taking drama lessons with an eye towards the future. He wanted to get into films. On the face of it this early application has paid off because Dion has now appeared in three motion pictures.

Dion however views it all differently.

"I don't think you could call them film parts. I just did a couple of numbers



DION: 'America is very big'. (NRM Picture.)

which were slotted into the main action," he told me.

"Teenage Millionaire" and "Don't Knock The Twist" were two films in which he appeared that DON'T give Dion the idea that he's a movie star.

He says: "Half the time you really don't know what is going on, the work is so fast and at such a high pressure. 'Don't Knock The Twist' for example was made, complete and finished, in under 16 days by Hollywood director, Sam Katzman, who has a reputation for this kind of speed."

"I don't think I really like working in this way."

"But I will tell you something. I appeared on your television show, 'Thank Your Lucky Stars' last week and I'm knocked out about it all. The producer Philip Jones really takes care of you and knows how to put you and your record across."

"I think he took more trouble over this television appearance than they took over the whole 'Don't Knock The Twist' film."

But Dion is expecting his new film, "Ten Girls Ago" to revive his faith in films and Dion in films in particular. Although he states: "If I had to explain the story I'd go out of my mind."

"It stars two great old time comedians, Buster Keaton and Eddie Foy Jr. I sing three songs in the movie, not rock and roll, just swinging things."

"This could do it."

Dion is very keen on photography, but don't expect to see him at work on Britain's ancient monuments.

He really likes to photograph faces. "Although I have never taken any photographs of my fans," he recalled.

"Photography helps me to relax, and in this business that's very important."

"More important, though, is that it takes me away from show business. And that is important."

# ALL ABOUT PATTI's MILLION

A LOT of people believe that the first disc to sell a million was "Rock Around the Clock", and that before 1955 when the big beat began to take over, discs sold only in hundreds.

But they didn't. As many discs were sold before 1955 as since.

There were plenty of favourites, then as now, and one of them was a Miss Patti Page. Classified, then as now, as a Country and Western singer she has got Seven Gold Discs on her mantelshelf.

Her last gold disc was gained in 1956 when she sold a million of "Allegheny Moon".

Her first was of course "Tennessee Waltz" which sold four million. In between there was "Doggie In The Window", "Mockingbird Hill", "I Went To Your Wedding", "Cross Over The Bridge", and "Changing Partners".

And that's not a bad list for a pre-rock'n'roller. The total of those is ten million, plus many many more from her other discs which have just failed to reach the six figure mark.

All were on Mercury, the disc company she is leaving this week. Her new company is US Columbia, released here as CBS.

Her contract is negotiated by Jack Rael the man who discovered Patti singing on a local radio station in Tulsa. Her name, Clara Ann Fowler had already been changed to Patti Page by the Page Milk Company, her radio sponsor. Rael met Patti at the radio station, and a few days later brought her to Chicago for night club work.

After six months work in Chi., Patti was signed by Mercury records. And the rest is recording history. She was dubbed "the singing rage", and the girl from a family of 13 became one of the most popular singers in the States.

Later Patti married dance director Charles O'Curran and became one of the most prolific clothes buyers in the entertainment business.

She has nearly two hundred pairs of shoes, nearly ten fur coats, three hundred dresses, and thirty five gowns. It makes up she says for her childhood, when she had to go without too much, and wore hand-downs from her many older sisters.

Just recently she has started breaking through on the film scene. Her latest release, "Dondi" was taken from her film of the same name, and before that she starred with Burt Lancaster in "Elmer Gantry".

That, in a nutshell is the career of Patti Page. "Tennessee Waltz" still sells over five thousand copies every month and will probably continue so while people still waltz.

But Patti still remembers the Page Milk Company from Tulsa. If she ever saw the slogans put out by the Milk Marketing Board, they would probably mean more to the girl with the Cherokee inheritance, than to the rest of us.

N.J.



# THE 'TEMPERANCE 7' PICK UP SOME CLEAN HABITS

LATEST single of the Temperance Seven (above) is "Runnin' Wild"—a different sort of single to their usual output. But it is NOT the first time the group have recorded it. The last time was in Rome. And such a story it was that it could only have happened to the Temperance Seven.

Let leader Brian Innes take up the story:

"We were in Rome for a film production called 'Toto By Night'. Toto is the famous Italian comedian and the idea of the production is to introduce famous cabaret acts from all over the world."

"We turned up on the set, wearing our usual garb. As we ran through the number, one of the film executives told us that while our clothing would be no doubt considered striking and eccentric in England it was the sort of clothing that would be taken for granted, as worn by musicians on the Continent."

"This, you can imagine, set us back on our heels. So we enquired what, pre-

cisely, they thought would be considered eccentric garb for the Continent.

"We should not be surprised at their reply."

"You will dress as Franciscan monks," said the executive. "That will be considered eccentric enough."

By  
**PETER JONES**

So . . . the Temperance Seven made their film appearance, playing "Runnin' Wild", wearing the white habits of the Franciscan Monks. At the rear of the cabaret stage was a monastery gate. By the side of it, a bell—a bell which was solemnly tolled, on arrival, by Paul McDowell, the whisperer himself.

This, apparently, went down bomb-

like with Italian audiences.

Said Brian Innes: "We were a trifle worried, indeed perturbed, in the early stages for we felt we might be giving offence to somebody in that religious order. However, we were assured that all would be well."

"It was an experience, though, I can tell you. After all, we had been led to believe that our usual style of dress was original enough."

Meanwhile, the Temps are in the middle of a series of dates throughout the country.

Said Brian: "Captain Cephas Howard contrived several splendid ideas to add to the effectiveness of our stage act at Bristol last week. For example, there was a shower of balloons flying on at various stages. That helps, visually. And during our 'Gaumont-British' finale, the stage is festooned with Union Jacks. All very patriotic and rather dramatic."

Paul McDowell, incidentally, still makes his entrance through a trap-door

## HABITS

in the stage. Originally, at the London Palladium, he was paid danger-money for this feat. Now the money has been stopped.

Following a week at Liverpool Empire, and a few "loose" dates of one-nighters, the gentlemen of the Temperance Seven will be undertaking their second tour of Scotland.

Brian Innes: "The last time we were there was for a very short visit and we were very successful. In fact, all the members of the band enjoyed it very much."

"On this second visit, we will be in the middle of the game season, so I shouldn't be surprised if we are out there, stalking on the moors. The lads

are very fond of stalking . . . especially on the moors."

Footnote: According to EMI, sales of "Runnin' Wild" are extremely good and the disc could whip the Temps back into the charts.

## HALEY DRUMMER

BILL HALEY and the Comets have another new drummer — having lost Dave Bates to the U.S. Army, the second percussion man from the group to be enlisted inside nine months.

New man is Dave Holly. He comes from Philadelphia, is 24 and married, with one son. Dave also does a comedy routine with the group and is a vocalist. His first date with the Comets was at the El Cortex night club in Las Vegas.

Meanwhile, the Comets are hoping for a ballroom tour in January next year—and the George Cooper Organization is trying to work out details in London.

# BUZZ CLIFFORD WANTS TO BE QUIET

**BUZZ CLIFFORD** is known, almost exclusively, in Britain by a bit of a roar-up called "Baby Sittin' Boogie", and those who didn't dig Buzz too much at least had the gimmick-value of a baby crying away like mad.

Now Buzz was grateful for that disc. It whipped up his earning capacity in the States and it led to demands for his services from Britain and elsewhere.

But I got a distinct feeling, when chatting to Buzz, that he is no longer enchanted with "Baby Sittin' Boogie". "I still sing it . . . yes", he said. "But that's only because I get requests for it."

"Know what I want to be? A ballad singer, that's what. I go for the ballads. But it's tough, on records, to kinda get acceptance on the ballads. You do the beat stuff first—then they'll let you go on the quieter material."

"You try and think of an artist who got away, right from the start, on ballads."

See what I mean? Not even your Matt Monro. He had 'My Kind Of Girl' in the States before they'd think about him on 'Softly As I Leave You'."

## WAILING

Buzz is tall—near six foot—very dark, soft-spoken, amiable, quick to smile. He talked about his pop life back home in the States . . .

"Since 'Baby Sittin' Boogie', things have happened," he said. "But these personal appearances are only one side of my work."

"I have my own group which I take out for college dances and so on. We travel around and adapt our performances to different audiences."

"Like, for instance, in Maryland recently. We go on and really wail. We play rock material all out for a while. The boys are pretty versatile such as the guitarist switching to vibes—and soon

we get on a cool kick. Kind of unsophisticated jazz."

"Then I get off the beat kick and turn on ballads like 'Moonlight In Vermont' or 'A Blossom Fell'. You know the sort of thing—keep changing everything round. Having a ball . . ."

His own personal tastes? Well, Buzz buys discs by Johnny Mathis, Ray Charles or Nat Cole. Mostly albums. He says: "I don't get too much kick out of ordinary singles, though sometimes something different comes up and I'll buy it. Like the Marceles and 'Blue Moon'."

Why hasn't he visited Britain before? "The papers in Britain seemed to think I was coming a year or so back. So did the ones in America. But I didn't know anything about it."

"Tell you what, though. I'm knocked out already by London. Especially the Cockneys. London is the first real old City I've visited. I've got a kind of architecture bug—and just love

looking at all the big buildings. You've got some real groovy looking buildings."

"And I just can't keep away from Buckingham Palace. Those guys in busbys. They don't even blink, I tell you. I guess that even if some visitor, say me, went up and stomped on their feet they wouldn't even blink."

Buzz was caught in mid-rapture by somebody arriving with a photograph for him to autograph. "That's not me—that's Dion", said Buzz. "Sorry", said the somebody. "Don't mention it", said Buzz, with a passable Cockney accent.

Let's just delve into the background of this amiable American who looks like having big success on this debut tour.

