

Inside: THE STRAIN of BEING BRENDA LEE THE MAD WORLD of KARL DENVER

ALAN FIELDING

TOO LATE TO WORRY,
TOO BLUE TO CRY

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WEEK ENDING SEPTEMBER 29, 1962

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CHUBBY

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

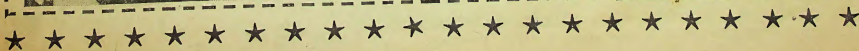
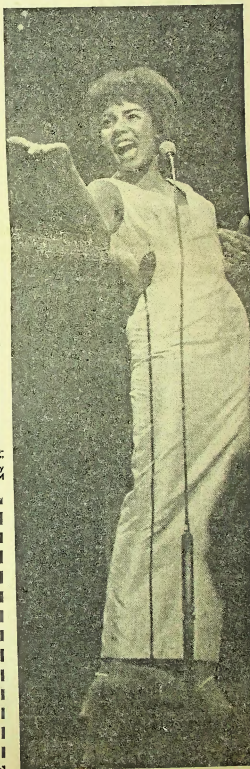
SHIRLEY

BASSEY starts cabaret at London's "Talk Of The Town" with a record "What Now My Love" in the Top 20. (NRM Picture.)



WHO IS THAT WITH CONNIE FRANCIS?

THEY CALL HIM THE
FRENCH ELVIS — SEE
PAGE SEVEN



NEW RECORD MIRROR

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'BEFORE THE HIT PARADE'

(12) FRANKIE LAINE

IT WAS back in 1959, during that period when there really wasn't any "hit-parade" as we know it, and those climbing crooners had been striving for many years.

Then suddenly, or so it seemed to me, a teenager at the time, the pop music world was illuminated by the presence of a new singer named FRANKIE LAINE. Laine fairly shook the pop music world out of its complacency by introducing a new style approach to singing. I first witnessed Frank's "best guy" technique with his rendition of "Milk Train", that sturdy, widely exploited song that took us all by storm.

Later was to follow a great explosion of hits, not all in the same vein as "Milk Train", for we were soon to learn that not only had Laine a new approach to singing, but that his versatility was virtually limitless.

I had seen Frank perform live before I actually met him each time at the London Palladium. When he held his enraptured, capacity audience, in the palm of his hand, I'll never forget that day in September 1959, it was incidentally my birthday, when I actually met him face to face.

In company with some other Laine fans, I was granted the honour of meeting "Mr. Rhythm", in my dressing room. I remember I was very nervous and fussy, but Frank soon put at ease, and made us feel almost as though we'd done him a favour by coming to see him, imagine!

Frank's "making value" is just as discernible as when he sings, very effective, he'll never "back down" to you, but always treats you as an equal. This was quite apparent at our meeting, for he was really interested in us, and wanted to know all about us.

In fact, I think he got as much of a kick out of our visit as we did. He certainly gave that impression, saying I think Frank was as disappointed as we were when we finally had to go.

Ever since then I have followed Frank's career very closely and have almost all his discs. It's inspiring, too, that it will not be long before he'll "return again" — GEORGE WILLIAMS, President Frankie Laine Fan Club

BEFORE THE HIT PARADE

BEING a great fan of American records I read with great interest Norman Dopling's article some time ago about American group singers. Many of them I had heard of, others were really new to me.

However, for your interest I have featured a few of my own groups that had records released in Britain in the past two years. I think it is pretty comprehensive.

The Drifters, The Temptations, The Valentines, The Young Three, The Feedmen, The Salfaris, The Holywood Astring, Keith Ballard and the Middlelows, Blindfold Men, The Hitters, The Lockys, Danny and the Juniors, The Statons, The Galactic.

The Shirelles, The Brothers Four, The Kingston Trio, The Beatles, Fourplay, Willie and the Zodiacs, Kathy Young and the Innocents, The Fourtops, The Cickets, Ross and the Originals, The Miracles, Ronnie and the Hi-Lites, The Letters, The Mayplains, Dr. King and the Infamous, The Clefs, The Raging Storms, and the Americans, Ted and the Small Fry.

B. Bumble and the Singers, The Steamrollers, The Olympics, The Chimes, The Spots, Johnny and the Hurricanes, Royalties, Capers, The Crests, Hollywood Vamps, Cathy Jean and the Roommates, The Jets, The Cannonballs, The Velvetes, Patsy La Belle and the Blue Belles, The Echoes, The Townsmen, The Blackwells, The Zambelles, The Bluebelles.

Readers' Letter Bag

The Fleetwoods, The Mustangs, The Rollers, The Counters.

Ronnie and the Rainbows, The Liners, The Runarros, The Covers, The Markeys, The Minutemen, The Rogues, The Tolsons, Nino and the Exiles, E-Lee and the Sorpters, Peck and the Keens, The Marchbros, The Essels, The Pips, Steve and the Limities, The Fireballs, The Shakers, The Cliffones.

The Belmonts, The Castells, The Markeys, The Spinners, Highwaymen, The Chardoles, The Ronaldies, The Sensations, The Comars, The Lafayettees, The Diamonds, The Four Preps, The Flyers, The Helos, The Dreambeavers.

The Champs, The Chantels, The Yberrions, The Golets, The Letterman, The Fouries, The Fouries, The Ducks, Carl and the Commanders, The Stereos, The Fair Stars, The Impassions, The Marchbros, Tony and the Surfides.

Danny Peppermint and the Jumping Jacks, Tony and the Jets, Ode Williams and the Champs, The Questions, The Carter, The Shakers, The Mar-Kets, James Brown and His Famous Flames, The Volcanos, The Orions.

I think that's nearly all, due to the beginning of August, 1962, there are 118 groups listed. Out of these only 18 are put into our charts with records released. Definitely not. Let's continue over, they're fabulous. Keep them more of these — GEORGE WILLIAMS, 12 Roper Court, London, S.W.

SERIOUSLY?

OH, dear! Why must so many of our "pop" stars look serious during their performances? On the front of the NRM last week, Shane Fenton looked so though he was sleep-walking; Adam Faith appeared to be giving a brilliant impression of the Hunchback of Notre Dame; and Marty Wilde? It was rather like trying to swallow the microphone.

Joe Brown was the only one who seemed to be enjoying himself. Perhaps he was chucking at the facial expressions of the other artists—ALAN J. MONAHAN, 28 Ashridge Drive, South Oxhey, Watford.

TEEN STREAM

I NEVER thought I'd have a top recording artist singing a lyric like that of "Teenage Idol".

Now I have, I hardly know it is the more solemnity. Ricky Nelson singing it as if he means it, or the thought of some poor misbegotten fan actually believing it and feeling sorry for him—DAVID THROWE, 41 Greenwood Avenue, Tunbridge.

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SEXY VIEWS

SO READER Jack Phillips has written me a letter. In it he says that Buddy Britton is the only rhythm and blues singer in the country. What a ridiculous thing to say. Obviously he has never heard of Vera Brandon, Jimmy Powell and many others. Vera is the greatest rock and rhythm and blues singer in the country, and he has the sexiest voice since the Elvis period—contract—J & N E.A.S.O.M., 83 Sharncliffe Road, London, S.E.14.

