

# **Inside: THE STRAIN of BEING BREND A LEE THE MAD WORLD of KARL DENVER**

**ALAN  
FIELDING**

TOO LATE TO WORRY,  
TOO BLUE TO CRY

F193A

**DECCA**

45 rpm

# **NEW RECORD MIRROR**

6d

116 SHAFTESBURY AVENUE, LONDON, W.I.

**EDEN KANE**

**BILK, BALL**

**BRITISH AND  
AMERICAN  
TOP FIFTY**

No. 81

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

WEEK ENDING SEPTEMBER 29, 1962

EVERY THURSDAY, 6d.



**CHUBBY**

CHECKER celebrated his 21st birthday backstage at the East Ham Granada last week with a cake from his fans. (NRM Picture.)

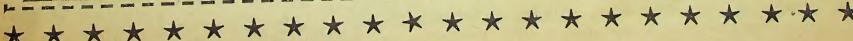
**SHIRLEY**

BASSEY starts cabaret at London's "Talk Of The Town" on October 12. Her record "Whispering Love" is in the Top 20. (NRM Picture.)



**WHO IS  
THAT WITH  
CONNIE  
FRANCIS?**

THEY CALL HIM THE  
FRENCH ELVIS - SEE  
PAGE SEVEN



# NEW RECORD MIRROR

Editorial, Advertising and  
Circulation Departments  
116 SHAFESBURY AVENUE  
LONDON W.I  
Telephone:  
GERard 7440, 2785, 5940

## 'BEFORE THE HIT PARADE'

### (12) FRANKIE Laine

IT was back in 1959, during that period when there really wasn't any "biggest hits," when we met up with a clever crooner who had been crooning for many years.

Then suddenly, as if by magic, he was at the top! The pop music scene was dominated by the preachers of soul—Sammy Davis, Jr., the Supremes, etc.—but Frankie Laine's explosive song that took us all by storm,

Later was to follow a great singing of "I'm No Stranger to the Rain" and "I'm Notashell," but his versatility was virtually limitless.

I had seen Frankie perform twice in London, one on stage in the "London Palladium, Where he held his captivated, captive audience in the掌上明珠, captive audience in the

enclosed, capacity auditorium in the Royal Albert Hall, and the other at a recording studio, where he recorded "I'm No Stranger to the Rain" that day in September 1953, it was incidentally my first meeting with him, when I actually met him face to face.

In company with some other Laine fans, I was invited to a house concert with Mr. Rythm, in a dressing room. I remember it was very nervous and excited. I sat there for a short time, and made me feel almost as though I'd done him a favour by coming to see him.

Frank's "talking voice" is just as sincere as when he is singing, very conversational, but you feel that he, but always treats you as an equal. You could appear at a meeting, for he was never afraid to speak up, and wanted to know all about us.

In fact, I think he got as much of a kick out of the other boys he met as I did. We certainly gave that impression anyway. It's a rare evening when we don't hear him sing, and made us feel almost as though we'd done him a favour by coming to see him.

Ever since, we have followed Frank's career, very closely, and have almost all his discs. I'm hoping too, that he will record again, and come back together again." — GEORGE WILLIAMS, President Frankie Laine Fan Club.

# BEAT GROUPS—A LIST OF 118 NAMES

BRING a real fan of American records I read with great interest Norman Folger's article some time ago about American group names. Many of them were quite good, others were really new to me.

However, for your interest I have selected a few names which I have found had records released in Britain in the past two years. I think it is pretty comprehensive.

The Drifters, The Temptations, The Videlles, The Ventures, The Treys, The Platters, The Shirelles, The Four Lads, The Woodlarks, Hawk Hall and the Midlanders, Pilloen Men, The Flatters, The Four Lovers, The Four Jays, The Judges, The Statues, The Galaxies.

The Shirelles, The Brothers Four, The King Sisters, The Shirelles, The Magic Williams and The Zodiacs, Kathy Young and The Innocents, The Playmates, The Cirkles, The Sirens, The Five Browns, The Minutes, Ronettes and Hi-Lites, The Beatles, The Tornados, The Four Lovers and The Interns, The Ciefs, The Raging Stones, Jimi and the Americans, Tax and the Tax, The Potters.

B. B. and the Singers, The Stringwings, The Stanglings, The Olympics, The Chimes, The Kinks, The Lovelies, The Royaltones, Royallores, Capris, The Crests, Hollywood Stars, The Candy Jones and the Moonbeams, The Jeweltones, The Commandos, The Vultees, La Belle and the Blues, The Echoes, The Townsmen, The Blackwells, The Jamsettes, The Pentagons.

B. B. and the Singers, The Stringwings, The Stanglings, The Olympics, The Chimes, The Kinks, The Lovelies, The Royaltones, Royallores, Capris, The Crests, Hollywood Stars, The Candy Jones and the Moonbeams, The Jeweltones, The Commandos, The Vultees, La Belle and the Blues, The Echoes, The Townsmen, The Blackwells, The Jamsettes, The Pentagons.

### Readers' Letter Bag

The Fleetwoods, The Mustangs, The Reays, The Coasters, The Undevils, The Runners, The Everly Brothers, The Clavers, The Marcells, The Minute Men, The Regents, The Shadows, The Monarchs, The 2-Lou and the Scripters, Peeks and the Keens, The Corals, The Beatles, The Stones, The Ronettes, The Castels, The Pre-Balls, The Skyliners, The Cliffones.

The Belmonts, The Castells, The Markells, The Shirelles, The Rockin' Charlottes, The Ronettes, The Stevens, The Corals, The Lafayettes, The Vicks, The Shirelles, The Knights, The Five-Eyes, The Hakes, The Dreamlanders.

The Charms, The Chiffons, The Ventures, The Flares, The Duties, The Dunks, Carl and the Commanders, The Stereo, The Shirelles, The Larks, The Knights, The Marvellettes, Joey Dee and the Starlites.

Danny Pepperpot and the Jumping Jacks, The Swallows, The Playboys and the Churns, The Quotations, The Crystals, The Showmen, The Merlettes, The Merrymakers, Bambino and the Pinup Planets, The Volumes, The Orleans.

I think that's nearly all. Up to the present time, I have heard of over 100 groups listed. Out of these only 18 ever got into our charts with records released within the last year. So, keep them coming over here, lads, and let's get more of these in the British charts.

A. LANDAU, 21 Rusper Court, London, S.W.3.

### SERIOUSLY?

"Oh, dear! Why must so many of our 'pop' stars keep running off with their pearly-peanied ones? On the front page of the NRM last week, Shane Franson was walking, Adam Faith was walking; Adam Faith appeared to be giving a brilliant impersonation of a famous movie star. There's Dame; and Marty Wilde? It could be that they're all acting—because he was trying to swallow the microphone."

Johnnie Walker was the only one who seemed to be enjoying himself. Perhaps he was looking at the progress of his own career, or that of other artists—ALAN J. MONAHAN, 24 Lodge Drive, South Orpington, Kent.

JOHN WALKER

I NEVER thought I'd hear a top recording artist sing a lyric like that. Now I know that I have, because I know him well. I know he is really Rhythm and Blues, and he is a great performer. What a ridiculous thing to say. Obviously, he has never heard of Vern Braaten. Vern Braaten is one of the many others, Vern is the greatest tenor in the country. He has the sexiest voice since the Polys and the Sensations. I'm sure ERIC EASON, 83 Shardles Road, London, SE.14.

ERIC EASON



ADAM FAITH: see "Seriously". (NRM Picture)

### SEXY VOICE

SO READER J. A. Phillips (NRM last week) thinks that Buddy Britton is only the rhythm and blues version of a real singer? What a ridiculous thing to say. Obviously he has never heard of Vern Braaten. Vern Braaten is one of the many others, Vern is the greatest tenor in the country, and he has the sexiest voice since the Polys and the Sensations. I'm sure ERIC EASON, 83 Shardles Road, London, SE.14.

ERIC EASON

### SMALL ADVERTISEMENTS

2s. 6d. per line (average five words) prepaid.  
Forward copy to SMALL ADS, DEPT. THE  
NEW RECORD MIRROR, 116 Shafesbury Avenue,  
London, W.1

ALILLONS Fan Club. C/o Joan Symes, 10 Ediccombe Road, Fulham, S.W.6.  
ANNE SHELTON Fan Clubs—Send s.e.c. for details to (North) 210 Heysham Place, Liverpool 8, (South) 208 Westgate, Manchester, (Midlands) 210 Forest Lane, Fagley, Eccleshill South, Bradford, 2 Whitegate, S.W.14.

### COUNTRY & WESTERN

Awarded \*\*\*\* by C/W Express

RAY PRESSLEY  
Living, Learning, Trying To Forget  
b/w  
Half A Love — (BLH0002)

NOW AVAILABLE — £1.60.  
LONGHORN RECORDS  
33 Wakefield Ave., Brinsford, Northants  
England

CHARLIE CLUBBER Club. Club 18/21  
Highgate, London N.19. Details to accom-  
pany. Joe Verey, 72 Clarence Avenue,  
Clapham Park, London, S.W.4.

CRANE DOUGHERY Club. Details to accom-  
pany. The Craney, 106 Highgate Hill,  
Ripon, Yorkshire.

COMMENCES 1st October, The Independent Record Club. Mem-  
bers will receive two weekly bargain  
lists of LPs and singles (British 3/-,  
U.S.A. 50c). Send S.E.C. for details: 12 Farm-  
ham Road, Guildford.

DON'T FORGET  
TO PLACE RECORDED ORDER  
WITH YOUR AGENT FOR  
THE "NEW RECORD MIRROR"  
AND AVOID DISAPPOINTMENT.

DRIP DRY SHIRTS. Sanitized poplin,  
cotton shirts. Various designs, sizes  
44" to 52". Collar attached. Sizes 14" to 17½".  
Boxed with 29/36 retail label. Our price  
includes postage and packing. Send S.E.C.  
ELLIOT, 4 Manor Road, New Milton,  
Hampshire.

EARN MONEY with your sewing  
machine making household goods.  
S.D.E. pleases, (H.N.S.), Riley, 9 Coytes  
Road, London, N.17.

FOR ALL YOUR MUSIC REQUIREMENTS,  
music on lyrics, piano arrangements,  
recording tips, musical services, 2  
Denmark Place, W.C.2.

GLAMOROUS YOUNG LADIES  
group. Send photograph with Mr.  
C. E. Shaw, 24 Barnsole Road Gilling-  
ham, Kent.

LOUISE CORDET Fan Club. Valerie  
Ward, 13 Churchill Court, Cinnought  
Court, London, N.17.

RAY CHARLES Supporters Club, Harold  
Hill, Essex.

STRINGS CONFIDENTIAL Friend-  
ship/Marriage Brochure free (BB-1943)  
Friendship International.

SINGERS, PROFESSIONALS,  
ENTERTAINERS. Write for  
details to: "Pop Inn," 4 Skinner Street, Gilling-  
ham, Kent.

NEW RECORD MIRROR

PHOTO SERVICE

We can supply copies  
of all photographs marked  
"NRM Picture".

Prices: 6s. 6d. — 3s.  
10s. x 8in. — 5s.  
12in. x 10in. — 7s. 6d.

Send to:  
NRM Photo Service,  
116 Shafesbury Avenue,  
London W.1



FRANK KELLY, real life farmer's boy. In the background, the HUNTERS. (NRM Picture.)

### 'PILLOW' FIGHT:

# KELLY VERSUS TILLOTSON, ETC.

If you want to sing Country and Western songs, then where better to start than in the heart of the countryside? You may think you may not be quite the same as Texas—but it's a start.

Meet FRANK KELLY, a tall, broad-shouldered debut artist for Fontana Records, is making quite a start...

