

INSIDE: THE PEOPLE AGAINST ELVIS PRESLEY

BUT NOT FOR ME

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WEEK ENDING JULY 14, 1962

EVERY THURSDAY, 6d.

MIKE SARNE'S NEW 'BIRD' ... IFIELD'S 100,000 PLUS HIT ... CRIBBINS, LEE IN ...



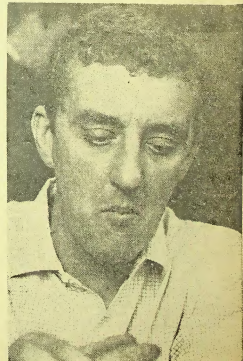
(NRM Picture)



(NRM Picture)



(NRM Picture)



(NRM Picture)

Above right: **MIKE SARNE**—the 'Come Outside' star—has already recorded his follow-up hit although the titles are heavily guarded. However, Mike is joined on the disc by a new 'bird', **Billie Davis**. Right: **BERNARD CRIBBINS**. His new disc, 'Right, Said Fred', is at No. 21. Above: **BRENDA LEE**: 'Here Comes That Feeling', her latest record, is safely in the Top 10. Left: **FRANK IFFIELD**, 'I Remember You' has currently sold over 130,000 copies.

**INSIDE: THE SECRET OF CRAIG DOUGLAS — JOHN LEYTON
WRITES — TONY NEWLEY — VERNONS GIRLS — EXCLUSIVE CLIFF
AND SHADOWS' PICS — BRITAIN'S TOP 50 — DISC REVIEWS**

SAFE assumption: ELVIS PRESLEY has more fans than any other singer in the pop singing business today.

And it's also true to say that Elvis Presley has a fairly starwart anti-Presley brigade.

After all, his manager-memo, Colonel Tom Parker, manufactured "I Love Presley" badges for the fans... and then as a financially-accurate afterthought also sold "I Hate Presley" badges. Heads he won, tails he won.

From a new book out this week on the singing symbol—"Elvis—the Swinging Kid" by Charles Hamblett (May Fair Books, 2s. 6d.)—takes the trouble to list a few of the many and varied people against Presley.

They range from the people in San Pedro, California, who pulled out a gun and fired two shots into a juke box because an Elvis disc was being played, to "Young World," a Communist youth newspaper.

According to Mr. Hamblett, the East German Communists named Elvis Presley Public Enemy No. 1 in August, 1950, following a riot for which Elvis fans were blamed.

"Young World" condemned Elvis as "a scoundrel... to destroy everything that is beautiful to prepare for war."

SUBVERSIVE

Elvis was also being sued, said the newspaper, to recruit teenagers with "undecorated political views" for "provocations... a renunciation of all respect for human beings."

That German police chief said that Presley "is a subversive influence on East German youths" and a nationwide ban for Presley was started. Six Elvis fans were sent to jail for seven or two years.

Their "crime"? Forming a Presley fan club and wearing badges and roff shoes in the streets. Like-wise in Leipzig, Germany, fans were jailed for holding a pro-Presley demonstration.

But it wasn't just Communists



Presley's gangst

By
IAN DOVE

postal services classified all gramophone records as educational material and reduced postage payable by half. It went to Congressman Macdonald's liking at all...

To quote Mr. Hamblett: "He expressed horror that the Government should be providing mail facilities for Elvis Presley and to all the other hundreds of musical illiterates whose address is presently cluttered up our juke-boxes and air waves."

Mr. M. didn't like the idea of Elvis Presley going through the post for the same rate as Buchanan, Bush and Brant.

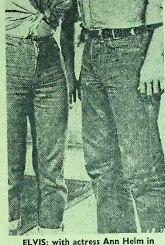
Singer Tony Martin lined up for the opposition too "Presley, talk! In ten years you won't even remember him!" Occasionally, and generally in his early years, Elvis has met with a tough audience. In Philadelphia, according to Hamblett, he was pelted with rotten eggs while on stage.

Philadelphia is known in America as "the city of brotherly love."

DISORDERLY

Under U.S. Private Herbert Nixon was an anti-Elvis. He accused Elvis of pulling early years. Elvis has met with a tough audience. In Philadelphia, according to Hamblett, he was pelted with rotten eggs while on stage.

Philadelphia is known in America as "the city of brotherly love."



ELVIS with actress Ann Helm in "Follow That Dream."

countries that bred people in power against Presley. Presley films were banned officially in Mexico (where Bill Haley is very popular) and the reason given was that wherever they were shown riots followed.

Note: They are shown now and there aren't any riots, just long queues.

ILLITERATES

But a member of the United States Congress, Torbert Macdonald, put himself up as a person against Presley in a very loud manner.

He protested that the American

THE SECRET OF THE CRAIG DOUGLAS

THE date: June 13, 1952. Four years ago. New name in the Top Twenty was one CRAIG DOUGLAS, ex-smooth roadrunner from the lake of Wales. His song was "A Teenager In Love". It took off like a bomb.

But I throw in this piece of information. Of the rest of that Top Twenty, only Elvis Presley, Bobby Darin, Neil Sedaka, The Everly Brothers and Cliff Richard are anything like consistent characters today.

Some of the others have faded into nothingness. Others are in the category which states: "We have made our name and now we don't need his records."

So let's talk about Craig, the lad with the fanclub called "The Life of Whig" Craig is still there—in the latest hit, "Our Favourite Melodies."

What, then, is his secret?

TEAMWORK

Says his manager, Robin Britten: "Team work is the answer, that, and trying to vary the sound on each record."

"Take teamwork. Harry Robinson on the arrangements, Bunny Lewis on the a, and a, and a man—a very experienced man—on views on the

BY
BYTER JONES

"You've heard all that rubbish from one-record people which has them wanting to be all-round entertainers. That's the aim, in principle. Except that they don't do anything about it."

"Twice in the past year or so we've taken Craig out of the working scene. He's gone back to studying, acting, elocution, dancing... even singing."

"Despite the sturpie going round about managers chafing in, (we feel we have a responsibility to the artist as a HUMAN BEING.)"

"Craig couldn't go back to his old job as a milk rounder. It would ruin his whole life. After all, he didn't come to me and say he would be a great singer. I heard him with a talent coach in the help of Whig, singing "Apt Love" and went to him and told him he could be a great singer."

"That's where the responsibility comes in."

CRIG DOUGLAS: the artist as a human being.

"Pretty Blue Eyes," "When My Little Girl is Smiling," "No Great Love," "Get It, and the chances of "Oh! I Wish I Was" were wrecked by Top Rank suddenly folding.

Until recently, Craig's appeal seems limited to the "sucker-pokes" areas, such as the South, Worcestershire, Gloucestershire and the Anglin areas, Gloucestershire and the Anglin areas, Scotland, Ireland and Manchester, following appearances there.

Plans? He's already appeared in "Flamingo" and "The Tiger, Dad" and, for the bus-manned, Columbia are set to put out Craig records in America before his next personal appearances when the film can be seen.

And, incidentally, Craig's "Our Favourite Melodies" is an American number, but NOT a cover version. Bunny Lewis brought the song back from a Top Twenty record.

It's Craig's twenty-first birthday on

"Any happy returns and congratulations" says Robin Britten.

WARNER BROS. RECORDS DECCA HOUSE ALBERT EMBANKMENT LONDON S.W.11

Police chief of San Diego, A. E. Janney, wasn't exactly a Presley fan either. Elvis played in the city before 55,000 people, and he comes here again and puts on the kind of a show he did before. I'll arrest him for disorderly conduct."

Said Chief Janney: "If he does have a talent coach, he should be a great singer. I heard him with a talent coach in the help of Whig, singing "Apt Love" and went to him and told him he could be a great singer."

He was involved in another court action after a fight with a girl's attendant. Elvis said he was hit first, and "I'll take ridicule and slander, but when a guy hits me that's too much."

Loud cheers and applause greeted the verdict—Elvis was cleared of the assault charge.

It says a lot for Elvis Presley's personal behaviour and talent that he was able to rise above all this criticism (which he still goes into the hero of a vast and world-wide public).

He was surely the most reviled singer in the world at the beginning of his career. Now it's all in the past and everyone here Elvis appreciate, which shows how shallow the criticism was.

Charles Hamblett, ex-Belling newspaper writer, cracks the story of the Presley rise to the top from the beginning to the present day.

He brings in a lot of new stories and angles, and generally in his early years, Elvis has met with a tough audience. In Philadelphia, according to Hamblett, he was pelted with rotten eggs while on stage.

Philadelphia is known in America as "the city of brotherly love."

It makes intelligent and informative reading, because it is a frank and fair approach.



-ADD THE PROBLEM OF BEING PRESLEY

BEING Elvis Presley has its problems, not least when it comes to dating girls.

There was one evening for example that Elvis dated young actress Janet Land. They hoped to sneak into a film the anyway else. Not so. Fans spotted Elvis' white Cadillac outside the cinema and that is how it Elvis and Janet drove on to the next cinema. The same thing happened.

The couple decided to switch plans and go dancing. But the fans were on the lookout, still despite their dark glasses and caps, he was recognized and had to drive on.

The net result of the evening was a lot of driving, a pleasant chat between Elvis and Janet.

And 300 miles on the speedometer, "Driving is one of my hobbies," says Elvis. "I can occasionally go to a night club if my sort of private." But I am then leave."

Elvis reckons that a lot of commotion is unfair to artists who are performing in their own homes.

His cinema going he makes easy for himself. People in Hollywood usually regard Elvis as the greatest film fan among the stars themselves. He is renowned and at his home in Memphis he has a projection room.

And weekends away from the cameras, Elvis runs pictures, and had just two features.

Elvis said recently: "I sometimes run as many as five pictures, right through the night. After watching two or three some people get out of their seats. Not everyone stays awake for the entire show."

Except Elvis, of course.

MIKE GIVES ROYALTES TO LEONARDO

MIKE BERRY, 19-year-old singer, is now giving half his royalties from his new record "Ever Little Kin", to the

Leonardo cartoon agency. "Although I don't mind it, I'm interested in painting and think that if the work of art were not preserved for the British public."

Lord Curzon, Chairman of the special fund for the preservation that it will not go to our land, we wish his record every possible success."

Note: If a record makes the No. 1 spot in the charts, the royalties will amount to £1,000.

SIX MONTHS OF TWISTING

BILL HALEY: "The feud will last approximately six months, but probably end before that because I'll probably be an average variant of rock and roll."

