

SENSATIONAL SUZY

CAN SHE GET BOTH VOCAL AND PIANO HITS?

SCENE

"SUZY COPE—a complete and sensational bundle of talent." Who said that? Top recording manager **NORMAN NEWELL**. And if you think that all record bosses speak like that of their artists, then you are dead right.

In this case it is justified... a nice, crisp, ACCURATE way of summing up this happy 16-year-old from Brighton.

Just consider the set-up... I took Suzy to the New Dram City headquarters in Shaftesbury Avenue, London, to be interviewed in a room in the window, she walked out a slide, hair-ribboned, into a considerable technical view.

I took her on to Leeds Music, in the offices of Don Ayres. There she played with truly astonishing skill a series of truly worthwhile compositions, including "Dream Alone," "Wimpier," "Helter-Skelter," "Spanish Town Rag" (She'd written the whole lot herself).

I took her to a small recording studio to hear her debut disc for EMI, She sings, in an evigiving teenage voice, two good commercial sides—'Smaggy Foot' and 'Juvenile Delinquent.'

And judge me, she wrote words and music for both.

Those who have been visiting South Arabia, or possibly holding out in a

hunts made of his boy... for sale at \$5 each. Toured the Broadway stores, but no one seemed to have any for

Storage hit of record couple John 'Al' Tolson—with Oscar Grant at the Piano" in a sentimental journey back some 28 years to the days when John was accompanied by a good pianist who had just learned to be creative. All the old favourites are here. Record is released by Decca.

MERRY NOLAN

BY PETER JONES

publicity, may have missed the spurge of glee which greeted the release of Suzy's disc.

For these, I recap. Suzy turned up for an audition at Al Burnett's Stone Room on a recent Sunday evening. With hair and dress accompaniment, she played the piano. Big applause. Then she sang. Thunderous applause.

Two members of the audience asked to speak to Suzy's mum. One was American conductor Red Buttons and the other composer Jake Shyne ('I Believe', 'I'll Walk Alone', 'Time After Time'). They were flapping. They wanted to take Suzy immediately to even faster to the States for the big, BIG build-up.

Mum flipped a coin mentally. The result was too young. With slopes jammed and arms outstretched, and Conway Davis, who was



SUZY COPE, complete and sensational (NRM Picture)

old Susan there far rock and pop. At Music Festivals on the South Coast, she collected near-manimum marks for Handel and Grieg interpretations.

Now a word from Norman Newell. 'At the first session, Suzy asked to relax a little by playing the piano. She played with such vigor, attack and professional know-how that I would have played her on the spot—was a pianist.'

Which raises about the only problem I can see. Can Suzy do what nobody else is doing and have both vocal and piano discs released?

Yes, Norman. It will completely and

of composition, singing and musicianship be contained in one tiny slip of a girl? Even half-blooded Mr. Newell says:

Suzy actually arrived in the business at THREE, singing 'Daisy, Daisy' at a local concert. At 13 she was solo pianist with the 'Sixteen' Brighton Junior Orchestra. She sang 'Ave Maria' for Carroll Lewis—but was not allowed to succeed with him because she was too young.

Now Suzy has The Burs for a manager and Norman Newell to guide her on her way.

So she has the talent AND temperament to become a top-class star.



U.S.A.

Duke Ellington is turning down Broadway and Hollywood offers following his recent score for the Paul Robeson movie "Fair Bricks". Duke, however, prefers to stick to his band, centre piece of music I like.

The only record I want to see is 'I get the



THE WORLD'S WEALTHIEST OBOE PLAYER By NRM U.S.A. Correspondent, Merry Nolan

MERRY NOLAN'S SUPER HERO'S ROCK

TWENTY-FIVE sentences of assorted sides, led by a bearded oboist Mitchell William Miller, have provided the entertainment business with the greatest surprise in years.

Surprise is that the combination of these forward-seventy blackbirds and Mitch Miller, known collectively as the "Sing Along with Mitch" people, have proved the biggest "sneeze" that TV and pop music have seen in a long time.

Since the familiar Mitch Miller "Sing Along" sound bit and scored in the recording industry, via Columbia Records (for which he is an A. & R. man), he is credited with heading an operation which eventually received Columbia \$10,000,000 a year.

Yet the oldest field in which so impressive a profit, making him one of the wealthiest about since the dawn of time!

The TV debut of "Sing Along" in spring this year accentuated this behemoth shower of fame and fortune for this American-born virtuoso who started his musical career when he was his first solo in 1947 in Rochester, New York. In 1947 he made an abrupt switch from the classics and went to work for Mercury Records, and later Columbia.

Mitch is probably better known in England for his introduction of hit records by such stars as Rosemary Clooney, Frankie Laine, Tony Bennett, Guy Mitchell and Johnny Mathis. Over the past ten years he has turned out 28 "100" records for Columbia.

He hates rock and roll, has never made a rock record in his life, and protests that "his fans want noise—not music."

The "Sing Along" TV show was originally scheduled for a mere seven shows, but public acclaim and the winter response forced Columbia to give the show extra billing on its fall and autumn season. As a result, records have hit a new high and Columbia Records' president Goddard Lieberson comments: "Mitch must make in the region of five to six thousand dollars a week from television, and it looks as if he will have sold ten million albums in another year or so—which should net him royalties of at least 1,500,000 dollars."

All of this is taken with composure by a man accused of being an eccentric. He is said to be pursuing a record of 100,000,000 copies and the single life. He also likes to play a few hours on the radio.

Can mail on the show often rates

MITCH MILLER, the 1,500,000 dollar look, with GUY MITCHELL



12,000 letters a week, and already there are hundreds of clubs and groups meeting for community sings on the night of the telecast.



Mitch credits the success of his show to a number of factors. "We use straight, simple songs, like 'Swanee', 'By the Light of the Silvery Moon', and so on, and give them new arrangements. But we don't clutter up numbers with fancy arrangements—the kind used by bandshop quizzers and jazz groups."

While his "boys" have warm, friendly faces, none of them has a classical or maintenance profile. They run a bit to laugh wrinkles around the eyes, and portly builds. One member, a lankied bass, boasts a 56-inch waistline.

Nothing in the way of personal appearance—except a strange hat from Colonel Tom Parker that YOU would be ready for London sometime in 1964.