PEOPLE'S FIGHT: RECORDS FOR C.C.

Was spending a lot of time in dance-halls, as a semi-professional with the Paramounts. Then he teamed up with the Hunters—and they are backing him today.

Since April this year, Frank has been full professional! A lot of things have been happening...

He toured Scotland with Marty Wilde. He filmed for and recorded for the Christian Broadcasting Commission—religious songs. And he made his Paramounts debut.

Frank has lefty companions on "Send Me The Pillow You Dream On", from America's wonderful bluesman Johnny Tillotson, who has the Statelike big hit. But it's a world of fun for Frank with the full confidence of his recording company.

Says Frank: "My main ambition is to justify the faith my family and friends have shown in me all the way along the line."

Incidentally, Frank replaced Dave Searcy as the Hunters' lead line singer.

Now the Hunters were originally the Boppers and they formed up to certain and folk in the Parliament of the States: Dave Loney, John Randall and Trevor Williams. Then they became the Paramounts and, with the addition of Tony Hatchings, were requested, by the original Hunters to take on the name.

They use the same line-up as the Statelikes, but say they are determined to be a carbon copy of them but to have a more rhythmic sound, more similar to that of Kirk Nelson's accompanying group.

But on one thing I'd gladly extend a leg: As Country and Western hill-billy records were very popular in the States, Frank Kelly and the Hunters will be way up there in the success stakes.

Even if Johnny Tillotson who the current "Billboard" has...
 P.J.

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

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

THE SINGERS OF BEING

BRENDA LEE is working too hard. D. C. back up time is around the corner . . . that is what close friends are saying about little Miss Dynamic.

They say she is working too hard. Last year Brenda Lee spent 121 days on the road, traveling from concert hall to concert hall, one night stand to one night stand, playing two — sometimes three — shows a day. Hurry, always hurry, is the keynote of a pop star's life.

In between the traveling they had to sandwich television shows, record sessions — a most important item — and, in Brenda's case, schooling for a personal tutor who travels with her during the tour.

The traveling was hard. Brenda and a particularly hectic action packed tour of South America — ten countries in ten days — as well as the frequent American appearances where the normal American audience has to travel between shows that is a long haul and a long haul of tired matched work and miles of road to be made.

OVERWORK

Brenda was tired before she arrived in South America. She had been working on a dance routine to introduce the non-English understanding part of her audience, smart from the usual misadventures they don't understand when I'm — says Brenda.

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 has been confined to bed three times in the past twelve months. She has been in hospital twice. The Uruguay collapse wasn't serious. Brenda Lee, age 17, still groggy, went on with the tour — to Chile, Argentina, Bolivia, Venezuela, Brazil and Peru.

Hot countries, hard travel and unusual conditions — police squads were posted around Brenda in Brazil on a 24 hour basis to direct fan attention. That's how popular she is.

That's life for a 17 year old pop singer and upwards of \$100,000 a show.

It is an overworked life to be sure but Brenda herself is dedicated to her career. In Britain, an unannounced Brenda, who showed how tired she was when she first arrived, perked up considerably when talking about her future plans. "I love this life," she kept saying. "I'm gratified to everybody."

But the people surrounding Brenda, her manager Dub Albritton and her mother, Mrs. Grace Kalkreuth (who always travels with Brenda) realize that a diet of continuous travel shows, and disoriented, aren't exactly what the doctor ordered.

Especially for a growing teenager.

My guess is that they will begin to negotiate a bank exchange of traveling and appearance that is Brenda's life at present.

SOLUTION

Film would be one solution. A British company wanted Brenda to appear in a film with Robert Morley but a decision was taken over here.

And an offer was made for Brenda to appear in a film starring . . . Elvis Presley. Reports state that Brenda declined. He maintained that anyone — and that includes the world — has to be a personality that she's over-and-overhead. He added that if the right film came along a film that would be a proper vehicle for Brenda and she would have no objection to Brenda appearing with Elvis.

It would place Brenda a great deal.

BRENDA

LEE:

NOT

an

easy

life

when

you

earn

\$100,000

a

year.

(NRM Picture)

ELVIS FILM IN HOSPITAL! FANGLE AND COLLAPSE! ELVIS FILM TURNED DOWN

She likes Elvis very much and (an magazine in America) said she has a crush on him. Certainly they meet whenever schedules permit and chat about Nashville — both come from there. Both their families know each other, both have had parallel careers in the business except that Brenda is more of a veteran than Elvis. At the age of six she was a star on an Atlanta television show called "TV Ranch".

But if Brenda secretly carries a torch for Mr. Presley then she hides it well. She is dated Bobby Rydell, Paul Anka, Dina, Fabian. With Bobby, Vee she started on an intensive pal relationship, writing which started when Brenda first met Bobby.

She heard this, then unknown, writing of "The Good Case Of My Baby" and it said it would be a sure fire hit. When it was Brenda and Bobby a note came "it's your's" so.

Brenda is also very friendly with film star Yul Brynner and Hugh O'Brian, sophisticated star of TV's "Wyatt Earp".

At present Billy has an American hit, "A Swingin' Safari" which report Decca, is about starting to sell in this country. Previously Billy's hit and albums have featured hitling sides and a new six sound — saxophones playing together in thirds.

But this time he's switched to a penny whistle-type treatment of a tune by German trumpet man Bert Kaempfert. I asked him why?

"I guess we've run out of tunes that say sax in six sound," he laughed. "At least they're getting hard to find."

Billy also has a problem. He is a studio musician purely and simply. He remembers taking his pants and walking to Washington for a charity show but that was all.

But he is getting letters from fans asking who he is playing, bookers offering terms.

"They don't realize," he says, "that the singer do Tracy Faith and Nelson Riddle, really. We all work with the same musicians in any case."

his climactic entrance, the audience are supposed to be drained of ferocious and fainting like the Clifftones, fainted the above duties.

For her British tour, Gene Vincent, admittedly a star in his own right and Nino and the Clifftones, fainted the above duties.

The pitfall-door must be controlled by having Brenda collect stuffed animals — she has well over a hundred of them — and her biggest love is her pet peacock Gene Cee. When the dog caught influenza and was taken to hospital, it almost spoiled Brenda's 17th birthday celebrations. Having Bobby Rydell eat the cake more than made up for it!

But for all the girl next door image Brenda is quite a professional when it comes to getting down to the business of actually singing. Merry Combs, himself the business, has invited Brenda to appear on his television show SEVEN times. No other pop singer or Brenda's style has made these many appearances.

by IAN DOVE

Ferry and Brenda share a running joke which stems from her first appearance on the show. Brenda completely lost her mind at six remember well to wander off and looked like missing her cues. Ferry was always kidding her about this . . . until one time when Perry himself missed his cue through wondering about the studio. The orchestra had to play his introduction (twice) and Brenda nearly couldn't sing for laughs.