From a relatively farmland boy, Frank Kelly now has his father's farm down in Titchfield. He digs the land and the songs which go with it.

His father plays saxophone, violin and piano, plus a guitar. Frank's group when down to milkin', pluck-and-spreadin' and all that was finished in school, but he's still an amateur musical career would be just the job.

He told me: "First thing I did was to learn how to play the piano. Then my first appearance at a local dance held in a converted barn. I felt kind of embarrassed, but I enjoyed myself and we were moving along the Country line.

"Portsmouth was the next big audition with Tony Porter, who is now my manager."

By June, last year, the farmer's boy

was spending a lot of time in dress rehearsals with a semi-professional with the Parsonage. Then they headed up to London, and they are back again.

Since April this year, Frank has been traveling around a lot of things have been happening...

He toured Scotland with Marty Wilde. He then went to America, the Christian Broadcast Commission religious songs. And he made his London debut.

Frank has hefty competition on "Send Me The Pillow You Dream On", from the likes of Tom Jones, Guy Mitchell, and the Honeys.

The Hunters group who are originally the group from the Portobello area, Their old folk in the Portobello area. Their leader is John Barnes and the others are Trevor Williams. Then they became the Parsonage and, with the addition of Tom Hayes, they now record by the name of the original Hunters to take on their name.

They use the same line-up as the Shirelles, a real copy of them but to back up the rhythmic sound, more similar to that of Rick Nelson's accompagnato group.

On our thing I'll gladly extend a wager. As Country and Western infiltrates the charts and moves into the British scene, Frank Kelly and the Hunters will be way up there in the success stakes.

Even if Jamie Tilottson wins the current "Pillow" fight.

P.J.

## 'IT STARTED ALL OVER AGAIN' ZOOMS UP THE CHARTS

# THE STRAIN OF BRENDA LEE

BRENDA LEE is working too hard. Creek up time is around the corner — and her close friends are saying about little Miss Dynamite.

They say she is working too hard.

Last year Brenda Lee spent 151 days on the road travelling from hall to concert hall; one night stand to one night stand, playing two or sometimes three shows a night. Hard work, they say, is the keynote of a pop star's life.

In between the travelling they had to — make television shows, record songs — a movie, a book, free — and, in Brenda's case, schooling from a personal tutor who travels with her during her tours.

The travelling was hard.

Engagements were constantly hectic, action packed — of South America — ten countries in ten days — as well as numerous American appearances. There were the travelling expenses, the cost of food, the drag of hurried snatched meals and miles of road to made.

### OVERWORK

Brenda was first advised she was burning the candle at both ends when she had been working a dash routine to impress the public and the press. She was told that if she didn't stop, apart from the usual mis-keeps, they'd forget her — when a person is exposed to radio and television spots, interviews.

In Uruguay Brenda Lee arrived at the airport, was whisked to the theatre did

three shows . . . and then keeled over, a collapse.

### CAUSE: OVERWORK.

Brenda Lee has had to bed three times in the last twelve months. She has been in hospital twice. The Uruguay collapse wasn't serious. Brenda Lee, age 17, still sang. She had to go to hospital — to Chile, Argentina, Bolivia, Venezuela, Brazil and Peru.

Her condition was bad and unusual considering — police guards were posted around Brenda in Brazil on a 24 hour rota to prevent fan attention. That's how things are.

That's life for a 17 year old pop singer and up-and-coming star. And it's a life he is overexposed to life to be sure, but Brenda herself is dedicated to her career.

In Britain, an unannounced Brenda, was shown how hard she worked when she first arrived, and asked to sit down considerately when talking about future plans.

"I love the life," she kept saying.

But the people surrounding Brenda, her manager Dub Abshire and her mother, Mrs. Lee, were worried (who always travels with Brenda) realises that a diet of continuous travel, shows and the jaded press are taking their toll, with the doctor ordered.

Especially for a growing teenager.

My guess is that she will begin to taper off the harsh excesses of travelling and especially that Brenda's life at present is not what it should be.

### SOLUTION

Films would be a good idea. A British company has arranged for Brenda to appear in a film with Robert Morley but nothing has been taken over yet.

And an album has been made for Brenda to appear in a film starting . . . Elvis Presley. Reports state that Brenda was due to do the lead role. He maintained that Brenda was so big a personality that anyone would be overwhelmed by her size and queen of rock and roll would be overshadowed. He might be right. He might be wrong. It would be a film that would be a proper vehicle for Brenda to become a star on an Atlanta television show.

Elvis and Brenda have been talking. It would please Brenda a great deal.

## BRENDA LEE:

### LIFE:

not an easy life where you earn £100,000 a year.  
(NRM Picture)

That's life for a 17 year old pop singer and up-and-coming star. And it's a life he is overexposed to life to be sure, but Brenda herself is dedicated to her career.

In Britain, an unannounced Brenda, was shown how hard she worked when she first arrived, and asked to sit down considerately when talking about future plans.

"I love the life," she kept saying.

But the people surrounding Brenda, her manager Dub Abshire and her mother, Mrs. Lee, were worried (who always travels with Brenda) realises that a diet of continuous travel, shows and the jaded press are taking their toll, with the doctor ordered.

Especially for a growing teenager.

My guess is that she will begin to taper off the harsh excesses of travelling and especially that Brenda's life at present is not what it should be.

And an album has been made for Brenda to appear in a film starting . . . Elvis Presley. Reports state that Brenda was due to do the lead role. He maintained that Brenda was so big a personality that anyone would be overwhelmed by her size and queen of rock and roll would be overshadowed. He might be right. He might be wrong. It would be a film that would be a proper vehicle for Brenda to become a star on an Atlanta television show.

Elvis and Brenda have been talking. It would please Brenda a great deal.

Elvis likes Brenda very much and fan mail in America has said she has had a catch on her singer. Certainly when I chatted with Nashville folk both from Tennessee, both said they had heard of Brenda.

Brenda has had parallel careers in show business except that Brenda is more of a veteran than Elvis. She has been on a variety of TV shows and has been a guest on a show called "TV Party."

If Brenda carries on carrying a torch for Mr. Presley then she hides it well. She has dated Bobby Rydell, Paul Anka, Dion, Fabian, Withnail, Vic Damone, an interesting pin-up pal relationship, writing whilst started when Brenda first met him.

Brenda heard this, then unknown, warning of "Take Good Care Of My Baby" and said it would be a good idea. When I told her to write me and give me a note saying "I told you so".

Brenda is also very fondly with film star Val Brown and Hugh O'Brian, sonographer star of TV's "Wyatt Earp".

It would please Brenda a great deal.

## PAT BOONE DOES PRESS UPS AT DISC SESSIONS!

BILLY VAUGHN, apart from being a top disc seller in his own right — his version of "I'm Sorry" and "Silent Tears" has clocked up world sales of four and a half million — is also a musical director.

He records PAT BOONE.

What's more, he has the million record sales with Mr. W. who arranged to record for him. The "Love and Laughter" sessions were a success and there are half million.

Billy, who stopped off in London last week, on his way to New Zealand, has recorded a pretty serious guy-at-leisure in the recording studio.

"It's easy to get to New Zealand, but what we can't 'Love Letters' in The Sand" he couldn't read it in there.

"But he was still pretty fast at learning a song, despite it."

Says

BILLY

VAUGHN

"Pat was very keen on keeping fit. I remember him doing press ups all over the studio.

Billy Vaughan's trip is part promotion and part picking up trophies. They include a "silver medal" record from Switzerland, a gold record from Italy with gaily decorated handle, a gold tulip from Holland and a hideous mink coat from a girl in Paris.

"Makes a change from the usual gold record," commented Billy.

At present Billy has an American hit, "A Swinging Safari" which, regrettably, has not reached this country. Previously Billy's hit and albums have all featured lilting saxes and guitars, but now he is getting into playing together in thirds.

But this time he's switched to a piano with the accompaniment of a tune by German trumpeter Bert Kaempfert. I asked him why.

"I guess we're run out of tunes that salt the twin sax sound," he laughed. "At least they're getting harder to find."

Billy also has a problem.

He is a radio amateur and likes to make contacts with other radio amateurs, but he has a problem with that, all the time.

But he gets letters from fans asking for a photo.

"They don't realize," he says, "that when they do photo, Faith and Nelson Riddle, really. We all use the same

musicians in any case."



# BEING

he climaxing entrance, the audience are supposed to be drained of ferocious and tasteless laughter.

For her British tour, Garry Vincent, admittedly a star in his own right and never having had the chance to do so before.

The giraffe, deer and lion is created by the girls who collect skins of animals — the has well over a hundred of them — admit her biggest love is her pet poodle. Perry, who has had a strong influence and was taken to hospital, it almost spoiled the tour. Perry is a healthy dog again. Having Bobby Rydell cut the cake more than made up for it.

But for all the good next door image Brenda Lee has, she is not perfect when it comes to getting down to the business of actually singing. Perry has had to do some coaxing. Perry has invited Brenda to appear on his television show SEVEN times. No other pop star has had as many appearances.

**by  
IAN DOVE**

Brenda and Perry have a number of what they think are first appearances on the show. Brenda completely at home in a TV studio (she made her first appearance on a radio station in 1958) and looked like missing her cues. Perry was always kidding her about her lack of confidence. Perry himself missed his cue through wandering about backstage. The girls were shocked when his costume twice and Brenda nearly couldn't sing for laughter.

Despite the fact that her mother and manager really try to make life as normal as possible for Brenda, Sonja has had to take a break from the tour because of a car test. But her mother has said "NO" to a car until her 18th birthday.

Dub Abshire has at last given up really caring about the story that Brenda is really a 17 year old girl. He has given up the humour with a French newspaper because a Parisian promoter offered to do his advertising.

The promoter was under the impression that Brenda was an adult — he was going by her very flexible voice.

### MIDGET

So to sit up and notice and receive a lot of attention, Brenda released this story.

On young singers in show business, Abshire said "With the exception of myself, there is no one having anything to do with the stage."

And Brenda? Well, when Abshire mentioned her affairs — he had previously managed country and western singer, Red Foley, he said "Well, I'm not interested in show business. It was what she wanted — nothing could change that."

Brenda was 12 years old at the time!

The life of Brenda Lee is not an ordinary life, something like the life of any 17-year-old girl who earns well over \$100,000 a year.

Perhaps a birthday present given to Brenda by her recording company is indicative.

It was a new set of sunglasses!



BILLY VAUGHN: "Better point out I'm on the left," he said. (NRM Picture)

## CLIFF, ELVIS & BILLY SURVIVE BUT—

# Teen Idols Are Falling!

I DO NOT think that the NRM article over the weekend concerning my article over the decline of the Teenage Idol could have read "The Falling Idols" properly before dash.

POINT ONE. I never EVER inferred that Elvis is not "there". As a matter of fact he is still one of the hottest property around today. There is no disputing that.

POINT TWO. I did not say that "Elvis, Cliff and Billy are the ONLY ones who draw the screams now".

POINT THREE. I did not say that "Elvis, Cliff and Billy are the ONLY ones who draw the screams now".

The reason for the first and second statements. The difference between a comparative and a superlative.

I admit that such artists as The Allisons, Bobby Vee, Tony Orlando and Dawn, etc., are also drawing screaming, but screaming in the manner of Fury-Richard-Presley? NOT!

### FRENZY

I too have been to many concerts in the past eighteen months and the screams are not as frenzied as they

were two years ago. Nor are the houses packed. It is not widely known but many arenas have seating in many theaters less than three-quarters full. This is because the screaming has progressed into one to preserve the performer's dignity. But naturally, this is not the case.

The reason that Elvis, Cliff and Billy can be assured of a "Fall House" is that they appear to be the most individual and the most unique.