You are the biggest pop star of them all. For this we salute you. But you are the ONLY pop star of them all who just hasn't turned in a London.

The Everly Brothers came. Bill Haley came. Brenda Lee and Connie Francis came. Pat Boone, Johnny Ray, Peggy Lee, Nat Cole, Bobby Darin, Duane Eddy—yawn, even Frank Sinatra—yawn.

LOYALTY

What's the excuse? Heavy schedules for filming, but a couple of years in the Army? We're sure it isn't that you are a bit scared.

But in those heavy schedules we say time should have been found to honour and keep faith with the legion of British fans. They've shown their loyalty because—and this is astonishing—no voice has been raised by any fan that you could be letting them down.

You can get from America to Britain and back, and make an appearance, in less than two days. Sammy Davis, Jr., did just that for the Royal Variety Performance this week.

We're not knocking you in this place. It's been suggested that fear of the managers, but British Promoters who did get through to you to Germany all liked you—and respect you.

When you're the biggest, you can make your own rules. But we've even seen the President of the United States did get through to you to Germany all liked you—and respect you.

When you're the biggest, you can make your own rules. But we've even seen the President of the United States did get through to you to Germany all liked you—and respect you.

Otherwise some crank will be putting it about that you don't really exist!

Years, very, very, very, very,

IAN DOVE,
PETER JONES.

NEW RECORD MIRROR

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LUCKY CLIFF?

SURELY all the extensive and overrated plugging of Cliff Richards—particularly over his 21st birthday—was out of all proportion. It is most unfair to other great artists and their fans.

Cliff was exceptionally lucky to have continued on to rock 'n' roll when he did. If he started now he would get nowhere... E. FENDER, Chelmsford, Essex, W.4.

FREEMAN FAN

RECENTLY I attended two recordings of Westward Commercial TV station's very popular record show—"Spin Around". The signature tune of the show is very appropriate, "Spin a Tony" (on Decca by "The Fireballs"). Right from the start one can feel the feeling you are going to enjoy the show—and you do.

One of the obvious "stars" of the enjoyment of the show far outclasses Alan Freeman—who is the resident emcee of the show. He is naturally friendly off and on the show. Recently a reader took me to task for saying that Freeman was a "real" fan. A REAL fan, of Alan—after getting in a "real" hat—was another JOHN WATERFIELD, 6 Wesley Park, Plymouth.

Freeman is an all-time moderate rather than a moderate one. This is to say, his changes are influenced by Charlie Parker but don't sound as adventurous as Rollins or Coltrane. He is quite a different type of player from them in fact. His tone belongs to the Lester Young school rather than Hawkins, and his solos are all clearly thought and elegantly melodic. His fire choruses on "After You've Gone" demonstrate this crispness of his execution and the no-nonsense nature of his blowing.

All Cohen, with whom Sims does a great deal of work, may be thought of as a slightly more ponderous sound, and although not a good soloist, he has a lot to learn on the evidence of this album. As a writer and composer, he goes from a broader harmonic base to work from than Sims, but although his solos are of an admirable quality, he does not get off the ground quite the billie way Zoot does.

On one side of the album the two tenors are joined by almost PHIL WOODS, who on his day can match most people blowing today, but this time he does not reach his own high

A LETTER published last week points out the narrow-mindedness of the British record buying public. The writer said: "Asquith I am a fan of the Shadows, and the Shadows alone, so I don't care what anyone says."

British fans are apt to support one group or singer for too long, and ignore the talented ones.

Personally I think if any other group than the Shadows had recorded their last three hits they wouldn't have appeared in any disc lists. The same applies to Cliff Richards.

I am pleased to say that at long last there are two talented performers enjoying popularity in Britain—Hollies Shapton and John Leyton, but I do not think that enough interest is being shown in them—and coming with that great sign of life, like E. S. Baudin or the Spring-Heeled-JAM ABRAHAM, Peter Jones, The College, Cheltenham.

RUNCIMAN REPLES

I N reply to the letter I received from Andy and over emphatic fans (thanking my Melb) David Holly, and also the letter printed in last week's NRM, may I say that I still hold with my conviction.

I feel that if they all were TRUE BLUE Holly admits that he could at least do a few more. I have seen him once in a while. I have kept a file of all the top ten hits since 1957 and have since 1957 and one would find THREE David Holly entries. For their information these three were (1) PEGGY SUE, (2) RAIN CO. (3) IT DOESN'T MATTER ANY MORE.

I would like to remind those fans that Buddy Holly parted from the fabulous CRISPIN ARMSTRONG charts once in a while. The Credits scored heavily with their three records. I have seen them (1) THAT'll BE THE DAY, (2) OH BOY, (3) RAYB, BAY.

I am not sure what the labels of the records belonging to these fans say. I have a feeling that they are some of the best. I don't know if they are. But they are. I have seen them (1) THAT'll BE THE DAY, (2) OH BOY, (3) RAYB, BAY. I have seen them (1) THAT'll BE THE DAY, (2) OH BOY, (3) RAYB, BAY.

Edwards blows hard and loud, but his tone is not that of one particular tenor, and a bold melodic richness, but more of a general, but has all the attributes of a thoroughly competent professional jazz musician. However, he is not used to one particular tenor, and in "Who's New" passes the most difficult jazz one of all, that of playing a solo without without obvious relief.

The Blues is simple but good, and promising from the Apollo", after the speed of the performance, settles down after the statement of the first line to a piece of sustained virtuosity on "Edward" after "A Train". I found a class disappointing, not as good as "A Train" was a HANFORD BAWES blues which Edwards blows with obvious relief.

He has the benefit of a competent rhythm section, consisting of Joe Castro, piano and a rhythm section consisting of the Blues. In his hands, I should think, it is equally difficult for the soloist to play a solo without obvious relief. This would explain the drum solo towards the end of the livelet track.

THE AMERICAN JUG BAND

CARLOS MONTAYA Flamenco Guitar. Carlos Montoya's recordings on the new LP are a masterpiece of flamenco guitar playing. He is a true master of the instrument, and his playing is a joy to listen to.

CARLOS MONTAYA is a Spanish-born American guitarist who now lives in New York and must be placed in the hierarchy of flamenco guitarists somewhere near the top... at least on the evidence of this fine playing.