Brenda wants a sports car. Bob Albritton has at last come up with a really a 32 year old midsize in dispute. The promoter was under the impression that Brenda was an heiress — he was going to buy her very flexible voice.

MIDGET

So to sit up counterpoint and renege the promoter Albritton released this story.

On young singers in show business, Albritton has said "I wouldn't let my daughter be a singer or have anything to do with the stage."

And Brenda? Well, when Albritton started to manage her affairs — he had previously managed country and western singer, Red Foley — Brenda was, he said, "a little midget" and she was. It says she wanted — nothing could change her but she was.

Brenda Lee is 12 years old at this time!

The life of Brenda Lee is not an easy one — neither is 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 suitcases!



ELVIS: close friend.

PAT BOONE DOES PRESS UPS

AT MUSIC SESSIONS!

BILLY VAUGHAN, apart from being a top disc artist in his own right — his version of "Sail Along Silky Silky" which has snatched up more than four and a half million — is also a musical director.

He records **PAT BOONE**.

What's more Billy's touch — it was Mr. V. who arranged and conducted Pat Boone's "Love Letters to The Sun" — The disc sold three and a half million.

Billy, who stopped off in London last week on his way back to Hollywood, recalled: "Pat was a pretty serious singer — at least in the recording studio."

"He is easy to get on with. I don't know if he's learned to read music now, but when we cut 'Love Letters In The Sand' he couldn't read at all."

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

Says

BILLY

VAUGHN

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

Billy's European trip is part promotion and part pecking up trophies. The "symbolic" gold record from Switzerland — made in the shape of a gold trumpet — was given to Vaughn, a gold trump from Holland and a usual song of good omen.

"It's a change from the hideous gold record," commented Billy.



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

CLIFF, ELVIS & BILLY SURVIVE BUT—

men who are still going.

—REPLIES
CHAD
CHRISTIAN

I DO not think that the NRM readers who wrote in concerning my article over the decline of the Teenage Idol could have read "The Falling Idols" properly before dashing pen to paper.

POINT ONE, I never EVER inferred that Elvis is not "there." As a teenage entertainer he is definitely the hottest performer 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 scream men." I said, "There are three are the only ones who REALLY draw the scream men." There is a world of difference between 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 Mark Wynter do receive screaming. But screaming in the manner of Furry, Richard and Freddy? NO!

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 as packed. It is not widely known but many artists have appeared in many theaters less than two years ago. The two nighty houses have had to be composed into one to preserve the performer's dignity. But naturally, this is not made public.

The reason that Elvis, Cliff and Billy can be assured of a "Full House" sign wherever they appear is because they are the most individual with an act of their own.

SURVIVORS

As for the reader who suggests that I got my facts right before writing that Cliff is halfway to being a family entertainer whereas Billy and Elvis aren't I have to show those facts right.

Cliff Richard is NOT accepted by the adults that Elvis and Billy because (a) he has no early beginning to live down and (b) he is not, whether the reader likes it or not, been accepted by The Establishment.

Elvis has the unfortunate stigma of "Elvis The Polka" still etched in many grown up minds 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 mould so that adults dubbing one, naturally take exception to the other, I am all for grown ups becoming pro-Freshly-but the act just remains the majority are not.

As for who will last the longest. That is a matter for the future to decide. Again I feel the readers are misconstruing my article. When I say Elvis, Cliff and Billy are the only survivors I do not mean as entertainers.

I mean as Teenage Idols.

That is not to say they will not be just as popular when they make the transition to family entertainer. But they certainly won't be Teenage Idols when they are 30-45 years old.

And surely the Freshly-Richards' early fan base that their idols will have to make that transition if they are to SURVIVE. — CHAD CHRISTIAN, "Elvis", 58 DeSoto, Elmhurst Park, Cheshire.



MARK WYNTER gets screams but (NRM Picture.)



BOBBY 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 full bodied string section — looks like working again. . . . "Lonely", Acker's new full-string disc has entered the NRM Top Fifts.

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 Norris Perrowe, comes.

As this work comes news of another Bilk—meets with a difference.

This time the movie, which features the Paramount Jazzband, will be in cinema-scope and in colour. Its title will be "Four His And A Mister", taken from a ball waltz Ed did by his band.

Says Bilk manager David Bilk (who will co-produce the film): "It will collect together four of Acker's greatest hits in a short musical which, we hope, will break new ground in the presentation of jazz and jazzmen.

"We have felt for some time that there was an area in the band's talents which wasn't being explored either by the conventional film or stage, later, into which Acker and the boys are wedded, or the musical road which is just a photographic band performance.

"We think 'Four His And A Mister' could be the answer."

Director of the film is Douglas Hickox. He comments: "The four numbers, which include the million selling 'Stranger On The Shore' are all treated

"We'll give them different sets and get Acker to appear as a 'bandster' as well as performer in all of them.

"What we're trying to do is to add a dimension to each number without in any way altering the original feeling. At the same time we'll avoid the traditional, old fashioned method of treating jazz. . . by merely embellishing it with irrelevant images."

Soundtrack for the film comes first—it will be recorded on October 5. Shooting starts the day afterwards at the MGM Studios in Elstree. The picture should be released towards the end of this year.

Producer of the film is Mr. Jacques Du Lawe. Last, who together with Mr. Hickox, have already produced two Bilk films, says: "The picture is a landmark with its invention from Hollywood which has just got off its feet."

Pop stars fitted have been Helen Kane singing "Froggie Not", Shane Fritton singing "An Fantasy", "Cindy's Band" and the Vipers' "Let's Twist Again."

Now it's Acker's turn . . . but in Cinema-scope.

A.K. of Blues

Inc. digs Elvis

ALEXIS KORNER, above (NRM picture), with a drooping mousethick that gives him a slight Memphis air, sits exultant in the unshaded of places. Last week he was at the British Legion Hall, South Harrow.

His excitement is bound up under the same rhythm 'n' blues and at the South Harrow British Legion Hall the man in charge told him that he went over better than Joe Brown and Screamin' Lord Sutch, two previous occupants.

"That's the story all over," said Alexis. "We started a rhythm 'n' blues night at the Marquee Club in London and numbers have been increasing."

Alexis doesn't raise his eyebrows when an ask is read in prophetic as the coming jazz, funk, soul and rave.

"The Top 10 is in good shape. On the whole I like it, what with Ray Charles and all these Nashville sessions which are not country and western but really rhythm 'n' blues records."

"It's a Negro biased Top 20 with a fair amount of blues things doing too."

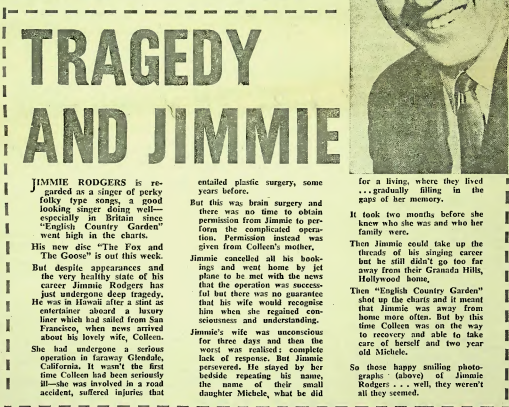
Alexis Korner knows his blues "from way back when he collected strictly 78 records of obscure blues like Blind Boy Fuller, Blind Gary Davis and Pigmeat Markham. But he is no purist.