### SURVIVORS

As for the reader who suggests that I get my facts right before writing that Cliff is halfway to being a family entertainer, I am sorry but Cliff hasn't got them facts right.

Cliff Richard is more accepted now than he was ever before. He is a star (he) has no early beginning to live down and (he) has, whether the record is good or not, been accepted by The Establishment.

Elvis has the unfortunate stigma of "Elvis The Presley" attached to him in groves up mounds and Billy has the early

trouble of his "act" against him and the undesirable publicity it aroused.

And ALSO he and Elvis ARE in the same boat. To be held in disdain one, naturally fails excepting the other. I am all for growing up becoming professionals but the fact remains the majority are not.

As for who will last the longest, That is a question that I would like to ask again. I feel the readers are misconstruing my article. When I say Elvis, Cliff and Billy are survivors I mean they do not make an entertainers.

I mean as Teenage Idols.

That is not to say they will not make the transference to family entertainer. But that is not what I mean. They are Idols when they are say—45 years old.

And surely the Presley-Richard-Fury fan can see that their idols will not survive the making of transference if they are to SURVIVE. — CHAD CHRISTIAN, Elkhorn, 59 Deeside, Elementary Port, Chile.

entailed plastic surgery, some years before.

But this was brain surgery and there was no time to obtain permission from his wife. Jimmie had given the complicated operation a personal "no" when he signed the "English Country Garden" record contract.

His new disc "The Fox and The Goose" is out this week. But despite appearances and the fact that his singing career Jimmie Rodgers has had a long road ahead. And he is in Hawaii at present engaged as entertainer aboard a luxury liner.

Frances, when news arrived of his lovely wife, Colleen, she was shocked. Jimmie is operating in faraway Glenelg, California. It wasn't the first time Jimmie had been hospitalized—she was involved in a road accident, suffered injuries that

ended now. Jimie got the surgery. He doesn't know what's what. A bad sleep. I think he's delirious but he knows exactly how he wants to sing.

He has said that "Good Luck Charlie" was rhythm and blues—utterly exciting. It should be exciting.

Jimmie's wife was unconscious for three days and then the two were separated by a lack of response. But Jimmie persevered. He stayed by her bedside, repeated his name, the name of their small daughter Michelle, what he did

for a living, where they lived ... gradually filling in the gaps of her memory.

It took two months before she was able to open her eyes and when her family were.

Then Jimmie began taking up the threads of his singing career but still had to go far away from their Grandia Hills home.

Then "English Country Garden" shot up the charts and it meant that Jimmie was back in his home once more. But by this time Colleen was on the way to recovery and Jimmie took care of herself and two year old Michelle.

So these young sailing photo-

sessions (above) of Jimmie Rodgers—well, they weren't all they seemed.

### A.K. of Blues Inc. digs Elvis

ELVIS KORNBERG above (NRM pic) with a drooping mustache, this year's most popular Mongolian art, sells excitement in the unlikely of places. Last week he sold 100,000 copies of his single "I'm a Harrow".

His excitement is bound up under the name "Rhythm 'n blues" and at the South Harrow British Legion Hall the man in charge of him is more popular than Jon Bon and Screech's Lord Sutch, two previous occupants.

"I'm a Harrow" is all over," said Alexei. "We started a rhythm 'n blues group and we're doing well in London and numbers have been increasing."

Alexei doesn't raise his eyebrows when asked if he's been influenced by the R&B trend, fad and rave.

"The Top 20 is an influence. On the whole, I think Ray Charles and all those Nashville sessions which are great, but I'm not influenced but really Rhythm 'n blues sessions."

"I'm a Negro-blased Top 20" is a formula that Alexei has done.

Alexei knows his blues from way back. His dad collected blues records of others like Blind Boy Fuller, Gary Davis and Big Mama thor.

One ambition is to accompany Little Richard.

The music included an early Elvis Presley blues record in a feature on the best blues of the last ten years.

He is one of the most popular of the best white blues singers around — early Presley to the man who sang "That's All Right" and "Rockin' Chair".

Elvis Presley's "Rockin' Chair" was damn good stuff.

# TRAGEDY AND JIMMIE

JIMMIE RODGERS is regarded as a singer of very folksy type songs, a good example of which was his success in Britain with "English Country Garden".

His new disc "The Fox and The Goose" is out this week.

But despite appearances and the fact that his singing career Jimmie Rodgers has had a long road ahead. And he is in Hawaii at present engaged as entertainer aboard a luxury liner.

Frances, when news arrived of his lovely wife, Colleen,

she was shocked. Jimmie is operating in faraway Glenelg, California. It wasn't the first time Jimmie had been hospitalized—she was involved in a road accident, suffered injuries that

ended now. Jimie got the surgery. He doesn't know what's what. A bad sleep. I think he's delirious but he knows exactly how he wants to sing.

He has said that "Good Luck Charlie" was rhythm and blues—utterly exciting. It should be exciting.

Jimmie's wife was unconscious for three days and then the two were separated by a lack of response. But Jimmie persevered. He stayed by her bedside, repeated his name, the name of their small daughter Michelle, what he did

for a living, where they lived ... gradually filling in the gaps of her memory.

It took two months before she was able to open her eyes and when her family were.

Then Jimmie began taking up the threads of his singing career but still had to go far away from their Grandia Hills home.

Then "English Country Garden" shot up the charts and it meant that Jimmie was back in his home once more. But by this time Colleen was on the way to recovery and Jimmie took care of herself and two year old Michelle.

So these young sailing photo-

sessions (above) of Jimmie Rodgers—well, they weren't all they seemed.

LD.

ACKER BILK: a scene from his currently released second feature "Band of Thieves". "Lonely", his latest hit disc, comes from the film.



MARK WYNTER: gets screams but (NRM Picture.)



BOBBIE VEE: gets screams but (NRM Picture.)

### BACK IN THE CHARTS:

## ACKER IN CINEMA-SCOPE

THE potent formula — Mr. Acker Bilk, his clarinet and the romantic sounds of a love-bond string section — looks like another night. And "Lonely", Acker's new with-sings disc has entered the NRM Top Fifty.

Impetus has been added, no doubt, by the release of the film "Band of Thieves" (from which the tune, composed by Acker and musical director Norrie Paramor, comes).

And this week comes news of another Bilk film — with a difference.

This time the movie, which features the Parrot Inn, will still be in cinemascopic and in colour. It's title will be "Lonely" and it's due to come out from a test-cut EP date by the band.

Says Bilk manager David Bilk (who will co-produce the film): "We will get together and work on it in a short musical which, we hope, will break new ground in the presentation of our music."

"We have felt for some time that there was an area of the band's talents which had not been fully exploited. So a conventional feature film story, into which Acker and the boys are wedged, or the band are the stars, would not take advantage of our talents," he said.

"Director of the film is Douglas Hickox. He commented: 'The four numbers—'Lonely', 'Band of Thieves', 'Stranger On The Shore' are all selling. 'Lonely' is the most popular.'

"They give them different sets and get Acker to appear as a character" as well as performer in all of them.

"What we're trying to do is to add a dimension to the music which may alter the original feeling. At the same time we'll avoid the hokey-pokey, old fashionedness of the band, by merely embellishing it with irrelevant images."

Soundtrack for the film comes first—it will be recorded on October 1. Shooting starts the day afterwards and will continue through November 15. The film will be released at the end of this year.

Producer of the film is Mr. Jacobo D. Gershman, who has produced Mr. Hickox' films—*for the new jukebox with violin solo*, *Lonely*—which has just started up in this country.

Pop stars have been Edith Piaf, Simon and Garfunkel, the Beatles, "Cindy's Birthday" and the Ventures. "It's Twits Again".

Now it's Acker's turn . . . but in Cinemascopic.



EDEN: border incident.

## EDEN KANE'S FILM—WILL HE, WON'T HE?

**EDEN KANE** has been reported as making his film debut in a full-length feature called "Incident on the Border," which he wrote. Even his managers don't really know.

The situation is this:

Eden was booked for an important drama slot in a British-Israeli soldier. Everything looked set ... until there was some last-minute trouble.

That means another week's postponement of the shooting schedule. And Eden is anxious to go back with his band and television show. But there may not be possible to fit in the film.

What will happen is that there will be further tests and, if the shooting on his part can be kept down to a reasonable part, he'll probably go ahead with the movie.

### KEEN

Not — well, his film debut shouldn't be long delayed anyway for he is soon to have the title role in a British TV feature. Eden himself is very keen to get started on his career but, he realises that it has to be built up from the bottom and as a result of dramatic training which has fitted him for this right sort of part.

But one thing is certain. If Eden works on "Incident on the Border" he won't work on the TV film. He has promised that Margaret John, short a tycoon who looks more like a businesswoman. An actress, too, she has been a friend of Eden's and originally felt disappointed that he wasn't going to get to the top as a film star.

But this is the case. If Eden works on "Incident on the Border" he won't work on the TV film. He has promised that Margaret John, short a tycoon who looks more like a businesswoman. An actress, too, she has been a friend of Eden's and originally felt disappointed that he wasn't going to get to the top as a film star.

now you  
can play  
jazz!



RHYTHM  
BLUES  
HOHNER  
R & B HARMONICA  
£1.19.0 complete with case.

See them at your dealers or get  
a direct delivery from  
HOHNER, 11-13 FARRINGDON RD.  
LONDON, EC1

# It's a mad world with Karl Denver

THE musicians are there, waiting, in studio lights, their instruments cleaned up and polished. The telephone rings, they're having a quick smoke ... and that square figure with the wide grin runs into the room, shouting, "Karl Denver!"

Just like any other recording session, this is Karl Denver's studio. With one exception. And that is that as he strolls in through the sound-proof door, he says, "Mr. Peter, we haven't THE FOGGIEST IDEA WHAT HE

### IS TO RECORD!

It's half past nine, few drapes, glass windows were set, with malice afore thought, before Karl arrived. And they say, "Never Goubyou" and "Far Away."

So it goes something like this ... "Peter, what have you got?" and asks the producer, "Kindly just tell me, Karl."

"Dunno. Let's try this one," Karl sings. "Or this one?" Karl sings. "Well,

he's sounding a bit different," Karl sings again.

The producer nods his head or shakes his head. Decisions are made. Karl sings again.

Why the apparent consciousness? Well, Karl's got a hankering to spontaneity in his country and especially in America, and to his days in the village, where his wife described the house as "the 'ow' we'd goin' where we're goin' until we're there" technique.

### DOODLING

Karl tends to work this way. He likes to have a break, a cigarette and filling and doodling away while he goes for the spontaneous sound.

Says Karl: "I've got about 100 songs ready to record. I just have to think immediately to mind, so I work over them. It's the way to make fresh preparations, though I realize like 'Moonlight Becomes You' and 'Lionel Berk' are 'Aye' and 'Aye' little more than a name, but it's a name."

So much for those who say Karl

would fall flat on his face if he tried to sing straight.

And my congratulations to Karl for not being afraid of criticising habit of including most of his single releases on the album. With the exception of his own "Show Stoppers," which was anyway the flip of his huge-selling "Karl Denver," all the tracks on the new album are "never-re-recorded" by Karl, Karl, anyway.

Karl's problem is the road smash on August 22 has been patchy. Doctors have found it difficult to keep him out of bed, but he's been getting out lots, much. When he's rested, he watched television. Retired to the radio—radio to the record player. And to the records by the recorders & W performers.

### BY PETER JONES

He's got a broken jaw and broken shoulder and, because he can't eat solid foods yet, he is a lot thinner than he was. But he's still in fine fettle when eventually the wire brace in his mouth is removed. And he's back to work, back to work for every kind of singer?

