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"STAR OF THE  
WEEK"**

Features On—BUDDY HOLLY, TONY NEWLEY, MEL TORME, JOHNNY AND THE HURRICANES  
BRITISH AND AMERICAN CHARTS

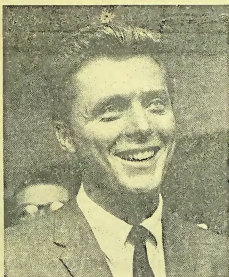
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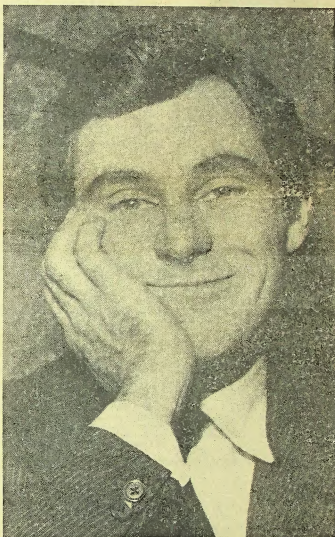
EVERY THURSDAY, 6d.

**TONY NEWLEY DOESN'T  
WANT TO  
STOP THE WORLD . . .**

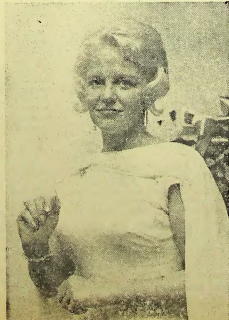


(NRM Picture)

(NRM Picture)



(NRM Picture)



(NRM Picture)

Above is ROSEMARY CLOONEY. She too is here for a Jo Stafford TV show. But her plane was delayed on Sunday and she missed the reception in her honour.

He admitted as much before his show "Stop The World—I Want To Get Off" opened at the Queens Theatre, London, this week. Other personalities on the front page this week are (left) CLARENCE 'FROGMAN' HENRY, whose latest disc, "You Always Hurt The One You Love" has jumped firmly into our best sellers. Centre top is the jive-talking star of the "77 Sunset Strip" series EDD 'KOOKIE' BYRNES, in Britain for a JO STAFFORD TV show. Centre bottom is singing star PEGGY LEE, who opened in cabaret at the Pigalle, London, W.1, on Sunday.



# 'STOP THE WORLD—I WANT TO GET OFF' OPENS THIS WEEK

## THE NEW RECORD MIRROR

**ANTHONY NEWLEY OPENS THIS WEEK WITH "STOP THE WORLD—I WANT TO GET OFF." IT IS VIRTUALLY A ONE-MAN SHOW.**

**THIS WEEK TONY GAVE US REASONS FOR WRITING IT: "A MIXTURE OF BIG-HEADEDNESS AND MATURITY."**

**HE ALSO GAVE A BEHIND-THE-SCENES EXPLANATION OF HOW IT CAME TO BE WRITTEN.**

"I was talking to Bernard DeLont (the impresario) about a summer season. Actually we were in some sort of disagreement about more..."

### ODD WAY

"Anway, he asked me what I wanted to do, and I told him a one-man show. So he said 'Go away and write it.' I don't think he thought anything would come of it. It was probably a good way of getting rid of us."

"It's Tony and his co-writer, Leslie Bricusse, composer. Kind of bridge undergarments who wrote the *Matt Matro* bit. 'My Kind of Girl'."

Continued Tony: "We wrote the show four weeks fast. I went over to New York with Leslie and we wrote it."

"It's funny it seems an odd way to do it, but Leslie was over in New York writing material for Ben Lilien. In the mornings he worked on her stuff, and

in the afternoons we started to 'Stop the World.'"

"It seemed to work all right, but Jack Brittain and me in the toilet and we could read and material."

Ben Lilien heard some of the tunes from the show in New York. Now the collector, Ed Lennie Douglas and Miss Byrnes, are anxious to record it.

"'Stop the World' opened in Manchester just over three weeks ago. And it aroused interest in America. Said Tony: "Two or three gentlemen from across the water visited us in Manchester."

**by IAN DOVE**

"I know that, if they like it, they'll like it across there. I'd like to work in New York—it's a swinging place. But this is all really in the future."

Tony opened on Wednesday and was busy trying to fit in recording work for Decca just before the show started. Main thing is an original cast LP of the show which has to record or lose coincide with the opening.

"I've also increased a couple of numbers for single release," added Tony.

"Gurdy Slide" is still very much on Tony's mind. He is at pains to point out that "Stop the World"—a musical which dealt with a man's life—is not another "Gurdy Slide."

"Not like it at all," he says.

But as he proud of "Gurdy Slide," which had a somewhat obscure career as a film. "It is a modern Pilgrim's Progress called 'Boy on Wall,' but done with laughter. It is a

## ★ BIG-HEADEDNESS AND MATURITY

## ★ I'D LIKE TO GO TO NEW YORK

## ★ I WOULD LIKE TO MAKE A FILM

'Stop the World' isn't anything like that.

"It's a one-man show, but it isn't a revue...it's not intimate, but it's not 'Oblivion' either."

Another thing that Tony Newley is very concerned with is the theory problem of his film career. Since he played the part of Jeep Jackson, a rock 'n' roll singer called on by the Army thereby launching himself seriously as a singer, his film career took the form of a scullion comedy epic, at which no one laughed. So he took the matter in his own hands and eased himself out of that contract. Now he waits...and re-writes script.

He complained: "I've read so many scripts—all unusable. And I've made my share of funny films..."

The way Tony said "funny" implied that he meant "clueless."

Tony—again with Leslie Bricusse, who wrote a film. "It is a modern Pilgrim's Progress called 'Boy on Wall,' but done with laughter. It is a

He doesn't claim to be a good singer... Rather more a singer of good songs." he says... although I personally rate him as the most musicality of the man.

He enjoys his work. He is happy when his audience react favourably to a particular routine. But if they shouldn't come up with the expected reaction Mel wouldn't condemn them for that. He'd just find out what the material is to see if it was lacking in any way.

As you read this Mel will have completed his second British LP. His first, for the Philips label ('Mel Tormé Meets the British') was arranged by Wally Stott.

**by Jimmy Watson**

And Mel was so impressed with his work that he especially asked if he could write some of the arrangements for his M-G-M album, which he has been recording this week.

The result? Recording manager Norman Newell invited Wally to score five of the twelve other titles to his collection.

I was very happy to find out that Mel had requested under his new M-G-M contract was to record with arranger 'Marty Shubert.' M-G-M have agreed, and therefore this great team will again be heard on record.

Incidentally, Mel rates Marty and Wally Stott as the two finest arrangers of our time. Most people already know the background to this truly great performer. His first meeting was with "Blue Moon," his composing partner, "Catherine Blake," "Comfy Chair," etc., his drumming (with Chico Marx) and his talent as a jazz singer and pianist.

So let me just advise you that they all add to Mel Tormé, one heck of a nice guy, with one heck of a lot of talent—the American gentleman who comes top of my personal poll of the world.

Get to know him as a performer and as a person—you'll never regret it.



ANTHONY NEWLEY poses happily with wife ANNA QUAYLE before the opening of 'Stop The World—I Want To Get Off'. Anna stars in the musical with her.

message, I suppose, that we come out taking everyone a big 'more' to be heard. But this isn't apparently the message the people who matter want to hear. They'll make 'I Was a Teenage Werewolf,' but nothing like this...

"I suppose it's because there is a lot of money involved in making films. However if 'Stop the World' does well, maybe they'll reconsider it."

Tony will have no trouble finding "Stop the World" film says: "I'd like to do a film script during the run. Despite the fact that it is a screen play, a commando course, for me—I'm only off steps for about a minute during the whole two hours—I think I could do it."

"Mind you, they'd have to do something about those early calls." Gentlemen of the film world, they will have him. Anthony Newley.

## MEET THE REAL MEL

"YOUVE just got to have a hobby as far removed from show business as possible—that's why I build model planes."

"You know these plastic ones in kit form. I sometimes spend more than a month on one model alone, picking out the finest detail possible."

That was Mel Tormé talking. We were having a chat while sampling some Crooke cocktail at the "Black Diamond" in London's Bedford Street last Friday night.

I asked Mel if he took his hobby any further.

Well, yes. I'm particularly interested in the planes from the World War I era. Sopwith Camels, Tiger War I era, and all those, and I'd like to see a model of the real thing at the end. As a matter of fact, I am off to the War Museum this afternoon

to see some of the original planes which are still serviceable."

"And after the War Museum he was off to Ganges to see if he could find any kits which were new to him that he could add to his collection."

Mel is currently doing a routine travel in the show business side of his life at Howard's "Room at the Top"—just about the most exciting night life in the London entertainment scene in spots. He is playing to capacity houses every night and is "completely knocked out" by his success.

He is also looking forward to returning to our shores in a few days' time to take up an offer of starting at the Coventry Theatre.

Mel, who has had his busiest year to date in his career—"I've been home only 18 days since Christmas," he told me—managed to live down a child prodigy tag and carry on by his profession into adulthood, which is something of a rarity.

He was an accomplished conductor, singer and instrumentalist, not to mention actor, during his teens, and he is now recorded as one of the top international entertainers on the scene.

## KOOKIE TAKS

ATV arranged a joint press reception for singer ROSE MARY CLOONEY and EDD 'KOOKIE' BYRNES, an actor who also sings.

Rosemary's flight was delayed—it meant a six-hour wait in New York—and she was so exhausted that when she arrived at London Airport she went straight to her hotel. Which meant 'Kookie' had the talking all to himself. He had about 150 fans meet him off the plane, was photographed with some vintage and retro car-wash his TV series... "I'm Stripped," he is a parking lot attendant—conductive—and then came to meet the press.

## NO JIVE

"I have made a couple of records, and I intend to keep on doing so," he told me. "But I'm trying to be the jive-talking 'Kookie' character."

"My next record is a straight forward love ballad called 'The Greatest Miracle.' I guess everyone is interested in love ballads."