One ambition is to accompany Little Richard.

He once included an early Elvis Presley blues record in a lecture on the best blues records of the last ten years.

He says: "There was one of the best white blues singers around."

Presley that is the man who sang "That's All Right" and "Nik Cow Blues". It was damn good stuff.



JIMMIE RODGERS is regarded as a singer of perky folksy type songs, a good looking singer doing well—especially in Britain since "English Country Garden" was high in the charts.

His new disc "The Fox and The Goose" is out of this week. But despite appearances and the fact that he was in Hawaii after a stint as a helicopter chopper pilot in the U.S. Army.

He has undergone a serious operation in Larney, Glendale, California. It wasn't the first time Colleen had been seriously ill—the was involved in a road accident, suffered injuries that

entailed plastic surgery, some years before.

But this was brain surgery, and there was no time to obtain permission from Jimmie to perform the complicated operation. Permission instead was given from Colleen's mother.

Jimmie cancelled all his bookings and went home by jet plane to be met with the news that the operation was successful but there was no guarantee that his wife would recover.

Jimmie's wife was registered comatose and unresponsive for three days and then the word was realized: complete lack of response. But Jimmie persevered. He stayed by her bedside repeating his name, the name of their small daughter Nicola, what he did

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

It took two months before she knew who she was and who her family were.

Then Jimmie could take up the thread of his singing career but he still didn't go too far away from their Granada Hills, Hollywood home.

Then "English Country Garden" shot up the charts and it meant that Jimmie was away from home more often. But by this time Colleen was on the way to recovery and able to take care of herself and two year old Midele.

So these happy smiling photographs (above) of Jimmie Rodgers . . . well, they weren't all they seemed.

"But now Elvis has got his audience. He knows what's what. As a ballad singer I think he's finished but he knows exactly how he wants to sing."

"I feel saddened that 'Good Luck Charm' more rhythm 'n' blues, was not terribly exciting. It should be exciting, rhythm 'n' blues. That's how we try to sell it."

Alexis has an LP due to be released on Decca soon, himself and his group, the Blue Line. He is also recording single for the EMI group, strangely enough, who has a very unusual recording session lined up — backing journalist Nancy Spain on an advertising record.

"I'm so proud of it that I hated itself at the time I played with Dotegon and Ken Colyer. That's the music ball element. I don't like. We played a lot of contracts with Acker and divided the session. That was cheating on us as the other half were boogie."

"So now we produce our own and we find our own audience. They use that."

There's a good use that at the British Legion Hall, South Harrow.



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

FOUR LBS OF SWEAT PER PERFORMANCE

REPUBLIC STERE

by
IAN DOVE

THEY call him the FRENCH ELVIS, which figures because he adapts the pop-jerk, the Southern fried accent and even records in Nashville.

He has the French rock scene neatly divided between himself and English-American singer Vince Taylor, who also adapts the pop-jerk and mutations of an early Elvis. But he doesn't record in Nashville like the French Elvis or the American Elvis.

Vince would like to. The French Elvis works hard on himself and his audience. His manager estimates that around 4 lbs. of perspiration drip off him during one performance. However his audience forces the French Elvis to take two weeks off from wriggling and singing every two months to put all this weight back on.

LOYALTY

The manager of the French Elvis is also his brother. He has the French Elvis appreciate what he does for them and consider that if he doesn't persuade they haven't had their French's worth of entertainment. So the French Elvis sweats it out.

But he does inspire tremendous loyalty because sold groups of fans follow him around from concert to concert on motor cycles. Some even go to the extent of hiring motor coaches to get near him.

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

quite true. (The French Elvis also does very nicely on concert appearances. He and Vince are about level on the number of spontaneous riots they have caused among frantic teenagers.)

Both the French Elvis and Vince have been banned by the audience from several places because the audience gets out of control.

But to get back to discs: the French Elvis has two gold discs — one for a Gallic version of "Let's Twist Again" — and throughout the proposed Common Market countries his discs never flag below the 200,000 mark.

But the French Elvis hasn't done so well with his records here in Britain. His first single, "Shake The Hand Of A Fool," a dated (by English standards) piece of vintage rock, disappeared without trace.

It was released on April the Thirteenth this year. It was a Friday too. "A black day for a French boy, man," explains the French Elvis. He is superstitious.

The French Elvis is extremely vocal about his style of singing rock and roll which is often put down by English fans. "I don't care," he says in his casual English. "I don't care about the development anywhere else. This is what my audience, but teenagers all

over Europe, want, and this is what I sing.

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

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

"But now I think I have the knack of controlling them. That is important. My music is very sexy but it isn't violent. Control it and you control the audience."

For a long time the French Elvis refused to come to England where promoters have offered him places on the bill with English and American pop stars. They have their eyes fixed on the publicity of 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 fine," he says. "He doesn't sing in my style."

He certainly doesn't.

What's more the French Elvis has landed a spot of the top rated "Sunday Night At The Palladium" television show. As they say there, swinging:

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

His real name is Jean-Phillips Suet and he was born in Paris. For a moment he had his public that he was an American.

His stage name is JOHNNY HALLY-DAY.

And his manager is his step-brother. He has also changed his name to Lee Hallyday.

That's show business.



The tortured face of the French Elvis.

CARS... AND STARS

—writes
BERT WEEDON
from
BLACKPOOL

THE Scandinavians want me to go... there and give guitar lessons on television. I'd love to go — in fact, it is pretty well fixed. But how on earth do I go about getting the message across in my Londonish accent?

At first, they wanted me to try to speak the language parrot-fashion. Now, though, I think I've persuaded them to have an interpreter on hand. Otherwise, it's likely to be a bit chaotic...

Next subject: CARS. Clinton Ford, ever-popular and a constant disc-flier, has landed in a Zephyr. A Ford, you'll note. No doubt, he gets some sort of percentage deal from his rich uncle Henry. But the tag is that Clinton hasn't yet passed his driving test—which he takes it for the first time this week.

Which brings in Danny Williams another summer resident here at Blackpool. Danny also bought a highly expensive car before he'd learned to drive it. Me! I drive a three-litre Rover—and I have passed the test!

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

"Roses Are Red" proved a big show-stopper for him. He had the Brook Brothers and Charles McBeath and Shirley Douglas with him on the bill — and they all did very well indeed.

At the Opera House was Andy Stewart, with Marion Ryan. Have you heard Marion's latest disc? I like it — and I'd love to be a real big hit for her.

What else is happening... Ah, yes. Two fans of "Easy Rock," two pits, kicked-up up here at all ways from London to call upon me for the last three hours before they finally presented themselves at the stage door at our theatre here.

I took them in, offered them a drink — they must have needed it! — and then let them watch my act from the side of the stage. Fans here for a plug. They had to stand on the side of the stage. For there just aren't any seats going for the show.

