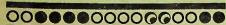


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DON'T CRY JOE
MOONLIGHT ON THE GANGES
PLEASE DON'T TALK ABOUT
ME WHEN I'M GONE
IT'S A WONDERFUL WORLD
LOVE WALKED IN
HAVE YOU MET MISS JONES?
GRANADA
YOU'RE NOBODY 'TIL
SOMEBODY LOVES YOU

12" L.P. R.1002 (STEREO R3-1022)

POP IS IT AS BUBBLE

POP disc-jockey D A V I D JACOBS has said that he thinks traditional jazz is "being forced down the public's throat." Reason for this outburst is the inclusion of three trad groups in this year's Royal Variety Performance... and NO young pop stars.

Is David right? Can he really justify saying "I suspect that the people who are going to be trying to whip up enthusiasm for trad that isn't really there." OR "I don't see a saving away from pop music to trad stuff."

NEW features where: IAN DOVE and PETER JONES are all together about it. Loggerheads something like this...

JONES: Of course, David's right. If trad was so popular, you'd have the Top Twenty cluttered up with it. Since "Pete's Blues" got every trad group has tried to use public acclaim, some get in... **DOVE:** There's no continuity of popularity as with **COLE, FRANKS, CLIFT, EVANS, ADAMS**, or the newer band of popsters. What's more, most of the alleged trad Twenty entries have been so commercialized as to earn the disfavor of the real fans.

DOVE: Rubbish. There are more scores than the Top Twenty score.

It is acknowledged fact that one of the quickest ways to make money these days is to open a trad jazz club. Anywhere. In any premises. The youth of today is trad mad. They flock to the jazz clubs where the only problem is how to get more seats. It is not so difficult as the Fire Brigades or the Public Health Authorities.

Scenes

JONES: But they're mostly small premises. Cubo-bites. Could trad situations pack variety theatres? Or even big dance-halls? And anyway, trad makes money for promoters because most of the groups are cheaper to book than big pop draws, whether small groups (the Skadons, etc) or singers (Richard, etc).

DOVE: You know, most of the big dance-halls DO had trad nights. And tours of the variety theatres and Bull, Barber, then the one now out with Wallis, Lip-Groove and blues singers, including McEwen and Sonny Terry, DOJ pack them in. Admittedly these are only one-night stands, but I can recall only one rock show that played six days in one place.

JONES: There are more scores than the one-nighter scene. I'm talking about ad sales, requests on radio, output from record companies, analysis of fan-mail—all the things of public appeal. Trad is growing. But it is still a minority interest. General pop is the overriding position.

Lifetime

DOVE: Yes, but it is a conscious process. I've got five fingers on each hand, and for each one, I can give up to five singers who come in, make one big disc, and then disappear. That basis is constant. Barber does very good business. So does Acker Bilk—and these bands have been going by current pop standards, for a lifetime.

JONES: There's consistent all right. Especially in sound. Apart from the specialities form, most people can't tell them apart. The same lineup, the same excellent vocals and the surprising lack of originality in their songs. Like a recent festival when **THREE** bands popped "Sains".

DOVE: All rock tunes sound alike to me. In any case, there are a watered-down version of jazz chords. And arrangements...

JONES: I'm not supposing only that. It's pop. The full range of pop music, from the Beatles to pop-larity charts. From Sinatra and the Four Tops to the Four Seasons. Trad, as yet, doesn't get near the



pop scene in fan-following. And such odd people seem to dig trad...

DOVE: Trad has been a "crazee" for years. And anyway, I think it is a more wholesome form of music. It expresses better sentiments than some Charlie standing on top of a mountain and blustering to the wild wind and singing "Johnny, Johnny, Be Good" or whatever it is.

JONES: Like "Hebble Jubilee," by Spicketed Red, I suppose!

DOVE: The fact is Britain is trad mad, has been for a long time—and will be for a long time to come. It's full representation on a Royal Performance is long overdue.

Well, what do you—the fans—think? It has trad taken over from pop? Let us know which side you support.

FRANK SINATRA'S DAUGHTER



SHONDELL

ONE of the biggest publicity campaigns waged by Liberty records in the States deals with new boy, **TROY SHONDELL**, who sings a song called "This Time," which has jumped 76 places in 14 days in the Cash Charts.

You may not find this surprising. After all, it is worth a record company spending money on establishing an artist with great promise. But when you consider that Troy had not so far done any demo discs in Chicago, Liberty bought the disc from Troy's label, Gold Crest, and signed Troy to a long-term contract.

And for the boy who sent separate records of himself—himself were rejected—singing guitar, drums, sax, piano, and organ; a hit.

Eye-wit: Freddie Dubble wears glasses often. On TV he keeps the frames—but has no lenses in them. This prevents reflection from the lights, but doesn't help him see what he is doing! **LANCELOT JOHNSON.**

last week, and given a Top Twenty Tip in NRM reviews. And as it is a young record, interest is rapidly growing for it, and sales increase, making the likelihood of a hit on both sides of the Atlantic for the song who was... **SHONDELL**... his record company.

FRANK SINATRA'S DAUGHTER

If you want to be a singer and your father's name is Frank Sinatra, you're off to a pretty good start. And if dad also owns a major record company, things could reasonably be said to be swinging.

But can Nancy Sinatra make it? Frank's Reprise set-up may signed her to a long-term contract, and her initial disc, "Coff Links and The City," by "Not Just Your Father's," is starting to register in the States. It's also been released in Britain.

Born in Jersey City, New Jersey, Nancy Sinatra, m.c., moved on to Los Angeles and has lived there since her grammar school days. She studied economics for one and a half years at the University of Southern California before marrying singer—her father's son—Tommy Sands in September last year.

She had no voice training, but has clearly inherited something of dad's natural phrasing technique. Now that her first single has been well received, dad and Reprise plan to use her mainly on album releases.

Nancy and Tommy share a fashionable Beverly Hills apartment. Incidentally, her father has a younger brother, Frank Jr. (17), and younger sister, Tina (13). They, too, are keen on vocal careers.

Nancy's disc was out here on Tuesday this week. To celebrate, Pye Records released it in a full-colour cover with a picture of the glamorous girl on each side.

PETER JONES

But here's a photograph showing that pop and trad can work together—in this week's **Sunday Night At The Palladium!**

(NRM Feature)

Are the Polka Dots TOO Musical?

AND talking of the Polka Dots (it seems that everybody has a musical group!)—the trouble could be that they are **TOO** musical.

Their history goes back to 1858. Tony Mansel, who had been with Johnny Dankworth as singer and solo trumpet at the same time as Cleo Laine and Frank Holder, had led it into publishing with Chappell's Music.

Into his office one afternoon walked a stout Jimmy Walker, who had had successes with his modern guitar. He outlined his ideas for a revolutionary bang-up-date vocal group.

Freddie Dubble, formerly with the Supercats, electrician, sax and clarinet with top bands, was next to join.

And completing the current quartet is Dennis Price, who used to play "dancing piano" with Tommy Sands, was once head kid of a horse in polo, and now plays trombone.

The group were on "Die, Die!" then in cooperation with "On, Boy," and entered their first commercial success as being a group with really modern ideas. They stay up the stairs to "Jazz Boogie," the Anthony Newley movie, did "Trinder Boy" on television; were in it "Take It From Here."

But the biggest break came when Jo Stafford, acting on rays received handed her by other visiting Americans, insisted on having the boys on each side of her current television shows. This will give them wide-scale exposure, and, pace, acceptance.