"But really, you know, I don't regard myself as a singer. Neither do I think of myself as 'Kookie.'"

Edd has made the point of then that feature the five sides of 'Kookie'—one a saga about his continuous habit of combing his hair... 'Kookie Lend Me Your Coats,' and another about Christmas.

He intends to cut out most of the jive talk in his new releases. "A little of it will be kept in, but this time I'll be doing more serious work," he admitted.

Regarding the ballad—straight, no jive—is part of the approach... J.C.



**CINEMA SCOPE**

**FRANKIE AVALON** **WALTER PICHON**  
**JOAN FONTAINE**  
**BARBARA LOREN**  
**PETER LOREN**  
**ROBERT SCERLINO**  
**MICHAEL ANSARA**  
**FRANKIE AVON**

**CARLTON** **INTERVIEW**  
 No. 301  
 Sun. 4.35, 7.25

Reqs. 12.45, 3.10, 5.40, 8.10

AMERICAN singer DIHANN CARROLL, now recording for Atlantic Records in America (London here) has won the lead role in the first RICHARD RODGERS musical since the death of his long-time partner OSCAR HAMMERSTEIN.

# REPORT ON TRADITIONAL JAZZ FROM AMERICA (2)

## CHASG

**L**OOKING for jazz is rather like searching for the proverbial needle in the haystack. It is hard to find, even when your wish happens to be the leader of Chicago's one and only coloured Traditional jazz band . . .

But, first and foremost, the one real attraction for a serious jazz lover in Windy City with only a limited time at his disposal is the onetime stinger hideout beloved by Al Capone and his henchmen, the Red Arrow, where fans of the Franz Jackson band travel out at weekends to hear the fabulous Bob Shuffner and the fine banjo technician of Lawrence Dixon.

Along the walls are photographs of Monty Sunshine, Chris Barber, Ottlie Pflonng and the George Lewis band—and one framed song of the Jackson group for good measure.

The proprietor, an elderly man called "Ouz", runs the club in the spare time he can manage away from his beloved fishing and it operates at the week-end only. Alternating with the Jackson band is an obscure white Traditional band of low importance.

Because the Franz Jackson Original Jazz Allstars are coloured, and because the owner had enforced a ban against Negroes using the club, there is now a certain amount of ill-feeling which led to an abrupt ending of the famous Red Arrow sessions.

When I left Chicago, Franz was considering several new offers, one of which would find the band playing regularly at a plant called Rock Street in the fish-wharf-like heart of North Chicago.

But I heard the Jackson band on several occasions during my stay. It was, even better than its two albums might suggest. The star of the band is Bob Shuffner, a very modest musician now returning to his former strength after a long retirement caused by a poisoned lip.

The doctors insisted that Bob would never play again—this was in the early 'thirties—but, after the cure had been effected and with a seriously weakened mouth, Shuffner came back. He had to face rumours that hinted openly his career as a trumpeter was over—he fought grimly with faulty embouchure and soft facial muscles and slowly began the climb back.

Now his work is superb and he now has few rivals as a jazz ensemble trumpeter.

### Endearing

Francis Dixon, on clarinet, worked for many years as a saxophonist. Despite his preference for the rodder clarinet, Franz was unable to play the instrument for a long time. He found his real chance with the Original Jazz Allstars and, with a shifty, rather inefficient start, he is now playing with a growing fluidity and assurance which augurs well for the future.

Lawrence Dixon, like Slow Drop Pevsner in the old George Lewis band, is the grand-daddy of the team. He possesses that Irish endearing delight in applause, and always seems just a little surprised by it all. He was reluctant to come out of retirement and has tried to resign on one or two occasions, but each time Franz has refused to accept his move. I think it unlikely that Dixon will now leave the band unless someone takes him.

## JAZZ AND POETRY

John Thomas, who has replaced Al Wynn on trombone, is really the band's weak link. The recent success of the group and its consequent international approval of its current work has led to a demand for more technically tricky tracks than is necessary to the group's style. Instead of blowing with a lusty, full-blooded tone, Thomas has started to develop some falsetto style reminiscent of Darcy and perhaps Tesigoro.

The band recognises this danger and some effort is being made to bring him back to earth again. This is an important band, one which has put Chicago back on the map as a jazz centre.

Bob is just one of the jazz or near jazz activity was hard to find. I visited Bob Shuffner's club the Saturdays where the Scooby band and pianist Art Hodes are playing nightly, and was completely disillusioned.

Hodes, an old hero in mine, was content to tinkle his oblique music and when I found the chance to talk to him, proved to be both witty and wise. For in the past are the belting sessions with so many great Chicago and New York jazzmen. The Scooby band was full of commercial players for the most part, and as hard working as any outfit I have yet seen.

Francis Jackson drove me out to the South Side, where a large population of Chicago are segregated, and where the blues is still a very real Blues exists play. We went to a bar for a bar or two where one blues singer was playing that night. It was a real treat.

## JAMES ASMAN ON TRADITIONAL JAZZ

James Asman is a well-known and highly respected jazz critic and author. He has written extensively about jazz and has been a prominent figure in the jazz community.

No one knew where Muddy was. Muddy had eluded them, nobility could tell us where a Blues singer had been, but no nobility could tell us where a Blues singer had been. The popular music and blues or jump music like the Swing Style played for us at that night. The Swing Style was at the great with a very capable saxophonist and a more-than-adequate drummer.

This, then was the picture of Chicago in 1961. A Negro jazz next to me learned over and said: "If you're looking for a Blues music here it is. That's the Blues music of 1961. We don't go for that kind of old stuff."

I heard that Muddy was left in Chicago. Since then, long after I left Chicago, I heard that Muddy was playing again. I heard that Muddy was playing again. I heard that Muddy was playing again. I heard that Muddy was playing again.

Fortunately, as I was leaving, Franz Jackson assured me that he hoped to bring his talent out of retirement and, if it proved financially feasible, put him in the Allstars as a second trumpet.

The famous jazz spots where Jelly Roll, Erskine Tate, Louis Armstrong, King Oliver and Beak Street players torn down. Jamie Newman's historic places, the Apex and the Nest, are dilapidated two-story buildings with frowny rooms on the ground floor and empty, rickety rooms with faded windows on the second.

The Vendome has been turned into a cinema. The Savoy Ballroom is a supermarket. And as the buildings, one by one, fall into rubble under the weight of civic progress, the old jazz scene is also reorganised as progress . . .

# THE NEW RECORD MIRROR

## GERY MULLIGAN

GERY MULLIGAN

### THE GENIUS

*Get Happy • She Didn't Say Yes • Berris's Tune • Down That Dream • Five Brothers • Can't Believe That You're In Love With Me • Gold Rush • Blues For Tiny • Pokey Dots • And Moonshine • Blue At The Roots • The Lady's Love With You* (Vogue LAE 1268)

The album title is silly. Mulligan never had any genius. What he did have, and indeed still has, is a considerable talent as a musician and a genuinely an improviser. Some of these tracks are among the absolute best I appear at the height of the Gery Mulligan vogue, and they are not very kind to their fans.

Some of the discs sound quite dull now, "The Famous Star's Tune" seems now to possess no virtue at all as a composition, although Mulligan's own solo on the track still sounds highly musical. (The same cannot be said for Charle Baker).

The ballads which feature Mulligan were better and "Three that Dream" and "Pokey Dots" are among the best tracks on the album.

There is also a great deal of food for thought on "Can't Believe that You're In Love With Me", which includes an alto solo by Lee Konitz. As each year goes by it becomes clearer to me that Konitz was ducking up the wrong road all along and he should have been sticking anything to Charlie Parker.

Konitz's solo on "Can't Believe is Frustrating", and one can almost see the frame of the orthodox jazz setting with all the scales through the demands of a musician who was attempting to mould it into a shape it was never meant to take on.

As for genius, there is none of it anywhere on the album.

### COLEMAN HAWKINS

AT EASE

*For You For Me For Evermore • While We're Young • They'll Be First Of You • Nighty Lak A Rose • At Dawning • I Trade It A Gem • Poor Butterfly • I'll Get By* (PRESTIGE MOODSVILLE NW 7)

COLEMAN HAWKINS is not going to record any more masterpieces of saxophone playing like "Body and Soul," "Out of Nowhere" and the rest of the great performances of twenty and thirty years ago.

But he is still capable of making albums of highly musical jazz of the kind which he is doing now.

Here Hawkins makes comparatively little attempt to construct great improvisations. Rather he is content to take his way through some very beautiful melodies, underlined by and there, occasionally throwing in a full-blooded phrase and always keeping in mind the written line of the melody which he is playing.

Half the battle in an album like this is the selection of tunes, and here Hawkins has done excellently well.

This is one of the most beautiful ballad selections I have ever come across on LP. Most of all the songs are in the first rank, including "For You For Me" and "Poor Butterfly," may be described as included. Certainly Lee Wilber's "Tookah about that" is a better choice.

Perhaps the best song in a collection of outstanding songs is "For You For Me Forever." Here the melody thereby bears a tale. This is the only Gershwin never did publish has had back from publication so that it might be used as a theme song for his sonnet.

It was the song he would always remember, he had written just for whoever it was who happened to be getting it from across the piano. The story is only a rumour, but certainly Gershwin never did publish it, and it only came on to the market after his death. It is fine as well as anybody I can recall.

## DAVE BRUBECK

TRIBE QUARTET

*Talk Easy • Five Parts in a Turk • Deep In The Heart Of Texas • Jimmie • The Light Blue Bird • Again* (FONTANA TE 1707)

Nobody should be either so glib or unimpressed by the strange choice of tunes on this EP. There is no such thing as more jazz than Dave's song has chords, so every song will sound like a new jazz track. Dave's rattle me, but only if he doesn't play the horn.

His opening chorus, not without some humour, followed by his entry into a jazz solo which sounds like a new invention, followed by a bluesy solo which has no point, but which is most apt to appeal to other drummers.

Perhaps the most original "Deep" quite without being original, and the rest of the material is taken up with experiments in sound signatures.