The only recorded word of Karl Denver's recent woes is the Larry Parry's "Thank Your Lucky Stars" tour. Then hit dates come in as follows: September 27, 28, 29, 30, 31; October 4, ABC-TV. There are three trips for Irish television and a trip to Germany to appear on "The Big Show" and "Festspiele" in Berlin.

So, if any way, it would be the New Year before Eden was available for his part.

Footnote: Eden's new single "House To Let" is selling well. Remember how the title was inspired when he was staying with a woman he had never met before? Well, he's been coming across some houses ever since.

"House To Let" is a song about a house that's a plenty but he also includes some nice lyrics like "I'm not the kind of man like 'Moonlight Becomes You' and Lionel Berk" are 'Aye' and 'Aye' little more than a name, but it's a name."

So much for those who say Karl

### STRAIGHT

Yet this album sounds nothing like the first. The vocal styling, the sleeve type blighting and the vocal tracks are there—a plenty but he also includes some nice lyrics like "I'm not the kind of man like 'Moonlight Becomes You' and Lionel Berk" are 'Aye' and 'Aye' little more than a name, but it's a name."

So much for those who say Karl

## HAVE A BALL WITH TWO BIG NEW DECCA LPs

### ERIC & HATTIE & THINGS

All manner of things are dealt with in ways ranging from the hilarious to the innocently comical in this very funny album by

ERIC SYKES & HATTIE JACQUES

© LK 4507 12" mono LP



### SHOW STOPPERS

TO SING WITH

MAX BYGRAVES & THE BOYS

Songs from the hit shows My Fair Lady, West Side Story, Carousel, South Pacific, The Most Happy Fella, Wildest Oklahoma, The Munsters, Man About the House, The Green Hornet, The Singing Nun, The Love Song, Where's Charley, Blitz, Uncle Get Your Gun, Call me Madam, Guys and Dolls

© SKL 4158 © LK 4425 12" stereo or mono LP

DECCA

THE DECCA RECORD COMPANY LIMITED DECCA HOUSE ALBERT EMBANKMENT LONDON SE1

## A POP MUSIC TREND IS OBSERVED:

# TO PUT IT MILDLY ROCK 'N' ROLL MAKES A COMEBACK

"ONE, Two, Three O'Clock, Four O'Clock Rock". Well, no one rocks any more—not in public, anyway, but the sort of music that the kids used to think was theirs about to seems to be having a mild revival. Reason: one—the rockers themselves seem to be having a mild revival. Little Richard's last hit was "By the Light of the Silvery Moon," some three years back, and we haven't heard much from him since.

Except half a million records, one gospel disc and an interesting picture, "I'm Gonna Get What I Want."

If one-tenth of the people who had ever bought a Little Richard disc were still in him in person there wouldn't even be standing room on any of his dates.

### NEW THEORY

That's a fact. Another is that his fellow entertainers Sun Cooked had a top ten record in die-hard rock 'n' roll, it selling almost a million copies in the States. The title was "It's Rock Or It's Roll." The lyrics were as follows: "If so strong is the power of the big band, then the world will have them living in the aisles—and a lot of it faded."

The other performer, who is touring Britain shortly is John Wayne Hallyday. Despite the fact that he's been writing songs with better bodies and stamp on the piano he still whips up a storm wherever he appears. So far though he has only appeared

By NORMAN JOPLING

in places where his discs sell—well that's on the continent. Anywhere else over here he just gets mistakes for "Rock Around the Clock".

Another known rock performer is Bill Haley who started it all off. There have been mutations to the rock 'n' roll beat since then, however, and now.

The difficulty is that he cannot come up with a new song that is more than a part of his music as he is.

We must admit though, we'd like to

see that sax player again who performed on "Rock Around the Clock" and the record which started rock 'n' roll with a bang. The title of the record was "Rock Around the Clock" written by James E. Myers and Max C. Freedman. They wrote it in 1954. The disc was recorded by Bill Haley and the Comets.

Now the idea of using the big beat, using the blues progression, repetitive jazz licks and the Teel (twelfth note) is not new. It's been around since the days of "Rock Around the Clock".

The disc itself wasn't recorded until later by Bill and the Comets when it was used as background music for the movie "Rock Around the Clock". When it made the charts it was featured in the movie and the same name which probably promoted more rock than any other film ever made.

"Rock Around The Clock" was the first record that could be called rock 'n' roll despite other beat discs being "Shake, Rattle and Roll", "Blackboard Blues", by Ella Mae Morse.

And a short while ago in "Billboard" magazine in L.P. section of the record Best Buy chart it said that the disc featured a track called "Gee" by the Four Freshmen. This was the original pop music was experiencing. In the words of Myers—

"We had the idea of using the big beat, using the blues progression, repetitive jazz licks and the Teel (twelfth note)."

The disc itself wasn't recorded until later by Bill and the Comets when it was used as background music for the movie "Rock Around the Clock". When it made the charts it was featured in the movie and the same name which probably promoted more rock than any other film ever made.

We support Bill.

And currently in the top fifty is a disc by Jerry Lee Lewis which was originally recorded by Chuck Berry, who got it into the top twenty early in 1955. Chuck Berry's original record reached number one. Jerry Lee Lewis' record reached "I'm Talking About You", but an L.P. came out last month.

Jerry was on tour some weeks ago and when he went to a recording studio to packed houses, the people who did see him say he was a great performer. In the States his disc looks like the top hundred soon.

The title of the chart is by Cliff Richard, who takes the Jerry Lee Lewis number "Will Be Me" and brands it "Don't Let Go". It's on "Orlando" on the flip of "Whole Lotta Shakin' Going On" the new version has been hitting the charts hard. It's the old boat dock blues that started the ball rolling.

Well, Bill's disk started it. We support Bill.

And currently in the top fifty is a disc by Jerry Lee Lewis which was originally recorded by Chuck Berry, who got it into the top twenty early in 1955. Chuck Berry's original record reached

number one. Jerry Lee Lewis' record reached "I'm Talking About You", but an L.P. came out last month.

And that's about the end of the revival. Extra interest in Little Richard, Bill Haley and Jerry Lee Lewis will please many people.

And soon perhaps even Elvis Presley

may venture to bring out a rock disc again....

### RHYTHM 'N' BLUES HARMONICA:

## ONE HOLE, ONE CHORD

A FEW years ago, a radio was introduced on the market at the height of the skiffle craze, with a hole cut neatly over the strings. The harmonica was born.

Now it looks like Hobner have done the same for the harmonica.

They call it a "one hole, one chord" harmonica and it is designed so that the owner can play a chord just by blowing through one hole.

The results have been put in two boxes—one for rock, twist and blues, the other for trad and dixieland.

Billy Tommy Kelly and Harry Pich. This rhythm 'n' blues harmonica now allows the teenager, and anybody else, to get the guitar sound and the expertise to play the kind of music that sells their records, without the need for an instrument.

The idea comes from David Reilly, son of Tommy Reilly who worked on the show with singer Ivor Ray. They had the idea of creating a pattern in rock, trad, twist and ordinary pop music.

The results have been put in two boxes—one for rock, twist and blues, the other for trad and dixie-

## FAACES IN ACTION



RAY CHARLES: in action at a New York recording session. Ray's latest disc 'You Don't Know Me' has shot into the

### JAZZ SPOT

#### THAT'S IT!

Booker Ervin  
• Soul Train • Paisance & Steel •  
Booker's Blue • Book 8014.

POOKER ERVIN is interested in doing what he can do with his playing. He is a walking genealogy of modern saxophone playing, for in his work this record album may be heard again clearly for the first time the musicians. Basically Ervin blows the saxophone in a way that must have originally been invented by Lester Young and Coleman Hawkins.

Then there was a dash of the lunatic frang—Illinois Jacquet influenced.

Younger, of course, is Sonny Stitt, Sam Jones, Red Allen, Altonzo Johnson, Eddie Harris and of all John Coltrane, especially that habit of blowing a high squealer very loud and holding it too long, as though he were trying to project a sound. Ervin does this from the very first, "Sneak Low" is a curious and ardent squealing that keeps calling Coltrane to come home.

I would guess from this evidence that

in view of more stage development, Ervin will probably have arrived at the career stage before long.

Those who have his way on the record will be greatly affected by the search for the most natural sound possible.

I doubt whether Ervin is a profound enough talent to survive all this. Who ever heard of a man who had the ability to be too good a saxophonist to ignore, but I wonder whether he has any very much greater talent. Let Rollins comment very much better?

N.O.R.K.  
(New Orleans Rhythm Kings with Jolly Roll Memphis). The New Orleans Rhythm Kings were the first Negro band to record in 1923. Mr. Jolly Lord • Mephisto • Angry • You're Gonna Get It.

ALTHOUGH Jolly Roll Morton apparently appears on only three titles on this record, "Mr. Jolly Lord", "Louisiana Blues" and "Memphis Blues", he is the ordinary work of the NORK demonstrates the attention they always paid to the blues. His influence on the jazz of the time, Morton's unusual contribution, which took place in the confined space of a small room, is well known.

This is a straight ensemble style and rhythm echo the Negro originators rather than the contemporary OJDB. Deardorff has moved out and excels the listener.

CHARLES PIANOMAN  
Scribbled Red

Tell Nobody's Business • Uncle Tom's Cabin • Storyville • See Jim.

Charles Pianoman has his way on the record.

Those who have his way on the record will be greatly affected by the search for the most natural sound possible.

I doubt whether Ervin is a profound enough talent to survive all this. Who ever heard of a man who had the ability to be too good a saxophonist to ignore, but I wonder whether he has any very much greater talent. Let Rollins comment very much better?

B.G.

#### YOUNG LOUIS ARMSTRONG

Young Oliver, Cradle (See Band) • Alligator Hop • Knocker Blues • I'm Goin' To Wear My Love Like a Hat • The Thrill Is Gone • Wives Of The World • Make Up Your Mind • Baby You're a Bad Man To Treat Me Like This • Red Onion Juicy Baked Terrible Thing • I'm Gonna Get Me a Wife • The Wives You've Done To Me • Nobody Knows You Like the Girl Next Door • Blues From Home • Friend I'm Dying • The Blues I'm Tearing Down • Give Me One More Chance • I'm Gonna Get Me a Wife • I'm Gonna Get Me a Wife.

EARLY Louis must cover the rare and obscure as well as the more familiar to various Race Blues recordings and the sides included in this richly endowed collection of 18 tracks are easily pre-

illustrate better than I how much of a trumpet-player was this man Louis Armstrong really was.

The duets with King Oliver, Louis Prima, Artie Shaw, etc., are too unknown for comment, and the fine vintage Henry军乐队 and Muttie军乐队 of equal stature.

Most of this record is Louis, Louis, Louis all the way. Thus despite the illustrious company he keeps in the early days of jazz, Oliver, Duke Ellington, Louis Jordan, Sidney Bechet, Sonny, Ma Rainey, Triste Smith, Baby Dadds, Cole Porter, etc., he is the star.

Most of the sides are only too familiar to collectors, but there must be many who have never heard them and are still getting real jazz who will find this album beneficial.