He was entered secretly for a county fair talent contest and had, literally, to be escorted to the microphone by his mates. And, story book-like, he took first prize.

Now he is only too anxious to get on stage and entertain.

At school, he was a good athlete, captain of the football team—and spent his vacations working as a stuntman, construction worker, maintenance man and life-guard.

Earlier, at six in fact, he showed an interest in music and his early heroes were the cowboy singers. At nine, he was bought a guitar. His American disc contract was given partly for his singing voice and partly because of his song-writing abilities—he has written over 100 numbers.

His parents are both active in local theatre groups, brother Jim also sings—and sister Priscilla (14) is the one who offers the criticism.

Buzz is also taking drama lessons—"to be ready if a straight dramatic part comes along".

His latest single: Columbia's "Nobody Loves Me Like You" and "More Dead Than Alive". P.J.

## 'MAKE A STAR' CONTEST

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DO YOU SING WELL?

You Can Win The

**BRIAN MATTHEW CUP**

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**"MAKE A STAR"**  
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Also: London, Scotland and Wales.

DATES:

Owing to strong local entries there will be a **SECOND HEAT** at the

**CORN EXCHANGE, BEDFORD**  
September 20

The **FIRST SOUTHERN AREA HEAT** will be held at the  
**BLYGH HOTEL, SEVENOAKS**  
October 24

Another heat is scheduled for the **Co-op Hall, Portsmouth**, in the middle of November. Details of Southern Area heats from Coastline Promotions, 8-9 Bellevue Terrace, Southsea.

## David's fans disappointed

**PROBABLY** you read about our spot of bother here over the David Whitfield-Joan Regan show. David, you'll remember, pulled out of the Sunday concert because he was due to close the first half instead of having the last act as is due to star of the show.

All very unfortunate. Joan, however, went on and was very well received, and few people wanted their money back. But I was sorry all this happened, because David is very, very popular in these parts. An awful lot of his fans were disappointed—but all I can say is that David is a good trouper and he does know his own business best.

Last Saturday the **Joe Henderson** show closed down—he's in a week's variety at Liverpool this week—and we've also said reluctant farewells to **Donald Peers** and the lovely **Sheila Southern**, who were another popular show-biz partnership in Blackpool this summer.

Most of the others are going on to the first week in October—and our own production, with **Harry Worth**, **Ted Hockridge**, **Sheila Buxton** and **Billy Dainty**, is going on to record-breaking business, I'm glad to say. That's the North Pier!

Up here at the **Queen's Theatre** on Sunday was **Frank Ifield**, who had a most successful concert. And, of course, "I Remember You" was the number which brought the house down. I must say that success could not happen to a nicer guy. . . .

Up here, too, was **Valerie Masters** for the television show "Big Night Out." She's a very proud mother and reports that her baby daughter is really a bouncing, happy little girl. Valerie is married to the agent, **Dick Katz**, who is also a

brilliant pianist and used to play with the **Ray Ellington Quartet**.

Did you see the "Sunday Night at the London Palladium" show last week-end? Well, I'm all for artists of any kind making records. But I do strongly advise **Sugar Ray Robinson** not to bother as far as this country is concerned. He's a great fighter, but his place is in the ring. Where his singing is concerned . . . ouch!

Glad to see my old mate **Arthur Worsley** doing so well on the same programme, though. I thought he stole the show.

Now what? Ah—the **Jimmy Justice** series of Sunday shows at the South Pier is now over, and he has made many friends here. So is the **Brian Matthew-Mrs. Mills** sequence at the North Pier.

But I'll be meeting up with **Brian** and the lovable **Glad** at a special charity concert with **Frankie Vaughan** at the Royal Festival Hall on October 27—in aid of the National Association of Boys' Clubs, of course.

Me? I'll be flying to London next Sunday to make a new single. Country-styled? That'd be telling! But I'm on the BBC's "Country Club" on October 26.

That's all, then, except to remind you to keep a look-out for the heats of the **New Record Mirror's "Make a Star"** contest. The first batch of dates are in this issue—and I'm very excited about the whole thing.

See you next week.

**BERT WEEDON**  
from **BLACKPOOL**

## POWERFUL LPs

from the

## Gentle Sex



### THE WORLD OF TSAI CHIN

Chinese charleston; I'd've baked a cake; Make my cot where the cot cot cotton grows; School in Cheltenham; Butterfly; Woa yaw nee; Chinese commercial; How shall I do it; Buttons and bows; It isn't fair; Halfway tree; The four seasons; On a slow boat to China.

SKL 4501 LK 4501 Decca 12" LP



### ON THE WAY UP ANN-MARGRET

Oh, lonesome me; Slowly; Fever; What do you want from me; Heartbreak Hotel; I just don't understand; His ring; Could it be; What am I supposed to do; Let me go, lover; Moon river from 'Breakfast at Tiffany's'; My last date

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This new model, which has 25 watts output, also incorporates the now famous COPICAT Echo unit. We have heard the prototype and congratulate Watkins on an outstanding model which will undoubtedly be in great demand. The amplifier will be available shortly and supplies will be limited. PLACE YOUR ORDER NOW! The price is ONLY £94.10. and it can be yours for a Deposit of £10.10. and £1.10. weekly for 2 years.

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TEM 9919





# 'MR. BALL, I PRESUME'

—said MR. BYGRAVES

KENNY BALL, his latest disc, "So Do I" safely in the charts, left for his holiday in Italy saying: "I want a quiet time—really get away from it all."

It didn't really work out that way for Kenny, who arrived back in Britain last week.

First there was the nightclub act—all off the cuff, ad lib—he did with comedian Max Bygraves.

Kenny slipped into a night club in Alassio, the Cafe Roma—from where Max filmed his British television series, "Roamin' Holiday".

Max—who used to be a near neighbour in Dagenham of the Ball family—spotted him and dragged him into the spotlight.

Says Kenny: "I borrowed a trumpet from one of the club musicians and off we went. I played a bit and gagged a bit with Max."

I don't think my playing was very good, I hadn't touched my trumpet for a fortnight remember."

It isn't the first time Max and Kenny have appeared together. They shared a television spectacular last Christmas.

And Kenny also found the Ball brand of jazz popular out in Italy. Everywhere he went he heard "Midnight In Moscow" and other Ball hits.

"Midnight" went very high in the Italian charts.

Kenny told me: "There's a market out there for British trad. I went into several record shops and saw British trad discs in the racks. Bob Wallis in particular.

"It knocked me sideways to see them."

"But if I want to get away from it all, then next year it's deepest darkest Africa for me."

However Kenny did spend a lot of time relaxing and underwater swimming. "Couldn't catch any fish though," he said.

With Kenny's return comes news of four placings in the Annual American Disc Jockey poll organised by the magazine BILLBOARD.

The American dee jays have voted Kenny first in the Most Promising Band section and fourth in the Most Promising Instrumental group listings.

Kenny himself comes tenth in the solo instrumentalists and his American No. 1 hit, "Midnight In Moscow" comes fifth in the year's best instrumental discs.

Kenny himself goes into the recording studios for Pye at the end of this month.

And one tune which will be recorded is a march "Hazlemere".

Said Kenny: "We recently did a commercial—to be played on Radio Luxembourg—for a cigarette firm and played this number.

"Naturally it's a good idea to record it."

At the end of the session, according to custom, the cigarette firm loaded Kenny with cigarettes.

"For one moment I thought I was being paid in cigarettes," said Kenny. "In any case I'm not sure that I won't give ten per cent of the total number to my agent as his payment!" I.D.



# KENNY LYNCH — AT LAST!



KENNY LYNCH: everybody applauds the Posse member.

IT WAS only a couple of weeks ago that FRANK IFIELD, then Number One in the charts, sat in the NRM office, pondering for all of a split second and said: "There IS one British singer I'm sure, particularly sure, will make it big."

KENNY LYNCH was the name. And it's a name that runs parallel with Frank Ifield on the recording scene. They have been admired for the consistency of their discs, puzzled over as to why they haven't made it earlier and boosted as two of the nicest characters in the business.

Now Kenny seems to have made it—"Puff" is now at 33. And, amid the applause from his show business mates, Kenny looks back . . .

He started singing more or less by accident at the age of 12. He went to a club where his sister Maxine Daniels was singing and was introduced to the manager . . . as a useful singer. Very, very reluctantly Kenny went on stage. He clicked, as they say. And he was very, very reluctant to leave that stage.

After school, he sang with many different bands in various parts of the country. And he filled in with film extra work—"Sometimes the whole of our family would be called in as extras from our home in Stepney", he said.

He was about to join Harry Gold's Pieces of Eight when the call-up people had different ideas and he joined the RASC, to eventually become regimental feather-weight champion. Even now, he has the odd work-out with Terry Spinks and is very matey with Terry's manager, ex-champ Sammy McCarthy.

When you get a hit record, suddenly everybody is interested in your musical tastes. Well, Kenny goes for Ella Fitzgerald, Billy Eckstein and Mel Torme. He likes plays, too—Shakespeare best of all.

Says Kenny: "It's been a long wait but I've always enjoyed show business and the folk in it."

Some of the folk, notably Tommy Steele, Pete Murray and Anthony Newley formed The Posse—a group something on the lines of Sinatra's Clan. They meet, chat, see shows, chat, watch cabarets and chat. And most of them play soccer together for charity.

Right now Kenny is working on a book. He says it is largely autobiographical and is all about the people and places he has known in London's East End.

Kenny, you see, is an active sort of character. He's got to have something to keep him occupied—though now, with a hit disc, he'll have less to time to fill.

And, meanwhile, all those mates of his in show business are applauding like mad . . .

PETER JONES

# SHANE'S SECRET

FIFTY PER CENT. OF SHANE FENTON'S BEST-KEPT secret leaked out last week with the news in a daily paper that Lionel Bart was at work on a new pop song, "Too Young For Sad Memories".