"Talk Easy" Paul Desmond's composition, is a clever piece of wit or irony, but it is not so good. But even in his better moments the Brubeck Quartet is not so good, either the originality or the finesse which might be excused for existing in an group so widely acclaimed.

## BENNY GREEN

(NRM Pictures)  
GERY MULLIGAN with two members of the Quartet he led around the time "The Genius" LP tracks were made. Above left is DAVE BRUBECK, drummer, while right is trombonist BOB BROOKMYER. Both toured England with Gery.

# HURRICANES MORE POPULAR HERE

UNTIL a few days ago, it looked almost a racing certainty that Johnny and the Hurricanes, back in the NRM Top Ten with their electric "High Voltage," would be touring Britain for six weeks starting in September.

But now a cable from the States has put the kibosh on the plans.

Because of their heavy commitments elsewhere, this dynamic group will probably not make Britain until next New Year.

A play, For despite the urgency of their dates in America, the Hurricanes are surely MORE popular this side of the Atlantic. Discs which flicker and fall over there seem to go very high in the ratings here.

And I am sure a trip to Britain would go down well with Cliff Richard and the Shadows for the "tracks" were very mazy in the States back in January, 1960, when Cliff was touring there.

Let's have a quick check over the group's career. Johnny Paris (solo-phon) is the leader, featuring Paul Teslak (organ). Dave York (gitar), Lloyd Beach's Mattice (electric bass), and Lynn Reese (drum). The first four are from Toledo, Ohio, and Lynn is from Detroit, the last to join the group.

## SIMILAR

Having done the usual course of college hops and high school dances, the boys were called in by one Fred Kelly, a singing songwriter from Detroit, to back him on a record set. One of Fred didn't make it and retired to full-time writing and the Hurricanes whipped up a storm, if that phrase is acceptable.

Irving Mikalack and Harry Bart, two executives of Warner Bros. Records (London), here, liked them so much they built up a contract and signed them up for personal management. But still picks their numbers.

First disc was "Crazy" — a big hit in the States but only fair here. Then came "Rock and Roll Party," which really established them, followed by "Revellie Rock," "Beank Ey," "Down Yonder," "Rockin' Goose," "Ja-Na," "High and Now," "Powerhouse," "High Voltage."

The latter, by the way, strikes me as being very similar in melody to Lloyd Price's hit "Singer Lee". Their albums have been "Johnny and the Hurricanes," "Stormville" and "The Big Sound of Johnny and the Hurricanes," goodly sellers all.

During this run, the boys swapped labels from Warwick to Big Top—and one of their Big Top albums carries an unchanged version of their hit "Beank Ey."

Incidentally, original Paul Teslak performed on a follow-up Big Top star Ed Brunson's "Runaway"—and I've on the die other Hurricanes by on it, too.

Bachelor Johnny Paris has been a regular on the radio. His appearance in films, So far, though, has been coincided with other engagements.

But their many British fans have never ambled for them. That is to get them over here on tour and telly just as soon as possible.

# HOLLY'S FUTURE DISCS—

BUDDY HOLLY died on February 3, 1959—two-and-a-half years ago. In that time, RCA Records have pulled out plenty of singles from the stockpile and without exception, ALL of them have done very well.

If I don't mention Any More", for instance, was in the NRM chart for SIX MONTHS. . . . In the top three for half that time. "Peggy Sue Got Married" . . . and lived in the charts for nearly three months.

# PETER JONES reports

Others? "True Love Ways," "Learning the Game" and "What Do You Do?" BRUNNICK re-issued some, including two R.P.s which did extremely well. So, if you're a fan of "Midnight Shift," which sold 400,000 copies.

So, if you're a fan of "Havin' Holly," hear his tragic death after four months in the business, live on in the hearts of die-harders.

His latest—and some rumours have it, his last single is "Bobby, I Don't Care", after just two weeks, has hit the NRM Twenty.

But just what are the REAL FACTS about possible future single releases?

Coral label bosses in this country

and American Brunswick bosses in the States apparently have no new material at all. What's more they can't seem to make up their minds whether there will be ANOTHER, or NOTHING to come.

Right! Definitely, nothing new from those labels. But they are working with the idea of putting out some singles taken from the L.P.'s "The Chirping Crickets," "Buddy Holly," "The Buddy Holly Story, First and Two."

Now on "Chirping Crickets" there are six tracks which have already been released as singles. I make it that there is only one track, hitherto unissued as a single, on either of the Buddy Holly Story.

## UNISSUED

What's likely then? Well, there are five unissued tracks on "Buddy Holly" . . . and one of these is "Little Baby" which was also on "Holly Story, Part II."

But, if you're a fan of "Mail-both from 'Buddy Holly' Or perhaps 'Look at Me' and 'Beank Ey'." All those, unfortunately, were on EP "The Late, Great Buddy Holly" which has already sold fantastically well.

And, of course, there is the network EP material, notably "Ting-A-Ling" which the president of the fervent Buddy Holly Appreciation Society (one John Rocher) says firmly, "This could make a best-selling single."

But wait! In the States now comes news of Norman Petty, Buddy's manager and friend, who says: "We

# ELVIS' MUM? NOT AGAIN

ACTRESS DOLORES DEL RIO was according to Variety offered the opportunity to play ELVIS PRESLEY'S mother in a forthcoming picture.

But she turned it down . . . flat. And she told friends it was because her role in the film, "Flaming Star" was not to her liking.

Her role in "Flaming Star" Elvis Presley's mother, she said.

Then she said about Elvis: "My young black panther, he is a fine young man. He has the look of a Latin. He is dark and like. He moves like a cat. He is a good actor and I even like his singing."

But not apparently for two films . . .

ELVIS AND DOLORES DEL RIO: a scene from "Flaming Star". But not again, says Dolores.



JOHNNY AND THE HURRICANES have great success in this country.

possible single sides. Some of them must inevitably be below Buddy's best . . . and were made for albums rather than single impact.

Remember, though, that "Baby, I Don't Care", a Luther Stiller number originally written for Elvis Presley the song is in "Ballhouse Rock", was a track on the L.P. "Buddy Holly" made in 1957 and released by Coral in 1958.

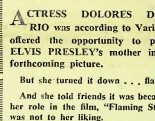
And the Crickets? Until Buddy died, they were on every one of his releases. His trio which comprised drummer Jerry Allison, bassist Joe B. Mauldin and guitarist Niki Sullivan. Actually, Niki is back at college now and the Crickets really need a new lead singer-participant. Sonny Earl Smith and Jerry Allison has seen with them. But none of them

has really registered with the public.

The Crickets have also backed, on their respective hits, such stars as Johnny Burnette, Connie Twitty and Roy Orbison.

Last heard, Messrs. Allison and Mauldin were in Los Angeles trying to push some new soup that Jerry Allison has written.

That's the score. There could be another seven or eight singles from Buddy. For both the Crickets and Holly, there seems a lot of a mystery. But Buddy's own popularity is so big that I say anything released would be a big seller. When these all-too-few titles have been made, were there really is NOTHING. For re-releasing singles just doesn't work.



Then she said about Elvis: "My young black panther, he is a fine young man. He has the look of a Latin. He is dark and like. He moves like a cat. He is a good actor and I even like his singing."

But not apparently for two films . . .

ELVIS AND DOLORES DEL RIO: a scene from "Flaming Star". But not again, says Dolores.

# INSIDE THE TRAD SCENE BY IAN DOVE

approved the script for a feature film. Although the movie will be a general appeal with a more audience appeal, there will be at least 20 minutes devoted to the Jazz Festival?

**JAZZ FLOOD:** Recently I have heard several jazz club promoters express their interest in the increasing number of radio and television appearances by trad bands.

They are afraid there may be a tendency to flood the market, thus shortening the life of the trad band. Naturally enough, a promoter would rather see fans flocking to his club than having to see and hear their favourite bands on radio and TV.

However, I can't help feeling that the principle involved is exactly the same in business, and that it is possible to support a greater extent those artists whose reputations have been enhanced through the media of radio and TV. I have yet to hear of any band leader refusing a radio or TV engagement because it might harm his reputation.

**TAVERN SCENE:** All of which brings me to some news which will stimulate and heighten the interest. This concerns "Trad Tavern", a new jazz marathon programme commencing

Saturday, September 23, on the B.B.C. Light Programme.

From 9.15 p.m. to midnight, with the exception of a half-hour brushing cover to be filled by David Jacobs' "Pick of the Week" at Apollo Hall, New Bond Street, W.1, will dispense a true jazz club atmosphere with the merry music of Co-ool bands, electric microphones to pick up the clatter of jiving trad fane and the "ooah, ooah, ooah" of a exuberant drummer.

The Club's other hand are to forgo some highly profitable concert engagements, including an American tour, for a resident spot in the show.

But I understand the B.B.C. bookings department are having a hard time engaging pub bands.

Little wonder. No trad group with its salt has a few Saturday for months ahead. Oh, how I wish the B.B.C. planners would consider their little sarcasm.

Do they really believe that a programme aimed at teenage audience can be a success at 9.15 p.m. on a Saturday night? THE ONE TIME IN THE WEEK WHEN NO SELF-RESPECTING TEENAGER WOULD BE AT HOME? This programme would be ideal to mix up the traditional and light music orchestras which dominate big week night listening hours.

**STRANDED:** That was the plight of the Terry Lightfoot band last week-end, when their projected one-night stand in a halling near Gibraltar missed.

Through a take-off delay of three hours, the Lightfoot boys missed their plane connection from Madrid to Málaga.

With no possible hope of making the extra 300-mile journey, Terry's band made the most of their chance of a eight-night stay of the Spanish capital, arriving back in London in time for their studio at the "Framusony's Arms", Wood Green, on Sunday night.

**BROWN SIGNS:** The Gerry Brown band have been signed by Folkert recording contract, on a long-term deal to cut a single and an L.P. next month.

Comments Bavastock: "I have been listening to tapes of trad bands for over a year. Only the Brown band touches the standard we require. It's a group of five. Gerry and the boys had audition for the B.B.C. last Tuesday (18th).

