

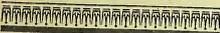
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WEEK ENDING NOVEMBER 4, 1961

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CLIFF RICHARD AND FRIENDS!

'DOWN UNDER' WITH ... JET HARRIS

Story
Pictures



(ENRM Pictures)

Turn to the Back Page for Jet's first inside account of Cliff's tour of Australia. Exclusive pictures.

Below are some chart newcomers. Elvis, an old resident with his new disc, Nina and Frederik with their "Suzu Suzu" and c & w singer Jimmy Dean with "Big Bad John".



INSIDE : The Shadows' New Book;
 The Real Rock of Cliff Bennett;
 'Tower Of Strength' battle;
 One-Hit Disc Makers; Reviews;
 British And American Charts

THE SHADOWS BY THEMSELVES

"In a way we felt sorry for him because he could never lead a normal life, like a normal teenager."

That's the Shadows on the man in front, Cliff Richard. Now hear the Shadows on the Shadows.

"We never look on ourselves as potential stars. We thought what a terrible existence it must be to thrust into the (GMI's) kind of life. They tell us we're stars, and that's the way we react. But we have never believed in putting on an act. We always liked to remain ourselves. As individuals we are the same so we have over been."

"But in stardom we are not individuals. Each one of us is a Shadow, answerable to three other Shadows, a manager and an agent and most important — the public who put a finger."

"They can tell us we are stars if they like. But our royalties are to the Shadows and to GMI. We are still a bunch of boys who came into show business for our own pleasure."

Above quotes are taken from a new book, "The Shadows-by-Themselves" (World Distributors Sovereign Press, 36, 6d), which shows just how the band of boys did come into show business.

We go from accompanying to stars in their own imaginations, a dissection of four individuals, that made up the Shadows — Frank B. Martin, Bruce Welch, Jet Harris and Tony Martin, who recently left the quartet.

The editing is done in a sparse, sparse-to-avoid style by journalist Roydon Ellis, who wrote the "Big Beat Scene." A lot of questions are answered, but the most asked one—according to the boys—was "Are you going to leave Cliff Richard?"

And in future their favorite singers at the end of the book, the Shadows state that leaving Cliff would have been "so obvious."

They add: "We hope we still have the pleasure of backing him when his hair has turned to silver."

If more explanation and assurance needed to be given:

Ever since we have worked with him we have always been booked as a support act. Cliff was under no obligation to ask for us, he was always doing it for us, just for the love that makes us want to continue working for him . . .

"Dads is a cut-throat game, full of unpleasantness and gross graces. We have a feeling that if we were to devote our entire lives to ourselves, thinking of nothing else except how we personally could get on we would soon be bitterly affected by the pitfalls of our profession."

While we are with Cliff we are not only having someone else to work for, we also have the biggest gig imaginable.

BURDEN

"Cliff had to carry what we tell the burden of stardom—when he's around he gets all the interviews and the visitors—while we are left alone."

"Cliff was born to be a star — we don't think we were."

Reading through the book the Shadows seem to be aware, but that the wide world of show business isn't as blue-eyed as it seems.

He who is held in such an exaggerated pose with so much importance attached to the artificial glamour of make-up and footlights, is bound to react with unpleasantness of some sort.

"For our own part we are pleased that there are so many young people coming into the business who are from ordinary home backgrounds."

"This way some of the corruption might disappear."

STAR OF THE WEEK No. 34

THE HOLLY MAN

FIRST heard of Mike Berry around January this year, when Joe Meek, an independent A and K man, rang me and said, "I've just recorded a boy, who sounds very like Buddy Holly."

Continued Joe: "When I played Mike Berry's disc (this was one he did for the Decca label, 'Will You Love Me Tomorrow?') I couldn't believe my ears. It was just like Buddy."

"The demonstration disc he did for me before I recorded him was 'Peggy Sue Got Married,' the old Buddy Holly hit."

"I rushed to the original Buddy to compare the two. It was fantastic and I immediately wanted to see the young man with this uncanny voice."

Father Mike Berry, 16, 6ft. tall, blond, exuberant printing compositor, from Halesbury, North London.

After the first meeting, "I had another surprise. He also spoke like

Buddy. There was all the Holly inflections."

"It was so gimmick—it was a gift."

Whether this Buddy Holly voice—which is the natural Buddy style—was a good thing or not, the disc flopped. "Will You Love Me Tomorrow?" went to No. 3 in the charts, but it was the version by vocal group The Shirelles that made it.

Mike, however, received a lot of publicity about the Holly resemblance.

There was the time he sent a copy of his disc to his sister who lives in America. By coincidence, nearby lived the late Buddy Holly's sister, who was naturally asked to give a listen to Mike's disc. Her verdict: "Amazing. She wrote to Mike to tell him so."

Now, in January this year, was Mike Berry finally tied in with Buddy Holly legend?

Now over to Geoff Goddard.

Continued on page 5



THE SHADOWS—TONY, JET, HANK AND BRUCE in an early pose.

TOWER OF STRENGTH OVER... TOWER OF STRENGTH'

WHAT started off as a quirkish "American" original versus British-cover, from one Tower of Strength, has erupted into a flaming great battle, with Frankie Vaughan going all out to nick the honours from Gene McDaniels, of the States, and Paul Raven, brightly-grooming British 'topper."

It's all going to be very, VERY interesting — especially as the song itself is a ravin' certainty for the Top Twenty. Let's assess the chances, starting with the youngest competitor.

PAUL RAVEN IS looking for his version to do what his comradish, "Walk On Boy" just failed to do . . . land him in the charts. He does—some of the old falsetto bit on his disc which is already proving a big selling-point with the firm.

Says Paul: "I'm in a bit of a quandary right now. They want me for a month in Sweden because 'Walk On Boy' is going well . . . but I don't want to miss any opportunities here with the new record."

He turns up on "Thank Your Lucky Stars" on November 11 as the "prodig" of Spoko Milligan, no big, and December.

Billy Holliday and fancies looking Stateside Potter or Belafonte roles on screen.

FRANKIE VAUGHAN IS: a bit of a surprise, in this context anyway. For he admits that his entry into the "Tower of Strength" itself—strongly but purely and simply to get himself back in the Top Twenty.