And the other 50 per cent. had to come out that Bart wrote the tune especially for Shane—and that Lionel himself asked to be

allowed to do the composition.

Two weeks ago, Bart slipped unnoticed into the Britannia Pier at Great Yarmouth where Shane was making one of his regular Sunday concert appearances. He was so impressed he rang Shane's manager, Tommy Sanderson, and asked for copies of all the discs the singer had ever made.

After hearing them,

he asked that he write a number specially for Shane—who has had hits on "Moody Guy" and "Cindy's Birthday" during his 12 months in show business.

Publication of the new song caused near-panic at the Wilson Agency in London. Shane, still hobbling with a stick following his fall in the Lake District while on holiday, met Lionel for the

first time at Bart's Shaftesbury Avenue offices.

They had an initial run through on the song.

Parlophone "cleared the decks", scrapped plans to start recording Shane's debut LP and cut the new Bart number.

Now their on-sale target date is October 12 . . . many weeks ahead of schedule.



SHANE FENTON meets LIONEL BART and the secret is out. (NRM Picture.)

# JAZZ SPOT

## BLUE MITCHELL

Smooth As The Wind

Smooth As The Wind • But Beautiful • The Best Things In Life Are Free • Peace • For Heaven's Sake • The Nearness Of You • A Blue Time • Strollin' • For All We Know • I'm A Fool To Want You. RIVERSIDE RLP 367.

ANOTHER jazz musician surrounded by strings, but quite a different proposition. This one is no more than pretty. There is nothing here that we have not heard many times before, and although the whole thing is pleasant and inoffensive, it has not much significance about it. The string writing is the usual unadventurous string writing that one usually finds in albums involving a jazz soloist, a kind of Hollywood pastiche.

Mitchell is a good trumpeter with a fat tone and some grasp of style, but before the end of this album he seems to have shot his bolt. B.G.

## AROUND THE WORLD

Firehouse Five Plus Two

Isle Of Capri • Japanese Sandman • Hindustan • Panama • When Irish Eyes Are Smiling • China Boy • Russian Lullaby • The Sheik Of Araby • It Happened In Monterey • Lady Of Spain • My Little Grass Shack In Kealakekua, Hawaii • California, Here I Come. VOGUE LAG.12285.

WITH all the brash fervour of the true American "amateur" this Hollywood Dixie group play the same gimmick inspired selection as Bing Crosby and Rosemary Clooney do in "Fancy Meeting You Here" (RCA RD. 27105), a sort of musical travelogue.

But all this is just a bit too obvious after the usual manner of commercial mickey-mouse bands that supply what passes for Trad in the States. The truth may be that the Firehouse Five Plus Two work far more efficiently than do our Traditional groups, and the music on this bright and breezy album at least has its

own standard of entertainment value, if you like Dixie styled contemporary jazz sans subtlety.

## KING OF THE DELTA BLUES SINGERS

Robert Johnson

Crossroads Blues • Terraplane Blues • Come On In My Kitchen • Walking Blues • Last Fair Deal Gone Down • 32-20 Blues • Kind-hearted Woman Blues • If I Had Possession Over Judgment Day • Preaching Blues • When You Got A Good Friend • Rambling On My Mind • Stones In My Passway • Travellin' Riverside Blues • Milkcow's Calf Blues • Me And The Devil Blues • Hellhound On My Trail. PHILIPS BBL.7539.

AS a part of the Classic Jazz Masters series put out by Bluesologist Paul Oliver, this country Blues album is worth having. Robert Johnson, long neglected by collectors, is an artist of major proportions, and his fine Negro Blues, full of social and secular comments, demands a place in any folk collection. Specially recommended. J.A.

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BLUE WEEK-END  
F 11505  
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**FORGIVE ME**  
BABS TINO  
HLR 9589  
LONDON

**MANTOVANI and his orch.**  
SUMMER NIGHT  
F 11500  
DECCA

**MONSTER MASH**  
BOBBY (Boris) PICKETT  
HLU 9597  
LONDON

**GREEN ONIONS**  
BOOKER T. & THE M.G.S  
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# NRM POP DISC JURY

## An Emotional

# Billy Fury



**BILLY FURY:** at present in hospital, he has a new record out, sales of which should cheer him up considerably. (NRM Picture.)

**SARAH VAUGHAN:** *Moonglow; I Could Write A Book* (Columbia DB 4901)

**SARAH** and Quincy Jones: that's a formidable combination. Top side is the oldie and what can you say about it? You can say that Sarah is fabulous, fantastic, brilliant, individualistic, inventive, magnificent, incredible, magnificent, creative, magnificent. So what else? Well, she works with enormous gusto and zest. Some more? She attacks the lyrics with power and confidence. More? She sings like a dream. Yes, a dream!

Top Twenty Tip. Alas, no! You can be too good for all that. Sarah is just that.

Flip is just as good, though not so tuneful. She swings, swings, SWINGS. A beautiful voice, tempered with good sense and ability. And that arrangement—*How!* is the only word to use about her.

**FOUR** 🍷🍷🍷🍷

**JAN BURNETTE** *Teddy; Trust In Me* (Oriole CB 1761)

**HERE** is, we say, the most-improved girl singer in the country—a gal who just **MUST** get the big hit ere long. On "Teddy", she has a Paul Anka song which was a hit for Connie Francis in the States, though the disc was not released here.

Jan has all the shades of light and heavy in her voice and she is pushed along by a Martin Slavin backing. We're virtually unanimous that it will happen for Jan—because she "reads" a song better than most of the girls and she has an electric quality in her voice. Listen and see if you don't agree.

Flip side is the oldie "Trust In Me". Now this has been worked over by most of the top American lasses—but Jan proves that something **CAN** be wrung out of it that is different and stylish. She is a **SINGER**. And she has the sort of talents that can't be denied.

"Teddy Bear" could be the one to make it, but big, for her.

**FOUR** 🍷🍷🍷🍷

**BILLY FURY** *Because of Love; I'm Runnin' Around* (Decca F 11508)

**MR. FURY** looses an arrow that should score a direct hit on the hearts of all his female fans—a considerable total.

It's deep down Billy emoting soulfully about the effects of love upon him—which are considerable. The tempo is a notch above slow and the backing includes girl chorus and a multitude of strings.

It's more or less Billy as usual, although he sounds definitely in the Presley mould. The sales should cheer him up considerably in his hospital bed.

There's more of a beat to the flip, a fast-medium rocker which Billy builds powerfully. The tunes and lyric aren't all that distinctive, but Billy's treatment carries them into the above-average category.

**FOUR** 🍷🍷🍷🍷

### TOP 20 TIP

**VICTOR FELDMAN QUARTET A Taste Of Honey; Valerie** (Fontana 267233)

**FROM** somewhere in the U.S. charts comes this choice offering by Vic Feldman. It's called "A Taste Of Honey" and comes, appropriately enough from the film of that name. Nice tune, but with some Jazz scruples sacrificed for commercial appeal.

Not that we cared... we liked the disc anyway. Can't really say much about this, the tune is brought out on Vic's piano, with sax intermitting throughout. Modern Jazz to a degree—better we think than Brubeck.

Flip is "Valerie". This one has been rocked up. But Vic makes a nice job of it without losing too much tune on the way. Same ingredients as the top side, except with sax taking the lead. We liked, again.

**FOUR** 🍷🍷🍷🍷

**JOHN BARRY SEVEN** *The James Bond Theme; The Blacksmith Blues* (Columbia DB 4898)

**FROM** the film "Dr. No" comes the latest offering by the John Barry Seven. Plus a fairly large orchestra to assist him on this very Mainstream-y effort.

Some very good big band sounds on this quite dramatic effort. We liked it, but can't see it's commercial prospects, except as a film theme.

However, it shows yet another facet of John's versatility. But maybe he'd like a hit once in a while, too.

Like he used to when he made discs like "The Blacksmith's Blues". The flip is a musical version of the million-seller by Ella May Morse some ten years back. Quite good, but not as interesting as the flip.

**THREE** 🍷🍷🍷

**THE LAFAYETTES** *Caravan Of Lonely Men; I Still Do* (RCA 1308)

**FROM** the group who gave us "Life's Too Short" comes an offering called "Caravan Of Lonely Men", of which there are several alternative versions to choose.

Slow-ish with a distinctive beat, it doesn't mean too much on the first play. We don't really think it will do too well—the commercial appeal is doubtful, though the disc is well made.

Flip is called "I Still Do" and features, as the top side, Frank Bonarrigo vocalising. Though on this one the vocal doesn't join in until some while after some gimmicky sounds. Not very good, but better than side one. The Lafayettes have gone too much on the top tracks for this disc. They should stick to blues.

**THREE** 🍷🍷🍷

**ETTA JAMES:** *Stop The Wedding; Street Of Tears* (Pye Int. 7N 25162)

**FROM** Stateside hitmaker Etta James comes "Stop The Wedding". Slow and powerful with a gimmick opening from a studio preacher, the disc hasn't too much in the way of catchiness which the British go for.

But nevertheless it's good. Nice work-out from the chorus and some frenzied shrieks from Etta before the disc fades to a close.

One we don't expect to see in our charts.

Flip is called "Street Of Tears" and moves at a faster tempo than side one. But it's not quite so good, or it wouldn't be the flip. Good band sounds behind the girl and her chorus, but lacking the complete excitement of side one.

**THREE** 🍷🍷🍷

**DAVE "BABY" CORTEZ:** *Rinky Dink; Getting Right* (Pye Int. 25159)

**SOME** years back this gentleman had a hit in the States called "Happy Organ", which reached No. 1. His latest offering is called "Rinky Dink" and is in the top ten Stateside, coming up.

