



# NEW RECORD MIRROR

EDITOR: JIMMY WATSON

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## Songs They Should Have Recorded!

"HERE COMES THAT FEELING", the Sensations; "I'm Coming On Back To You", The Echoes; "The Fly", Buzz Clifford; "Telegraph", Johnny Dot and the Dashes; "The Stripper", Bobby Bare; "That Noise", the Volumes; "Michael, Row The Boat", the Del-Vikings; "Together", the Duals; "Not Guilty", Kathy Young and the Innocents; "I Told You So", the Wiseboys; "The Fish", Tommy Roe.—J. LAN-DAU, 21 Rusper Court, Clapham Road, London, S.W.9.

"SWEET AND LOVELY", Danny Peppermint; "Mashed Potatoes", Sam Cooke; "Al Di La", Freddy Cannon; "My Friend The Sea", Ricky Nelson; "Venus In Blue Jeans", Mrs. Mills; "Walkin' With My Angel", Russ Sainy; "Wolverton Mountain", Brian Hyland; "Loco-motion", Jack Train; "Johnny Summertime", Mark Wynter.—MIKE DAVISON, 16 Ranksborough Street, Seaham, County Durham.

"TIME BEAT", the Minute Men; "Venus", the Planets; "Let's Have A Party", the Goodtimers; "That Noise", Sounds Inc.; "The Stranger", Earl Guest; "The Ghoul Friend", the Phantoms; "Robot Man", Ray Cathode; "Sioux Indians", The Outlaws; "There's Something At The Bottom Of The Well", the Frogmen; "Fly By Night", the Eagles or the Ravens; "Forest Fire", the Flares.—PATRICK BELDING, 172 Marlborough Avenue, Hull, Yorkshire.

"GINGERBREAD", Cornbread and the Biscuits; "Peanut Butter", Sam Cooke; "Gotta Travel On", the Wanderers; "Road Runner", the Olympics; "Pick A Bale Of Cotton", The Weavers; "40 Shades Of Green", the Springfielders; "Hit Record", the Stereos; "Setting The Woods On Fire", Hollywood Flames; "Money", The Highwaymen; "This Pullover", Sheb Wooley; "You're Following Me", The Shadows.—TONY BALLARD, 1 Porlock House, Sydenham Hill, Sydenham, S.E.26.

"DOWN THE RIVER NILE", Dick Jordan; "Most People Get Married", the Bachelors; "Mashed Potato Time", Sam Cooke; "Don't Bet Money, Honey", U.S. Bonds; "Deep In The Heart Of Texas", the Dallas Boys; "Wolverton Mountain", Benny Hill; "The Shade Of An Old Apple Tree", The Shadows; "Wild Wind", Danny Storm; "Rome Wasn't Built In A Day", Nero and the Gladiators; "The Rivers Run Deep", Adam Wade; "Silent Night", Screaming Lord Sutch; "Big Man Yesterday", Johnny Kidd.—J. A. RAINIRD, 15 Bennett Square, Whipton, Exeter, Devon.

Editor's note: We've had a lot of fun out of these unusual pairings of songs and singers. Many thanks for the laughs you have given us. But, reluctantly, I now have to "declare this correspondence closed", as they say.

## ASHAMED TEENAGER

I'M ALMOST seventeen, but I am ashamed to be called a teenager. For today's teenagers, by their spoilt and grasping demands, have forced a man to sacrifice aesthetic quality for commercial success.

In order to pander to teenage tastes,

## AN OPEN LETTER TO DON ARDEN

# A PLEA FOR GENE

I BEG you, as the European manager of Gene Vincent, not to condone future record releases of the same type as his present single, "King Of Fools".

As you have said in the past, and as I and many other Vincent addicts believe, Gene is the foremost and now almost the only—rock performer in the business. But this recording brings Gene down to a level of conformity with the rest of the garbage churned out in Tin Pan Alley.

The song is pleasant enough, but Gene is a unique artist and needs distinctive songs. I am certain that his present lack of success, if success is to be measured by the number of entries in the charts, is not due to his style or "sound" being outdated (the facsimile style of Tommy Roe is an example of my point) but to the weakness of his previous releases, especially the reissue of old tracks from albums. I'm thinking of "Jezebel" and "Unchained Melody".

"I'm Going Home" and "Lucky Star" both seemed pallid, though the



first was helped immensely by the great Sounds Inc. on the backing.

I don't think Gene has had a really good release since "My Heart", which I thought his best-ever. This is the type of material he should aim at. But I sincerely wish him, and yourself, all the success with his latest disc. I hope it will re-establish him in his rightful position in the record-buyers' collections—ROGER B. CHURCHILL, 103 Blackman Avenue, Hollington, St. Leonards-on-Sea, Sussex.

HAVE any readers any practical suggestions for preventing warped discs from slipping when played on an auto-change record player? — MICHAEL E. ARTHUR, 40, Lytham Road, Rugby, Warwickshire.

## BEN E. KING

THANKS for the great write-ups on Ben E. King discs. Why hasn't he had a big hit here? I'll tell you. The British record-buying public's appreciation of records for commercial rubbish like that by Cliff Richard, Adam Faith and the American "commercials" like Vee, Darin, Sedaka, etc. The day Ben E. King makes a disc with all the "gimmicks," then he'll have a hit—but I know he will not do this. So we'll have to wait, probably for ever, until the ignorant buyers turn to his real kind of music. But keep those discs coming, Decca, so that I, for one, can appreciate his wonderful singing.—R. MANDRY, 64 Hytheheld Avenue, Egham, Surrey.

## HANDS OFF

WHY do British artists keep stealing American songs? Just lately we have little but "cover" jobs. Worst offenders in this field are Craig Douglas, Ronnie Carroll, Jimmy Justice and the Vernons Girls. Even Cliff Richard has joined them now, by recording Bobby Freeman's "Do You Wanna Dance?" and Jerry Lee Lewis's "It'll Be Me". And I must say he has made a right mess of these two songs.

You'll never find British artists stealing Elvis Presley's songs, because they know it's impossible to beat him to the Hit Parade.

Personally, I don't like Elvis one little bit. He used to be a great rock singer but now, every disc he makes has none of the solid beat he used to have in his pre-Army days.

I hope the artists concerned read this letter. It might help them come to their senses and sing something that is not anybody else's. — M. MALLART, 35 Western Boulevard, Notthing.

## POWER TO DUFFY

SURELY disc fame will come to Duffy Power one of these bright days. He's been recording for Fontana over the past three years or so without a great deal of success—due to lack of exploitation?—though he did have a fair seller with "Whole Lotta Shakin' Going On."

As well as being a talented singer, he is also an excellent song-writer, though he has been sadly pushed into the background of the big-beat business. Here's hoping the situation changes.—ALAN WHEELER, 6 Newbury Gardens, Harold Hill, Essex.

C and W, Blues, traditional jazz and even modern jazz have all been distorted beyond recognition, so that now no PURE music exists. Everything is pop-slanted.

Hands off REAL music, teenagers. If you don't like, for instance, C and W in its original form, then just leave it alone. Someday you'll grow up.—RODERICK JONES, 39 St. Leonard's Avenue, Stafford.



## ELVIS AND COMMAND PERFORMANCE

THIS week's reports that Elvis Presley would, in any case, be too busy to accept an invitation to attend the Royal Command Variety Performance, plus Colonel Parker's reported remark "I understand there is no money in it" were really disgusting.

I would have thought Presley would have been more careful with his statements—especially in view of his shabby treatment of his British fans and his reluctance to reward their loyalty with even a two-day visit.

Previously Presley has received a lot of publicity through his charity work, but it seems he is now too busy making more millions even to appear in the greatest charity show of them all... one that every artist rates as the highest of honours.

I just hope that if Presley and Parker do make the trip here, the fans will show that millions do not make gentlemen. Or make up for honest good manners.—PETE WARRACK, 103 Alexandra Road, Great Crosby, Liverpool, 23.

## PICK OF THE POPS

I WAS more than disappointed to learn that David Jacobs would be recapturing his old job as host of BBC's "Pick Of The Pops". Admittedly, David had successfully compered the show for five years when it was on Saturday evenings, but I think Alan Freeman deserves more praise for giving the show a "new look" on Sundays at 4 p.m.—Let's face it, a difficult time for pops. He divided the programme into two sections very cleverly... and doubled the listening figures.

Also Alan's clever introduction and the excellent use of the signature tune have helped make the show unique. David, I learn, is to have even more BBC programmes, and good luck to him. But please let Alan keep up his good work.—YVONNE STRINGLE, 25 Hill-side Gardens, Betchworth, Surrey.

## LEATHER AND KIDD

I HAVE watched the recent controversy raging in NRM over "who wore black leathers first." The claims made by both Vince Taylor and Don Arden (for Gene Vincent) have been a joy to watch. I should imagine you are quickly reaching the point where you are thinking of closing the correspondence on this matter.



(NRM Picture)

So that there shall be no further complications from me—for I notice my name has crept into it—might I add a confession that whoever it was wore them first... IT WASN'T ME! But I have written this letter sitting in a leather-covered armchair. Please don't let this start another topic: "Who sat in black leather-covered armchairs first?" JOHNNY KIDD, 36 Devon Close, Perivale, Middlesex.

# JESS'S COOL RECORD PLAYER



Pop singing star JESS CONRAD had this most unusual record player specially made for him recently. Unusual? Well the entire item is made from ice cream and sugar confectionery. Jess presented the "cake" (made by the Wall's company) to the Children's Hospital, Great Ormond Street, London, where it was quickly carved up into 550 portions.

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ANNE SHELTON Fan Clubs.—Send s.a.e. for details to (North) 218 Heywood Old Road, Bowlee, Middleton, Manchester. (Midlands) 15 Foston Lane, Fagley, Eccleshill South, Bradford, 2 Yorks. (South) 74 Beverley Rd., Whiteleaf, Surrey.

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# ELVIS SAYS : "MARRIAGE?—MUCH TOO BUSY!"



"ONE of these days I'll slow down and get married. But not for the next few years. ILL BE MUCH TOO BUSY."

"I want to entertain people. That's my whole life—to my last breath . . . I want to be a good actor . . . But I don't want to ever stop singing."

These quotes come from top disc and film idol Elvis Presley in a first-person article he has written for the newly-published "Radio Luxembourg Book Of Record Stars" (Souvenir Press, 12s. 6d.).

This is but one of the many exciting features contained therein and all pretty lavishly illustrated (mostly unseen pictures too) which make the publication a must for all record fans. All your favourites write or are written about — a natural for the best sellers.

Does this article mean that Elvis will be forever shelving the marriage deal, only saying it in a nice way? If so he would probably shatter the dream held by most of his young female fans that one day she might be the girl on whose finger El slips that golden wedding band.

He refutes this in the article by saying: "The girl that I'll marry hasn't shown up yet. BUT SHE WILL. There's one test I sincerely believe in, and it's the test of missing. If you go away and miss a girl very much, then it could be serious."

Articles of this nature where a star talks directly to his fans usually have unspoken thoughts between the lines and they always prompt me, and many others I know, to ponder many questions which come to mind concerning the teenage idols.

This marriage question, for instance. Every so often the matter comes up for a fresh airing . . . whenever, in fact, any recording star is seen with the same girl on more than one occasion.

Let's imagine for a moment that El finally meets up with his "dream girl" . . . so they go around together for a while . . . they get around to the marriage question . . . and El decides she's the one.

Right? So they get married—and what happens? Well first of all there is the initial publicity blitz after which the "happy" couple will go off on honeymoon . . . together with a battery of press cameras.

by  
**JIMMY  
WATSON**

For the first two or three weeks of their married life it will be the same. Well-wishers, cameramen, reporters, sight-seers . . . the proverbial LOT!

Can a marriage survive on such a foundation? Well, all you have to do is to look at the record books for broken marriages among those in the public eye. The reading is heartbreak in itself.

All right so let's suppose that the initial barrage eases off and the couple are left in comparative quiet. What happens next?

Well I would reckon that Elvis is going to want to spend some time with his wife and start raising a family. Now this is the point where he must slow down on the career bit.

You can't have a successful marriage without deep roots, a home, a family, time to sort out problems (which always arise no matter how happy a couple), time to plan ahead, to build and, most of all, time for a home life!

In order to do this Elvis would have to cut down on films, television, personal appearances and probably even records.

And just about then I would think that some bitterness would creep in . . . the bitterness that all artists' managers dread . . . the bitterness that means the fans feel they are being neglected for the sake of the new wife. Then the stories arise that the wife is insisting that he keep away from his fans . . . that she won't share him . . . that they (the fans) are nuisances anyway. Oh the headaches it would bring.

It's no wonder that artists and managers always have doubts about marriage—it can mean a rapid fall out of favour.

This brings us back to the age-old question of privacy for personalities. Age-old? Well it must have been going on ever since hero-worship started and that was probably old hat in Julius Caesar's time.

There are two distinct schools of thought about this privacy lark. Most journalists (and many fans) feel it is their right to call upon a star personality to give up his time to them at a moment's notice. Many journalists insist on delving into the private lives of the stars, and many fans expect them to do just that in their stories.

I wouldn't like to try to assess the number of broken show business marriages which can be directly traced to lack of escape from the public eye. A probing, prying eye which just never lets up.

Have artists then the right to keep their private lives to themselves when you consider that they came to fame and attracted your interest to them through their talent—and not their background and/or off-stage behaviour?

There is a stock answer to that one used by journalists: if you don't want people to pry into your life then you shouldn't have become a star. It's all too simple isn't it . . . just give up your career and we'll leave you alone! I SAY NONSENSE!

You like the star for his talents, singing or whatever, so why bother him about his private affairs. Ask him all the questions you want about his career,

his plans for the future and his past successes and disappointments. Let his publicity people dress it up a little with his home background if they must—but don't ask him to drag out all his secrets for your inspection.

Try to remember that a human being with no life he can call his own, no privacy, no little secret to share with only his nearest and dearest, must eventually lose his personal identity and become purely a show piece—a creature who fits a publicist's hand-out and loses his real identity in his official biography.

I feel this privacy thing pretty strongly having seen top line stars such as Frank Sinatra suffering at the mercy of pressmen who insisted on asking questions of a most intimate nature. A lesser star would have crumbled, but Frank Sinatra retaliated and the result is he is labelled "unco-operative," "big-headed" etc. And I'm afraid that Elvis would get just that same treat-

ment from many of my press colleagues.