He hasn't been in the Twenty since "Heart of A Man" made it in August, 1959. "The World Was Live," a ballad out nearly ten months ago, barely registered—though Frankie was too busy building an international reputation to worry overmuch.

RECORDS

"Now I've had time to think," he said (while busting all records for his summer season still), "I've decided to go back to being punchy numbers. Though I don't always punch too much."

store on My Paradise, it is certainly nice to have a big-selling single."

This ties up with his previous statements that he didn't see any point in recording any old number just to have a career single.

I Lancy Frank regards himself more as an album artist, these days. Certainly his new one, "At The London Palladium" is good value—and certainly has to set over as that dynamic personality.

There they are, then. Gene, Paul, Frankie. For Gene, it is important because a second effort, running at the hands of a British 'cover' could seriously dent his career.

For Paul, it is important because he needs a big follow-up to his near-hit "Walk On Boy."

For Frank, just to prove that he can still drop into the Top Twenty when he feels like it.

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NO ROCK

Says Gene: "I'm not a rock 'n' roll fan. I'd rather sing good music of happy to believe that Brits should tell a story. But '100 Pounds of Clay' did appeal—and you know, it had been rejected previously by Bill Boone, Elton John, and even the Brook Brothers. It was lucky, sold over a million with it."

Here's real music: is married to a pretty model, Wanda; has one son; dips Sinatra, Joe Williams, Sarah, Ella and

GENE McDANIELS (left) and PAUL RAVEN (above). Both have "Tower of Strength".

Page Four

A Great New Orleans Jazz Book

CALL HURMPH

A JAZZ BOOK out this month is written by an old friend of mine, the manager of the George Lewis band, Dorothy Tate. It is called "Call Him George" (Pete Dorris, 25c), and don't be misled by the author's non-descriptive name in the States, where she works as a writer in the spare time she gets from shepherding the Lewis band around the globe.

I found this very readable, a rich tale of New Orleans and jazz taken from the slave days when the small Scuppernon girl Zater was enlisted on a slave ship and carried in incredibly foul conditions to the port of New Orleans. Zater was one hundred years old when she delivered her grand-daughter Alice Zeno of her third child in an ancient house along St. Claude Street in the French quarter of New Orleans.

Zater was, by this time, a devout Christian, and, as she had the new baby in his mother's arms, she thought of the poverty and the dirt all around, and the two children who had died of it. She thought of the famous dragon-killer of legend, which she had vaguely heard told when she was a young slave.

"Call him George," she said. "This one will live!"

The book carefully builds up the story of the family with an obvious affection. Dorothy Tate writes with knowledge of the slum conditions which surrounded Carter Lewis and other pioneer jazzmen in the early days of New Orleans, when the average rate of slinking along open gutters through the French quarter and into the city was 120 burials to its first job with a doctor group.

QUARRELS

The background to the quarrels which broke out between the arrogant Hank Johnson and the rest of the band is not spiced by unfair criticism of Hank as a musician. The author traces the gentle honesty of the subject by giving credit where it is due, and the general misconception that Lewis and musicians like him, who stay behind in New Orleans, were not good enough to migrate is wiped out.

Because we have had so few books about the careers of Zater and because this one is alive with anecdotes and viewpoints, I recommend this book.

Once I had started to read it, it was quite unable to put it down. The last page had been turned—and then I wanted to begin all over again. I think you will want to do the same.

BEWARE! THE VIKINGS ARE OVER US

When I leave the World Behind © Corinne Corwin © Thriller: Roger © Breeze © Sobbin' Blues © Al Al © 1919 March © Weary Blues © Sometimes My Burden Is Too Hard To Bear © Mecca Flat Blues © Praline Nylander © Spangula Street. PARLOPHONE PNC 1141.

At a time when the Trol. sound is being hoisted and plugged into an overall boot-swinging momentum, this album is pleasant and, in a not-over-adventurous way, interesting.

The interest mainly lies in the musicianship of Otto Hanson on trumpet, who shows quite beautifully at times, and in the firmness of recombobulator Amn "Papa" Ben Jensen. Together, with our own Ken Colby, this is the unit that George Lewis really enjoys playing with on his solo visits to Europe.

This LP, with its pointed memories of the first Hank Johnson sessions, reveals who.

RETURN TO THE CONWAY

Humphrey Lytton
All of an Sellozo © Concerto for Tortoiseshell Piano © Never Mind, Eh? © I'm Gonna Get You Anyway! © But Love © Joshua © T.R.-Le © Billy's Blues © Best of the Best © 555-725

A carter's egg, this album still reveals the bittersweet Humph at his best. He compares the times with unadorned personality, and blows extraordinary and worthwhile trumpet, but nothing is really good enough to last more than a few casual playings.

Because Humph has, for his own reasons, elected to work in a field of jazz making which makes the biggest demands on musicians, one is forced to compare the results with better American "mainstream" recordings, to Lytton's detriment.

As this album also is only the public letter to Humph's preferred style which robs him of the former's commercial popularity. It is, in LP, with all its frays, is amusing, pleasant and lively—more than can be written about most Trol. efforts these days.

JAMES ASMAN.



GEORGE

COUNT

HUMPH

BASIE — NO LIFE

COUNT BASIE

Benny Carter's Kansas City Style
Vine Street Rumble © Katy-Do © Miss Missouri © Jackson County Jubilee © The Wiggle Walk © Mecca Time © Paso Promenade © Blue Five Five © Romp! at the Reno. COLUMBIA 335X 1347.

Anybody who has read "Hear Me Talkin' To Ya" will know that a recent mystique surrounds the name Kansas City, the spawning ground of the original Basie band and obvious link between Herchel Brown, Mary Lou Williams and dozens of others, so it is appropriate that Basie should perform a musical tribute to the area composed by one of the most talented jazz writers, Benny Carter, and even more appropriate that the opening track should be a blues in the familiar, perhaps too familiar, Basie style.

Once again the dynamics of the band are the most impressive feature of the recording, particularly in the control of the brass as it ebbs and flows behind the soloists.

But whether there is an actual musical link between these nine tracks, as there should be, if this is really a suite, I wonder. The styles seem to be a little confused for the integration of a single composition. One or two of the themes, for instance "Miss Missouri," are the familiar old Basie blues. At least one of the Carter themes and the way it is recorded has distinct overtones of one of those TV themes which Carter has been writing in recent years.

