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OUT  
THERE

CARL BELEV

RCA 1316 45 rpm



NEW  
**RECORD  
MIRROR**

116 SHAFTESBURY AVENUE, LONDON, W.1.

BOBBY VEE  
CRAIG DOUGLAS  
THE CRICKETS  
SUSAN MAUGHAN  
BRITISH and  
AMERICAN  
TOP FIFTY

No. 86

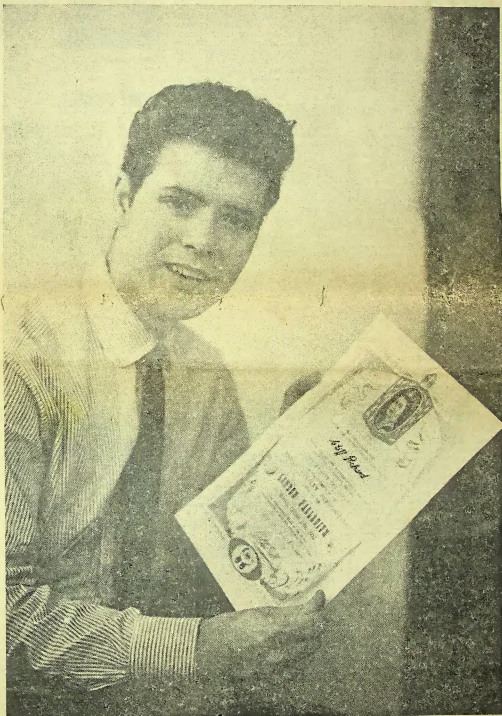
Registered at the G.P.O.  
as a newspaper.

WEEK ENDING NOVEMBER 3, 1962

EVERY THURSDAY

**CLIFF  
RICHARD  
SAID: 'IT  
WAS ALL A  
BIT WEIRD..  
...AMERICA'**

HE WAS TALKING BACK-  
STAGE DURING THE DRESS  
REHEARSAL FOR THIS  
YEAR'S ROYAL VARIETY  
SHOW. HE HAD JUST  
UNPACKED A BRAND  
NEW PAIR OF BLACK  
PATENT LEATHER BOOTS  
Y'LL BE USING (Cont. on Page 3)



CLIFF RICHARD (NRM Picture) proudly shows his official memento of this year's Royal Variety Performance for the NRM camera backstage in his dressing-room at the London Palladium. He interrupted his American visit to fly back specially for the performance. Read all about it starting this page, continuing on Page Three. More pictures of the Royal Variety Show on Pages Seven and 12. Photo: Dexo Hoffmann.

PAUL HANFORD + 'HABIT OF LOVING YOU' + ORIOLE CB 1779 + BRON MUSIC + A HIT!



# CRAIG DOUGLAS:

If you're a bus conductor and get a bit of a sore throat, you'd probably just gargle and shrug. If, on the other hand, you're a pop singer and suffer from tonsil trouble, then everybody from specialists to your manager gets anxiously down your throat.

That's the way it is with Craig Douglas. Craig, one of the contenders for the "Miss Consistency" title, is dead worried about his throat.

He explained: "There's something wrong during the summer season, for instance, I found my voice getting strained during twice-daily shows. It's the tonsils, all right. Sometimes I had to take it easier on stage."

"Now the obvious thing is to get 'em out. But...and it's a big BUT—I've been warned that the operation might change the tone of my voice. That could be dodgy."

"So I'm in the throes of seeing top specialists to see what is best. I don't like having constant sore throats. But I don't want to end up sounding like something else..."

Watch for a further instalment of Emergency Ward Top Twenty next week.

Otherwise, Craig is knocked out by the success of "Oh, Lonesome Me!", the Don Gibson-penned number which is currently going lively on the charts.

And he is more than delighted with the reaction to his appearance, under his own name, on the "Winning Widows" TV series. Not only did he sing "Oh, Lonesome Me!" but Andrew Landon and Peggy Mount sang it, too. So did some Craig fans. And the name Craig, was mentioned in every other sentence.

## HOUSE HUNT

I pointed out to Craig's manager, Robbie Britten, that the half-hour sketched as if it had been written by him, so full of plugs was it. Said Rob: "I agree. But if I had written it, they would have turned it down because it was too blatant."

Said Craig: "Look, I wonder if NRM readers can help me in my house-hunting. I've had to sell with this, this, this, this, and having to keep most of my possessions locked up in several boxes. What I want is a nice small house, with small rooms and, say, a couple of bedrooms, somewhere around the London area."

"It's a hard thing to find. Especially as I've been so recently Oh, yes—I'd want a private for my car." A Jaguar 34 is Craig's current status symbol on wheels—though he's thinking of changing it soon.

Could this possibly indicate thoughts of marriage for the onetime shadowy Craig?

"Certainly not," said Craig. "I should think not," said his manager.

Craig makes no secret of the fact that he'd like to make America his immediate aim. And a tour of South Africa is well under way. That's after he does his spin in "Cinderella" at Wascifco-Sea, Essex.

The fact that he neared over to Hamburg recently to record "Oh, Lonesome Me!" in German indicates further his enthusiasm for spreading his wings. For Craig is feeling that he has a good shot at exhausting the show-biz possibilities of this country. . . .

## PALLADIUM

Which brings me to a bone I'd like to pick with certain accuracy. It's a record of controversy on disc is quite staggering. Not every disc is made up, but despite no less than FOUR label changes, the great majority have hit the charts.

Yet Craig misses out on the really big rewards. For example, "Sunday Night At The London Palladium" has lots of American hardly-knows have started. But not Craig. Nor for that matter has any other.

In fact Craig has to spend most of his time, from the theatre point of view, outside London. I'd have thought some record might be made for Douglas, with charts, which extend to dancing and singing, acting as well as singing.

He's probably torn out to be yet another bright British home boy to go to America to find true recognition.

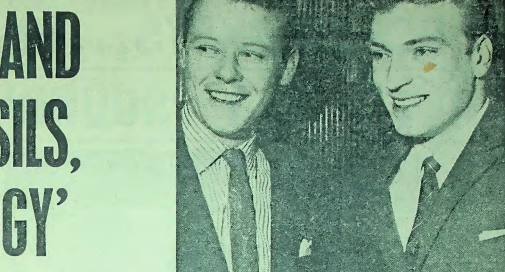
# 'E... AND CRAIG DOUGLAS: IT'S CRAIG'

Out soon (November 16) in a new Craig EP, six tracks of "wonder" songs under the title "Cuddle Up With Craig". This installation should be widely accepted.

Taken all-round, the Douglas development keeps moving under the theory that Craig is to be a STAR WHO LASTS. Last summer he appeared virtually throughout his show, taking part in sketches and handling composing work. He has his eye on films. . . .

"But," says manager Britten, "we don't go off after anything and everything. If Craig was offered a fortune to appear in a film which might harm his career, we'd turn it down. Let's face it, we've already turned down stories."

"And Craig himself, as his confidence increases, is quite capable of making decisions of his own sort. That's a good sign. It is a good sign, but it'll be a bad



by PETER JONES

sings if Craig has to move elsewhere in the world because he feels he's got about as far as he can in Britain.

There's a lot left for him here, given the opportunities. Like a starring bit in "Sunday Night At The London Palladium."

CRAIG DOUGLAS (NRM Pictures): seen here with Frank Field who has beaten Craig up his charts... also with c & W member.

# FRANK RICHARD & THE SHADOWS:

# THE ELVIS PRESLEY HOME'

(continued from page one)  
THEM TONIGHT, MY OTHER GOT SCRATCHED.

Cliff opened a large brown envelope. It contained a scroll, the official manuscript given to any performer who appears at a Royal Show.

Cliff held it at arm's length. "There's something for the walls."

Cliff started changing from his stage suit, carefully handing one sweater and socks, taking all the time. He planned to have a quick smoke—"My on a diet. I've just lost three pounds, which, I'd say, is good."

"But, you know, I've been eating colored beef like mad recently because it said the outside of the tin was 30 calories."

I thought this was non-essential until I discovered just how fatening 240 calories is. Wow!

Cliff should have looked tired. He flew with The Shadows straight back from Memphis on Friday and has been in a constant round of rehearsals and talks with his manager ever since.

"Really it's as good as a rest, though, coming home. We've been working really hard in America. I've done about seven cities in two weeks, and that means starting at breakfast and meeting the press, doing radio and television shows from nine a.m. until nine p.m."

"We would do a stage show before the film. The Young Ones—" "It's Wonderful To Be Young" as it's called over there. That's the real word part."

"It's like starting all over again. Very difficult. I feel like someone who has just decided to start singing. Nothing that I've done previously means anything to you. Completely starting from scratch."

"That's what I find now."