That's the annoying thing about this whole bit. If the artist is a nice guy with no dark secrets or hidden past he ceases to be newsworthy after an initial splash laid on by his publicity man. But get yourself a divorce or a hint of scandal and you will grace the front pages ad infinitum.

Let me close now by making a plea—a plea which will be laughed at and cast aside by all.

And the plea is:

Why don't we give our favourites a five-day week and let them disappear for the other two days into their private life.

Wouldn't it be wonderful if for just two days each week our idols could walk out into the street just like any other human being without being mobbed. I know it is impossible to work such a scheme—but I can dream, can't I?



FRANK: Well-deserved recognition.

## Frank Ifield talks to Peter Jones

# Successful Success!

(A case of 'WE TOLD YOU SO')

WHEN Frank Ifield last dropped in for a chat, "I Remember You" had only just been released. He was then being called "the unsuccessful success"—on the grounds that everyone liked him but he wasn't really the big-time, all-conquering star.

The last sentence was: "And we'll be headlining the next story on Frank . . . 'The SUCCESSFUL SUCCESS'."

Dig the headline today!

Frank has MADE IT! "I Remember You" has reached at least the 750,000 in this country alone. Now let Frank talk about what a Number One has meant to him . . .

"Well, there's the obvious question of recognition. I was sort of recognised before, you know, but now it's much more instant. And people come up to me and talk about the records and the song.

"Work? Well, I was pretty well booked before the hit came along. One or two gaps have been filled in where I now top the bill. That's a nice feeling and I get more time for my act, so I can do more. But on those original bookings I'm still playing second top to some other artist. I don't mind a bit.

"Of course, I'm chuffed about the Number One . . . yet it's difficult to say precisely how I feel. You see, I've had success like this before, in Australia, and, while the first one knocks you out, the second is easier to handle.

"I honestly think the Top Twenty rating of 'Lucky Devil', my first release here, was more of a chuff.

"I didn't think 'I Remember You' would be such a big hit. When it started selling, I was on the phone every single day, asking what the figures were. I wanted to KNOW. Then it went on and

on . . . so now I doubt if I check more than every other week. I've kind of lost the initial keenness.

"Everyone's on about a follow-up, now. They say it's the most important disc I'll ever have to make. I see that point. But I don't think I'd mind if it turned out to be less of a success . . . just as long as it is A GOOD RECORD. That's what interests me more than anything else.

"Look at it this way. I am no better performer merely because I have had a Number One hit. I've got added prestige, yes. And more people are AWARE of me as an artist. But I'm no better.

"I'll tell you some singers who have a whole load of talent but, simply because they haven't a hit record, are not known. Take Peter Elliott, for instance. He's a fine performer. Get the right song for him and see how big he'd be.

"And Kenny Lynch. Another good singer. I like all his records. But people aren't sort of AWARE of him and he needs the big hit.

"When we chatted before, I stressed that I didn't ever want to be restricted to one kind of singing. Or one kind of song. I'd hate to be known as the 'yodeller' or to feel that I've always got to do the yodelling. Give a singer a tag like that and soon everybody believes it is the only thing he can do.

"We've been working on an LP, Norrie Paramor and I. Really, we're looking round for the likeliest single titles.

"It was nearly four years ago that Peter Gormley suggested I sang 'I Remember You'. Somehow, we just didn't get around to it. It's not the only

one. We must have had thousands of suggestions. Why, I've got a dozen possible hits right now in my head. Everybody has. You've probably some songs on the tip of your tongue that you think might suit me.

"But it's deciding which one. That's the problem."

We've said before that Frank's success is popular with everybody in the business. And not merely because he is a charming sort of bloke but also because it is a triumph, Top Twenty-wise, for somebody who has already learned the business. He's not a top-of-the-bill in his own right but nobody is having to start from scratch telling him how to carry off that status. Through quite a few long years—well-paid though they've been—he's worked on audiences and learned to cope with them.

Frank goes into pantomime this year with Beryl Reid at Birmingham. He plays principal boy under the modern ruling which says that it is no longer necessary for a bird to play the boy and a boy to play the bird.

And America looks very much ON for early October. Said Frank: "It'll be a pretty quick trip—just a few days.

"The idea is to do mostly promotional work on 'I Remember You', which is starting to move there. And there is a Dick Clark TV show, too. I'm looking forward to it very much."

Frank's hit has been listed with a red bullet (meaning an expected "fast-riser") in America's "Cashbox". Said he: "I've had the bullet before . . . but never a RED one! Makes a change."

And off he went to his gleaming new Ford Capri motor. Which is the first new status symbol for . . . THE SUCCESSFUL SUCCESS.



JOHNNY HARRIS (L.) and RAY MERRILL cool off in DE HEMS (the NRM 'local', incidentally). (NRM Picture.)

# MUSIC FACTORY—W.I.

## RAY + JOHNNY = THE LOT

**T**HERE'S a Music Factory in London. Two directors. Only two employees, too. The same two men—vocal star Ray Merrill, currently with Aral Records, and trumpet star-and-arranger Johnny Harris, Ray's mate in the Cyril Stapleton orchestra.

Why a Music Factory? Well, between them these two amiable young men do virtually... **THE LOT!**

Take Ray's new Aral disc, "Battle of Waterloo". Ray sings it and wrote, with Johnny, both titles. Johnny did the arrangements, handled the session and led the distinctively-different backing group. This is, surely, togetherness run riot.

Just look at their backgrounds, in brief:

### JOHNNY HARRIS:

Father a musician; Johnny studied at Guildhall School of Music; toured with the National Ballet; played with Norman Burns and Vic Lewis; started arranging with Ken Macintosh, doing half his "library"; then currently playing-and-arranging with Cyril Stapleton; has turned out over 1,000 big band arrangements; has written umpteen light orches-

### BY PETER JONES

tral pieces; penned "Corner Kick" for Tommy Sanderson on an LP; wrote "Pancho" for Max Harris—a "hit" with Juke Box jurists.

### RAY MERRILL:

Born Manchester; sang professionally in Nottingham; was with Joe Loss for 18 months, then Eric Winstone for over two years, then Stapleton for three; did 32-weeks on "The Melody Dances" telly series; wrote his earlier disc-hit "Teenage Love" (Ember) with Matt Monro's manager Don Black; writes commercial "jingles"; and sings them—as on "Breeze" soap, etc.

So, you see, they have tied up a hefty chunk of the musical scene. If you do everything for yourself, writing and performing, you've got it nicely tied up... and profitable.

They get ideas in the strangest places.

Then one phones the other, they chat, put it down on paper—and another bit's ready for sale.

I suspect there's more evidence of versatility on the way. Ray wants to do a disc-jockey series, which means that Johnny would help out on the writing of it.

Said Ray: "Writing 'Battle of Waterloo' was fun. We spent a lot of time in the public library, checking up the facts... then changing them to the modern idiom. Why Waterloo? Well, we got a bit fed up with hearing all about American history and thought it was time some British background was brought out in pop music."

They don't hesitate to disagree, musically.

Ray: "Big bands are coming back. Backings for stars like Bobby Darin and Ray Charles have created the interest."

Johnny: "I'd like them to come back but I doubt it. I talk to a lot of teenagers—and they think the trumpet-trombone-sax sounds are old-fashioned."

Both agree there's a lack of distinction about many of our own bands. They point to people like Guy Lombardo, Ray Conniff, Glenn Miller, Victor Silvester as having really DIFFERENT sounds, like 'em or leave 'em.

I doubt if there is any partnership in British pop music with greater all-round experience of so many different facets of business than Ray and Johnny. They respect each other's opinions, they learn all the time—and they are ambitious.

What's more, if their music turned sour on them they could make a very good comedy double-act.

After all, it's not much trouble turning a Music Factory into a Comedy Factory, is it?

# JAZZ SPOT

### FINGERBUSTER

Ron Weatherburn's Ragtime Piano  
The Perfect Rag • The Entertainer • The Naked Dance • Original Rags • Hiawatha • Fingerbuster • Sapho Rag • Little Rock Getaway • Tia Juana • Maple Leaf Rag. ALPHA LPX.32.

**THE ALPHA MARK** is a small label specialising in jazz, and so far in the local product. Previous issues have included a Dick Charlesworth EP and single, and plans are in hand to re-issue some American jazz which has not so far had an outlet over here.

Ron Weatherburn is, of course, the popular Kenny Ball pianist who has been more recently delighting his fans with a few lively solos on the radio around teatime. It is a pity that, despite all the good intentions apparent in this release the finished product so palpably lacks originality, imagination and interest.

Although Ron Weatherburn plays capably, the plethora of Morton rags have all been played so brilliantly by Morton himself that this slavish imitation has little intrinsic value.

### MR. JELLY LORD

(Jelly Roll Morton Plays His Own Compositions from the Celebrated Library of Congress Recordings)

King Porter Stomp • New Orleans Blues • The Pearls • Fickle Fay Creep • Hylene Stomp • Pep • Jungle Blues • Kansas City Stomp • Mama Nita • Creepy Feeling • Spanish Swat. RIVERSIDE RLP.12-132.

**ALAN LOMAX'S** worthwhile attempt to preserve the dying art of Ferdinand "Morton" La Menthe resulted in a mammoth folk recording in which Jelly talked about his own music, about New Orleans and played a long selection of his repertoire accompanied by vigorous foot-tapping and off-stage comments.

Riverside have edited and cut some of these discs and made an enlivening and diverting whole with this release of the uninhibited Jelly and twelve delightful fragments of his latter-day work.

Few collectors can afford the expensive and almost unobtainable Congress issues, but this sample makes an admirable gap-filler. It is, after all, a priceless document of Jelly's musical Indian Summer during the spring of 1938. Neglected himself and living in obscurity and poverty, he proves that his audiences and not his talent were at fault—this is a sensitive and moving jazz pianist almost at his best.

### CLASSIC JAZZ MASTERS

Johnny De Droit And His Orchestra—1924  
Eccentric • The Swing • Panama • Nabody Knows Blues. PHILIPS BBE.12496.

**THE** editing and issue of Philips' Classic Jazz Masters series is an important event for serious jazz lovers, particularly this Johnny De Droit album which presents four typical vintage white Dixieland band pieces from the year 1924 with strong echoes of the best ODJB and NORK sessions.

Co-collaborator Brian Rust points out that, apart from "Eccentric" and "Panama" which were released in Germany for a month or so during 1925, this band and these records are new to British collectors.

De Droit, who played regularly at the

Gronewald Hotel in New Orleans during this period, was used as a replacement for the original Dixieland Jazz Band which American Columbia had lost to the Victor Talking Machine Company. The music closely follows the traditional Dixieland pattern laid down by La Rocca and reveals that this was an overall rather than an individual style for white New Orleanians. Henry Raymond's clarinet could easily be mistaken for Larry Shields but De Droit's fine cornet owes something to Joe Oliver.

Well worth the belated re-issue.

### CLASSIC JAZZ MASTERS

Charlie Creath's Jazz-O-Maniacs—1925  
Grandpa's Spells • Every Man Who Wears Bell Bottom Britches • King Porter Stomp • Way Down In Lover's Lane. PHILIPS BBE.12499.

**ALTHOUGH** Charlie Creath died a disillusioned suicide in 1951, he had already made a lasting impression on early Negro jazz. His work in St. Louis was well seasoned with New Orleans migratory jazzmen and he at one time controlled at least five bands under his name. This was his leading group, playing around 1925 at the Jazzland club in St. Louis, and featuring several musicians who went on to achieve personal fame—Leonard Davis on trumpet, William Thornton Blue and Horace Eubanks on reeds, "Pops" Foster on bass and Zutty Singleton drums.

His own trumpet tone has been described by his contemporaries as "great, big, full, beautiful". It can easily be heard in the breaks on "Every Man" and the band itself, clearly an operating dance unit with strong jazz nuances, is typical of the regularly working Negro gig band of the mid-twenties. Of both historical and musical interest.

### CLASSIC JAZZ MASTERS

Oscar Celestin—1925-1928  
(The Original Tuxedo Jazz Orchestra) Original Tuxedo Rag • (Celestin's Original Tuxedo Jazz Orchestra) Station Calls • Ta Ta Daddy • When I'm With You. PHILIPS BBE.12490.

**PAPA CELESTIN'S** early work in New Orleans, professionally successful, typifies the leading jazz-dance bands of the time, locality and style. Later, Celestin's work became brash and even vulgar, but no such criticism can be levelled against these famous re-issues. The Original Tuxedo Jazz Orchestra had, sharing cornet honours with Celestin, Kid Shots Madison, who emerged as a prominent figure in the 1940s with Lewis and Bunk. The pianist on the first track is probably Sweet Emma Barrett, who was featured in the brilliant Riverside "Living Legends" series far more recently.

Other familiar names include the Marrero brothers, Paul Barnes, Abbie Foster, Guy Kelly, Bill Matthews and Josiah Frazier—all vitally concerned with the musical history of Negro New Orleans.

These exciting fragments, the result of field recordings by talent scouts, capture a little of that electric era when jazz was being moulded. Again, Paul Oliver, Philips and the Classic Jazz Masters series score an appreciable success with vintage jazz which can never die.

# MEET MARK MURPHY



**OUT** with a single release this week is one Mark Murphy, a with "Stoppin' The Clock" for jazz-styled young vocalist-pianist, Philips' Riverside label. And the NRM "Pop Jury" voted it a FIVE-BELL review, a rare accolade.

Who then is Mark Murphy? He has visited Britain but his TV-and-club short trip passed largely unnoticed.

Herewith background notes: Mark was born into a musical family and, after graduation, he played piano with a trio, appeared on television

and worked in the American equivalent of repertory.

Decca signed him and his first album was "Meet Mark Murphy", causing an enormous stir among musicians and jazz enthusiasts. He went on to engagements in Birdland, Hollywood's Crescendo, the Desert Inn in Palm Springs and Fack's 11 in San Francisco.

Later he signed to Capitol Records. And his first album for that company was "This Could Be The Start Of Something".

Say Riverside executives: "We believe Mark's singing defies description. He is certainly a great jazz singer, sparking his tunes with amazing phrasing".

Off-stage he is a quiet man. He can discuss anything from Cole Porter to Dylan Thomas, world politics to the value of cucumber salad as a health food.