Mr. Acker Bilk, with brother David, opening the Greek style of cooking at the Black Diamond Restaurant, London. W. He is being served Drunken Steaks by chef-welder, Danny Morrison, Mr. Bilk's latest dish, by coincidence, is Greek Jazz.

"Sunset Glow" starts off with some Ellingtonian atmospherics, followed by a saxophone cascade which is a vivid reminder of the kind of swing writing Carter used to produce for his own orchestra in recordings like "All Out Me."

By

BENNY GREEN

Some of the themes are too slight to deserve the name "Paso Promenade," for instance, and "Blue Five Five," a run-of-the-mill blues piece which has a fairly balanced trumpet solo from Joe Newman. That is the good. The album also suffers, though, from being interesting from a composition point of view, with "Romp! at the Reno" though I found myself wondering how Ellington would have developed his theme instead of throwing it away on a union opening chorus.

But despite the modest claims of this album, as a suite it does show Basie's most serious problem, and that is the kind of material which will allow him to sound characteristic and yet fresh. It was a good idea getting somebody like Carter, not usually associated with the kind to contribute original material. I think that is why this album has more life to it than some of Basie's recent efforts. Despite its merits, however, it is not good enough to justify the remark on the sleeve notes that this is the greatest of all Basie bands."

CARNIVAL TIME IN VENEZUELA

JOHNNY RODRIGUEZ

SIEMPRE FAVORITOS

Sara © Amigo © Dos Compadres Medio Noche En Mi Alma © Un Negro Alas © Ted Tacho © Frisco Negro © Jello © Maria Lo © Venezuela © Que Dios Te Perdone Portale Bien. TROPICAL TAP 5561.

Johnny Rodriguez is a quiet-voiced singer aided by a guitar-dominated backing and a couple of voices that work together rather in the style of the Cuatro Cuatro. Of the twelve songs—most of the tracks are in the idiom or allied to it—presented in an intimate style and occasionally featuring a piece of talking here and there.

It is not late night disc with good rhythm and—when called for—solo guitar backing everything up. Occasionally a sweet old-fashioned trumpet pose in a lumpy chorus. There's a nice click on the cover, too.

THE INCREDIBLE KAI WINDING TROMBONES

Speak Low © Lil' Darlin' © Doodlin' © Love Walked In © Impulse! Black Out © Bye, Bye Blackbird © Michle (After) © Michle (After). HMV CLP 1457.

A pleasant enough record, although I cannot for the life of me see what is particularly incredible about it. All in all, an unfortunate word to choose as advertising copy. I was once billed in a jazz club advertisement as "incredible" and have never been quite sure in this day and age what that meant. It is not to be taken too literally. However, Kai Winding's trombones (two sets of four trombones (two tenors, two basses), a mellotron and a rhythm section whose effect is slightly muted by the inclusion of a conga drum on two tracks.

LIMITATION

The limitations of an aural which consists solely of trombones is obvious, but there are some themes on which the sound seems to be a perfect success. "Lil' Darlin'" is perfectly successful, there being a fine balance struck between the ensemble and the piano solo of the start. The one not sure about "Speak Low," one of my pet tunes of the '50s.

The tempo and the orchestration are a bit typical of Kurt Elling's intentions. The solo work is competent, with "Bye, Bye Blackbird," perhaps, and Bill Evans' piano solo. Certainly not incredible, but on the other hand certainly not feeble, either. Highly recommended to all trombonists, naturally.

by IAN DOVE

LA SONORA MATANCERA ONE NIGHT IN CARACAS

Te Rico Boca © Gozando © Sabrosito Al © Amiguitos © La Mariposita © Mi Gavia Y Yo © El Gaviño © El Cuadro © De Los Fios No Corren © Encuentro Palcos © Recordando Mi Cuartito © De T. Enamorado © Con Amor ©

First, what is La Sonora Matancera? It is an all-star band-picked group of talented performers who are contracted to the Holston carnival time in Caracas, the capital of Venezuela, as a chance to the whole group. On this record the group is featured equally between Nelson Pinedo (a favourite in Venezuela) and the tenor and Celia Cruz, with four tracks each.

It is a very welcome disc and gives a new slant to the concept of the contracted performer in Venezuelan night-clubs, and the traditional (and traditional) approach of Nelson Pinedo to the mambo to turn in an excellent performance on "La Mariposita." One imagines it to be a hard item—but a point of view. The delight of the merengue pop, or maybe it don't get the album.

One gets an authentic disc of the commercial Latin American scene that reveals how far we lag behind.

RAD? Pshaw! Rock is bigger

Says Cliff
Bennett

WHILE know-all all over the show are saying (a) that ROCK is dying, or (b) that ROCK is changing its mood and intensity, young Cliff Bennett, currently our fiercest rock, sticks rigidly to his guns.

Which means churning out the rambling rock that was internationally popular some three years ago. He is making no concessions to changing trends, and, if you don't believe me, just head an ear to his latest, "That's What I Said" and "When I Get Paid" by Cliff and the Rebel Rousers on Parlophone.

Now lead that battered conformer to me...
It's hard to accept the anti-rockers' views when one considers the business Cliff pulls in on personal appearances: dates round the dance-halls. He has a lot of "full houses" commensurate to his credit. Including regular weekly evenings at the same clubs for TWO YEARS on the trot.

STORM

What's more, Cliff is dug enthusiastically by the more beat conscious disc-jockeys. His first disc, "You've Got What I Like" failed to reach the Top Twenty by the remotest hair's breadth.

Cliff beats up a rock storm. He had been recording a few years ago, but must have become a big-name star by now. His secret weapon is Joe Meek, that genius of a recording manager who accepted none as a big-name big-name-maker.

I got Cliff at it by suggesting he was on the wrong line, that rock was really on the way out, and that he had become a major force.

Cliff said, "That's what I know, and the water-logging bit, has been pushed on them by record companies. Take a look round the shops and you'll see what I mean. They don't

dance to treat. But they'll pack the places on for an evening of rock on RECORD.