"Now the question that everyone asks is do I want to be a kid in America? Of course, the answer is 'Yes.' But it wouldn't break my heart if it didn't turn out that way."

"I am satisfied with my home country. There's nothing in America

that I want to know. It would just be a feather in my cap, a kind of challenge."

"You know, they say that British artists are making it over in America. That's true, sure, on the surface, but it's not a surprising thing."

"Frank's record, 'I Remember You' is the fans in America's dearest. But Frank was British until after record became a hit. That's the way it works over there."

It just proves that the outstanding record—and I think 'I Remember You' is one of these—just have to break through.

"Now's the time for Frank to go."

"Really, we should have gone when 'Lavin' Doll' reached No. 30 over there. But at the time nobody really wanted to know—neither my manager nor the record company."

"I think our American visit is paying dividends—which is unlike what happened when I first went over, when I was right down at the bottom of the bill."

"Of course, the crisis over Cuba—which happened in the middle of our tour—didn't help any. But that affected all the theatres. I don't think there was one television programme that wasn't interrupted by a message of some sort."

"I heard Tony Newberry was playing to packed houses in Broadway and then suddenly the place was empty. All because of Cuba."

"It was tough in Cincinnati, and Memphis wasn't too bad. In both these places it was given the key of the city by the Mayor. It doesn't mean too much, I guess, but it was an honour."



by IAN DOVE

"By the way, those photos in America all have swirly Mayors!"

Cliff had plenty to say about other aspects of life in America. The thing that fascinated him most was of course, the fans.

"They are almost like home except that they've learned to control themselves. There isn't any screaming during the numbers, only applause."

"It would be nice if it could happen here, except in fairness I ought to say it is happening a bit here and there. The fans are getting a bit quieter."

Cliff managed to get some social life. He met Bobby Davis and his wife, Sandra. Don't see to see Nat King Cole at the Copacabana, New York—"That man is fantastic. And he just sings!" Brian Hyland "phoned him and said hello. Sid Mince brought him a bottle of champagne to welcome him."

And Cliff and The Shadows went to eat at Elvis' home in Memphis.

"Elvis' dad phoned us up and invited us over there. We had a great time looking at all Elvis' awards and possessions and talking to his father. It was tremendous."

"I think there was a rumour in the press about Elvis and myself just before I left. Somebody suggested that Elvis should meet me or not such me."



BRUCE BRIAN



BRIAN HANK . . .

The Shadows, invited by Presley's father to visit their Memphis home. (NRM Pictures)

"Isn't that ridiculous? Why should he?"

"No, my wife was probably on the coast when we arrived, working hard, hundreds of miles away. It's like me. I mean, how many American stars who come to Britain do I see? I may be working. And in my eye, I don't know them."

"No, there's no question of Elvis smacking me or anything like that."

I asked Cliff about the single his British fans hadn't heard the NRM side come to his film. Would it be issued?

"It may be, but not as a single unless it becomes a hit in America. By that I mean if it gets to the Top 50 or Top 30. But we already have plans for the next three singles..."

# QUESTIONING THE THREE CRICKETS... ON THAT HOLLY 'SOUND'



Three of the CRICKETS are seen at Emily Frisby Spectacular with BOBBY VEE and complex SHAW TAYLOR and MURIEL YOUNG. The Crickets will present for the first time in this country a piano-bass which is a small instrument rather like a typewriter. Keys are pressed down and the notes that come out are somewhat similar to a banjo guitar sound. Three Crickets are Sonny Curtis, Jerry Nabors, and Glenn D. Hardin. Picture — Jerry Allison is the missing one. He's been called back into the Army owing to the trouble over Cuba. (NRM)



## RIGHT IN THE CHARTS THE MOST EXCITING DISC OF THE YEAR BY CHRIS

By NORMAN JOPLING

IT'S probably the most exciting disc of the year. And the most mysterious. Title is "Let's Dance" and the singer is Chris Montez. For five weeks since the disc has been released there has been no information about the record or the artist at all!

Now comes the breakthrough. About Chris, the 17-year-old with the million-dollar on his hands.

**ACTING**  
Chris was born in Southern California where he still lives with his parents. He is one of ten children—none of whom have taken a professional interest in the music business before. But it comes as no surprise to them that Chris has succeeded in recording field. For many years before he made "Let's Dance" he was intent on having a career for himself as an actor of Show Business. His acting was the field that Chris had intended to concentrate on. When a friend told him that he had a good singing voice, Chris went to the audition of a local record company to be backed up a good recording.

When the A & R man in Monogram Records asked Chris his biography, explaining approach to a song they decided that he should cut a disc with the com-

pany. He did not and the result was the smash hit "Let's Dance" which sold a million barely six weeks after its release in the States.  
And it became the fastest rising hit in Britain for several weeks—last week it hit the top ten at number seven. There are plans for a Monogram for a release of an album by Chris (it's properly titled "Let's Dance"). Some of these titles have already been set for the disc, while other tracks have not yet been decided upon. Monogram has said that some songs will be originals, while others will either be standards or best numbers.

Also the organ will be used on Chris's forthcoming single which has already been waxed, according to reports, for release when "Let's Dance" begins to drop lower in the U.S. charts.  
But for Chris, of Mexican origin, the real hit is "Sherry" which is being done. And despite his recording success he intends to pursue it fully.

**CHRIS MONTEZ, a likely contender for the No. 1 spot in the British charts next week with 'Let's Dance'.**



The Four Seasons: beating one other than Elvis Presley up the American charts at present.

# 'SHERRY', A VERY RARE SOUND THE TOP TWENTY

'SHERRY' rarely do we hear a disc like "Sherry" in the charts. The last time was years ago, when a thing called "Sherry" entered the top twenty. Link between both discs is that they both topped the U.S. charts.

"Sherry" was sung by Marilee Williams and the Zodiacs, while "Sherry" is by the Four Seasons. And you will ask who are the Four Seasons who make such a strange noise.

The leader is Frankie Valli—real name Frank Castelluccio. He is lead vocal, and plays drums.  
Nick Massi, real name Nicolaas Martelli, is 26 and married with three children.

He's the bass singer—the one who sings "... who don't you come on..." He is the one who underwrites the arrangement of the group's songs—a difficult task.

Bob Gaudio is 20, and the youngest member of the team, also a bachelor. He is the one who underwrites the bargain. He's the group's tenor—sings the "Sherry" chorus, and plays bobby's songwriting, and he part-composes "Sherry".

There's Tony's Tony, the Vito aged 25, married with two children. He is the baritone, and he plays guitar. He has been the group except Bob has been

**ON Friday at 4.30 p.m. THE CRICKETS' vocal and instrumental group arrived in Great Britain. It was the second time that the group of the name had arrived on these shores — previously it was back in March 1958.**

There were three of them then, there are three of them now. But they are not the same three. For The Crickets have reshaped personnel so many times that only one member of the original group is left. He is JERRY ALLISON, leader and drummer to the group.

He is not in Britain as he's been called up owing to the Cuba crisis. It is hoped though that he will arrive in Britain any day now as the situation eases.

The three other members of the team are SONNY CURTIS, lead guitar, who has been with the group for four years, JERRY NAVLOR, vocal, of ten months' standing, and new boy GLENN D. HARDIN, piano-bass, and pianist.

The piano-bass by the way is a new instrument created by LINDY ERDMAN, INGLEWOOD, CALIFORNIA.

I talked to Sonny Curtis about the group, and asked him some of the things that the fans want to know about the million-selling team from the States.

### QUESTIONS

Q. Did you just your recording of "Don't Ever Change" would be such a smash hit?  
A. "Personally no. We didn't expect either side to make it, and it was the flip, 'The Not A Bad Guy' that we thought would catch more sales."

Q. Have you plans for any more discs or albums on the way?  
A. "Yes, the night before we set off for Britain we recorded an album for Liberty called 'Something Old, Something New, Something Blue, Something Else'. Some of the songs are called: 'What'd I Say', 'Summertime Blues', 'Suzanne', 'Frosty Blue Eyes', and of course some of our own songs."

Q. Did you intentionally change your style from that of the Buddy Holly era to be the different sound intentional?  
A. "We didn't intend to change the sound of the group, but the personnel changes, and the record company switch, made it inevitable. At the moment we are trying to get back the original Crickets sound, and we think we have succeeded. Our new lead singer Jerry Navlor is very much in the original Crickets vein, and on our new disc we have covered almost completely to the old sound."

"The titles are 'My Little Girl' and 'Tenderloin Fall' — the top side being a bit like 'Peggy Sue' and side flip more like 'Everyday'."