### IN YOUR SHOPS TODAY

Jess Conrad Petty Jim

TRAITOR IN DISGUISE Sue & Mary

YOUR BOSS IS UNNA DRIV Johnny Crawford

NO LOVE, BUT YOUR LOVE Ricky Shayne

A WONDERFUL DREAM The Majors

TO BE YOUNG AND IN LOVE Laura Lee

Hank Snow  
Married by the Bells,  
Divorced by the Law RCA 1209

Earl Grant Sweet sixteen girls

MICHAEL KILGORE Eddie Sykes &  
Hattie Jacques 12152

Charlie Gracie Petty Baby RCA 9022

LINDA DANCE The Change RCA 9004

DON'T BE A SWEETHEART The Majors

TO BE YOUNG AND IN LOVE Laura Lee

## A TASTE OF HONEY

LENNIE WELCH

MLA 00000

EVE BOSWELL  
LOVE ME

## FOUR LBS OF SWEAT PER PERFORMANCE

## FRENCH ELVIS HERE

THEY call him the FRENCH ELVIS, which figures because he has a Southern fried accent and even records in Nashville. He's the tortured rock scene heavily divided between himself and English-American singer Vince Taylor, who also sports a few Elvis jerks and mannerisms of an early Elvis. But he doesn't record like an early Elvis, nor does he sound like one.

The French Elvis works hard on himself and his audience. His manager estimates that around 4 hrs. of practice are required before each performance. However his manager forces the French Elvis to take time off to go to America and sing every two months to put all that weight back on.

## LOLITO

The manager of the French Elvis is also his brother.

The fans of the French Elvis appreciate what he does for them and consider that he is a good example of how to build their brand's worth of entertainment. So the French Elvis wins.

But he does inspire tremendous loyalty because solid groups of fans follow him around Europe, coming to concert on motor cycles. Some even go to get extra of his motor clothes to get extra of him.

Vince Taylor consider that the French Elvis does best records. This is

by

IAN DOVE

quite true. (The French Elvis also does very nicely on concert appearances. He and Vince are about level on the record charts popularity front they have caused among frantic teenagers.)

But the French Elvis, Vince, has been banned by the gendarmes from several places because the audience gets too rowdy.

But to get back to: the French Elvis has two gold discs — one for "Gallo", which was a hit in West Africa, and throughout the proposed Common Market countries his disc sales never lag below the 200,000 mark.

But the French Elvis hasn't done so well with records. His first single, the first single, "Shake The Hand Of A Fool", a dated (by English standards) pop song, disappeared without trace.

The French Elvis has a different idea. It is a French hit this Thirtieth year. This year it was a Friday top, "A black day for a French boy", except the French Elvis. He is superstitious.

The French Elvis is extremely vocal and likes to sing. He has a nice rich roll which is often put down by English fans. "It doesn't sing", says in his defense. "It doesn't sing".

But the French Elvis is a good development anywhere else. This is what my audience, the teenagers all

over Europe, want, and this is what

I enjoy singing it. They want the rock 'n' roll or "Pop A Little" type. We are both happy."

The French Elvis admits there was a time when he was afraid of his audiences. They seemed to get out of control so quickly and cause a lot of damage.

"But now I think we have the knack of controlling it. I am more important. My music is very sexual. It isn't violent. Control it and you control the damage."

For a long time the French Elvis has refused to come to England where promoters have offered him places on an equal basis with American pop stars. They have been eye fixedly awaiting a really international package show — America, Britain and France.

## PALLADIUM

But now the French Elvis has agreed to come and share a package show with American singer Bobby Vee. "It's my style", he says. "It doesn't sing in my style."

He adds that the French Elvis has landed a spot of the top rated "Sunday Night At The Palladium" television show, "I'm Sorry, I'll Be There,"

The face on the left is the face of the French Elvis.

His real name is Jean-Pauline Stoll and he comes from Paris. For a long time he hid his public belief that he was an Oklahoma boy.

His real name is JOHNNY HALLYDAY.

And his manager is his step-brother. And his manager also changed his name to Lee Matthey.

That's show business.

## CARS . . . AND STARS

—writes  
BERT WEEDON  
from  
BLACKPOOL

**CARS** . . . **AND STARS**

The Scandinavians want me to go television. I'd love to go — in fact, it is pretty well known that I would like to go abroad getting the messages across in my Londonish accents?

At first, they wanted me to try to speak the language in my own fashion. Now, though, I think I've persuaded them to have me speak in my native accents, it's likely to be a bit chaotic . . .

**Next subject: CARS.** Clinton Ford, ever-popular and a constant fixture in the British motor industry, you'll note. No doubt, he gets some sort of percentage. Clinton Ford, Clinton Ford. But the tag is that Clinton hasn't yet passed his driving test — though he took it last week.

Which brings in Danny Williams another summer resident here at Blackpool. Danny Williams is a very nice guy, so before he'd learned to drive it. Me? I drive a three-litre Rover — and I hope to buy a Ford one day.

Quite a few stars here last Sunday. Ronnie Carroll was at the Queen's, where

"Roses Are Red" proved a big showstopper. He had the Brook Brothers suit, the shirt and tie, and Shirley Douglas with him on the bill — and they all did well indeed.

At the Opera House was Sir Peter Stewarts, Miss Mary Ryan. Have you heard Martin's latest disc? I like it — and I'd like to see him again.

What else is happening . . . Ah, yes.

Two fans of "Easy Beat", two girls, had come up from the south of England to see me. They had driven all the way to London to see me open me. It took them ten hours before they finally presented themselves at the stage door at our theatre here.

I took them to a pub for a drink, they were so excited at meeting me than they then watch my set from this side of the stage. Pause here for a plug: They had a great time, and I hope they'll be there just as my next going for the show.

On the other left they said they were hitchhiking all the way back to London. I hope they got home safely and I hope they'll be back again. I hope, of course, they DID get home safely — both were armed with dirty girls hats.

Lord Simon, I record my latest single — a number in distinct Country and Western style, "I'm Not Afraid". I was in North London, were I Nines and Friends, who are up here in London for the summer, must have had just as much a hurried journey to get here.

Predicantly, Nines and Friends are the right size for the nightspot. The nights of their show here (October 6) because they have a great deal of fun, and I expect in Germany, So it will be our most popular Matt Morris standing in for them. I hope they'll be back again to the party afterwards.

Just one last point. I've had a really good time here. I hope the French know what I'm talking about . . .

See you around these columns next week.



## FIT FOR STARDOM

There's more to starring at a top London nightspot than just singing and rehearsing.

Consider the case of CARMITA, who will be doing just that at the Pigalle, in London's West End.

She does rehearse and sing but she also likes to keep at peak fitness, not just "in trim".

So there are frequent sessions with

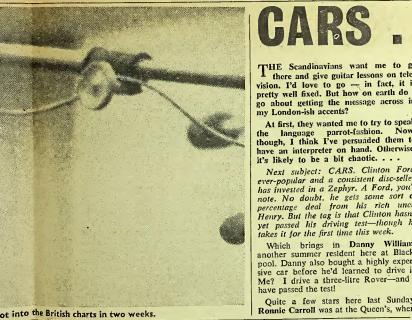
mechanical devices like the above. It's all part of the star building process that the NRM has been following with Carmita for the last two weeks.

Next week we'll show you another girl who's how a star prepares for a big show.

(Pictures taken at the Rank Keep Fit Gymnasium, Portland Street, London W.1. NRM pictures.)



The tortured face of the French Elvis.



... into the British charts in two weeks.

TASTE  
HONEY  
Y WELCH  
**JOHNNY TILLOTSON**  
SEND ME THE PILLOW  
YOU DREAM ON  
HIL 4050  
**LONDON**

Special Release  
THEME FROM  
"MAN OF THE  
WORLD"  
**HENRY MANCINI**  
AND HIS ORCHESTRA  
RCA 1015  
**ROA VICTOR**

GREEN ONIONS  
BOOKER T. & THE M.C.S.  
HIL 5095  
**LONDON**

MONSTER  
MASH  
**BOBBY (Boris) PICKETT**  
HIL 5157  
**LONDON**

The Royal Record Company Ltd • Discs Blue • Alert Catalogue • Linn • SE

EVE  
SWELL  
LOVE ME  
**DECCA**  
F 11509



**EARL GRANT**

*Sweet Sixteen Blues; Learin' The Blues*  
(Bunhill 26573)

Earl, manager to sound like the king—  
going to a Ketyl Letter record on  
"Sweet Sixteen Blues," a Ray Charles in-  
strumental, plus a bluesy, mostly  
vocal. It's doing fairly well in the  
States, it's a record example of the simple  
but effective piano style. It's the kind  
of disc that is just fine for late-night  
dancing. Earl has been a bluesman, es-  
pecially with the juke-box trade,  
and every song on his organ has bite—and  
every note has a punch and enough volume.  
He's got a nice, heavy-handed  
style, and it's good.

Earl sings on the Sinatra hit "Learin'  
the Blues." Crisp notes, not so much on  
the vocal, but the piano is great. The  
song itself has been well worked  
over, and Earl's version is well up to  
standard.

THREE

**CONWAY TWITTY**

*Unclouded Melody; Comin' My Way*  
(MGM 1170)

FIRST—We've been round for a while for a "twinkly" white. He takes a look at "Unclouded Melody" and moves it along at about the same pace as it was originally intended.

After he sings the first bit straight, we get the familiar Twitty twinkle and some rather clichéd piano phrases.

Backing built but not too much. We just to admit we were disappointed with the first single, but this is much better, although the fault's in Conway's so-called "style."

Lst sleeping dogs lie, we say.

"Singin' In The Rain" is good and sounds very, very much like Elvis Presley. This is definitely the better side—more of a man and easier. That one pulls up the rating.

THREE

**TERRY LIGHT-FOOT'S JAZZMEN**

*Bali Hatz; Tad's What You Do*  
(Columbia SCD 2182)

"From The Bottom" comes "Bali Hatz." A tried material comes from the strongest of these places. And the coming is strong, but you'd expect it. Trombone states the theme and there's a harrumph hurry of cymbals and drums. Terry Lightfoot so well knows that it might well find a place in the discographies of the old jazz, but it creates a faint old excitement.

The jazzmen join with Terry in the vocal on the old "Tad's What You Do." They all know what they're at, but it's still good. There's not much to go on from a variety show. It tends to go on and on, and some odd instrumental sections remain, any boredom which may set in again, that's fair old excitement.

THREE

**THE CHAMPS**

*Limbo Dance; Latin Limbo* (London HLH 9604)

The "limbo" song has been done around the world, but here it is again. Now it is catching on at a near-craze. The Champs had the first hit in America with "Rock Around The Clock," and it's with a vocal version of that Champ hit. Everything else is new. One of them, though, is the first Champs disc with a vocal all the way through. Bits of the old "limbo" are in there, but "Rock Around The Clock." Nice guitar work. Really, it's not on you. "Latin Limbo." Then it all starts happening. Again, it's not on you. It's not on anyone else in this field. Rather an incessant thump, thuck over and over again. If you've stuck over and over again, if you've stuck over and over again, you'll get the message soon enough.

THREE

C. & W. SPECIALISTS  
JAZZ STOCKISTS

LATEST POP HIT

AT TWO ADDRESSES  
**JAMES ASMAN'S  
RECORD CENTRE**

23(a) New Row 38 Camomile St.  
St. Martin's Lane  
BIRMINGHAM 2  
(COP 2639)

**NRM POP DISC JURY****AMERICAN HIT****BUT DOUBTFUL  
FOR BRITAIN****JOHNNY CRAWFORD**

*Your Nose Is Gonna Grow; Something Special*

JOHNNY's had a big hit with "Your Nose Is Gonna Grow" in the States. He sings the unusual lyrics and theme with a lot of enthusiasm, and it's good fun. Some people would say it will become as big a hit here, though, it remains originally to him.

He does the LOT for his girl, does Johnny, and she doesn't seem to care, but she's bound to. She's bound to care, and her nose will grow. It's rather a charming idea, and it's dressed up with some very nice words.

His is a slower ballad and more of the chain of Johnny's singing voice remains. A touch of the blues here and there, and overall, a good commercial record.

No Top for the top side. But don't be surprised if it eventually makes it...