Quoting a cocktail party held for him and the Conites in Mexico.

STEREO or mono record

WARRNER BROS. RECORDS DECCA HOUSE ALBERT EMBANKMENT LONDON S.W.11

LENN writes:

MY DATES WITH MISS SOUL

HERE I am, in Germany, living in a wonderful flat in the district of Munich. And I, who, as many of you know, was my first love... have been here since before I was a singer.

I'm playing one of the leads in a film called "The Great Escape." And what a wonderful experience it all is, because I am working with some of the greatest names in the film industry.

You'll know them all. Steve McQueen, Richard Widmark, and Donald Pleasence. And for millions of girls all over the world, James Garner, known as television as one of the Marvick brothers.

You know something? I used to like a game of cards on a friendly basis, but I've been made real keen by Jim Garner. He really CAN play cards. What's more, he has turned me into a pretty good player, pokerlike and all.

He and I have spent several profitable hours playing against all our mates here.

I've said how wonderful all this is. So socially it is, as well as professionally. I have spent two marvellous evenings with Princess Soraya—and, on one occasion, I took her to Kar-ting.

She's a fine person. And I'm going to get to the South of France in the near future, if I can't get a weekend off for her again. We get along famously.

Oh, back to the film scene again. The picture is being directed by John Sturges, whose last film was "The Magnificent Seven," which also starred Steve McQueen. What a fine director. A really top-notch man, and he's certainly a perfectionist.

Technical adviser on the picture is Willie Dickie, who really took

part in "The Great Escape"—and, coincidentally, it is his party on playing.

This is of course, an enormous help, as I can actually absorb the true character of this fascinating period.

Maybe you know I favour the Method school of acting. Well, that sort of adaptation of things is the right thing for me. Get in with the part. Immerse yourself in it. Meeting Willie Dickie was a great experience. Only hope I can do true credit to him in my screen portrayal.

Must just get back to the social scene. We have a fair amount of parties once work has finished, and I often go swimming in the nearby lake. The weather has been wonderful.

I'd like to add a few words about my records. I flew into London a few days ago to make the new signing. We made the disc on a Sunday morning, and I had to go back to Germany the same evening.

Incidentally, I had already cut six numbers before I went to Germany—and two were due to be chosen as my next single. Two singles which Charles Blackwell, two by Joe Meek and one each from Terry Gilkyson and Geoff Mulgan.

Some of the new earlier discs. And we were much happier.

Some of the new earlier discs. And we were much happier.

too-tempo beat number by Terry... it's miles away from my earlier type of material.

I suppose that in my own heart that I couldn't keep on giving out with the job stuff. A new altitude works out as we all hope it will—well, I think. I'd maybe be accepted in a whole lot of new markets.

CARTOONS

Of course, one problem is that I'm pretty well fixed with films until next year. This latest is my first major role. This movie gives up a lot of personal appearances for a month or so.

Does it matter? Well, I don't think my disc career will be upset too much. Several Westminster cartoons, a process developed by my manager, Bob Silverwood, are being slated into various programmes on TV. I would normally be appearing. You should call this "Personal Appearance by Prox."

Also it can help me get the right kind of exposure. The British an awful lot on this next single, and I see you can sit acting with singing. I'd hate to be away from the scenes recording material, but I really DO want to be accepted as an actor too.

AZZ Spot

RE-ISSUE

RE-ISSUE

SPIRITUALS TO SWING

Volume One

I Got Rhythm • *Flying Home* • *Memphis You & Blues With Rhythm* • *Nortree Song* • *One O'Clock Blues* • *Blues with Rhythm* • *Whisky Man* • *Good Morning Blues* • *Way Down Yonder in New Orleans* • *I Ain't Got Nobody* • *Don't See Thet Way* • *Mule Walk* • *Corolina Shout* • *Woe* • *Blues* • *Wings* • *Shimmy Like My Sister Kate*. FON-104-A-518

This is not so much a re-issue as a re-issue of a re-issue. The album was put out by Top Rank a couple of years ago, and last Re-Record company then permitted to send me a review copy. Philip having now rectified the error, I am pleased to review once again some music that for importance historically and quality musically, is not going to be surpassed a long time.

It's a Hammond's "Spirituals to Swing" concert at Carnegie Hall just before the war, involving many of the greatest jazz musicians of all time. More than 100 of the greatest musicians are even at a time when the critics had not yet rediscovered the individual styles to folk-baked theories. And also there are some of the best piano playing in the combination and groupings are unusual.



JOHN LEYTON—a picture taken during a break in filming in Munich, Germany.

CAROL UNDER WRAPS

CAROL DEENE, the girl singer who had a hit song when she was in the "Juke Box Jury" panel played a rather part on his side in the story of describing it. It's being kept under wraps by the order of her manager, Freddie Winrose.

And his policy says of because Carol's new disc "Johnny Got Angry" was turned up eighteen places in this week's MEN Top Fifty.

Says Freddie: "We plan to keep Carol off personal appearances and let her do television and radio discs, which is what has happened with 'Johnny Got Angry'."

She is being kept in hiding for another reason, Carol had a small part in the upcoming Acker Bilk disc "Band of Thieves" and her work in this small part to improve the Radio Organisation did so extremely negotiating for Carol to appear in a bigger part in a new film.

"It should be acting and singing," said Freddie Winrose.

"Johnny Got Angry" is a cover version, Jeanie Sommers recorded the American version. Carol's last three discs have been cover versions—of "I Ain't Got Nobody" and "Norman" and "Johnny Got Angry."

It was "Norman" that brought Carol into the limelight. "Juke Box Jury" gave her the disc, a thorough hammering that overrode the bounds of good taste—for example the classic pop classic.

And Carol was there in person, on the hot seat.

But the receding publicity was very lady and gave "Norman" the extra push that set it in the charts.

And Carol went back to sit on the "Juke Box Jury" but was not with "Johnny Got Angry"—more as a test of defiance than anything else, says her manager.

"Although they weren't so savage about it this time, the record was not so good a mix. And of course it isn't."

Just before recording "Johnny Got Angry" Carol had her tonsils out, so fully it made some difference to her voice, admits Freddie Winrose.

"We decided to go for the overall sound of a disc this time—bringing in the arrangement, backing and so on, rather than just the music. We think it's a good thing that Carol was not so pleased with the song when she recorded."

"I don't think it's exactly the right kind of material for Carol either."

"But I don't think it's right for Jeanie Sommers either."

ONCE THERE WERE SEVENTY OF

"Nymph and Shepherd's" hits. They it was reduced to a handily, shapely band of SIXTEEN... boosted to television fame as a backcloth for Marty Wilde in a Jack Good-impromptu record.

And then, without any sort of warning, there were those THIRTE.

They talking about the Vermont Girls, of course. Those "high-strutin', high-steppin' leaves a-doin' 'Glamour' with a capital 'G', to the beat scene.

But the THIRTE left bearing the better pool name have made it on disc as Maureen and the Vermont Girls. First disc, "Johnny Cover Peace," by Cliff McPherson had the hit version in the States.

But the THIRTE left bearing the better pool name have made it on disc as Maureen and the Vermont Girls. First disc, "Johnny Cover Peace," by Cliff McPherson had the hit version in the States.

The girls selected for the Vermont Trio were Maureen Kennedy (21), Jean Owen and Frances Lee (23).

Said Maureen of "I Love Blues": "It was quite a bit of a shock. We had to get the songs, learn it and record it all in a matter of a few days. It was a bit of a... but very much worth the bother."

They are not kidding it—this is their second disc. They were in the top ten of the charts for a week. They were in the top ten of the charts for a week. They were in the top ten of the charts for a week.

They are not kidding it—this is their second disc. They were in the top ten of the charts for a week. They were in the top ten of the charts for a week. They were in the top ten of the charts for a week.

MAUREN KENNEDY, JEAN OWEN, FRANCES LEE—LAST OF THE VERMONT GIRLS. (ABC TV Picture)



Now the girls share a flat in Paddington, West London, where they operate the Army-type roster to get through household chores. In between, they listen to records, especially stereo. Jan digs Billie Holiday; Frances goes for Dixie Dags and Maureen is for Sinatra.

Jan is the group's wardrobe mistress and copes with make-up problems; Maureen, lead singer, is virtually music mistress; and Frances handles the food, contrast and travelling.

Career highlights in one brief spell together, include a guest appearance in Billy Fury's "Play It Cool," a cabaret session at the Dorchester Hotel in '59, and, currently an eye-opening stop in Larry Forster's big sitcom show at Great Yarmouth.

All very good progress. — Next record? "...piece of non-sense" which has no record. For Tommy Steele can make good records, better for my money than this in the country.

Let's hope he does. For as Tommy says in an interview: "This record..." "It's you the public that makes the hit record..." — NORMAN JOPLING.

G.S.G.

There are the Breakwaters, for instance. They are three strong, all very attractive, and they've been doing superbly on the Continent, gaining experience for the record contract they'll be signing before the end of the summer.

And the Two-Tones are in the money as well. They comprise the bespectacled Mercedes Sirodder and Jean Ryder, the red-head who married songwriter-Mike Hawker. They're already born on disc, with Max Bygraves—and are working consistently in seaside resorts.

The soloist to make it is Monale Lyn Cornell. She was, at one time, tucked away in the ranks of television's sixteen. But, Jack Good, among others spotted her enormous potential as a disc artist.

... Now she's on to the music.

According to Don it was one of his most embarrassing experiences. The DJ in charge asked Hampton if he had heard "Son of Heartbreak," and when Hampton said yes Don said at once: "Well, this can't be—It's only just recorded the other day. The DJ then turned to him and said: "This boy wrote 'Son of Heartbreak'." Don Gibson? Yes, Club, Leatherhead.

ORIGINALS

For instance, on two of the tracks, "Don't Be That Way" and "Way Down Yonder", the Kansas City Six, which included Lester Young, accompanied by Charlie Christian on electric guitar. Now there is little doubt that in the jazz world of 1948, Lester Young was one of the most original and forward-looking musicians in the whole world. They each had neurologically coherent personal styles, and each had an element in his playing of the shape of things to come, although perhaps rather less than some people have claimed. To hear the two of them together when Lester was at his peak and Christian moving rapidly towards his is a fascinating experience, even though on "Way Down Yonder" there are a few bars where Christian dithers whether or not to come in and play a chorale.