He says: "Singing is my contribution to the mainstream of life. It's what I do best. I've the theory that everyone should do what they do best".

Mark was listed as third top jazz singer to Joe Williams and Frank Sinatra in the "Billboard" poll. And Peggy Lee said of him: "Those of us who love music say 'Bravo' or 'Hurray' or perhaps a more modern expression of approval when a singer like Mark comes along".

His future: more discs for Riverside, concert singing and acting in movies and on television.



They call themselves the LAURIE JAY COMBO. And they have been booked to tour with BOBBY VEE in November. But they start their 'pro' career with a TV series ('STRIKE A CHORD') for AR-TV. Left to right: TED HEATH, LAURIE JAY, DAVE PRICE, STAN GORDON.

# 'MAKE A STAR' CONTEST

DO YOU PLAY GUITAR?

You Can Win The BERT WEEDON TROPHY

DO YOU SING WELL?

You Can Win The BRIAN MATTHEW CUP

These are only two of the exciting prizes to be won in the New Record Mirror's fabulous

"MAKE A STAR" Contest

More news: see page 12 "Brian Presents Cup"

Areas: North West—Cumberland, Westmorland, Lancs., Cheshire, North East—Northumberland, Durham, Yorkshire, East Midlands—Leicestershire, Nottinghamshire, Lincolnshire, Northamptonshire, West Midlands—Staffordshire, Warwickshire, Worcestershire, Hertfordshire, Shropshire, East Anglia—Cambridgeshire, Norfolk, Suffolk, Bedford, Essex, Huntingdonshire, South East—Sussex, Surrey, Kent, South West—Hampshire, Berkshire, Wiltshire, West—Gloucestershire, Somerset, Devon, Cornwall.

Also: London, Scotland and Wales.

# JAMES ASMAN



What's RONNIE CARROLL up to? (See bottom of page.) (NRM Picture.)

# CHUBBY CHECKS IN 'TWIST' KING HERE FOR TOUR

**T**HERE was this foot-tappy number "Dancing Party" coming over loud and clear through the cigarette smoke at the show business party. And there was this girl, trying her hardest to Twist... but making a pretty bad job of it.

And there was this amiable young man who strolled up behind her, grinned widely, and said: "Do you think I could show you where you're going wrong?"

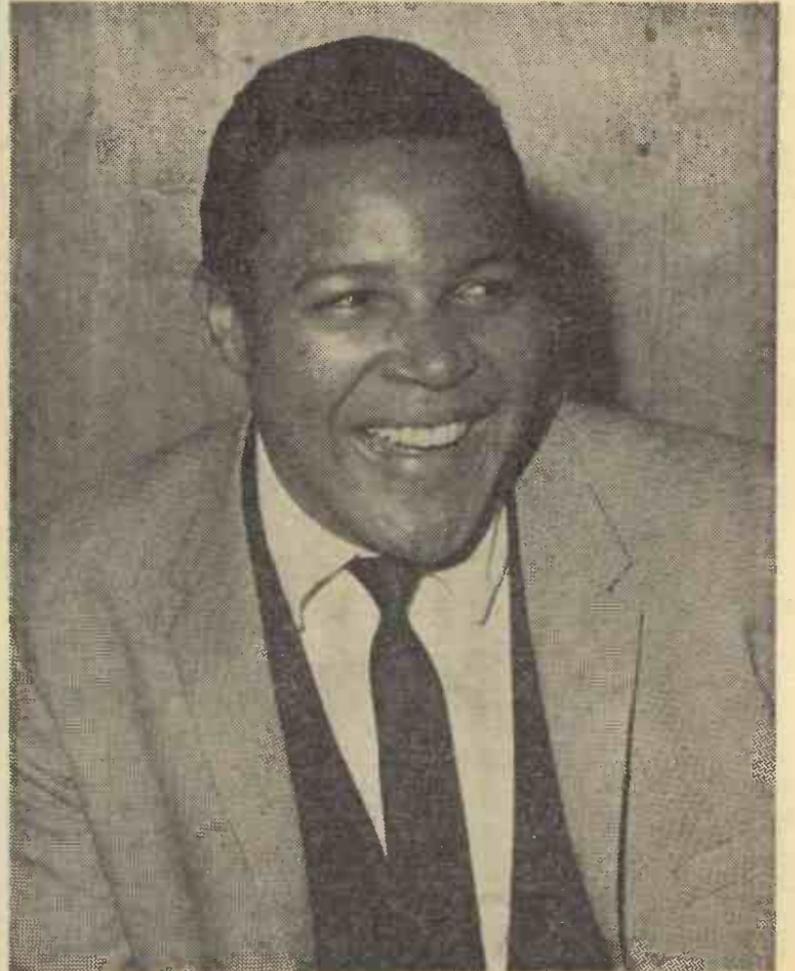
And there was this girl's lower jaw, which dropped about a foot as she recognised . . . **CHUBBY CHECKER.**

He showed her all right. You can't have a better teacher than the original King of the Cult.

Chubby breezed into London late last week prior to starting his first in-person tour of Britain—he opened at Blackpool on Sunday. His last visit was for a television date and purely promotional work.

So what is it with the Twist? Certainly it is falling away in popularity, though most people agree it will always have a place in the ballroom programmes. But is Chubby here a bit too late? Should he have been here when virtually every disc coming out had "Twist" in the title?

Chubby seemed unperturbed. He regards the Twist as being a logical development of ordinary movements. He tried it a long time ago, but it didn't catch on at first, so he conjured up other things like "The Fly". Eventually, the Twist DID break through—and Chubby became a world figure. They can't, as they say, take that away from him . . .



## FIVE YEARS AGO . . .

(Britain's Top Ten, September 7, 1957)

- |                                 |                          |
|---------------------------------|--------------------------|
| 1. Diana                        | PAUL ANKA (Columbia)     |
| 2. Love Letters In The Sand     | PAT BOONE (London)       |
| 3. Last Train To San Fernando   | JOHNNY DUNCAN (Columbia) |
| 4. Island In The Sun            | HARRY BELAFONTE (RCA)    |
| 5. All Shook Up                 | ELVIS PRESLEY (HMV)      |
| 6. Water Water/Handful of Songs | TOMMY STEELE (Decca)     |
| 7. With All My Heart            | PETULA CLARK (Nixa)      |
| 8. Wanderin' Eyes               | CHARLIE CRACIE (London)  |
| 9. Paralysed                    | ELVIS PRESLEY (HMV)      |
| 10. Teddy Bear                  | ELVIS PRESLEY (RCA)      |



### HITS FROM HOLLYWOOD

**Carmen Cavallaro & his Orchestra:** Moon river; Theme from A Majority of One; Black street; Theme from A Summer Place; Tammy; Summer love; Smile; You are beautiful; The singer not the song; Fascination; Theme from Exodus; Stella by starlight

© STA/ © LAT 8503 Brunswick

## GREAT FILMS — GREAT THEMES

### GREAT FILMS — GREAT THEMES

**Mantovani & his Orchestra:** Themes from Barabba, Fanny, Advice and Consent, Goodbye Again, Judgment at Nuremberg, The Apartment, Never on Sunday, The Four Horsemen of The Apocalypse, Breakfast at Tiffany's, Rocco and his Brothers, Return to Peyton Place, The Big Country

© SKL/ © LK 4500 Decca

### CARMEN CAVALLARO

The Prince of the Piano

### HITS FROM HOLLYWOOD

### GREAT THEMES FROM HIT FILMS

**Enoch Light & his Orchestra:** Themes from La Dolce Vita, Light in the Piazza, El Cid, Tender is the Night, Never on Sunday, Exodus, The Hustler, The Four Horsemen of The Apocalypse, King of Kings, The Devil Never Sleeps; Moon river; Tonight

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12" STEREO OR MONO LPs



The Decca Record Co Ltd Decca House, Albert Embankment London SE1



In fact, Chubby is already very much "with" his new dance, **The Popeye**. This is also "remote control" dancing. The knee movement is much the same as in the Twist and you swivel in the middle and you give a couple of claps and you jerk your thumb over each shoulder in turn.

What's more, Chubby said he was toying with the idea of developing other new dance steps and basing them on, for instance, English Morris dancing. Or even Highland dancing—he admitted to being intrigued by "the guys with skirts on".

The last Checker single "Dancin' Party" is selling extremely well in Britain now and there is also a new album out, "Twist-Along With Chubby", to co-incide with his visit.

How wealthy is Chubby? Certainly he has admitted to being a dollar millionaire and disc royalties come in from all over the world.

But he is far from extravagant. Chubby, being still only 20, has all his money handled by the Pennsylvania Trust Company. They act as a financial guardian.

This means that he has to go to them for permission to draw money for major expenses. Such as his thundering great Thunderbird sports model.

Chubby gives the impression of being an easy-going, amiable sort of character who gets an enormous kick out of life. But that doesn't stop him being quite ruthless when it comes to the sort of stage sound that he requires. He admits the backing is all-important and nothing drives him faster up the wall than slap-dash

musicianship. Which is one reason why, Twist or no Twist, he'll be around somewhere in the entertainment industry for many a year yet.

Just before Press-time last week, it was announced that release of Chubby's Cameo-Parkway items had been transferred from EMI to Pye Records. In future, they will be under the Cameo-Parkway label. This was shock news, briefly reported in last week's NRM.

A fuller statement from L. G. Wood managing director of the American firm has been extremely happy and friendly and this decision is puzzling. Nobody could cover more adequately than we have done the responsibility towards artists and we have looked after their artists, Chubby Checker and Robby Rydell for instance, when they have come here.

"So far as record sales go, we have done a fine job and I am sorry and surprised that they have decided to leave us."

Harry Walters, European representative of Cameo-Parkway, said: "We feel that the Pye organisation can give our artists the greatest emphasis. And we were anxious anyway to market our records under our own label name."

Meanwhile, preliminary reports of Chubby's tour are encouraging.

But there's a long way to go yet before the public finally answer the million-dollar question: "Twist—or Bust?"

Foot-note: Tenor sax star Red Price is out on tour with Chubby. Read what he has to say about the package, the people he meets and music he's playing — in the "New Record Mirror" NEXT WEEK.

PETER JONES.

## RONNIE

was having a cabin cuppa prior to flying off to tour the COSSOR factory at Harlow.



## HANG ON ROLF!



(NRM Picture)

TWO years ago, "Tie Me Kangaroo Down, Sport" hit the British charts with all the fury of an aboriginal was dance. So did Rolf Harris, the creator of this "down-under" ditty. And he's now back, with all that fun-loving fury . . .

His latest disc is "Sun Arise", a read noise-raiser—and one that EMI Records think will whip him back into the charts, pronto.

Where has he been since his last visit? In Canada—and it's been a dreadful mistake, so he says.

He had gone back to Australia and planned to make his way to America by boat. The intention was for he, and his missus, to land at Los Angeles, buy a car and head cross country for New York.

A last-minute change on the part of the shipping company meant that he couldn't get off in Los Angeles but had to go on to Vancouver, in Canada.

Said Rolf: "I was furious. But I was astonished to find, in Vancouver, a school choir greeting me at the quayside with their version of 'Tie Me Kangaroo Down, Sport'. I stayed on for interviews . . . and a week's trial in a night-club there."

He stayed on for EIGHTEEN MONTHS. And had 31 weeks in that one club. A dreadful mistake? His bank manager doesn't think so.

"I'm now in London on holiday," he told me. "But I'm hoping it won't be a holiday. I'd rather work."

The first Harris hit was based on a "wobbleboard" sound. His latest is on a "didgeridoo" sound. And, believe me, Rolf, you're in trouble in London when you start trying to find a didgeridoo player.

In fact, the instrument is a primitive wind gadget used by the aborigines in Australia. He had to have that sort of sound—because "Sun Arise" is based on an aboriginal chant.

So he, recording manager George

## THE ZANY 'KANGAROO MAN' IS BACK

says

### PETER JONES

Martin and musical director Johnny Spence put their heads together and found a way of reproducing the sound. It was by using two cellos, a double bass and a piano—and they all had to play the E note for over two minutes.

Said Rolf: "Even so it took two hours to get it right—and cope with complaints from string players with sore fingers after holding a note for so long."

This new disc is one on which you should NOT ignore the "B" side, "Someone's Pinched My Winkles". For it is this fact-conscious Aussie's reply to Charlie Drake's "My Boomerang Won't Come Back".

"Charlie was way off beam in his facts on that record," said Rolf—who knew Charlie on children's TV back in the days of "Mick and Montmorency".

"I pulled it to pieces in my cabaret act. But my only revenge was to write a Cockney song, based on my years in London and feature the wobbleboard—and then muddle all the facts."

Rolf is due to return to Canada for a national series on television in October. But he isn't sure about that if the record gets moving as fast as it deserves.

But then, anyway, knowing him, he'll probably end up in Bombay or somewhere. And stay there for another eighteen months.

## BALL BAND BUSINESS

KENNY BALL and his band have seven radio dates and one television lined up in the near future.

Radio dates are: "Easy Beat," September 23, 30 and October 7; "Overseas "Trad Time," October 4; "Parade of the Pops," October 10; "Saturday Club," October 20; "Jazz Club," October 4—and the television appearance is on "Thank Your Lucky Stars," October 6.

Kenny, currently on holiday in Italy, has put forward his departure date for Australia from October 20 to 21.

The band has a concert date at Newcastle City Hall on September 23. Their dance-hall dates in the immediate future are as follows: September 18, Bournemouth Pavilion; 21, Trentham Gardens, Staffs; 22, Imperial Ballroom, Nelson; 24, Digbeth Hall, Birmingham; 27, Town Hall, Kidderminster; 29, Royal Albert Hall, London.

## Floyd, Chet Fly In

NASHVILLE, Tennessee, pop stars Floyd Cramer and Chet Atkins arrive in London on Friday this week (September 7) for promotional appearances. They will be greeted by the Press and dee-jays at a party at Decca's Hanover Square offices.

Cramer, solo pianist and background provider featured on the old Elvis Presley discs, and Atkins, star guitarist and leading RCA-Victor recording boss, will fly in from South Africa, where they have been making personal appearances.

It is not known how long they will stay in London, but it will be at least over the week-end.

## CADBURY'S DISC TOKENS

CADBURY'S, the chocolate people, will give away three million record tokens this autumn. The tokens, plastic "discs" inside all tins of their drinking chocolate, entitle the buyer to a 4/- reduction on any Pye Golden Guinea record.