FOUR

**THE HI-LOS**

*A Taste Of Honey; My Baby Just Cares For Me* (Reprise 1000)

THESE'S some real violence going up and down the country. "Janies June" is a Turner composition, and it seems to be a lively performance. It's a bit overcooked, though, and the chorus beating out the lyric in places. Too bad for a flipside.

The flip is a slower ballad and more of the chain of Johnny's singing voice remains. A touch of the blues here and there, and overall, a good commercial record.

No Top for the top side. But don't be surprised if it eventually makes it...

FOUR

**DUPREES**

*You're The One; Take Me As I Am*  
(IMTY 1003)

A STATESIDE top-timer by The Duprees derives its "You're The One" from a bluesy, bluesy, bluesy.

Lead voice as per normal, with a somewhat ponderous backing from the chorus and a guitar that's a bit too far away. It tends to be a little boring in parts, but it also grows on you—though we're not sure how long that will last.

Just another ordinary disc.

More of the same stuff on the flip, with an interesting title: "Take Me As I Am."

Not very exciting but quite up to standard.

THREE

**FRANK KELLY & THE HUNTERS**

*Sent Me The Pillow; Capt Me*  
(Fontana 267424)

BLOND-HAIRED FRANK is a recent-famed boy who plays blues. His name is Andrew. And here's a song written by Hank Locklin. It's a pity, in a way, that Frank Kelly can't sing it. His voice is good but Tilletson has a ready-made following in this country.

**THE MAJORS**

*A Wonderful Dream; Time Will Tell*  
(Mercury 1002)

DRUMS, hand-clapping and a voice that could be male or female open the Majors U.S. hit "A Wonderful Dream."

Bright with some interesting points to it and a good deal of energy in carrying the whole thing. The first tempo number was a good sax solo helping them along.

A likable disc.

"Time Will Tell" is the title of the flip—but why? It's a new song and not a version we've heard before.

Slowly moving, with the chorus beating out the lyric in places.

Too bad for a flipside.

THREE

**SUE AND MARY**

*Training In Disaster; I Love You 100*  
(Okeh 1187)

TWO thirteen-year-old girls from Coventry have their own combination, Sue and Mary. It's a bit of a let-down, though, in a lively performance. It's a bit overcooked, though, and the chorus beating out the lyric in places.

Not too bad for a flipside.

THREE

**BRUCE TURNER**

JUMP BAND

*Jumpin' Jump; Big Noise From Winetka*  
(CRD 1000)

HERE'S some real violence going up and down the country. "Janies June" is a Turner composition, and it seems to be a lively performance. It's a bit overcooked, though, and the chorus beating out the lyric in places.

The flip is from Ray Bradbury and Bob Hope, revisited by the Turner arrangement. It's a bit overcooked, though, and the Trompet, trombone and six take over the old vocal hits in unison. Again, the violence is gained from pure trumpet. Excellent, though, from Bruce later on. It's a bit of a let-down, though, in the recording ears. More trash.

The oddie from Ray Bradbury and Bob Hope, revisited by the Turner arrangement. It's a bit overcooked, though, and the Trompet, trombone and six take over the old vocal hits in unison. Again, the violence is gained from pure trumpet. Excellent, though, from Bruce later on. It's a bit of a let-down, though, in the recording ears. More trash.

THREE

**ALL THE SINGLES**

BLUE  
BRIAN POOLE & THE TREMELOES

DECCA F 11115

EDEN KANE  
HOUSE TO LET

DECCA F 11001

WHO'S FOOLING WHO  
GERRY RENO

DECCA F 11116

VENUS IN  
BLUE JEANS  
RAY ADAMS

DECCA F 11007

THE DECCA RECORD COMPANY LTD. DECCA HOUSE ALBERT EMBANKMENT LONDON S.E.1

It's a pretty good little song, and the lack of polish merely adds to the charm. It's a bit of a let-down, though, in the recording ears. Not too bad for a flipside.

Flip is another catchy little number with the girls sounding like the Hayettes. The flip is a bit of a let-down, though, in the recording ears. Not too bad for a flipside.

FOUR

**SUSAN MAUGHAM**

*Bobby, Get Come A Little Closer*  
(Philips 236544)

POWERFUL introduction to "Bobby" and the rest of the band. It's in a little guitars and herself before going into some solos. On the grounds of looks and talent, it's hard to believe she can't make it. The new face, though, is a bit of a let-down, though, in the recording ears. Not too bad for a flipside.

THREE

**RICKY SHAW**

*Love But Your Love; Be Still, Be Still*  
(Sire 1000) (See also "The Shire" in the C.R.D. chart).

RICKY SHAW sounds like Chinese chess after he's had a few puffs. Chord here, here he is on "Love But Your Love." He smokes enough, though, to add a bit of a let-down, though, in the recording ears. Not too bad for a flipside.

Flip is a bit pickier. Ricky sings out a little more, but it's pleasant enough. It's not different enough. We hear a very similar sound, anything will be heard out of either side.

TWO

**BROOK BENTON**

*Lic To Me; With The Touch Of Your Hand* (Mercury 1002)

L'ONE'S about front the charts is State-side blimker Brook Benton with his "Lic To Me." Some good harmonica playing, though, and Brook sounds like Cole in places.

Groaning and moaning to a good effect and the guitar playing along with the medium paced number. Could not rock back, but we doubt Brook can do that.

Flip is filled with "With The Touch Of Your Hand" and is rather slow than fast. Brook's voice is good, though, and we feel it would be ideal for some late night listening. Nothing special about it, but it's good for what it is.

Intercessing string work on this one.

THREE

EP ROUND UP... KEN GRAHAM

# Sammy Sings Newley

Sammy

During his last stay in our country Mr. Sammy Davis Jr. had his management assign him to our Tony Newley and labeling him "genius". And with the agreeable exception of Davis' own chances pretty highly too, now Sammy has got it all right and Tony is wowing four of his songs from "Stop! Look! Listen! I Want To Get Off This Train". He's been all the way. Incidentally Sammy and Tony are currently appearing at the Saville Theatre with shorts from the show. I wouldn't be without this one. REPRISE REC-39,002.

Daren

Four really big names next from film and disc are John Darrow, when I mean "classic", "Her Royal Majesty", "Because They're Young" and "I'm Gonna Be (We're Gonna Be) All Right". I can't believe just how big. Now I'm going to stand aside while you rush to the store and buy your copy. PYE INTERNATIONAL REC-762.

Justice

Another one to remember to another another Justice purr four of his big "ess" for your entertainment. "When My Baby Got It" and the others include "Ain't That Funny"—ain't this a bit? PYE REC-2-139.

Cannon

One of the liveliest Americans on rock scenes is the friendly Fred Cannon. And, if he isn't lively enough already, they have lined up further additions and to make his bill even more interesting. Listen to his latest quarter which looks like keeping up his success story. It's STATESIDE REC-192.

Russ

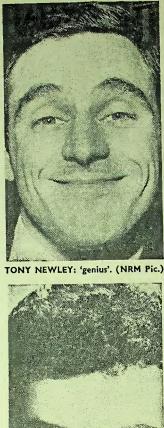
From a wild one to a reasonably quiet one. Yes, Russ Conway is not one to shout out from the rooftops but he still gets his message across to the public. His voice is a bit hoarse. His smoothly swinging piano style has brought him a string of hits. Four of them on his new record. PYE INTERNATIONAL REC 875. It's a winner.

Bumble

The veteran has done an enormous job with "When I Fall In Love" and here it is again to refresh you. With his EP, "I'm Gonna Be (We're Gonna Be) All Right", Joe Bumble has added items, should catch up a pretty fair sale for itself. CAPTOL EAP 4-1669.

Bumble is a lively foursome from B. Bumble and the Shuddlers. A couple of classical

and a couple of high-classics make up the programme and it's available all the way. For further information ask for STATEWIDE REC 1001.



TONY NEWLEY: "genius". (NRM Pic.)



JAMES DARREN: big ones.

Acker

Let's sit. Mr. Acker Bilk and his friends of the Paramount Jazz Band to blow us into the EP list this week. They play it cool and jazzy and from their current file is "Band Of Thieves". No less than six numbers make up this set. And, as far as 99 per cent. of these are potential chart winners. Norrie Paramor collaborates with Acker on the most interesting score. COLUMBIA SEG 8178.

Gene

From a top home-grown product to a frequent American visitor to our shores, we're practically sold out. He's really, and we're not complaining... in the person of Mr. Gene Vincent. The King of Rock 'n' Roll has four titles in typical exciting style. Can't miss with this fine one. CAPITOL EAP 1-2034.

Joe

Back to Britain again to meet another Joe Loco on the bandwagon, and as we all know, is one of the most successful honorees in the field. And, he's got a new one for me. Long before Rock, Joe was an established folkie and right to this day he still crops up in charts with an enviable regularity. That's what I mean on HMV REC 879.



GENE VINCENT: resident.



SAMMY DAVIS JR.: tribute. (NRM Pic.)

## Bing and Satch

A group of musicians went to off-draw the critics to hear every record. Messrs Crosby and Armstrong are the greatest to whom I refer. Yes, Bing and Louis are the best. They are the world's turntables and this one is in particular well-timed. They have the best voices in the business and lay four distinctive items on the line. Can't miss. MGM-EP 762.

## Ustinov and Sellers

Take two Peters, add the same amount of comedy and mix them with the other and you have at least a pair of geniuses as comical. And I am bold enough to say that's what we're doing this. The only complaint I have with the disc is that the artists do not contribute to the liner notes. Mr. Peter Ustinov and the other from Mr. Schlesinger's troupe, he's probably a strong seller. Consider it sold if it's a worldwide smash hit! PARLOPHONE GEP 8851.

## Mills

Mr. Mills, better help out. Gosh, I just had to sit there while on this show business scene proper but already she was won herself many, many friends from the public. She's a real star and as happy a person off stage as her place playing is on so you can be sure she'll be a smash hit. Let's invite her to play at your party. If she can't come in person then this disc does more than pay for it. PARLOPHONE GEP 8861.

## Chevalier

Let's move now to one of the longest established names in the show business world. I refer to M. Maurice Chevalier who has delighted the public for many years. I mean more years than he would probably care to remember. And I've a feeling some people will say, "the man's past his prime". But, the man's popularity also enjoys his songs. The magic touch remains for you to enjoy on MGM-EP 761.



RUSS CONWAY: quiet. (NRM Pic.)



JIMMY JUSTICE: hitmaker.

# WHY THESE DISCS?

## THE SOUND OF FOLK MUSIC

Cicely Houston, Jesus Christ © (2) Pye East End  
Billie Holiday, "Lady Is A Tramp" © (2) Pye East End  
Elton Bibby, "Rainbow Round My Shoulder" © (2) Pye East End  
Glen Campbell, "The Ballad Of The Green Beret" © (2) Pye East End  
Eric Darling, "Karma" © (2) Pye East End  
Folkie, "I'm Gonna Be (We're Gonna Be) All Right" © (2) Pye East End  
Fannie Lou Hamer, "The Ballad Of My Widow" © (2) Pye East End  
Alfred Deller, "The Castle Of Old Osterwold" © (2) Pye East End  
Don MacLean, "The Devil Went Down To Georgia" © (2) Pye East End  
Dan McCafferty, "The Devil Went Down To Georgia" © (2) Pye East End  
Folkie, "FORTNA FORTNA" © (2) Pye East End

I AM at a complete loss to understand why recent committees decide to re-hang the same old albums which are expensive to produce, costly to stock and bulky to catalogues and offer little chance of returning a profit as a snowball in hell. This is a case in point.

The majority of record customers interested in folk music will certainly look at this, perhaps listen to a few tracks and then buy. There are lots of these performers, ranging from Erich Kunz' classically delivered to the popular Alvin Lee. And, of course, after a few exquisitely tuneful songs and an Elizabethan song such as "Fair Rosamund", it's hardly likely to buy many more discs.