I find the Basic small group ideas the most valuable, but there is much else to be recommended. "I Ain't Got Nobody" is brimning with Lester Young's originality. It is James P. Johnson's contribution, "Caroline" shows Lester's "Hot Lips" playing style. The album is a gem, and the Basic band, Helen Humes sings the blues while Lester looks on as background. Sidney Bechet and Tommy Ladner lead the New Orleans Ensemble in two sets, and Benny Goodman leads his trio in three, including, naturally, "Got Rhythm."

POOR MUSIC

Today Goodman gets holes punched in him by competitors who show nothing about clarified playing. Because he is so good, he is not so good. Goodman is accused of not being able to play the piano, and the reasoning is adequate for ballwits and naive sentimentalists. It may also satisfy those who are not interested in music at all. Johnny Dodds and Mezz Mezzrow could have been a much better team. But Goodman is so far ahead of any other jazz pianist that it is a pity that he is not more often the beneficiary of such ears as they are. His playing is so good that it is a pity that it is not more often the beneficiary of such ears as they are. His playing is so good that it is a pity that it is not more often the beneficiary of such ears as they are.

Send to: **116 Shaftsbury Service, 116 Shaftsbury Avenue, London W.1**

IN THE CHARTS THIS WEEK

ELVIS STARTED IT FOR JOHNNY

FOR Johnny Tillotson—whose latest disc "It Keeps On A Heartin'" has moved into the Top Fifty this week (it's No. 9 in America)—it all began when he met an unknown singer booked into a package tour which stayed for two concerts in Jacksonville, Florida.

"He was supercharged on stage. He generated so much energy that he seemed to be striking off sparks.

"I saw for the very first time just how much his kind of music could move people. You naturally wanted to sing and pick your hands, stamp your feet . . . anything. It got in your pulse."

The music was primitive rock and roll and the effect it had on Johnny at that time was the usual one. He started imitating the unknown singer, who didn't remain that way for very long.

Not with a name like Elvis Aaron Presley, that is.

Johnny Tillotson was still at high school at the time but he had already been singing for a long time. He remembers being touched with the ambition to be a singer at the age of nine. "I listened to pop songs on the radio but it was the blues songs that really moved me," he said.

He was born in Jacksonville, Florida, on April 29, 1940, and started playing ukulele, graduated to guitar, started singing, never had a music lesson and became a local idol when he appeared on a local TV show called "The Tody Dowdy Show". Johnny received more mail mainly from girls alone with the suggestion that it be called the "Johnny Tillotson Show."

It wasn't because Johnny hadn't finished high school.

He went to the University of Florida to major in . . . radio and television. Really he was well in advance of fellow pupils because shortly afterwards the Tody Dowdy show folded and Johnny took his place.

For two years Johnny doubled as student and performer. He also formed his own group and toured Florida as well as appearing on University Shows.

As yet, however, no big break. Johnny entered the big talent contest in Nashville, Tennessee—the Pet Milk Show hour from which many fine country and western performers have sprung. He didn't win, however, but made the semifinals. And somebody heard him.

Archie Blyer, running Calico Records, heard Johnny and days later a photograph appeared of him and Johnny signing a three-year contract. They are still together with a backlog of American hits behind them, including "It Keeps On A Heartin'."

His first record, "Dreamy Eyes," was released in 1958 and was an immediate success. His follow-up successes in America were "True Love Happiness," "Poetry In Motion," "Jimmy's Gift," "Without You."

In 1961 another three-year contract was signed and "Dreamy Eyes" was re-released. With a strange result: listeners in Hawaii voted it the No. 1 "Song Of The Year" in the local radio station's Marathon Of Past Hits.

And this 1961 hit has aroused a great deal of fan mail in the record company's New York headquarters.

Johnny was supposed to release his next by taking the lead in a new television series aimed for this audience. But Uncle Sam, alas the United States Army stepped in and claimed priority on his services.

Now Johnny spends his time getting leave passes, flying down in Nashville and recording singles and LP material like mad, and the evenings.

"It Keeps On A Heartin'" was one of them.



JET HARRIS met four of his fans to help celebrate his 23rd birthday last week. Left to right: Carole Steele, Bradford, Brian Burton, Manchester, Sue Rayner, Bradford. Mike Gostin, Manchester. Brian has compiled a large scrap book on Jet. (NRM Picture.)

JET FANS:

NEW DISC COMPANY

YET ANOTHER independent recording company makes its first disc.

Stanley, who releases his first single "Indian 'Twee'" expert Rolly Daniels on "The Freshies" and "Yo Yo Boy."

Daniels, previously with the FMI group, is backed by the Deakerekers instrumental group, featuring tenor saxist Don Bradford.

Originally, Rolly came round the clubs in India before being "spotted" by British comedian Hal Monty, who brought him back to London for radio and television dates.

Stanley plan maximum publicity for their single release and have organized a system of national distribution. Directors of the new company are Harrison Sanders, formerly manager of the Kresley Ball band, and a publisher, John Kavan, who is well known for providing

MIKE'S "JAZZ CLUB"

MIKE COTTONS had one on "Jazz Club" on August 23 and appear in the Radio Show Earl's Court, on August 24 and 25. On the first of those dates, former band singer, now freelance, Jeanne Lamb, will be making a guest appearance.

A DISC FOR DUKE

THE Impulse Seven have a new single lined up for release next month. One side is a new version of "Beamin' White," featuring Whispering Paul McDowell and the other is the old Duke Ellington number "The Mooche." Brian Lewis, of the Temp, is sending an advance copy of the disc to Ellington for his comments.

ALL ROUND WEEDON

GTAR guitarist and NRM summer columnist Bert Weedon is throwing in tennis, comedy and impressions in his season show at the North Pier. And the result is that a major television series is being negotiated in which Bert will appear in an all-round entertainment.

He is also lined up for ABC TV's "Big Night Out" on October 11 and on radio in "Blackpool Nights" on July 22.

Bert is almost certain to go to Germany for two big television spots in September. His recording of "Twist A Napoli" has been in the hit parade there for the past two months.

He also has a long list of Sunday concert dates lined up for the summer.

WARNER BROS. PRESENTS THE ONLY ORIGINAL SOUNDTRACK RECORDING OF



WARNER BROS. MEREDITH WILLSON'S THE MUSIC MAN ROBERT PRESTON · SHIRLEY JONES BUDDY HACKETT · HERMIONE GINGOLD · PAUL FORD RAY HEINDORF · MORTON DACOSTA



Stereo or mono records



BACKGROUND TO THE WEEK'S SINGLES...

WHAT'S HAPPENED TO NEWLY'S SINGLES?

In July last year, coinciding with a top ten double sided hit disc, "Pop Goes The Weasel" and "Bee Bom" ANTHONY NEWLEY came eighteenth in a list of the top disc artists for the first six months of that year.

Last week we published the same list for 1962. You search in vain for Newley's name.

"Pop Goes The Weasel" was Tony's last big chart hit in actual fact. The actor turned singer who had a sure touch with the Top Twenty came eighth in a list of the top disc artists for the first six months of that year.

Tony has a new record out this week. Again it's very "brins" and is called "Last Noise". The noise in question is a strange phumky sound that, say Decca, is played on the record by a knife being twanged on the table, a "Duck Quack" being blown and the firing of a kid's pop gun.

These noises — "all noise" indeed Decca — were the result of a pranking session with about 20 off-beat sounds varying from a march running along a row of jam jars to a pean, whistle (which now cost around two bob, says Decca singles chief Dick Rowe).

Says Tony: "We had a job dealing on the local sounds but I think we chose the right ones."

Dick Rowe adds: "We were literally running round in circles trying to get that noise out of our ears. It's been experimenting all day and by midnight the disc was finally in the can. Then the trouble started."

BRAINS

"We couldn't get the noise out of our brains. We found that each of us had hardly slept during the night, had woken up several times with that noise in our ears."

Naturally Mr. Rowe hopes that it will have the same effect on the public in which case the car radiators will be in for a busy time.

The idea for the new record came from an old joke about a worm, says Tony. "You know the one in which you wedge your finger across your forehead and ask your pals, 'What's wrong?' On getting the reply 'I don't know.' You repeat the action with the catch answer 'Neither do I' — but there it goes again?"

And with "This Noise" Tony hopes to get back into the charts and break that year-long absence. He told the NRM recently: "The top twenty matters to me as anything else does. I've been in the pop record side of my career to concentrate on films and stage work."

"A hit record gives me more pleasure than practically any other success."

This week Tony said: "My first love will always be records. It must be this way, because it was through my first big record, that I got my big break. It was hanging around for hundreds of years acting my head off before that without anything happening. Then came that hit record and everything STARTED happening. I could never turn my back on the disc fans. I wouldn't want to."

However Tony will be turning his back on Britain later this year because in October he opens in the American production of "Stop The World—I Want To Go Off" on Broadway after a two-week try out in Philadelphia.

But before this there is the film "Sammy" which has had some new developments during the last week. For instance it now isn't going to be called "Sammy".

NEW NAME

The producers think that the title may be confused with "Sammy Going South", a Michael Balcon production about to be filmed.

New name for the Newley pic? — "The Small, Sad World Of Sammy Lee". And Newley's leading lady Elizabeth McClellan has opted out of the film. She just didn't feel the part was quite right for her. No replacement has yet been fixed, although filming has already started.

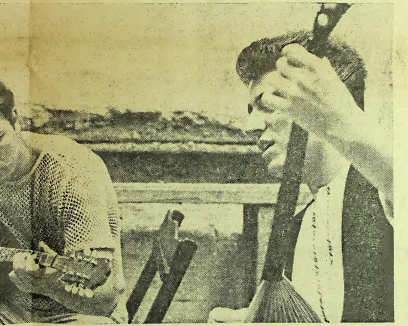
Director is Ken Hughes, has responsibility for "The Tink of Oscar Wilde". He worked with Tony Newley previously on "Jazzboat".