Arrangements have been made with Pye Records and the Gramophone Record Retailers' Association for the tokens to be redeemed at all disc dealers.

This means that LPs of such stars as Mr. Acker Bilk and Chris Barber, or albums of music from shows or of classical music, can be bought for only 17/-. This special offer runs from September 15 to November 28.

## SONG TEAM

LIKE his star, Anthony Newley, Frank Godwin, producer of Newley's upcoming film "The Small Sad World of Sammy Lee", has a big interest in Tin Pan Alley.

Frank, who wrote "Be Not Notty" for German star Elke Sommer last year, has formed a song-writing partnership with top composer-arranger Harry Robinson.

They have already written several numbers including "Lazy Lover" for a Carmita recording. Now Decca are bringing out their latest, "How Shall I Do It?", recorded by Tsai Chin.

## Britten for Holly Film?

NORMAN PETTY, manager to the late Buddy Holly, is planning to reopen negotiations with Britain's Buddy Britten for possibilities about Britten to appear in a film version of Holly's life.

This would mean Buddy Britten flying to Clovis, New Mexico, in the near future—and it is likely that he will record more titles with Petty while over there.

## MARK JOINS PYE

PYE RECORDS signed former Decca star Mark Wynter last weekend—after a dramatic dash to Bournemouth, where Mark is appearing, by managing director Louis Benjamin.

That was on Friday evening. By Saturday morning, Mark was in London, in the Pye studios, cutting his first release, the American hit "Venus In Blue Jeans".

Said a Pye spokesman: "It was understood that Mark was more or less clear on his Decca contract. Mr. Benjamin and recording manager Tony Hatch left our Press reception for Chubby Checker and went straight to Bournemouth.

"Details were ironed out there and then and Mark started recording early on Saturday morning. Tony Hatch did the arrangements, having worked through the night."

This stands as perhaps a record for speed in bringing out a new disc.

Mark, carefully nursed to professionalism for many months by manager Ray Mackender before making his debut, had several big hits with Decca, including "Image Of A Girl", "Dream Girl" and "Exclusively Yours".

As a comper of touring package shows, he has gained great praise for his work.

## RELEASE DATE

"Venus In Blue Jeans" was written by the Greenfield-Keller team—Howie Greenfield has been associated with Neil Sedaka on many of his hit discs.

Release date for Mark's single is September 18 and he starts promotional appearances soon after finishing his current Bournemouth season with Norman Vaughan on September 22. Dates include: TWW's "Dises A Go-Go", September 24; Light Programme's "Spin-A-Long", September 25; ATV (Birmingham) "Lunch Box", 26; Southern TV's "Day By Day", 27.

Said Tony Hatch: "Mark is one of our greatest captures and we are sure he will have a long and successful career with us. This is the fastest session I have handled but I think Mark did a great job."

And said Louis Benjamin: "We are very proud to have this talented artist on our label. We welcome him."



Pictured at the RADIO SHOW are top instrumental team THE SHADOWS—reading (left to right) BRUCE, BRIAN, "LICORICE" and HANK. As usual the boys proved to be a top draw and vast crowds were on hand to welcome them. (NRM Picture.)



Plenty of pop stars turned up at the "Boys' and Girls' Exhibition" at London's Olympia. Pictured here with disc-jockey TED KING are the ALLISONS (Bob and John) and, between them, DAVID MARTIN, new signing for Pye's Piccadilly label, whose first disc "Cinderella Romeo" is just out. David occupied the Juke Box Jury "hot seat" at the show . . . but his disc was voted a "hit".



JIM DOUGLAS, banjoist-guitarist with the Clyde Valley Stompers, (fourth from the left) was wandering around Blackpool recently when he happened upon a jews' harp in a music store window. He bought it. What's more, he featured it in the band's show that evening. It was so successful that he now includes a couple of numbers at each one-nighter played by the "Peter And The Wolf" boys.

There has been a lot of criticism from the trad-addicts about the use of saxophones and guitars in trad groups. What, then, do they have to say about the use of jews' harp as a solo instrument?

The boys are pictured at a session of "Trad Time", BBC Overseas Programme. Pete Kerr, leader and clarinetist (at 21, the youngest of the big-time trad leaders), is pictured on the extreme right. The Clyde Valley Stompers have been booked for "Saturday Club" (September 8) and ATV's "Melody and Rhythm" (September 14), along with Danny Williams, The Springfields and Susan Maughan. (NRM Picture.)

## IN YOUR SHOPS TODAY

Brenda Lee  F 11501  
It started all over again

Karl Denver  F 11505  
Blue week-end

MY BABY'S CRAZY 'BOUT ELVIS  F 11503  
Billy Boyle

AG, PLEEZ DADDY  F 11502  
Jeremy Taylor

I LOVE YOU THE WAY YOU ARE  HLU 9592  
Bobby Vinton

THE TEACHER  F 11501  
Rolly Daniels

Mantovani  F 11500  
& his Orch  
Summer night

Bill Black's  HLU 9594  
Combo  
So what

Buddy Holly  Q 72455  
Reminiscing

Hank Locklin  RCA 1305  
Welcome home, Mister Blues

TILL THERE WAS YOU  HLL 9593  
Valjean

IT'S A SIN TO TELL A LIE  
MIKE PRESTON



SPINNIN' MY WHEELS  
THE STRING-A-LONGS



ERNIE MARESCA

MARY JANE



CONNIE STEVENS

MR. SONGWRITER



# Radio Show Stars



LYN CORNELL (left) TONY OSBORNE with CAROLE DEENE (right), EDNA SAVAGE and BOB WALLIS (far right) were but a few of the top stars to attend this year's Radio Show at Earls Court. (All NRM Pictures.)



## JUDD RENEWS

JUDD PROCTOR, currently one of Britain's top session guitarists, has had his contract extended for BBC's "Ring A Ding Ding" and will appear with his group, the Plainsmen, every week right through to December 13.

## IRISH POP!

IRISH radio station, Radio Eireann, has booked many leading pop stars to appear in a new, and as yet un-named, series.

The programme, half-an-hour every Tuesday night, includes: October 2, Terry Dene; October 9, Tommy Bruce; 16, Marty Wilde; 23, Bobby Shafto; 30, Danny Rivers; November 6, Craig Douglas; 13, Michael Cox; 20 Johnny Kidd—and to be fixed are Joe Brown and Shane Fenton.

## COTTON FILM RELEASED

"THE Wild and the Willing," the movie which features the Mike Cotton Jazz Band in four numbers, is to be premiered in London at the Leicester Square Odeon on October 18.

Their four numbers will be released as an EP on Columbia's Lansdowne label to coincide with the movie.

Norrie Paramor wrote the sound-track music for the film—and also makes a brief acting appearance in it as a college professor.

## KEN'S L.P.

KEN DODD, with his first single for EMI ("Come To Me") selling well, is now preparing material for his first LP on the Columbia label. It should be ready for release before the end of the year.

Meanwhile, he starts another "Ken Dodd Show" series for BBC-tv—three are definitely booked in from the Manchester studios on October 27, November 10, and November 24.

At Christmas, Ken returns to the Opera House, Manchester, to star in "The Ken Dodd Show of 1963", opening on December 13.

## Barron Knights Scottish Tour

DUKE D'MOND and the Barron Knights will be appearing at the Starclub in Hamburg from October 1 to 15—and have been booked for a tour of Scotland in November. They will be there for eight days, touring the major towns, from November 21. Also booked for Scotland are Mike Sagar and the Crestas, from October 7 to 14.

## NORRIE'S WORLD TOUR

NORRIE PARAMOR is set to start his first world tour on Thursday (September 20). He will be away for six weeks, taking in Bombay, Singapore, Hong Kong, Tokyo, Sydney, Wellington, Nandi, Honolulu, Los Angeles, New York, Las Vegas and Toronto.

But the highspot will be in Toronto, on October 31, where he stars in his own television show, "The Norrie Paramor Show", conducting a specially-assembled 35-piece concert orchestra.

His guest artist will be...Helen Shapiro. Norrie is her recording manager and he negotiated her appearance, for which she flies direct from New York.

Norrie will take part in innumerable TV and radio interviews but not personal appearances. He has already declined an invitation to present concerts in Singapore—"I've promised my wife, Joan, that I'll take her shopping on the day in question".

## THREE REASONS

Norrie told the NRM: "There are three reasons for the trip. I want to promote Columbia artists and recording. And I hope to study the pop music scene abroad and make a detailed examination of the latest trends. Third, I shall promote my own songs and compositions.

"Broadly speaking, I'll be acting as an ambassador for British pop music abroad. That involves pushing British recordings all over the world.

"Then I hope to find foreign pop songs right for recording in Britain. I'm specially interested in Far East trends and hope to record an orchestral album of Japanese songs aimed specifically at that market. Some of my own artists may record in foreign languages, too.

"I studied the European pop music scene in detail in recent years but the Far East is still relatively unexplored. Some time soon, I'm hoping to visit Africa, South America and the Iron Curtain countries, too."



SHE GAINED A B.A. DEGREE IN DENTAL TECHNOLOGY AT WESTCHESTER COLLEGE, NEW YORK. SHE MET THE LATE GREAT BILLIE HOLLIDAY WHO TOLD HER: "YOU HAVE A BIG JAZZ-SINGING FUTURE". SHE HAS WORKED WITH BUDDY GRECO, GEORGE SHEARING AND MORT SAHL. SHE IS JOY MARSHALL, EXPERIENCED RAVE-REVIEW GATHERER, WHO NOW MAKES HER DEBUT ON EMBER RECORDS, WITH "LOVE CAN CHANGE SO MANY THINGS".

JOY MET PRESSMEN AND DEE-JAYS LAST WEEK. AND SHE TOLD HOW SHE MET UP WITH HER PRESENT MANAGER AT THE "PURPLE ONION" IN THE STATES AND TOGETHER PLANNED AN ONSLAUGHT ON THE BRITISH SCENE.

IT WAS IN MAY THIS YEAR THAT JOY ARRIVED IN LONDON. SHE HAS WORKED, SINCE, AT THE EMBASSY, THE JACK OF CLUBS, THE WHISKY A GO-GO, THE FLAMINGO, THE COLONY AND THE BLUE ANGEL. MOST OF THE TOP MUSICIANS HAVE GONE ALONG TO SEE HER... AND STAYED TO RAVE.

NOW SHE'S PLANNING TV DATES, AS WELL AS A EUROPEAN TOUR IN NOVEMBER. SHE'S HARDLY SEEN LONDON PROPERLY YET. SHE'S BEEN TOO BUSY. (NRM picture)

STOP PRESS  
BILLY FURY ILL....  
SUSPECTED MEASLES...  
Part in Windmill Theatre show at Great Yarmouth being taken by TOMMY BRUCE, VINCE EAGER and DICKY PRIDE alternately.



**TSAI CHIN**  
CHINESE CHARLESTON



**JOE BROWN**  
COMES THE DAY



The Decca Record Company Ltd Decca House Albert Embankment London SE1

# THIS WEEK'S SINGLES



**CHRIS BARBER** *Ory's Creole Trombone; Mood Indigo* (Columbia SCD 2187)

**WRITTEN** by Kid Ory the old Jazz Standard is given a new lease of life by the Chris Barber Jazzband. Gay and still lively we have a feeling that it will do better for Chris commercially than some of his other recent efforts.

The tradies should all go for this one—and some jazz fans might even like it too.

Another jazz standard, this time Duke Ellington's "Mood Indigo" is given the Chris Barber treatment. Very nice music indeed on this side with some of the finer points of this sort of music coming out.

Unusual in that it's commercial yet satisfying jazz.

THREE 🍷🍷🍷

**BILL BLACK'S COMBO** *So What; Blues For The Red Boy* (London HLU 9594)

**PLENTY** of hits in America for Bill Black, he of the never-changing style, but here... very little. "So What" is the sound as before and the tune sounds very similar to "Lucille". Piano, sax, and heavy rhythm push it along. It probably isn't quite as good as his earlier ones but he is certainly just right for dancing to. Plenty of noise, but reasonably well harnessed.

"Blues For The Red Boy" is slower. That intrusive tinkly piano is there all the time as the melody plods along. Underneath it all, there is a load of moaning sax and a tenor solo mid-way which is not at all bad.

Bill Black will have his following but this is hardly chart material.

THREE 🍷🍷🍷

**JAY AND THE AMERICANS** *This Is It; It's My Turn To Cry* (United Artists UP 1002)

**WE** dig this group. Good strong lead voice, basic simplicity of arrangements, nothing too outlandish, just tuneful harmonising and gentle persuasion. To those asking "This is it? This is What?", Jay (we think) has lost his girl, presumably for ever—and that's what **THIS** is. Naturally it's all mournful... and Jay's voice gets the right mood.

More sadness on the flip. Another romance hits the dust. Now Jay is asking how on earth he could have ended it all. The voices behind him occasionally come in to help him out on a top note. And the result is a **PRODUCED** disc—instead of the often American vocal group tendency to throw everything in willy-nilly.

THREE 🍷🍷🍷

**JOHNNY BURNETTE** *I Wanna Thank Your Folks; The Giant* (Pye Int. 7N 25158)

**A NEW LABEL** for popular songster Johnny Burnette who debuts on the Pye International label. Johnny sings that he wants to thank his girl's folks, for having a child like her.

Well-performed, it hasn't the commercial appeal of his last effort "Clown Shoes", but nevertheless, this up-beat ballad should appeal to Johnny's fans. It appealed to us.

Throbbing beat for "The Giant" which gives us some better vocalising by Johnny. The growling tones tell us that the Giant has come tumbling down, after his girl has left him. Very similar Johnny's "Big Big World" disc in places.

THREE 🍷🍷🍷

**BOBBY VINTON** *Rain, Rain Go Away; Over and Over* (Columbia DB 4900)

**TWO** Vintons out this week, two different labels. With choir and strong guitar, he sings with the utmost pleasantness. In form, there's a strong similarity to "Roses Are Red"—that is, he develops the theme through a lifetime, always going back to the same song. It's not as easily memorable as the big hit—except on the chorus bit.

We are tipping this one. Reason: He's virtually got the scene to himself. And he **DID** build up a big following on "Roses Are Red," despite the eventual emergence of Ronnie Carroll as the easy winner. You'll probably dig this one a-plenty.