And when they left, they said they were hitch-hiking all the way back to London. I hope they got home safely and I appreciate their gesture. Actually, I'm sure they DID get home safely — both were armed with dirty gear going for the show.

Last Sunday, I whipped down by air to London to record my latest single — a number in classic Country and Western style. And there, in the EMI Studios in North London, were... Nina and Fredrick, who are up here in Blackpool for the season. They must have had just as much a hurried journey to get there.

Incidentally, Nina and Fredrick are unfortunately missed the last night of their show here (October 6) because they have an important television engagement in Germany. So it will be our own way for the season. They must have had just as much on the busiest nights — and no doubt joining in the party afterwards.

Just one last point: I've had a guitar tutor published now in France. I only hope that the French know what I'm talking about...

See you around these columns next week.



FIT FOR STARDOM

THERE'S more to starrng at a top London nightclub than just CARMING and rehearsing.

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

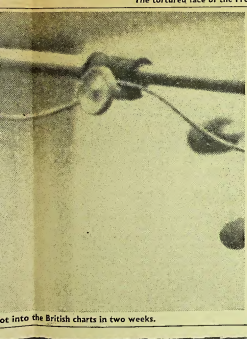
She does rehearse and sing but she also likes to keep at peak fitness, not just 'in' trim.

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 Carma for the last two weeks.

Next week we'll show you another aspect of how a star prepares for a big, big show.

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



TASTE HONEY Y WELCH
HLS 9017
LONDON

JOHNNY TILLOTSON
SEND ME THE PILLOW YOU DREAM ON
HLS 9018
LONDON

Special Release
THEME FROM
'MAN OF THE WORLD'
(from TV series)
HENRY MANCINI
AND HIS ORCHESTRA
HLS 9111
RCA VICTOR

EVE SWELL
GIVE ME
HLS 9109
DECCA

GREEN ONIONS
BOOKER T. & THE M.G.'S
HLS 9105
LONDON

MONSTER MASH
BOBBY (BORIS) PICKETT
HLS 9107
LONDON

THE NEW RECORD MIRROR PRESENTS
A Special Release
A Great Hit
A Great Achievement
LONDON - 1962

EARL GRANT

Sweet Sixteen Bury; Learnin' The Blues (Brunswick 65277)

EARL manages to sound like the backing to a Kety Lee record on "Sweet Sixteen Bury" a Ray Charles instrumental, also recorded by Ray. Only by effect. It's doing so well in the States and is a good sample of his simple but effective piano style. It's the sort of disc that is put free in record stores, rarely register with the juke-box trade. Earl swings on to organ, lead and everything lives up with the second volume. He's got a nice, heavy-handed style which is primarily very effective.

Earl sings on the Sinatra hit "Learnin' The Blues". Crisp voice, not much on the New Cole lick as in earlier records. The song itself has been well worked over—and Earl's version is well up to standard.

THREE
CONWAY TWITTY

Unchained Melody; Cony's Cooz (NCA 1170)

THESE will be heard from Mr. Twitty for a long, long while. He takes the old "Unchained Melody" and moves it along at about the same pace as it was originally.

After he sings the first bit straight, we get the familiar Twitty groaning and some rather out-of-tune "Cooz".

Backing builds but not too effectively. We had to admit we were disappointed with this number—Conway has done much better. And is capable of much better, although the fault isn't Conway's so much as the choice of song.

Let sleeping dogs lie, we say.

Flip is called "Cony's Cooz" and sounds very, very, very much like Elvis Presley. This is definitely the better side—singing isn't too bad either. This one pulls up the rating.

THREE
TERRY LIGHT-FOOT'S JAZZMEN

Ball Hit; I Really Want You Do (Columbia, SC 2118)

FROM "South Pacific" came "Ball Hit". Trad material comes from the strangled places these days. And the combination is virtually certain to burn you'd expect. Trombone plays the theme and distorts a furious horn of a certain early on. The melody is so well known that it might well find a place in the Top Fifty. Mainly it's just fine. And it creates a fair old excitement.

Two of the jazzmen join with Terry in the vocal on the old "I Really Want You Do." They all know what they're at, but it gives the impression of being something from a variety show. It tends to go on and on a bit, although some fine solo instrumental sections relieve any boredom which may set in. Again, there's fair old excitement.

THREE
THE CHAMPS

Limbo Dance; Latin Limbo (London HLI 964)

THE "limbo" has been done around mid-club for a long time, but now it is catching on as a new craze. The Champs had the first hit with "Limbo Rock" and now Chubby Checker is on it, with a vocal version similar on all fronts. Everything is pretty chinkier on all of them, though this is the first "Limbo" with a vocal all the way. The Bick of it, sound like something from "Rock Around the Clock." Nice guitar work. Really, it does go on you... .

"Limbo" guitar leads on "Latin Limbo." There it all starts happening. It is rather similar to everything else in this field. Rather an incessant drum, crack over and over again. If you're limboing, you'll get the message soon enough.

THREE
JAZZ STOKES

LATEST POP HITS AT TWO ADDRESSES
JAMES ASMAN'S RECORD CENTRE

100 Tottenham Court Road, London W.1
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110 Tottenham Court Road, London W.1
110 Tottenham Court Road, London W.1

TRM RECORDS DISCOURRY
AMERICAN HIT-ROBOTS
ROCK BRAIN

THE MAJORS

A Wonderful Dream; Time Will Tell (London HLU 9642)

DRUMS, hand-clapping and a voice that could melt your friends upon the Majors U.S. Hit "A Wonderful Dream."

Bright with some interesting points on it and some good chorus work underlining the whole thing. The fast-tempo number was a good one solo helping things along half-way through.

"Time Will Tell" is the title of the flip by the way which is a new song and not a version we've heard before. Slower than the top side, with the chorus heading out the lyric in places. Not too bad for a flipside.

THREE
SUN AND MARY

Trailer In Disguise; I Love You (Oh Yes! Do) (Decca F 1517)

THESE thirteen-year-old girls from the Twicken for the flip. It's another nice package by Sun and Mary, who have now confident the has become like.

"Trailer In Disguise" And it's pretty much the sort of debut you'd expect. Heavy-lidded down beat and honking tenor and an "everything got" session headed by Charles Blackwell.

JOHNNY CRAWFORD

Your New Is Gonna Grow; Something (Young London HL 9605)

YOUNG London has a big hit with "Your New Is Gonna Grow" in the States. He sings the unusual lyrics and theme with a lot of inspiration and inventiveness. Somehow, we think it will become a big hit here, though it's relatively original to make us all look very wrong.

He does the LOT for his girl, does Johnny, and the doesn't seem to care. So, he warns, the bogie-man will get her. Her name will grow. It's rather a charming idea—and it's dressed up with modernism and string.

Flip is a slower ballad and more of the charm of Johnny's young voice comes through. A touch of the duets with himself and, overall, a good commercial sound. Maybe it adds the punch of the top side—but it does provide a good comparison between the different moods of Crawford.