Q. What exactly will you be singing and playing on your tour?  
A. "Most of his in the main. And our new releases 'Little Hollywood Guy', 'I'll Definitely perform 'Peggy Sue', 'That'll Be the Day' and 'Don't Ever Change' and playing a few of our oldies with Bobby Vee. But we won't be backing him. Also we want to do a couple of songs with your Mike Berry."

### MIKE BERRY

Q. What do you think of Mike Berry?  
A. "We all think that he's very good. I heard him sing a day or two ago and were amazed at the resemblance to Buddy Holly." We met him and made friends when it was known he was on the tour together, and so it's

been arranged to do some songs together."

Q. How do you think of his record disc, "Sherry" by Tommy Roe?  
A. "It's all thought that it was a great record for the public who have a right to hear this. The charts because it meant that there was still a demand for the sort of music that we produce."

Q. How do you feel about Coral Records policy of issuing Buddy Holly material consistently, and for so long after his death?  
A. "I think that it's a good thing. All Buddy's songs should be released to the public who have a right to hear them. After all, they put Buddy where he was in the music market. Also the discs are still very good. I like his new one 'Reminiscing', which I believe is somewhere in your charts."

Q. Are you touring currently in the States?  
A. "Not at the moment. The difficulty is that I don't know anyone who has been in the army or air force, while Jerry was in the Air Force Reserve. That's why we can't work up a show that was all. No package tours or anything like that."

That was all from Sonny, lead guitarist of the vocal group with a string of gold discs. The group that tragically struck with a vengeance, almost parting them from and out.

But now it looks like they're coming back again to tour the country where they once had four top discs in the Top Twenty at the same time.

And deserve to have again.

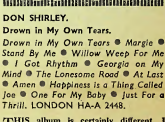
### NORMAN JOPLING

**DON SHIRLEY**  
Drawn in My Own Tears • Margie • Stand By Me • Willow Weep For Me • I Got Rhythm • George on My Mind • The Love Road • At Last • Amen • Happiness is a Thing Called Love • I Got Rhythm • Just for a Thrill. LONDON HAS-A-448.

THIS album is certainly different. I suspect that Don Shirley has ambitions beyond the present scope, but he falls short of his intentions. He still produces an album that bears evidence of much thought. Some of the tracks waver on the brink of unmitigated farce or sentimentality, particularly "Stand By Me", which might have got away with it but for the fearful organ chords.

On the other hand, the version of "Margie" taken at a funeral pace comes off splendidly well. However, as Shirley claims, how well the song was written, and how well he himself has become obsessed by this mad approach to its playing in the last thirty years.

One Shirley statement on the sleeve is interesting. "I got Rhythm" from an old spiritual. Shirley plays more conventional jazz piano on this one, but ambitious but eager to listen to the tongue gospel air of "Lonesome Road". The moment of truth comes at the beginning of "Willow Weep", where the cascade of notes makes one think instantly of Art Tatum, and how lovely quite he makes everyone else sound. B.G.

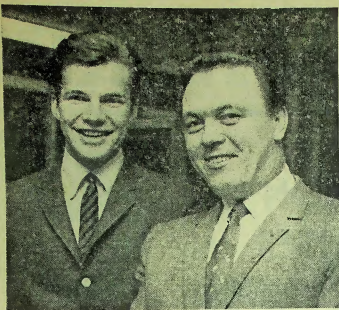


working together for six years. Bob wrote to be in the Royal Navy, and the group who had a million seller in the States called "Short Sherry".  
The others formed a group called the Four Leaves and under this name they had a couple of U.S. singles, "I'm On My Way" and "Girl In My Dream".  
After that the team hadn't had much success until Frankie made producer Bob Crews, and in an arrangement went into exile, and they made a disc called "Bermduda" which didn't sell as they hoped.

Then came "Sherry", which was picked up by "Cash Box" and "Billboard" as most promising disc of the week. It sold well over a million copies, and was at Number One place, having topped the charts in the bargain.  
And when it was released in Britain it instantly set Art Tatum, and how lovely quite he makes everyone else sound. B.G.

Well, their latest disc Stanada is called into play. It's a new disc, and a disc up faster than the new Elvis Presley disc. Some One-oh-oh he makes—N.I.

# Johnny Yee



**BOBBY YEE (NRM Picture):** seen here with **MATT MONRO**. Bobby has an EP out soon on which he sings "What Do You Want If You Don't Want Money"—one of Adam Faith's early and biggest hits. And Bobby sings it just like Adam! "In a way it's a tribute to Adam," said an EMI spokesman. "Not many American artists 'cover' British records".

"THE IDOL" is the name of a television documentary, made by Decca Productions in America and telling the rise and life story of a teenage singing idol.

The story is Bobby Yee's (who arrived in London Airport to a real idol's reception. He had to be passed over the heads of screaming girl fans to safety). Or rather it tells of "a business called Bobby Yee". But is "measured in screams" and "weighed in sacks of fan mail".

"The Idol" has Bobby recalling, in his own words, the very beginning of his career together with comments made by his music teacher at school:

"Bobby was no exceptional student, no exceptional saxophone player. He was average in every respect."

His father talking about Bobby's first public appearance: "It made me feel good to think that he'd be able to sing outside his home . . . for a change."

His a. r. c. man, **Stanley Garrett**, of Liberty Records: "I heard Bobby's first record. Due to the similarity of his voice and a friend of mine, the late Buddy Holly, I gave him a call."

His brother (to a suggestion from Bobby about how to cut his hair): "I

don't tell you how to sing, you don't tell me how to cut hair."

His fan club secretary: "We get around 1,000 letters a week for Bobby, Fan 'F'. He brings colour to their lives. They feel they can confide in him."

"And from a reporter who noticed a "minor life message" in a Bobby Yee disc: "It was called 'Stayin' In' and dealt with a boating-rop in a school."

## MESSAGE

The message, said the reporter, was that authority was a square. The lyric talked about punching his friend because he was talking about a certain art. "I know certain things about her, but I let him have it in the cafeteria."

So said the reporter: "The message behind the song was that the action was quite an order, but the only thing that was left the Dean of the school saw it."

And, of course, most of the comments come from Bobby Yee himself. He called "Stayin' In" a "novelty song."

And talked about the period when "death discs" were in vogue. "They began to get real wild," he said, quoting one song that dealt with a girl's death by a shark.

The month line was about the water turning red.

Said Bobby: "I know we all want to tell people we're not as fat as they look like to keep it clean. To come across a stomach American boy—I don't know whether or not I am—an average person."

## HOLLYWOOD

Bobby on Hollywood (his first visit to record for Liberty Records): "I felt like one rat in a pool. So many stars."

On his first Hollywood record: "I listened for half an hour to the song I was going to record. And later in the studio) I seemed a important thing and a little top late to bow it". So Bobby made the disc.

"The musicians were like statues. I know they don't like rock and roll. They like the money, I guess."

Other spots from "The Idol" by Bobby:

"My hair adds sex appeal."

"Kids live in their own world and elect their own presidents. These are the singers."

## COMA

On the first public appearance: "I was nervous. I was almost in a coma. The film takes an hour-long close look at Bobby Yee." "A movie quality suggestion from the studio."

Some of our TV companies here should take a close look at this film. It's the best screening . . .

Note:

The film opens with an account of Bobby's first break—falling in for Buddy Holly when he died and the fact that there are pictures of the crash, and much is made of Bobby sounding like Buddy Holly.

Then, half-way through, the narrator says:

"Nine months have passed since the plane crash that killed a singer who . . . sounded like Bobby Yee." ( )

PETER JONES

IAN DOVE

# A Big New Voice In Town

HOW often has a singer made an album as a debut disc? Hardly ever. And correct answer, So, you might think, it is something of an occasion. And you're right. Which brings me to one Johnny Towers, who debuts this week with "A New Voice In Town".

It's a fine album. A Phillips' album—with Johnny backed by his mentor and music Bill McGuffin, plus quartet.

Of course, one question is that it's

hard to publicise an album by a new artist. The usual way is to get a couple of his singles under way and THEN cash in with the 12-inch. Phillips act, in fact, whipping out a single of November-ides "That In The Night" and "Shooting High" backed by Mally Soti and neither of which figure on the album.

But let's glance backwards at this engine called "Johnny Towers" and see

why they brought out an album first. It really all started happening early summer this year. That was when Johnny, as Johnny Sherman, started numbers with the David Lee band on "Go, Man, Go", popular Light Programme best picture. Came and he got the Colin Day reputation by "Shooting High". Ray Charles replaced by Bobby Samson; Mike Redway replaced by Johnny Sherman.

Prior to that, former aircraft engineer Johnny had been singing in the Castle Ballroom, Richmond—often backed there by former EMI contract man Richard

Word of his ability spread through the music scene for a film. Bill introduced to the studio. He had that, "Shooting High" and "Bill enticed."