An organ-led instrumental, it moves at a heavy medium-tempo pace, with a repetitive yet good tune running through it. There's solos from other instruments included on this one, including a great sax solo.

Rather bluesy in places, but with that touch of commercial appeal which could sell Baby Cortez many discs even over here.

"Getting Right", on the flip, opens with some guitar, and the organ whistles out the tune a few moments later. Not bad, but lacking a good tune, with perhaps more "soul" than side one. Good for slow dancing, but not constant listening appeal. Side One gets the rating more or less.

**FOUR** 🍷🍷🍷🍷

**ROGER WILLIAMS:** *Niagara Theme; The Lorelei* (London HLR 9600)

**ROGER**, said to be the most popular light pianist in the world, gets that flowing motion on "Niagara". With the orchestra and choir, you do get the impression of gushing waters and all that. Nice, precise piano, delicate sort of touch, continuous-type backing. It's a good theme, too—and while not Top Twenty material the disc should do well.

Much, much quieter on the flip. From delicate piano to very, very delicate piano. Beautifully played, of course, and the only criticism is that, in terms of pop appeal, it takes a long while to get started.

The orchestra and choir come in later to help swell the overall sound. All very musicianly.

**FOUR** 🍷🍷🍷🍷

**VINCE HILL:** *There You Go; Just As Long As (You Belong To Me)* (Pye Piccadilly 35068)

**VINCE**, as we've said before, is troubled by having to sing on radio so many different kinds of songs and simulate so many different kinds of singers. But he personally rates "There You Go" as being his best disc to date—"It's more ME", he says.

It's a fine performance, a good song and swirling string-laced backing from Johnny Keating. Plenty of dynamics in the vocal. Could easily take off... but **BIG**. One criticism: the tune is not too easy to remember. Now go ahead and prove us wrong.

Vince emotes powerfully on the flip, too. He really digs deep into the lyrics. There's a "yeah-yeah" choir—and, we swear it, a sousaphone! Vince is an excellent performer. And we've said that before, too!

**FOUR** 🍷🍷🍷🍷

**EVE BOSWELL:** *Love Me; You're My Thrill* (Decca F 11509)

**ENTER** Eve, the swirling, twirling (on stage) singer who has been off the disc scene for a while. She tackles "Love Me" with considerable sympathy and her voice virtually smooches through the lyrics. Not a terribly strong song but tastefully tackled and with a backing, piano especially strong, which doesn't



**VINCE HILL:** best disc to date. (NRM Picture.)

interrupt her one little bit. Sounds like one for "Family Favourites", this.

But we thought more of the Boswell sparkle comes through on the flip. She comes in at once, piano and guitar helping out. Slightly "Fever-ish" in style but it shows that Eve is a most professional and confident performer. Touches of brass at the end add to the rather dramatic atmosphere.

**THREE** 🍷🍷🍷

**STAN REYNOLDS:** *The Missouri; Tighrope* (Decca F 11510)

**HERE'S** a bit of a wailn' swinger from a honking group. "The Missouri" should be set fair for a lot of juke-box plays. Everybody in for the start, then guitar steps in twangily. Heavy old sax sound (slightly dated). Stan Reynolds is, of course, one of our leading trumpeters but he delays his appearance until pretty late on and then it's a muted sound. Everything moves on powerfully and the tune kind of ingratiates itself after a while. Good sales, we bet.

"Tighrope" has the same sort of sound, with a repetitious opening. Then Stan's trumpet comes in loud and clear. Full-blooded tone, as ever, and he fairly punches out the notes. But guitar comes in for a spell before Stan blows some more.

A rich sort of sound and again it could catch on well.

**THREE** 🍷🍷🍷

## STAR TREATMENT



**C**ONTINUING our tale of the "star treatment" we find our lass **CARMITA** going through further stages in the process this week.

As rehearsals continue there are other routine tasks to be carried out. One of these is the all-important matter of dress. For practically every day for weeks on end there will be fittings, stylings, rejec-



tions and the process will be repeated until the right dress in the right material has been found. And one dress isn't enough, far from it.

The gentleman looking after Carmita's dress problems is one Ray Mann and we picture him here putting the final touches to one garment. Will it be the right one? That has still to be decided. Another all important factor of pre-

paring for a big show is the contract. Without such a document neither the management nor the star know where they stand. Carmita seems perfectly happy with what she is signing as she gives her approval to Barry Burnet, son of Pigalle boss Al Burnet.

Next week we will show you another side of this star-building process. Don't forget to make a date. (NRM Pictures)



SHANE FENTON with singer JACKIE LYNTON (see review).



DELLA REESE: song punch.



ACKER: accordion touch. (NRM Pic.)

# ACKER's away with strings

**ACKER BILK** *Lonely; Acker's Lacquer* (Columbia DB 4897)

"LONELY" is the long-awaited follow-up to "Stranger on the Shore," i.e., Acker with strings . . . and it's a good one. Again, like "Stranger," the tune is a simple one, and the strings lightly enhance Acker's warm-toned clarinet.

There's a touch of accordion midway in the arrangement a la Parisian boulevard.

Written by Acker and Norrie Paramor, the tune ends Acker's film, "Band of Thieves". From there it should go into the charts.

"Acker's Lacquer" is also from the film, and written by the same duo. It has more of a rhythm to it and the strings sound-off like something on a Gershwin album.

Acker, undeterred, plugs away. . . . After all, it's his lacquer. Two good sides. Acker and the Leon Young String Chorale have really started something.

FOUR 🍷🍷🍷

## TOP 20 TIP

**CHARLIE GRACIE** *Pretty Baby; Night and Day, U.S.A.* (London HLU 9603)

REMEMBER Charlie? His big hit was "Wanderin' Eyes". Since then, not much. He has a busy backing for "Pretty Baby", heavy ponderous beat, lots of voices vovelling away at the rear. Charlie seems almost dominated by the backing at times—and he also has an apparent touch of the hiccups. Not Top Twenty material, this, but the juke-boxes may echo to it for a few months. Too much happens for drawing-room listening . . .

"Night and Day" has a guitar intro, then a throaty Mr. Gracie enters, fairly pummelling the lyrics. Trouble is this sounded about five years out of date—in fact more like his work at the time of his big hit. Old-timers may go for it.

THREE 🍷🍷🍷

**RUSS SAINTY** *Send Me The Pillow You Dream On; What Do You Know About That* (HMV Pop 1069)

RUSS has a steadily-growing following through his one-nighters. He has the Johnny Tillotson opposition on "Send Me The Pillow". There's little to choose between all the versions of this harmless C and W number—in fact we don't think the song will enjoy the same success here as in the States. Russ sings simply, with a lot of feeling—and we definitely like the piano which filled in the odd gaps. Now stand by for the pillow-fight.

Flip was written by Russ—and it's a lively piece with a staccato atmosphere. Big-beat ballad and all very enjoyable but, quite honestly, not much different from umpteen similar numbers. Russ does sing well, though.

THREE 🍷🍷🍷

**GERRY RENO** *Who's Fooling Who; Three Deadly Sins* (Decca Ritz 11516)

HARMONICA opens "Who's Fooling Who", then the pleasantly-toned Gerry comes in on a song with the merest tinge of Country feeling. Quite a good song, too. But the main interest is in Gerry's performance, which shows him capable of inventive but simple phrasing and a gentleness of approach which should assure his future. In fact, it is a SIMPLE disc. For that reason, it is worth watching . . .

There's more meat in Gerry's perform-

ance on the flip and we think this should be the plug side. Nice marriage of singer and backing and Bunny Lewis has done a good recording job. Harmonica growls in any available gap. Gerry again is in fine fettle.

Not really for the charts, maybe. But good ne'er-the-less.

THREE 🍷🍷🍷

**ALAN FIELDING** *Too Late To Worry, Too Blue To Cry; You Reap Just What You Sow* (Decca F 11518).

RECORDING men are prone to publicise rather too lavishly but Decca's team are going overboard more than somewhat about Alan. He's a high-pitched young singer, who near-sobs through a useful American ballad. That piano, Nashville-type, is by Earl Guest, who is on the label as Reg Guest. Alan could make it but definitely with this slow, dreamy number but we're just a shade reluctant to tip it for the Twenty.

Flip is faster. "You Reap . . ." features a slightly softer, but equally high-pitched, Alan. He handles the song with confidence and again there's a good balance about the disc. It is by no means as commercial as the top side, but it is a value-for-money turnover.

Alan, by the way, is a useful songwriter, too. This, his third stab at vocal honours, is easily his best.

FOUR 🍷🍷🍷

**BRIAN POOLE AND THE TREMELOS** *Blue; That Ain't Right* (Decca F 11515)

BRIAN works through a fairish number with all the signs of having a most promising voice. Nice vocal touches in the rear—incidentally, this group has backed several top names on disc already. Recording man Mike Smith has done a good job in varying the sounds and keeping a good balance in continuity. Possibly not Top Twenty material—but here is a home-grown group to watch very, very carefully.

"That Ain't Right" is also a good performance. Brian has a punchy sort of voice, fairly individual in styling and phrasing. Strong guitar tones fill in midway between Brian and the vocal group. It's a darned sight better than a lot of the group material from the States these days. Give a spin or two.

THREE 🍷🍷🍷

**MARCIE BLANE** *Bobby's Girl; A Time To Dream* (London HLU 9599)

THOUGH we've never heard of Marcie Blane we liked her disc. It's called "Bobby's Girl" and is a medium-paced teen-beater with some great backing work from the vocal group and guitarist.

Occasional dual tracking adds to the general effect of this disc. She's got a nice voice, very much like Joannie Summers, although the song is designed very much for the teen market.

Commercial, with the lyric dealing with the girl whose ambition is to be Bobby's girl.

Lucky Bobby . . .