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 Got Me (Polygram H 6012)

THESE are the LOT of this action on "Taste Of Honey." Here come the wags, wags, wags with their wags, wags, wags and though most prints are dourly there is the fact that the melodic variations of the four-group, song is just too much for a lot of people. They have some of the wags, wags, wags in the background going it hot and strong. And there are plenty of Hi-Lo Wags and threes and sixes and innumerable. Probably this won't be the version to make it, but it is certainly musically and modern.

"My Baby Just Got Me" is a more typical Hi-Lo swinger with licks of bi-phase chords and soft-lead notes. This is fine stuff but perfectly a track on an album it swings, brothers and sisters, but probably won't buy it.

THREE
DUPRES

You Bring To Me; Take Me As I Am (HMV HF 1073)

A STANFORD, to-tenner, by the name of Dupres reissues the "You Bring To Me" as a new normal, with a somewhat pensive backing from the chorus and what, done in a very handkerchief way. It tends to be a little better in parts. But it also grows on you — though we could possibly buy it.

Just an ordinary disc.

More of the same stuff on the flip, with an interesting title—"Take Me As I Am". Very nice except but quite up to standard.

THREE
FRANK KELLY & THE HUNTERS

Sand Me The Pillow; Crip Me (Fontana 267242).

LOU BARBER FRANK, a real-life barber's boy, lacks Johnny Longway's big American hit—a song written by Lou Leshkin. It's a pity, in a way, that he's got this opportunity for his debut. His version is good but Tillotson has a ready-made following in this country.

THREE
BRUCE TURNER JUMP BAND

Jamaica Jump; Big Noise From Winthorpe (CRD 1000)

THESE some nice easy swinging from a group which has a big following up and down the country. "Jamaica Jump" is a Turner composition, and it rises along, violent in parts, serious in others. The violence is paired from punchy trumpet. Excellent sax from Bruce later on... . but a bit without for the general listening ears. More trumpet to do.

The oddie from Ray Baudek and Bob Haggart, revived by a Turner arrangement. The revival was worth while. Trumpet, trombone and sax take over the old vocal hits an union. Again, the side swings easily and we'd say joyfully. This may yet turn out to be the selling side.

THREE
BLUE BRIAN POOLE & THE TREMOLOS

Edel Kane (Decca F 1516)

HOUSE TO LET

THREE
WHO'S FOOLING WHO GERRY RENO

Venus In Blue Jeans (Decca F 1507)

THREE
VENUS IN BLUE JEANS RAY ADAMS

THE BEAR RECORD COMPANY LTD DECCA HOUSE ALBERT CHAMBERLAIN LONDON S E 1

It's a pretty good little song, and the girl sings with enormous charm, and their lack of polish merely adds to the effectiveness. The lyrics are not too surprising by teen-and-older programs in the past, and this record could be taken in a bit.

Flip is another catchy little number, with the girls sounding rather like Hazelrigg Mills in duplicate. The infectiousness rather than effectiveness is the strong selling point. Only thirteen! Fantastic!

FOUR
SUSAN MAUGHAM

Bobbi's Girl; Come A Little Closer (Polygram 25644)

THESE introduction to "Bobbi's Girl" and then Susie includes in a fitting way with herself before going on sale. On the grounds of looks and talent, something is bound to be big for her in the near future—though this may not be the disc to do it. Though it is a commercial sort of number, ideal for boosting the ego of anyone called Bobbi, it is probably not the sort to make The Twicken these days. Nice arrangement.

Johnny Trent turned up the volume for the flip. It's another nice package by Susie, who shows just how confident she has become like. Her type of extrovert on lyrics like "Come A Little Closer" is just right. Not overdone.

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ALL THE SINGLES

RICKY SHAW

No Love In Your Love; Be Still; Be Still, My Own (London HLU 960)

RICKY SHAW sounds like a Chinese character. Their horrible line on "No Love." He sings amiably enough, but there's nothing to distinguish him from a hundred others. So it depends on the song and that is badly distinguishable from a hundred others. It's one of THOSE days. Here, there's nothing. It's not different enough. We doubt very much if anything will be heard of either side.

TWO
BROOK BENTON

Lie To Me; With The Touch Of Your Hand (Mercury ANTH 1)

LONG about from the charts is State-of-the-art Brook Benton with his "Lie To Me." Some good harmonics work on this moaning number with Brook sounding like Nat Cole in places.

Grasping and grasping with a good effect with a solid backing that moves along with the medium paced number. Could put Brook back, but we doubt it's a little offset.

Flip is titled "With The Touch Of Your Hand" and it's a little slower than the top side. Gentle and soothing, we feel it would be ideal for the night listener. Nothing too special about this one, but it's nice that all the same interesting things were on this one.

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HOORAY FOR OUR SIDE

NEW RECORD MIRROR: CHART SURVEY

FOR those among us who like to bring the flag of patriotism for all things British take a quick look at the First Five in the chart this week. FOUR of them are British... with the exception due to Billy Fury's backing group, the Telstars, making all the numbers into their own this week.

The quick rise of Ray Charles' latest has continued pushing Ray to No. 12 spot and making a lot of people happy including the tremendous number of stars who boast Ray at every opportunity.

Maybe now a British tour is a real proposition, however. Surprisingly Brenda Lee, who last week looked like she was in the Top Ten with her new disc, has talked of concerting and has to be content with No. 22.

"Speak To Me Pretty" was the disc that made the New Brenda Lee. It's great that she maintains her stride.

Good work for newcomers this week: Mr. Bill's new one is well in and will probably be in the 47 week old "Stranger" next week. And Bobby Vee looks like staying well. It's great he had a British tour shortly and is able to cash in on his chart success.

CASHBOX 50

AIR MAILED FROM NEW YORK

- 1 SHERRY*
(5) 4 Seasons
- 2 RAMBLIN' ROSE*
2 (7) Nat "King" Cole
- 3 GREEN ONIONS*
3 (6) Booker T. & MG's
- 4 PATCHES
6 (5) Dickey Lee
- 5 MONSTER MASH*
8 (3) Bobby Pickett
- 6 LET'S DANCE*
10 (4) Chris Montez
- 7 SHEILA*
9 (9) Tommy Roe
- 8 ALLEY CAT*
12 (7) Bertie Ebersole
- 9 YOU BELONG TO ME*
17 (7) Dupres
- 10 LIE TO ME*
11 (5) Brook Benton
- 11 YOU BEAT ME TO THE PUNCH
10 (4) Mary Wells
- 12 TERNAGE DOG*
13 (7) Rick Nelson
- 13 VENUS IN BLUE JEANS*
16 (4) Jimmy Clinton
- 14 DO YOU LOVE ME
22 (4) Contours
- 15 LOCO-MOTION*
5 (12) Little Eva
- 16 IF I HAD A HAMMER*
25 (4) Peter, Paul & Mary
- 17 RINCY DYM*
15 (6) Dave "Baby" Cortez
- 18 BEECHWOOD 4-5789
18 (6) Marvelettes
- 19 REMEMBER YOU*
31 (3) Frank Field
- 20 WHAT KIND OF LOVE IS THIS
25 (5) Jay Dee
- 21 RAIN, RAIN GO AWAY*
26 (4) Bobby Vinton
- 22 SHE'S NOT YOUR
14 (8) Elvis Presley
- 23 SURFIN' SAFARI
21 (5) Beach Boys
- 24 SILVER THREADS AND GOLDEN NEEDLES*
23 (5) Springfield
- 25 HULLY GULLY BARY
26 (4) Davells
- 26 A WONDERFUL DREAM*
20 (5) Majors