Next step was a change of name, then a disc, lowering the name most folk, so Towers it was. Said Johnny this week: "Then I had to have some pictures taken for the album. That was pretty embarrassing because I had to stand around in the middle of Piccadilly Circus in the rain hour."

"Odd thing is that I'm not familiar with two different names. I broadcast in Go, Man, Go as Johnny Sherman and I'm Towers on disc. We'll have to get that sorted out."

# These could be yours!

## JOHNNY TILLOTSON IT KEEPS RIGHT ON A-HURTIN'

It keeps right on a-hurtin'; Lonely street; I'm so lonesome I could cry; Funny how time slips away; I fall to pieces; What's I do; I can't help it; Take good care of her; Four walls; Send me the pillow you dream on; Foot No. 1; Hello waltz

© HAK 819 London mono 12" LP

## PATSY CLINE SENTIMENTALLY YOURS

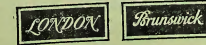
She's got you; Heartache; That's my desire; Your cheatin' heart; Any time; You made me love you; Strange; You belong to me; You were only fooling; Half as much; I can't help it; Lonely street

© STA 810 © LAT 810 Brunswick stereo or mono 12" LP

## EARL GRANT AT BASIN STREET EAST

Gotta be this or that; Learnin' the blues; Because of a rain; Fever; Sweet sixteen bars; Hallelujah, I love her so; Too close to comfort; I'd build a railway to Paris; Moon river; When my sugar walk down the street; Hava napolim

© STA 812 © LAT 812 Brunswick stereo or mono 12" LP



The Decca Record Company Limited  
Brunswick House, Abchurch Lane, London E.C. 4

HE was paid by many to have the "worst voice to get in the charts. He admitted he was none too good and that his own voice wasn't any good.

But he sold millions of records, millions of five megapops, got big picture on the front, and made, and still makes, money-making pictures.

Although he claims he is fished with discs, he still makes the odd one or two. His earlier discs were released more frequently and sold fantastically well in the States. In Britain he never quite made it though.

He called him The Tiger. The name on the record label was Fabian. The name on his birth certificate was Fabian. Mitch Miller said he and Bobby Rydell should be pushing barbers. Nevertheless he was definitely the hottest thing to hit the States since Presley.

## PRESELY

And he was probably the best to evoke such fan worship as he had. Even now he gets more press in the American disc and movie magazines than anyone else including Presley.

Mind you, There were three people who disliked Fabian very much as much as admiring Mitch Miller. A few spots include:

"He sings like a opey threater"; "A crude, tasteless old piece of address-ness"; "He's just a name."

It all did Fabian the world of good, though. His first hit was "I'm a Man", sung by Fabian at the age of 17. It just leapt into the US, top five, sold just about a million copies and could hardly be obtained in Britain. They didn't like to play it on the radio.

# THE BEATLES (No. 5): TABAN

by **NORMAN JOPLING**

Second hit was "Turn Me Loose," a slow rock number. Fabian was invited to come to the States to follow the older kid and take a hand-on-me-down here. They want answers of their own to scream over.

After that he had hits galore: "Tiger," "Come On and Meet Me," "Hired Dog Man," "Friendly World" and "This Thing Called Love." After that nothing came. Fabian dropped from the disc scene as quickly as he had shot up.

Mean you, he stayed in the Hollywood scene, and in point of fact is still there, about a kicking. He's been making sums by churning out films for 20th Century-Fox. He's actually the lead singer of Fabian's story.

Fabian himself said: "Young teenagers don't want to follow the older kid and take a hand-on-me-down here. They want answers of their own to scream over."

They certainly screamed over him. But the nightingale was a success and Aud may even live now. Yet Fabian is still one of the most popular singers in the States. Even though he seldom cuts a disc.

# A LOOK AT... S, BIRDS,

## PLEASE MRS. WORTHINGTON, DON'T UP YOUR DAUGHTER IN POP DISCS

HELEN SHAPIRO (NRM Picture): three entries.

### WHAT'S IT WITH SUE AND CAROL?

**SUE THOMPSON** is a strawberry blonde, very sharply on look or so over live feet, a consistent hit maker in the States; owner of TWO Gold Discs; happily married; highly paid; blessed with robust good health; and a very popular girl among the show business gents.

But I feel sorry for her. For that radiant good health is marred by a bad attack of Cornelia. In fact, it's fair to say that Sue is plagued by Carol Deane, and it must be pretty wretched.

Consider the scene. Sue Thompson comes out with "Mind Your Own Business" and Carol Deane "covered" it here... and had the hit. Sue entered next with "Milkshake" and "Norman" and Carol again "covered" it... and had the hit here. So by the time Sue followed up here with "Two Of A Kind" and "Have A Good Time" both U.S. hits, she was not really the name, Britain-wise, she should have been.

Then comes, right now, the fast-climbing "James (Old) The Lumberjack" which is a pop hit in the States. And, blow me down, our Carol has done it again. With Carol's hit following here, and her own dream program, it looks odds on her pinning Miss Thompson once again.

It's all coincidental rather than intentional, of course. Carol is a fine, bright, pretty young "find" who is destined, I'd say, for the heights of pop entertainment.

But that doesn't help Sue, who is equally promising and deserves a lot more of our attention. More than a few top U.S. names spend time singing her praises...

Just say "hello" to Sue for a moment or so. Born on a farm, she was given a guitar at the age of seven, and started singing round school, church and parties. She dreamed, regularly, of becoming a Big Band leader.

The family moved on to California in 1957, where Sue finished her schooling. She was married in 1959, then sued for her divorce as a delinquent worker. She had daughter, Julie, in 1960.

She comes the round of clubs. A small part in a film followed by the divorce. Thrown on her own, she worked as a cashier and a waitress. Her future: Sue joined up with San Francisco TV personality Dale Martin, and some her record.

"If You Want Some Lovin'" was a success—and off to Hollywood.

Sue married again—Hank Pogue, an entertainer—and moved to Los Angeles and over to Hickory Records and over to Ted Astor. And "Norman"...

Right now Sue Thompson is cashing in on her remarkable run for pop discs in a row. She works with the biggest names, like Sammy Davis and Jack Carson. It's all happening here. Except in Britain, where lackluster Sue is confined to quarters under the Top Twenty because of her severe attack of Cornelia. **PETER JONES.**

**NOEL COWARD'S** advice was "Don't put your daughter on the stage, Mrs. Worthington." My advice is "Don't put your daughter in pop records—not if you want to see her in the Top Twenty." Which puts Mr. Coward and I on much the same kick.

Because the stark truth is that girls are **NOT** wanted in the Top Twenty. They can get so far but no further. After Number 21, there's a notice (imaginary) saying "Keep Out, Birds!"

Consider this: In the first ten months of this year, only thirteen girls managed to make the Top Twenty. Yet a quick glance (taking seven hours) through the NRM review pages for those ten months shows **NINETYFOUR** different girl artists in the lists—and some of them have had several releases.

### HELEN

Stay within the confines of 1962. Helen Shapiro has had three entries—"Little Miss Lonely," "I'll Me What He Said" and "Walkin' Back To Happiness", the last-named being on the way out in the New Year. Her output has had three — it started All Over Again, "Here Comes That Feeling" and "Speak To Me, Pretty".

**Petula Clark** runs TWO in "Ya Ya Two" and "My Friend The Sea". All the other hits just one apiece.

And of the others: **Little Eva**, **Carole King**, **Margaret and the Vermont Girls**, **Louise Cordet**, **Kitty Lester** all did it with their debut discs. So there is possibly no guarantee that they are going to prove consistent.

The other notable Shirley Bassey, Connie Francis, Eddie Gorme, Dorothy Provine, Dinah Washington and the Beatles' (the first) have any strong history of Top Twenty releases.

So for 1962 so far, sixty out of 94 different girls didn't make it.

Come back to 1961. In the **WHOLE YEAR**, there were only twenty discs by girls to make the Top Twenty. And three were Connie Francis, Little Eva, and Anne Shelton and the Shirelles.

And ten together and you have only **EIGHTEEN GIRLS** (including two top twenty winners) appearing of Top Twenty issues in not far off two years.

I say this is fantastic. Because, generally speaking, there is more genuine pop vocal talent among the girls than among the young group. They're not built to make those copies established stars — but which I mean there are fewer hits, with more musicians than the competitors could have thought possible. Yet the great majority of them come up

By **PETER JONES**

two or three times, gasping somewhat, and then are sunk without trace.

There's no point trying to analyse just why this anti-girl feeling should exist in pop music. It's all been said before. Perhaps the strongest argument is that young girls buy most of the singles and they like to buy male singers. Except that they occasionally (as in the case of Kitty Lester or Carole King or Louise Cordet) had it so much that particularly speaks to them.