Theme of the rather dramatic flip is what he would do if he could have his life all over again. He'd love her, that's what he'd do. Over and over again. Good value flip, this.

FOUR 🍷🍷🍷🍷

**FREDDIE CANNON** *What's Gonna Happen When Summer's Gone; Broadway* (Stateside SS 118)

**FOLLOW-UP** to Freddie's "Palisades Park" hit is titled "What's Gonna Happen When Summer's Gone". With all these songs about summer in the States we feel we're missing something.

The disc follows much the same format as his last, plenty of noise and shouting, but without the atmosphere that made it a hit. Not much to say about this mediocre rock disc.

More noise for "Broadway", a flip that turns out to be slightly better than the top side.

Lots of chorus work, but not much commercially.

THREE 🍷🍷🍷

**CAROLE KING** *It Might As Well Rain Until September; Nobody's Perfect* (London HLU 9591)

**FROM** somewhere in the U.S. top hundred comes the topical titled "It Might As Well Rain Until September". Top teen songwriter Carole King handles the song very well considering this is her first attempt at the other side of the fence.

Many-tracked and tuneful, we imagine it will sell in sufficient quantities to please Carole and her husband, Jerry Goffin, as they wrote this number together.

Chartwise—an outsider with good chances.

Flip is "Nobody's Perfect" is slower than the top side and unfortunately demonstrates most of Carole's vocal faults.

She's right—Nobody is perfect—and though her singing is far from perfect she is sincere in her delivery.

THREE 🍷🍷🍷



(NRM picture)

**BRENDA LEE** *It Started All Over Again; Heart In Hand* (Brunswick 05876)

**BOTH SIDES** of this fine release have done as well in the States. "It Started..." is an up-tempo ballad with a nice simple backing and even the choir doesn't intrude too much. There's a clarinet break towards the end and Brenda winds the whole thing up in a typically dynamic way.

We feel pretty certain this one will get in the Top Twenty—a very good follow-up to "Here Comes That Feeling".

Flip is slower. Piano sets the scene. And then Brenda really gets down to singing. She bends notes—and it's a little gospel-ish in treatment, say like Della Reese would handle it. Actually the other side is clearly more commercial but we thoroughly enjoyed the 'B' side, too.

FOUR 🍷🍷🍷🍷

**TOP 20 TIP**



**FRANKIE VAUGHAN** *Hercules; Madelaine* (Open The Door), (Philips 326542).

**"TOWER OF STRENGTH"** was Frank's last big 'un. Now he's a "Hercules", holding up the world, taller than a mountain, when the lady says she's his girl. This is similar in punch, drive and backing to the fabulously big "Tower of Strength" and there doesn't seem any reason why it shouldn't be just as big a hit. Frankie really does lambast lyrics and all that on-stage dynamism comes hurtling through even on disc.

He's much more relaxed for the flip, a neat novelty. In fact, it's a completely different Frankie. A personality

piece, full of innuendo and kind of happy-go-lucky optimism. And there's a Vaughan acting bit at the end. A clever gag finish, which tails off the disc after it has built to a driving climax. Bryan Blackburn wrote this with Frank's M. D. Basil Tait. Ivor Raymonde handled the backings.

And there's a Vaughan acting bit at the end. A clever gag finish, which tails off the disc after it has built to a driving climax. Bryan Blackburn wrote this with Frank's M. D. Basil Tait. Ivor Raymonde handled the backings.

FOUR 🍷🍷🍷🍷

**TOP 20 TIP**

**KARL DENVER** *Blue Weekend; My Mother's Eyes* (Decca F 11505)

**WHILE** poor old Karl lies, convalescent, in hospital after his car smash, he has this tilt at the charts. "Blue Weekend" has plenty of the usual yodeling and we think it's rather a pub-type song. We also thought he sounded more nasal than ever on this side. It'll probably be a hit. Let's put it like this: if you like the Denver noises, you get full shares on this side.

Flip has been sung by every available sentimental singer—from the year "dot", it seems. Karl takes it slowly and quietly at first, with simple guitar in the rear. He really "sells" the lyrics but it seemed he was never going to get started on the melody. A distinctly unusual performance. Falsetto, mumbles, swoops... the LOT.

The top side will be the one to make it. Karl should see it in the charts before he's up and about again. Good health, mate!

THREE 🍷🍷🍷

**TOP 20 TIP**

**MARTY ROBBINS** *Devil Woman; April Fool's Day* (CBS AAG 114)

**VERY** big in the States right now, "Devil Woman" is a beautifully simple little song, put across with enormous charm by Marty. Choir joins in from time to time and there's an unusual percussive sound going on in the background. Mid-tempoed, story-line type lyrics, it's an immaculately produced disc which deserves to do well. But we've an idea it won't make it to the same extent in Britain. Pity.

Flip is similar in overall treatment and has the same note of sadness. Marty sings well, clearly and cleanly. It's the extreme delicacy and simplicity which gets everything going well.

But there is that doubt about its chart potentiality.

FOUR 🍷🍷🍷🍷

**BUDDY HOLLY** *Reminiscing; Wait Till The Sun Shines Nellie* (Coral Q 72455)

**IT SOUNDS** good to hear a new side by Buddy after what must be the best part of two years since some completely new sides were issued. "Reminiscing" is the top side, and is an up-beat number without too much distinctive Holly flavour about it.

Should make the top twenty, and has a lot of sax supplied by King Curtis on the background. It grows heavily on you.

Flipside is equally good. It's the oldie "Wait Till The Sun Shines Nellie" and is topside in the States. We thought it should be topside over here too.

More commercial than side one, it is very typical Holly with all those sounds that the fans love. Plaintive and moving with some interesting guitar work at the end.

Mr. Holly still made better discs than all the others.

FOUR 🍷🍷🍷🍷

**TOP 20 TIP**

**HANK LOCKLIN** *Welcome Home, Mister Blues; We're Gonna Go Fishing* (RCA 1305)

**THE** "Please Help Me I'm Falling" gent has another stab. All Country and Western again, with THAT piano in the background. C and W does seem to be growing in popularity so Hank can expect a fair slice of the gravy. It's a good song in this idiom and Hank really knows how to put this material across. No dynamics, of course... all very leisurely and easy-going. He sounds reasonably happy, too.

Watch it... it could take off.

"We're Gonna Go Fishing" is brighter and is quite amusing. Hank has the choir going it for him, as he lists all the things you have to take for a day's fishing. He stresses: "Leave the make-up behind, girl".

THREE 🍷🍷🍷

**RAY CHARLES** *You Don't Know Me; Careless Love* (HMV Pop 1064)

**ANOTHER** biggie for Ray in the States. "You Don't Know" was also a country hit for Eddie Arnold many moons ago. Ray has a big-and-smooth backing laid on all along the line and he gives a really sincere, if somewhat unmusical, performance. It's a good song and we can't see anything to stop it getting straight into the Top Ten. It is more tuneful than "I Can't Stop Loving You"—which is another point in its favour.

"Careless Love" was also a hit in the States for Ray. It's slightly faster than the top side and Ray works it over with more of a bluesy feeling. Trouble is, the song is better in country style and doesn't translate too well from the folk idiom to the blues idiom. Anyway it's another fine performance from Mr. Charles.

FOUR 🍷🍷🍷🍷

**TOP 20 TIP**

**MARK MURPHY** *Stoppin' The Clock; Angel Eyes* (Riverside 106901)

**STAND** by for a surprise. Five-bell reviews are very, very rare in our jurists' books. Danny Williams, Matt Monro... that's about it. But for this latest slice of Mark Murphy... five bells. You could gripe about the backing not really doing a maximum job. Could be a bit sharper—but the brilliantly inventive Mark meanders and moons through the vocal job with impeccable good taste.

It's a treat. So hear this, hear this, hear this.

"Angel Eyes" is every bit as good and another "must" for those who dig quality performance and interpretation. He "feels" a song. And we feel it, too.

FIVE 🍷🍷🍷🍷🍷

**THE SHIRELLES** *Welcome Home Baby; Mama Here Comes The Bride* (Stateside SS 119)

**THE** Shirelles comes up with an extremely uncommercial follow-up to their "Soldier Boy" success. But the touching effort that we hear called "Welcome Home Baby" lacks nothing musically to our ears. A slow well-performed disc with an unusual amount of chorus work by the other Shirelles backing Shirley Owens, the lead.

Song is not the hit by the Brook Brothers currently climbing the charts. Nevertheless this is an extremely enjoyable disc with more feeling than most put into it.

"Mama Here Comes The Bride" sing the Shirelles on a bluesy fastish number in contrast to the top side. Much male chorus work—the song reminds us of the idea behind Ray Charles "Hit The Road Jack" with an answerer from the chorus of the opposite sex.

Well-performed but nothing like the top side.

FOUR 🍷🍷🍷🍷

**PETULA CLARK** *Jumble Sale; Too Late* (Pye 15456)



**PETULA CLARK** *Jumble Sale; Too Late* (Pye 15456)

**ALL** zip and life right from the off—that's Pet's latest. And we suspect Pet will be right back in the Top Twenty with this one. Good idea for the lyrics and a fairly swinging background, with surprisingly unobtrusive chorus. Everything, you could say, is happening. She's going to hold this jumble sale and give away a penny kiss... to you! Pet has improved so much, and so fast, as a singer that she's barely recognisable from those early days.

France, and the French audiences, obviously suit her. There's so much body and warmth to her voice these days.

Slower, but just as impressive as a song—that's the flip. Melting, but pointed, too—that's Pet's delivery of this lovely little ballad. Full marks, Peter Knight, for a first-class backing.

FOUR 🍷🍷🍷🍷

**TOP 20 TIP**

**BOBBY VEE** *A Forever Kind of Love; Remember Me, Huh?* (Liberty 10046)

**ONLY** guitar with Bobby for the first few bars. Then everything in and a good solid beat. Big string-filled backing. Chorus just won't keep out of the picture. It's a lively sort of number, with a nice idea behind it all, but it might just miss the charts. Naturally, there is a big ready sale for Bobby—and he seems to be more and more confident in his releases these days.

We're quite ready to be proved wrong about this one. It's just a matter of exploitation...

He's in a sort of positive-thinking mood on the flip, "Remember Me, Huh?" Again it's a most professional job of work, everything jelling and moving at a brisk commercial pace. No doubt about it, young Bobby is a darned good recording voice.

FOUR 🍷🍷🍷🍷

# NRM POP DISC JURY

## SPOTNICKS AGAIN

**THE SPOTNICKS** *The Rocket Man; Galluping Guitars* (Oriole CB 1755)

FOR their important follow-up to "Orange Blossom Special", the Spotnicks choose a number called "The Rocket Man". Rocket-ty sounds open the disc then the guitars start.

Tune is an old Russian folk song that will be recognised immediately, and it's polished up to the stylish instrumental that we hear. Much on the same sound as The Shadows, we think it will sell equally as well as their other effort.

Flip side is "Galluping Guitars" a lively jogging number with a bit of tune to help things along. Quite a fair flip side that will get plenty of juke box plays.

This disc could make the Top Twenty with sufficient plugging.

FOUR 🍷🍷🍷🍷

**TONY HATCH** *Out Of This World; Cyril's Tune* (Pye 15460)

YOU get a buckshee cartoon-style sleeve on this eminently likeable Tony Hatch single . . . a drawing by Goff. You'll pick up the "A" melody in a moment—it's from that weird old telly series which Boris Karloff introduces on a Saturday evening. Some guitar, very twangy, helps the melody along in the middle, but there is a lot of the Hatch piano. Very musicianly—and pretty sure to garner sales because of the millions rooted to the spot when the TV series comes on.

Who, then, on the flip, is Cyril? The theme is written by Tony Hatch, under his publishing-composing nickname of Mark Anthony. It's a neat, simple little theme which had the jurists humming along with it. Mouth-organ—or harmonica for the upper-classes—takes over part-way through and there is more guitar stating the theme. It is also very musicianly.

THREE 🍷🍷🍷

**MANTOVANI** *Summer Night; Rickshaw* (Decca F 11500)

FIRST, let's pass on our best wishes to the world-popular Monty, soon to go into the London Clinic for a serious operation. Now to business . . .

He's really an album man, of course. All those fabulously lush string devices are brought into action for "Summer Night". The melody line is pretty strong and well sustained. There's a word for virtually every single disc that Monty brings out. "Impeccable", perhaps. "Immaculate", indeed. It's pleasurable listening all the way.

You can almost feel yourself bumping about in the little hand-cart when "Rickshaw" sets off at a gallop. We could almost visualise the little pig-tailed man hauling us along Shaftesbury Avenue. Yes, "Impeccable" is the word again.

FOUR 🍷🍷🍷🍷

**TEDDY RANDAZZO** *Dance To The Locomotion; Cotton Fields* (HMV POP 1067)

OLD rockster Teddy Randazzo cashes in on the new dance craze, the Loco-Motion. Disc is called "Dance To The Locomotion" with typical beat for dancing to the new fad. Fast and jerky with plenty of wordless chorus and not too much tune.

Not that it really matters on a disc of this sort—it should sell well without entering the charts.

Flip side is called "Cotton Fields" and is a faster version of the recent click by The Highwaymen. Guitar and chorus with much of the folksy atmosphere still on this disc.

We found it quite enjoyable.

THREE 🍷🍷🍷

**JIMMY ROSELLI** *I Love You; I'm Gonna Sit Right Down And Write Myself A Letter* (Pye International 25156)

QUITE a swinger, this Jimmy Roselli. Two standards to work his powerhouse larynx over and a big swinging arrangement for "I Love You". He gets worked up, a little Buddy Greco-ish—which is recommendation enough for those who dig an imaginative vocal. Could easily make a big noise, especially if the dee-jays get with it early on.

The lengthily-titled Fats Waller special gets a Dixieland backing. Jimmy again sings very nicely. He's obviously a happy character and his warmth shows through. Not quite so powerful as the top side—or as exciting. But good, yes!

FOUR 🍷🍷🍷🍷



Our friends the SPOTNICKS don semi-civilian dress and pose with lovely LOUISE CORDET for the NRM. The Jury give them a better than good chance with their new single. (NRM Picture.)

**ROLLY DANIELS** *The Teacher; Yo-Yo Boy* (Decca F 11501)

MR. DANIELS, Indian-born, is having a hectic time of it on disc. He was with EMI, then went to Stardisc, an independent company. Then Decca bought the right to this single . . . and out it comes again.