It seems tough that their singing version of "Sons Suen" should be out not—especially as they were first in, with Laurie Johnson, on the TV series. But there's probably room for a vocal version of this. Incidentally, they days have an EP out this week.

Eye-wit: Freddie Dubble wears glasses often. On TV he keeps the frames—but has no lenses in them. This prevents reflection from the lights, but doesn't help him see what he is doing! **LANCELOT JOHNSON.**

JAMES ASADIN'S TRAM REVIEWS — PAGE 9

BENNY GREEN — BACK NEXT WEEK

'TEMPS' ON TV

WORK on the Temperance Seven's new BBC TV series started on Saturday last (October 7) backed by the news that their new "Dread Hearted Hansel" single for Parlophone sold nearly 10,000 copies during the first ten days of release.

BBC producer Richard Evans told the NRM: "Experimenting at the screening of the first show went as expected. "The NRM" items changed the script six times during rehearsal; the floor was covered in clear hairs; the Steinbock Cooper tried to smudge away on to the camera; Cathy Lewis began to tear up for the setting he had designed.

"The film is finally coming to shooting. I think we got a first-class programme." Promoted note: Ray Whitley, saxophonist with the Seven, recently became the father of a baby boy. Ray, who already has a daughter aged three, told the NRM: "He's got two very musical ears and a splendid embouchure. I am thinking of christening him Adrian Rollins."



L. to R. Actor Cynal Sepul, Nancy Sinatra, Tommy Sands—on the set of "The Longest Day" in France.

**MY SINCEREST THANKS
FOR ALL THE
GOOD WISHES AND
BIRTHDAY GREETINGS
FROM FRIENDS AND FANS**

**My grateful thanks to everyone
for three wonderful years**

Particularly:

**MALCOLM ADDEY
FRANKLYN BOYD
TITO BURNS
MIKE CONLIN
JOHNNY FOSTER
GEORGE GANJOU
PETER GORMLEY
LESLIE GRADE
JET HARRIS**

**ARTHUR HOWES
EDDIE JARRETT
HANK B. MARVIN
SID MAURICE
TONY MEEHAN
NORRIE PARAMOR
IAN SAMWELL
LEN SAXON
TERRY SMART
BRUCE WELCH**

CLIFF RICHARD

THE U.S. DISC SCENE AT EXECUTIVE LEVEL SINGLES ARE DOWN

SALES figures on any individual 'single' hit in the United States were now a good deal lower than they were a year ago. So said Mr. T. G. Wood, Managing Director of EMI Records on his return to London this week from a business trip to America.

He told the N.R.M.: "This drop in sales is probably due to over-exposure on radio."

"But I do know that at least one manufacturer has announced his intention to retreat at the end of this month 25 cents. He hopes this will stimulate greater interest in singles."

Mr. Wood said that opinions on the move were sharply divided. "Generally the impression is that if a single sells and the right repertoire, the right arrangement and the right artist, then it WILL sell, but if it doesn't have these qualities then you won't be able to give it away."

ALBUMS

Album sales, said Mr. Wood, were still at a very high level but here again the demand was spread over a great many issues and consequently competition was fierce.

One result was that there was an unhealthy tendency in "discos" offers which meant that many manufacturers, distributors and retailers were forced to work on margins far too low to be economic safety.

"On the retail side there is the virtual claimant in a number of shops of one of the most elementary forms of service to the public. Fortunately, the in-

dustry is aware of the dangers of present trends and is striving towards a return to more satisfactory and economically sound practices."

Of American record clubs, Mr. Wood said they were firmly established and the whole industry, including the retailer, appeared to be convinced that they performed a useful function in providing additional and considerable publicity for records generally and in converting to record-buying a great many people who would not otherwise have had their interests aroused.

Said Mr. Wood: "The prime objective of my trip was to visit the record companies with whom we have licensing arrangements and to see, first hand, the current trends in the American record market."

I am delighted to say that our contract in regard to the Verve repertoire, as a result of my talks with MGM, has been extended for several years and we are in an advanced stage of finalising it.

In New York, Mr. Wood was guest speaker at the inaugural meeting of the International Record and Music Men's Club and other centres he visited during his three-week trip included Cincinnati, Chicago and Hollywood.

SUBBED MAX IN 'DO RE MI'

WILLIAM WALTER BYGRAVES—better known as Max—is the star of the musical "Do Re Mi" which opened last week at the Prince of Wales, London. He strikes an odd note.

I say this not because the part he plays was originally conceived and made for the sage of Fort Baxter, SGT. ERNIE BLANK, alias Pink Silvers, who is met Max Bygraves by a long stretch of the Atlantic.

Neither is it odd because it is an American musical and Max makes no pretence to hide his London origin.

No, the oddity lies in the way Max approaches the part. I nearly wrote attack, but this is just what Max doesn't do. He gives a curiously subdued performance throughout as a small-time hustler who suffers delusions of grandeur when he and a trio of ex-patriates open up a juke box syndicate.

SONGS

Steve Acton gets the songs of the show to sing. "Mike Samson's Happy"—which he shares with perky JIAN WATER— and "I Know About Love." Of all the London-Green-Style songs (there's not the best all-time group produced—Bells Are Ringing)—have turned out, these are most likely. There's also a cute novelty, "That's New at The Zoo," which should be heard around children's day centres for a long time.

MAGGIE FITZGERALD makes up heretofore a one-woman show company. Her specialty is a farthest known number, "Adventure." J.C.

DARIN'S NEW RING-A-DING-DINGER

You Must Have Been A Beautiful Baby

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HLK 9209

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Folk Song

Crosby

DING CROSBY's own disc company, Project Records, is producing an album, "A Heritage of Folk Song" for "Life Magazine"—and the LP will be offered to readers of the monthly. After that special promotion has finished, Project will sell the album independently.

Project has also completed two albums for a book club organization. They are "Twenty-Six Academy Award Winning Songs" and feature Jane Wilson and Stewart Foster. Again, the selling rights revert to Project after the initial tie-up.

'CARNATION 4' WITH 'TEMPS'

CARNATION QUARTET, group-within-group feature of the Temperance Seven, and first featured on the Seven's new LP, are now making regular appearances on the group's concert tour.

It comprises: Whispering Paul McDowell, Count Clifford de Buman at the piano, Frank Paverty on tenor-phonon, and Alan Swainston Cooper on pedal-steel and phonofiddle.

It performs "Autumn Leaves" with an interlude in French; "Talking In Love Again," with an interlude in German; and other additions to the repertoire are expected.

The group are helping old folk to have a brighter Christmas by giving a concert in aid of the Birmingham "Evening Dispatch" Old Folk's Fund at Birmingham Town Hall on Sunday, October 29.

Presented by Brian Dholone, the concert also features Ed Corrie's Concord Jazzmen, with guest singer Valente Woina, vocalist with Birmingham's Second City Jazzmen.

The Corrie band are also teamed with the Temperance Seven for the visit of the two outfits to St. George's Hall, Bradford, on Saturday, November 11. It will be the Seven's first trip to Yorkshire since the Royal Variety Performance show at London's Prince of Wales Theatre, November 6.

New Valence DISC 'SECRET'

RICKY VALANCE, still seeking a follow-up hit to "Tell Laura I Love Her," has a new release on Columbia on October 27. Titles are best kept secret, but the top side is written by John Schroeder and Peter Berry.

In fact, Ricky has already recorded the song for the BBC's "Song Show," but the programme won't be heard for weeks.