- 27 PARTY LIGHTS*
17 (12) Claudine Clark
- 28 A SWINGIN' SAFARI*
19 (7) Billy Vaughn
- 29 FOFETE (THE HITCHHIKER)
42 (2) Chubby Checker
- 30 COME ON LITTLE ANGEL
7 (7) Belmont
- 31 ONLY LOVE CAN BREAK A
42 (4) Gene Pitney
- 32 PUNISH HER
40 (3) Bobby Vee
- 33 IT MIGHT AS WELL RAIN UNTIL SEPTEMBER*
37 (3) Carole King
- 34 HE'S A REBEL
(1) Crystals
- 35 YOU DON'T KNOW ME*
30 (9) Ray Charles
- 36 DEVIL WOMAN*
31 (11) Merry Robbins
- 37 PAPA-OM-MOW-NOW
35 (5) Ringtons
- 38 BREAKING UP IS HARD TO DO*
24 (12) Neil Sedaka
- 39 KID GALAHAD (KING OF THE WHOLE WORLD) EP.
48 (2) Eric Presley
- 40 TORTURE*
(1) Kris Jensen
- 41 WHAT KIND OF FOOL AM I*
50 (2) S. Davis & A. Newley
- 42 I LEFT MY HEART IN SAN FRANCISCO
49 (2) Tony Bennett
- 43 SEND ME THE PILLLOW YOU DREAM ON*
29 (9) Johnny Tillotson
- 44 POINT OF NO RETURN*
32 (5) Gene McPartland
- 45 DON'T GO NEAR THE INDIANS
(1) Rex Allen
- 46 I LOVE YOU THE WAY YOU ARE*
49 (3) Bobby Vinton
- 47 STOP THE MUSIC
(1) Chuck Jackson
- 48 I KEEP FORGETTING*
(1) Shirley Bassey
- 49 SHAME ON ME
36 (8) Bobby Bare
- 50 ALL ALONE AM I*
(1) Brenda Lee

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

BRITAIN'S TOP TEN FIVE YEARS AGO...

- 1 Diana PAUL ANKA
- 2 Love Letters In The Sand PAT BOONE
- 3 Last Train To San Fernando JOHNNY DUNCAN
- 4 Wanderin' Eyes CHARLIE GRACE
- 5 Hand In The Sun HARRY BELAFONTE
- 6 Tenney DEBBIE REYNOLDS
- 7 Water/Water/Handful Of Songs TOMMY STEELE
- 8 Yes! All My Heart EVELLA CLARK
- 9 All Shook Up LUTY PRESLEY
- 10 That'll Be The Day THE CRICKETS

A LOOK AT THE U.S. CHARTS

- 1 "Fast" raises U.S. hits include—"Glas" Johnnie Mae; "Over Kings"—Brian Hyland; "Baby Face"—Bobby Darin; "A Man Among Men"—Bobby Darin; "The Gutter Man"—Duane Eddy; "The Lonely Guy"—Pat Boone; "The Things We Did Last Summer"—Shelley Fabares; "The Burning Of Atlanta"—Claude King; and "Casanova Brown"—Young Sisters.
- Two new covers this are—"He Thinks I Still Care"—Connie Francis; "Next Door To An Angel"—Neil Sedaka; "Why Can't He Be You?"—Patricia Richardson; "Letdown"—The Ch-Cha-Cha-Cha—Bobby Roberts; "Up On The Roof"—Drifters.
- Two new covers this are—"It's Been A Long Time To See You"—Carl Telford; and "Never Say Good Woman"—Judy Thomas. No relocation.
- New L.P.'s include "Smash Hits"—this includes rock hits by Maurice Williams, Five Satins, Nutmegs, Lee Allen, etc. Also new L.P. "Jan And Dean's Golden Hits" includes "Janis Lee", "Heart And Soul", "The Fab Four", etc.
- "The Best Of Sam Cooke" includes all top twenty Sam Cooke tracks, including "Wonderful World", "Chain Gang", "Sad Mood", etc.

BRITAIN'S TOP TEN P 50

COMPILED BY THE RECORD RETAILER

- 1 SHE'S NOT YOU
1 (5) Elvis Presley (RCA-Victor)
- 2 IT'LL BE ME
3 (5) Cliff Richard (Columbia)
- 3 TELSTAR
11 (5) The Tornados (Decca)
- 4 I REMEMBER YOU
2 (13) Frank Ifield (Columbia)
- 5 ROSES ARE RED
4 (9) Ronnie Carroll (Philips)
- 6 THINGS
5 (11) Bobby Darin (A&M)
- 7 SEALED WITH A KISS
6 (9) Brian Hyland (HMV)
- 8 DON'T THAT BEAT ALL
9 (5) Adam Faith (Parlophone)
- 9 BREAKING UP IS HARD TO DO
7 (11) Neil Sedaka (RCA-Victor)
- 10 SHEILA
12 (4) Tommy Roe (HMV)
- 11 GUITAR TANGO
10 (9) The Shadows (Columbia)
- 12 YOU DON'T KNOW ME
23 (3) Ray Charles (HMV)
- 13 LOCO-MOTION
17 (4) Little Eva (London)
- 14 WHAT'NOW MY LOVE
18 (5) Shirley Bassey (Columbia)
- 15 SPEEDY GONZALES
8 (5) Pat Boone (London)
- 16 MAIN THEME FROM "MAN WITH A GOLDEN ARM"
15 (7) Jet Harris (Decca)
- 17 BALLAD OF PALADIN
13 (9) Duane Eddy (London)
- 18 PICK A BALE OF COTTON
14 (7) Lonnie Donegan (Poly)
- 19 WILL I WHAT?
20 (5) Mike Sarne (Parlophone)