"A Time To Dream" is the title of the flip. And again there's some good work by the guitar. Song as may be guessed is slower than the top side, but nevertheless it's quite good.

We would very much like to see this girl in our top fifty. One can but hope . . .

FOUR 🍷🍷🍷

**JACKIE LYNTON** *All Of Me; I'd Steal* (Pye Piccadilly 35064)

THE oldie "All of Me" is given a completely new and different treatment. Guitar leads in, then the rest of the group—and the wide-ranged Jackie starts selling. It's almost a bluesy treatment from Jack, whose third disc this is. A lot of drama and some of the most unusual phrasing you've ever heard. Very exciting indeed.

Tipping it is difficult. It's got all the ingredients and could easily wind up there right at the top. But it's so different some of the jury feel it may just miss. Good piano percolates towards the end. Great stuff, Mr. Lynton.

"I'd Steal" is a gentle ballad-with-a-beat and features Jackie in rather more subdued mood. Quite good, but not outstanding—and with a lot of bass work behind the vocal. It's not competition for that ravin' top side.

FOUR 🍷🍷🍷

**GEOFF GODDARD** *My Little Girl's Come Home; Try Once More* (HMV POP 1068)

FROM Geoff Goddard, the famous or "infamous", comes "My Little Girl's Come Home". Merry and bright with some interesting sounds from the depths of the Joe Meek studio. Not too much to say for it — we liked Geoff much more as a writer than a singer. As the former he is good — as the latter . . . just mediocre.

Nothing good or bad about this very "pop" disc.

Powerful guitar sounds open the flip. Then come some grotesque Holly-isms done as Mr. H. wouldn't have done them. But the record is different and slightly off-beat. Though rather uncommercial.

THREE 🍷🍷🍷

**THE BROOKS BROTHERS** *Town Girl; I Can't Make Up My Mind* (Pye 7N 15463)

HARMONICA in this latest effort from the Brooks Brothers entitled "Town Girl"—the one who hasn't settled down yet.

Despite the rather dated verbal picture of the young Juke Box Queen, we quite liked the song. The boys give it their usual treatment, with a bit more vigour than usual. We couldn't give this medium-paced effort a top twenty tip—though it may well show up there it is no better than their last disc—but perhaps more commercial.

Flip is called "I Can't Make Up My Mind" and starts off with a pleasant guitar with the soft voices of the pair joining in later.

THREE 🍷🍷🍷

**PAPA BUE'S VIKING JAZZ BAND** *Washington Post March; Lead Me Saviour* (Parlophone R 4945)

FROM Scandinavian Jazz man Papa Bue and his Vikings comes this trad offering that is bound to do well in the circles where they go for this sort of thing. Familiar tune, and trumpet-led workout makes this as good as any British trad side we've heard of late.

Only thing missing is excitement, and although the band try hard, they fail to generate much more than a foot-tap from us. But they try hard.

Flip, "Lead Me Saviour", opens at a mournful tempo with what sounds like a clarinet leading. Then there's a slight change in tempo, and the band joins in softly for an interesting gospelly piece. Better, we thought, than side one, and believe it or not, more commercial into the bargain.

THREE 🍷🍷🍷

**JESS CONRAD** *Pretty Jenny; You Can Do It If You Try* (Decca F 11511)

PERKY old opening for "Pretty Jenny". Jess sounds fairly at home on this number and at this tempo, but he just cannot be called a particularly distinctive singer. Lots of "you-hoo-de-hoos" in the treatment and a complex arrangement, featuring pungent strings. It's better than some of the earlier Conrad—and let's face it he has a big following among the gals. So it'll sell some, at least . . .

Another big arrangement for the flip. But Jess doesn't get to grips with the lyrics on this side. There are lapses from the melody and a certain flatness in tone which we found disconcerting. Forget this side—but give him a chance with the "Jenny" bit.

THREE 🍷🍷🍷

**JOHNNY TILLOTSON** *Send Me The Pillow You Dream On; What'll I Do* (London-HLA 9598)

FROM high in the U.S. charts comes Johnny's follow-up to his last hit. This one is tagged "Send Me The Pillow That You Dream On" and is the oldie dressed up in the pop C & W vein by Johnny.

Slow-ish and gentle with some lush strings in the background and some pleasant noises from the chorus. Tune is fair, but the whole thing strikes us as not too suitable for the British market. Maybe it isn't everyone who likes them, but we have the best ballad singers over on this side of the Atlantic.

Flip is another slowie entitled "What'll I Do". It is better, we think, than side one, but without the syrupy commercial appeal. Quite pleasant and incongruous, and extremely easy on the ear. The tune is good, and the side would make Grade One late night listening. We gave the extra bell for this good side.

FOUR 🍷🍷🍷

**DELLA REESE** *Blow Out The Sun; I Love You So Much It Hurts* (RCA 1306)

THE MISTRESS of song-punching has a real go at "Blow Out The Sun"—and gives the impression that she has the lung-power to do just that. Della is hardly a commercial proposition in this country but we do recommend that you try this one. It's a better bet than a lot of her recent releases. Good powerful arrangement and a lot of those deep-brown tones which are so respected INSIDE the business. Exciting, too. And dramatic.

Slow, ballady flip. She really sounds in agony as she tells how much it hurts. This is more like her earlier releases. Not so catchy. But a fair song for all that. We thought it a bit over-dramatic—sort of a bit too much and that sort of thing. Organ featured. And a chat bit.

FOUR 🍷🍷🍷

**JOHNNY WADE** *Andiamo; You Fool Of A Heart* (Pye Piccadilly 35076)

JOHNNY is a first-rate singer, used to be an actor, and is now part of the Cyril Stapleton battery of singers. He has the technique, feeling and musicianship to put across almost any kind of number. "Andiamo" is an atmospheric sort of side, falling just a wee bit short on commercial appeal. But it's a good disc, viewed from every available angle. Johnny is, as we have said, a first-rate singer.

"You Fool Of A Heart" is, we thought, much better on the commercial kick and content. Beaty ballad with Johnny really injecting a swinging atmosphere. Play this if you get the chance—it's a good British bit. Nice backing, too, with no label acknowledgment.

THREE 🍷🍷🍷

<b>PAUL ANKA</b>	<b>EVERY NIGHT (without you)</b>	RCA VICTOR	RCA
		RCA 1304	45 rpm
<b>CARAVAN OF LONELY MEN</b>	<b>THE LAFAYETTES</b>	RCA VICTOR	RCA
		RCA 1308	45 rpm
<b>SHAME ON ME</b>	<b>BOBBY BARE</b>	RCA VICTOR	RCA
		RCA 1302	45 rpm
<b>HANK LOCKLIN</b>	<b>WELCOME HOME, MISTER BLUES</b>	RCA VICTOR	RCA
		RCA 1305	45 rpm

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ALBUM REVIEWS . . . . .

# SINKING THE BISMARCK LP

**THE SINKING OF THE BISMARCK BY ARRANGEMENT WITH THE B.B.C.**  
 Script by MARTIN CHISHOLM. Cast: John Chandos, Derek Hart, Ralph Truman, Stephen Jack, Robert Sansom, Roger Snowden, Donald Yarrington, Basil Dignam, Peter Howell, Cecil Ramage, Alan Wheatley, John Salen, Robert Burns, Anthony Holles, D. A. Clark Smith. (ORIOLE MG 20056.)

A **DRAMATIC** reconstruction of one of the greatest naval battles of all time is well presented on this album from Oriole's rapidly increasing LP catalogue.

It isn't aimed at the hit parade therefore I won't give it a "bell" rating. Strictly a specialist item I would think.

**DAVID ROSE**

**THE STRIPPER (AND OTHER FUN SONGS FOR THE FAMILY)**  
*The Stripper; Night Train; What Is This Thing Called Love; Mood Indigo; Banned In Boston; St. James' Infirmary; Soft Lights And Sweet Music; Black And Tan Fantasy; Harlem Nocturne; Sophisticated Lady; Blue Prelude; My Heart Belongs To Daddy.* (MGM-C 892.)

I **PRESUME** from the heavy percussive effects going on that maestro David Rose is giving us the "bumps and grinds" one associates with America's burlesque

theatres. Anyway all these big standard items are given the treatment in real heavy style.

I think I prefer the David Rose of dancing strings and such that we have come to enjoy through the years. Mind you I welcome the fact that someone is trying something different for a change . . . but you don't need the change Mr. Rose.

THREE 🎵🎵🎵

**JACKIE WILSON**  
BODY AND SOUL

*Body And Soul; I Don't Know You Any More; I Apologize; I Got It Bad; The Greatest Hurt; I'll Always Be In Love With You; Crazy She Calls Me; The Tear Of The Year; Blue Moon; I'll Be Around; There'll Be No Next Time; We'll Be Together Again.* (CORAL LVA 9202.)

THE powerful voice of Jackie Wilson soars and dips through this twelve-tracker which is the first album for quite a while . . . probably because of last year's shooting mishap.

It is also quite a while since this once perpetual hit-maker made the Top Twenty.

Maybe this will help to bring him back to the forefront.

THREE 🎵🎵🎵



DAVID ROSE: an album to tie in with American hit single. (NRM Picture.)

**EARL GRANT**  
EARL AFTER DARK

*Moonlight In Vermont; All The Way; Gee Baby, Ain't I Good To You; Mountain High, Valley Low; Mood Indigo; Old Devil Moon; Ball Ha'i; Get Out Of Town; Then I'll Be Tired Of You; A Hundred Years From Today; On The Street Where You Live; Robbin's Nest.* (BRUNSWICK LAT 8502.)

STILL concentrating on his organ work is Earl Grant and, as usual, the programme is tastefully presented and performed.

This time the mood is set for the late hours with a gentle swing.

Romantic atmosphere abounds . . . especially if you keep those lights down low.