Upcoming Valence dates: October 21, Bells Hall, Raynham; 27, Drill Hall, Cranbury; 28, Drill Hall, Cranbury.

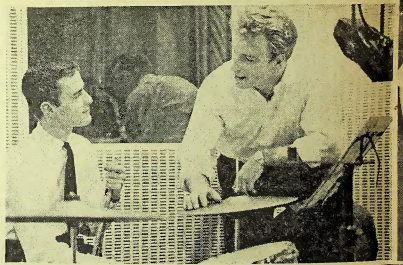
FREDDIE POSER

ATTER A seven-year stint at the Mills office during the Denmark Strip, Professional Manager FREDDIE POSER has set up his own publishing company within the next few weeks.

He will probably be available at the Mills office during the remainder of this week, but can be contacted from there on wards at WELBECK 5469 until he settles in his new premises.

Freddie told the N.R.M.: "While I hope to handle material from both sides of the Atlantic, I shall, as always, be doing my best to encourage British tunes and composers."

ROY BERRY, William Hoag and Geoffrey Everett, writers of "I'm Gonna Move to the Outskirts of Town" and "Bermuda as Part of the 30th anniversary celebrations of Hulton-Looneygrams, they leave on October 21 (Friday) and spend a week in each place.



NEW RELEASES

Flood Chorus
Your last goodbye; Hang on
45RCA-1091 RCA

Don't Tweakly
His latest theme; Little sister
45RCA-1094 RCA

Foot Stomping The Pillars
45RCA-1091 London

Brenda Lee
Anybody but me; Foot No. 1
4-1091 Monogram-Int'l

Little Sister Parker 2410
45RCA-1091 Warner Bros.

The McLean Sisters 1 do, I do, I do
45-1091 Decca

Whispering Paul's piano party
45-1091 Decca

JESS CONRAD

EVERY BREATHE I TAKE
45-11304 Decca

THE HUNCH

THE JAGS
45-11307 Decca

TED HEATH

and his music
CHARMAINE GHA GHA
45-11303 Decca

(HE'S) T...
THE FLE...
45-11304 Decca

THE DECCA RECORD COMPANY LTD. ENGLAND

NAMES
IN
THE
NEWS



Top left: Cliff Richard surrounded by his Shadows blows out the 21 candles on his cake. Right: Gary Starry runs over the score with Miki Nariss (right) at an EMI recording session. (NRM Picture). Centre left: The three McGuire Sisters who opened at the Rank of Tony Martin's first session since he left the Shadows. Tony backed singer Frank Field (left). Below: An awesome Marty Wilde, a shot from his Western film "The Hellions" which opens November 2 at the Odéon, Leicester Square, London. Marty has just recorded the title song from the film.

LEYTON: 'STARS'

JOHN LEYTON, still negotiating which of several major film roles to accept, has been booked for a return appearance on "Thank Your Lucky Stars". The programme is being telecast on October 29 for transmission on November 5.

His "share of the future" top will be Geoffrey Goddard — who composed words and music for both Leyton hits, "Johnny Remembers Me" and "Wild World". Geoffrey acted vocal dice for H.M.V. in "Girl Bride" out this week — another of his own compositions.

A "viewer" on the programme involving John Leyton's first long-play, "The Two Sides of John Leyton", will well under way.

Frank's Boys' Club Tour

FRANKIE VAUGHAN, indefatigable worker for the boys' club movement, is taking a whole week off from his professional engagements to undertake a tour of boys' clubs and organizations, starting October 24.

On some evenings he will visit five clubs in one session and the tour will take in Scotland, Northumberland, the Midlands, the West Country. He will open new club, stand concerts, songs, action plays, lunches and so on—all organized by the various clubs he visits.

At a dance at the Weymouth Pavilion, he will be presented with a cheque for £1,000 for the local Boys' Club appeal; and at Stratford-on-Avon he will be on stage at the Hippodrome Theatre.

Clubs all over the country will be busy during Club Week (October 27-November 4) in a nation-wide appeal for funds.

And, on October 23, the N.A.B.C. takes over the Royal Festival Hall, London, for 1800 members to attend the "Club Are Tramps" pre-Club Week entertainment. Many top stars, headed by Frankie Vaughan, are taking part.

Frankie told the NRM: "It's going to be a bumper night and I'm looking forward to being on stage there."

Gold Medal Satch

A GOLD medal, normally given to Americans engaged in combat with enemies of the State, will be presented to LOUIS ARMSTRONG if Senator Hubert H. Humphrey has his way.

He wants to get the award through the recognition of Satch's patriotic and humanitarian work on a national and international level. The same Senator Jacob H. Aronson would like similar awards to DANNY KAYE and BOB HOPE.

When the medal, known as the Congressional Medal of Honour, was first suggested for solo business folk, it was pointed out that the medal was primarily confined to military personnel.

But, under private laws, the medal has previously been given to comedian GEORGE M. COHEN and songwriter IRVING BERLIN. And those proposals will be quite in line with Congress re-uses and considers the Armstrong-Hope cases.

OF DELAYED

DION, currently Number One in America with his "Round Round Saz", arrived in London on Monday this week for a short visit to exploit his record here.

But he had an unhappy introduction to London. While about a hundred journalists waited to greet him at E.M.I. headquarters, Dion was circling round and round the area in his airplane, waiting for the fog to clear sufficiently to make a landing.

Dion was most anxious to visit Britain and his trip was arranged by Johnny Franks, who writes the NRM: "This is only the start. I plan to bring many other top American disc stars to this country."

Dion, making no personal appearance on this trip, realizing himself on television shows and, possibly, an "Easy Beat" broadcast on the radio.

His dates are as follows: Radio Luxembourg, "E.M.I. Monday Spectacular" October 23; T.W.Y. "Discs A Go-Go" October 26; ABC TV's "Thank Your Lucky Stars" November 4 (pre-recorded); Scottish TV, October 26.

Dion told the NRM: "I'd love to have made this a longer trip, but I just have to be back in the States to

LEN EDWARDS

MR. LEN EDWARDS, for many years Professional Manager of Melvin Miller, died during last week's after a short illness.

He was one of the most popular members of the music publishing fraternity and in the past had acted as piano accompanist to top star Vera Lynn.

CHESTER'S 4th DISC

PETER CHESTER, who has now had twelve songs recorded by CIB Records, has increased his group by adding Curtis Anderson (B) on electric organ and vocals. The group shortly have their fourth release on the Pye label.

THE DROPPING

BRENDA LEE, contemplating her run in the States, has "A side" of her latest "Four Number One" has jumped from number one to a low 27 to 14. And the "B" side, "Anybody But Me," dropped from nowhere to 58 to 32 to 30.

JOHN LEYTON "Cashbox" view on his "Johnny Remembers Me" U.S. debut: "This galloping folk-like romantic is top seller in England and can do some chart business in the States. English standing makes it a pointer to be eyed."

ART LINKLETTER, top American TV personality and author has been signed to an exclusive Capitol Records deal and makes his debut on an LP within the next two months.

GENE KRUPA, is the subject of a big promotion drive in New York to boost his latest Verve album release, "The Gene Krupa". Krupa is touring disc shops, autographing copies of the record.

JIMMY REED, with a vocal-aromatic disc "Bright Lights, Big City" in the American charts has sparked off a theory that the harmonious performance in a funky blues manner may dominate the charts in the future. It could mean a fill-in for Janis Joplin.