JACK BAVERTSTOCK (left) and bandleader GERRY BROWN listen to playback at their first disc session. See Brown Signs.

# JAZZ FIM: BBC Series, Too

The Beauzou Jazz Festival is to be filmed. Negotiations are well in hand to shoot extracts of the Festival in Eastman colour for a full-length feature film to be made later this year starring an international cast of jazz and pop artists.

Camera units will film the

# TEMP. 7 TO BREAK UP? BRIAN INNES DENIES RUMOURS

RUMOURS that one, two, even three members of the Temperance Seven were resigning from the group were rejected in typically dignified fashion by the leader, Mr. Brian Innes, in a statement to the New Record Mirror this week.

Told by our reporter that the rumours were extremely strong and rife in Tin Pan Alley, Mr. Innes said: "It certainly is the first I have heard of it."

"I imagine that this is one of those rumours that has taken a long time to grow. I attribute it to the fact that I had to have a deputy for concerts about a month ago. This was brought about by pressure of my obligations."

"I also attempted to put in a deputy very recently as a gesture but the promoters of the show would not hear of it."

He added: "It is true, and I thought general knowledge, that our pianist, Colin Bowles, has handed in his notice and this expires on Friday this week. We have not yet appointed a successor but in the meantime the piano chair will be occupied by Mr. Clifford de Bevan, now our musical director and arranger, which is a new post within the group."

"Mr. de Bevan originally played with us but left to tour with various symphonic and other orchestras. He has been enticed back to write out our entire library."

He added: "In fact, we have many plans for the future, which I am not at liberty to divulge, but which I assure you were discussed by all the members of the group."

"We have, however, devised a plan for slotting up the dates connected with the Temperance Seven — dates which I recently secured full entry on myself. Now, Whispering Paul McDowell, the magazine writer, and myself handle press relations, two others are in charge of recording policy and so on through the group."

Mr. Innes waived astonished, once again, at the reported rumours of a split. "I feel the Temperance Seven could negotiate a major extension but I can assure you I know of nothing."

## Frances Arrives

AMERICAN cabaret and recording star FRANCES FAYE arrives at London Airport on Thursday this week (July 20) on the early morning flight prior to her cabaret debut in London at the "Talk Of The Town."

Frances, darling of the sophisticated night clubs in Hollywood and Las Vegas, comes among her most ardent admirers Frank Sinatra, Bing Crosby, Judy Garland and Frankie Vaughan who save her several times during his last visit to the States.

## Dankworth Church Service

PART of the Beaulieu Jazz Festival, to be held in the grounds of Lord Montagu's stately home in Hampshire, from July 29, will be given to a one-hour church service, at which Johnny Dankworth's Orchestra will provide the music.

A Franciscan Monk, Father Williams, is arranging old hymns with a modern backing and will be conducting the service to which all visiting fans are invited.

## Jack Benny Series

GISELE MACKENZIE, top American singer, will be one of the guests in a new JACK BENNY Show series, which runs for 13 weeks on BBC-TV, starting Thursday, July 28.

Resident singer will be Dennis Day plus Mel Blanc, voice behind many of the major film cartoon characters.

## ANGELO'S DATES

OWING to the success of a recent appearance at Wimbledon Palace, ANGELO and THE TUXEDOS have been speedily re-booked at the same venue for the first two available dates — July 28 and August 13.

Bobby appears on Scottish TV's "Gangsters" on July 31 when he mines his I.M.V.Y. debut disc "Baby Sittin'."

## U.S. COMIC SIGNS KESTRELS

THE KESTRELS vocal group, currently touring in Germany, have accepted an offer to appear in a spectacular stage show put on for one week in Frankfurt, Germany, by American comedian JACK CARTER for the U.S. Forces.

Carter saw the group working in a German club and persuaded the management to release them for next week's show.

Previously, the Kestrels had toured Spain, principally Barcelona and Madrid, where they appeared on top television shows.

They return to Britain in time for a BBC Light Programme "SATURDAY CLUB" on August 19 and to make a new recording session for the same.

Manager PHILIP WADDI-LOVE said he is negotiating for them to return to Spain, for a tour during which they would cover the whole country.

(New Record)

WHISPERING PAUL McDOWELL takes his share in running the Temperance Seven. See story alongside.

JO STAFFORD, with the Pakkats, is starred in Bernard Delfino's "Sunday Show" on Sunday, July 23, together with resident comedians Ron Karty and Billy Dainty.

## NEWLEY'S ORIGINAL CAST LP — Available Immediately

DECCA RECORDS report this week that a long-play record of the new Anthony Newley-Leslie Bricusse musical "Stop The World — I Want To Get Off" will be made available as soon as possible.

The show has its West End opening at the Queen's Theatre, London, on Thursday this week after a short provincial tour which gained unanimously good notices.

Newley is on stage throughout the show and is the only adult male in a company which also features ANNA QUAYLE, the sixteen-year-old twins SUSAN AND JENNIFER BAKER SEVEN SEASONS.

The theme is based on the seven seasons in a man's (Tony Newley) life and Newley directs the show and sings fourteen of the songs.

Musical Director is IAN FRASER, who has handled the backings for Tony's hit disc.

Said Tony: "It's a young cast because quite frankly we found that all the best people were youngsters."

## DUFFEY RE-SIGNS

ORIGINALLY signed by Fontana Records on a two-year contract in June, 1959, DUFFEY POWER has been resigned by the label to a new long term contract on an increased royalty basis.

Arising out of this new deal, A & R man Jack Baverstock and personal manager Mike Hawker plan to widen Duffy's scope as a recording artist and before him under a wider public than before.

His first release under this new contract is planned for early September. Duffy appears with his newly-formed accompanying group, The Drummers, at Hereford's New County Ballroom on July 25.

## FOR EVERYONE

FOR "A Song For Everyone" on Thursday, August 3, Kenneth McKellar introduces three guests for his television presentation.

They are biggest Sheila Bromberg and EMI's 12-year-old twins from Belfast, Elaine and Dennis, who recently quitted on a Billy Cotton "Wacky-Wacky Tavern" show.

## VAUGHAN IN CABARET

IT is now virtually certain that FRANKIE VAUGHAN will star in British cabaret for the first time this autumn, though no exact starting date has yet been released.

Venue is the "Talk Of The Town," which previously has starred another British star personality, MAX BYGRAVES.

FRANCES FAYE and the MCGUIRE SISTERS are the immediate longline stars there and Frankie will probably appear during November, assuming that his first contract, which he signed in Britain, does give him sufficient free time.

Billy Daniels and Peverly Bailey are other top stars mooted for a season at "Talk Of The Town."

## EVERLYS RE-RELEASE

THE EVERLY BROTHERS long ago hit "All I Have To Do Is Dream" has been re-released in America. Capitol Records is following a week-long publicity campaign by New York radio disc-jays when demand for the disc took on a new lease of life.

The campaign has backed it with "Bird Dog," another Top Twenty winner by the brothers.



## NRM PICTURE ROUND-UP



U.S. star JOHNIE RAY visited the "Centre of Sound" in Archer Street last week and was 'serenaded' by the "SAP PHORES", an amateur group from Coalsbridge, near Glasgow. Johnnie thoroughly enjoyed the spontaneous gesture, and posed with the boys for the NRM.



SHIRLEY SEY and LOVE among the show biz socialites saw PEE LEE'S performance Sunday. Geoff Sandler assumed about the time as he had 'chat's' g cigarette.

## NEW RELEASES

- Johnny Burnette Girls 4-10-528 London
- Bobby Vee How many tears 4-10-528 London
- Jess Conrad I see you 4-11-125 Decca
- To-Te-To-Te-Ta Ernie K-Doe 4-10-530 London
- I fall to pieces Patsy Cline 4-10-528 Brunswick
- You can't sit down Bill Doggett 4-10-528 Warner Bros.

**LYN CORNELL**  
ADIOS MY LOVE  
4-11-124 Decca

**MARK WYNTER**  
EXCLUSIVELY YOURS  
4-11-124 Decca

THE DECCA RECORDS COMPANY

# RUSS ON BBC-TV

## More Comedy—He Says

PEGGY LEE is  
presented by 77  
Sunset. Solo  
with Red Keady.  
KIE begins at  
9:45.  
Performance last  
Sunday at the  
PICALE RESTAURANT. See  
the review on page  
show review.

RUSS CONWAY'S new BBC-TV series starts on Friday, August 4, for a run of six weeks — and he says he will introduce plenty of comedy material with his visiting songs.

"I'm told the A&R's, 'I want to develop local comedy lines more than the hits of backlist' a lot more before."

"I've also got the audiences joining in with me on medleys of the real old Mistic Hall songs."

"I'm also recording one of the past disc hits in each programme, things like 'China Tea' and 'Route 66'."

Another new departure for Russ is that he will be accompanied by only five musicians instead of the usual big studio group.

### GUESTS

They are pianist Norman Perival, and the Reg Wale Four (Reg, vibas; Denay Wright, guitar; Peter Collins, bass; Denay Freery, drums).

Guesting in the first show are Bert Weedon and the Kaye Sisters.

All the programmes have been tele-recorded and the first, including a joint Conway-Kaye song, 'I Just Wanna Be With You', a number Russ wrote for the three girls.

Later guests include: Helen Shapiro, Penla Clark, Sempini, Ronnie Hilton and Shirley Eaton.

## Sunday Shows for Ken Dodd

KEN DODD, recently scoring a big success in Harold Fielding's show at the Pavilion, Bournemouth, has been signed for two Sunday evenings.

On August 20, he will be starting at the Sunning Pavilion, Folgate, and the following Sunday he travels to the Wellington Pier, Great Yarmouth.

Ken will miss pantomime this Christmas as he has been booked as the star of Howard and Weymouth's seasonal spectacular at the Opera House, Manchester.

Ken's latest disc is "Once In Every Lifetime."

### BLUES

#### CONVERSION

PAUL OLIVER, jazz critic and expert on American Negro blues singing presents two programmes, "Conversion With The Blues" on the BBC TV.