But the amount of brilliant vocal talent that cannot get into the Top Twenty is incredible. Try some of these names: **Doris Day**, **Ella Fitzgerald**, **Jane Morgan**, **Connie Stevens**, **Jo Stafford**, **Sarah Vaughan**, **Carmen McRae**, **Tina Turner**, **Ella James**, **Jeanette Saunders**, **Anne Shelton**, **Peggy Lee**, **Della Reese**, **Yvonne Elliman**.

Even the British girls who used to be there or thereabouts all the time—girls like **Ruby Murray**, **Joan Regan**, **Lita Roza**, **Dorothy Sayers**.

Have the basic habits of disc-buyers changed all that much?

### JAN

Every so often a girl comes along with exceptional talents. Every so often we go overboard for her and hope that the disc-buying public will latch on but fast.

**Jan Bernette** is a case in point. Technically she is way out in front of most pop girls in this country. Her "Teddy" was a smash hit, but nowhere near useful enough to get her into the charts. Now she's preparing another onslaught with an excellent new song. Let's hope she's not halting her copper-colored head against a wall...

There are other new names which come into this category. What about **Paul Yvan**? Or the sweet-voiced **Christine Campbell**, who could become the new **Deanna Durbin**? **Lita Martin** and **Jane Hatten**, both from America, and both of whom had excellent disc out last year. **Sally Green**, **Len Marshall**, **Christine Clark**, **Patsy Ann Noble**—already a big star in Australia and now in Britain. **Deanna Durbin**, **Jane Grant**.

And I'm not even thinking about the girls who haven't had a disc released this year to date.

I just can't list them all. Except to mention that only 13 out of 94 managed to get a way into the charts this year so — and only ten out of around one hundred in the whole of last year.

### RUBY

Take out the predictable few and you're left with a teeny-weeny roster of girls who make it.

It gets a bit more like artists don't get a look in either, but proportionately the number of successes is far, far higher. It all seems all wrong...

Is it just a trend? Will the girls come back soon and repeat the sort of success that Ruby Murray had — like five of the Top Twenty all in the same week?

Or are we right, Mr. Noel Coward and I?



**IN YOUR SHOPS TODAY**

Pat Boone  
The Girl Without  
A Name (From The Sound)  
SIC 8020

I'm gonna change everything  
SIC 8021

Billy Squigly and  
The Bluebelles  
SIC 8022

Drum Solo & The Salsabilles  
Irene with the Little Red  
SIC 8023

Edmundo Roy & his Orch.  
Oye mi amor  
SIC 8024

Pat Boone  
The Girl Without  
A Name (From The Sound)  
SIC 8025

Maria Sandoz & her  
Bill Anderson  
SIC 8026

The Bell of St. Anne  
Bill Anderson  
SIC 8027

Wifling and the Bunch  
2 Years from the Air  
SIC 8028

**PATSY CLINE**  
HEARTACHES  
SUNSHINE  
DECCA

**KITTY LESTER**  
YOU CAN'T LIVE TO  
SIN  
DECCA

**FATS DOMINO**  
MUTINY OF THE BOUNT  
THEME FROM THE FILM  
MANTOVANO  
AND HIS ORCHESTRA  
DECCA

# SUSAN MAUGHAN

## BIT SUSAN MAUGHAN IS HAPPY, VERY HAPPY

SUSAN MAUGHAN speaking. "Yes, it's true that I'm leaving the Ray Ellington Quartet on December 1. But do you mind if I have a little about how marvelous it's been working with Ray—and how much he has helped me?"

I didn't mind. Susan spoke on. "I've been with Ray just a year. He really is a master showman. I remember the first time I ever saw him work in person, watching him get all that energy into his act. I thought I'd just have to do my very best while singing with him because otherwise I'd just want to crawl into my shell. . . ."

"Ray concentrated on special arrangements of swinging standards, plus comedy. Fantastic! I learned so much about singing in that year."

"Yes, Ray certainly has a way with girl singers, if you get my meaning. Marlon Ryan, Carole Simpson, Valerie Masters. I'd say it's the best training any girl could possibly have."

### MIXED

So, I said, it is with mixed feelings that you leave the group.

"Yes," agreed Susan. "But it was more or less forced on me. Dick Katz, my agent, had a lot of enquiries for me as a solo singer while it was with the quartet, so I more or less had to make the break."

And in just a week or so, Susan has lined up a tour of Scotland, cabaret in London and Manchester, a visit to Germany, a further tour of ballrooms in England and Scotland. Every time the phone rings, she gets news of further offers.

That's what a hit record can do for you, especially if you're a lovely little briniche with a delightful figure and a serene personality.

Did Susan really think, at first hearing "Baby's Got It" would be such a hit?

"Oh, yes," she said. "I liked the chorus particularly, and thought it was very commercial. I think I've been proved right on that, for the other night,

at a ballroom date, all the kids stood round the stand and sang through the chorus with me. It's an American number. Funny thing is that the previous three singles were all British."

Susan bubbled on. "Do you think girls are finally getting a chance in the Top Twenty? I counted five the other week. That's the way it should be. It was difficult on radio and TV dates when the producer asked 'What can you do from the Top Twenty?'—and it worked out that most of the numbers were written specially for boys."

### THRILLED

Mare bubbled: "I've been so thrilled about the way the disc has gone up. I was away when it first got in your charts at 46. Then the next week it went up to 28. Fabulous. But the magic part is the Top Twenty. I kept thinking: 'If it gets in the Twenty, I don't care if it doesn't sell another single copy!'"

"Yes, I want to keep up with the radio and TV work. There again, Ray Ellington was marvelous because he let me do those shows any time the quartet wasn't working."

"I'm mad keen on musical comedy, too. I'd love to land a really good part in that sort of show. Or a musical film, perhaps. Still, there's plenty of time for all that. I'm so thrilled about the record just for the thrill of it."

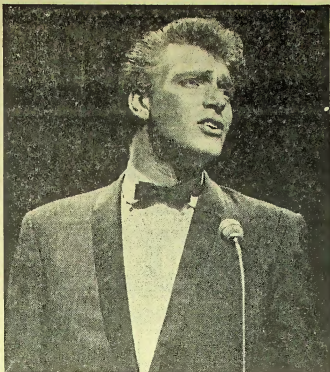
Susan gave the impression that all was well in her world. It's certainly an orderly world. She operates a business office in her home and keeps a careful check on contracts, records, songs, letters and all that.

And her career has been carefully planned to that she has packed in plenty of experience of singing any and every kind of song. Now the rewards, in terms of finance and prestige, are hers.

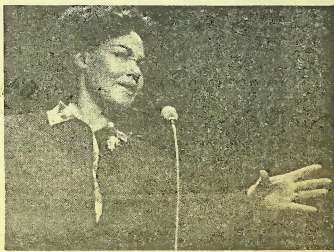
It couldn't happen to a nicer girl.

And, after December 1, the spotlight turns again on Ray Ellington. Can he do it again and turn up triumphs by discovering yet another star of the night?

P.F.



THE NRM went both to rehearsals and the big night of this year's Royal Variety Show. We were able to capture FRANK IFIELD (above, NRM Picture) in full song. "I Remember You", of course. While below ANDY STEWART (NRM Picture) was in full tartan and HARRY SCOBME appeared in full Mounie uniform with EARTH KITT (NRM Picture) to do an uproarious "Rose Marie". CLEO LAINE (right, NRM Picture) appeared with husband JOHNNY DANK-WORTH.



ALL VARIETY SHOW PICS  
by  
DEZO HOFFMANN

KETTY ESTER  
DON'T LIE TO A LIAR  
RELEASING  
LONDON

HE'S A REBEL  
THE CRYSTALS  
RELEASING  
LONDON

ROMANTICO AMORE  
EMILIO PERICOLI  
RELEASING  
LONDON

MUTINY ON E BOUNTY  
LONDON  
ANTOVANI  
his Orchestra  
DECCA

PEEPIN' 'N' HIDIN'  
COUNT VICTORS  
RELEASING  
CORAL

BIG MAN  
KATHY KIRBY  
RELEASING  
DECCA

# BOOEE AND TOP TWENTY...



## JOE BROWN

**It Only Took A Minute: All Things Beat** (Columbia 4922)  
**NEXT** disc from Joe features a really heavy beat running all the way through the good lyrics in the slowish rock number which features as might be expected a riddle chorus. Thrillingly goshal hair was shag, and after a few plays we decided on the top twenty flip. Tune not so strong as in his last two discs.

On the flip, the familiar melody is picked out on the guitar, and doesn't feature a vocal until the chorus chinks away at the end. If this one doesn't remind you of your school days make what it is. That is unless you're still at school—and you wouldn't still be singing this anyway.