This apparent carelessness on the part of all labels and companies is particularly galling when we consider the amount of important material consistently ignored in classic jazz, folk and country records. Let's take a look and in we get the superb "Country and Western Recordings" on the Columbia label. From "Folk Music In The North American Negro" and so on. When they start.

It is almost impossible to review in any detail, while differing are the contents. Cicely Houston is excellent with a fine voice and a good personality. Elton Bibby's "Woody Knows Nothing" and the Baby Sitter Skin To My Love are very good. Don MacLean's "Devil Went Down To Georgia" and the Weavers sing a lovely "Go From My Side" and the Weavers' own "Munnel Row The Boat" is viciously infectious.

Odetta sings with a fine down-home voice and her "I'm Gonna Be (We're Gonna Be) All Right" is a real winner. Moderate versions of Hebrew, Russian, Spanish and Jewish songs. Leon Bibb and Bob Robson are quite convincing.

## THE SOUND OF JOHNNY CASH

Johnny Cash  
*Lost On The Desert* © Accidentally On Purpose  
© (2) Pye West End  
*How To Go To The Moon* © (2) Pye West End  
*Old Cottonwood* © (2) Pye West End  
*More Than You'll Ever Know* © (2) Pye West End  
*Chain Gang Now* © Let Me Down Easy ©  
SPECS 42073 (2) Pye West End

**T**HE popularity of the deceased Johnny Cash has continued unabated and his records in all recording avenues, LP, EP and the single 45, is now quite tremendous. One of the main reasons for the part of the pop-country fare, many of whom I know read this column, is that he has a great voice and a great album—in parts. Some of the times are good and the overgrown "Daddy Sang Bass" is one of the best. "Daddy Sang Bass" the latter particularly successful sing in the United States, but in England it's not bad but with each and every place there is the near-Rock twang of an electrified guitar.

## CALL OF THE WILD

Frankie Laine  
*Song Of The Open Road* & *North To Alaska* ©  
*The Swings Girl* & *Beyond The Blue Horizon* ©  
*High Noon* © (2) Pye West End  
*High Noon* © (2) Pye West End  
*True Love* © (2) Pye West End  
(Stores SPECS 42082)

**T**HIS lesson goes so far into pop country that it's difficult to categorise as country but music. Frankie Laine has had a great deal of success in the United States and, County TV soap-opera signature tunes. This is just a little bit more of the same sort of thing. "High Noon" and "True Love", the cowboy and the remuda as you can get.

JAMES ASMAN.

# BRITAIN'S TOP LP'S

- 1 WEST SIDE STORY (Sound Track) (Philips)
- 2 BEST BAND BARBER AND BILL © (2) Pye East End
- 3 Kenny Ball, Chris Barber & Acker Bilk (Pye G.G.)
- 4 GOLDEN YEARS OF DONEGAN (3) London Dongee (Pyg G.C.)
- 5 (4) Joe Brown (Pye G.G.)
- 6 (5) Elvis Presley (RCA-Victor)
- 7 BLACK & WHITE MINSTREL SHOW (2) The George Mitchell Minstrels (HMV)
- 8 (7) Eric Frey (RCA-Victor)
- 9 SOUTH PACIFIC (2) Sound Track (RCA-Victor)
- 10 THE SHADOWS (Columbia)
- 11 TWISTIN' AND TWANGIN' (2) The Shadows (RCA-Victor)
- 12 CLIFF RICHARD, THE SHADOWS AND 17 SECS (2) Cliff Richard, The Shadows (Columbia)
- 13 (12) London Cast (HMV)
- 14 STRANGER ON THE SHORE (2) The Shadows (Columbia)
- 15 MODERN SOUNDS IN COUNTRY & WESTERN (1) Ray Charles (HMV)
- 16 SINGING SONGS (2) Frank Sinatra (Reprise)
- 17 BUDDY HOLLY STORY Vol. 1 (1) Buddy Holly (Coral)
- 18 (17) Cliff Richard (HMV)
- 19 THE YOUNG ONES (2) Cliff Richard, The Shadows (Columbia)
- 20 THE MUSIC MAN (20) Sound Track (Warner Bros.)
- 21 ANOTHER BLACK & WHITE MINSTREL SHOW (2) The George Mitchell Minstrels (HMV)

# BRITAIN'S TOP EP'S

- 1 FOLLOW THAT DREAM (1) Cliff Richard (RCA-Victor)
- 2 DAY IT COMES (2) Billy Fury (Decca)
- 3 SOME PEOPLE (2) Cliff Richard (Pyg)
- 4 FOUR HITS AND A MR. (4) Acker Bilk (Columbia)
- 5 (4) A SWEEPY LAGOON (2) Cliff Richard (Pyg)
- 6 (6) CLIFF & THE SHADOWS (2) Cliff Richard & The Shadows (Columbia)
- 7 CLIFF & THE SHADOWS (2) Cliff Richard & The Shadows (Columbia)
- 8 SHADOWS TO THE FORE (7) The Shadows (Columbia)
- 9 (7) The Shadows (Columbia)
- 10 (8) THE SHADOWS (Columbia)
- 11 (8) CHILL CLIMATE (2) Cliff Richard (Columbia)
- 12 (11) The Shadows (Columbia)
- 13 HELEN'S HIT PARADE (13) Helen Shapiro (Columbia)
- 14 DENNY LEE'S HIT PARADE (11) Kenny Ball and His Orchestra (Pyg)
- 15 (15) CLIFF Richard (Columbia)
- 16 BAND OF THIEVES (2) Acker Bilk and His Orchestra (Columbia)
- 17 THE SHADOWS No. 2 (2) The Shadows (Columbia)
- 18 (18) THE SHADOWS (Columbia)
- 19 (18) HELEN'S HIT PARADE (18) Helen Shapiro (Columbia)
- 20 (11) Kenny Ball and His Orchestra (Pyg)
- 21 (15) CLIFF Richard (Columbia)
- 22 (16) MANTOVANI & HIS ORCHESTRA (Decca)
- 23 (17) The Shadows (Columbia)
- 24 (18) THE SHADOWS (Columbia)
- 25 (18) HELEN'S HIT PARADE (18) Helen Shapiro (Columbia)
- 26 (19) DENNY LEE'S HIT PARADE (19) Denny Lee (Pyg)
- 27 (20) DREAM OF OLIVEN (20) Mantovani & His Orchestra (Decca)
- 28 (20) DREAM OF OLIVEN (20) Mantovani & His Orchestra (Decca)

(Compiled by 'The Record Retailer')

**NEW  
RECORD  
MIRROR:  
CHART SURVEY**

**CASHBOX TOP 50**  
AIR MAILED FROM NEW YORK

1	SHERRY*
2	MARILYN ROSE*
3	2 (7) Not "King" Cole
4	GREEN ONIONS*
5	3 (6) Booker T. & MG's
6	PATCHES
7	6 (5) Dickey Lee
8	LOVE'S A MESS*
9	6 (2) Bobby Pickett
10	LET'S DANCE*
11	6 (4) Chris Montez
12	SHEILA*
13	4 (9) Tommy Roe
14	12 (7) The Fabrics
15	YOU BELIEVE TO ME*
16	7 (7) Duprees
10	LIE TO ME*
11	12 (1) Little Benton
11	YOU BEAT ME TO THE PUNCH
9	5 (9) Mary Wells
12	TEENAGE IDOL*
13	17 (7) Rick Nelson
14	YOU'RE BLIND JEANS*
15	16 (5) Jimmie Clanton
14	DO YOU LOVE ME
22	42 (Contours)
15	LOVE ISN'TATION*
12	12 (2) Little Eva
16	I HAD A HAMMER*
33	4 (4) Peter, Paul & Mary
17	REMEMBER ME
15	19 (9) David "Baby" Cortez
18	BEECHWOOD 4-5789
18	6 (4) Marvelettes
19	I BELIEVE IN YOU*
31	3 (3) Frank Ifield
20	WHAT KIND OF LOVE IS THIS
25	3 (5) Joey Dee
21	RAINBOW GO AWAY*
24	4 (4) Bobbie Gentry
22	SHE'S NOT YOU*
14	18 (8) Elvis Presley
23	SURFIN' SAFARI
24	12 (2) The Shirelles
24	SILVER THREADS AND GOLDEN NEEDLES*
12	10 (1) The Shirelles
25	HULLY GULLY BABY
22	24 (4) Dovells
26	A WONDERFUL DREAM*
20	5 (5) Majors

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

# HOORAY FOR OUR SIDE

FOR those among us who like to wave the flag or partition for all things British take a quick look at the First 25 of the chart this week.

FOUR of them are from the surprise dive by Billy Fury's backing group, the Testors, making all the running in the first two slots.

The quick rise of Ray Charles' latest has continued pushing Ray to No. 12 spot and he has been buying, buyin' including the tremendous number of stars who boost Ray at every opportunity.

May have a British tour is a real proposition, however. Surprisingly Brenda Lee, who last week looked like shooting into the Top Ten, has not yet had to fall off somewhat and she has to be content with No. 22.

"SUCKIN' TO Me FISH" is another that made the NEW Brenda Lee. It's interesting that she continues her stride.

Great news for the British records.

Mr. Bill's new one is well in and will probably pass the 47 week old "Stranded" in the top 20 next week. He's like shaping well. It's great that he has a British tour shortly and is able to cash in on his chart success.

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

- 1 DIONNE WEAVER
- 2 PAUL ANKA
- 3 LOVE LETTERS IN THE SAND
- 4 PAT BOONE
- 5 I'M SORRY, I'M SO FERNANDO
- 6 JOHNNY DUNCAN
- 7 WANDERIN' EYES
- 8 HARRY BELAFONTE
- 9 HE'S A REBEL
- 10 (1) Crystals
- 11 YOU BETTER KNOW ME\*
- 12 (9) Ray Charles
- 13 DEVIL WOMAN\*
- 14 34 (1) Marty Robbins
- 15 (1) GENE PITNEY
- 16 (2) Ringo Starr
- 17 IT MIGHT AS WELL RAIN
- 18 (3) The Everly Brothers\*
- 19 (7) Carol King
- 20 (13) Neil Sedaka
- 21 KID GALAHAD (KING OF THE WHOLE WORLD) E.P.
- 22 (4) The Shirelles
- 23 (1) Kris Kristofferson
- 24 (1) "I'm Sorry"
- 25 (1) W.H. King of FOOL AM I\*
- 26 (1) S. David A. Newley
- 27 (1) LEFT MY HEART IN SAN FRANCISCO
- 28 (2) Tony Bennett
- 29 (1) The Everly Brothers
- 30 (1) I LEFT MY HEART IN SAN FRANCISCO
- 31 (1) The Everly Brothers
- 32 (1) Tony Bennett
- 33 (1) The Everly Brothers
- 34 (1) The Everly Brothers
- 35 (1) The Everly Brothers
- 36 (1) The Everly Brothers
- 37 (1) The Everly Brothers
- 38 (1) The Everly Brothers
- 39 (1) The Everly Brothers
- 40 (1) The Everly Brothers
- 41 (1) Kris Kristofferson
- 42 (1) W.H. King of FOOL AM I\*
- 43 (1) W.H. King of FOOL AM I\*
- 44 (1) W.H. King of FOOL AM I\*
- 45 (1) W.H. King of FOOL AM I\*
- 46 (1) W.H. King of FOOL AM I\*
- 47 (1) W.H. King of FOOL AM I\*
- 48 (1) W.H. King of FOOL AM I\*
- 49 (1) W.H. King of FOOL AM I\*
- 50 (1) W.H. King of FOOL AM I\*

## A LOOK AT THE U.S. CHARTS

- FAST rising U.S. hits include: "Gina" (1); "I'm Sorry" (2); "Winged Over Kinsman" (3); "Hired Hand" (4); "Bobbi" Davis; "If I Ain't Answerin'" (5); "I'm Sorry" (6); "I'm Sorry" (7); "Diane" Eddy; "You Look Good" — Edie Boose; "The Things We Did Last Summer" (9); "I'm Sorry" (10); "Atlanta" (11); "Young Folks" (12); "New York" (13); "Young Folks" (14); "He Thanks I Still Care" (15); "I'm Sorry" (16); "I'm Sorry" (17); "I'm Sorry" (18); "I'm Sorry" (19); "I'm Sorry" (20); "I'm Sorry" (21); "I'm Sorry" (22); "I'm Sorry" (23); "I'm Sorry" (24); "I'm Sorry" (25); "I'm Sorry" (26); "I'm Sorry" (27); "I'm Sorry" (28); "I'm Sorry" (29); "I'm Sorry" (30); "I'm Sorry" (31); "I'm Sorry" (32); "I'm Sorry" (33); "I'm Sorry" (34); "I'm Sorry" (35); "I'm Sorry" (36); "I'm Sorry" (37); "I'm Sorry" (38); "I'm Sorry" (39); "I'm Sorry" (40); "I'm Sorry" (41); "I'm Sorry" (42); "I'm Sorry" (43); "I'm Sorry" (44); "I'm Sorry" (45); "I'm Sorry" (46); "I'm Sorry" (47); "I'm Sorry" (48); "I'm Sorry" (49); "I'm Sorry" (50).