NEW RELEASES

BIG TV HAZZ
RICK VAZ
Vaz continues his band
Person Reg. # 1. *Come Right To Sing The Blues* # 2. *Love Me So* # 3. *Love Me So* # 4. *Love Me So* # 5. *Love Me So* # 6. *Love Me So* # 7. *Love Me So* # 8. *Love Me So* # 9. *Love Me So* # 10. *Love Me So* # 11. *Love Me So* # 12. *Love Me So* # 13. *Love Me So* # 14. *Love Me So* # 15. *Love Me So* # 16. *Love Me So* # 17. *Love Me So* # 18. *Love Me So* # 19. *Love Me So* # 20. *Love Me So* # 21. *Love Me So* # 22. *Love Me So* # 23. *Love Me So* # 24. *Love Me So* # 25. *Love Me So* # 26. *Love Me So* # 27. *Love Me So* # 28. *Love Me So* # 29. *Love Me So* # 30. *Love Me So* # 31. *Love Me So* # 32. *Love Me So* # 33. *Love Me So* # 34. *Love Me So* # 35. *Love Me So* # 36. *Love Me So* # 37. *Love Me So* # 38. *Love Me So* # 39. *Love Me So* # 40. *Love Me So* # 41. *Love Me So* # 42. *Love Me So* # 43. *Love Me So* # 44. *Love Me So* # 45. *Love Me So* # 46. *Love Me So* # 47. *Love Me So* # 48. *Love Me So* # 49. *Love Me So* # 50. *Love Me So* # 51. *Love Me So* # 52. *Love Me So* # 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706. *Love*



Hank B. Marvin... in action



Jam session for two—Cliff and Bruce.

“GROUSE” with CLIFF AND BRUCE

PRESENTING SHADOWS' DRUMMER BRIAN BENNETT—PHOTOGRAPHER AND TAKING PICTURES ESPECIALLY FOR THE NEW RECORD MIRROR.

THE PHOTOGRAPHS ON THESE PAGES WERE TAKEN BY BRIAN WHILE THE SHADOWS WERE FILMING THEIR PARTS IN CLIFF RICHARD'S NEW FILM, "SUMMER HOLIDAY" IN GREECE.

IT'S CLOSE UP ON THE SHADOWS AND CLIFF.

With the exception of newcomer Brian "Liquorice" Locking, the Shadows and Cliff are all camera crazy, although, says Brian, Cliff, Hank B. Marvin and Bruce Welch prefer movie cameras to ordinary still cameras.

The first picture (to the left) is Brian himself with the St. Bernard that plays in the film.

Says Brian: "He was brought in from Switzerland and did suffer from the heat. When you consider the temperature was above 90 degrees most of the time, you can sympathize with him."

"It's a look worried face."

The rest of the candid shots show Cliff and the Shadows getting to grips with the baroque, the Greek equivalent of a guitar.

"We met some fantastic players over there. Great soul musicians, they are!" Both Brian—Bennett and Locking—have settled into the routine of being members of Europe's top raucous instrumental quartet. Enough at least to have rid themselves of the tag "new boys."

Brian Locking thinks it was hardest for him to fit in because he replaced the original drummer, Tony Maclean, who went into a bar, a work.

"This was because Tony obviously wouldn't be appearing in front of audiences any more. And the great big Shadows' following retained the best."

"I had a notion of 500 signatures saying they wanted Tony back."

"But now that's all settled itself naturally and I'm settled in myself."

"It still knocks me out though when I think of what is going on behind the scenes. The Shadows and Cliff are tremendous business and everything is worked out. You must have had some approach to success and keep on top. Look at Presley!"

"I know!" Locking agrees. "I take all the sweat out of it. All you have to concentrate on is getting out there and playing."

Brian Locking is the newest member. How did he settle in? "The very night I appeared with the group was a nightmare. I think they called me a wimp and the whole thing really turned into the Hank Marvin Show, with Hank playing guitar a bit of piano, felling things, everything."

"Brian kept the best going and I stood at the back with my guitar."

"It wasn't so bad, replacing Ted as when Brian replaced Tony because Ted is still appearing and making records."

"There were one or two incidents 'We want Ted' shouts but nothing much."

Although it's a long time since Brian Bennett joined the group he still hasn't appeared on a Shadow hit. He played on the flipside of "Wonderful Land" but that's all.

However, on the new disc he plays "Guitar Tango." So does "Liquorice." It's the first Shadows' disc with the current lineup.

JAZZSPOT

MOST BEAUTIFUL HORN IN THE WORLD

Bobby Hecker
Jazz Aficionado • *Get It Get It Out Of The House* • *Love Letters* • *Mountain In Vermont* • *Little Songbook In Love* • *Yalla Dada* • *Chances Are* • *It's Magic* • *When I Fall In Love* • *Midnight Sun* • *Inner Sanctum*, C&G, BPG 4325

Bobby Hecker has made a great deal of fine, beautiful horn in his time. Upon that reputation, like so many others from the obdurate jazz world (Louis, Wild Bill, Bechet, Webster and Cole), he has decided to try a larger, less discerning market of record buyers.

Admittedly, while Bobby blows sweet and sometimes warning trumpet, he is bogged down by the organ accompaniment which transforms everything to the padded cell of a downtown chess box for the real jazz lover, except as a forlorn memory of a great musician producing his talents...

DOC PLUS A EQUAL TRADI

Doc Evans Distinct Band
Top Four • *Green In My Coffee* • *Sunny Side Of The Street* • *Blue and Brokenhearted* • *Swing* • *Always* • *So Good* • *Can't Get The Waterfront* • *Now Tasting Great Over*

In the States the Trad Four has hardly started. In its place is a mild preference for very old jazz, watered-down "milk-mom" music of the blarney variety, such as the Freres Five, Pee Wee Hunt, Pete Daly, Red Nichols and his New Five Femmes, Bob Sobocyn, Turk Murphy, Doc Evans and I very rarely sold Spike Jones.

The playing, as in this album, is always brilliantly efficient and as cool as last summer's salad. Many if you are ever brief lip service to the jazz traditions that can be found in the Doc Evans collection is better than that, but no record worth to reduce praise from me. This is a safe choice and rich beside my Oliver, Mortons, Lou, Lewis and Russell.

And if I seem too hard to please, well that is just to give the cooler cumbles... **JAMES ASMAN.**

THE PRESLEY OF THE 1930s

HERE are some personalities who I think that RUDY VALLEE is a street in Paris. Yet back in the late 1920s and 1930s he was the Elvis Presley to Bing Crosby's Chr. Richard.

RCA Canada have this month issued a long player of vintage Vallee together with his Connecticut Jamboree, which present day listeners might mistake for Whispering Paul McDowell and the Temperance Seven except that this is for real.

Mr. Vallee was over publicized and very controversial. He was termed the "vagabond Lover" and sang love songs, college songs and march songs (this was what the kids were for in those days all through a macabre, in trousers so wide that they are due for a revival any time now. He had his catch phrase: "Men Hate Him; Women Love Him!" He was divorced three times and was the singer that women swooned over... First!

He had a radio programme that ran for TWELVE YEARS! and introduced himself with "Heigh Ho, Everybody, Heigh Ho."

He died to gain 20,000 dollars a week from tours and records. He started his day rehearsing at ten a.m. and finished recording at four a.m. the following day. He made a million and millions of it on the Columbia market. He opened a night club called the "Villa Vallee"—now it's the Coppacoba.

He didn't like tipping expensive suits. He played that way for 12 years. He was promoted a campaign that stopped charity shows benefiting the promoter more than the charity and maintained a holiday home for members of his band for 12 years.

At the end of the war, with the coming of rock and roll and television Rudy Vallee vanished. He reappeared occasionally in a film and the occasional play, but that was more or less forgotten.

And recently that is. He is now one of the leads in a big Broadway musical "How To Succeed In Business Without Really Trying."

And finally he is using a microphone. They found his voice couldn't leap over a 20-piece orchestra and get to the back of the stalls. So he wears a tiny microphone transmitter.

No megaphone. **IAN DOVE.**

SKRSCRAPER KEVIN

KEVIN KIRK, New recording artist for Columbia—*Tenacious Heartache* and *Whispering*, out this week. Just 19 years old. But with a sky-scraping talent. **THREE AND A HALF-INCHES high.**

Says Kevin: "I just hope I don't grow any more, though I wouldn't take any say on it. There's a lot of things I can't even get the right size shoes—they're usually stock size here. I've no offensive suits, either."

"And I'm in trouble at home. We live in a cottage-old cottage at Dorking, in Surrey. The highest point in the beamed building is 8ft. 2in. I mean, the most unusual thing there is... ME."

"Girls? Well, it's hopeless looking for them. They mean up to me. I mean, I don't want to go for the smaller ones to like going with tall boys. Once I went out for ten months with a girl just over 5ft."

Kevin first became interested in singing through hearing rock records. He recalls his first public appearance: "I was at a very tiny microphone transmitter."

"It must have been hilarious, though not to me or the disc. I'd been struck by some friends to sing with the group

at the dance but I was too scared."

"Eventually they pushed me forward. When I stood up against the mike I only came up to my chest and I had to be in the crowd."

"I was so nervous that I couldn't stop my legs shaking... though the audience thought it was all part of the act and they loved it. After that, I joined the group and sang regularly with them until somebody stole all the equipment and we were disbanded."

Then a friend told Kevin that auditions were being held at London's Skyrock. Kevin then turned up and Ray Mackender, manager of Mark Wystrach, asked him to sing. Kevin made a demo-disc which was played to recording manager Norman Parson and resulted in his contract.

Kevin has worked as a prange attendant, a taxi driver, a piano tuner, and checker in a grain factory.

"I really, I like to sing and musical songs. The kind where you get carried away and want to cry and get a bit of ballads afterwards but I reckon if you are singing that kind of song you should not overplay into it."

PAT BOONE
SPEEDY GONZALES
HELD 8073

SOME OTHER LOVE
(from the A-R TV play)
THE NASHVILLE FIVE
F 11486

JOHNNY GET ANGRY
JOONIE SOMMERS
WB 71

WEST OF THE WALL
TOMMY FISHER
HELD 8084

AL DI LA
(theme from "Lovers must part")
EMILIO PERICOLI
WB 69

TENDER LOVE
LEE CORRETTE
F 11481

WEST OF THE WALL
TOMMY FISHER
HELD 8084

AL DI LA
(theme from "Lovers must part")
EMILIO PERICOLI
WB 69

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LEE CORRETTE
F 11481

THE NEW RECORD MIRROR, WEEK ENDING JULY 14, 1962

Page Eight

THIS WEEK'S SINGLES

TOP 20 TIP

BILLY FURY Once Upon A Dream; If I Lose You (Decca F 1458)
 FROM his film "Play It Cool" comes a song that will be in the charts before long. "Once Upon A Dream" is a slow ballad but with something different to the stuff that Billy has been recording before. Slow and throbbing, but not dragging it's a good song given a good treatment. Flip is much more interesting and is a bluesy number with a really good treatment by Billy.