There is of course the Sabicas edition, but this one is probably what you want. It is a very good disc, and it is a joy to listen to. It is a very good disc, and it is a joy to listen to.

This LP is a guitar pure and simple.

WHY NOT BILLY REED?



JOHN LEYTON: talented performer

DON'T DO IT, CLIFF BENNETT

THANKS for the CLIFF BENNETT N. NETT article last week. I think his group, the Rebel Rousers and possibly the KISS TRELS are the only unknown groups who sound like American artists.

I hope they won't try to gain Top Twenty recognition by changing their style like BILLY REED.

He previously made great records like "Maybe Tomorrow" and "Wooden Face". A lot of good groups seem to have died in Britain with the onslaught of the rubbish that is in the Hit Parade... D. MIKES, 115 Pall Mall Road, Avon, Warwickshire.

BET ON CHET

JAMES ASMAN seems to be very underrated. He is a very good writer and a very good performer. He is a very good writer and a very good performer.

I am a C&W fan and a new-music admirer. But although I do not like C&W, I do like the aspects of this music. I do like the aspects of this music. I do like the aspects of this music.

SHADOWS vs. SPOT

I THINK the Shadows vs. Spots is an argument to overcome his affliction with "development" and this country.

It is a book to read and a book to read. It is a book to read and a book to read. It is a book to read and a book to read.

SUPERB

LOUIS ARMSTRONG Jazz Classics. The Saints 'n' Bye and Big West End. Louis Armstrong's recordings are a masterpiece of jazz music.

THE JAZZ PAGE

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SMALLS

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SENSATIONAL SUZY

CAN SHE GET BOTH VOCAL AND PIANO HITS?

SCENE



-U.S.A.

Duke Ellington is turning down Broadway and Hollywood offers following his recent score for the Paul Newman movie, "Fast Blues." Duke, however, prefers to stick to his band, says he: "The only reward I want is hearing the kind of music I like. By sticking to the band, I get the kick—the band gets the money."

Dino's "Rumorous Sun" has just passed the 80,000 sales mark and some booked for a legit million. (Quite a few artists announce they've sold a million—not always quite accurate.)

Teenager Bobby Rydell is set for saturation exposure on TV this coming season. Guest spots with Ed Sullivan, Red Skelton, the Walt Disney show and Jack Benny have been booked. And Bobby is also said to be talking with Desi Arnaz, of Desilu Studios, about starting in a new comedy series.

Calvin Parker, manager of Elvis Presley, has just had a million plaster

"SUZY COPE—a complete and sensational bundle of talent." Who said that? Top recording manager NORMAN NEWELL. And if you think that all record bosses speak like that of their artists, then you are dead right.

But in this case it is justified... a nice, crisp, ACCURATE way of summing up this happy 16-year-old from Brighton.

Just consider the set-up... I took Suzy to the new Drum City headquarters in Shaftesbury Avenue, London. There, seated at a drum kit in the window, she walloped out a slice, beat-ridden solo of considerable technical value.

I took her on to Leeds Music. In the office of Don Agnew, there she played with truly astonishing skill a series of truly worthwhile compositions, including "Dream Along," "Wimper," "Heller-Steiner," "Spanish Town Rag." She'd written the whole lot herself.

And twice more, she wrote words and music for both. Those who have been visiting South Arabia, or possibly holding out in a

haste made of his boy... for sale at \$5 each. Toured the Broadway stores, but no one seems to have any for sale.

Strange bit of record coupling John Al Johnson—with Oscar Levant at the Piano" in a sentimental journey book some 20 years to the day when Levant was accompanied by a good pianist who had a yet learned to be over-enthusiastic. All the old favourites articulate. All the old favourites articulate. All the old favourites articulate. All the old favourites articulate.



BOBBY RYDELL

BY PETER JONES

...may have missed the splurge of publicity which greeted the release of Suzy's disc.

For those, I recap. Suzy turned up for an audition at Al Barrett's Stock Room on a recent Sunday evening. With bass and drums accompaniment, she played the piano. Big applause. Then she sang. Thunderous applause.

Two members of the audience asked to speak to Suzy's mum. One was American conductor Red Buttons and the other composer Jake Sneye ("I Believe," "I'll Walk Alone," "Time After Time"). They were flipping. They wanted to take Suzy immediately or even faster, to the States for the big, BIG build-up.

Suzy's mum flipped a coin mentally and decided Suzy was too young. But a small man with glasses jumped up to shake Suzy's hand and congratulate her. That man was Sammy Davis, Jr.

Come back in time a little. Suzy was trained, at school, as a classical pianist, and was banned, in fact, from using the



SUZY COPE, complete and sensational (NRM Picture)

old Juany there for rock and pop. At Music Festivals on the South Coast, she collected pair-musicians marks for Handel and Grieg interpretations.

Now a word from Norman Newell. "At the first session, Suzy asked to relax a little by playing the piano. She plays with such verve, attack and professional know-how that I would have proved her on the spot—as a pianist."

Which raises another old problem she is doing and have both vocal and piano discs released?

Said Norman: "It was completely and utterly floored. How could such talent

of composition, singing and musicianship be contained in one tiny slip of a girl?" Even unbridled Mr. Newell.

Suzy actually started in the business at THREE, singing "Daddy, Daddy" at a local concert. At 12 she was solo pianist with the 20-strong Brighton Junior Orchestra. She sang "Ave Maria" for Carroll Lewis—but was not allowed to tolerate with him because she was too young.

Now Suzy has Two Burns for a manager and Norman Newell to guide her on disc.

And she has the talent AND temperament to become a top-class star.

On the move!

TED HEATH

and his music

CHARMAINE CHA CHA; SUGU SUGU

45-P 1072

DECCA

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

Another big winner from

RICKY NELSON

EVERLOVIN';
A WONDER LIKE YOU

45-REL 940

LONDON

London Records Division of The Decca Record Company Ltd.
Decca House, Abchurch Lane, London E.C.4

'She is dynamic—the girl equivalent of Elvis Presley'

EDDY KAHN

BRENDA LEE

ANYBODY BUT ME;
FOOL NO. 1

45-5080

Brunswick

Warner Bros. Labels Ltd.
The Decca Record Company Ltd. Decca House, Abchurch Lane, London E.C.4

Royal Variety Show: full report

SHREY BASSEY: Vocal Hit

IT WAS BRUCE FORSYTH'S night at the Royal Variety Performance. From the time he warned the audience that he would not tolerate any "stuffed-shirt" behaviour in his party at the lapped-up event's appearance.