## FOUR

### TOP TWENTY TIP

## PAT BOONE

**The Main Attraction; Amoré Belami** (London 9628)  
**FROM** his latest film comes the crooney "The Main Attraction". Fast and frantic, it will appeal to both big beat fans and jazzmen. We really liked this one.

Pat's last disc is very reminiscent of Louis Armstrong. There's a "Biggie" sound to the whole thing though. Fast and frantic, it will appeal to both big beat fans and jazzmen. We really liked this one.

## FOUR

### TOP TWENTY TIP

## HARRY BELAFONTE

**Sister Ribbons; Craydial Song** (RCA, 1315)

**A REVIVAL** of the evergreen folk ballad from Harry Belafonte. Sing moving and plaintive as ever—you could listen to this one hundred times. Belafonte's flip is a wherewithal to sing over most acceptable.

Faster tempo in the flip as "Wherewithal" says' opening runs through the whole number to song over most acceptable. That's only he could put in, slightly more commercial than the usual song of this type.

## FOUR

### TOP TWENTY TIP

## BRIAN HOWARD

**Young And Evil; Somebody Help Me** (Columbia DB 4914)

**POWERFUL** backing for Brian from the Silenciosos in this rock number. This is the sort of number that could or could not catch on. A very backbeated theme and performance, but nevertheless it's still quite good. Good vocal backing work. We enjoy this as a juke box favourite—Brian could go places perhaps with another song.

He penned the flip himself. Some fast tempo opens it, and leads on to a blazey number with a pooding beat—quite a good lyric with some good vocal work. A harmonica joins in on this somewhat good lyric with some good vocal work. A harmonica joins in on this somewhat good lyric with some good vocal work.

## THREE

## ROBERT WILSON

**One Hundred Thousand Wonders; Beautiful Love** (HMV DP 1182)  
**A SPIRITED** old school backing for Robert on this Souths one which should appeal to every chankman. Typical hip-jazz matching style with a lousy chorus behind everything. A well-produced side the disc should sell very well. It could even make the charts, if enough Scots buy it. It was the "Will Ye No Come Back Again" line which made us dig this one.

Slower stuff on the flip with some more stuff that should appeal to all full-blooded Scots. They've don't live in Iowa—we did it might like this one.

## THREE

## PAUL HANFORD

**Heads Of Loving You; Don't Be Oriside** (Capitol CB 1779)

**SLIDE** trombone and into fall swing comes the highly promising Paul Hanford who, for some inexplicable reason hasn't had a hit for quite a while. This is his debut for Oriole and a right good job it is. It swings and Paul handles the easy lyrics with alacrity. He fits snugly into the easy backing. What's more, he contributes excitement. Which this one is. It's really Paul's best. Flip is slower but lays down a solid beat over which Paul sings, sings, and sings with utmost confidence. Again, well above average.

## FOUR

## TOMMY BRUCE

**Business And Bored; The London Boy** (Columbia DB 4927)

**DEATH** intro for Tommy Bruce with his latest. The oblie is dressed up with Tom's gravely voice and some strange backing sounds to boot. Well performed, with a nice comb-and-paper beat, making quite liked this, it could easily catch on.

Flip is a merry effort again well performed by Tommy, with a few London expressions thrown in for good measure. Nice a loud flip, but not as good as side one.

## THREE

## HARRY BETTS

**Theme From "Dr. Kildare"; Theme From Adventures In Paradise** (MGM 1176)

**A BIG** band version this time of the hit. It's good swinging treatment but may be a little too late to catch the cats. Some nice instrumental solos on this one. Fair and enjoyable but not commercial.

Flip. Some off-beat sounds on the flip, and some enjoyable group sounds. Slower than the top side and perhaps with a little more commercial appeal.

## THREE

## JIM REEVES

**I'm Gonna Change Everything; Pride Goes Before A Fall** (RCA 1317)

**JUST** as his "Adios Amigo" leaves the charts, Jim comes up with a faster number that has the usual country flavour about it. Jim sings with a chorus most of the time, about how he will change all the things that hold the memory of his sweetheart. Pleasant but still uncommercial.

Proverbial flip features some more country sounds on the slower number, and there's a chorus again. The lyric is strong and tends to bite—we suspect the BBC will ban the tune on its account.

## THREE

## PINKY & PERKY

**What Have We Got, Give Us A Kiss For Christmas** (Columbia DB 4925)

**STRANGE** sounds from Pinky and Perky on this side. Betty and Nancy, is spelled by voices are quite interesting but not very commercial. This is very easy and the whole thing seems slightly out of date. Well performed though.

Flip is the slower Beat number given the tempo in the two pieces. Nice tune and fair lyric, this is perhaps better than the flip. And probably stands more chance of getting off the ground.

## THREE

## REX ALLEN

**Don't Go Near The Indians; Touched By Angels** (Mercury AMT 1191)

**A BIG** hit in the States in which a father tells his son in his own way from his mother. He's got good reason for killing him this. A country-styled flip with a medium tempo and a fair backing. Unfortunately, the sick ending of the boy who falls in love with his own sister, leaves a funny taste in the mouth.

On the flip, Rex Allen and features a Floyd Cameron backing, and a vocal that is almost like Rex Allen's slow and steady without too much to recommend it. Quite commercial though.

## THREE

## PETER JAY & THE JAYWALKERS

**Can Can '52; Redskin** (Decca 1151)

**BIG BEAT** sounds open the familiar melody as Peter Jay and the boys rock up "Redskin". The Underworld in a beat and style. This is so well performed that it will probably be a hit. A Joe Beck recording, it builds up into a rousing finale with the same high standard all the way through. Fast, Flip again has a heavy beat sound, and is good enough to be a top side.

Flip again has a heavy beat sound, and is good enough to be a top side. This is so well performed that it will probably be a hit. A Joe Beck recording, it builds up into a rousing finale with the same high standard all the way through. Fast, Flip again has a heavy beat sound, and is good enough to be a top side.

## FOUR

## TOMMY KINSMAN

**Madison Time; Madison A Saint-Tropez** (Fontana 26750)

**STRICT** Madison beat for this one. The popular dance is given a fair treatment and performed with a spirit lacking in some of the best of its early. The dances of the basic tune is glossed over in this version—well, not that enough for you to buy it if you want to follow.

Flip is from another Madison disc, although this time it's a little more. The tune and beat are slightly different but the same. It's a good one, but not better.

## THREE

## CHAQUITO & HIS ORCHESTRA

**One Note Samba (Bossa Nova); Mexican** (Fontana 26749)

**INSTRUMENTAL** tune is given a pure tone. Many variations are tried, but we can't say we like the tune. What there is of it. The performance is good, and there's some nice little touches about the thing. Guitar led with a strong backing.

The backing is softer and slower, and better. A shuffle rhythm goes through, while the orchestra picks out the appropriate tune. Quite nice.

## THREE

## LOS TRIOS CABELLEROS

**Mexican Carnival; The Street Of Linden Trees** (London ZK 414)

**A VERY** nice organ-led tune on this disc. The organ is in the lead, and Latin-style in flavour and moves at the steady tempo. It has a fair tune, minimum of backing it has a fair tune, though somewhat repetitive. Enjoyable.

Flip moves at a slower pace and features some interesting instruments. Nothing like the tune. That is guitar and more piano. Again, pleasant without being too outstanding.

## THREE

## EDMUNDO ROS

**One Note Samba; Slightly Out Of Tune** (Dezshibud, Decca F 1153)

**FROM** Edmundo comes a light-type flip. It's a nice effort that should appeal to all those who listen to his radio programs.

All seemingly sung on one note we can't say we like it. Edmundo has made much better stuff than this. It's performance is a good one, but not better.

The American hit is given a pleasant if not distinguished treatment on the flip. Pleasant without being outstanding. It was this last that the radio was listening to.

## TWO

## BOB WALLIS and SANDY BROWN

**Oh, Didn't I Rain; In A Little Spanish Town** (De Luxe 12049)

**A SURPRISING** combination on this is the label says Sandy Brown to be courtesy of Columbia Eastwood series. And the pairing was well worth it. An exciting disc with plenty of beat to it—the whole thing is very reminiscent of Louis Armstrong. There's a "Biggie" sound to the whole thing though. Fast and frantic, it will appeal to both big beat fans and jazzmen. We really liked this one.

Flip is of course the edlie and is played very well by just Bob Wallis combine that time. Banjo, High Ratney is featured heavily on this one. He gets all of the opening, and most of the rest of the disc, which takes nearly the musical approach. A fair old flip.

## FOUR

## THE VISCOUNTS

**The Stranger (Used To Be My Girl); Slow Night** (De Luxe 12479)

**FLOW** into for the Viscounts for a "Sun" approach and a pounding beat. The boys handle this song, which is certainly climbing the U.S. charts, quite well, but the whole thing tends to border on monotony after a while, due to the almost complete lack of tune. Nothing wrong with the Viscounts though.