FOUR 🎵🎵🎵🎵

**AL CAIOLA**  
SOLID GOLD GUITAR

*Guns Of Navarone; Moon River; Guitar Boogie; Magnificent Seven; I Walk The Line; The World Is Waiting For The Sunrise; Jezebel; Mexico; Big Guitar; Two Guitars; Foot Stompin'; Vaya Con Dios.* (UNITED ARTISTS ULP 1003.)

AL CAIOLA makes do with only one guitar and comes up with a programme of top guitar items or material suited to guitar interpretation.

Enjoyable? Yes. Big sales. Far from poor. Best seller? Doubtful, but then one never knows in this business. Certainly it deserves to be.

FOUR 🎵🎵🎵🎵

**FERRANTE AND TEICHER**  
TONIGHT

*Tonight; King Of Kings; La Strada; The Way You Look Tonight; Thousand And One Nights; Shalom; Moon River; Smile; Lover's Lullaby; Lili Marlene; Twilight; I'll Be Seeing You.* (UNITED ARTISTS ULP 1001.)

THE piano duo who crashed the charts with "Exodus" have been doing very nicely saleswise ever since. They have had several albums released since their first major success and this one has a basis of big film themes.

Since there hasn't been a big single success recently for the team this album probably won't attract the widest possible audience—but that is one of the hazards of record making.

Doubtless this will sell well over the years but for the moment I'm going to estimate a potential of . . .

THREE 🎵🎵🎵

**TOMMY GARRETT**  
50 GUITARS—Vol. 2

*El Rancho Grande; Mexicali Rose; Cielito Lindo; Fantasia Mexicana; Magic Is The Moonlight; Malagueña; Mexican Hat Dance; Amor, Amor; Estrellita; Green Eyes; La Paloma; Vaya Con Dios.* (LIBERTY LBY 1064.)

YOU know what they say, it's "THINK BIG!" Well Tommy Garrett has taken this slogan to heart and gathered together 50 of the world's top guitarists for this album.

The songs are all favourites from down Mexico way so you've no need to worry on that count.

Are there really 50 guitars? I would say let's take their word for it because when I stuck the disc on my hi-fi the sound was but big and I wouldn't have been surprised if there had been a 100 guitars . . . or one guitar and several top engineers behind the tape decks.

FOUR 🎵🎵🎵🎵

## JIMMY WATSON

# C & W HALL OF FAME

### COUNTRY MUSIC HALL OF FAME JIMMIE RODGERS

*Sweet Mama Hurry Home Or I'll Be Gone—I'm Lonesome Too—When The Cactus Is In Bloom—Cowhand's Last Ride—Yodeling Cowboy—Dreaming With Tears In My Eyes—Roll Along Kentucky Moon—I'm Free From The Chain Gang Now—For The Sake Of Days Gone By—The Soldier's Sweetheart—Gambling Barroom Blues—The Sailor's Plea—Old Love Letters—She Was Happy Till She Met You—Mississippi River Blues—TB Blues.* RCA-Victor RD.7505.

THE Country Music Hall of Fame, from which branch of the Country Music Association this album takes its name, was inaugurated back in early November, 1961. The first member in the Hall of Fame was, most befittingly, Jimmie Rodgers, elected by a panel of country experts of which I was a member.

This superb LP carries the listener through Jimmie Rodgers' short but brilliant career as the greatest recording country artist of all time, from his "test" date in a portable recording tent in Bristol, Tennessee, on August 4, 1927, with "The Soldier's Sweetheart" to "Old Love Letters" taken from his last, tragic date on May 24, 1933, when he took just over a week to make a dozen titles.

He died shortly afterwards of the TB which haunted him all his life.

### CITY LIMITS

#### WILBURN BROTHERS (TEDDY AND DOYLE)

*Breaking In A Brand New Broken Heart—The Wild Side Of Life—Answer Me, My Love—Take Good Care Of Her—Near You—Burning Bridges—I Fall To Pieces—Young But True Love—Just Call Me Lonesome—Release Me—No Letter Today—I'm Beginning To Know About Me.* BRUNSWICK LAT.8501.

THE pleasant vocal mingling of the Wilburn Brothers is somewhat marred here by a few obvious commercial flavourings and choral effects, but these are good country songs in the contemporary style. Their work springs from good American country sources and, even with the "pop" gimmickry, they still avoid the pitfalls of the commercial near-country Hit Parade stars.

The best parts of this acceptable album are in tunes like the wonderful "Wild Side of Life" where the Wilburns are firmly at home.

Not the best collection Teddy and Doyle have made but well worth hearing.

### JAMES ASMAN

#### OR COUNTRY AND WESTERN

#### THE COUNTRY SIDE OF JIM REEVES

*A Railroad Bum—Blue Side Of Lonesome—Waltin' For A Train—I Won't Forget You—My Lips Are Sealed—Most Of The Time—When Two Worlds Collide—Yonder Comes A Sucker—A Fallen Star—Highway To Nowhere.* RCA CAMDEN CDN.5100.

LIKE many present day pop-country stars Jim Reeves began with a spate of far more rewarding material, and this new Camden album demonstrates his mild mannered talent to perfection.

Although Reeves uses songs made famous by Hank Williams, Jimmie Rodgers and other country veterans, he never recaptures their original authenticity.

Nevertheless I would recommend this pleasant and unoffending album for Jim Reeves' warm style and the good songs he elects to sing.

## BRITAIN'S TOP LP's

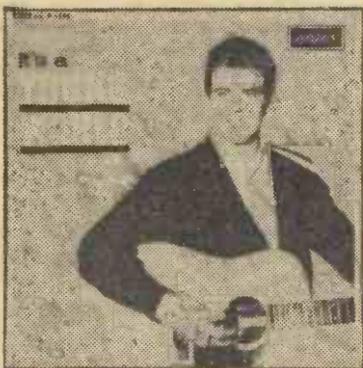
- BEST OF BALL, BARBER & BILK  
(2) K. Ball, C. Barber, A. Bilk (Pye G.G.)
- WEST SIDE STORY  
(1) Sound Track (Philips)
- GOLDEN AGE OF DONEGAN  
(4) Lonnie Donegan (Pye G.G.)
- A PICTURE OF YOU  
(6) Joe Brown (Pye G.G.)
- POT LUCK  
(3) Elvis Presley (RCA-Victor)
- BLACK AND WHITE MINSTREL SHOW  
(5) The George Mitchell Minstrels (HMV)
- BLUE HAWAII  
(7) Elvis Presley (RCA-Victor)
- SOUTH PACIFIC  
(8) Sound Track (RCA-Victor)
- THE SHADOWS  
(9) The Shadows (Columbia)
- SOUND OF MUSIC  
(16) London Cast (HMV)
- STRANGER ON THE SHORE  
(15) Acker Bilk (Columbia)
- TWISTIN' 'N' TWANGIN'  
(10) Duane Eddy (RCA-Victor)
- THE YOUNG ONES  
(12) Cliff Richard and The Shadows (Columbia)
- BLITZ  
(17) Original Cast (HMV)
- MODERN SOUNDS IN COUNTRY & WESTERN MUSIC  
(13) Ray Charles (HMV)
- ANOTHER BLACK AND WHITE MINSTREL SHOW  
(—) The George Mitchell Minstrels (HMV)
- SINATRA AND STRINGS  
(11) Frank Sinatra (Reprise)
- WEST SIDE STORY  
(14) Original Broadway Cast (CBS)
- BUDDY HOLLY STORY Vol. 1  
(20) Buddy Holly (Coral)
- THE MUSIC MAN  
(—) Sound Track (Warner Bros.)

## BRITAIN'S TOP EP's

- FOLLOW THAT DREAM  
(1) Elvis Presley (RCA-Victor)
- PLAY IT COOL  
(2) Billy Fury (Decca)
- SOME PEOPLE  
(3) Sound Track (Pye)
- FOUR HITS AND A MR.  
(4) Acker Bilk (Columbia)
- WEST SIDE STORY Vol. 1  
(6) Original Broadway Cast (Philips)
- BY A SLEEPY LAGOON  
(18) Karl Denver (Decca)
- SHADOWS TO THE FORE  
(5) The Shadows (Columbia)
- KING OF TWIST  
(7) Chubby Checker (Columbia)
- BLACK AND WHITE MINSTREL SHOW  
(8) The George Mitchell Minstrels (HMV)
- HITS FROM THE FILM 'THE YOUNG ONES'  
(11) Cliff Richard and The Shadows (Columbia)
- KENNY BALL HIT PARADE  
(13) Kenny Ball and his Jazzmen (Pye)
- SPOTLIGHT ON THE SHADOWS  
(9) The Shadows (Columbia)
- LITTLE PIECES OF HANCOCK  
(10) Tony Hancock (Pye)
- DREAM  
(12) Cliff Richard (Columbia)
- THE SHADOWS No. 2  
(16) The Shadows (Columbia)
- TAKE FIVE  
(15) Dave Brubeck (Fontana)
- CLIFF'S HIT PARADE  
(20) Cliff Richard (Columbia)
- WONDERFUL LAND OF THE SHADOWS  
(—) The Shadows (Columbia)
- HELEN'S HIT PARADE  
(14) Helen Shapiro (Columbia)
- HELEN  
(19) Helen Shapiro (Columbia)

(Compiled by 'The Record Retailer')

## THREE ALL-AMERICAN EP's



# RICKY NELSON

### IT'S A YOUNG WORLD

Young world; Mad mad world; Stop sneakin' 'round; There's not a minute

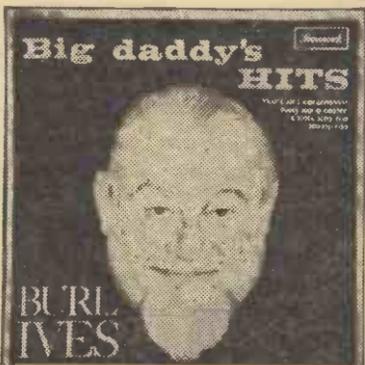
REP 1339 London

# BURL IVES

### BIG DADDY'S HITS

A little bitty tear; Ninety-nine; Funny way of laughin'; That's all I can remember

OE 9489 Brunswick

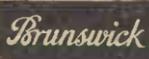
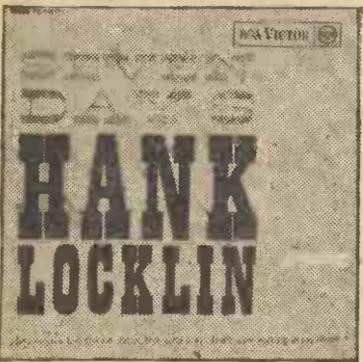


# HANK LOCKLIN

### SEVEN DAYS

Seven days (humming song); Living alone; When the band plays the blues; Hlding in my heart

RCX 217 RCA Victor



# Watch For Them

**BIG** jumps this week in Britain's First Top Fifty are by Tommy Roe, Little Eva, Ray Charles (a really big one), Brenda Lee (another hefty surge forward) and Buddy Holly.