But the Trad Fad section, too, did well. Mr. Acker Bilk, the Temperance Society and Mr. Kenny Ball followed each other on stage in a 12-minute spot that had the price of Wales' finest whisky swirling.

A little untidy presented, perhaps, this part, with musicians shambling on stage. But it scored big. Especially the reinvigorated languid comedy of the Temp.

The vocal hit Top honours go to Shirley Bassey who closed the first half. Real dynamite from the stars, who she gave out with "This Is My Lucky Day". New musical director Raymond Lene, formerly with Frankie Vaughan, took over the orchestra for Shirley, who also included "Holey Mc" and "As Long As He Needs Me".

Frankie Vaughan led off with his latest disc, "Tower of Strength", a personality-plus piece, and second with "Ripples Through the Tulle", and the inimitable "Woodstock". The three singing ladies McGuire Sisters, "Dumbo Duck", earned applause for "Anno Domini", and Quincy were Nina and Fredrick, with

the Makela Mitchell Trio belated them. But effective and charming.

And another big hit was the "veteran", Maurice Chevalier, last solo act of the evening, who sang "You Must Have Been A Beautiful Baby" (stressed-syllab) scratch to the Queen Mother. Sammy Davis Jr., with the habashop sardine to use on television recently, worked as well as ever but with some who his audience reaction. His aide: elegant Lissette Burt.

Specialities were the fantastic Harisone Sanders and juggling Tito Curjel and puppets La Compagnie Des Marionettes.

But Bruce Forsyth's implied grating had the audience so laugh-slappy they made it a comical night. Arthur Hailey, with his "Goodbye" standard, Meremonte and Wise, with their brilliant section—they kept British prestige high.

And Jack Benny. The great, incomparable Benny. Patting with exquisite taste. He joined the equally brilliant George Burns in a "Burns and Allen" parody. They could have gone on all night.

The "Eye-Bee-Birdie" girls and boys opened the show and Max Bygraves introduced the actors from "De Re Miro" through a chair Aid in the Crazy Gang, typically broad, and you have a smooth production which fully justified Bernard Delfino's decision to cut down the actual number of acts. But by finishing better the Acrobats of Honour, with Bar. P.J.



(NRM Picture)

NAT COLE WANTS SAMMY DAVIS FOR JAZZ FILM

NAT KING COLE is to start making his own independent film productions, according to American reports this week, in which he is said to be contracted to produce, with MICHAEL ZACARIAS, two features in Mexico. Nat's executive producer, the Jones, said the first film is to be "Last Rendezvous" with Dorothy Dandridge as an Indian girl and the second "English Teacher" will co-star "King Cole with Mexican star Maria Felix.

Apparently Zaccarias will finance the ventures and hold Latin marketing rights. The Jones added that he hoped the movies would get world distribution, with showing at film festivals, before going commercially on the American market.

"King" Cole has also tentatively decided on filming "Adam", the story of a Negro jazz musician. He wants to take a supporting role, with the lead played by Sammy Davis Jr., who is said to be "most interested."

The Jones said that Nat is most mindful of a "Negro problem" but would rather make entertaining pictures which will show a people rather than "message" films. Certainly white actors and actresses will be used in suitable roles.

CLIFF RICHARD has had his first German recording released on the Belgian market. Titles are "Sich Wie Ein Traum" ("Theme for a Dream") and "Vrenki," an original German.

DONNA HIGHTOWER is currently making regular public performances with Belgium's top international L.A. group Les Chakales. She plans a quick return to Britain for club dates.

FAR AVA

The Far Eastern parts of the globe seem very popular right now. For instance on the left Jet Harris has captured what every Meant girl wants — to rub noses with Cliff Richard. Cliff is currently touring New Zealand with Jet and The Shadows. (NRM Picture).

Next to Cliff are the Eevey Brothers—Don and Phil—who are in Japan. They are seen here being interviewed by a Japanese disc jockey.

DENVER L.

Next picture shows the duo arriving in Japan. The Eeveys recently completed a successful trip of Australia in company with British singer Mark Wynter—bottom right. But they flew off in different directions—Mark went to America. He's expected back shortly.

NEW LEYTON SINGLE

JOHN LEYTON'S third stab-in-ear at the Hit Parade comes on December 1, through E.M.I., with the release of "Son, This Is Me". This is a follow-up by the hit-making son of "Johnny Remember Me" and "Wild Wind." It was written by Geoff Goddard and arranged by Charlie Blackwell.

John's last single, "Wild Wind" had an advance order of nearly 50,000 copies which ensured it a first place in the charts. It went to Number Two within a few days of release.

New EMI report "an unusually big reaction to his debut LP, 'The Two Sides of John Leyton'" which had a unique "plug" on "Thank Your Lucky Stars" last Saturday.

John appeared first in sports shirt and sang a best number and then turned to face "the other side" in which he wore a dress suit and sang a ballad.

In the meantime, John is receiving many big money offers for personal appearances. Later this month, he starts a North-country tour of one-nighters.

U.S. RAVES OVER HELEN

HELEN SHAPIRO, currently Number Two in the British Top 10, is receiving rave reviews and notices for her "Walking Back to Happiness" disc release in the States.

Full-page advertisements, with huge pictures, are included in most of the trade papers.

Billboard made her disc "Strong Like a Pistol" and says: "British schoolgirl thrills turn in a rocking-guitar performance on the up-beat, rock explosion from a sharp, happy arrangement and a rousing chorus. The side merits help.

Cashbox make it A Pick of the Week (Newsweek) and says: Helen Shapiro can really stop out this side of the Atlantic with her current chart-topper "Walking Back To Happiness" to displace the English up-beat thumper with that hit stamp notched into every groove. Lots rock-and-roll joy on the "A Side 'Run' side."

STEVE PERRY BIG BREAK

A BIG BREAK has been lined up for comparatively unknown singer Steve Perry. The 17-year-old is expected to appear in three concerts in London and Frankfurt.

The dates: November 12, at Mansion Hall, Leicester; November 19, Guildhall, Northampton; December 3, Coventry, Ipswich.