SHIRLEY BASSEY, is to have at least two LPs released next year by the EMI Records set-up in the States. The packages are to consist of material set by her for Philips in Britain. Shirley is doing a "hit" in America single "You'll Never Know".

HELEN SHIPPO, will record a good Press for her bill-sharing "Sunday Night At The Bluebird" on November 4. As described by TV critic Peter Black as being "only 15 but with the self-possession of a girl of 60".

THE CORPSE

THE CORPSE, a new magazine, is "Downbeat" for the "Huntington" era. It's a "Great Britain"?

A RECENT article in American jazz magazine "Downbeat" says that the "Huntington" era is a "Great Britain"?

Fortunately the "Huntington" era's impact, but the text of the story implies that Trad is doomed.

There are copies from Billy Cole and a couple of Moderns who prefer to remain anonymous, to the effect that it's all happened too quickly and will probably peter out within a month.

Personally, I can see no signs of an imminent decline in the Trad business. In fact, it is growing like a weed. There is, of course, a danger of over-enthusiasm, but there seems no immediate problem here. Of the jazz clubs that have sprung up in the last few months, most appear to be very successful.

The backbone boys of the jazz business must keep an eye on the present generation, to the effect that they've managed to keep one major halloran credit out of the Trad scene, much to the advantage of the nationwide network of jazz clubs.

Whatever happened to the Jazz Club Promoter's Association? I had great hopes of its organizing the traditional live and on the Trad scene, but since a recent article in the leading jazz band signs some three months ago, it has been heard of the J.C.P.A.

Inside the TRAD SCENE

I am able to report that, within the next few weeks, news of the Trad band break-up will be disclosed. I am not sure whether to mention names right now, but I can tell you that the break-up is of long standing and considerable worldwide popularity.

Congratulations to Dick Charlesworth for netting last Sunday's "Pulse" show. It was quite a surprise for Dick; the whole thing was fixed up thanks to Reddy Jazz Club, where Dick was billed as one of two days' notes when ATV cancelled. Eric Firm dropped in to the City Gents' Jazz club broadcast last Thursday.

In all, the Charlesworth band clocked up two TV appearances and two broadcast appearances on the radio. Terry Hennessy's overcast Time Times was cancelled on ABC TV's Sunday Breakfast.

Your last chance to see the Litchford-Scotty Perry-Brown band. The top show will be this week, when the band will appear on the City Gents' window (Friday), the Empress Ballroom, London. The band is made up of: Chris Barber, Wolverhampton (Sunday).

Chris Barber is searching for material. Which is in itself an odd thing considering that Barber has been the largest exporter of any trad band.

But Chris would like to hear of any other bands, and he would be happy to hear of contemporary tunes that fit.

Right now, Chris McDermott, composer, Dorkworth hit "African Waltz", is working on new numbers and is looking for material to record.

Chris appears in "Sunday Break" on October 29th. He has also recorded three 15-minute programmes for BBC radio. "Transmission" will be at a later date.

MICKY ASHMAN'S Baseline Jazz-band is a new number. A partner?

Says drummer Billy Locke, the band's material is good, but he's getting more and more requests for "Jungle Boogie" and "Misty" than for his own record. I, so we started taking the name of the band from the title of the first single for this number!

The Bill Bostons in Martin Barrow, and is worth about £40. But his days as a jazz musician are numbered. He is presently taking a piece out of Micky's record evening recently while he's

HAYLEY MILLS
LET'S GET TOGETHER
45-78 3026 London

JANE MORGAN
IT TAKES LOVE
45-1365 2000 London

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THE EVERLY BROTHERS
DON'T BLAME ME; MUSKRAT
45-100 1000 London

THE GREAT IMPOSTOR
THE FLEETWOODS
45-100 1000 London

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NEW LTD DECCA HOUSE ALBERT EMBANKMENT LONDON WC2



BILL BLACK *Mov'it*; *Honky Train* (London ILU 9436)

EX-PRESLEY bass player, BR leads his combo through two discs worth himself, and which have put him in the American charts.

"Mov'it" really does move along, a rocking instrumental that borrows many ideas from the old boogie-woogie days. There's a rather unprofessional sound about this disc that enhances its value. It's not a good local group who make up for skill by considerable enthusiasm. "Honky Train" is nothing more than a slow-tempo rebuff of the most fundamental of all Boogie concepts, all backing back to one Pinetop Smith, a punch in the twenties. Original and solo side, and the thing moves on quite nicely.

ALVIN ROY *Broken Promises*; *Yogi* (Int Disc INT-4501)

THIS is the first LP release by this Jazz LP company, and just might provide them with a profit if they can get the disc to the dealers.

"Broken Promises" is the tune that, they tell me, has been top of the Japanese parade for 14 weeks! Well, it just goes to show the Orientals know what they want when they want it, an extremely attractive melody. Here TUGG LEE and the SACRED SMOULDER JAZZ BAND in much the same treatment as "Pete's Floor" had a couple of years ago—solo clarinet and snobbishly strumming Tenor backing, very definitely good enough to be a hit.

"Yogi" is an even better, trid trad, swinging along cheerfully with a trombone appearing to exhale ideas into a melody that is much trumpet appearing better. Both sides are extremely well recorded, and afford the trad enthusiast several minutes of highly enjoyable listening.

Elvis looking nicely turned out for a "Blue Hawaii" scene has a "great" disc release.

LATEST SINGLE REVIEWS BY DAVID GELL

'R'NARIN' RACE...

4 TWO competing versions of this very nice LP were met with a date. DINO for one, and FRANK CARMICHAEL for the other. Remotely on the same LP, 586 was number one in America with its evergreen. It will no doubt reach the British Best-Sellers. After a slow opening, as he acts the lion, the side breaks into a brisk foot-tapping rocker. Dino dominates things while some fella sing and clap hands to the bright comic sounds. Very commercial indeed. A hit 10 say.

"Runaway Girl" is the easy-going flip, in which Dino sounds rather like a relaxed Chuck Richards. **D O U G SHELDON**, on Decca, has a fine version of "Avalon Sue," with a bright tan Frasier backing. He's a better singer than most, but the backing is bright and very commercial. It's a pleasant surprise. **Comedian Wally** has a slower number, Doug singing much more softly. **Commercial** arrangement helps this become one of the outstanding sides as well.

TOP TWENTY TIP.

'HEY LOOK ME OVER' BATTLE...

4 THERE are three major contenders in the race for a hit. **WALLY** has the best songs on the new **PEGGY LEE**, on Capitol CL 15211 has a swinging tune of it with the driving Quincy Jones band for company. They blast off with a diatonic, then let things become quite evocative for the soulful mood. They interpret the lyrics rhythmically and slickly. As things progress they all break up a real storm, ending, and powerfully as the needle can stand. Excellent. Same disc.

clear voice well-matched by the band solo, latterly a vocal in the version of "Hey Look Me Over," with Frank Carmichael on piano and accompaniment features a harmonica for added effect. Very nice is. **RONNIE HILTON**, on F.M.V. POP 926 has the most interesting version of "Hey Look Me Over," with Frank Carmichael on piano and accompaniment features a harmonica for added effect. Very nice is.