All American discs.

Leading the British push ahead are the Tornados (17 to 11), Kenny Lynch (see page seven), Joe Brown.

But all in all it's been a quiet week.

Elvis is still top, Ifield is still in residence in the Top Trio and Cliff has come up and joined them—as everyone expected. And look how well "I Remember You" is doing in America. This is making it with a vengeance.

Just missed making the chart this week, but likely to get there next, are a mixed bunch of records:

"Devil Woman", by folksy Marty Robbins, "Hidden Persuasion", by sophisticated Sinatra, and "Forever Kind Of Love", by teenmeat Bobby Vee.

Watch out for them!

## NEW RECORD MIRROR: CHART SURVEY

# CASHBOX TOP 50

AIR MAILED FROM NEW YORK

- |  |  |
|--|--|
| 1 SHERRY<br>1 (4) 4 Seasons                                  | 27 COME ON LITTLE ANGEL<br>32 (6) Belmonts                           |
| 2 RAMBLIN' ROSE<br>3 (6) Nat "King" Cole                     | 28 HULLY GULLY BABY<br>34 (3) Dovells                                |
| 3 GREEN ONIONS*<br>5 (5) Booker T & MGs                      | 29 SEND ME THE PILLOW YOU DREAM ON*<br>22 (8) Johnny Tillotson       |
| 4 SHIELA*<br>2 (8) Tommy Roe                                 | 30 YOU DON'T KNOW ME*<br>18 (8) Ray Charles                          |
| 5 LOCO-MOTION*<br>4 (11) Little Eva                          | 31 I REMEMBER YOU*<br>45 (2) Frank Ifield                            |
| 6 PATCHES<br>10 (4) Dickey Lee                               | 32 POINT OF NO RETURN*<br>33 (4) Gene McDaniels                      |
| 7 YOU BELONG TO ME<br>8 (6) Duprees                          | 33 IF I HAD A HAMMER*<br>37 (3) Peter, Paul & Mary                   |
| 8 MONSTER MASH*<br>27 (2) Bobby Pickett                      | 34 DEVIL WOMAN*<br>19 (10) Marty Robbins                             |
| 9 YOU BEAT ME TO THE PUNCH<br>14 (5) Mary Wells              | 35 WHAT'S A MATTER BABY?*<br>25 (8) Timi Yuro                        |
| 10 LET'S DANCE*<br>17 (5) Chris Montez                       | 36 SHAME ON ME*<br>35 (7) Bobby Bare                                 |
| 11 LIE TO ME*<br>16 (4) Brook Benton                         | 37 IT MIGHT AS WELL RAIN UNTIL SEPTEMBER*<br>47 (2) Carole King      |
| 12 ALLEY CAT*<br>13 (6) Bent Fabric                          | 38 PAPA-OOM-MOW-MOW<br>38 (4) Rivingtons                             |
| 13 TEENAGE IDOL*<br>9 (6) Rick Nelson                        | 39 I LOVE YOU THE WAY YOU ARE*<br>41 (3) Bobby Vinton                |
| 14 SHE'S NOT YOU*<br>6 (7) Elvis Presley                     | 40 PUNISH HER<br>50 (2) Bobby Vee                                    |
| 15 RINKY DINK<br>12 (8) Dave "Baby" Cortez                   | 41 STOP THE WEDDING*<br>39 (7) Etta James                            |
| 16 VENUS IN BLUE JEANS*<br>21 (5) Jimmy Clanton              | 42 POPEYE (THE HITCHHIKER)<br>— (1) Chubby Checker                   |
| 17 A SWINGIN' SAFARI<br>11 (8) Billy Vaughn                  | 43 BRING IT ON HOME TO ME<br>30 (9) Sam Cooke                        |
| 18 BEECHWOOD 4-5789<br>20 (5) Marvelettes                    | 44 ONLY LOVE CAN BREAK A HEART<br>— (1) Gene Pitney                  |
| 19 PARTY LIGHTS*<br>7 (11) Claudine Clark                    | 45 YOUR NOSE IS GONNA GROW<br>42 (5) Johnny Crawford                 |
| 20 A WONDERFUL DREAM<br>24 (4) Majors                        | 46 (I'M THE GIRL FROM) WOLVERTON MOUNTAIN*<br>40 (4) Jo Ann Campbell |
| 21 SURFIN' SAFARI<br>26 (4) Beach Boys                       | 47 VACATION*<br>36 (8) Connie Francis                                |
| 22 DO YOU LOVE ME?<br>31 (3) Contours                        | 48 KID GALAHAD<br>— (1) Elvis Presley                                |
| 23 SILVER THREADS AND GOLDEN NEEDLES*<br>23 (5) Springfields | 49 I LEFT MY HEART IN SAN FRANCISCO<br>— (1) Tony Bennett            |
| 24 BREAKING UP IS HARD TO DO*<br>15 (12) Neil Sedaka         | 50 WHAT KIND OF FOOL AM I?*— (1) S. Davis/A. Newley                  |
| 25 WHAT KIND OF LOVE IS THIS?<br>28 (4) Joey Dee             |  |
| 26 RAIN, RAIN GO AWAY*<br>29 (3) Bobby Vinton                |  |

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

## A LOOK AT THE U.S. CHARTS

**F**AST rising U.S. hits include—"Don't Go Near The Indians"—Rex Allen; "Hide And Seek"—Bunker Hill; "Twistin' With Linda"—Isley Brothers; "What Time Is It"—Jive Five; "Workin' For The Man"—Roy Orbison; and "All Alone Am I"/"Save Your Lovin' For Me"—Brenda Lee.

New U.S. releases include—"If A Man Answers"—Bobby Darin; "Somebody Have Mercy"/"Nothing Can Change This Love"—Sam Cooke; "The Burning of Atlanta"—Claude King; "Piddle de Pat"/"Susie Darlin'"—Tommy Roe; "Stop The Clock"—Fats Domino; "I'm Here To Get My Baby Out Of Jail"—Everly Brothers (Cadence); and "The Look Of Love"—Frank Sinatra.

Correction. It is "I'll Try Something New" and not "I've Been Good To You" by the Miracles which has not been released over here, as stated last week. N.J.

# BRITAIN'S TOP TEN FIVE YEARS AGO...

- 1 Diana PAUL ANKA
- 2 Love Letters In The Sand PAT BOONE
- 3 Last Train To San Fernando JOHNNY DUNCAN
- 4 Island In The Sun HARRY BELAFONTE
- 5 Water, Water/Handful Of Songs TOMMY STEELE
- 6 With All My Heart PETULA CLARK
- 7 All Shook Up ELVIS PRESLEY
- 8 Wanderin' Eyes CHARLIE GRACIE
- 9 Tammy DEBBIE REYNOLDS
- 10 Paralysed ELVIS PRESLEY