The first, on Friday, August 4, is entitled "Blue Is A Feeling" where the blues singers such as BROTHER JACKSON, WILLIE THOMAS and BOOGIE-WOOGIE RED will explain what the Blues means to them personally.

For the second, on Thursday, August 10, is entitled "Wop-A-While, Ride-A-White", similar examples including LIGHTNING HOPKINS and LITTLE BROTHER MONTGOMERY will talk about their blues.

Producers ANTHONY SMITH and JAMES "The programme aims to show the way the Negro sees himself."

## MORE DATES FOR MEL

MEL TORME has had three further dates in Britain over the weekend — a week in variety and two direct concerts to Decia.

He will appear at the Wellington Pavilion, Great Yarmouth, on Sunday, August 6, and at the Spa Royal Hall, Bournemouth, on Monday, August 7. In between he headlines at the Coventry Theatre, Coventry, from August 7.

Mel will be flying back from Stockholm for the three dates after his eight-day season at the Trivoli Theatre.



## ALL ROUND MATHIS IMPRESSES

BEFORE JOHNNY MATHIS' first British concert at the New Victoria Cinema, London, last week, Johnny declared:

"We've come to a certain amount of trouble to find out what the people want."

"I hope we've succeeded... And a couple of hours later when Johnny left the stage to applause — this was AFTER the National Anthem — I don't imagine he was left in much doubt about his success."

At least he satisfied me that he was a fully rounded singer. Mathis has made and executed his big reputation on the success of his ballads. But on the showing at the New Victoria, Johnny is just as good a swinging singer as a balladeer, heading 'I Prefer Him when the tempo is quickened on number like "Lineone Blues", "Bluing High" and "I'll Build A Stairway To Paradise". This last one brought a trife of ecstasy.

And the audience warmly warmed up. The show didn't start until much later than usual for this venue as Johnny was beginning his flight. There was also a lengthy gap between the preceding entrance.

Another point which could have unbalanced the reception somewhat was the fact that the room didn't seem too per cent right for this type of intimate performance.

People sitting beyond the half-way mark in the restaurant were inclined to feel out of things a little.

I'm judging my comments on the quality of material by the audience reaction to such offerings as "Fever".

Johnny's MD, Allyn Ferguson, directs the Heart Band but it's bluesy pop and plays for the first half.

I suspect that for a good deal of the audience, moved on small guitar centred groups, it was a first exposure to "Blues" which is a good thing, as well as Mr. Mathis.

## BOBBY VEE IN FILM

SINGING STAR BOBBY VEE will make his film debut for 20th Century Fox... in a film that was completed last November.

Bobby has been signed by producer ROBERT LIPPERT to appear in "Single Along".

This film was completed last year under the title of "Double Trouble". It was the last of two films which he satisfied with it then and decided not to release.

Now however Lippert has been given the right of turning Bobby into a musical comedy. Previously it was only a comedy. He is adding scenes and new performers.

Bobby Vee was the first one signed.

Impresario VIC LEWIS is very happy mood as he poses with the two stars of his current concert package. JOHNNY MATHIS and TED HEATH are presenting one of the first stage shows seen in this country. See page before.

## PEGGY'S GREAT... BUT

SUPPOSE there are about half a dozen singers whom I could list for an indefinite period. PEGGY LEE rates high on that list of personal favourites. I was therefore in the mood of spirits when I took my seat at London's FIGALLE RESTAURANT on Monday evening last week.

I had I enjoyed every moment of her performance, the arrangements were first class, as one would expect, the songs were well presented in Peggy's inimitable and intimate manner.

But there was something wrong in the atmosphere.

About 50 per cent of the audience were wildly enthusiastic—but the other 50 per cent seemed restless and the rudeness of this applied me, chattered quite loudly most of the time.

Why? Well I think firstly that though Miss Lee's songs were excellent in every way too many of them were previously unaltered by the majority of the customers. Perhaps she lacked ballads too soon in her set when she should have thrown in three or four swingers to warm the audience up a little.

And the audience needed warming up. The show didn't start until much later than usual for this venue as Johnny was beginning his flight. There was also a lengthy gap between the preceding entrance.

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## CLIFF — FILM DANGER

UNLESS the present ban on overtime in film workers unions was overcome by the end of this week, could be delayed on several important British film productions, including the untitled "Road To Hong Kong" and Cliff Richard's "The Young Ones."

The Richard film is near completion but that might not save it from being scrapped, following a warning by Mr. Arthur Watkins, President of the British Film Producers Association.

He said: "The industry faces a grave crisis in Britain. Producers have come to the end of the road over this senseless demand."

He intimated that unless the ban was lifted, new productions would not be started and existing ones would be stopped.

Bing Crosby and Bud Hope are in Britain within the next few days to start work on "Road To Hong Kong", seventh in the line of

new American-made studio films — and the first to be made outside America.

But Dorothy Lamour, third name on the list, has already publicly told before '66, but still beautiful, is not visiting Britain within the next few days.

Here, which brought her many film successes in the past, is now to be taken by British actors, the non-British.

Mrs Lamour was reported over the weekend to have had two films which were offered fourth billing in the picture and that she had a small one-song part. She felt she could not accept under those conditions.

Meanwhile some 100 producers are on to see whether the film will even start production.

## JOHN LEYTON'S PLUG

JOHN LEYTON'S new disc "Johnny Remember Me" is due out on July 26 and the act's story has some unusual publicity. It was before that, on the ITV series "Harper's Wild"

he was asked to appear on the store to make a personal appearance and plug his disc. And the song he plugs is "Johnny Remember Me".



## Two-Tones Sing With Max...

THE TWO-TONES, vocal group ex-Vermont Girls flourish in their disc debut for Decca on Tuesday this week — singing a new song with Max Bygraves.

The girls, Margaret Strieder and Julie Byde, are featured on "The Juice-Box is Broken", latest Bygraves composition and a number he wrote while on his way to New York during a recent visit.

Max has featured the song on stage in the later weeks of his British variety tour which ended last week at the South Parade Pier, Southsea, where he included the girls in his act for two numbers.

The Two-Tones are not, as yet, under direct contract to Decca.

Legnotes: Max Bygraves has been treated recently by an injury to his left knee. It has given him recurrent trouble over several months, and was aggravated by another injury a few days ago while playing tennis.

While at Southsea, he received special treatment from the chief trainer of Portsmouth Football Club.

BELL  
LOVE

ROBB  
STORME

BUDDY  
HOLLY

THE  
VELVETS

TONIGHT

ARK  
TER  
YOURS

ANTHONY NEWLEY  
BEE-BOM;  
POP GOES THE WEASEL

MARCHETA  
KARL DENVER

46-1130E Decia

ORD COMPANY LIMITED DECCA HOUSE ALBERT SQUARE LONDON EC4

46-1130E Decia

46-1130E London

46-1130E London

46-1130E London

46-1130E London

THE LATEST SINGLE PLAY REVIEWS BY D-J DAVID GELL

IMPORTANT ONE FOR TOMMY

**4** "The Writing On The Wall" may be a very important turning point in the career of one T. STEELE.

Especially meaningful is it when you know that "the world's most famous clairvoyant" Maurice Woodruff had to say.

Mr. Woodruff, whose predictions cover the entertainment field, politics, stock, market, science, etc., says: "During the next two years Tommy Steele will become a bigger star than ever. Well-starred according to his charts, and emerging from a difficult period during which he could have fallen away completely, Tommy is all set now to hit the target in a much more lasting way."

So, the "Writing On The Wall" (for the pathological influences) predict a hit for Tommy Steele, do they? I think they're right!

It's certainly one of the best discs Tommy has made in some time, combining the very catchy number from America (in the U.S. Top Ten at present) with an arrangement reminiscent of the "Singing The Blues" style songs that had Tommy on our Hit Parade.

Yes, I think it will be a winner for Tommy, though he may have to share the Top Twenty with Adam Wade whom I'm also tipping for a winner.

On the flip of the Tommy Steele record (Decca F 1572) is an unusual item "Drunken Guitar". With Ian Fraser producing the arrangement, things bounce on one rocking phrase to another, the only vocal consisting of an inarticulate mumble from time to time. Essentially an instrumental rocker. And a good one.

(NRM Picture)

TOMMY STEELE: now turns his full attention to discs

JACKIE WILSON: I'm Comin' Back To You: Lonely Life (Coral Q 72434)

**3** WORKING its way up the U.S. Best-Sellers, "I'm Comin' Back To You" is one of those energetic rockers with falsetto effects from Mr. Wilson. Typical R & R combo and choral sounds in the sort of material that can sell, penned for him by another rock vocalist, Al Kasha.

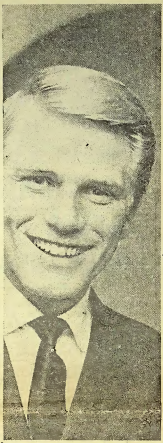
"Lonely Life" is a dramatic effort, chair, strings and ambler-like accompaniment to give Jack's interesting support. More vocal excursions into the land of the high falsetto provide neat touches that might appeal to the young record

ADAM WADE: The Writing On The Wall (HMV POP 896)

**4** TIP (or Adam Wade's "The Writing On The Wall" number) is in America at the moment of writing. It's one of the kind of record that will have everyone from Gramma down joining in, though the beat is basically rock 'n' roll. Adams sings well, the chorus join in from time to time, and the string section bow sometimes smoothly, sometimes shrilly. Though the subject material is scarcely light-hearted, the sound is cheerful enough. A winner for sure.

"Point Of No Return" is a new song (totally different from the one Diana Dors recorded) in her LP "Swingtime" and is one of the strongest "B" sides of the year. An extremely good song in a "vibrle" performance that will be enthusiastically accepted.

TOP TWENTY TIP



**4** BOBBY VEE: How Many Tears: Baby Face (London HLG 9389)

"HOW MANY TEARS" is another of those sad-lyrics-with-a-happy-sounds sides that race up the charts. While Bobby mourns lyrics-wise, the strings, chorus and rhythm section keep things rocking, always ever so cheerfully. Some double-recording. Bobby singing with himself adds to the side's chances of being a winner.