Steve appears at the request of the Danes stars who heard him sing at the home of his manager, Ken Hill.

ACKER BILK'S LATEST



on Columbia Records



After a gap of ten years, disc-jockey and comedian Sam Costa has returned to singing on disc. Paletto Records took his version of "I'm Changing My Size To A Bowler" and "Oh Dear", both of which were written by Cliff Adams. Sam was in pre-war and war-time years, one of our busiest pop singers. Picture shows Sam celebrating signing his contract with Paletto Records in the office of Jack Heath, of Good Music.

SAMMY'S TV

ATV are now to televise the "Sammy Davis Jr. show," "Sammy Davis Meets the Girls," on November 18. The show was telecasted by the star during his season at London's Prince of Wales Theatre.

STARS ON TELEVISION

"Tempo" networked expert Southern and Type Toss on Sunday (November 12), includes a filmed tour of Britain with The Modern Jazz Quartet.

Replacing "Sunday Night at the London Palladium," is "77 Sunset Strip" and "Armstrong Theatre" will be a three-hour telecasting of the Royal Variety Performance, which took place at the Prince of Wales Theatre on Monday this week. The whole show will be featured.

NEW RELEASES

- Chico Holiday
God, country and my baby
45-1025 Coral
- David Mabit Just a while
45-F-1423 Decca
- Runnin' shoes The Truads
45-1018 Decca
- Crazy Patsy Cline
45-1001 Brunswick
- Boogie woogie Bill
Billy Joe Tucker
45-1004 Decca
- Johnny Burnette
God, country and my baby
45-10-1043 London

RICKY NELSON

EVERLOVIN'; A wonder low in you
45-112-100 Decca

BRIGITTE BARDOT

THE CONFEDERATES JAZZBAND
45-1121 Decca



45 RPM RECORDS THE DECCA RECORD COMPANY

JULIE IN CABARET

JULIE WILSON, American singer and musical comedy star, arrives in London on Wednesday. His week prior to opening at cabaret attraction on "Talk Of The Town" on Monday, November 13. She follows in the McGuire Sisters.

For nearly seven years, Julie has often on the West End stage appearing in such shows as "The Mc Kates", "Amme Got A Gun" and "South Pacific". For while she was touring on the "Ever quest", replacing Dorothy Gray in "Amme", Mary Martin, "South Pacific and Janet Blair, "Girls Are Ringers".

Her films include "End As Man" and "This Could Be A Night". Her disc albums "At the St. Regis", "My Old Dream" and "Love, Julie". Recently married for the third time.

DENVER L.

Next picture shows the duo arriving in Japan. The Eeveys recently completed a successful trip of Australia in company with British singer Mark Wynter—bottom right. But they flew off in different directions—Mark went to America. He's expected back shortly.

Title is "Winnow" and includes following numbers: "Winnow", "China Doll", "Furry Cat", "Big Boy", "Mistral Rose", "Lancia", "Zinba", "Rose Marie", "I'll Be A Star", "I'll Be A Star", "Margarita", "Fossil Vendo".

Three of the songs—"Shin Can", "Wilda Long" and "Zinba"—written by the Trio. Their marriage for the third time. NRM Top Twenty this week.

DOROTHY P

Start of "The Ro..."
45-112-100 Decca

TV STARS

WE IN CARET

N, American singer, will appear on Wednesday evening at 8.30 p.m. at "Folk of the Day," November 15, in the McGraw

seven stars, Julie West End stage show at "Kaleidoscope," November 14, and Annie Get Your Gun with Pacific. For a complete list of the "Folk of the Day," see "My Old Flame" in the McGraw

clude "End As A his Could Be The s—Albums "Julie "My Old Flame" is November 11 in the third time.

ER L.P.

over 24 is a new LP. Deaver Tye, to be Decca Area of Clubs

and includes the s: "I Had My Way," "Pearly Gates," "Glad Ruse," "Vella "Rock Marie," "I I Had My Way," "Don't Leave," and "Zabian" — were "Trio." Their single, is November 11 in the this week.



THE PETERS SISTERS caught in the act during their current and highly successful stint at Ellor's "ROOM at the TOP".

Am., Virginia and Mattye are delighting audiences nightly with an entertaining mixture of songs and comedy routines.

One of the most talented girl groups in the business the Peters Sisters will also be seen on your home screen shortly.

'TEMPS 7' DATES

DATES for the recording seven for EM1 on November 13, at which they will cut a new single.

November 11, St. George's Hall, Bradford, with Ed Corrie's Concert Band; 12, City Hall, Newcastle, with the Riverside Jazzband; 14, cabaret, Grosvenor House, London; 15, cabaret, 16, private function cabaret, Leyton, London; 17, Granada, Edmonston, (topping package show); 18, teleconcert BBC TV show; 19, Odette, Chislehurst, with Clifton Ford and the Charlie Gill-brith band; 20, Donna, Brighton.

ACKER AND STRINGS

COLUMBIA RECORDS are to release a single of Mr. Acker Bilk and his Paramount Jazz Band . . . but with strings attached!

The strings concerned are those of the Lexon Young String Chorus—and release date is November 24.

Top side is "Strange On the Shore" which Acker wrote for the TV series of the same name. The flip is an Italian melody which translated, means "Take My Lips".

Both sides have already been released in the States by Atlantic, where Acker already has an LP of solo clarinet with strings released.

HALF HOUR ANKA FILM

THE National Film Board of Canada have made in Ottawa, a half-hour film about Canadian singer Ernest Anka, with sequences filmed at Atlantic City, Fremont and the Copacabana in New York.

Tape behind the movie is: "Behind-the-scenes impression of the ambition and drive and scummen required to achieve success in the highly competitive world of show business."

Paul's own attitude to success is outlined in interviews. The film is expected to be shown on the Canadian Broadcasting Corporation's network show, "The Lively Arts" early next year.

£16,000 JUDY

JUDY GARLAND, "veteran" breaker of box-office records, has done it again by becoming the first woman star in history to pack Boston Garden with his vast 15,969 seating capacity.

With a 32-piece orchestra and Mort Linsky conducting, she attracted 12,977 paying customers and grossing nearly 50,000 dollars.

Top sound engineers were called in to ensure no problems, and when Judy sang, nervously and softly, curly on: "Can you hear me?" thousands thundered back: "Yes, you love you, Judy."