"My idol is Jerry Lee Lewis. He rocks. If that bloke hadn't had such good luck publicly when he came here, he'd have torn the country apart. He's great—and he's still very popular."

I'm not talking entirely from personal experience. There are a terrific number of rock groups unknown outside their home towns, who pack in the clubs.

"That? Pshaw! Some trad, sure, is good to hear, but not much. The rest all sounds the same, and the different groups are all sounding the same as each other."

"I can produce facts and figures. For every ONE trad club in the London area within a few miles' radius, there are FIVE which concentrate on rock and beat music. Does that sound like trad, is pushing rock out of things?"

BLOGGIE

So well are the Rebel Rousers doing that they have formed themselves into a limited company, with Rebel Records Ltd. It is going on their website.

Current lineup features the bubbling Cliff on vocals. Sid Phillips (alias Blipps) on tenor, Mickey King (alias Blipps) on guitar, Frankie Allan (synonym: Frankie Allan) on bass, and drummer now for 18 months.

Their 1962 story is already well filled. They produce frequently. And musically they stick mostly to American



CLIFF BENNETT: real rock

numbers purely because they have trouble finding British writers with the almost beat interest.

Cliff himself is no earnest, so downright fanatical, when it comes to the "old-fashioned" rock that he can give anyone a good argument when it comes

to suggesting it's on the way out. "The 'B' side, by the way, of Cliff's latest is a Jerry Lee Lewis special, "When I Get Paid"—on the flip of Jerry's new one, "As Long As I Live." It's by way of being a tribute... from one rock-mad character to another."

SAD SCENE

(Continued from Page 2)

Said David Gell, reviewing "Tom Hart", by Ella, and his *Zoo-Zoo Five Flutes*: "His record was made in Africa and features the genuine music made by South African tribesmen with their flute-like instrument. It was recorded during a gunning session, and before the music starts, we hear the falling of the dice and the chattering of bones. This won't be a hit but would make an interesting addition to the collection of anybody who likes unusual music."

And that explains why "Tom Hart" was a hit and its many copies and follow-ups not. It took the public's fancy and then the gimmick wore off.

The last one is *MARVIN RAIN WATER*. His disc, "Whole Lotta Woman", was the biggest seller that MGM had for months and topped the charts for four weeks from April 11 to May 16. Marvin's next disc was not a hit but nearly made it.

And that explains why "Whole Lotta Woman" was a great success. It was by the time his next disc he had been forgotten. His latest record, "Boo Hoo", had just been released

under the London name. I wonder how many people will recognise Marvin's name let alone his voice.

Those are the ten artists who carried the record between 1958 and 1960. And of 1961?

Ahead there are the Allons, the Shirlies and, of course, the Marbles. Going by the past three years one of these groups will make no more hits. While one it will be anybody's guess, but one thing is certain, there will be yet another addition to the sad scene of pop music—the one-not-so successful NON-MAJORITY.

MIKE BERRY

Continued from page 3.

Geoff is a songwriter, 27, from Reading, a spiritualist. He says, "I am sure I receive my inspiration from the spirit world."

Geoff has written "Johnny Remember Me" and "Wild Wind", both hit John Leyton hits. "I wrote 'Johnny Remember Me' in the early morning, just after I had opened my eyes. It began to receive direct help from Buddy."

At a luncheon and dinner table, the tumbler spilled out Buddy Holly's name and then Geoff's. This was immediately



MIKE BERRY: tribute

following Mike Berry's hit recording of "Tribute to Buddy Holly". Geoff claims he received another message from Buddy saying that the tribute was great and promising that "Johnny Remember Me" would be a No. 1 hit. The message finished: "See you in the charts."

You will recall that the week Joe Meek used his first heard Mike Berry were "Cannon" and "Parlophone".

These are the words I'd be about Mike Berry's hit "Tribute". I can understand how a tribute to a singer might get somewhere immediately after his death when emotions run high... but Buddy Holly died in 1959.

When "Tribute to Buddy Holly" was recorded, this time for release by HMV and again by Joe Meek, Joe decided to get in ahead of expected criticism on the grounds of "that taste" by playing the disc before its release to members of the eminent Buddy Holly Appreciation Society.

Society president John Beecher spoke for all: "Mike's new disc is a great tribute to Buddy without cheapening his memory". A jury of six members voted it a hit on the spot.

They proved themselves correct. After a slow start and a lot of weeks Mike has eventually made it.

I leave the last word to Mike Berry: "My favourite singers are Elvis Presley and Jerry Lee Lewis. But I do like Buddy very much...".

JAMES CRAIG.



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ELVIS FOR BRITAIN AT LAST? VIC LEWIS BRINGS HOPEFUL NEWS FROM U.S.

—OTHER TOP NAMES TOO

THE biggest item of news to emerge from impregnable VIC LEWIS'S trip to America is that statement he brought back from ELVIS PRESLEY and his manager, Col. TOM PARKER.

Elvis said that he would be delighted to play one concert in England provided certain conditions were laid down.

The conditions are that the entire proceeds of the affair shall be set aside for charities in this country. No one, except these charities, is to get a return from the show.

This means that the hall (something such as the Empire Pool, Wembley) would have to be donated, as would the programme, refreshments and even the tickets.

Elvis and Col. Parker would pay all their own expenses for the trip such as air and hotel accommodations.

This comes as welcome news following such attributed queries as the one which said Elvis wouldn't come because no one could pay him enough to make it worthwhile.

It is unfortunate that Elvis's tight schedule of filming makes it impossible for him to make it a more extended trip. As it is he cannot even consider this suggested deal until well into 1962.

While in America, Vic was also negotiating deals with Nat Cole, Mel Torme, Jet Setters, Shelby Mann and return bookings for Johnny Mann and the Four Freshens, both of which acts were highly successful here recently.

The Freshmen will probably come again in a package deal with Mel Torme and Jet Southern.

Dates and venues for all of these acts are still very much under negotiation.

'OASIS' OPENS Manchester Music Spot

STARTING ON Saturday, November 4, Manchester will have a new centre to hear jazz when the "Oasis" opens in Lloyd Street, Manchester 2.

Dick Clarkworth and the City Gents, with Jackie Kjos, will be the major attraction on the opening night — and they appear on ITV's "Sunday Break" the following day.