# BRITAIN'S TOP 50

COMPILED BY THE RECORD RETAILER

- |   |   |
|---|---|
| 1 SHE'S NOT YOU<br>1 (4) Elvis Presley (RCA-Victor)                     | 20 WILL I WHAT?<br>18 (4) Mike Sarne (Parlophone)                             |
| 2 I REMEMBER YOU<br>2 (12) Frank Ifield (Columbia)                      | 21 REMINISCING<br>34 (2) Buddy Holly (Coral)                                  |
| 3 IT'LL BE ME<br>7 (3) Cliff Richard (Columbia)                         | 22 I CAN'T STOP LOVING YOU<br>16 (14) Ray Charles (HMV)                       |
| 4 ROSES ARE RED<br>3 (8) Ronnie Carroll (Philips)                       | 23 YOU DON'T KNOW ME<br>47 (2) Ray Charles (HMV)                              |
| 5 THINGS<br>4 (10) Bobby Darin (London)                                 | 24 DANCIN' PARTY<br>22 (7) Chubby Checker (Columbia)                          |
| 6 SEALED WITH A KISS<br>5 (8) Brian Hyland (HMV)                        | 25 SPANISH HARLEM<br>20 (5) Jimmy Justice (Pye)                               |
| 7 BREAKING UP IS HARD TO DO<br>8 (10) Neil Sedaka (RCA-Victor)          | 26 LET THERE BE LOVE<br>19 (10) Nat 'King' Cole and George Shearing (Capitol) |
| 8 SPEEDY GONZALES<br>6 (4) Pat Boone (London)                           | 27 ADIOS AMIGO<br>29 (13) Jim Reeves (RCA-Victor)                             |
| 9 DON'T THAT BEAT ALL<br>13 (4) Adam Faith (Parlophone)                 | 28 IT STARTED ALL OVER AGAIN<br>50 (2) Brenda Lee (Brunswick)                 |
| 10 GUITAR TANGO<br>9 (8) The Shadows (Columbia)                         | 29 SOME PEOPLE<br>27 (5) Carol Deene (HMV)                                    |
| 11 TELSTAR<br>17 (4) The Tornados (Decca)                               | 30 VACATION<br>21 (8) Connie Francis (MGM)                                    |
| 12 SHEILA<br>24 (3) Tommy Roe (HMV)                                     | 31 I'M JUST A BABY<br>28 (12) Louise Cordet (Decca)                           |
| 13 BALLAD OF PALADIN<br>10 (8) Duane Eddy (RCA-Victor)                  | 32 STRANGER ON THE SHORE<br>30 (46) Acker Bilk (Columbia)                     |
| 14 PICK A BALE OF COTTON<br>14 (6) Lonnie Donegan (Pye)                 | 33 PUFF<br>41 (2) Kenny Lynch (HMV)   |
| 15 MAIN THEME FROM 'MAN WITH A GOLDEN ARM'<br>12 (6) Jet Harris (Decca) | 34 PETER AND THE WOLF<br>31 (7) Clyde Valley Stompers (Parlophone)            |
| 16 ONCE UPON A DREAM<br>11 (10) Billy Fury (Decca)                      | 35 YOUR TENDER LOOK<br>45 (2) Joe Brown (Piccadilly)                          |
| 17 LOCO-MOTION<br>25 (3) Little Eva (London)                            | 36 CRY MYSELF TO SLEEP<br>36 (4) Del Shannon (London)                         |
| 18 WHAT NOW MY LOVE<br>23 (4) Shirley Bassey (Columbia)                 | 37 LITTLE MISS LONELY<br>26 (11) Helen Shapiro (Columbia)                     |
| 19 SO DO I<br>15 (5) Kenny Ball and his Jazzmen (Pye)                   | 38 SWEET LITTLE SIXTEEN<br>39 (2) Jerry Lee Lewis (London)                    |
|   | 39 TEENAGE IDOL<br>44 (4) Rick Nelson (London)                                |
|   | 40 THE ROCKET MAN<br>38 (3) The Spotnicks (Oriole)                            |
|   | 41 A PICTURE OF YOU<br>32 (19) Joe Brown (Piccadilly)                         |
|   | 42 AL DI LA<br>37 (12) Emilio Pericoli (Warner Bros.)                         |
|   | 43 WELCOME HOME BABY<br>42 (6) Brook Brothers (Pye)                           |
|   | 44 LOVER PLEASE/YOU KNOW WHAT I MEAN<br>48 (14) The Vernons Girls (Decca)     |
|   | 45 YA YA TWIST<br>— (11) Petula Clark (Pye)                                   |
|   | 46 IT MIGHT AS WELL RAIN UNTIL SEPTEMBER<br>— (1) Carole King (London)        |
|   | 47 BLUE WEEKEND<br>— (1) Karl Denver (Decca)                                  |
|   | 48 GOTTA SEE BABY TONIGHT<br>33 (9) Acker Bilk (Columbia)                     |
|   | 49 ROSES ARE RED<br>40 (8) Bobby Vinton (Columbia)                            |
|   | 50 LET'S TWIST AGAIN<br>49 (28) Chubby Checker (Columbia)                     |

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

## 3 SMASH HITS !!

**KENNY BALL**  
**SO DO I**

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*Sensational New Hit Disc*

**'LOVE ME'**

*b/w 'YOU'RE MY THRILL' by*

**EVE BOSWELL**

ON DECCA F11509

**BILLY DAINTY**  
**Cry Upon My Shoulder**  
**IF I'D KNOWN YOU**

DECCA F11499

**'A COMPROMISE IS REACHED ...'**

**Dear Mike Sarne,**



MIKE SARNE: year off from singing. (NRM Picture.)

**N**OBODY pretends that show business, especially the pop side of it, is an easy business. There are more breakdowns, physical and mental, per hundred than even an Old Crocks' car race.

But it shook all of us when you said you were fed up with it all. That you wanted to get away from it all after only a few months ...

A few months in which you had: notched a Number One hit with "Come Outside"; whipped into the charts with the so-called "impossible" follow-up "Will I What"; proved exceptional talent as a compere-host in "Do You Come Here Often", the telly-spectacular; and been lined up for a revue, films, pantomime and major tours.

Yes, we were shaken. We realised that you must really have felt strongly about wanting to continue your studies and that you really did not, then, want to have your life organised in

the way that any top star must be organised.

Now we're shaken again—but pleasantly so—at the news that you are to compromise. That you are to press on with your entertainment career, provided you get enough time to study.

It's a good compromise. Your manager, Robert Stigwood, has agreed to leave you time in January and February, 1963, to finish your novel—and also give you free time to prepare for your examinations in June.

All very fair. As is your quote: "I feel this is an ideal solution ... because the last thing I should want is to appear ungrateful to the wonderful teenagers who have so miraculously altered my life."

That's the idea. Because those teenagers HAVE come to see you, and your style of recording, as something completely different on the disc scene. Any doubts you may have had must have been dispelled by your reception by that huge audience at Sunday's "Pop Prom" at the Royal Albert Hall.

It is a pity that your "retirement" statements had so much publicity and your "compromise" quotes so little—but we are sure that your many fans will understand the situation.

In a sense you have already had a unique career in the pop world ...

an actor-student who whipped straight into the Number One spot. We've heard some tracks of your debut album, soon to be on sale, and we predict that that, too, will be an enormous seller.

So we say welcome back—even if you've hardly been away! Because we believe that **INDIVIDUAL** talents **MUST** be encouraged in pops all the way. And let's hope we've heard an end of all the conflicting bits and pieces ...

Yours uncompromisingly,  
**THE NEW RECORD MIRROR.**

**FOOTNOTE:** Manager Stigwood said this week: "I can only say how glad I am to have been able to reach this agreement with Mike."

"I have already got his pantomime season reduced from ten weeks to four weeks. This will be followed by his West End revue, which will leave him free to pursue his studies all day without any travelling commitments. And I'll be as glad as he when he passes his examinations."

"Once he has passed these, we will release him from his contract for a year from October, 1963, to complete his final year."

"After all, Presley had two years out of the business for his National Service, so it seems only fair that Mike should have one."

**'ONE NIGHTERS HAD IT' HAVE SAYS 'ROSES' MAN BOBBY VINTON**

**B**OBBY VINTON spends much of his working life as one unit of those interminable one-nighter package shows. But he spends much of his free time thinking how those shows and tours have **HAD IT!**

He told me: "Though I'm very much a part of the scene, I'm sure the teenagers are fed up with them. There's nothing different about any of them. That's why they stay away. I don't suppose more than a handful of them are making money."

"What's it like in Britain?" I told him that several promoters were still licking their wounds, and

apologising to their bank managers, after "gambling" on the pulling power of American disc names on one-nighters.

So what will be the trend? Said Bobby: "Well, I **HOPE** it will be for big bands. That, to be honest, is my big interest. My father led big bands and I've kinda grown up in that atmosphere."

"My own career was founded on the big band sound, but I've been sidetracked by having a hit vocal record. Don't get me wrong—it isn't that I don't like singing, but the bands really interest me."

"If there is a swing back—well, I like to think that I'll be ready for it in terms of experience and enthusiasm."

Bobby, only 22 despite all this experience, is giving a hand in the States to a girl singer Florine Darling, a good-looker who used to sing with his big band. He introduced her to his own record label—and gave her a rewritten version of "Roses Are Red".

He said: "I figured that was the best way to help her ... produce a follow-up to an established hit. But I understand that doesn't always prove so successful here in Britain."

Said Bobby: "By the way, before you ask me, I haven't gotten around to hearing the Ronnie Carroll version of 'Roses Are Red,' but I'd sure like to meet the guy who did me down in the British charts!"

EMI Records here tried to fulfil three of Bobby's ambitions—to meet Ronnie Carroll, Matt Monro and Ted Heath.

Ronnie was sick, in bed with a cold; Matt was working on the South Coast—but Ted was there to hear Bobby enthuse: "I just love your band. I have all the records—and believe me you have many, many fans in the States." Said Ted: "Bobby, you have many fans here—and there are more and more every day."

They chatted on ... Said Bobby: "One day I want my own television series, using a big band and getting the sort of sound that appeals to the teenagers. I still think the kids of my generation go for a full, swinging group which can play even rock and roll with a solid beat and rich voicing." Bobby's main albums in the States have been "Dancing at the Hop" and "Bobby Vinton—A Young Man Plays For His Lil' Darlin'." He seemed surprised that they had both gone down well with the "elders" as well as teenagers.

In 1960, he provided the musical accompaniment for stars such as Fabian, Chubby Checker, Brenda Lee and Jimmy Clanton on a barnstorming Stateside tour.

Then, this year, came the Gold Disc-winning "Roses Are Red." Then "Rain, Rain Go Away"—and his two-day



Fan meets fan. Bobby Vinton (right) meets Ted Heath. (NRM Picture.)

lightning visit to London to meet the dee-jays, chat with the Press—and see the Tower of London.

Bobby, by the way, also plays saxophone, trombone and clarinet. He's also a useful baseball player. And he is regarded as being "100 per cent photogenic" by cameramen who met him in London—an asset which'll help him when the film parts come along.

A modest but knowledgeable young man of music, Bobby is regarded as "mayor" of the scene around Pittsburgh.

One disc-jockey went on record as saying: "Young Bobby has taken over Perry Como's spot as Canonsburg's first native son."

And Bobby, very typically, said: "Maybe. But if Perry ever comes back home, I'm taking to the hills."

Don't worry, Vinton fans—though Bobby is back in the States now, he plans to come here as soon as possible for personal appearances.

As a singer. And big band boom or no big band boom.

PETER JONES.

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