People have said that Billy can't handle this type of number—if he takes a listen to this they'll think differently. Good stuff.

FOUR
TOP 20 TIP
ANTHONY NEWLEY That Noise; The Little Golden Clown (Decca F 1450)
 WE'VE waited a long time for a new one from Mr. Newley and now we've got it. As per usual it's different from Anthony's previous efforts.

Comeby it is this time and all through this disc there's that noise going on. Anthony gets up from bed and hears a peculiar noise at night. No-one else does though, and by the end of the disc he seems to be going off his rocker. Quite funny, but not unduly so.

Should be a hit though.
 "The Little Golden Clown" is the title of the film, Anthony sings it like "Showerby Fair" (a folksy kids number with a strange interesting type of backing). A good flip, as good as the top side.

FOUR
TOP 20 TIP
BOBBY DARIN Things; Letter Bring Me Water (London HMK 8755)
 BOBBY DARIN didn't take his version of "What'd I Say" into the charts so he may have a job with this one. "Things" is a country styled ballad with extensive sax work.

This one don't sound too good on the first but it grows into a lot. So that means it could get in the charts.

The last hit tempo number should be a big Summer hit.
 "Letter Bring Me Water" is in contrast to the top side. It sounds like some of those authentic Sittie numbers that Louie Donnson used to record many years back. This side is really good and will appeal to many people. Two sides of Bobby Darin we haven't heard before.

FOUR
TOP 20 TIP
CATHY CARROLL Poor Little Puppet; Love And Learn (Warner Bros. WB 72)
 CATHY CARROLL has done the Cathy Carroll "Stalactite" hit "Poor Little Puppet". Cathy covered Cliff's "The Young Ones" in the States, but didn't have the success this one is having.

Lyric deals with the girl who is on a train attached to her boyfriend. Of course in the end it turns out that Cathy is the puppet after all.

Not a bad side.
 Brenda Lee song "Love and Learn" is given a going over by Cathy on the flip. Going over is right and Cathy's rating would have been higher if it wasn't for the fact we have heard the Brenda Lee version before.

Good song with a good tune, and plenty of material. But not for Cathy.

EDDIE HODGKS Girls Girls Girls Made To Love; Make Believe It's You (London HLA 9576)
 LAST Summer little Eddie had a hit with his "It's Gonna Knock On Your Door". His "Girls Girls Girls" is a fast high U.S. hit. Why we don't really know—the only explanation can be that there are a lot of eighty-older in the States. We couldn't imagine any one older actually buying this disc. Despite it being an extremely well made disc, the marketing at the beginning is somewhat sickening.

Not for this country.
 Another previous effort from Eddie on the un-quietly out-of-tune flip "I Make Believe It's You". Not on any money as the top side—not at all bad. But not by much.

TWO
JAMES RAY I'ma Goona Knock On Your Door; The Face (Pye Int. 25147)
 JAMES RAY had a big Staxville hit with his "I'ma Goona Make a Fool Of Somebody". He's followed it up well with this one—Ray's Ray's another track on the R & B kick.

But we can't really hear here in Britain much—it's his last didn't this one well. Not that there's anything wrong with the disc—his treatment is excellent by all concerned.

James' extensive use of chorus and most effectively in this case. Disc has a big band sound.
 Fans of the R & B type of music will like it.

They'll also be able to guess what the slow flip is like. Typical treatment from James, who handles the song better than most.

But it's the top side that will get the plays, and the sales.

THREE
CLYDE McPHATTER Little Bitty Pretty One; Next To Me (Mercury AM 118)
 THOUGH it didn't mislead out to The Varnos Girls on his "Lover Please" he could have a big one over here with his "Little Bitty Pretty One". A big hit in the States for Thurston Harris some years ago. It has an unusual arrangement featuring extensive chorus.

For anyone to remember "Wiggle Wiggle" by The Accents—it's the same as that. For those who don't—long with a flourish and a "Whoo" strong to get together attractively.

It's more than distinctive, and the disc will be remembered by anyone who hears it. A potential hit. Shover on the flip "Next To Me", with an out-of-tune piano on the background. Most of this song is on a couple of notes, and it doesn't improve the song. Cliff that is Clyde holds up to an interesting climax. Still, though, the piano piece.

THREE
ALAN FELDING How Many Nights; How Many Days; Building Castles In The Air (Decca F 14487)
 ALAN had quite a big one with his "Suffertinder" and also had a hit with the same with "Many Nights, How Many Days". It's a fast cheerful rock-n-roll with a peculiar chorus effect in the background. Alan handles the song well, but the material isn't really strong enough for it to be a hit.

There's plenty of potential there though, and it's worth a listen before we see Alan's name in the charts.

BILLY FURY new disc out this week and tipped for the charts. Starting in his summer season at Great Yarmouth. Starting in his just released debut film "Play It Cool". (NRM Picture)

THE DAVE CLARK FIVE That's What I Said; I Know It All The Time (Piccadilly 3550)

TELEPHONE conversation opens lead voice seems to repeat the love affair pretty heavily. Flip running rock with a never-up-beat we don't think it will mean much to anybody except dancers.

Even at the end the singer admits defeat and wants his girl back. We didn't expect that. We sincerely hope they are capable of better.

Some interesting sounds open the flip, including guitar, drum and harmonica. There's a spot of chorus but again nothing original or exciting except maybe a fairly good instrumental break in the middle.

TWO
KEVIN KIRK Teenage Heartache; Midnight (DB 843)

FAIR-HAIRED postlooker Kevin has a Charles Blackwell backing for this debut. He has a varying sort of voice which gets across the emotion of the lyrics pretty well. Harmonics, too, in the background, plus a sort of jitters that whips up even more speed.

He sings quite solidly with tapered cadence. We rate it very interesting and we note his obvious potential. "Teenage Heartache" is a Pommis-Shanzaine sort of Kevin detour that makes a better song than this. He could handle a good song with definition.

Flip is better. Kevin sings well in the feeling and there's something of the Anthony Newley's in his voice which has an interesting oddity quality.

This disc won't be a hit—but Kevin only needs a good song.



THE KING BROTHERS Don't Fly Away Tomorrow; Everybody Back To Our Place (Parlophone R 924)

MORE teamwork from the King Brothers, who have been absent from the charts for quite a while now. Fomine shows singing a slightly different lyric in the background creates interest in the song. But we don't really think the song is good enough for the charts. Nothing wrong with the performance, though.

Brighter stuff on the flip, "Everybody Back To Our Place". A much more commercial sound by the boys on this one. It could be a hit for them, if it gets the plays.

THREE

JANIE GRANT That Grassy Kid Stuff; Tryin' To Forget You (Pye Int. 25158)

DONING quite well in the States is "That Grassy Kid Stuff". Her record manufacturers will note this one. We didn't, though, but there are several references that could make people squint, especially if they happen to see a certain Mr. K.

Novely dice that probably won't sell much in Britain. A good organ provides the main melody line in the background.

Slower and sadder is the flip "Tryin' To Forget You". A country-styled ballad with predictable lyrics and fair vocalizing by Janie.

Not bad, but not much good either.

THREE

SHELLEY FABERS Johnny Loves Me; I'm Growing Up (Pye Int. 25151)

SHELLEY had a big Staxville hit with her "Johnny Loves Me" effort but rather lost it over here. We liked this, but doubt whether it'll be a big for her. Very pleasant and likeable record with a nice melody line.

If you like smooth rocko-dics, with a sugar sweet approach, you'll buy this disc. We liked it, but we've got our review copy.

Slightly faster on the flip, "I'm Growing Up", in which Shelley finds out some things she should know. Same typical commercial apply here.

THREE

HARRY ROBINSON CREW Some Older Loves; Backscatterer (Fontana 267230)

ANOTHER contestant for chart honours with the tune Bert Weedon played in the TV play—a quick meandering melody written by the composer of "Piano Man" and featuring here a lot of strings. In fact and quite the usual Harry Robinson gear here being not a backscatterer is more in the old groove, a big band bit but item featuring scorching notes and deep bass chords, changing guitars, a bit of chorus and a bit of sax. It's a good one. It happened to be in the studio we pronounced it doesn't scan the right time. It's somewhat, but a two REALLY contrasting sides on one disc. It could be two different discs.

NEIL SEDARA
 Breaking up is hard to do
 RCA VICTOR
 RCA-1258

BOB GIBSON
 I can mend your broken heart
 RCA VICTOR
 RCA-1207

SAM COOKE
 Having a party
 RCA VICTOR
 RCA-1266

PAUL ANKA
 A steel guitar & a glass of wine
 RCA VICTOR
 RCA-1200

RCA Victor Records produced by The Decca Record Co Ltd Decca House Albert Embankment London SE1

Let's Get Backed



TONY ORLANDO, new label. (NRM Picture)

GARY MILLER: sounds like a crooner from the 1930's... but it's all intentional because Gary believes in good material, warmly sung and swung.

TONY ORLANDO: Chills; At The Edge Of Tears (Columbia DB 4871) TURNING up on the Columbia label this time is Mr. Tony "Ries" Orlando with another song that is his potential. Powerful work from the boy who so recently toured Britain with Bobby Vee.

Unusual backing on this Keller-Goffin composition with a multitude of instruments and a chorus perpetually going Ban-Ban-Ban.

This could just about make the grade. Not a good enough song for a big hit, though.

Brighter for the sadder flip, "At The Edge Of Tears," another typical Orlando number. Tony handles the song well, and the lyric is very good. Not too strong on the tune, but an exceedingly good backing with interesting drum and trumpet work.

THREE

MICHAEL BENTINE *Football Frenzy; The Astronauts* (Parlophone B 4297)

MICHAEL BENTINE is an eratic comic who can at times be brilliant—witness several portions of his "Square World" television series. However he isn't consistent and the transfer of chunks of his TV shows on to disc aren't always come off.

"Football Frenzy" which has an amusing theme like he has won the pop charts with results is mildly funny stuff. "The Astronauts" which deals with a musical mixture of Russian and American spacemen—is clever. But both tracks lack bite.

They come from the Bentine "Square World" LP.