On Sundays, pop stars will be the guests, starting with Michael Cox, of Blues, who has frequently appeared before in the Manchester area. Monday evenings will feature the latest in pop and jazz records.

Tuesdays will feature the resident group, the Dakotas, a young rock outfit (average age 19) who also like modern jazz. On Wednesdays, Five Records, sponsor the evening, providing their latest discs and some previous releases. On Thursdays, "At Your Request" will be the theme.

Fridays are modern days with "Jazz From the Home Sweet Club". Tenorist Zoot Sims is there on the first Friday, together with the Scott-DeCaro Quintet.

SHIRLEY ON TV

SHIRLEY BASSEY, back from her great successes in America, provides the vocal fireworks for the November Fifth edition of Val Parnell's "Sunday Night At The London Palladium.

Also featured are George and Bert Ballard, Gary Miller and Ravié and Babs, Bruce Forsyth company.

Starting in "Thank You Ladybird" for ABC-TV on Saturday, December 4, are Adam Faith, John Leyton, The Troop Brothers, David MacNeil, Dick Goddard, The Dale Sisters, Alan Freeman — plus a guest appearance from American chappooper Dion.

In the "Jo Stafford Hour" — the same evening, are Rosemary Clooney, Ed "Kookie" Byrne, Mel Torme, the Polka Dees, Lionel Blair and the Jack Parnell Orchestra.

NEW GROUP

THE new Tony Kinsey Quartet makes its debut at the Flamingo Club this Saturday, November 4. Perennially invited to play on the Peter King pop suite also in favour of them are Tony Kinsey, Hank Shaw (trumpet), Stan Jones (saxophone), and Brian Brocklehurst (bass) complete the group.

DRUM CITY OPEN

Among those who attended the opening of DRUM CITY on Monday were ALLAN GANLEY, TUBBY HAYES, PHIL SHAMEN, BILLY SAGE and JACK SHARPE. Our picture shows some of the guests enjoying the hospitality of MESSRS IVOR and J. H. ARBSTER, the proprietors.

FRANKIE AT PALLADIUM



FRANKIE VAUGHAN and U.S. star JAMET BLAIR who headed the Palladium bill last week-end. You can also read Frankie on Page 3.

NRM Picture



Glasgow Celtic and Scottish International goalkeeper FRANK HAFFEY is an interested onlooker as singer GLEN DAFFY prepares to spin him his latest release on the PICCADILLY label. Why the interest? Well the tale told in song is of former Celtic, "keeper" JOHNNY THOMPSON who was tragically killed during a game, some thirty years ago. Glen has, in fact, two new releases on sale simultaneously — and the second is also linked with the Celtic football team, being titled "The Celtic Song". The records were launched in Glasgow at JOHN WARREN'S Albert Ballroom last week and the scene was packed with sporting personalities from over the Border. Keeping the flag flying for the musical side of Show Business were JOSH MACRAE and John Warren. The PYE company report large initial orders from dealers. Could be another onslaught like that recently launched by Andy Stewart!

NAME
IN
THE
NEW

NAME DROPPING

KENNY BALL

is reportedly said to have started to host a party at London's Centre of Sound on Tuesday this week to celebrate the third anniversary of the formation of his traditional jazz group. His new single "Midnight in Moscow" has been well-received on BBC and Luxembourg recently.

CHUBBY CHECKER

is popularly said to have started "The Twist", latest dance craze which has formed plenty of national newspaper space in the past week. In fact, Hank Ballard and the Midnighters' rhythm and blues group, are said to be the first records of "The Twist." But it has made Checker a wealthy young man.

FRANKIE VAUGHAN

though below par in his "Sunday Night At The London Palladium" headline spot last weekend will give his "Power of Strength" an invaluable boost.

GEORGE ENESCO

ears on the most expensive record ever made. It is a platinum-finished disc, set in a custom-made silver-smith's case and, in the States, costs 1,007 dollars, to buy. Only a thousand copies are to be made — and the recording is the only one of Enesco conducting his own compositions.

EVERLY BROTHERS

have a new society formed in their honour in Canada. It is called The Society for the Prevention of Craziness to the Everly Brothers and is run by one Miss Chrystal Leigh, ex-President. Headquarters are in Montreal and fans there are hoping for a tour of Canada by the boys in the near future.

DAVE BRUBECK

surprise entrant in the NRM Top Ten this week has been breaking baroque records in the San Francisco area. He grossed 6,940 dollars on two appearances at the Bay Area.

MARK WYNTER

follows his Australian tour with a mid-West American tour of promotion for his London-released album "The Warmth of Wynter". The Jimmy McGraw number "Warm and Whiling", on the LP, is to be released as a single.

HANK SNOW

American country singer has a son, Jimmy, who was once a rock singer. Now the lad has turned evangelist and is preaching against the use of rock 'n' roll. He says he might like the polish, but the hell will enter. What's more, it shall be forced to coexist with a label if he started singing rock.

BING CROSBY

is said to have a father for the evening who is the age of 57. His wife, Kathy, is in California while he is on the "Road To Hong Kong" at Shepperton. The baby here is called Nicholas, weighs over nine pounds, Committed Bob Hope: "I'm glad it was a big baby. The Croobys thought the little ones best."

FRED WALKINSTEAD

makes his disc debut for Pye with a P20's version of "Waltz, I Ask You" next week. Who's Fred? No clue yet. But Jim Walkinsteel is on the tip with "Ain't She Sweet". The bookings are by the Electric Wireline Orchestra... and by Dave Edie.

ADELE LEIGH

opens singles, currently under contract with husband James Paste to the Suez Theatre in Zurich. She has made a pop single for Pye. This is "Marie Malin". Adele lists to Britain after five weeks for her "All Kinds Of Music" A.T.V. show.

FRANK SINATRA

reissues another of his own singles on his own record label next week. Titles for Republic are "The Coffee Song" and "A Foggy Day". The latter being a reworking of one of his old album hits.

DENNIS NEWBY

reissues another with the Northern Dance Orchestra, has a new disc and one of the Philips labels. He says he'll be 10. Top side is "Border Patrol" which he wrote himself, and "Vach Vach" which he wrote in collaboration with Edward White.

NEW RELEASES

Don't bring Lulu Dorothy Provine
Slee of The Rolling 20's
45-WB 33 Warner Bros.