We gave it four bells last time out, and the same goes this time. Listen carefully behind Rolly and you'll hear the modern tenor sax of Don Rendell. "The Teacher", with its choral workings at the back, is clearly the stronger side. Rolly turns in a good performance and the whole thing swings. Touches of the blues—shouting in parts. Give it a hearken.

"Yo-Yo Boy" is the reason Rolly has, on billings, had "Yo-Yo" inserted between his two names. We hope he'll drop the tag. Again it's a good performance and a lively backing.

FOUR 🍷🍷🍷🍷

**THE KAYE SISTERS** *We Won't Say Goodbye; Seven Roses* (Philips 326541)

ONCE again the THREE Kaye Sisters do their performance of managing to sound like the SIX Kaye Sisters. This is one of their best singles. Maybe it lacks the immediate urgency to get into the Top Twenty but it should be exposed on the disc-request shows for many a year. The girls have a sound which swells, and swells and swells. They pull out just short of bursting point.

Nice variations on tonal quality and volume keep this catchy little song going. Following on the title words comes: We'll just say Auf Wiedersehn. All rather commendable.

On the flip, they vary their performance . . . and manage to sound like EIGHT Kaye Sisters. "Seven Roses" say "I'll Be True". We say, the Kayes have a full-blooded go at the charts again on this double-sider.

FOUR 🍷🍷🍷🍷

**JO ANN CAMPBELL** *I'm The Girl From Wolverton Mountain; Sloppy Joe* (Columbia DB 4889)

THIS is a "special dispensation" release. EMI no longer distribute Cameo discs here—Chubby Checker, Bobby Rydell and the others go out through Pye in future—and it is a Stateside hit. It's an "answer" disc to "Wolverton Mountain", by Claude King (though the King disc was not very big here).

Jo Ann's voice is country-styled and you just ought to hear the way she pronounces "mountain". Guitar jogs her along. Though we commend the disc for its general effect, we can't really see it being a hit. After all, who wants to hear the answer if they didn't really hear the question?

Flip is "Sloppy Joe", faster, boot-saxed. This is more the real Jo Ann Campbell, for she is at her best in the rock 'n' roll field. In fact, we'd say this has stronger commercial prospects . . . with Jo Ann something like Connie Francis.

THREE 🍷🍷🍷

**CHRISTINE CAMPBELL** *He Is Here; My Home* (Parlophone R 4935)

CHRISTINE has a moral victory in the charts race with "Wherever I Go", her first. It didn't get in the listings, but it sold enough, over a rather long period, to be considered a "best-seller". She owns a clean, beautiful soprano voice which reminds the old folk of Deanna Durbin, now "retired" to a farm in France. "He Is Here" is another lovely song, only slightly lesser in quality than "Wherever I Go".

This, like her last, will be played around on disc shows for many a long month. It's good—VERY good—but you know how the charts are these days.

"My Home" features her in another lovely little song, punched across with the utmost clarity. It really is a treat to hear this kind of voice on record. Incidentally, Christine was a member of the British team for the Belgian Song Festival this year . . . and a very popular one, too.

FOUR 🍷🍷🍷🍷

**MICHAEL HOLLIDAY** *Have I Told You Lately That I Love You; It Only Takes A Minute* (Columbia DB 4890)

MIKE wraps his Crosby-style tonsils round a good oldie. It's a song that bears repeating and Mike has a country-type backing working along with him. It's difficult, on this sort of performance, to see precisely why he hasn't made the charts in a long, long time.

All relaxed, all charm-filled, all tuneful. But alas! we have to say that even the trends to country 'n' western material won't carry him back. It just ain't different enough.

"It Only Takes A Minute" is a fairly standard sort of song and a fairly standard sort of performance. It rides along nicely but Mike's professionalism just doesn't do sufficient. All relaxed, all charm-filled, all tuneful.

THREE 🍷🍷🍷

**THE TELSTARS** *I Went A-Walkin'; A Rose And A Thorn* (Oriole CB 1754)

WHO ARE the Telstars? Well, it's being kept a secret, though we can say the two are married—and the wife has been on record, as a soloist, recently.

"I Went A-Walkin'" moves along nicely and happily. Though concentrating on the harmonic implications, the Telstars still manage to come up with hearable lyrics. The criticism is that the overall effect is slightly old-fashioned—and we don't know whether this will help or hinder the disc, sales-wise.

Interesting instrumental opening to the flip. And it's a fairy-story sort of song, handled nicely, and we'd have thought this would stand a better chance of getting away than the top side. The Telstars are much more subdued, with the result that more charm shows through. Watch it—might get moving.

THREE 🍷🍷🍷

**BILLY BOYLE** *My Baby's Crazy 'Bout Elvis; Held For Questioning* (Decca F 11503)

BILLY, debut-disking here, is an Irishman—and has actually been called the Elvis of Ireland. We can see that this top side is going to cause enormous controversy round Billy, latest addition to the John Leyton-Mike Sarne "stable".

It seems a deliberate attempt on his part to make precisely the same sounds as did the early Presley. Even to using similar backing. Or, there is the view of one jurist that he sounds more like the early Billy Fury. Whatever it is, it's an amusing idea—the lad who loses his bird to Elvis. Unusual. But hit or not? We rather think it won't make it . . .

Higher-pitched on the flip, Billy sounds different again. It's a well-made side, with unusual rhythms and instrumentation. The bird, in this instance, is being held for questioning until she admits she is guilty of loving Bill.

THREE 🍷🍷🍷

**TONY ALLEN** *There is Always a First Time; I Wanted Everything* (Philips 326539)

HERE comes the ever-improving Tony, working on a number specially written for him by his manager, Mike Hawker—hit-writer for Helen Shapiro. It is a fine performance, swinging with an ease not often found in the younger British artists.

What's more, there's a steadily-growing warm quality about Tony's voice. He punches out the lyrics but he's never overbearing. You can hear those lyrics, too. Very worthy accompaniment by Ivor Raymonde.

Mike Hawker teamed up with Marty Wilde for the flip number. Again, it swings . . . but SWINGS! If you've got to have a comparison for Tony, we think it would be with Bobby Darin, States-wise. Both sides earn the rating.

FOUR 🍷🍷🍷🍷

**VALJEAN** *Till There Was You; The Eighteenth Variation* (HLL 9593)

VALJEAN is one of America's most popular pianists and on "Till There Was You" he features one of the most popular melodies to come out of stage musicals. It's a fairly straightforward pianistic treatment, replete with full orchestra and the odd nifty tonal quality about the whole thing.

Frankly, it isn't all that DIFFERENT. But it must be remembered that there are a lot of fans for this sort of music and for this sort of song. Builds quite excitingly, too.

Pretty well everything we've said about the top side can be said about the flip. You'll know the melody as soon as you hear it. Again, Valjean plays well. Just a thought: we suppose it IS a "he"?

Very musicianly and melodic. Hardly likely to be up there nudging Ifield or Elvis, though.

FOUR 🍷🍷🍷🍷

## AGAIN! FROM BOBBY

**BOBBY VINTON** *I Love The Way You Are;*

**CHUCK AND JOHNNY** *You Are My Girl* (London HLU 9592)

TABLE-TOPPING Mr. Vinton, normally on Columbia, made "I Love The Way You Are" BEFORE "Roses Are Red". But this is still a hit in the States, even though his Columbia follow-up has been released ("Rain, Rain Go Away"). Complicated, isn't it?

This is a pretty ballad, well sung, though a bit limited on appeal for British buyers. Nice use of choir in the background, plus a fairly dominant piano. But it isn't as distinctive as "Roses Are Red" and he hasn't really got a distinctive voice, when you come to think of it.

Flip has Chuck and Johnny working over "You Are My Girl". It is another slow ballad, a bit ponderous in treatment—and again a bit short of commercial prospects. It seems to go on and on, in ever-decreasing circles, right through to vanishing point.

THREE 🍷🍷🍷

**THE WAYFARERS TRIO** *The Hammer Song; Two Brothers* (Mercury AMT 1185)

MERCURY RECORDS rush out their own version of the Peter, Paul and Mary hit "If I Had A Hammer". It's by the Wayfarers Trio and is called "The Hammer Song". The Pete Seeger song is given a good treatment by the boys but we don't fancy its commercial chances.

Not quite folksy enough, it nevertheless proves to be quite a good, if unexciting, disc. We don't think this'll be the chart version.

"Two Brothers" is the title of the flip, again in the idiom of the top side. Slower and more gentle, the lead voice dominates the disc more.

Fans of this type of music should like it.

THREE 🍷🍷🍷

**AL CAIOLA** *Big Guitar; Guns of Navarone* (United Artists UP 1003)

MR. CAIOLA wrote the top side. Big guitar? It sounds like a dirty great instrument. Nicely balanced, this, with a fair amount of interest in the tonal colours of the flip. The theme kind of "walks along", developing gently enough to stay in the memory. A touch of the boogie rhythm in parts adds to the effectiveness. Mr. Caiola has a lot of support in this country. One to keep an eye upon.

Brass, military-style drums . . . then guitar. A throbbing guitar for "Guns of Navarone". It scores on simplicity and persistence. We wouldn't like to provoke any more argument as to whom is the best guitarist in this style . . . but Al is up there with the leaders.

THREE 🍷🍷🍷

<b>JIMMY SAVILE</b> AHAB THE ARAB	<b>DECCA</b> F 11493
<b>TELSTAR</b> THE TORNADOS	<b>DECCA</b> F 11494
<b>SHAMROCKER</b> ZEN TRACEY	<b>DECCA</b> F 11492
<b>Cry upon my shoulder</b> <b>BILLY DAINY</b>	<b>DECCA</b> F 11499

The Decca Record Company Ltd Decca House Albert Embankment London SE1

ALBUM REVIEWS . . . . . BY JIMMY WATSON

# STAR NAMES NEW AND OLD



CLIFF RICHARD

32 MINUTES AND 17 SECONDS

*It'll Be Me; So I've Been Told; How Long Is Forever; I'm Walkin' The Blues; Turn Around; Blueberry Hill; Let's Make A Memory; When My Dream Boat Comes Home; I'm On My Way; Spanish Harlem; You Don't Know; Falling In Love With Love; Who Are We To Say; I Wake Up Crying.* (COLUMBIA 33SX 1431.)

THE lad's in top form again on these fourteen tracks (six accompanied by the Shadows and eight by Norrie Paramor and orchestra).

Cliff gets that real "sound" vocal'ly on several of the tracks and I feel certain he will win many, many more fans with this album.

His mates the Shadows perform with their usual crisp professionalism which highlights their work and, of course, with a sense of enjoyment in what they are doing.

FIVE

## JAZZ

JIMMY HEATH ORCHESTRA  
"Really Big."

Big "P" • Old Fashioned Fun • Mona's Mood • Dat Dere • Nails • On Green Dolphin Street • My Ideal • The Picture of Heath. RIVERSIDE RLP 333.

JIMMY HEATH here leads the size of band which is becoming more and more fashionable among modern jazzmen, neither a big band nor a small, but with some of the advantages of both. Heath uses ten men, four brass, three saxophones and three rhythm. Most of the arrangements are done by the leader, and if none of them make history, they are all professional. For instance the Heath original "Nails" is quite intricately scored, and "Dat Dere" is good enough almost to come up to the mark set by the Cannonball Adderley group a couple of years ago. But the real interest is contained in the soloists, Heath on tenor is not quite fluent or original enough to support many long solos, although in "Nails" he exchanges comments with the ensemble very cleverly.

The best work comes from the Adderley brothers, particularly the saxophone-playing half of the family, who plays with his usual giant gusto. Whether Nat Adderley is the trumpet star here is problematic, because he shares duty with Clark Terry, and you can count on the fingers of a couple of borrowed hands the better jazz trumpeters than Terry.

Well orchestrated, meticulously rehearsed, played with spirit, and with the advantage of one or two near-great soloists, this album by the Heath band is, if not in the very top class, better than most. It will probably be outsold by many albums by heavier-publicised names, and that will be an injustice. This album deserves a hearing.

**BENNY GREEN**

**THE JUDY GARLAND STORY VOL. 1**  
*Last Night When We Were Young; Play That Barber Shop Chord; Who?; Look For The Silver Lining; Put Your Arms Around Me Honey; Love Of My Life; Get Happy; Johnny One Note; Better Luck Next Time; If You Feel Like Singing, Sing; I Don't Care; Meet Me Tonight In Dreamland.* (MGM-C 886.)

**THE JUDY GARLAND STORY VOL. 2**  
*You Made Me Love You; Bei Mir Bist Du Schon; I'm Nobody's Baby; I Cried For You; Singin' In The Rain; Danny Boy; The Trolley Song; But Not For Me; The Boy Next Door; You Can't Get A Man With A Gun; Over The Rainbow.* (MGM-C 887.)

THIS collection is a misnomer in that it is impossible to even write a preface to Judy's story within the space of two LP's.

In order to tell the Judy Garland story you would need an LP (or collection of LP's) with a running time of just short of forty years. You see every second in the life of this great and talented person is a vital part of her story. And it is a story brimful of highlights of glory and moments of despair.

Few people live every second of their lives as thoroughly as Judy Garland. And this is one reason why her every song becomes so true to life at the moment of singing.

Hearing Judy Garland on record is an experience none should miss. Witnessing an "in person" performance should be part of every school curriculum.

Add these nostalgic film glances to your collection and always remember that somehow or other Judy's best performance is always her next one! Despite all her triumphs I feel convinced her greatest are yet to come.

FIVE

DINAH SHORE

DOWN HOME

*Roll On, Mississippi, Roll On; 'Way Down Yonder In New Orleans; Moon Country; The Devil Is Afraid Of Music; Any Place I Hang My Hat Is Home; South; Down Home Rag; Sunday In Savannah; Mississippi Mud; I'm Coming Virginia; Do You Know What It Means To Miss New Orleans; Carolina In The Morning.* (CAPITOL T.1655.)

SHOWING these youngsters a thing or two when it comes to handling a swinging tune with a Dixieland beat is "vocal veteran" Dinah Shore who was to the last generation of teenagers what Helen and Brenda are to today's.

True, Dinah's approach is more dignified . . . but it is far from matronly.

America has a half dozen or so artists ranking alongside Dinah in quality and everlasting popularity who grew up with my generation of fans and I hope to see some of today's girls standing the pace for the next ten years or so. The talent is about, all it needs is nursing properly.