Flip in the carol, and is handled slightly and nicely by the boys. Well performed with harmonica, but the trouble is the bits will probably have another disc out by the time Christmas comes.

## THREE



BOB WALLIS and SANDY BROWN join forces on a spiritual. (NRM Picture.)







# NO SURPRISES

NOT much happening this week chart-wise. Apart from such predictable bumps and new arrivals there's no real fireworks. Big jumps for Marly Wild, Rolf Harris, and the Everlys, while Frank Field ploughs his way through the charts to reach Number Five this week.

We note with interest that "U.S. GIG!" by Susan Manahan is now in the top twenty. No sign yet of the U.S. version by Althea Blaine, which is currently the fastest rising hit over there.

Five hits from the Cameo-Parlophone label for Chubby Checker's "Limbo

Rock". It's only a few places behind "Dancin' Party" which hit stayed in the hits for thirteen weeks.

Other newies include the "James Bond Theme" by John Barry, which is getting a lot of lovey publicity via "Dr. No", and of course the new Richard Chamberlain "Love Me Tender". Originally a Preley number, it was the title of EP's first hit.

The other new entrants is of course the first Madison disc ever to hit the British charts. It's Joe Lon's "Must Be Madisson" which hits the charts at number 39, and looks all set to go higher. It wasn't long ago we remember that Joe had another big hit with his "Must Be Madisson".

Looking at the other end of the charts, it seems that there are several contenders for the top spot this week. Favourites are Chris Montez and Frank Field, with Mark Wynter well placed. An outsider with a slight chance is Del Shannon with his fascinating disc "Swiss Maid".

## A LOOK AT THE U.S. CHARTS

PAST-RISING U.S. hits include "Keep Your Hands Off My Baby" (Little Eva); "One Beat" (Paul Anka); "Rhubarb Me" (Lilith) (Esther Phillips); "I Can't Help It" (Johnny Tillotson); "Anna" (Arthur Alexander); "Busted Surfboards" (Tommy Roe); "Raisins" (The Tornadoes); and "Mary Ann Regrets" (Burl Ives).

First "Wobble" disc to hit it big is "Wiggle Wobble" by Les Cooper, currently at No. 53 from No. 66.

Big country hit, "Mind Over Matter" by Nolan Strong, at No. 100 this week. Ruth Brown returns for the Cameo-Parlophone album "All the Hits by All the Stars". Disc is in British shops only a week after U.S. release. It features big U.S. hits by Dee Dee Sharp, Bobby Darin, The O'Jays, Chubby Checker, The Dovells, etc. It is already in 20 Stateside LP charts.

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

- 1 That'll Be The Day (11) CRICKETS
- 2 Party/Gotta Lotta Livin' To Do (2) ELVIS PRESLEY
- 3 Tammy (3) DEBBIE REYNOLDS
- 4 Dina (4) PAUL ANKA
- 5 Remember Your Mine (5) PAT BOONE
- 6 Be My Girl (7) JIM DALE
- 7 Man Oh Man/Fire/Wonderful Eyes (8) FRANKIE VAUGHAN
- 8 Gotta Have Something In The Face/Frankie Vaughan and The Kaye Sisters (8) FRANKIE VAUGHAN AND THE KAYE SISTERS
- 9 Whole Lotta Shakin' Goin' On (8) JERRY LEE LEWIS
- 10 My Dixie Darling (9) LONNIE DONEGAN

# BRITAIN'S TOP 50

COMPILED BY THE RECORD RETAILER

- 1 TELSTAR 21 SEND ME THE PILLOW YOU DREAM ON 26 (10) The Tornadoes (Decca)
- 2 LET'S DANCE 22 ROSES ARE RED 27 (14) Ronnie Carroll (Philips)
- 3 LOCO-MOTION 23 DON'T THAT BEAT ALL 28 (10) Adam Faith (Parlophone)
- 4 VENUS IN BLUE JEANS 24 OH LONESOME 29 (3) Craig Douglas (Decca)
- 5 6 (2) Frank Field (Columbia)
- 6 IT MIGHT AS WELL RAIN UNTIL SEPTEMBER 27 (7) Carole King (Capitol)
- 7 RAMBLIN' ROSE 5 (6) Nat' King' Cole (Capitol)
- 8 SWISS MAID 10 (4) Del Shannon (London)
- 9 SHEILA 3 (9) Tommy Roe (HMV)
- 10 SHE'S NOT YOU 9 (10) Elvis Presley (RCA-Victor)
- 11 SHERRY 15 (5) The Four Seasons (Stateside)
- 12 DEVIL WOMAN 13 (7) Marty Robbins (CBS)
- 13 WHAT NOW MY LOVE 8 (10) Shirley Bassey (Columbia)
- 14 YOU DON'T KNOW ME 12 (7) Ray Charles (HMV)
- 15 I'LL BE ME 11 (9) Cliff Richard (Columbia)
- 16 LONELY 17 (4) Acker Bilk (Columbia)
- 17 BOBBY'S GIRL 23 (4) Susan Maughan (Philips)
- 18 I REMEMBER YOU 14 (18) Frank Field (Columbia)
- 19 IT STARTED ALL OVER 18 (8) Brenda Lee (Brunswick)
- 20 NO ONE CAN MAKE MY SUNSHINE SHINE 30 (2) Evertly Brothers (Warner Brothers)
- 21 SEND ME THE PILLOW YOU DREAM ON 26 (10) Adam Faith (Parlophone)
- 22 ROSES ARE RED 27 (14) Ronnie Carroll (Philips)
- 23 DON'T THAT BEAT ALL 28 (10) Adam Faith (Parlophone)
- 24 OH LONESOME 29 (3) Craig Douglas (Decca)
- 25 BECAUSE OF LOVE 3 (2) Billy Fury (Decca)
- 26 REMINISCIN' 21 (8) Buddy Holly (Coral)
- 27 THE RAY OFF 29 (3) Kenny Ball & His Jazzmen (Pye)
- 28 IF A MAN ANSWERS 24 (5) Bobby Darin (Capitol)
- 29 SEALED WITH A KISS 10 (10) Brian Hyland (HMV)
- 30 GITAR TANGO 27 (14) The Shadows (Columbia)
- 31 EVER SINCE YOU SAID GOODBYE 4 (2) Marly Wild (Philips)
- 32 LOVE ME 41 (4) The Beatles (Parlophone)
- 33 SUN IN DISCO 12 (2) Rolf Harris (Columbia)
- 34 THINGS 38 (14) Bobby Darin (London)
- 35 SPEEDY GONZALES 47 (13) Pat Boone (London)
- 36 SPANISH HAZELM 31 (11) Emory Justice (Pye)
- 37 YOU KNOW WHAT I MEAN 4 (3) The Vernon Gals (Decca)
- 38 WILL YOU WAIT 33 (10) Mike Sarne (Parlophone)
- 39 MUST BE MADISON 11 (1) Joe Loss & His Orchestra (HMV)
- 40 STRANGER ON THE SHORE 35 (2) Acker Bilk (Columbia)
- 41 KEEP AWAY FROM OTHER GIRLS 46 (3) Helen Shapiro (Columbia)
- 42 HE GOT WHAT HE WANTED 36 (4) Little Richard (Mercury)
- 43 BREAKING UP IS HARD TO DO 32 (14) Neil Sedaka (RCA-Victor)
- 44 DANCIN' PARTY 34 (13) Chubby Checker (Columbia)
- 45 THE SOCKET MAN 42 (9) The Spinners (Orion)
- 46 I'M YOUR FAVORITE 11 (1) Richard Chamberlain (HMV)
- 47 JAMES BOND THEME — (1) John Barry & His Orchestra (Columbia)
- 48 LIMBO ROCK — (1) Chubby Checker (Cameo-Parlophone)
- 49 ADIOS AMIGO 48 (19) Jim Reeves (RCA-Victor)
- 50 A FOREVER KIND OF LOVE 50 (6) Bobby Vee (Liberty)