Jim Reeves
You're the only good thing
45-RCA 181 RCA

Monette after 'The Man-Eater'
45-154 154 London

Gene McDaniels
Tower of strength
45-142 142 London

The Confederates Yambard Brigitte Bardot
45-1161 1161 Decca

Black shift The Dials
45-116 116 London

It's gonna work fine like a Tim Turner
45-116 116 London

PAT BOONE

BIG GOLD WIND
45-1162 1162 Decca

THE HUNCH

THE JAGS
45-1163 1163 Decca

TED HEATH

and his music
CHARMAINE CHA CHA
45-1162 1162 Decca

THE DECCA RECORD COMPANY LTD. ENGLAND

THE LATEST SINGLE PLAY REVIEWS BY DISC JOCKEY DAVID GELL

TWO SINGS FOR CLARE LAMINE

CLEO LAMINE *Somebody's Gotta Give You Love* (Pecadilly TN 37502)

It was *A Lover And His Love*, *O Mistress Mine* (Columbia DB 8129)

WITH Cleo riding on in the Hit Parade with her excellent "Somebody's Gotta Give You Love" (Pecadilly TN 37502), two other labels rush release sides by Miss Laine, but none of them up to a standard of her current hit.

On Pecadilly she does "Somebody's Gotta Give You Love" with the David Lindup orchestra, a big band setting of the Johnny Mercer standard. Not Miss Laine at her best by any means.

Tip is "Unforgettable," the oldie in a romantic mood. Pleasant enough, but nothing to get excited about.

The Columbia sides are from an LP by Cleo in which she sings Elizabethan songs — in a new style. "It Was A Lover And His Love" is the classic Shakespearean song from "As You Like It," presented here in a pleasantly swinging performance.

Why write the words for "O Mistress Mine," too. A slow tempo treatment with luscious and rhythmic accompaniment as Cleo delicately interprets the old gem. Well, they say there are no songs like the old songs, but how old can a song get?

KARI LYNN *Summer Day*, *Yo-Yo* (Orion CL163)

MISS LYNN is another of those very young ladies with a very mature voice. Kent is only thirteen, a citizen of a suburb of Los Angeles, but you'd never guess it.

Her songs "Summer Day," Her mature side is given the advantage of a full accompaniment with R & R effects to help it slip down the charts. It doesn't catch the record buyers' fancy.

"Yo-Yo" is a bright novelty in which Kari is supported by a special, bright R & R combo, with a female vocal group for company (for it is Miss Lynn who recorded several times on a multiple track session). Bright, but boomy, right for the under-twenties.

Yes, with only 46 shops, the record left till Christmas, the record companies have begun their seasonal activities, and this week releases no less than four discs for the coming season.

FIRST, and a first single release is "THE SPRING FIELDS" on Philips PB 178 sing "Bum-doo" an old Italian song adapted by Tom Springfield.

Matching the excellence of this trio is the inspired Ivor Raymonde arrangement. Social mention should be made of the use of horns in the backing, which, along with strings and the interesting rhythm, provide enough to be certain to hold your interest. The words Natalie, Bambino mio are the words of the refrain as the Springfields present this delightful song of the Nativity, a Nativity, a Nativity to her child. Really an excellent record.

"Star of Hope" is a first single favorite on the other side, a slow waltz-tempo tune, sung by the three songs with another fine orchestration for company. Definitely a record to prove popular in this and several Christmases to come.

THE KAYE SISTERS "Little Soldier" (Philips PB 1189) is a first single presented to an imaginative and inspired military backing by the Wally Stott orchestra. The Kayes sing softly and with typical polish as this rather clearing song quietly expresses the tender affection of a parent for her soldier-in-cowboy-playing child. While it's not up to par with it, this is the kind of song that does well at Christmas.

"Miss You Kisses," of course, has to do with the coming season, well mixed up with cooing problems, and, well, it's given a gentle interpretation with its distinctive sound of the Sisters easily supported by the Stott strings and rhythm. Some people might be offended at the content of the lyrics, stating that the kisses are more precisely the treasures brought by The Wise Men.

This apart, quite a pleasant little love song.

ROSE BRENNAN *Tall Dark Stranger*, *The Girl With The Wistful Eyes* (Philips PB 1193)

ROSE'S first for Philips, "Tall Dark Stranger" is as effective a bit of storytelling as you'll find on wax. Miss Brennan's distinctive voice is superbly supported by the Wistful Eyes' orchestra in an exciting tempo.

Similarly, "The Girl With The Wistful Eyes" benefits from a skilful score from Mr. Raymond. This mood is gentle and wistful as Rose rocks gently with the words of this tale.

If you like a really good ballad well presented, you'll like both sides of this extremely good disc.

DOWN UNDER, where she cut her latest record, comes up with a set of the "Piano Party"

Christmas season, though she herself won't be with us again until late next year.

Titles on her new top-topping double-single (Decca C 11399) include "Down Under," "Does Your Cheeking Gum Lose Its Flavor?" of "Lift Up My Finger" and "Does Wacker Doo" coupled with "Ma He's Making Eyes At Me," "You Want Meant For You," "Rock and Buncher" and "Who's Sorry Now."

All the typical exuberance and party-time spirit of Winifred Awcley's other piano work is a justified accompaniment; clearly ideal for those Christmas get-togethers.

FLOYD CRAMER *Have On*, *Your Last Goodbye* (RCA 1259)

THEY who like going on two more instrumental rockers here to help him in a fair share of record royalties.

"Have On" is a bright, string and R & R rhythm backing piano style, easily a Top Twenty cut.

"Your Last Goodbye" matches the title for mood — slow, sad and a major contribution as piano and rhythm complete the arrangement.

CURTIS LEE *Under the Moon of Beverly Lane* (London HLL 9445).

"UNDER THE MOON" Curtis in a roaring "Little White Rock" goodie is, too, but also, after accidentally — and on purpose — he has captured the kind of Bobby Lewis atmosphere which was very well with this year.

All through Curtis fights against the chorus the wins, stays always off and later a wistful gaze toward her has a moon of love to him.

"Moon of Love" is actually a back worked on the rhythm "Down by the River." It is a bright, string and R & R rhythm backing piano style, easily a Top Twenty cut.