Handreds raved forward to shake hands with Judy at the end of the concert as she ended with "Over the Rainbow." She was forced into encore after "Encore," with the house lights on.

ERIC ALLENDALE and The New Orleans Knights bring their TV debut on "The Sunday Break" show on December 3. Mike Daniels is featured on the BBC's "Trad Time" on November 7 and "Jazz Club" (23).

HERE A FORGET THE PROMOTER

A COUPLE of weeks ago, the DICK CHARLESWORTH band needed a show on the much-coveted "Sunday Night at the London Palladium" TV show at two days' notice.

They were able to accept this important engagement thanks to the kind co-operation of Redcar Jazz Club, where they were contracted to appear. The club officials generously agreed to accept an replacement band, and the Charlesworths were able to play to a 15 million viewing audience.

But suppose a promoter won't release a contracted band for a radio or TV show? Here is a situation which includes a great deal of bad feeling. These days a club has to be booked up to three months ahead. Contracts are signed, publicity is planned, then, often at very short notice, the B.B.C. or independent TV companies come up with an offer of an important show.

Invariably promoters are co-operative; but who faults the bill for altering the publicity? What about the loss of good will when a promoter tells his club members that so and so's band won't be along next week after all?

No one can blame a band leader for wanting to accept radio and TV appearances. But a situation like this puts him in a spot. The fault is clearly with the radio and TV companies.

They should plan further ahead and not expect bands to undertake promotion for the sake of a badly paid "pressie" job. Perhaps the bands' agents could collectively buy the right of view before the programme's agents.

A TRIBUTE to trumpet star NAT GONELLA is a forthcoming album called "The Nat Gonella Story" which will be issued through the Lansdowne Jazz office, in December.

The LP will feature numbers which have been stepping stones to Nat's recording career from 1929 to 1961 and will feature trumpet solos which will speak a narrative on the disc.

All-star accompaniment includes Tony Cox, Jimmy Skidmore, Phil Seaman, Stan Rodrick, and Joe Taylor. George Gonsky is responsible for the swinging arrangements.

THE KENNY BALL third anniversary party at the Centre of Sound Music was certainly a grand occasion—the affluence of the trade scene. The heavy aroma of cigarette smoke, the glow of cocktail glasses, gave the whole affair a distinctly Mayfair atmosphere. It couldn't have happened a couple of years ago. "She's-ko-be able to do this ten years from now is claimed one Liverpool-based promoter, as he climbed into his Jag 4.

With an eye on the Christmas market, Columbia will shortly issue a selection of "popular favourites" by the Big Ben

LUMPHREY LYTELTON is a featured soloist on "Go, Man, Go" on November 17 and with his band, is on "Saturday Club" on November 24.

Another Lytelton record due for release in December is an LP called "Big Hit" Titled—"I Let A Song Go Out Of My Mouth"—"Wolfgang" and "Close My Eyes" and a Humphal original called "Hazy" will be issued by Columbia on December 1.

For breakfast department . . . Alexis Korner's occasional interviews with jazz celebrities on BBC's "Today" programme. Last week he heard George Lewis commenting on his influence on the British jazz scene.

CHRIS BARBER fans will be caught in a quandary every Saturday night soon because the Barber group will be appearing regularly in radio's "Love Letters" AND on television for ATV in a new musical series.

Six TV shows are planned and the first two will be filmed at Ellor's use this week. No definite date for a starting has been decided but it will be within a month or so.

Co-starring with the Barber band will be the John Barry Seven and the Jack Palfrey Orchestra, with vocals from Dottie Patterson, Adam Faith and June Marston. Both Gillespie producers and says: "It will be a fully musical show with no flaks or chatter."

TERRY FITZS Jazz Band is making a four-day German tour starting with a concert at Cologne University on November 8. Next of the dates are Murn (10), Bielefeld (11) and Miesden (12b).

Terry has been to Germany three times with the same band, but it's the first time he has led his own group on a German tour.

Fitz first went as a member of the Cy Laurie Band. Then, with Cy left the band, Terry went to Germany at the Cy Laurie Band. Now the same group has gone back to Germany for a third tour at the Terry Fitzs Jazz Band.

ALEX WELSH and his Band are being booked up by the BBC to blow away the turkey and plumdick blues on Boxing Day.

The Welsh boys will supply the trad portion of a two hour Light Programme session called "Ring-a-Ding-Dee".

Just to make sure the Welsh boys won't be suffering themselves from the effects of over-eating, they will pre-record their part of the show on December 8.

The Soney Morris Cema River Jazz band narrowly avoided serious injury when his bus blew a tyre on the M.1 last week.

The Back of Town Syncopators put their band wagon through a garden wall last week when returning from a club date at Worthing. The accident occurred whilst covering a skating session. A considerable amount of damage was done to the vehicle, and three of the band were treated for bruises and shock.

DON'T BRING WULU DOROTHY PROVINE 45-7918 Warner Bros.

MOVIN' BILL BLACK'S COMBO 46-8121 Decca

JESS CONRAD EVERY BREATH I TAKE 48P-1114 Decca

UNDER THE MOON OF LOVE CURTIS LEE 46-8122 Decca

MORNING AFTER THE MAR-KEYS 46-8123 Decca

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THE NEW RECORD MIRROR PAGE

THE CASH BOX TOP 30

Air Mailed From New York

LAST THIS WEEK
WEEK IN CHART

1	1	(5) Big Bad John	Jimmy Dean
2	2	(7) Runaround Sue	Dion
3	2	(7) Ritaristol Stomp	Dovells
7	4	(4) Please, Mr. Postman	Marvelettes
3	5	(7) Hit The Road, Jack	Ray Charles
6	6	(6) This Time	Troy Shondell
8	7	(6) I Love How You Love Me	Chris Sisters
5	8	(6) Sad Movies (Make Me Cry)	Sue Thompson/Lennon Sisters
9	9	(5) The Fly	Chubby Checker
10	10	(5) Fool No. 1	Brenda Lee
13	11	(3) Tower Of Strength	Gene McDaniels
12	12	(7) Let's Get Together	Hayley Mills
11	13	(4) Ya Ya	Liz Dorsley
14	14	(4) A Wonder Like You	Ricky Nelson
16	15	(3) You're The Reason	Bobby Edwards
24	16	(2) Heartaches	Marcelo
17	17	(11) Cryin'	Roy Orbison
15	18	(8) The Way You Look Tonight	Lettermen
26	19	(2) Moon River	Jerry Butler/Henry Mancini
19	20	(9) Mexico	Bob Moore
20	21	(5) Everlovin'	Ricky Nelson
22	22	(3) I Understand (Just How You Feel)	G-Clefs
—	23	(1) Crazy	Patsy Cline
22	24	(4) (He's My) Dreamboat	Connie Francis
29	25	(3) Foot Stompin' (Part 1)	Flares
28	26	(2) Big John	Shirrelles
30	27	(1) I Want To Thank You	Bobby Rydell
23	28	(4) Anybody But Me	Brenda Lee
—	29	(1) September In The Rain	Dinah Washington
—	30	(1) Goodbye Cruel World	Jimmy Darren