"Baby Face" opens with the drummer beating out a bright tempo. Mr. Vee rocks into a bright R & R revival of another old odie. It's always been a great number and has provided more than one recording personality with a hit. Perhaps Bobby Vee next!

BOBBY VEE: sad lyrics

ADAM FAITH: Don't You Know It's Last Day (Parlophone R 4607)

**4** JOHN BARRY has come up done it again he with a new sound that will do much to help Adam into the Top Twenty again. It's a simple electronic organ effect but it really comes off, while the group provide the rocking support for Adam to sing "Don't You Know It's" a simple new track set all about love. Faith plus Barry plus a good teenage tune. A hit, what else?

"My Last Will" finds Adam singing more softly, and with the organ effect in the combo again. Mr. Barry provides Mr. Faith with the kind of exuberant backing that sells. A very commercially potential "B" side.

TOP TWENTY TIP.

ADAM FAITH: new record, TOP TWENTY. But it is the same person backing him, JOHN BARRY, the man responsible for the unusual arrangement.

TOP TWENTY TIP.

LYN, ANNE FIGHT IT

VENA LYNN's record of "Adios My Love" (M-G-M 1134) is brighter than the Anne Shelton treatment. Geoff Love provides the hitting backing, similar ingredients—strings, chords and an interesting, somewhat in a haphazard-sounding, despite the nature of the lyrics.

As you expect, Miss Lynn turns in another excellent performance.

"My Your Heart Say You're" is the attractive "B" side. The kind of material that sounds so pleasantly "right" for Vena Lynn, a slow-tempo sentimental ballad, it's given again the right touch by Geoff Love.

VERA...  
 SHELTON's version, smooth, flowing and with an interesting effect or two to add interest. Anne sings smoothly and warmly, and as it is a lovely song (English lyrics by Norma Newell), the blending of pleasant effects—Miss Shelton, gentle strings and choral group—is delightful.

VENA LYNN'S record of "Adios My Love" (M-G-M 1134) is brighter than the Anne Shelton treatment. Geoff Love provides the hitting backing, similar ingredients—strings, chords and an interesting, somewhat in a haphazard-sounding, despite the nature of the lyrics.

Another Five Star record. Johnny Keating is the man who accompanies Lynn Cornell on her Decca recording of "Adios My Love" (F 13174), and again the arrangement of the best, well thought-out, well played.

Though many will disagree with me, I'm sure, I don't think this is Lynn's best record, nor do I like it quite so much as the other two.

This is not to say she doesn't do a good job—on the contrary she sings well, and effectively—nor that I think we'll hear her doing better discs in the future.

In point of fact, I prefer her performance on the flip—"Sally Love"—a happy sort of love. The recording is more in the style of "Sally" atmosphere, the Greek-influenced melody particularly good.

They will inevitably be the comment from some that the singing like Camilla Francis, but this might just be the quality entitled to help her into the charts again.

It's extremely seldom we have three ladies of song engaged in a competition for the Top Twenty, and it would take some remembering to recall a time when two of the most popular British female singers—Anne Shelton and Vera Lynn—were in opposition on the same number.

But that's just what we have with "Adios My Love" ("The Song of Athens" from the German film "Dreamland of Deiza").

Besides Miss Lynn and Shelton, young Lynn Cornell has also waxed it, and "Adios" is taken by Hand-daks (who give us a "Never On Saver" record) perhaps the best combination of Cornell and Hand-daks will prove lucky again.

Wally Stoof provides the extremely attractive arrangement for Anne

**FAMILIAR**  
 The flip of this Philips record (PB 1163) finds Anne singing another familiar, but creation, "Don't Forget".

It's the kind of song that sounds almost immediately familiar, a simple, sincere love song in a performance that is faultless—quiet, sentimental and pleasing. Good enough to be a hit on its own. Certainly a Five Star disc.

LYN... (NRM Picture)



# AN ANGEL IN NASHVILLE

The first thing that struck me about Nashville, Tennessee, was that, although it might be regarded throughout the world as the home of country music, both the city and its citizens just couldn't care less!

"So you're a British journalist, are you?" said one drugstore assistant, spotting my hat, un-

comfortable tweeds and unassuming whiskers. "Well one of the things you should write about is that we're sick of Grand Ole Opry and hillbilly music..."

The radio stations, particularly WSM and WWOJ who feature hillbilly records for a great deal of their time, are housed over a large area of the South and South-West. They do not rely on local listeners for their support.

The travel guides to the city refer often to the record industry located there, but nowhere is there a mention of Hank Williams, Hank Snow or Jim Reeves.

Country music is the backbone of Nashville.

I talked to the old policeman stationed at the door of Ryman Auditorium—he had been there since Hank Williams himself started in Grand Ole Opry.

"The good old days are gone, now," he said sadly. "There's too much pop stuff on the show these days. There was a time when every artist on these broadcasts would be a genuine country singer — and competition was really hot."

"The crowds would stretch right down the street then. You couldn't get a seat for love no money. Thousands were turned

## JAMES ASMAN ON COUNTRY AND WESTERN

away on Saturday night. Sometimes there are empty seats now, with all this crowd and commercial singing. I can remember when Hank would lead the whole theatreful with one number. They can't do it now."

The night I spent at the Grand Ole Opry was disappointing. We were there in the audience and backstage, from 7.30 pm to midnight, and we joined the crowd at Ernie Tubb's Record Shop for another hour. After that we visited the WSM studios where deputy Ralph Emery was busy answering the telephone, announcing and playing requests. C & W records, having up more dirt and cheating in his genre. At two o'clock in the morning I was interviewed.

## RUBBISH

Ralph had already given me over an hour's broadcast on the previous night and was well aware of my opinion of the set but still smiling by asking me just what I thought of Grand Ole Opry.

If there is anything the Americans love better than the slightly droll,



it is at least the appearance of frankness.

"It was 90 per cent rubbish", I said bluntly.

I heard the gasp of disapproval which echoed around the studio. Ralph Emery obviously enjoyed all this for here was material which validated his mighty strut from one thirty until five in the morning.

The argument went on for another hour, on the air and off. Several country artists joined in — Jim Reeves, Connie Jolly, and Ozzie and Loretta and Ozzie. The older performers were inclined to take my side, but some of the modern country singers believed that the music cannot remain unchanged.

"This is, after all, 1961", said Jim Reeves. "The old stuff is fine, but everyone has to live with this today. The public don't go for that today,

and we all have to give them what they want."

"After all, there isn't so much difference between Hank Williams' 'Cheatin' Heart' and say, Eason Young's 'Hello Walls' or Hank Locklin's 'Please Help Me I'm Falling'."

And I wondered, as I sat there and listened to the records Ralph Emery was playing between spaces of debate, just what the readers of this column would think.

Is there an equal merit in pop-country material? Does 1961 indicate a gradual and natural change, or does it mean that C & W music has degenerated to a new low level through the services of everlasting radio plug newspaper publicity and the unthinking demands of the spall teenage public who reduce all things to a dismal, not-making-money tone...



JIM REEVES

# THE RHYTHM 'N' BLUES COLUMN

WHILE readers are apparently thirsting for material on Little Walter, Little Richard and Ike Turner, I can see a little strange to kick off this column with something about Dave Jones, who works in this country.

But it's merely because I think that Dave is about the best of an extremely small bunch of r, and b, singers, shouters and what have you go possess.

Dave has toured with the Rock 'N' Trad Show, and even with Bob Monkhouse, but it is his latest record for Pye—the most several—that really gives us an inkling of what he can do.

## SCOTTISH TRAD

"Bonnie Banks" is the main side, a treatment of the Scottish traditional air enough to give any Scotsman a severe attack of firth.

Dave gives a Ray Charles-type treatment. Indeed, this production for sound like the Ray, even if you fault,

Dave himself admits: "Ray Charles is the only singer you have to understand Ray Charles to appreciate him. We're not trying to do that. I'm to tell the audience about it."

"He takes the real down home rhythm with his style and dancing and chords, moved songs. This sort of music has a vital hypnotic effect on the listener."

Dave takes his stand against rock 'n' roll in this country. "It's hopeless," he says. "Singers here don't sell themselves on stage."

(However, Dave's imitation of Ray Charles must fall into this trap.)

Dave is West Indian born, but grew up in New York, sang in Harlem's famous Apollo Theatre and has the 'rocks," he explains simply.

Listen to "Bonnie Banks" and you'll see.

RICHIE TOE Robert R. Hepperson sings in another piece of the puzzle about Richard Pennington...

alias Little Richard. He tells me that he likes playing piano and organ at the Parkway Square, New York, Church of the South Bay Adventists. And he has retired from show business... Ray Charles is definitely scheduled for this country, a nine-day tour starting October 13. Harold Davidson offers an interesting list of details. Ray is at present in the opinion of Eric Burdon of the Animals Jazz Festival, which has been declared "Ray Charles Week."

## STAR TREATMENT

Ray gets the pop star treatment over there... it should happen here... I prefer the flipside to the Foghorn's latest, "Little Sney".

U.S. Legend records have bought the rights to "Every Beat of My Heart," Little Sney's. They are looking for a "Dance 'Til Quarter To Three" after the smash success of "Baby Sings" — "Sambal to Out," which has already jumped to No. 40 at Cashbox. Billboard calls it "the wild rocker." That checks... Two

Ray Charles LPs just issued in America, "Ray and Betty Carter" which is better, Dave Charles and consists of pretty standard hits "Folsom (Two To Tango Baby)" while the other, "The Genius After Hours," is a mistake. Dave Charles' (which sounds better), "Disc 'Now You Know'" by Little Willie John, has entered American best sellers. But only just... Marcel is still with us. They have just recorded "You Are My Sunshine" in the States... Jimmy Witherspoon, who I rank, along with Joe Turner, as the greatest r, and b, voice, has just had a single released on Frank Sinatra's label, Reprise... Lloyd Price with his original band had an LP released in America. Favorably reviewed.