THREE

BILLY ECKSTINE, QUINCY JONES  
AT BASIN STREET EAST

*All Right, Okay, You Win; I'm Falling For You; Fool That I Am; Everything I Have Is Yours; In The Still Of Night; Don't Get Around Much Anymore; I'm Just A Lucky So And So; Caravan; Sophisticated Lady; Work Song; Ma (She's Making Eyes At Me).* (MERCURY MMC 14100.)

A NEW and most exciting set from my all-time buddy Mr. 'B', Billy Eckstine. He is strongly supported by Quincy Jones and his big swinging band.

As always the choice of material is excellent. The set includes an Ellington selection and nobody, but nobody sings Ellington like Billy Eckstine. I often feel that the Duke wrote the songs just for the Eckstine voice.

I recommend it.

FOUR

SI ZENTNER, JOHNNY MANN  
GREAT BAND, GREAT VOICES

*Mississippi Mud; Marle; Chattanooga Choo Choo; At Last; On The Sunny Side Of The Street; Undecided; Paper Doll; If I Didn't Care; The Hut Sut Song; It Happened In Monterey; I'll Never Smile Again; Rum And Coco Cola.* (LIBERTY LBY 1065.)

I ENJOYED the first album from this teaming immensely and I enjoyed this one. Again it is an album that takes me

TSAI CHIN  
THE WORLD OF

*Chinese Charleston; I'd've Baked A Cake; Make My Cot Where The Cot Cot Cotton Grows; School In Cheltenham; Butterfly; Woo Yaw Nee; Chinese Commercial; How Shall I Do It; Buttons And Bows; It Isn't Fair; Half-way Tree; The Four Seasons; On A Slow Boat To China.* (DECCA LK4501.)

NOT the ideal place to review a record of this nature but as I am in favour of many things oriental and of Tsai Chin in particular I thought I would use the excuse that she did achieve a fair amount of disc success with her "Ding Dong Song" some time back.

It is an unusual mixture of music and humour, Chinese and English. Some of it will probably take a bit of getting used to but it should click pretty well with the customers.

The world of Tsai Chin is a mite unfamiliar but her humour is certainly universal—and her looks are internationally acceptable too, and how!

THREE

back some years to my first love—Swing.

Many of these tracks feature items from my teenage days . . . all nicely dressed up 60's style now, of course.

In ten to twenty years time when some new singer comes up with an album of Presley songs you'll all get the same feeling if you are a Presley fan.

Most enjoyable.  
FOUR

JOE BROWN  
A PICTURE

*Turned Up; The Darktown Strutters' Ball; People Gotta Talk; Jellied Eels; Stick Around; Man Mountain; A Letter Of Love; Dinah; Comes The Day; You Make A Monkey Out Of Me; Swagger; Savage.* (DECCA ACE OF CLUBS ACL 1127.)

A COLLECTION of earlier Joe Brown material from a couple of years back but nevertheless most entertaining, as is most everything that this cheery entertainer puts out.

This is the second "bargain price" LP of Joe's work out this month so his fans are really getting the treatment—and, as we stated recently, there are other discs on current release too.

I enjoyed it. So should you.

FOUR

CHUBBY CHECKER  
TWIST-A-LONG

*The-Lose-Your-Inhibitions Twist; Peppermint Twist; Your Lips And Mine; Oh, Susannah; Good, Good Lovin'; Shout; Twist-A-Long; Love Is Like A Twist; Runaround Sue; Twistin' The Blues; Dear Lady Twist; Twistin' Bones.* (COLUMBIA 33SX 1445.)

WELL I've been and gone and done it! Done What? Why, Twisted with the King himself, of course. Yes at last week's party for Chubby yours truly got the old frame a-twisting side by side with the Master-Twister. Quite an experience.

If you want to Twist with Chubby and you can't get to him in person then I recommend you spin this latest collection. It's a beaty treat all the way. In fact it's one of Chub's best.

FIVE



PAUL ANKA

SINGS HIS BIG 15—VOL. 3

*Kissin' On The Phone; I'd Never Find Another You; Happy Tears; The Bells At My Wedding; Cry; For From The Lights Of Town; All Of Me; I'm Coming Home; Loveland; It Only Lasts For A Little While; Uh-Huh; I Remember; Send For Me; The Fool's Hall Of Fame; Cinderella.* (COLUMBIA 33SX 1432.)

HOW many more "big 15's" can Paul have? I would be inclined to call this "Big 45—part 3" but that's another story, or something.

I didn't find this collection as exciting as the first but then probably it is just the novelty of the thought wearing off and he must have picked the cream for the early album anyway.

But there is still enough of interest to entertain Paul's followers for many happy musical hours.

THREE

DINAH WASHINGTON  
TEARS AND LAUGHTER

*Bewitched; Wee Small Hours; Mood Indigo; Am I Blue; I'm A Fool To Want You; Tears And Laughter; Secret Love; You Do Something To Me; If I Should Lose You; Jeepers Creepers; Wake The Town And Tell The People; I Just Found Out About Love.* (MERCURY MMC 14099.)

TWO sides to this Dinah Washington album—the first sad and soful, the second jumpy and joyful. I liked both but was naturally in favour of the cheerier second side.

Quincy Jones on hand again with his orchestra to conduct and arrange—his third album appearance, at least, on Mercury this month.

Good for Dinah's fans.

FOUR

LERoy VAN DYKE  
WALK ON BY

*Walk On By; My World Is Caving In; The Image Of Me; Take Good Care Of Her; Big Man In A Big House; Three Hearts In A Tangle; Handful Of Friends; Sea Of Heartbreak; I Miss You Already; Heartaches By The Number; Big Shoes; Funny How Time Slips Away.* (MERCURY MMC 14101.)

AN entertaining collection of pop'n country music by hitster Leroy Van Dyke. The album is named after his big international hit "Walk On By" and the remainder of the material contained therein is in similar vein.

With the steady rise in favour of this type music the set could take off quite strongly despite the fact that Leroy didn't have the same impact with the follow-up disc.

Recommended to those who like the current country sound.

THREE

LESTER LANIN ORCHESTRA  
TWISTIN' IN HIGH SOCIETY

*Sweet Georgia Brown; Blue Moon; The Darktown Strutters' Ball; Josephine; Guitlar Boogie Twist; Charleston; Organ Twist; Muskrat Ramble; I Don't Know Why (I Just Do); Mack The Knife; 'Way Down Yonder In New Orleans; The Twisting Saints.* (COLUMBIA 33SX 1442.)

THE Twist comes to the stately homes, it has become another Debs' delight—and here's the band which supplies the need to America's debutante set.

Not much chance of tiaras toppling or decorations drooping with this music. You see though the beat is present the pace seems more sedate.

Right at the opposite end of the scale from the rip-roaring sounds at the Peppermint Lounge but recommended for encouraging your parents and older relatives to get up and Twist in the front parlour.

THREE

## BRITAIN'S TOP LP's

- 1 POT LUCK (2) Elvis Presley (RCA-Victor)
- 2 WEST SIDE STORY (1) Sound Track (Philips)
- 3 PICTURE OF YOU (12) Joe Brown (Golden Guinea)
- 4 BEST OF BALL, BARBER & BILK (6) Kenny Ball, Chris Barber, Acker Bilk (Golden Guinea)
- 5 GOLDEN AGE OF DONEGAN (8) Lonnie Donegan (Golden Guinea)
- 6 BLACK & WHITE MINSTREL SHOW (3) The George Mitchell Minstrels (HMV)
- 7 BLUE HAWAII (4) Elvis Presley (RCA-Victor)
- 8 SOUTH PACIFIC (5) Sound Track (RCA-Victor)
- 9 THE SHADOWS (7) The Shadows (Columbia)
- 10 TWISTIN' 'N' TWANGIN' (10) Duane Eddy (RCA-Victor)
- 11 STRANGER ON THE SHORE (13) Acker Bilk (Columbia)
- 12 SINATRA AND STRINGS (18) Frank Sinatra (Reprise)
- 13 BLITZ (14) Original Cast (HMV)
- 14 THE YOUNG ONES (15) Cliff Richard and The Shadows (Columbia)
- 15 IT'S TRAD, DADI (9) Sound Track (Columbia)
- 16 SOUND OF MUSIC (16) London Cast (HMV)
- 17 THE ROARING TWENTIES (19) Dorothy Provine (Warner Bros.)
- 18 ANOTHER BLACK & WHITE MINSTREL SHOW (11) The George Mitchell Minstrels (HMV)
- 19 WEST SIDE STORY (20) Original Broadway Cast (CBS)
- 20 MODERN SOUNDS IN COUNTRY & WESTERN MUSIC (17) Ray Charles (HMV)

## BRITAIN'S TOP EP's

- 1 FOLLOW THAT DREAM (1) Elvis Presley (RCA-Victor)
- 2 PLAY IT COOL (2) Billy Fury (Decca)
- 3 FOUR HITS AND A MR. (4) Acker Bilk (Columbia)
- 4 SHADOWS TO THE FORE (3) The Shadows (Columbia)
- 5 SOME PEOPLE (11) Sound Track (Pye)
- 6 BLACK AND WHITE MINSTREL SHOW (5) The George Mitchell Minstrels (HMV)
- 7 KING OF TWIST (6) Chubby Checker (Columbia)
- 8 HITS FROM THE FILM 'THE YOUNG ONES' (7) Cliff Richard and The Shadows (Columbia)
- 9 WEST SIDE STORY Vol. 1 (12) Original Broadway Cast (Philips)
- 10 DREAM (8) Cliff Richard (Columbia)
- 11 LITTLE PIECES OF HANCOCK (9) Tony Hancock (Pye)
- 12 THE SHADOWS No. 2 (18) The Shadows (Columbia)
- 13 HELEN'S HIT PARADE (14) Helen Shapiro (Columbia)
- 14 SPOTLIGHT ON THE SHADOWS (10) The Shadows (Columbia)
- 15 KENNY BALL HIT PARADE (13) Kenny Ball and his Jazzmen (Pye)
- 16 HELEN (16) Helen Shapiro (Columbia)
- 17 TAKE FIVE (17) Dave Brubeck (Fontana)
- 18 CLIFF'S HIT PARADE (—) Cliff Richard (Columbia)
- 19 THE SHADOWS No. 1 (19) The Shadows (Columbia)
- 20 BUTTON DOWN MIND OF BOB NEWHART Vol. 1 (—) Bob Newhart (Warner Bros.)

# CASHBOX TOP 50

AIR MAILED FROM NEW YORK

- |   |  |
|---|--|
| 1 SHERRY<br>12 (2) 4 Seasons                                  | 26 COME ON LITTLE ANGEL<br>31 (4) Belmonts                           |
| 2 SHEILA*<br>2 (6) Tommy Roe                                  | 27 YOUR NOSE IS GONNA GROW<br>34 (3) Johnny Crawford                 |
| 3 LOCO-MOTION*<br>1 (9) Little Eva                            | 28 LIE TO ME<br>39 (2) Brook Benton                                  |
| 4 SHE'S NOT YOU*<br>4 (5) Elvis Presley                       | 29 VENUS IN BLUE JEANS<br>37 (3) Jimmy Clanton                       |
| 5 RAMBLIN' ROSE<br>8 (4) Nat "King" Cole                      | 30 SILVER THREADS AND GOLDEN NEEDLES*<br>33 (3) Springfields         |
| 6 BREAKING UP IS HARD TO DO*<br>3 (10) Neil Sedaka            | 31 A WONDERFUL DREAM<br>42 (2) Majors                                |
| 7 PARTY LIGHTS*<br>6 (9) Claudine Clark                       | 32 SHAME ON ME*<br>32 (5) Bobby Bare                                 |
| 8 GREEN ONIONS<br>13 (3) Booker T. & Mg's                     | 33 TWIST AND SHOUT*<br>11 (12) Isley Bros.                           |
| 9 YOU BELONG TO ME<br>16 (4) Duprees                          | 34 THINGS*<br>14 (8) Bobby Darin                                     |
| 10 YOU DON'T KNOW ME*<br>5 (6) Ray Charles                    | 35 PAPA-OOM-MOW-MOW<br>44 (2) Rivingtons                             |
| 11 RINKY DINK<br>18 (6) Dave "Baby" Cortez                    | 36 SURFIN' SAFARI<br>45 (2) Beach Boys                               |
| 12 A SWINGIN' SAFARI*<br>19 (6) Billy Vaughn                  | 37 (I'M THE GIRL FROM) WOLVERTON MOUNTAIN*<br>47 (2) Jo Ann Campbell |
| 13 TEEN AGE IDOL*<br>21 (4) Rick Nelson                       | 38 WHAT KIND OF LOVE IS THIS<br>48 (2) Joey Dee                      |
| 14 SEND ME THE PILLOW YOU DREAM ON<br>25 (3) Johnny Tillotson | 39 POINT OF NO RETURN<br>46 (2) Gene McDaniels                       |
| 15 WHAT'S A MATTER BABY*<br>15 (6) Timi Yuro                  | 40 RAIN, RAIN GO AWAY<br>— (1) Bobby Vinton                          |
| 16 DEVIL WOMAN<br>17 (8) Marty Robbins                        | 41 DO YOU LOVE ME?<br>— (1) Contours                                 |
| 17 BRING IT ON HOME TO ME*<br>9 (7) Sam Cooke                 | 42 YOU'LL LOSE A GOOD THING<br>20 (11) Barbara Lynn                  |
| 18 VACATION*<br>10 (6) Connie Francis                         | 43 HULLY GULLY BABY<br>— (1) Dovells                                 |
| 19 PATCHES<br>49 (2) Dickey Lee                               | 44 MAKE IT EASY ON YOURSELF<br>24 (6) Jerry Butler                   |
| 20 YOU BEAT ME TO THE PUNCH<br>30 (3) Mary Wells              | 45 IF I HAD A HAMMER*<br>— (1) Peter, Paul & Mary                    |
| 21 BEECHWOOD 4-5789<br>28 (3) Marvelettes                     | 46 I LOVE YOU THE WAY YOU ARE*<br>— (1) Bobby Vinton                 |
| 22 STOP THE WEDDING<br>23 (5) Etta James                      | 47 MR. IN-BETWEEN*<br>22 (8) Burl Ives                               |
| 23 LET'S DANCE<br>36 (3) Chris Montez                         | 48 LITTLE DIANE*<br>40 (9) Dion                                      |
| 24 ROSES ARE RED*<br>7 (10) Bobby Vinton                      | 49 'TIL DEATH DO US PART*<br>26 (6) Bob Braun                        |
| 25 ALLEY CAT*<br>27 (4) Bent Fabric                           | 50 YIELD NOT TO TEMPTATION<br>— (1) Bobby Bland                      |

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

## IT'S ALL HAPPENING

WHAT a week for the high-jumpers, Messrs. Richard, Presley and Faith! Huge leaps upwards for all three. Elvis the fantastic has taken "She's Not You" from nowhere to 34 to EIGHT, in just a few days. Bound for number one? Of course . . .