LIKELY ENTRIES

- 1 Please Don't Go - **Ral Donner**
- 2 Tonight - **Ferrante & Teicher/Eddie Fisher**
- 3 School Is In - **Gary (U. S.) Bonds**
- 4 Rock-A-Bye Your Baby - **Aretha Franklin/Julij Sardis**
- 5 God, Country And My Baby - **Johnny Burnette/Chico Holiday**

MARTY: in 'Bye Bye Birdie' gear (NRM Picture)

ONES TO WATCH

Marty's nearly back. Newly confirmed musical comedy star **Marty Wilde** should get in the ratings with his "Tomorrow's Glow", which may just miss a place this week. His last big "un" was "Rubber Ball".

The **Marcelos**, too, should be closely watched. Their latest controversial handling of an oldie is "Heart-aches" and it is showing very well. Remember the **marcelos** haven't really had a hit since their first one, "Blue Moon".

Who's going to win the "Tower of Strength" trial of strength after all. Looks like old faithful, **Frankie Vaughan** who gave it a big airing on "Sunday Night At The London Palladium" and so established a comfortable lead over **Paul Raven** and **Gene McDaniels**. Therefore: **Frankie** is another "One To Watch".

TOP TWENTY CHATTER

As duly predicted last week: **Presley** did at the top. "His Latest Flame" is a lot bigger in terms of returns than the big "Little Sister". But coming of late than we thought: **Bobby Vee** and the excellent "Take Good Care Of My Baby", jumping ten places to Number Four. And showing all the signs of going higher.

Adam Faith goes up to eighth position with "Time Has Come". More or less expected, that one. But up and goes **Dave Brubeck's** slice of modern jazz. . . . to SIX now.

The new ones in the Twenty: **Mr. Acker Bilk's** "Creole Jazz" and two of our earlier "Goes To Watch", **Jenny Williams** leading the way on the haunting "I'll Be True"; and **Dion's** "Runaround Sue", the momentary arrival, is beating **Dou Decca** opposition. "Kam-Triti", by the **Shadows** (after nine weeks); "Tribute to Buddy Holly", by **Mike Berry** (one week); and "Succu Succu", by **Mina and Frederik** (two weeks).

Anglo-American score: **Nine** to America and eleven to Britain. And only three British in the Top Ten. Only three girls in the whole list.

A LOOK AT THE U.S. CHARTS

Fast rising hits include: "In The Middle Of A Heartache", **Wanda Jackson**; "Let There Be Drums", **Sandy Nelson**; "Walk On By", **Leroy Van Dyke**; "Language Of Love", **John D. Loudermilk**; "Gypsy Rover", **Highwaymen**; "There's No Other (Like My Baby)", **Crystals**; "It's Too Soon To Know", **Etta James**; "Be True", **Orion**; "Samba Me", **Simi Twins**; "Smile", **Timi Yuro**; and "Young Boy Blue", **Ben E. King**.

New U.S. Releases include: "Run To Him"/"Walkin' With My Ansel", **Bobby Vee**; "When The Boy In Your Arms (Is The Boy In Your Heart)", **Connie Francis**; "Preview Of Paradise", **Adam Wade**; "Lonely Boy", **Glimmer**; "Somewhere", **Santo and Johnny**; "I Need Someone", **Belmont**; "The Righty Bit", **Frankie Avalon**; and "Tiger Feet", **The Weasels**, while the new **Bobby Vee** offering, "Run To Him", which received rare reviews in the States, has made No. 130 before official release date!

The **Tokens**, who clicked big in the States, and nearly made it in Britain with "Tonight I Fall In Love", are at No. 118, with their revival of "Winowat", called "The Lion Steps Tonight", . . . N.J.

BRITAIN'S TOP 20

Week-ending November 4, 1961

LAST THIS WEEK
WEEK IN CHART

2	1	(2) His Latest Flame/Little Sister	Elvis Presley (R.C.A.)
1	2	(7) Walkin' Back To Happiness	Helen Shapiro (Columbia)
3	4	(2) When The Girl In Your Arms Is The Girl In Your Heart	Cliff Richard (Columbia)
14	4	(2) Take Good Care Of My Baby	Bobby Vee (London)
4	5	(3) Big Bad John	Jimmy Dean (Philips)
9	6	(3) Take Five	Dave Brubeck (Fontana)
5	7	(3) Hit The Road, Jack	Ray Charles (H.M.V.)
15	8	(3) Time Has Come	Adam Faith (Parlophone)
6	9	(6) Wild Wind	John Leyton (Rank)
13	10	(6) Bless You	Tony Orlando (Fontana)
7	11	(4) Mexicali Rose	Karl Denver (Decca)
8	12	(6) Succu Succu	Laurie Johnson (Pye)
12	13	(4) Let's Get Together	Hayley Mills (Decca)
11	14	(8) You'll Answer To Me	Adam Faith (Parlophone)
20	15	(5) My Boomerang Won't Come Back	Charlie Drake (Parlophone)
10	16	(9) Michael	The Highwaymen (H.M.V.)
—	17	(1) Creedy Jazz	Acker Bilk (Columbia)
16	18	(2) You Don't Know What You're Got	Ral Donner (H.M.V.)
—	19	(1) Moon River	Danny Williams (Mercury)
—	20	(1) Runaround Sue	Dion (Rank)

L.P. HITS

1	1	(2) Something For Everybody	Elvis Presley (R.C.A.)
5	2	(4) That'll Be The Day	Buddy Holly (Decca Ace of Hearts)
3	4	(6) G.I. Blues	Elvis Presley (R.C.A.)
2	4	(4) Another Black & White Minstrel Show	George Mitchell (H.M.V.)
4	5	(35) Black & White Minstrel Show	George Mitchell (H.M.V.)
—	6	(1) Best Of Barber & Bilk Vol. 2	Chris Barber/Acker Bilk (Pye G.G.)
6	7	(175) South Pacific	Sound Track (R.C.A.)
7	8	(9) The Shadows	The Shadows (Reprise)
8	9	(3) Sinatra Swings	Frank Sinatra (Columbia)
3	10	(4) 21 Today	Cliff Richard (Columbia)

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Focus On A Dance Craze Given A Second Chance . . . The Twist

SHAKE, RATTLE AND . . .