THREE

RICKY TALL *Don't Play No, No, No; The Final Curtain* (FAL) (Columbia)

NO. 9 on the Jack Box, not No. 1's in the charts. Don't play it, says Ricky. It's used to be "our song," Jerry's but effective with tear-soaked vocalisms by Ricky, who handles the song fairly well. Not a hit, though, for Ricky, for the song isn't quite strong enough.

Slower stuff on the flip, a big-voiced ballad sung very well by Ricky. This isn't the usual sort of song we've used to hear from Ricky, but it is better, musically speaking than the top side. Lyric is good, and Ricky really does care. Unfortunately it lacks the commercial appeal of side one.

THREE

ERIC DELANEY *Manhattan Opinions; Down Home* (Cortrophon R 4925)

"I Spent O'ven Bit," "Manhattan Opinions" is given the Eric Delaney treatment. Not as good as the flip, still but, quite an entertaining little piece. Still but, quite an entertaining little piece.

CLYDE VALLEY STONES *Peter And The Wolf; Loch Lomond* (Parlophone R 4928)

JAZZing the classics used to be a much maligned sport in days gone by. Now with Mr. Bonnie as his it's chart possibilities. We're not saying that this is the kind of thinking led the London based Scottish jazzband to record their very first arrangement "Peter And The Wolf" but it could be. If so we doubt if it will make the charts. The Clyde are a polished band but lack any real distinction as chart possibilities.

"Loch Lomond" the lipode will have many imitators. Scammon copying in their wake... whether with nostalgia or rage, we're not sure. Again they deserve treatment and an example of the desperate search bands make these days for novelty.

THE MUDLARKS *Manana Pasado Manana; March Of The Broken* (Columbia DB 4861)

THE MUDLARKS have yet another album of charts with the Spanish flavored "Pasado Manana." Almost a trad back for this one plus the good vocal work by the British tenor.

Nothing to do with the Peggy Lee hit, but with several similarities in the lyric. Not too much to say about this one, it won't make it for the team—but it should sell strongly.

Drumming part array for the start of the flip, in which the group chant to some kid about all the hours she has broken. Good, and in our opinion, better than the top side. Definitely more commercial appeal.

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AS PER RAY CHARLES

ROLLY DANIELS AND THE DAY BREAKERS FEATURING DON RENDELL *The Teacher; You-You Boy* (Stardisc SD 101)

INSTIGABLE crowd from Rolly Daniels on his first for the new Stardisc label. It's a semi-buzzy powerbeat with more than average treatment from all concerned. It's all good and with extra dose of chorus as per Ray Charles.

You'd probably think this was an American effort. If you don't know Rolly gives the song some powerful vocalisms as he goes to take a lesson from the teacher.

This disc could move.

Strange titled flip in "You-You Boy," naturally enough in the lyric deals with the boy who's on a string with his girl. Nice tune and backing, with lyric delivered efficiently by Rolly.

Good double-sided value.

LOIS COSTELLO *Let Me Be The One; I'll Sing Along With You* (Zodiac ZR 602)

NEW girl singer Lois Costello gives us her "Let Me Be The One," a bubbly ballad with a distinctive lead. Not the Vern Brandon title of a few weeks back, but a faster side altogether. Lucky handles the song with a confidence that is almost shattering, but the only drawback that could be said to be lacking in the song.

Interesting pairing with an even more interesting guitar solo in the middle track.

The old standard is given yet another treatment on the flip, which is as might be expected. Backing again in good and in the mood for the song, while Lois properly can handle this type of thing equally well.

BOBBY CURTOLA *Foraine Teller; Johnny Take Your Time* (London HL 8277)

ABOUT half-way up the U.S. charts is his new album by Bobby Curtola. The change to London gives Bobby a potential bit in the marketplace.

Teller's slow ballad which has already been covered by British artists.

Ferocious chorus opens teeny-size song with good vocalizing from Bobby. There's a few gimmicks in this one—enough to sell the song to a choicy public.

Interesting piano break in the middle.

Faster tempo on the lesser flip called Johnny Take Your Time. Character used again on the ballad and some good points on the disc make this a good flip.

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BERYL BRYDEN *My Maria; On My Mind*

DEHOLD, the new Beryl Bryden backed by a big fat brass sound directed by Ken Jones shows her little but on a piece of rhythm in "blues directly featured by Ray Charles. It's very loud and exciting. At least the last I'd have to say and you can't say this about many of Britain's crop of lady size vocalists.

"Maria" is originally a piece of modern jazz-influenced soul music with words added is again firmly in a blues groove. Again the Jones brass sheet out and flutes toll in the background. But Beryl's sound really doesn't enough.

BERYL BRYDEN: seen here with clarinetist Sunny Sunshine.

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Cottrell, Denver (Avenue 2718)
1762

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ALBUM REVIEWS BY JIMMY WATSON

SOUNDING SOULS FOR THE HI-FI FANATIC

WERNER MULLER
PERCUSSION IN THE SKY
You Are My Lovely Star; The High And The Mighty; Don't Let The Sun Shine From The Window; You're The One That's Holding Me Up In The Stars; When You Smile Up On Me (DECCA PFS 34037)

STANLEY BLACK
EXOTIC PERCUSSION
Fusionist; Bala; By The Waters Of Manzanara; Alice Tinsler; Jungle Dreams; New York; The Jambou; Gid Gid Gid; Africa; Africa; Africa; Africa; Africa; Africa (DECCA PFS 34038)

INTERNATIONAL "POP" ALL STARS
PERCUSSION THROUGH THE WORLD
The Four Peaks Of Africa; Africa; Africa; Africa; Africa; Africa; Africa; Africa; Africa; Africa (DECCA PFS 34039)

EDMUNDO ROS
SONGOS FROM THE SOUTH
Lilias; Amapo; One In The Heart Of Texas; A Little Spanish Tropic; From The Heart; From The Heart; From The Heart; From The Heart; From The Heart; From The Heart (DECCA PFS 34040)

INTERNATIONAL "POP" ALL STARS
TEEN STAR PERCUSSION
The Stars; The Stars; The Stars; The Stars; The Stars; The Stars; The Stars; The Stars; The Stars; The Stars (DECCA PFS 34041)

JOHNNY KEATING'S KAMBO
PERCUSIVE MOODS
In The Skin Of The Night; Mountain Greenery; The Mountain Till You Hear From Me; The Mountain; The Mountain; The Mountain; The Mountain; The Mountain; The Mountain (DECCA PFS 34042)

It's a five star line-up as far as sound goes and the musical content is also most laudable. It has been released so far and each month promises to produce even more exciting items.

Perfusion seems to produce the greatest effects for demonstrating the range of Percussion and it is a surprise to find that these new albums are all based on the percussion instruments.

Probably the outstanding theme is that by Edmundo Ros because of its full use of the Latin-American range of percussion instruments.

But I found all the albums most entertaining and full of stimulating sounds for any true hi-fi fan.

If you haven't yet been able to run to full Stereo equipment there is also the Stereo 4 series to cater to your needs—these are, in actual fact, the Phase 4 albums referred to in musical recordings. So far released this month are:

Ted Heath's "Big Band Percussion" (DECCA PFS 24004) which I rated as the best of the first Phase 4 releases; Lou Marabontino's (DECCA PFS 24006) and Ronnie Aldrich with his good old-fashioned "Moby-Dick And Percussion For Two Pianos" (DECCA PFS 24007).

I know I can safely recommend any or all of these exciting albums to anyone with a basic interest in good music recorded as perfectly as it is so far possible. I suggest you hear them on some as possible. If you haven't already got Stereo then hearing one of the Phase items will soon make up your mind for you.

EDMUNDO ROSS: Southern bongos.

BARBARAS SOUND TRACK
Ain't Them; The Whipping Of Carter; Believer; The Time; Invention; To All The Boys; The Boys; The Boys; The Boys; The Boys; The Boys (DECCA PFS 34043)

COMPOSER Mario Nascimben has virtually ignored conversation in music with this minimalist film score. He has instead made full use of electronic and self-sustained musical devices.

I think you'll like the result—but, as with all of these sound track albums, you'll have to see the film first.

THE SCAMPS
TEEN DANCE AND SING ALONG PARTY
The Stars; The Stars; The Stars; The Stars; The Stars; The Stars; The Stars; The Stars; The Stars; The Stars (DECCA PFS 34044)

PRODUCED for Big Crooks' Project Records Inc. by former Decca manager and hi-fi man Lee Hazlewood, this is aimed directly at the younger generation—and they will certainly be on target with it, too.

Concentrated to cultivate any party—has a list.

POT LUCK PRESLEY

ELVIS PRESLEY
POT LUCK
King Me Got A Feel For Old Time Music; King Me Got A Feel For Old Time Music; King Me Got A Feel For Old Time Music; King Me Got A Feel For Old Time Music; King Me Got A Feel For Old Time Music; King Me Got A Feel For Old Time Music (RCA-VICTOR RD-27265)

This was a guaranteed hit even before it was released—just like any other Presley recording. But let me assure you here and now that you are taking no chances in ordering this one whatsoever.

In addition with the majority of EPI recordings, this is exactly what the fans want—i.e. rarely that he misses out when selecting material.

Just got to be five bells.

FIVE

KETTY LESTER
LOVE LETTER
Love Letter; One Upon A Time; P.S. I Love You; New York; New York; New York; New York; New York; New York (DECCA PFS 34045)

SOON short wave until a strange and delightful new sound hit the record scene. It was a song called "Love Letters" sung by Betty Love—before it as it had never been sung before, I might add.

Quickly this record became a standard item on disc programmes and quickly the public took it riding high like the record scene. It couldn't have happened to a sicer record.

And here is one of the by-products of that same talented list. It's a beaut!

SIX

HARRY BELAFONTE: brilliant
DRILLIANT Belafonte — is the man about greater, he is such a superb artist, Superlatives certainly seem far too inadequate to describe his performances.

Great songs, great artist—but perhaps not aimed directly at the masses. More for the connoisseur, I would say.

SAM COOKE
TWIST THE NIGHT AWAY
Twist! The Night Away; Sam Cooke; Twist! The Night Away; Sam Cooke; Twist! The Night Away; Sam Cooke; Twist! The Night Away; Sam Cooke; Twist! The Night Away; Sam Cooke (RCA-VICTOR RD-27266)

A success by the product of chart which is also destined for a fair amount of sales success.

Headlined by Sam's hit and followed up will eleven others in the same vein—four mins.