Cliff's "It'll Be Me" makes its first entry in the same few days—at SEVENTEEN. And Adam's "Don't That Beat All" looks like being his biggest in a long time . . . it was 41 last week and is now NINETEEN.

Others moving fast: Mike Sarnes' "Will I What?", Jet Harris and "Main Theme" and Jimmy Justice's "Spanish Harlem".

Looks like Frank Ifield is just about ending his run at number one, with sales in excess of 750,000 in this country alone. But he's there this week, closely followed by "Things", Bobby Darin. It's really just a re-shuffle of the first six places, but the interesting thing is: who is to replace Frank?dds must be on Presley . . .

Joe Meek's "Telstar", beat up by the Tornados, Bill Fury's backing group, is going well (50 to 36) to justify Joe's bubbling confidence.

No sign yet of the follow-up Joe Brown discs, though "Picture of You" is still well in the picture. And John Leyton's "Down The River Nile" appears to be having a mere spasm of success, dropping already. Trouble is John is still tied up in Germany with his movie, "The Great Escape"—and therefore can't exploit the single in person.

New in this week: Little Eva, Tommy Roe, Del Shannon, Jerry Lee Lewis, the Vernon Girls (with their cover of "Loco-Motion") and the Spotnicks, leading "do-it-yourself" recording group.

A break-down of the listings gives Britain 27 places and America 23. And ten of the discs rated are by girls.

## U.S. CHARTS

FAST rising U.S. hits include: "Broken Heart"—Fiestas; "Punish Her"—Bobby Vee; "What Kind Of Fool Am I"—Sammy Davis/Anthony Newley; "Little Black Book"—Jimmy Dean; "Torture"—Chris Jensen; and "Popeye (The Hitchhiker)"—Chubby Checker.

New U.S. releases include: "Walk A Lonely Mile"—Brian Hyland; "Workin' For The Man"—Roy Orbison; "I Left My Heart In The Balcony"—Linda Scott; "Ten Lonely Guys"—Pat Boone; "The Climb"—Coasters; "She Was Good To Me"—Kingston Trio; and "Maybe"—Clyde McPhatter.

Currently No. 1: "Sherry" by Four Seasons fastest rising hit for months—same speed as "I Can't Stop Loving You".

Just off the hundred: "Summertime Summertime" by the Jamies. Previously released in U.S. and Britain in 1958 it made No. 20 in the charts then. Now released in Britain on Columbia (Epic) instead of Fontana.

Watch for Frank Ifield, Carole King and Bobby Vee in top fifty next week.

# BRITAIN'S TOP 50

COMPILED BY THE RECORD RETAILER

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

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



*'The first rung to success'*

## BILLY DAINTY

## CRY UPON

## MY SHOULDER

## IF I'D KNOWN YOU

(Hit from the Musical 'LOCK UP YOUR DAUGHTERS')  
on DECCA No. F11499

A SWINGING HIT!

# SO DO I

## KENNY BALL

(PYE-JAZZ 7N) 2056

# Speedy Gonzales

(BUDD-McMELODIES)  
PAT BOONE

on Lon/Amer HLD 9573

# FOLLOWING HIS SOLO STAGE DEBUT

# JET HARRIS

## TALKS TO THE NRM'S PETER JONES

**PROGRESS** report on: **JET HARRIS**. Since he left the Shadows to plough his solo way through show business, he has three packed-out, lifting-the-roof audiences deciding whether they dig, or dig not!!

They dig!

And here are our questions to Jet, currently right at the top of our readers' pin-up parade.

*How is your new group, the Jetblacks settling in?*

Jet: They really are working fabulously well. I honestly can't stop raving about the group. Mark you, I have to be the boss . . . but I listen to any ideas they give me. They know what they're doing, all right, and the big point is that two of them, baritone-saxist Glenn Hughes and Quincey Jones, on tenor sax, are well-known in the modern jazz world. But they're all great. I'm just knocked out about them.

*Any plans for the Jetblacks?*

Jet: Well, I think Cliff had the right idea—and I've thought so all along. Cliff Richard deliberately built the Shadows as an attraction in their own right. That's what I want to do. Of course it is early yet, so I don't actually leave them on stage on their own . . . but the idea is to build them so they can do their own act. Otherwise, when I start making films, as I hope to do, I'll have a group of musicians round my neck and I'll not be able to use them.

*How nervous were you for your stage debut?*

Jet: Terrible. Honestly, we were all bags of nerves before going on. You should see me in the dressing room

before the show. Nail-biting, pacing up and down, the lot! But it's better to be nervous. Do you know, I've seen Cliff actually being sick before he does a show. No, I'm told that most of the stars feel like that. Much rather feel nervous than blasé. Or over-confident. The worst thing is that I've developed a strange habit. Just before I actually start a show I feel that I'm actually in danger of swallowing my own tongue. Very weird.

*Have you made changes in your act since the debut at Torquay?*

Jet: We're still doing the same numbers, which means two vocal numbers out of six. But we've changed the order around. Really we're learning more about this solo stage business every day.

*Have you changed your mind about believing that your singing voice is awful?*

Jet: Not really. But I must say I'm amazed at the way the audience goes for the vocal bits. I've heard that there is a considerable demand for the 'B' side, the vocal side, of the last record—"Some People". I'm pleased in one way, but the fact is that it might be splitting the sales on "Theme from 'Man With Golden Arm'". Otherwise, or so I've been told, I might be even higher in the Top Twenty. Anyway, it's much too early to decide whether I'll be doing an 'A' side with a vocal. Actually I'd never have sung at all if it hadn't been for Jack Good. He kicked me in the pants and told me to try. I still feel strange, singing out there all on my own.

*What about the stage act—any problems?*

Jet: One particular problem. Seems like every show so far, I go forward to the mike, grab it, start working . . . in

front of the rest of the group. Then, without really knowing it, I find myself moving backwards into line with the others—like in my days with the Shadows. Any time then I start hearing them whispering: "Get up front—you're the star". Strange that. It's a matter of old habits dying hard. Having my own hand mike also creates a bit of a problem. I'll start singing—and find I have the mike up round my shoulder somewhere.

*Any news on your film future?*

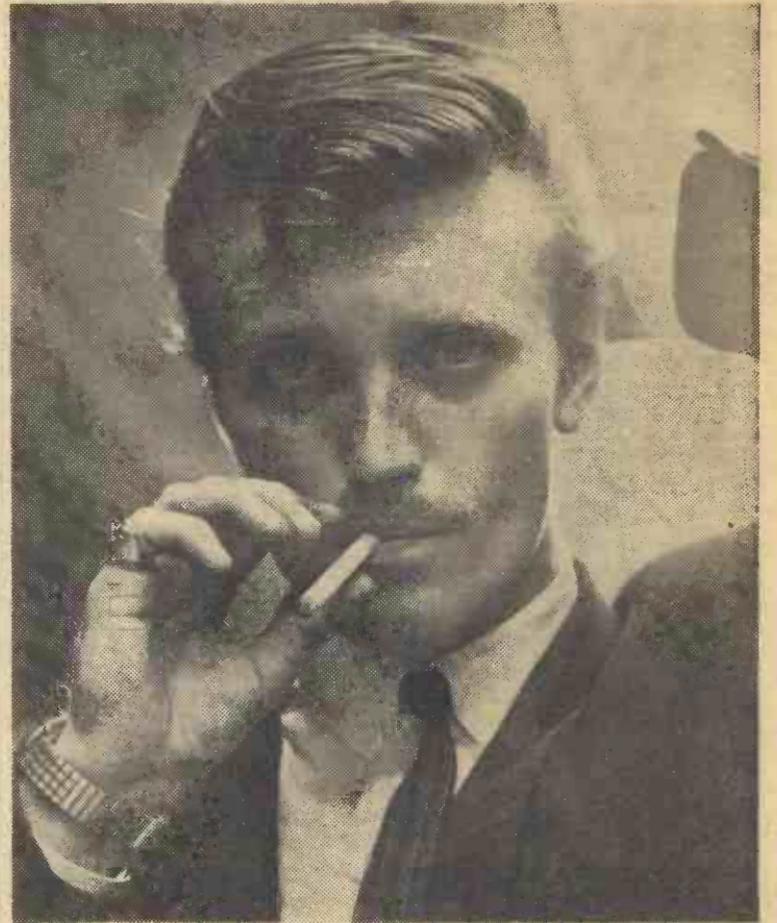
Jet: I'm still as keen as ever. But I'd hate to say anything in advance because you can get disappointed that way. But I'm still mad about doing a really dramatic part.

*What about the EP released by Decca last week?*

Jet: Yes, that was a surprise to me, too. "Real Wild Child" is a sort of talking number and "Rave" is an instrumental. "Besame Mucho", an instrumental, and "Some People", a vocal, have been out on singles. The other two were handled by Jack Good before he left for America. But I honestly didn't know it was going to be released. Nice, though.

*What's happening from now on?*

Jet: Well, I'm touring with Freddy Cannon from October 1. I worked all round the tour dates with him in the States when I was with the Shadows. He's a real crazy character. Any odd stories about him? There's something happening every single day. He's great fun. Also on that bill for a tour of the North is Del Shannon. I've never met him before but I'm looking forward to chatting to him. Then there's the Little Richard tour, starting a week later (October 8). That should be a gas.



(NRM Picture.)

Things are happening for JET HARRIS these days. He's a very hot property on discs and concerts. Films next?

*What is the basic difference between YOUR guitar sound and that of Duane Eddy?*

Jet: Well, mine is deeper. It's about six tones deeper. Of course, this makes me much harder to record, from the engineer's point of view. But the big difference is that extra deepness.

*Any plans for an album?*

Jet: Not immediately. Problem is finding the right material. This was the same trouble with the Shadows. You'd

get three or four numbers which were just right—and then nothing would come along for months on end. No, I don't think there is an album on the way just yet.

*So there are no regrets at all about leaving the Shadows?*

Jet: None at all. But I'm very grateful for all the help the fans have given—and for all their encouragement. I've had a marvellous send-off for the solo career. And I promise I'll be answering all those letters as soon as possible.



"Make a Star"

## BRIAN MATTHEW PRESENTS CUP

FURTHER exciting news this week regarding the New Record Mirror "Make A Star" contest is that top disc-jockey and compere of "Saturday Club" and "Easy Beat" BRIAN MATTHEW is presenting a special cup for the BEST SINGER IN THE COMPETITION.

We have been swamped with inquiries about the contest from all over the country—even a few from abroad—so if you don't want to wait for your local ballroom to announce the contest let us have your name and address NOW and we will advise you when YOUR LOCAL HEAT will be taking place.

By next week we hope to be able to announce more dates as many arrangements are nearing completion.

Watch your NEW RECORD MIRROR next week for more news about the great "MAKE A STAR" contest.

# BERT WEEDON FROM BLACKPOOL

HELLO AGAIN!

As usual this week I've been bumping into all sorts of people and many of them your favourite stars . . . Andy Stewart, for example, he was down in Blackpool for a television show in between performances of his show in residence at Glasgow Empire. He tells me he's off on a world tour next year, Australia, New Zealand, Canada, America, etc. And he was also delighted that his next BBC-TV "White Heather" series starts on September 23. More news of Andy is that he has new discs available in typical style titled "Sandy's Holiday" and "The Lads Of Bonnie Scotland".

Baron and Baroness Frederik van Pallandt and I were chatting the other day about rumours regarding their "huge castle" in Denmark. Fact is that the nearest Nina and Frederik (perhaps you know them better under these names) have been to having a castle of their own is by building them on Blackpool sands for the amusement of their strapping young son Nicolas. They are not looking forward to the end of their season as they have thoroughly enjoyed their 20-week run. Incidentally, they have been putting in a lot of time, like many other artists here, visiting hospitals, opening fetes and all general personal appearance duties.

Here for a concert Eden Kane told me about his forthcoming 12-week tour with Helen Shapiro . . . also that he is recording in German for release in that country some titles from his song book . . . thing that worries me though is that he's bought a new guitar. I'm off to start practising right after I finish this column! Maybe he's going to try for the Bert Weedon Trophy in the "Make a Star" contest.

In the show at Cleveleys with Donald Peers and Sheila Southern is brilliant young impressionist Peter Goodwright. Peter tells me he's been signed to compere the next series of "Candid Camera"—quite a jump for a lad who only twelve months ago was a bank clerk.

Joe "Mr. Piano" Henderson is turning cameraman by making a film featur-

ing all the members of the cast in his show up here. His cine-camera is whirring all day long. Film will have a desert flavour with all the lovely chorus lasses floating about after a Sheik . . . Guess who is cast as the Sheik? Joe, naturally. But as his wife is the leading dancer in the show the lad has to "play it cool". Join me again next week, won't you. Bye for now.

BERT.

P.S. I hear that me mate Brian Matthew has joined me in presenting a cup for the NRM's "Make A Star" contest—things are really hotting up now, aren't they.

## DANCIN' PARTY '208'

STARTING on Tuesday (September 11), EMI Records are presenting a new Radio Luxembourg disc programme, "Dancin' Party".

Said a spokesman: "We think that a great number of Luxembourg's younger listeners would like to know something more about new dances—and the older dances, too. So each programme will have an instruction spot, presented by Miss Marie Cartmell, managing director of the London Dance Institute.

"Miss Cartmell will introduce a new method of instruction—a really easy-to-understand method."

Host and hostess of the shows will be Alan Dell and Muriel Young. The first two shows (11 and 18) have been recorded at EMI—and before a specially-invited audience. The show goes out Tuesdays at 8 p.m. and will be repeated the following Saturdays from 11 p.m.

It might as well rain until September

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