AT the beginning of this year, I conversed with a Denmark Street song plugger who was (a not unusual thing) complaining.

He had been given a record to promote. It was a New 1 hit in America. The kind of disc that kingmakers and disc jays in the pop world would run to the turntable with.

Not so.

For some reason it got hardly any plays at all. There was a sort of lock-out against the disc, said the plugger.

Disc in question was "The Twist," by Chubby Checker.

So, if he had waited ten months he would be happy. Because right now everybody is trying like hell to get everyone Twist happy.

The Checker version was released in October, 1960, following an earlier version by Hank Ballard and his Midnighters. Ballard, a fellow Negro rhythm 'n' blues singer, also wrote "The Twist." But the Checker disc got away first in

Twist. "Let's Do The Peppermint Twist" and "Sloppy Twist and Fish" (which gets them all in 1)

Why the big push on Twist? Well, "Variety" headlined a story about the higher status of New York society watching The Twist at the Peppermint Lounge. . . and following it. From here The Twist snowballed.

The Peppermint Lounge now turns

away 1,000 people a night and the teenagers who started the whole business are being turned away in favour of adults of 20 years and over.

Merry Naban, our American correspondent, writes: "I was outside the Peppermint. I saw chauffeured limousines leave up and women in miniskirts with the beards in the queue. Inside rested such improbable as Herminie Ghio, Michael Wilding and Arno Lubin.

"They Fast Side biters got new and Lizabeth business by merely putting a sign in their window with just one word, 'Twist.' People just go in."

This is the scene in America.

But more important things started twisting over here. Dance schools opened on to the craze and became Twisteries. Columbia Records are pushing it hard, via Chubby Checker. His "Big Twist," "The Twist" has been re-released, and out this month is another Twist item, "The Fly."

About "The Fly," you to Dick Clark, American television star, deejay.

STAR OF THE WEEK No. 35

CHUBBY CHECKER

DICK CLARK is perhaps the best-known American teen-age entertainer cum disc jockey in America. He played a new record in 1959 on his "American Bandstand" programme called "The Twist," by Hank Ballard.

About a year later, Dick noticed that the teenagers brought in his local colour on his show were dancing a new step which they called "The Twist."

Enter Bernie Lowe, a Philadelphia disc manufacturer, boss of Parkway Records. He was advised by Dick Clark to cash in on the craze. He did—but not with the Ballard disc.

CHICKEN

He decided to furnish a new version. A street, Ernie Evans, used to do special Christmas carol discs for Dick Clark. He was recommended as a likely candidate for the new Twist.

But it was none had to be thought of. Dick Clark considered him as a rival to his name. Therefore he called him Chubby Checker.

Twenty-year-old Chubby Checker was a market boy, selling pieces of cut chicken, when he recorded his first

RHYTHM 'N' BLUES By JAMES CRAIG

He was also instrumental in launching Chubby Checker (see separate Checker story), and is currently touring with him and Paul Anka in Texas.

He says that teenagers in America are amazed that adults have moved in on The Twist, but they have now moved on themselves to a new dance called "The Fly."

It's an extension of The Twist and includes more rhythmic movement with hands and feet.

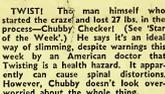
Anyway, every bit of the above should gladden my song pluggers' stony hearts. That is, if "The Twist" starts twisting. . . and there are signs that it is.



LETS ALL... John Leyton (r) looks happy enough at the end of last week's ABC TV show, "Thank Your Lucky Stars". He could possibly be starting a movement called the "Reverse Overjoy"—with all parts of the Twist.

DO THE... Adam Faith joins in too. He and John appeared on the same programme last week. And who's that over Adam's shoulder twisting away? None other than Brian Matthew, "Saturday Club" and "Easy Beat" hosts also on "Thank Your Lucky Stars".

TWIST! This man himself who started the craze and lost 27 lbs. in the process—Chubby Checker! (See "Star of the Week") He says it's an awful way of slimming, despite warnings this week by an American doctor that Twisting is a health hazard. It apparently can cause spinal distortions. However, Chubby doesn't look overworried about the whole thing.



KEY TO THE FRONT PAGE ROYAL VARIETY PERFORMERS:

Top row left to right — Shirley Bassey, Sammy Davis Jr with Shirley and America's McGuire Sisters (a rehearsal shot); at rehearsal Frankie Vaughan calls to Nina and Frederick; centre — the Kenny Ball band in action; bottom row, left to right — the Temperance Seven; Scotland's Andy Stewart; and Mr. Acker Bilk.

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Twenty-year-old Chubby Checker was a market boy, selling pieces of cut chicken, when he recorded his first

record, "The Twist." Soon, wherever he appeared, people started calling for him, not only to sing "The Twist," but also to perform the dance. Chubby soon was Chubby no longer. He lost 27 lbs., doing The Twist.

CHANCE

Now he's getting his second chance with the dance.

Big news surrounding Checker is, of course, his proposed trip to Britain, which is set for the middle of December. Before he arrives here he will visit France—which is also in the grip of Twist fever—and Germany. Unfortunately, Chubby won't be in England very long, only a few days, in fact.

But it may be enough to push "The Twist" further in the limelight. And with "The Twist" comes a whole lot of good Negro rhythm 'n' blues artists who can swing better with regularity, like the Duane Eddy group, Johnny and the Hurricanes. They generally play watered-down imitations of people like Chubby Checker and Hank Ballard.

Anyway, I hope to . . .

JAMES CRAIG.

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