BOBBY DARIN
SINGS RAY CHARLES
What's I Say; I Get A Woman; Tell All The World About My; Tell Me How Do You Feel; Her; So Love My Ways; Alone; Alone; Alone; Alone; Alone; Alone (LONDON HA-2456)

BOBBY DARIN says vocal tribute to Ray Charles with this collection, and the result is a cert winner. This is a labour of love—Bobby has never done any recording so strongly before, I would say.

He doesn't miss the heights of Ray Charles' particular talent in this song material, but there he doesn't try. This is simply Bobby Darin singing what he loves and, in the time paying tribute to the unworldly "King" of that music.

FIVE

MUSIC RELIGION
HYMNS FROM THE HEART
Johns; Gals; I'll Understand And See What Done @ God; I'll Understand And See What Done @ God; I'll Understand And See What Done @ God; I'll Understand And See What Done @ God; I'll Understand And See What Done @ God (DECCA PFS 34046)

I HAVE always felt distinctly uncomfortable concerning these semireligious recordings emanating from the American Bible Belt. When I was in Nashville last year I soon realised that the country music contribution to the white spiritual market was something of a business. The performer, the song writer or the recording concern didn't necessarily echo the sentiments, and often didn't.

One answer, like some of our pop stars today, had been so labelled as a spiritual singer that despite the fact that his ordinary inclinations and responses were extremely secular, he was forced to contain genuine country religious faith on radio and on record. This peripheral attitude of mind, so typical of the Bible Belt area of the States, is present in Johnny Cash's new CBS album which otherwise can have little, apart from Johnny's own commercial intentions, to offer British record buyers. I found it rather embarrassing.

CISCO SPANIA
Cisno Hispania
Bobby Darin; I Get A Woman; Tell All The World About My; Tell Me How Do You Feel; Her; So Love My Ways; Alone; Alone; Alone; Alone; Alone; Alone (LONDON HA-2456)

THE PREVIOUS release of this album on TOP Rank has rather curtailed the potential sales of this extremely pleasant album, when I have had success in London a year or two back I was impressed by his presentation but not so joyful the good quality of his singing and playing. It appears that, while the same mild form of musical conservatism in this respect has never died, Hinton as an artist is sufficiently flexible to please most of his audience.

When I reviewed the original TOP Rank item I found nothing remarkable about this record and I do so again—with the same reservations I have expressed. He pays tribute to many sources but not me—Woody Guthrie, the Carters, the Dixie Secor and others—but he does lack the weight of his own personality, and this is a loss in a pleasant album of folk song. JAMES ASSIANT.

BRITAIN'S TOP LP'S

- 1 WEST SIDE STORY (1) Sound Track (Philips)
- 2 BLUE HAWAII (2) Elvis Presley (R.C.A. Victor)
- 3 POT LUCK (1) Elvis Presley (R.C.A. Victor)
- 4 SOUTH PACIFIC (4) Sound Track (R.C.A. Victor)
- 5 BLACK AND WHITE MINSTREL (3) The George Mitchell Minstrels (H.M.V.)
- 6 ITS TRACK DADDY (5) Sound Track (Columbia)
- 7 SHADY AND STRINGS (4) Frank Sinatra (Reprise)
- 8 THE YOUNG ONES (7) Cliff Richard and the Shadows (Columbia)
- 9 THE SHADOWS (5) Tony Hancock (Columbia)
- 10 STRANGER ON THE SHORE (8) Acker Bilk (Columbia)
- 11 THE ROYAL TWENTIES (2) Dorothy Procter (Warner)
- 12 SOUND OF MUSIC (1) Original London Cast (H.M.V.)
- 13 BLITZ (1) Original London Cast (H.M.V.)
- 14 HANCOCK (13) Tony Hancock (Pye)
- 15 RUDDY HOLLY STORY Vol. 1 (15) Buddy Holly (Coral)
- 16 (1) Original London Cast (Decca)
- 17 TOPS WITH ME (14) Helen Shapiro (Columbia)
- 18 ANOTHER BLACK AND WHITE (16) The George Mitchell Minstrels (H.M.V.)
- 19 EME FLURTHOUTER (12) Dave Brubeck (C.B.S.)
- 20 CLOSE UP IN SWING (2) Eric Carver (Philips)

BRITAIN'S TOP EP'S

- 1 FOLLOW THAT DREAM (1) Elvis Presley (R.C.A. Victor)
- 2 PLAY IT COOL (5) Billy Fury (Decca)
- 3 FOUR HITS AND AN MR. (4) Acker Bilk (Columbia)
- 4 HITS FROM THE FILM THE SOUND OF MUSIC (2) Cliff Richard and the Shadows (Columbia)
- 5 SHADOWS TO THE FORE (3) The Shadows (Columbia)
- 6 HELMS HIT PARADE (7) Helen Shapiro (Columbia)
- 7 KING OF TWIST (1) Shirley Byrd (Columbia)
- 8 DREAM (10) Cliff Richard (Columbia)
- 9 SPOTLIGHT ON THE SHADOWS (6) The Shadows (Columbia)
- 10 THE SHADOWS (Columbia)
- 11 BLACK & WHITE MINSTREL (12) The George Mitchell Minstrels (H.M.V.)
- 12 WEST SIDE STORY Vol. 1 (11) Original Broadway Cast (Philips)
- 13 TAKE FIVE (16) Dave Brubeck (M.F.O.)
- 14 BUTTON DOWN FANDA OF THE NEWHART Vol. 1 (13) Bob Newhart (Warner)
- 15 THE SHADOWS '62 (9) Tony Hancock (Pye)
- 16 KENNY BALL HIT PARADE (18) Kenny Ball (Pye)
- 17 THE SHADOWS '60 (19) The Shadows (Columbia)
- 18 HELMS HIT PARADE (15) Helen Shapiro (Columbia)
- 19 ALBY'S SINGS (2) Andy Stewart (Top Rank)
- 20 CLIFF'S HIT PARADE (17) Cliff Richard (Columbia)



BOBBY DARIN SINGS RAY CHARLES

BOBBY DARIN

RAY CHARLES

BOBBY DARIN

SINGS RAY CHARLES

NEW RECORD MIRROR: CHART SURVEY

SURPRISE DISC

A SURPRISE swish in the top spot: Ray Charles makes it a No. 1 hit on both sides of the Atlantic with "I Can't Stop Loving You." And this at a time when everyone thought that Joe Brown would get his well deserved No. 1 hit.

Bonquets for the big leap to Frank Field with his biggest hit so far and

not before time either. Now Frank, who has worked well and consistently since arriving in this country in September 1959, has the status of a major hit under his belt.

And Frank should now have the experience and maturity to cope with this situation and cash in on it properly.

In this respect he's rather like Joe Brown, another singer who has waited around for a long time before getting a really big hit.

The Top Ten is poorer this week, Mr. Acker Bilk, after 37 weeks, has departed, but "Sinner On The Shore" is still in the Top Twenty and it's rank suggests that it will be out next week. Chances are it could get back into the Top Ten -- a sign.

Set to go higher: Bernard Cribbins (knocking on the door of the Twenty), Petula Clark (with a French styled taste disc that surprised everyone), Danny Williams (for cover) and Louie Corda (who is the daughter of Helen Corda, who is mousy with Prince Philip. Despite all this she has turned out a pleasant little pop singer).

Carol Deane is also moving up which must make the "Juke Box Jany" panel slightly lambed. It's the second time they've named Carol only for the disc to shoot into the charts.

Jim Reeves, the well known country and western gentleman, is talking things easy but moving up the charts with "Adios Amigo". Perhaps this will make people realize that there is a considerable market for c. & w. music—a fact that c. & w. fans always protest.

Johnny Tillotson could be termed a success—his "Don't Leave This Heartache Here" has been in the charts for some years—but the form can hardly be applied to Pat Boone and Helen Shapiro.

Shane Fenton has never had a smash hit. "I'm a Meanie Guy" went into the Top Twenty—but is a big crowd pleaser on concerts and on nights "Andy's Birthday" cover version of the American hit could be the one he's been looking for, however.

"PAST RISING HITS INCLUDE—"Ballad Of Falladin"—Duane Eddy—"I'm In Between"—Burl Ives—"Honey"—Bobby Darin—"Theme From Route 66"—Nelson Riddle and "Risky Drink"—"Baby"—Cortez.

Five U.S. releases include—"Hoodoo"—Walter Brennan—"Right Sitting On The Wrong Way"—Er. Fedinand and The Intertex—"Hurtling Love"—Nathaniel Meyer—"Seven Potato Mash"—The Individuals—"Oh, Songwriter"—Comie Stevens—"No-One Will Ever Know"—Jimmie Rodgers—"Lotta Ya Ya"—The Ventures—"Heavenly Love"—Bettes—"Top Hat"—Bon E. King—"Variation"—Comie Francis and "Jesseca Of Yoo"—The Reflections.

New disc by B. Bumble And The Singers—titled "Apple Knocker". Reviews of the disc say it is an interpretation of the William Tell Overture. The flip—"The Moon And The Sea".

Currently the fastest selling U.S. disc—"Party Light" by Claudine Cain.

Two British discs coming up—"Atley Can"—Bert Ezzard at No. 21, and "Silver Lullaby"—Glen Cowie—"The Springfields" at No. 148.

New two-disc album by Atlantic—"The Ray Charles Story". Thirty twenty-two tracks altogether including "I Wanna Be Like You", "New Arrangement", and "Hallelujah I Love Her So". N.J.