PET CLARK: *Friend The Sea*, *With All My Love* (Pye 7N1538)

"MY FRIEND THE SEA" is one of those very pretty tunes that sounds comfortably familiar from the first phrase.

With a catchy rhythm, Pet sings the words with clarity and charm, while the Peter Knight orchestra and chorus produce all the other sounds, very nice, and quite easily a big seller.

"With All My Love" is the sophisticated Miss Clark, singing softly and intimately, while the Knight backing matches the mood. If you need a reminder that Pet is a very good big girl now, this will do it.

ROCKY COLE *Heaven's Song*, *Heaven and Earth* (Orion CL163)

HUGH WINTERHAUER wrote "Heaven's Song" presented here by a guitar-led band with the Winterhater orchestra. A pleasant performance here, Mr. Cole presents the melody while the orchestra provides a typically slick backing.

"Heaven and Earth" is from the film "The Fury of the Barbarians" and features Mr. Cole this time at the keyboard. A chorus is there, too, to help sell the mood. Dramatic, effective, but I don't imagine it will be his material.

JOSH MACRAE *Do It Yourself!*, *A Special Place of Yore* (Pye TN1538A)

IF another "Messing About On The River" is wanted, then "Do It Yourself!" could be a hit, too. The gimmick sound here is given by a guitar-led band.

Anthony number, tuneful, pleasant, and a good gimmick! all the ingredients needed for a best-seller.

"A Special Place of Yore" is in the best old-fashioned cowboy style — a simple waltz tune presented to an unadorned guitar accompaniment.

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CRAIG DOUGLAS: *please*

CRAIG DOUGLAS *My Greater Love*, *We Have A Lot To Tell The Children* (Cap Rank KAR 589)

IF another "Messing About On The River" is wanted, then "Do It Yourself!" could be a hit, too. The gimmick sound here is given by a guitar-led band.

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THE CHARTS

PAGE

NEW RECORD MIRROR

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See your newsagent right away and make sure that you won't be disappointed.

THE CASH BOX TOP 30

Air Mailed From New York

Last Two Weeks	Week In Chart	Title	Artist
1	2	(4) Big Bad John	Jimmy Dean
2	1	(6) Runaround Sue	Dion
3	3	(6) Hit The Road, Jack	Ray Charles
4	4	(4) Bristol Stomp	Dovells
5	5	(5) Sad Movies (Make Me Cry)	Sue Thompson/Lennon Sisters
6	5	(5) This Time	Troy Shondell
12	7	(3) Please Mr. Postman	Marleyettes
10	8	(5) I Love How You Love Me	Paris Sisters
13	9	(4) The Fly	Chubby Checker
11	10	(4) Fool No. 1	Brenda Lee
8	11	(5) Ya Ya	Lee Dorsey
7	12	(6) Let's Get Together	Hayley Mills
20	13	(2) Tower Of Strength	Gene McDaniel
18	14	(3) A Wonder Like You	Ricky Nelson
15	15	(7) The Way You Look Tonight	Lettermen
21	16	(2) You're The Reason	Bobby Edwards
6	17	(10) Cryin'	Roy Orbison
17	18	(5) Sweeties For My Sweet	Drifters
14	19	(8) Mexico	Bob Moore
22	20	(4) Everlong!	Ricky Nelson
16	21	(11) Take Good Care Of My Baby	Bobby Vee
22	22	(3) (He's My) Dreamboat	Connie Francis
25	23	(3) Anybody But Me	Brenda Lee
—	24	(1) Heartacts	Marcells
27	25	(2) I Really Love You	Stereos
—	26	(1) Moon River	Jerry Butler/River Mancini (tie)
29	27	(2) I Understand (Just How You Feel)	G-Clefs
—	28	(1) Big John	Shirrelles
30	29	(2) Foot Stompin' (Part 1)	Fires
—	30	(1) I Want To Thank You	Bobby Rydell

LIKELY ENTRIES

1	Crazy	Patsy Cline
2	What A Party	Fats Domino
3	September In The Rain	Dinah Washington
4	Please Don't Go	Ral Donner
5	School Is In	Gary (U.S.) Bonds

THE DANCE RAGE FROM U.S.A. AND EUROPE

THE TWIST

SONG COPIES 2/- post 3d.
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RECORDED BY CHUBBY CHECKER ON COLUMBIA

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

BRITAIN'S TOP 20

Week-ending Oct 28, 1961

Last Two Weeks	Week In Chart	Title	Artist
1	1	(6) Walkin' Back To Happiness	Helen Shapiro (Columbia)
—	2	(1) His Latest Flame	Elvis Presley (R.C.A.)
2	3	(3) When The Girl In Your Arms Is The Girl In Your Heart	Cliff Richard (Columbia)
16	4	(2) Big Bad John	Jimmy Dean (Philips)
8	5	(2) Hit The Road, Jack	Ray Charles (H.M.V.)
3	6	(5) Wild Wind John Leyton (Rank)	
9	7	(3) Mexicali Rose	Cliff Denver (Decca)
5	8	(5) Sucu Sucu Laurie Johnson (Pye)	
17	9	(2) Take Five	Dave Brubeck (Fontana)
4	10	(8) Michael	The Highwaymen (H.M.V.)
6	11	(7) You'll Answer To Me	Cleo Laine (Fontana)
12	13	(3) Let's Get Together	Hayley Mills (Decca)
7	13	(5) Bless You	Tony Orlando (Fontana)
—	14	(1) Take Good Care Of My Baby	Bobby Vee (London)
19	15	(2) The Time Has Come	Adam Faith (Parlophone)
—	16	(1) You Don't Know What You've Got	Ral Donner (Mercury)
—	17	(2) Sucu Sucu	Nina & Frederik (Columbia)
—	18	(1) Tribute To Buddy Holly	Mike Berry (H.M.V.)
15	19	(9) Non-Kiki	The Shadows (Columbia)
13	20	(4) My Boomerang Won't Come Back	Charlie Drake (Parlophone)



BRENDA LEE: see ONES TO WATCH.