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

# CASHBOX TOP 50

AIR MAILED FROM NEW YORK

- 1 MONSTER MASH\* 26 THE CHA CHA CHA\* 27 LOVE ME TENDER\* 28 DESAFINADO\* 29 REMEMBER YOU 30 LET MY HEART IN SAN FRANCISCO\* 31 LETS DANCE\* 32 WARMED OVER KISSES\* 33 DANCE WITH ME THE GUITAR MAN\* 34 SUSSIE DANDY 35 WORKING FOR THE MAN\* 36 RIDE 37 LEAH\* 38 VENUS IN BLUE JEANS\* 39 HIDE AND GO SEEK\* 40 THE POP POP POP-PIE 41 THAT STRANGER USED TO BE MY GIRL 42 DON'T GO WITH THE INDIANS\* 43 A MAN ANSWERS\* 44 LITTLE BLACK BOOK\* 45 MAMA SANG A SONG 46 THE KENTON BULL 47 CALL IT STORMY MONDAY 48 MY OWN TRUE LOVE 49 DON'T YOU BELIEVE IT
- 2 (8) Bobby Pickett
- 3 (10) Crystal Ball
- 4 YOU LOVE ME\* (9) Contours
- 5 ALL ALONE AM I (7) Brenda Lee
- 6 BIG GIRLS DON'T CRY (17) (2) 4 Seasons
- 7 ONLY LOVE CAN BREAK A HEART (6) Gene Pitney
- 8 RETURN TO SENDER (17) (2) Elvis Presley
- 9 POWERS (THE HITCHHIKER)\* (9) Chubby Checker
- 10 SHERRY\* (4) (10) 4 Seasons
- 11 GINA\* (10) (5) Johnny Mathis
- 12 PATCHES (8) (10) Dickey Lee
- 13 RAMBLIN' ROSE\* (5) (12) Nat' King' Cole
- 14 NEXT DOOR TO AN ANGEL (16) (4) Neil Sedaka
- 15 LIMBO ROCK\* (18) (5) Chubby Checker
- 16 SUHNN SAFAH\* (12) (10) Beach Boys
- 17 CLOSE TO CATHY\* (20) (5) Mike Gilford
- 18 WHAT KIND OF FOOL AM I\* (14) (7) S. Davita A. Newley
- 19 ALLEY CAT\* (13) (12) Burt Fabric
- 20 GREEN ONIONS\* (11) (11) Booker T. & MG's
- 21 TORTURES\* (21) (6) Kris Jensen
- 22 NOTHING CAN CHANGE THIS LOVE\* (25) (4) Sam Cooke
- 23 I WAS SUCH A FOOL\* (27) (3) Connie Francis
- 24 BOBBY'S GIRL (4) (2) Marly Wild
- 25 JAMES (HOLD THE LADDER STEADY)\* (14) (4) Sam Thompson
- 26 DON'T HANG UP (4) (2) Orions
- 26 THE CHA CHA CHA\* (3) (1) Bobby Rydell
- 27 LOVE ME TENDER\* (17) (1) Richard Chamberlain
- 28 DESAFINADO\* (34) (1) Stan Getz & Charlie Byrd
- 29 REMEMBER YOU (15) (8) Frank Field
- 30 LET MY HEART IN SAN FRANCISCO\* (22) (7) Tony Bennett
- 31 LETS DANCE\* (11) (1) Chris Montez
- 32 WARMED OVER KISSES\* (14) (8) Brian Hyland
- 33 DANCE WITH ME THE GUITAR MAN\* (31) (3) Duane Eddy
- 34 SUSSIE DANDY (38) (2) Tommy Roe
- 35 WORKING FOR THE MAN\* (3) (4) Ray Orbon
- 36 RIDE (11) (1) Dee Dee Sharp
- 37 LEAH\* (42) (2) Roy Orbison
- 38 VENUS IN BLUE JEANS\* (34) (11) Jimmy Clanton
- 39 HIDE AND GO SEEK\* (44) (1) Bunk Berry
- 40 THE POP POP POP-PIE (47) (2) Sherry's
- 41 THAT STRANGER USED TO BE MY GIRL (49) (2) Trade Martin
- 42 DON'T GO WITH THE INDIANS\* (41) (1) Jimmy McGriff
- 43 A MAN ANSWERS\* (27) (4) Rex Allen
- 44 LITTLE BLACK BOOK\* (31) (5) Jimmy Dean
- 45 MAMA SANG A SONG (11) (1) Kenton/Brennan/Anderson
- 46 THE KENTON BULL (1) (1) Tajana Bras
- 47 CALL IT STORMY MONDAY (1) (1) Bobby Bland
- 48 MY OWN TRUE LOVE (1) (1) Supremes
- 49 DON'T YOU BELIEVE IT (1) (1) Andy Williams

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

**4 HITS YOU MUST HAVE !!**

**BERT WEEDON**      **JOHNNY MATHIS**      **LIKE DO**

**South**      **MORE**      **MAUREN**

**of the**      **BACIAHIM**      **EVANS**

**Border**      **PAT BOONE'S**      **GINA**

**MAIN ATTRACTION**

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## EX SHADOWS TOGETHER AGAIN

NEWS came through this week that the two breakaway members of The Shadows are to cut a disc together. They are the group's former drummer, TONY MEZIAN, and the former bass player and leader, JEFF HARRIS. The disc will be wared for Decca either next week or the week after.

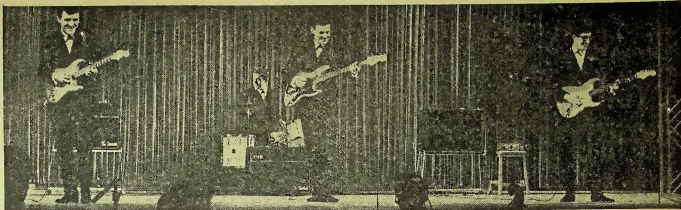
Titia are as yet unknown, but they will be an instrumental and a vocal. The vocal—which will probably be the "B" side—will be a duet.

"A" side will be instrumental, with both boys playing the instruments that they handled while in The Shadows. This will be Tony Mezian's first solo effort—he has been working on the A & R staff at Decca full-time since he left the group.

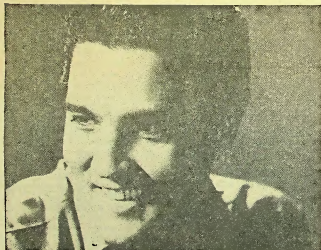
Top composer Jerry Lordan will be responsible for at least one of the titles. Mr Harris has waxed two sides for Decca since leaving the Columbia label. They were "Memmo Meeber" and "Moby Tite Theme" and both reached the Top Twenty. Also both had vocals by Jet on the flipside.

The last disc to feature all four original members of the group was the chart-topping "Wonderful Land," issued when Brian Bennett had taken over from Tony.

Two more Dato Hoffmann shots from the Royal Variety Show. Top is THE SHADOWS in action while bottom is the BLACK and WHITE MINSTRELS—a hit of the show. (Both NFM Pictures.)



From the king  
of the pop world  
comes a new EP



## KID GALAHAD

King of the whole wide world; This is living;  
Riding the rainbow; Home is where the heart is;  
I got lucky; A whistling tune  
All titles from the film 'Kid Galahad'

## ELVIS PRESLEY

with The Jordanaires

RCX 7108



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## ON TOUR WITH LEYTON AND FAITH

### NEW ZEALAND.

We had a fascinating trip on the way out here. Bob Simpson, John's manager, skips most of the way but John and I, making our first trip to the East, were so very interested in all the places we visited that we stayed awake for almost the entire journey.

Frankfurt, Rome, Bombay, Bangkok, Singapore, Perth and Sydney. Also we only managed to get away from the airport at one stopping point, Bangkok, so the main thing that I learned on this trip is that airports are much the same the world over.

However, some of the views that we enjoyed from the plane were quite magnificent and John and I both felt that the sunset over the Tropic Sea with its numerous islands was something we will remember for a very long time.

On arrival in New Zealand we had only an hour and a half between leaving the airport and opening at the Auckland Town Hall.

Can you imagine how exhausted we felt! However, both John and Adam did extremely well and the crowd were as enthusiastic as a British crowd would have been.

We played for two nights there and then moved on the following day to Hamilton. Hamilton reminded me of an English country town. It has a population of about 40,000, the people seemed more English than the English.

Again we had a pretty riotous welcome and considering the size of the town the crowds were enormous.

As I write I am sitting in the Majestic Hotel, in Palmerston North, where we are appearing tonight. Adam and John are both relaxing, sipping cups of steaming hot tea. They couldn't be more British.



CHARLES BLACKWELL: the man who wrote "Come Outside" and is John Leyton's musical director, is on tour with John and Adam Faith. Each week he'll be writing for the NFM.

### COMPANIES PULL OUT OF DISC FESTIVAL

A COMMITTEE, formed by all the major record companies, has decided not to participate or take part in the organisation of the Brighton International Disc Festival, set for next year.

This was announced by the committee's chairman, EMI's Arthur Askey, this week. The committee consisted of representatives from EMI, Decca, Parlophone, Pye, Oriole, and Deutsche Grammophon and was organised to discuss and investigate proposals put forward by the Festival organisers.

## "I HAVEN'T GOT A GIRL"

Recorded by:—

## BOBBY SHAFTO

Parlophone R4958

Published by:—

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