JAMES CRAIG

DAVE JONES

(NPM Pictures)

## DAVID GELL'S REVIEWS CONTINUED

"I've Got A Lot of Things To Do" is bright, too, though the poor lad has not got the brush-off. Again strings and chorus join the rhythm section in providing an accompaniment that must please. Easy one of the best sides this year.

RICK AND THE KEENS' *Phonart: I'll Be Home* (Mercury AMT 1150)

"PEANUTS" didn't make much of a hit when it first came out many months ago, but it just might succeed this time if enough record buyers had to hear a faretino singing a bright rock song. The beat is good as Rick and the Keens exhibit energy of the gal called "Phonart." Good for living.

Pat Boone's old hit "I'll Be Home" is the flip, a slow-tempo love song of the "I'll Be Home" variety. It's a mass hit. The piano plunks out the inevitable cling-cling-cling business which Rick does with the accompaniment of the other boys' harmony. I don't see this becoming a hit for one thing Pat's original was better.

THE PIPS' *Every Beat Of My Heart: Every Beat Of My Heart* (Top Rank JAR 574)

CURRENTLY RIDING HIGH in the U.S. Top Twenty, "The Pips" "Every Beat Of My Heart" is a slow-tempo R & R love lament. The vocal harmonizing is reminiscent of a number of other similar groups in this case, a female voice leading the pack while the rest doo-doo and fill the tempo plunks out the triplets on every beat, an organ playing very softly.

VALERIE MASTERS' *Blurred Vision: The Days of My Life* (Fontana H.322)

PROBABLY HER MOST commercial side to date is Valerie's bright "Blurred Vision," a happy song, very twenties, Johnny Mercer's style as self-recorded as Miss Masters' enthusiastic delivery. Very good indeed.

# TOP POPS

HERE THEY GO  
**HAROLD DORMAN**  
© 1961 RCA Records

## EDEN KANE

WELL I ASK YOU  
© 1961 J&R Decca

## PEPITO

### LOS MAGUACAMROS

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# DECCA

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THE DECCA RECORD COMPANY LTD.  
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JOHNNY BURNETTE *Glad: I've Got A Lot Of Things To Do* (London HLG 3388)

HERE'S another bright burnette offering that will please many fans. "Girls" is a real topper. Johnny enhances over his number one interest, the backing band's bouciously combining a puls chorus, sizzling strings and that irresistible rocking combo. Easily a hit.



# CHARTS' PAGE

## TOP TWENTY CHATTER

## BRITAIN'S TOP 20

Week Ending 15th July, 1961

Last This Week

Week in Chart

|    |      |                                     |
|----|------|-------------------------------------|
| 1  | (6)  | 1 Temptation                        |
| 2  | (7)  | 2 Everly Brothers (Warner)          |
| 3  | (7)  | 3 Well I Ask You                    |
| 4  | (5)  | 4 A Girl Like You                   |
| 5  | (1)  | 5 Edna Kane (Decca)                 |
| 6  | (1)  | 6 Cliff Richard (Poly)              |
| 7  | (4)  | 7 Runaway                           |
| 8  | (1)  | 8 Del Shannon (London)              |
| 9  | (9)  | 9 Hello Mary Lou/Travlin' Man       |
| 10 | (8)  | 10 Halfway To Paradise              |
| 11 | (7)  | 11 Billy Fury (Decca)               |
| 12 | (6)  | 12 Pasadena                         |
| 13 | (5)  | 13 Temperance Seven (Parlophone)    |
| 14 | (8)  | 14 You Don't Know                   |
| 15 | (9)  | 15 Helen Shapiro (Columbia)         |
| 16 | (9)  | 16 Surrender                        |
| 17 | (10) | 17 You Always Hurt The One You Love |
| 18 | (1)  | 18 Clarence Frogman Henry (Pye)     |
| 19 | (3)  | 19 Craig Douglas (Rank)             |
| 20 | (7)  | 20 Runnin' Scared                   |
| 21 | (2)  | 21 Roy Orbison (London)             |
| 22 | (2)  | 22 Romeo                            |
| 23 | (4)  | 23 Petula Clark (Pye)               |
| 24 | (2)  | 24 Old Smoke/High Voltage           |
| 25 | (6)  | 25 Johnny and Hurricanes (London)   |
| 26 | (6)  | 26 Pop Goes The Weasel/Bee-Bop      |
| 27 | (5)  | 27 Anthony Newley (Decca)           |
| 28 | (2)  | 28 Baby Don't Care/Valley Of Tears  |
| 29 | (2)  | 29 Buddy Holly (Coral)              |
| 30 | (1)  | 30 Moody River                      |
| 31 | (1)  | 31 Pat Boone (London)               |
| 32 | (5)  | 32 Week-End                         |
| 33 | (5)  | 33 Eddie Cochran (London)           |
| 34 | (10) | 34 I Do                             |
| 35 | (1)  | 35 Clarence Frogman Henry (Pye)     |
| 36 | (5)  | 36 Ring Of Fire                     |
| 37 | (1)  | 37 Duane Eddy (London)              |

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## THE CASH BOX TOP 30

Air Mailed From New York

|                |    |                      |                             |
|----------------|----|----------------------|-----------------------------|
| Last This Week |    | Week Weeks in Charts |                             |
| 3              | 1  | (5)                  | Tossin' And Turnin'         |
|                |    |                      | Bobby Lewis                 |
| 2              | 2  | (8)                  | The Boll Weevil Song        |
|                |    |                      | Brook Benton                |
| 1              | 3  | (7)                  | Quarter To Three U.S. Bonds |
| 6              | 4  | (5)                  | Watts Off To Larry          |
|                |    |                      | Del Shannon                 |
| 9              | 5  | (3)                  | Dum Dum                     |
|                |    |                      | Brenda Lee                  |
| 7              | 6  | (5)                  | Yellow Bird                 |
|                |    |                      | Arthur Lyman/Lawrence Welk  |
| 5              | 7  | (9)                  | Raindrops                   |
|                |    |                      | Dee Clark                   |
| 10             | 8  | (3)                  | I Like It Like That         |
|                |    |                      | Chris Kenner                |
| 4              | 9  | (9)                  | Moody River                 |
|                |    |                      | Pat Boone                   |
| 11             | 10 | (2)                  | Let's Twist Again           |
|                |    |                      | Chubby Checker              |
| 13             | 11 | (2)                  | Together                    |
|                |    |                      | Connie Francis              |
| 8              | 12 | (11)                 | Travlin' Man                |
|                |    |                      | Ricky Nelson                |
| 19             | 13 | (1)                  | Last Night                  |
|                |    |                      | Marky                       |
| 19             | 14 | (3)                  | Please Stay                 |
|                |    |                      | Dryfurs                     |
| 21             | 15 | (3)                  | San Antonio Rose            |
|                |    |                      | Floyd Cramer                |
| 17             | 16 | (5)                  | Heart And Soul (tie)        |
|                |    |                      | Jan & Dean/Cleftones        |
| 20             | 17 | (4)                  | Cupid                       |
|                |    |                      | Sam Cooke                   |
| 14             | 18 | (9)                  | Stand By Me                 |
|                |    |                      | Ben E. King                 |
| 16             | 19 | (6)                  | Every Beat Of My Heart      |
|                |    |                      | Pipsi/Gladys Knight         |
| 28             | 20 | (2)                  | You Can't Sit Down (Part 2) |
|                |    |                      | Phil Upchurch               |
| —              | 21 | (1)                  | Pretty Little Angel Eyes    |
|                |    |                      | Curtis Lee                  |
| 12             | 22 | (7)                  | Those Oldies But Goodies    |
|                |    |                      | Caesar & Romans             |
| 18             | 23 | (5)                  | Tonight                     |
|                |    |                      | Velvets                     |
| 15             | 24 | (6)                  | The Writing On The Wall     |
|                |    |                      | Adam Wade                   |
| 22             | 25 | (6)                  | Tell Me Why                 |
|                |    |                      | Belmonts                    |
| —              | 26 | (1)                  | Sacred                      |
|                |    |                      | Castells                    |
| 29             | 27 | (2)                  | I Fall To Pieces            |
|                |    |                      | Patsy Cline                 |
| —              | 28 | (1)                  | I'm Gonna Kick On Your Door |
|                |    |                      | Eddie Hodges                |
| —              | 29 | (1)                  | Wooden Heart                |
|                |    |                      | Joe Dowell                  |
| —              | 30 | (1)                  | Never On Sunday             |
|                |    |                      | Chordettes                  |

So rarely it happens. We mean when an artist lives up to the initial statistics put out at his launching. But this week, it really has happened.

Edna Kane is at No. 2 and a very close thing it was because only the narrowest of margins separate him from the Everly Brothers and "Temptation". Decca records said that he had a future as bright as the young Tommy Steele. Naturally his publicity man followed suit and altogether the launching of citizen Kane was an impressive affair: impressive, too, was the way the disc "Well I Ask You" went up the chart.

It has since been released in America — where they have Americanized it as "Well I Ask You" — and is selling quite handsomely there, too. So much anyway that a request has been sent out for Edna to go over there and hit push things along.

Meanwhile Edna is concentrating on his follow-up. He hasn't said what the title will be but he has admitted that Johnny Worth has written it and it will be recorded at the beginning of September. A good sign. Worth, closely connected with Adam Faith, also wrote "Well I Ask You" which fitted Edna nicely. Maybe he can do as smart a piece of tailoring on the next one. . . .

The Frogman is back with his second disc, "You Always Hurt The One You Love" which duplicates its American success. Only we predict that it will do better over here. Meanwhile there is a lot of power still left in his first disc, "Bad Day" which people have by no means forgotten although naturally it has slipped.

Take a look at the charts, Buddy Holly, Eddie Cochran, Pat Boone, Ricky Nelson, the Everly Brothers, Hank Williams and much, but not all.

There are eight British artists in the Top Twenty. Numbers nine and ten are the Shadows' "Frightened City" — and last week's "One To Watch, "That's My Home" by Mr. Acker Bilk.