"When We Make Love" is a quiet love song, smoothly presented, and is so delicately capable. Opening with a phrase of a broken theme to set the nostalgic mood, the Ralph Carmichael Orchestra slowly supply the gentle backing of flowing strings and ethereal woodwinds. **EDMUND HUGHES**, on THE 1837, has a rock and roll number, with the enthusiastic support of the Peter Knight Trio. The track ends in a more military mood, the track number moves on briskly with a feel as always running in his excellent performance, his powerful and

is. **"Can't Be Wrong"** is the quiet, romantic, and is a fine version of "Hey Look Me Over," with Frank Carmichael on piano and accompaniment features a harmonica for added effect. Very nice is. **Ronnie** with such a vocal in the kind of love song that should enjoy very considerable success.

A GREAT ROCK DISC...

ELVIS PRESLEY *Little Sister*; *His Latest Flame* (R.C.A. 1258)

5 WITH a background of guitarists "rubbing" and thrumming, Elvis launches into the rocker "Little Sister," and proves that he can still sing rock better than anyone else. With the inimitable Presley vocal mannerisms popping up everywhere, the record seems to me his best beat disc. "Big Hank O'Leary," over two years back.

The lyric (somewhat better than average) deals with Elvis telling his old flame's little sister... "don't you do what your big sister does." And this is how rock should be sung. In America (Marie's the name), "His Latest Flame" made the top twenty, too, so the chances are it will be a double-sided smash here. The tune is better than the top side, and the tempo is a little slower, although the guitars are employed rather differently. I also heard a piano here and there. A saddened Elvis tells how his friend describes to him a new girlfriend, who, of course, happens to be the one who plucked her love to EL the night before.

TOP TWENTY TIP.

THE LETTERMEN *The Way You Look Tonight*; *That's My Desire* (Capitol CL 15222)

5 **THE** way you look tonight, "The Way You Look Tonight," has climbed into the U.S. Top Ten in this version by the NELSON RIDDLE Lettermen. To a slow, R and R backing, the duo typically teenage performance that will no doubt sell. A pretty backing, though.

The old Frankie Laine hit song, "That's My Desire," is revived here as a very ordinary R and R version. Lots of "oh-oh-oh, wow-wow-oh," strings and rock setting.

JOHNNY GREGORY *Route 66*; *McQ* (Fontana HLH)

JOHNNY'S arrangement ranges from good to fabulous and his treatment of the NELSON RIDDLE theme for the TV series. In the latter category, Strings, piano and horns constitute the main ingredients, and they put together with much freshness and skill. On the disc ought to be a very big one for Mr. Gregory. Bonus appear as a happily swinging solo passage. Oh, yes it's a fine side!

Conti wrote the theme for "McQ," and Johnny remains true to the band concept while adding ideas that are all his own. Needs no brasses under this side, with the rhythm section's an excellent job. Another Five Star side.

DAVE BRUBECK QUARTET *Late Five*; *Blue Rondo A La Turk* (Fontana HL39)

5 **THIS** is the most fantastic masterpiece in the popular record field in the past ten years. The erudite Mr. Brubeck in the Top Twenty?

Never. But, believe it or not, the impossible has happened and this brilliant musician and three close colleagues have landed in the U.S. Hit Parade!

"Take Five" was originally one track from the masterpiece of unusual time signatures, the LP "Time Out." Where, as every jazz reader and Top Twenty devotee will know, has been in the common 4/4 time (occasionally a waltz will creep in with the 3/4 time signature). The LP you hear the unusual effect of 9/8, 6/4, and 5/4 to mention but three. "Take Five" is the latter, a fascinating study in this strange rhythm pattern, in which Joe Morella's drum solo somehow manages to become even more complicated signature, the music is so satisfactory enough, the side really swings! "Take Five" is the latter, a fascinating study in this strange rhythm pattern, in which Joe Morella's drum solo somehow manages to become even more complicated signature, the music is so satisfactory enough, the side really swings!

Clearly one of the gems of this generation, it would be a considerable comment on the state of the record industry if they put it in the Top Twenty. "Blue Rondo A La Turk," to 4/4 from the LP "New Jazz Note" — a ploughs straight into the most jazz-rock time signature 9/8 and as unusual a sound for a jazz group as they've never heard. Try, they do break into a swing. 1/4 during a brief passage, but the rhythm section's an academic's study as you'll find. Equally excellent.

THE CLETONES *For Sentimental Reasons*; *Deced I Do* (Columbia DB 4720)

3 **BEGINNING** to move in America, "For Sentimental Reasons" is a old favourite given a 1961 rock treatment. One of the boys solo, the others providing the kind of vocal support you hear on a hundred other discs, the syncopated rock backing compelling the idea... but certainly capable of selling quite a number of discs.

"Deced I Do" is another oldie, here given a rather brighter treatment than topside. Agala solo well and enthusiastic chorus support from the rest of the Cletones.

DANNY WILLIAMS *Moon River*; *A Weaver of Dreams* (H.M.V. POP 933)

4 **YOUNG** Danny Williams certainly ought to have a best-seller on "Moon River" and "A Weaver of Dreams." The song, from the film "Breakfast at Tiffany's" is a Mathis-like style that is natural to Danny's voice. Just as right. Osborne's backing complements the piece.

JIMMY DEAN *Big Bad John*; *Wagon Wheel*; *Wish You Were Here* (Capitol PH 1187)

4 **BIG** BAD John, the fastest-selling disc in America, having jumped into the top ten, is a fine version of the song. Twenty just two weeks after the release I predict it will be a hit in Britain, too.

Written by Jimmy Dean himself, "Wagon Wheel" is a fine ballad in which Jimmy rhythmically sings a work-study ballad — the Big One who saves the day. The song is a fine one in a cavalcade of songs. The disc is a fine one. "Big John" several times over the week side. The hitting rock on the second half of the disc. The disc is a fine one. "Wagon Wheel" some years ago, this is the best of the disc. The disc is a fine one. The disc is a fine one.

The mood changes completely in "Wagon Wheel" and "Wish You Were Here" which Jimmy Dean sings in a slow, steady, steady style song in which Jimmy Dean sings in a slow, steady, steady style song in which Jimmy Dean sings in a slow, steady, steady style song.

TOP TWENTY TIP.

WILBUR DE PARIS, CHRIS BARBER, ACKER BILK ARE

MARCHING AND SWINGING
WILBUR DE PARIS
Marching • *Tres Moutarde* • *Under the Double Eagle* • *Strepitosa Stamp* • *The Saints* • *Pearls* • *Strepitosa Stamp* • *Friede In A Sharp Minor* • *Battle Hymn Of The Republic* • *Marching And Swinging*. **London** LIT-1522.

When I went abroad in 1942 to Russia on my very first long trip I heard the same kind of music available here. To its disadvantage: It was, one must admit, poorer something of the slick, fashionable Dixie flavor which makes the Riverboat Five EP on Mercury so hot, but, on the other hand, it was a true son of New Orleans. When he makes jazz he never leaves the city from whence he sprang. Now, indeed, do the other members of the band.

AT THE LONDON PALLADIUM
CHRIS BARBER
Just A Little While • *Stay Here* • *Too Many Drivers* • *Lord, Lord, Lord* • *Crooze Love Call* • *S'Wonderful* • *Sincerely Me* • *Revised* • *Edgely Treat*. **COLUMBIA** 3336-134.

Next and rather pedestrian Trad from Britain's outgoing King of Trad Bands. Today Barber has been eclipsed by several of the his rivals — particularly by the more lusty Trad-acknowledged Chris Barber. But his ensuing album carefully keeps the status quo merely adding to the horizon of each recording.

ACKER BILK
Stars And Stripes For Ever • *Crooze Jazz*. **COLUMBIA** 3302-155.