Two new cover discs are "I'll Bring On Home To You" — Coda Thomas; and "I'm Sorry" — Eddie Thomas. No relaxation.

New LP's include "Smash Hits" — this includes "I'm Sorry"; "I'm Sorry"; "Five Senses"; "Nature's Way"; Alton, etc. Also new LP: "I'm An Idiot"; "Golden Hits"; "I'm Sorry"; "I'm Sorry"; "Heart And Soul"; "Sad Mood"; etc.

"The Best Of Sam Cooke" includes all the Cooke discs including "Wonderful World"; "Chain Of Fools"; "Sad Mood"; etc.

# BRITAIN'S TOP 50

COMPILED BY THE RECORD RETAILER

- 1 SHE'S NOT YOU
- 2 IT'LL BE ME
- 3 (4) Cliff Richard (Columbia)
- 4 TELSTAR
- 5 (15) The Tornados (Dove)
- 6 I REMEMBER YOU
- 7 (13) Frank Ifield (Columbia)
- 8 ROSES ARE RED
- 9 (4) Ronnie Carroll (Mercury)
- 10 THINGS
- 11 (5) Bobby Darin (London)
- 12 SEALED WITH A KISS
- 13 (6) Brian Hyland (HMV)
- 14 DON'T THAT
- 15 (1) All
- 16 (9) Adam Faith (Parlophone)
- 17 BREAKING UP IS HARD TO DO
- 18 (7) Neil Sedaka (RCA-Victor)
- 19 SHEILA
- 20 (14) Tommy Roe (RCA-Victor)
- 21 GUITAR TANGO
- 22 (10) The Shadows (Columbia)
- 23 YOU DON'T KNOW ME
- 24 (21) Ray Charles (RCA-Victor)
- 25 (2) Carol King (Decca)
- 26 I CAN'T STOP LOVING YOU
- 27 (22) (13) Ray Charles (HMV)
- 28 SOME PEOPLE
- 29 (4) Carol Deen (HMV)
- 30 ADIOS AMIGO
- 31 LET THERE BE LOVE
- 32 (15) Nat "King" Cole and Geo. Shearing (Capitol)
- 33 (1) RAMBLIN' ROSE
- 34 (1) Dr. Shearer (London)
- 35 (1) Nat "King" Cole (Capitol)
- 36 (1) FOREVER KIND OF LOVE
- 37 (1) Bobby Darin (Colombia)
- 38 YOUR TENDER LOOK
- 39 (1) The Browns (Piccadilly)
- 40 (1) I'D LIKE TO SLEEP
- 41 (1) Ramblin' Rose
- 42 (1) Nat "King" Cole (Capitol)
- 43 (1) Shirley Bassey (Columbia)
- 44 (1) Shirley Bassey (Capitol)
- 45 (1) Honey Don't
- 46 (1) Karlene (Decca)
- 47 (1) LONELY
- 48 (1) Eddie Cochran (Columbia)
- 49 (1) PETER AND THE WOLF
- 50 (1) 48 (2) Clyde Valley Stompers (Parlophone)
- 51 THE ROCKIN' MAN
- 52 (1) I'M JUST A BABY
- 53 (1) Louise Corlett (Decca)
- 54 VACATION
- 55 (1) Connie Francis (RCA)
- 56 HERCULES
- 57 (1) Frankie Vaughan (Philips)
- 58 LOVER PLEASE/YOU KNOW
- 59 (1) The Shadows (Mercury)
- 60 (4) (15) The Ventures Girls (Dove)
- 61 (1) DI LA
- 62 (4) (2) Emilio Pericoli (WB-B)
- 63 SWEET LITTLE SIXTEEN
- 64 (3) Jerry Lee Lewis (London)
- 65 (1) I'm Sorry
- 66 (47) (12) Petula Clark (Pye)
- 67 THE BREEZE AND I
- 68 (1) The Fontones (Parlophone)
- 69 DEEV WOMAN
- 70 (1) Marty Robbins (CBS)
- 71 WILL I WHAT?
- 72 (20) Mike Sarne (Parlophone)
- 73 (50) (29) Bobby Darin (Columbia)

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

## HIT!-SUE & MARY-HIT!

BIG HIT BY A TOP ARTIST!

### LOVE ME

b/w YOU'RE MY THRILL

EVE BOSWELL

on DECCA F 11509

### TRAITOR IN DISGUISE

on DECCA F 11517

MANTOVANI'S

### SUMMER NIGHT

on DECCA F 11500

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

KPM

MUSIC

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

IT'S SELLING!

### Cry Upon My Shoulder

b/w IF I'D KNOWN YOU

BILLY DAINTY

DECCA No. 11499

217  
321  
T 81123  
32  
T 80

55

# IS THIS MAN GOING TO SIGN ELVIS?

132  
10

## LEYTON FAN GATHERING

**JOHN LEYTON** is from Liverpool this weekend Sept. 29 for a special Leyton Fan Club Concert, to be held at the Empire Room, Tottenham Court Road, London, W.I., starting at 8.30 p.m.

Said a spokesman: "Already it

looks like buying a sofa-set. Nearly 700 tickets have already gone and we are getting further requests from every post delivery."

John is looking forward to meeting up with my friends and fans again. I've been away for a month. I've been away filming in Germany".

## '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 date: NOVEMBER 10, Torquay Town Hall. Groups and singers contact Lionel Digby Entertainments, Higher Union Lane, Torquay, for further details.

## SIX STAR HITS FROM DECCA GROUP

It might as well rain until September

CAROLE KING

HLD 5504 London

BRENDA LEE

IT STARTED ALL OVER AGAIN

OS 5504 London

Bobby's girl

MARIE BLANE

HLD 5505 London

My baby's crazy 'bout Elvis

BILLY BOYLE

F 5505 Decca

Forgive me

BABS TINO

HLD 5506 London

I love you the way you are

BOBBY VINTON

HLD 5512 London

DECCA

45

LONDON

rpm

Brunswick

THE DECCA RECORD COMPANY LIMITED DECCA HOUSE ALBERT EMBANKMENT LONDON SE1

Printed by Menzies Ltd, High Wycombe and Grosvenor Printers Ltd, 116 Enfield Street, London, W.C.1 (Grosvenor 7460, 2715 & 5900)

Printed by Menzies Ltd, Grosvenor 7460, 2715 & 5900



BERNARD DELFONT, and MRS. DELFONT leaving London for America last week

—to get Elvis!

78

THE man: Bernard Delfont, king of pin-up British show business and a man behind the Royal Variety Performance who organized this year at the London Palladium.

His destination: America, ostensibly to supervise the Beatles' show's "Star-Spin-The-World—I Want To Get Off!"

But it is hinted that he is also looking for another job, perhaps for next year's Variety Performance.

Does this mean that Elvis Presley has turned him down? No, but this is standard practice for this show. There is an announcement of stars taken care of and those available have been checked and those unnamed "passed" at Buckingham Palace.

A National newspaper printed a "guess" list some weeks ago—and included both Presley and Delfont. It was quickly denied. Then started stories that Elvis had rejected an invitation for him to sing at the show.

This in turn was hotly denied. Elvis said he had had no information of any visit to America, but he couldn't possibly have turned it down.

But the blots are there. From America as well as for the Royal Variety Performance. And remember the Royal Variety Performance is being telecast in full by the BBC.

Fact or guess-work? Only one man knows. That man is Bernard Delfont. The taciturn show business king who is in America right now...

## ROUND THE WORLD FOR KENNY BALL! — BACK TO AMERICA

KENNY BALL goes to America again! And it's back to school for the brilliant drummer and his band. From American universities and colleges—and one date at a naval base—was announced this week for the Ball. The first stop is San Francisco on November 16 and will last eight days, ten shows.

Kenny flies to America following his tour of Australia and New Zealand. To coincide with the tour Kenny has his latest British hit, "So Do I" will be released in America by Kapp Records. Kenny goes for Australia on October 20.

Meanwhile, Pre-are just about to rush releases for their new single by Kenny and the band which was recorded last Wednesday.

Pop title "The Pay Off" composed by the late American soprano saxist genius Stan Getchell. The side — his second — features Kenny and clarinetist Dave Jones.

It will be "I Got Plenty Of Noshin' When I'm Lovin' You," which opens "Porgy and Bess." The film opens in London on October 12.

Kenny will play the disc when he appears on "Thank You, Lucky Stars" on October 13.

He is also booked for a spot on ATV's "Sunday Night At The London Studios" on October 14. The star of the show is Max Bygraves.

Kenny has appeared on television with Michael Aspel on "The Saturday Club" on October 12, "Parade Of The Posse," October 13, "BBC-TV's "Music Club" October 14, "Saturday Club" October 15, "Pop With Love," October 20, "Pop With Lemlie," October 21.

MIKE BERRY is now definitely included in the Bobby Van touring show, which starts October 12. He told the N.R.M.: "I'm also lining up a new disc release, though the final titles have not yet been decided."

## RECOGNISE THEM?



They're your teenage  
favourites as you've never  
seen them before.



They are 6 of the 43 international stars in—

DARRYL F. ZANUCK'S

**THE LONGEST DAY**

From the book by CORNELIUS Ryan  
Released by 20TH CENTURY FOX

Leicester Square THEATRE

ALL SEATS BOOKABLE BY TELEPHONE & USUAL TICKET OFFICES

OPENING NIGHT OCTOBER 12

ALL SEATS BOOKABLE BY TELEPHONE & USUAL TICKET OFFICES

OPENING NIGHT OCTOBER 12

ALL SEATS BOOKABLE BY TELEPHONE & USUAL TICKET OFFICES

OPENING NIGHT OCTOBER 12

ALL SEATS BOOKABLE BY TELEPHONE & USUAL TICKET OFFICES

OPENING NIGHT OCTOBER 12

ALL SEATS BOOKABLE BY TELEPHONE & USUAL TICKET OFFICES

OPENING NIGHT OCTOBER 12

ALL SEATS BOOKABLE BY TELEPHONE & USUAL TICKET OFFICES

OPENING NIGHT OCTOBER 12