## ONES TO WATCH

And what are the Ones To Watch this week? "Don't Jump Out The Roof, Dad", a comedy opus by Mr. Tommy Cooper is showing well. It ought to. It has been more or less regular on the BBC request programmes.

"Nature Boy" is coming along nicely. Mr. Bobby Darin of course.

## A LOOK AT THE U.S. CHARTS

Fast rising hits include: "School's Out", U.S. Bonds, "Hurt", Timi Yuro, "I'm Telling You", Jerry Butler, "Better Tell Him No", Starlets, "Nash", Tre Harlowe, "You Don't Know What You've Got", Ray Domes.

New U.S. releases include "Strange Desire", Jack Scott, "Take A Look", Ferlin Husk, "Guest Who", The Pip, "As If I Didn't Know", Adam Wade, "Bless You", Tony Orlando.

The Jarmels (remember their controversial "Little Lonely One" which was parodied by Jake Box Jerry) have another Starsite hit with "A Little Bit Of Soul", which enters this chart at joint No. 27.

Despite its No. 1 position in Britain, "Temptation", has dropped out of the "Billboard" Hot Hundred, and in "Cash Box", has dropped 26 places to No. 52.

Yet amongst the numbers which "Billboard" say are bubbling under in the U.S. is the old dirty hit, "All I Have To Do Is Dream", the best selling record of 1958, and the best buy to date. N.J.

## LIKELY ENTRIES

- 1 The Fish Bobby Rydell
- 2 Sea Of Heartbreak Don Gibson
- 3 Don't Bet Money Gene McDaniels
- 4 A Tear Matt Monro
- 5 My Kind Of Girl

**KEN DODD'S ONCE IN EVERY LIFETIME**  
c/w JUST FOR A WHILE  
On DECCA 45F 11355

**TEMPERANCE SEVEN WOV**  
**SUGAR Wonderful To Know**  
PARLOPHONE R4781  
PEARL CARR & TEDDY JOHNSON on COLUMBIA  
JOAN REGAN on PYE

**HEAR KENNETH CORNOR**  
**SMILE**  
FONTANA H321

\*\*\*\*\*  
**THIS WEEK WE TURN OUR STAR OF THE WEEK  
 FEATURE (No. 19) OVER TO OLIVE COOK, 18-YEAR-  
 OLD LEYTONSTONE TYPIST, WHO TELLS WHY  
 SHE CAN'T IGNORE THE BOY NEXT DOOR**  
 \*\*\*\*\*

**EILEEN KANE**

**MY aunt still thinks it is very strange.**

I rush into her flat with a crowd of girl friends and show them my bedroom window which has a perfect view of the sunroof of the flat below. Then I show them the nameplate of the flat in question.

It reads simply: **EDEN KANE.** Let me start at the beginning and tell you why I couldn't ignore the boy next door—not when he happens to be Eden Kane. Every summer I spend a month with my aunt who has a flat in Westbourne Terrace of the Edgeware Road, London. But I can't say anything really interesting, just remembering happened until this summer.

**SURPRISE**

I first saw Eden in May. I recognized him because I'd seen him sing last autumn when his first disc *"Hot Cheek Like Cray"* was issued. I actually went out as a writer to see if he had a fan club.

But the big surprise was when he moved next door.

There wasn't any point in explaining what it meant to my aunt who still thought some character called Rudy Vallee who made discs—they called them records—like the 30's.

She had in fact met "Ed." He seems a nice boy and spent all yesterday afternoon moving in all sorts of musical instruments that looked like songs." So she got quiet.

Any way I nearly broke a leg getting to my bedroom window which looked out on to Eden's sunroof. There he was lounging in a deckchair. I wondered if the best appearance would be to buy his records as loud as possible and leave the window open.

Instead I phoned a friend and before half the story was out she was round at my bedroom window. She read that although Eden lived with his family in Croydon he was taking a small flat in London because he had to spend so much mawkish time with tabernacles, interviews and TV and radio work.

We were talking when Eden was joined by a blonde. We recognized her as Carole White, who started with Adam Faith in *"Never Let Go"*. She looked lovely, tanned in a one piece white bathing costume. Beryl and I don't tan easily. We hated her.

They sat there for 37 minutes 45 seconds (we timed it) while Eden brought out a guitar and sang to her. Then they lived to records. They looked so romantic lying so we felt better. Then they disappeared inside. . . .

We sat there reading our home papers out, when the door bell rang. I opened the door. Eden stood there, 6 ft. 11 in. in a white swimming bathrobe.

It's one thing living next door to a pop star but when he comes knocking on your face (it is) it's on fire and you know you look a complete mess.

I tried to make my conversation but I know it came out like chocky.



**OLIVE COOK**

... Any way I said it was OK about the records—he came to ask if they were too loud. Nice thought—something was burning in the kitchen (it wasn't) and I didn't want him to think I was one of those crazy fans who stare at singing stars for hours on end.

I probably am, but I didn't want him to think so.

In the days that followed I kept a pretty close window vigil (just in those shy films) and found out Eden's schedule.

His "Well I Aak You" was edging up the best sellers by this time (I've worn it out three copies already) and all sorts of photographers came to take him. I imagined he'd have big parties going on all night and the flat would be overrun with people. But surprisingly most of the time he was alone.

**ALONE**

My aunt talked to him often. It was the who found out that Eden had spent several months in Paris at the beginning of this year singing in the clubs.

But, as I said, surprisingly most of the time Eden was alone, either reading a book or script or just strolling up the sun and listening to music.

I noticed he likes Latin American music and Occidental and pop. He likes Moby Larkin, James Pate or Not. I'm sure he could drink in for coffee. But I preferred it when Eden was alone.

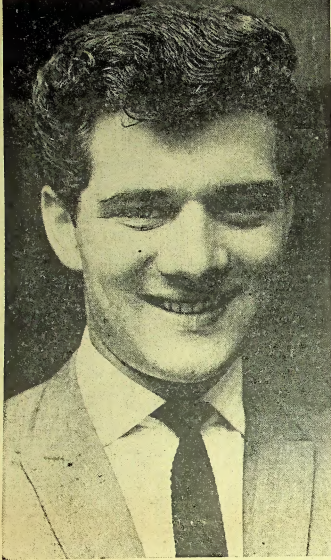
I kept meaning to go down and harass a cup of sugar . . . one day. Eden disappeared one day. I heard he'd gone away on a tour to promote his disc.

This was after six weeks of window gazing and several teatime phone calls from Murn, who was wondering what had happened to me.

They never understand, do they? But with Eden's record getting higher in the hit parade, as him being booked for a string of Sunday concerts at Blackpool, the possibility of him going to America this autumn, a film being discussed . . . all this, I don't suppose I'd be seeing much of the boy next door. I might as well go home. . . .

**SHADOWS' BILL**

THE SHADOWS had a bill of pop performers at the Plaza Cinema, Wokingham on Sunday, July 30. Also featured: **DAVID MACBETH**, **SHEILA SOUTHERN**, **DEAN ROGERS**, **PATTI BROOKS**, the **PAUL RUSSELL FOUR** and **RON DWIGHT**.



(NRA Picture)

**NAME DROPPING**



**JOHN HUSTON** veteran award winning film director will feature jazz musicians when he films "The Blacks" in Ireland soon. "The Blacks" was seen in London recently as a play.

**ELLA FITZGERALD** will get four thousand gold discs soon! But they are only part of a special promotional drive by Verve Records in America to push Ella's latest single "Mr. Paganini". Four thousand gold records will be sent to the boys and interested parties.

**QUINCY JONES** leader of a big band has been appointed musical director to Mercury Records (recently bought by Philips). Quincy has written, arranged and conducted for Count Basie, Ray Charles, Sarah Vaughan. His band backed Peggy Lee at her record breaking Basin Street night club engagement in New York recently.

**DELLA REESE** will go out at the head of a big show across America big singing next year, which also features the gospel group that gave Della her first chance of stardom.

**BOBBY RYDELL** has discovered a new market. He is the first singer to form part of the "Philo" scheme, American teenagers can now gaze down at their feet where they will see a photograph of Holly Insecto into a plastic pocket on the shoe.

**LONNIE DONEGAN** Max Bygraves, Ben Lillie all intend to make discs of songs from "Stop The World—I Want To Get Off". Anthony Newley's new musical, *"Plus of course Tony himself, who has an LP scheduled.*

**HARRY BELAFONTE** has sold out six weeks ahead of his appearance in Vancouver, Canada. He beats previous record, held by Frank Sinatra.

**JESS CONRAD** soon to tour for six weeks in a straight job "Boomerang" has recorded "I See You," which was inspired by Texe Peacock, who penned "Mystery Girl".

**PATSY CLINE** is a well-known C & W singer who has just recorded "I Fall to Pieces". She almost did, as well that she was in a car crash that dislocated and fractured her hip.

**GERY SCOTT** is the most popular vocalist . . . in Russia. It is a honor she shares with Ella Fitzgerald, who has recently completed her touring concert in three months and had the offer of a L.P. The Russians wanted to pay her, for an hour with two royalties. And the initial order was for four million. Financial records, not political, made Gery firm it down.

New Gery records in Britain a song by Russian songstress, Ladmilla Ladova, "The Dum De Dum Song".

**JOHNNY BURNETTE** is reported to have stolen a good deal of the plunder of his recent American tour with popular Combs Francis. At present Johnny, fully recovered, will have a new repertoire, is doing TV work in New York. He will be the one of "My One Desire," for Ricky Nelson's soon-to-be-released album, "Kick It!"

**BRITISH CRITICS' POLL** organized by trade magazine *Variety* rates "Overst" as best British musical, "The Manic Man" as best foreign musical (followed by "The Sound Of Music" and "King Kameh"), Ken Moody and Georgia Brown—both from "Oliver"—set the best male and female award and "Beyond The Fringe" was judged best revue. In the case of "Oliver" and "Fring" nothing else was voted for.

**BOBBY VEE** has reworked "How Many Tears?" which was written by the writers of Billy Brie's hit, "Halfway To Paradise".



**JESS**

**LOUIS**