CHRIS BARBER
(with Ottile Peterson)
Memories • *He Treats Your Daughter* • *Swampy Catechism*. **COLUMBIA** 3302-155.

For some reason Columbia have decided to switch Trad traditons to the doctor "ACB" series which, apart from one Count Basie issue, has kept to the traditional and less music repertoire under the subtitle of "Year Kind of Music" at 78s. Most of these recordings are adapted from old 78's and are of a somewhat longer duration for each listener.

TEMPERANCE SEVEN
Chili Bom Bom • *Hard-boiled March* • *PARLOPHONE* R-423.

A new couple from the mob who, surprisingly enough, managed to cash in on a personal love for the Guy Tenor. These are carefully played in the corry old way, complete with hick-y-dick saxophone licks, cowbells, banjo, wood-blocks and the lot. Mr. Paul Madewell sings equally in the fashion of nearly 40 years ago and it is all good fun, but hardly good jazz. Buy it for a chuckle by all means, but, for the genuine article there are some Charleston Clusters on Philips with the benefit of the Dorsey and other New York illuminaries.

EVERLY BROTHERS
Marked • *Don't Blame Me*. **WARNER BROTHERS** WB-50.

THE revised version of "Marked" on Capitol, while not being a favorite of mine, may surprise the uninitiated effort and the reverse neither pleases me. These two songs are very much indeed, and there is no country flavor left in this young Nashville duo.

It is just that the whole sound of Wilbur De Paris' New York outfit is much too neat and tightly arranged to allow for really good, loose swinging jazz. So there are many points of interest, many good things to be learned in "Marching and Swinging." It is not the fault of the individual musicians, who do a good job of work, but the fault of De Paris himself who elects to hold the band together with an iron music discipline which is apt to strangle some of the collective sound.

This series of live recordings from some of his many concerts, here and in the Continent, preserve some of the better and less rewarding moments in his highly successful career. So, if you are still a fan of this very typical local group, you'll no doubt want to buy this album whenever it shows up.

The music is as before with Acker playing a robust coupling with plenty of

clavier on "Crooze Jazz." Barber is as ever and Ottile sings powerfully on "Memories. He Treats Your Daughter" and "Swampy Catechism." "Marked," the specially designed couplet, made of paper, are quite acceptable, and make a change from the usual 45 single pack.

HANK THE GREATEST

There is a very successful effort. If readers should like to compare this with real Spiritual singing they should listen to similar music sung by MALIALLA JACKSON, the WARD SISTERS, St. Paul's Fall of the REV. BREND KELSEY and his congregation.

DAVID GELL'S REVIEWS CONTINUED

THE JACS

THE JACS, on Decca F 1197, play the theme of Jack Jackson's new BBC TV show "Play Your Young Men." They call it "The Hustlers" and is the kind of hard, billy-gully sound that you can't really call.

"Cry WOLF" is the flip, another interesting arrangement in a performance that will appeal to the younger record buyer. **PETER KNIGHT**, on Top 7N-1588, presents the usual more or less "ABC-TV's" "Thank You Lucky Stars" and calls it "unfortunately cancelled." **LUCY'S TUNE** has one of those material that is suitable for a TV show (especially one slotted opposite "Hale Bob" Jay) but also the Top Twenty. Could easily be a hit.

"Double Trouble" is the east-going flip, strays all the usual R & R instruments well incorporated into a score that has considerable appeal.

CALVIN JACKSON (Capitol R-2002) comes up with the first instrumental version released in Britain of "Moon River" (Glen Miller's record). The Top version (Satefido) from the film *Breakfast At Tiffany's*, with a match of "Clair de Lune" the strings open very pretty, but I can't see it as a hit.

And again, shades of the classical A snatch from "El Entonopelleg" marks the opening of the lush treatment of "How High The Moon." Something of Calvin Jackson's jazz prowess comes to light (mimicry of chords) this side, with the strings doing the weaving around the melody. Again, very lovely, but will be still.

THE PICCADILLY STRINGS, on reasonably enough, Piccadilly TN-3913, present the theme of the ABC-TV "Our House." Roy Davis is featured on trumpet as the cat-in-the-hat, a pleasant reminder of a popular television show.

"St. Francis Drake" from the ATV/ABC-TV series of the same name, is the dramatic series of the same named series of such a show is caught in this surprising performance. Very good.

DAVID KOSSOFF *All's Blues; Please Sell No More Drink To My Father* (Decca TN-1588).

THE multi-sided M. Kossoff has already proved his record in the Top Twenty.

"All's Blues" is a catchy, swinging comedy number dedicated to "Mama" as all lists some of the things that remain him of "Ada." The mouth of the Blackwell family, an angry mother, an alligator swimming in My Ada's bath, and it's Ada doing the killing. . . . Martin Savitt, who with M. Kossoff wrote the thing, provided the lyrics. Yes, it could be a hit. . . . and if it's *Ada* doing the hitting, poor ole Ada will get right in the eye!



"Please Sell No More Drink To My Father" is a dramatic series of the same named series of such a show is caught in this surprising performance. Very good.

DAVID GELL'S REVIEWS CONTINUED

THE DOVELLS

THE DOVELLS *Bristol Stamp; Out In The Cold* (Atlantic DM218).

NOW number four in America, The Dovelles' "Bristol Stamp" is a rhythmic item with a difference. Basically R & B, it adds a gimmick effect each time the title is repeated. One of the boys solos in the enthusiastic support of the other licks. Quite a possible winner here, too.

"Out In The Cold" (Atlantic) is a slow-tempo lament, solo voice leading the way to the emotional support of the other lads.

THE DALE SISTERS *My Sunday Baby; All My Life* (Ember EMBR 5140).

THIS is about as good as you'll find in "My Sunday Baby" extremely appealing melody, and the Dale backing is extremely effective. It is effectively a pleasantly swinging backing. I say on the one hand and that that remains with you after the fact has faded.

"All My Life," too, is a side worth a listen. Straight and swinging with girls sing the words of adulation of someone rather special.

DAVID GELL'S REVIEWS CONTINUED

HANK WILLIAMS FAVORITES

Settin' The Woods On Fire • **Key-Ligo** • **He Good Lookin'** • **Jambalaya**. **MGM** EP-72.

Of course this is a must with country collectors. The only trouble with all these Hank Williams albums is that very little new material is forthcoming despite the fact that Williams' MGM have stacks of good Hank Williams singing into his own disc. Let us have a few samples to be going on with, please.

The twice waxy and dilutive ballads effected by Laska the Drifter are always perfectly authentic and completely satisfying for here we have one of the truly great country performers. As the old folk-singer once the Forum, *American* told me, "The days when Hank Williams would sing here were the best days for the Grand Ole Opry."

"The crowd would be half down the street and round the corner and there would never be any room on Saturday nights. It ain't like that now. But then, we ain't got singers like dear old Hank any more."

"He was the best of them all."

DAVID GELL'S REVIEWS CONTINUED

HERE WE GO AGAIN!

'Round The Mountain • **Oleanna** • **Unfortunate Miss Bailey** • **San Miguel**. **CAPITOL** EP-3528.

Pseudo folk singing and playing is having something of a boom in America these days, but if it be said here and now that the average American wouldn't be surprised to see a record of the usual pop even if it were wrapped up for him in cellophane.

This album, the third of its taken from one of the Kingston Trio LPs, is far too typical of this shonore of American know-no. Like all the other Kingston Trio, *Cambiarth* and *White* Three releases recently, it is phony but pleasant. And that's just about all one can say.