TOP TWENTY CHATTER

A cert, surely, for Number One next week is "His Latest Flame", Presley's new rock-abilly. From nowhere to two—that's the real Elvis form. It'll take Bobby Vee and "Take Good Care Of My Baby" a little longer, maybe—but this week let's in from nowhere to 14 and should easily be his biggest here.

Two discs which have been hanging around for a while are Ral Donner's Presley-like "You Don't Know What You've Got" (said by some to be indistinguishable from old Elvis) and "Tribute To Buddy Holly", by Mike Berry (said by some to be indistinguishable from the late Mr. Holly).

Big jump by "Big Bad John" and Jimmy Dean, from 16 to four. Meanwhile Miss Shapiro sticks it out in first place and Cliff's ballade "When The Girl Stays at Home". So many good discs about, in fact, that the recently consistent John Lennon (temporarily) from three to six.

More surprises from Dave Brubeck. He's actually made the Top Ten. How about that! Dropping-out: Don Gibson's "Sea of Heartbreak", for the second time (after seven weeks); Presley's "Wild In The Country", his weekly chart-wise for years, after seven weeks; Billy Fury's "Jailhouse", after seven weeks; and Dain's "Beautiful Baby" after eight weeks.

Anglo-American tally: Twelve to Britain; eight to America. And five British albums in the Top Ten LPs.

ONES TO WATCH

It's been a slow start, but it looks now as if Shane Fenton, the Fontones and "I'm A Moody Guy" will make the charts just about the time that other "Guy" is being buried on bonfires all over the country. It missed a rating by the merest of margins this week. A pat, therefore, on the back for NRM's Peter Jones, a scratch fan.

And Brenda Lee, with what the Americans call a "back-to-back bop"—i.e. "Fool Number One" and "Anybody But Me"—is knocking once again at the Twenty. "Fool Number One" was voted a "hit" by the Juice Box Jurists and it looks like they're wrong again.

"Moon River" is a great number. There are several great versions of it, including some from the States then that by young Danny Williams, who is one to watch most carefully. Could he happen next week?

Look out, too, for Mr. Spike Milligan and his compositions "Sewers of the Strand" and "I'm Walking Out With A Mountain". Mr. M. strikes another blow for non-dance, but either side could register.

And, in the far distance... Ricky Valance and "I've Never Had A Chance".

MALCOLM VAUGHAN ON HMV
 ANITA BRYANT ON PHILIPS

ANYBODY BUT ME BY BRENDA LEE ON BRUNSWICK

THE WEDDING

Laurie Johnson
 Polka Dots
 Ping Ping & Al Verlane
 Ted Heath
 Johnny Gregory
 Joe Loss
 Nina and Frederik

KPM MUSIC

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

JET HARRIS WRITES FOR YOU

When The Kangaroo Bit
Cliff Richard

[I'm in Melbourne at present and quite frankly our reception here has been quite fantastic. We've been fearing the place apart every night and I hope we keep it up.

Over 12,000 has been our biggest audience so far, which can't be bad. One thing though in Sydney we found a big drawback due to the fact that the audience was all around us. What's more, they have a revolting stage that made us all feel sick as we went through the movements.

As usual, Hank managed to fall over!

On the last night a huge girl ran on stage and kissed me and knocked me flat, so I guess that covered things up. Two grabbed Cliff soon afterwards but he's used to it.

Our "reporter-photographer" JET HARRIS (left) takes up a businesslike pose before setting off for Australia.



Cliff has that "away-from-it-all" look about him as JET captures him in a striking pose atop a rock.

Time out for a laugh (right) with touring manager SID MAURICE from the GRADE office. Is Cliff doing a Charlie Drake impersonation?

All NRM Pictures by JET HARRIS



Guitarist BERT WEEDON pictured at a recent EMI recording session. Bert was making his first disc for the HMV label—"China Doll" and "Red Guitar". Recognise the drummer in the background? It's ex-Shadowman TONY MEEHAN.

It's been press reception after press reception and we haven't had much time to ourselves so far. The press have treated us very kindly.

I myself have been ridiculously ill with some kind of fever, though.

About the programme: It's rather like the one we did on our Swedish tour. The audiences here want to listen to old rock and roll songs, about three years old, such as "Long Tall Sally", "One Night", "Forty Days", etc.

They really go wild and all we can see from the stage are cameras and more cameras . . .

But this was nothing compared with our reception when the plane landed at Melbourne. We had stopped off for three-quarters of an hour in Singapore, where—apart from the usual press reception—blues were quiet. However, at Melbourne, 3,000 kids were at the airport and we were just banded through into cars for lives, you've guessed it! Another press reception.

PARTY

Incidentally, on the plane coming over, the crew gave Cliff a small birthday party, which was very nice. We also stopped off at Calcutta, about three miles from where he used to live. As you already know, Cliff was born in India.

We all wanted to take a cab and visit there but again we only had three-quarters of an hour before the plane took off, so it was impossible.

We were only 20 minutes out of Calcutta when one of the engines started packing up. The captain said we



would have to turn back. I can tell you we were scared stiff.

This made us five hours late overall—the whole trip took 27 hours—so if 3,600 fans waited that long to see us we must mean something.

Actually it seems we are better known down here than we thought we were. Our records from what we hear are played continuously on the radio throughout Australia. One decision was our tune, "Nirvana" (included on "The Shadows" long player) for his theme tune all the way through his show.

KOALA

In Melbourne, Cliff and ourselves both have records in the hit parade.

I've taken some shots of Cliff playing with a kangaroo and a Koala bear. On the film the kangaroo looks pretty docile and friendly but I must report that it grabbed Cliff and bit him.

I had to fear him away. It must have been a Presley fan.

"New boy" drummer BRIAN BENNETT settles down for a spot of sunbathing—don't forget it's summer down there—while (above) CLIFF attends a press conference in Singapore.



WHEN the McGuire Sisters, currently starring and doing top business at London's "Talk Of The Town" restaurant, spotted the great Maurice Chevalier in the audience and introduced him to his fellow diners there was nearly a riot. The veteran star was applauded and applauded until he just had to go on stage to acknowledge his wonderful reception.

The girls also persuaded him to air his voice in song and they joined right in with him. It was one of those Show Business occasions which will be talked about for years to come.

Our cameraman, Dezo Hoffmann was on hand to capture the magic moment for posterity.

(NRM Picture)