- 20 ONCE UPON A DREAM
16 (11) Billy Fury (Decca)
- 21 REMINISCENCE
21 (3) Buddy Holly (Coral)
- 22 IT STARTED ALL OVER AGAIN
28 (3) Brenda Lee (Brunswick)
- 23 I'M A BELIEVER
25 (6) Jimmy Justice (Pye)
- 24 IT MIGHT AS WELL RAIN UNTIL SEPTEMBER
46 (2) Carole King (London)
- 25 SO DO I
19 (4) Kenny Ball and his Jazzmen (Pye)
- 26 I CAN'T STOP LOVING YOU
22 (15) Ray Charles (HMV)
- 27 DANCIN' PARTY
24 (8) Chubby Checker (A&M)
- 28 THE PEOPLE
29 (6) Carol Deane (HMV)
- 29 ADDOS AMIGO
42 (14) Jim Reeves (RCA-Victor)
- 30 LET THERE BE LOVE
26 (11) Nat "King" Cole and Gene Shotters (Capitol)
- 31 STRANGER ON THE SHORE
47 (5) Acker Bilk (Columbia)
- 32 YOUR YENDER LOOK
35 (4) Joe Brown (Piccadilly)
- 33 GAY WISLEY TO SLEEP
36 (5) Del Shannon (London)
- 34 RAMBLIN' ROSE
(1) Nat "King" Cole (Capitol)
- 35 PUFF
33 (3) Kenny Lynch (HMV)
- 36 BLUE WEEKEND
47 (2) Karl Denver (Decca)
- 38 LONELY
41 (1) Acker Bilk (Columbia)
- 39 PETER AND THE WOLF
24 (8) Clyde Valley Stompers (Parlophone)
- 40 THE ROCKET MAN
40 (4) The Spinnakers (Oriole)
- 41 THE JUST A BODY
31 (1) Louis Jordan (Decca)
- 42 VACATION
30 (9) Connie Francis (MGM)
- 43 HERCULES
(1) Frankie Vaughan (Philips)
- 44 LOWER BELLIFYOU KNOW WHAT I MEAN
44 (15) The Vernon Girls (Decca)
- 45 ALI LA
42 (2) Emilio Pericoli (W-B)
- 46 SWEET LITTLE SIXTEEN
38 (3) Jerry Lee Lewis (London)
- 47 YA YA TWIST
45 (12) Petula Clark (Pye)
- 48 THE BREEZE AND I
(1) The Fontones (Parlophone)
- 49 DEVIL WOMAN
(1) Mr. Robinson (CBS)
- 50 LET'S TWIST AGAIN
50 (29) Chubby Checker (Columbia)

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

BIG HIT BY A TOP ARTIST!

LOVE ME

b/w YOU'RE MY THRILL

DEE BOSWELL

on DECCA F 11509

IT'S SUE & MARY—HIT!

MAINTOVAN'S

SUMMER NIGHT

on DECCA F 11510

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b/w IF I'D KNOWN YOU

BILLY DANTY

DECCA No. 11499

KEITH PROWSE, 21 DENMARK ST., W.C.2 **KPM** PETER MAURICE MUSIC COMPANY, 21 DENMARK ST., W.C.2

IS THIS MAN GOING TO SIGN ELVIS — FOR BRITAIN?

LEYTON FAN GATHERING

JOHN LEYTON is flying into London this weekend (September 30) for a special Leyton Fan Club Concert, to be held at the Empire Rooms, Tottenham Court Road, London, W.1., starting at 3.30 p.m. Said a spokesman: "Already it

looks like being a sell-out. Nearly 750 tickets have already gone and we are getting further requests from every post delivery". Says John: "I'm very much looking forward to meeting up with my friends and fans again. I've missed them while I've been away filming in Germany."

'MAKE A STAR' Contest

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You Can Win The
BERT WEEDON TROPHY

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fabulous
"MAKE A STAR" Contest

DO YOU SING WELL?
You Can Win The
BRIAN MATTHEW CUP

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Among North West—Cumbria, Westmorland, Lancs., Cheshire, North Eastern—Northumberland, Durham, Yorkshire, Midlands—Leicestershire, Nottingham, Lincolnshire, South Yorkshire, West Midlands—Staffordshire, Warwickshire, West Midlands—Staffordshire, Shropshire, East Midlands—Derbyshire, Norfolk, Suffolk, Bedford., Essex, Hertfordshire, South East—Sussex, Surrey, Kent, South West—Cornwall, Devon, Somerset, Gloucestershire, Somerset, Devon, Cornwall.
Also London, Scotland and Wales.

New dates: **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
NRLD 9596 London

BRENDA LEE
IT STARTED ALL OVER AGAIN
0078 Brunswick

Bobby's girl

MARCIÉ BLANE
NRLD 9596 London

My baby's crazy 'bout Elvis

BILLY BOYLE
F 1593 Decca

Forgive me

BABS TINO
NRLD 9596 London

I love you the way you are

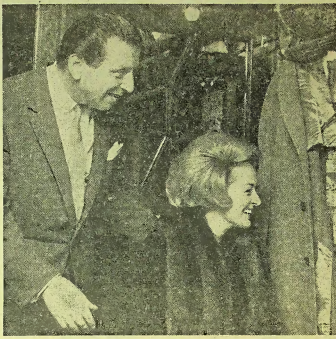
BOBBY VINTON
NRLD 9596 London



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BERNARD DELFONT, and MRS. DELFONT leaving London for America last week — to get Elvis!

The man: Bernard Delfont, kingpin of British show business and the man behind the Royal Variety Performance, to be held this year at the London Palladium.

His destination: America, ostensibly to supervise the Broadway opening of Anthony Newley's "Stop The World—I Want To Get Off".

But it is hinted that he is also negotiating to be invited for this year's Variety Performance.

Does this list include Elvis Presley? Mr. Delfont says nothing—but this is standard practice for this show. There is no announcement of stars taking part until their availability has been checked and their names "passed" at Buckingham Palace.

A National newspaper printed a "guess" list some weeks ago—and included both Elvis and Frank Sinatra. It was hotly denied. Then started stories that Elvis had rejected an invitation for financial reasons.

This in turn was hotly denied. Elvis said he had had no intimation of any variety show in London so he couldn't possibly have turned it down.

But the hints are there. From America as well. Elvis for big charity performance. And remember the Royal Variety Performance is being televised in full by BBC TV.

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

ROUND THE WORD FOR KENNY BALL!

— BACK TO AMERICA

KENNY BALL goes to America again! And it's back to school for the British jazzman and his band. A four of American universities and colleges—and one date at a naval show here—was announced this week for the Ball band. It starts when Kenny arrives on the West Coast of America on November 16 and will last eight, possibly ten, days.

To coincide with the arrival of Kenny his latest British hit, "Do Do Do" will be reissued in America by Kapp Records. Kenny leaves for Australia on October 20.

Meanwhile Pye are planning to rush release next week a new single by Kenny and the band which was recorded last Wednesday.

Top side is "The Pay Off" composed by the late American soprano saxist genius Sidney Bechet. The side — no vocal — features Kenny and clarinetist Dave Jones.

"B" side will be "I Got Plenty Of Noodles" from the Greenwich opera "Porgy and Bess". The film opens in London shortly.

Kenny will play the disc when he appears on "Thank Your Lucky Stars" on October 6.

He is also booked for a spot on ATV's "Sunday Night At The London Palladium" the following day. Star of the show is Marc Bywater.

Kenny has appeared on television with Max before. Other dates: "Frog Ball" October 7, "Parade Of The Poets", October 10; BBC "Jazz Club" October 14; "Saturday Club", October 20; "Pop With Lennie", October 12.

MIKE BERRY is now definitely included in the Bobby Vee touring show, which starts out on November 3. He told the NRM: "I'm also lining up a new disc release, though the final titles have not yet been decided."

RECOGNISE THEM?



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