RICKY NELSON

RICKY NELSON *Everlong; A Wonder Like You* (London HE 5449).

ALTHOUGH both sides are already in the U.S. Top 100, neither is as obviously a really big winner as "Hello Mary Lou," so Mr. Nelson may be content with only golden Oldies.

"Everlong" is a catchy rock-a-cha-cha number which Ricky sings well with good support from a vocal group and the catchy rhythm laid down by a Latin.

Decidedly a Top Twenty entry. "A Wonder Like You" is a rather slow offering, again a Latin influence adding interest to the arrangement. Singing solo, Ricky and the group state that everything they've seen in this world don't compare with their own sweetheart at home. Very pleasant.

A two-sided hit record: a Top Twenty Tip.

JIMMY DEAN

JIMMY DEAN (left)
Top Twenty Tipped for his new disc (see page 6).

Above is Doug Shelton, likewise tipped for "Rumorsound" (also pp. 6).

HENRY MANCINI

and his orchestra
MOON RIVER
 from "Breakfast at Tiffany's"

RECORDED BY

JUST DON'T UNDERSTAND ANN MARGRET

RECORDED BY

ROSEMARY CLOONEY

HEY LOOK ME OVER

RECORDED BY

45 rpm

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THE CHARTS PAGE

THE CASH BOX TOP 30

Air Mailed From New York

Last This Week's
Week Work In Chart

- | | | | |
|----|----|---|-----------------------------|
| 2 | 1 | (4) Runaround Sue | Dion |
| 1 | 2 | (4) Hit The Road Jack | Ray Charles |
| 4 | 3 | (4) Bristol Stop | Dovells |
| 20 | 4 | (2) Big Bad John | Jimmy Dean |
| 3 | 5 | (8) Crying | Roy Orbison |
| 5 | 6 | (4) Let's Get Together | Hayley Mills |
| 9 | 7 | (3) Sad Movies | Sue Thompson/Lennon Sisters |
| 10 | 8 | (3) This Time | Troy Shondell |
| 8 | 9 | (5) The Way You Look Tonight | Letermen |
| 11 | 10 | (3) Ya Ya | Liz Dorsey |
| 12 | 11 | (3) I Love You Love Me | Paris Sisters |
| 6 | 12 | (6) Mexico | Bob Moore |
| 7 | 13 | (9) Take Good Care Of My Baby | Bobby Vee |
| 27 | 14 | (2) Fool No. 1 | Brenda Lee |
| 21 | 15 | (2) The Fly | Chubby Checker |
| 16 | 16 | (3) Sweets For My Sweet | Drifters |
| 14 | 17 | (8) Little Sister | Elvis Presley |
| 15 | 18 | (9) The Mountains High | Dick & DeeDee |
| 17 | 19 | (5) You Must Have Been A Beautiful Baby | Bobby Darin |
| — | 20 | (1) Please Mr. Postman | Marvelettes |
| 13 | 21 | (1) Michael | The Highwaymen |
| 19 | 22 | (5) Look In My Eyes | Chantels |
| 23 | 18 | (3) My True Story | Jive Five |
| 23 | 24 | (2) Take Five | Dave Bruback |
| 30 | 25 | (2) Everlovin' | Ricky Nelson |
| — | 26 | (1) Hollywood | Connie Francis |
| 24 | 27 | (3) Sick Shift | The Duels |
| — | 28 | (1) (He's My) Dreamboat | Connie Francis |
| — | 29 | (1) A Wonder Like You | Ricky Nelson |
| — | 30 | (1) Any Body But Me | Brenda Lee |

LIKELY ENTRIES

- | | | | |
|---|-------------------|--------------------------------|---------------|
| 1 | 1 | Understand (Just How You Feel) | G-Clef |
| — | 2 | Power Of Strength | Gene McDaniel |
| — | 3 | You're The Reason | Bobby Edwards |
| 4 | Don't Blame Me | Everly Bros. | |
| 5 | I Really Love You | Stereos | |



TOP TWENTY CHATTER

What with all that publicity about him having a birthday or something, it was only natural that old man Cliff would burst in the Twenty. It's in at Number Six—and that looks like being only a start for the lengthy-titled "When The Girl In Your Arms Is The Girl In Your Heart".

Cliff's was a One To Watch from last week's NRM. And a hitwick is completed by Hayley Mills' "Let's Get Together" (in at 19) and Bobby Darin's "You Must Have Been A Beautiful Baby" (in at 18). And, pardon the boasting, our Top Heavy tip of last week, Karl Denver and his "Mexicali Rose", rushed straight in to lady fifteen.

At the top... no change in the first three. And those who have passed out: The Vincents ("Who Put The Bump")—after one week, but they could be back; Nina and Fredric, "Succa Succa"; also a one-weeker Helen Shapiro, "You Don't Know"—after 14 weeks, SHE should werry; Sinatra's "Graded", after three weeks; and the Temperance Seven's "Hallelujah"; Don Gibson and "Sea of Heartbreak", Home and away baby; 12 to Britain, seven to America.

A LOOK AT THE U.S. CHARTS

Fast rising hits include: "For Me & My Girl", Freddie Cannon; "School It In", U. S. Bonds; "Under The Moon Of Love", Curtis Lee; "Morning After, Mar-keys"; "Crazy", Patsy Cline; "I Want To Thank You", Bobby Byrd.

New U.S. releases include: "The Gypsy Rover", Highwaymen; "When The Girl In Your Arms Is The Girl In Your Heart", Cliff Richard; "Clarence Frogman Henry"; "Liar", Regents; "Every Body Night", Bryan Hyland; "To Be Of Good Price".

"Looks like another 'Hot Foot' for the Marcels with their new smash, "Heartache", which is the fastest selling single Stateside, jumping from nowhere to 37.

TOP TWENTY TIPS

Though it's not out until this coming Friday (20th), the advance orders on Presley's latest, the double-sided smash "Little Sister"/"His Latest Flame", is a dead-end note—certainly for someone near the top in next week's charts. And his "Wild In The Country" is by no means finished.

Ray Charles hasn't had a hit since "Georgia On My Mind", some nine months ago, but appears to have a hit on his hands here again with the former American Number One "Hit The Road Jack". It just missed out this week.

"Sad Movies" did well in the States via Sue Thompson and the Lennon Sisters. But home-grown, and especially, Carole Deane could make it here. Carole's had a hit here, plus "Thank You, Thank You Stars", to help her chances along. Bobby Vee should make it with "Take Good Care Of My Baby", another on the release list for the end of this week. Another U.S. Number One, this follows the usual Vee pattern of vivaciousness and fanciness, and could easily be bigger than his last British chart-maker, "How Many Tears".

BRITAIN'S TOP 20

Week Ending October 14, 1961

- | | | | | |
|--|----|----|--|----------------------------|
| Last This Week's
Week Work In Chart | 1 | 1 | (4) Walkin' Back To Happiness | Helen Shapiro (Columbia) |
| | 2 | 2 | (3) Wild Wind | John Leyton (Rank) |
| | 3 | 3 | (6) Michael | The Highwaymen (H.M.V.) |
| | 5 | 4 | (5) You'll Answer To Me | Wesley Laird (Fontana) |
| | 8 | 5 | (3) Succa Succa | Laurie Johnson (Pye) |
| | — | 6 | (1) When The Girl In Your Arms Is The Girl In Your Heart | Cliff Richard (Columbia) |
| | 4 | 7 | (6) Jealousy | Billy Fury (Decca) |
| | 7 | 8 | (7) Kon-Tiki | The Shadows (Columbia) |
| | 14 | 9 | (7) Hats Off To Larry | Del Shannon (London) |
| | 6 | 10 | (6) Wild In The Country/! Feel So Bad | Elvis Presley (R.C.A.) |
| | 19 | 11 | (3) Bless You | Tony Orlando (Fontana) |
| | 10 | 12 | (5) Together | Connie Francis (M.G.M.) |
| | — | 13 | (1) Mexicali Rose | Karl Denver (Decca) |
| | 11 | 14 | (5) Get Lost | Eden Kane (Decca) |
| | 9 | 15 | (12) Johnny Remember Me | John Leyton (Rank) |
| | 18 | 16 | (2) My Boomerang Won't Come Back | Charlie Drake (Parlophone) |
| | 16 | 17 | (7) Michael Row The Boat / Lumbered Ronnie Donegan (Pye) | |
| | — | 18 | (1) You Must Have Been A Beautiful Baby | Bobby Darin (London) |
| | — | 19 | (1) Let's Get Together | Hayley Mills (Decca) |
| | — | 20 | (6) Sea Of Heartbreak | Don Gibson (R.C.A.) |

L.P. HITS

- | | | | |
|---|----|---|-------------------------------|
| 1 | 1 | (6) The Shadows | The Shadows (Columbia) |
| 3 | 2 | (172) South Pacific | Sound Track (R.C.A.) |
| 4 | 3 | (32) Black & White Minstrel Show | George Mitchell (H.M.V.) |
| 4 | 4 | (1) That'll Be The Day | Buddy Holly |
| — | 5 | (1) Decca Ace of Hearts | |
| 2 | 5 | (43) G.I. Blues | Elvis Presley (R.C.A.) |
| — | 6 | (1) 21 Today | Cliff Richard (Columbia) |
| — | 7 | (1) Another Black & White Minstrel Show | George Mitchell (H.M.V.) |
| 5 | 8 | (10) Sound Of Music | London Cast (H.M.V.) |
| 9 | 9 | (23) His Hand In Mine | Elvis Presley (R.C.A.) |
| — | 10 | (1) Temperance Seven 1961 | Temperance Seven (Parlophone) |

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JOHNNY GREGORY on FONTANA

* PING PING & AL VERLAINE on COLLE

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KPM MUSIC

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

STAR OF THE WEEK No. 32

Charlie Drake

WHEN, back in the summer of 1958, a cheery-faced young fall-about named CHARLIE DRAKE came out in conjunction with America's swinging BOBBY DARIN on a "Spish-Splish," the disc-biz know-alls had a good 'ole heave.

But Charlie rocked his way right into the Top Twenty. Each subsequent release has sold above-average well. And he's back there again with "My Boomerang Won't Come Back" rated Number 16 in the NRM chart this week.

It's a comedy disc all right — the idea came about through a chat between Chas. and music publisher MAX DIAMOND.

You can easily get the wrong idea about Charlie. His career, publicistically angled with skill, gave the impression that he was an overnight "discovery." In fact, he kicked around for 26 years before anybody really rated him star quality — so lining up with comedy stars the SID FIELD and HILDA BANKER.

I remember quizzing Chas. about his singing.

FATS

He said: "When I first came into the business, I used to sing a lot. I worked all the clubs and halls in the East End of London. They took a box round market "for the Artists." On a good night, I might pick up a dollar. On a bad night, I walked home.

"I used to go for the Fats Waller songs. Things with a real beat — though I admit I used to sing on the beat and not off it. But when I did "Spish-Splish," the old rock stuff wasn't all that difficult for me.

There is one passage in "My Boomerang" which shows that Charlie understood for half-a-century of the need for being funny, really stung and swings well. Unfortunately for him, people are always reluctant to take the funny man seriously, no matter what he intends to do in his career.

That is why, I'm sure, there never will be, as an album of Charlie Drake staging standards. He'd do them well — make no mistake — but the whole idea would seem too ridiculous, basically, for the public to believe. Charlie says: "I'd love a challenge like that. But would it be commercially sound?"

The amazing thing is that Charlie was able, physically, to make "Boomerang." The little lad has broken just about

BY
PETER JONES

every available bone in his body in the furtherance of his comic art. And now he finds that he tends to go completely deaf for long spells after undergoing the counter-pain treatment on stage.

For this reason, he is planning a set of dummy ears, made of cloth and plaster, to fit over his own legs. This should prevent the noisy mixture tampering with his hearing.

Charlie Drake, Star Of The Week? His reaction: "Blimey, cork, who'd have thought it?"

I say it is a well-deserved honour.

**'I THINK YOUNG'
 —KARL DENVER**

REMEMBER those strong words from Howard Keel on "Jake Boy Jury" — that KARL DENVER'S "Mexican Row" was "the worst exhibition of singing he'd ever heard?" Now Karl's fans have knocked another "JIB" opinion for its by giving his distinctive treatment of this oldie a warm and instant welcome into the Top Twenty!

And nobody's more pleased at this quick follow-up to "Marchita" than Karl himself.

He and his trio, KEVIN NEILL and GED COTFRELL, were celebrating with a round of fish and chips when I called to see them.

A friendly Scotsman, Karl told me: "It's just wonderful having another record in the charts, you know? As for Howard Keel, you REALLY want to know what I think of him?"

"I hold my pencil at the ready."

"Howard Keel," grinned Karl, "is a very nice fellow. And I'm a very big fan of his!"

"Seriously? Well, he's entitled to his opinion — and I'd be a proper life-sized if I couldn't take criticism as well as the

next man. I think Howard Keel's big trouble is that he's a bit out of step with modern trends. The three of us think YOUNG. People like something new, and it's no use serving up the same old thing."

Talking of something new, Karl's big repertoire of Chinese, Arabic, Swedish, Yiddish and other folk songs should prove a colourful spring for the Hit Parade in months to come! And I predict that his next release — a steady, pulsating rocker — will prove even more of a hit than "Marchita" or his new, Matka! girl friends.

Karl and the boys place implicit trust in the talents of A and R man Jack Good, of "Oh Boy", "Boy Meets Girl" and "Wham!" fame.

Said Karl: "Please do something for me. Say that whatever happens JACK GOOD will always be the only A and R man for us, and that he will always be our very good friend. A lot of people are only just coming round to his way of thinking and they're finding out that he was right all the time."

The latest news for Karl's followers is that on Sunday he recorded a BBC radio programme in which he tells of his



(NRM Picture)

WITH CLIFF

Cliff Richard and the Shadows are in Australia. New Record Mirror is proud to announce that Jet Harris (above) will be sending back news, views — AND PHOTOGRAPHS — of Cliff, Hank, Bruce and Brian, plus Jet himself, in Australia. If you enjoyed Jet's coverage of Cliff's Scandinavian tour, you'll enjoy this . . . Order your copy, now.

travel as a Merchant Seaman and in Korea, where he was twice wounded while serving with the Argyle.

Karl introduces many of his collection of songs in the programme, which is to be heard next Friday, October 27. And it may well be that the idea will be developed into a series of a TV programme in the near future.

Shortly, too, Karl is planning to return to the home of Elvis's records, Nashville, Tennessee, where he hopes to record himself.

Has sudden fame affected him? "No" he laughed. "We still talk to our friends! And it still gives us a tremendous kick to have so many followers."

ALAN SMITH

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