BRITAIN'S 50 COMPILATED BY THE RECORD RETAILER

- 1 I CAN'T STOP LOVING YOU (4) Ray Charles (H.M.V.)
- 2 COME OUTSIDE (1) Mike Sarne (Parlophone)
- 3 A PICTURE OF YOU (2) Joe Brown (Piccadilly)
- 4 GOOD LUCK CHARM (3) 10 Elvis Presley (R.C.A. Victor)
- 5 GINNY COME LATELY (5) 10 Brian Hyland (H.M.V.)
- 6 I'M LOOKING OUT THE WINDOW/DO YOU WANT TO DANCE (6) 10 Cliff Richard (Columbia)
- 7 HERE COMES THAT FEELING (14) 4 Brenda Lee (Brunswick)
- 8 ENGLISH COUNTRY GARDEN (12) 5 Jimmy Rodgers (Columbia)
- 9 AIN'T THAT FUNNY (8) 5 Jimmy Justice (Pye)
- 10 YES MY DARLING DAUGHTER (16) 4 Eydie Gorme (C.B.S.)
- 11 I REMEMBER YOU (36) 2 Frank Field (Columbia)
- 12 LAST NIGHT WAS MADE FOR LOVE (11) 11 Billy Fury (Decca)
- 13 SHARING YOU (10) 6 Bobby Vee (Liberty)
- 14 DON'T EVER CHANGE (18) 4 The Crickets (Liberty)
- 15 GREEN LEAVES OF SUMMER (7) 10 Jimmy Ball and his Jazzmen (Pye)
- 16 OUR FAVOURITE MELODIES (21) 3 Craig Douglas (Columbia)
- 17 STRANGER ON THE SHORE (9) 36 Acker Bilk (Columbia)
- 18 I DON'T KNOW WHY (15) 10 Eden Kane (Decca)
- 19 AS YOU LIKE IT (13) 11 Adam Faith (Parlophone)
- 20 PALISADES PARK (25) 23 Freddy Cannon (Stateside)
- 21 NIGHT SADD (46) 2 Bernard Cribbins (M.G.M.)
- 22 A LITTLE LOVE A LITTLE KISS (20) 4 Karl Denver (Decca)
- 23 YA YA VI VAST (31) 23 Phyllis Clark (Pye)
- 24 THE THEM FROM DR. KILDARE (17) 6 Richard Chamberlain (M.G.M.)
- 25 TEARS (38) 2 Danny Williams (H.M.V.)
- 26 NUT ROCKER (17) 10 B. Bumble (Top Rank)
- 27 UNSURE DANCE (24) 9 Dave Brubeck (C.B.S.)
- 28 FAR AWAY (21) 23 Shirley Bassey (Columbia)
- 29 ORANGE BLOSSOM SPECIAL (29) 15 The Sponticks (Orion)
- 30 I'M JUST A BABY (45) 2 Louis Corda (Decca)
- 31 CONSCIENCE (30) 6 Jimmy Doreen (Pye)
- 32 JOHNNY GET ANGRY (50) 2 Carol Deane (H.M.V.)
- 33 PEZZELE (43) 23 Marty Wilde (Philips)
- 34 ADIOS AMIGO (27) 23 Jim Reeves (R.C.A.)
- 35 AL DI LA (35) 23 Emilio Pericoli (Warner)
- 36 GOLDEN BOY (24) 27 The Shirelles (H.M.V.)
- 37 HOW CAN I MEET HER (23) 20 Ezzie Brothers (Warner)
- 38 OLD RIVERS (43) 23 Walter Brennan (Liberty)
- 39 LET'S GET OUT A-HURTIN' (11) 23 Johnny Tillotson (London)
- 40 SPEEDY GONZALES (42) 2 Pat Boone (London)
- 41 DRUMMIN' UP A STORM (44) 6 Stubby Nelson (London)
- 42 THE CROWD (43) 23 Roy Orbison (London)
- 43 LONELY CITY (28) 11 John Leyton (H.M.V.)
- 44 STRANGER ON THE SHORE (31) 5 Andy Williams (H.M.V.)
- 45 CINDY'S BIRTHDAY (11) 23 Shane Fenton (Parlophone)
- 46 LOVER PLEASE (36) 9 Maurvin and The Vengos (3) 23 Miss Lonely (London)
- 47 FUNNY WAY OF LAUGHIN' (41) 23 Burl Ives (Brunswick)
- 48 I'M MISS LONELY (11) 23 Helen Shapiro (Columbia)
- 49 DEEP IN THE HEART OF TEXAS (42) 23 Gene Blyden (London)
- 50 CRAZY WORDS, CRAZY TUNE (43) 23 Dorothy Payne (Warner)

CASIBOX TOP 50 AIR MAILED FROM NEW YORK

- 1 ROSES ARE RED (2) 53 Bobby Vinton
- 2 I CAN'T STOP LOVING YOU (19) 9 Ray Charles
- 3 THE STOPPER (4) 4 David Rose
- 4 THE WAH-WAH! (7) 4 Orions
- 5 WOLFEATCH MOUNTAIN (8) 6 Claude King
- 6 PALISADES PARK (4) 9 Freddy Cannon
- 7 SEALED WITH A KISS (6) 4 Brian Hyland
- 8 AL DI LA (6) 7 Emilio Pericoli
- 9 IT KEEPS RIGHT ON A-HURTIN' (5) 9 Johnny Tillotson
- 10 GRAY (FOR MY MASHED POTATOES) (13) 4 Dee Dee Sharp
- 11 SPEEDY GONZALES (18) 3 Pat Boone
- 12 JOHNNY GET ANGRY (5) 4 Joanie Sommers
- 13 SNAP YOUR FINGERS (11) 9 Joe Henderson
- 14 LEROY (12) 10 Harvellette
- 15 STRANGER ON THE SHORE (10) 15 Mr. Acker Bilk/Andy Williams (T.E)
- 16 HAVING A PARTY (20) 5 Sam Cooke
- 17 THE THEM FROM DR. KILDARE (22) 5 Richard Chamberlain
- 18 YOU'LL LOVE A GOOD THING (27) 3 Barbara Lewis
- 19 TWIST AND SHOUT (24) 4 Ilay Bros.
- 20 AHAB THE ARAB (20) 22 Ray Stevens
- 21 I'LL NEVER DANCE AGAIN (19) 7 Bobby Rydell
- 22 DANCIN' PARTY (29) 3 Chubby Checker
- 23 THE CROWD (21) 6 Roy Orbison
- 24 BREAKIN' UP IS HARD TO DO (42) 2 Neil Sedaka
- 25 I NEED YOUR LOVIN' (35) 4 Don Gardner & Dee Dee Ford
- 26 LITTLE BITTY PRETTY ONE (32) 3 Clyde McPhatter
- 27 WEST OF THE WALL (13) 4 The Hillier
- 28 WALK ON THE WILD SIDE (27) 5 Jimmy Smith
- 29 (THE MAN WHO SHOT) LIBERTY VALANCE (14) 2 Gene Pitney
- 30 THE ONE WHO REALLY LOVES YOU (24) 11 Mary Wells
- 31 CINDY'S BIRTHDAY (17) 7 Johnny Crawford
- 32 ANY DAY NOW (16) 13 Chuck Jackson
- 33 A STEEL GUITAR AND A GLOSS OF WINE (28) 7 Pat Auln
- 34 JOHNNY LOVES ME (4) 3 Shelly Fabares
- 35 BONGO STOMP (40) 3 Little Joey & Pips
- 36 WELCOME HOME BABY (4) 2 Shirelles
- 37 SHARING YOU (3) 7 Bobby Vee
- 38 PARTY LIGHTS (1) 4 Claudine Clark
- 39 I LOVE YOU (31) 9 Yolmes
- 40 (GIRLS, GIRLS, GIRLS) MADE TO LOVE (5) 2 Eddie Hodges
- 41 LIMBO ROCK (49) 2 Charge
- 42 HAVING A GOOD TIME (47) 2 G. Sue Thompson
- 43 LITTLE DIANE (1) 4 Dion
- 44 THEME FROM BEN CASEY (47) 5 Valton
- 45 BRISTOL TWISTIN' ANNIE (4) 6 Dorville
- 46 LOGO-MOTION (1) 4 Little Eva
- 47 WHERE ARE YOU (45) 5 Dinah Washington
- 48 HEART IN HAND (1) 4 Brenda Lee
- 49 IT STARTED ALL OVER AGAIN (1) 4 Brenda Lee
- 50 NEVER IN A MILLION YEARS (1) 4 Brenda Lee

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

A LOOK AT THE U.S. CHARTS

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Tips for the Top

HERE COMES THAT FEELIN'

Speedy Gonzales

Brenda Lee

on Brunswick 05871

I KNEW IT ALL THE TIME

b/w THAT'S WHAT I SAID

Dave Clark Five

on PYE Piccadilly 7N 35500

SOME OTHER LOVE

Bert Weedon

on H.M.V. POP 1043

SWEET and LOVELY

by **The Allisons**

on Fontana 267231 TF

Summer Night

b/w A WADRO IN THE OCEAN by

HARRY JONES

on PICCADILLY 7N 35501

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



'ACT OF DEDICATION'

WITH his latest disc, "Tears" in the NRM Top Thirty, a great success in his Blackpool season, a forthcoming television show with Nelson Riddle on BBC television, these are good times for South African singer, Danany Williams.

But nothing has impressed him so much as his recent session with American arranger, orchestra leader, Nelson Riddle.

The photographs on this page come from that session, taken by NRM cameraman Drew Hoffmann. Left is Danany discussing the arrangement with EM's Norman Newell while Nelson Riddle (left) looks on, (NRM Picture). Right is Danany and Norman listening to the playback in the control room. In the background is Danany's manager Tony Lewis. (NRM Picture.)

Norman Newell told the NRM afterwards: "Singing and recording to Danany is an act of dedication. I am convinced that in Danany we have world material. Since I first heard him sing three or four years ago I've been convinced of this. I naturally am interested in all artists I record but with Danany I get a particular kick from listening to the playback."

BERT WEEDON writes: 'BLACKPOOL IS 'CHARLESTON CRAZY'

LOOKS AS IF Blackpool is going to Charleston MAD. Several of the shows here feature routines of this popular old exercise and perhaps the most energetic is that of the Kaye Sisters.

They really throw themselves into the spirit of the Twenties. But the biggest surprise is seeing Joe "Mr. Piano" Henderson dressing up as a typical flapper and wiggling his legs all over the stage.

He reckons he has already lost a couple of pounds so, at last rate, it will be a very much slimmed-down Joe returning to London at the end of the season.

KEN DODD

Ken Dodd had a brilliant idea to raise money for charity. He wanted to run a dookey-ace on the sands here and even went so far as to write to champion jockey Lester Piggott to ride one mount.

But the R.S.P.C.A. stepped in because they felt in the excitement there might be some cruelty to the donkeys. . . and Ken reluctantly had to agree. But he's working on some other ideas. I'm sure he'll come up with something.

JOE BROWN

Had a most welcome phone call from my old Chesham mate Joe Brown, who kindly told me that he very much liked my new record, "Some Other Love." I thought this a wonderful gesture because Joe is right at the top of the Hit Parade himself. Maybe my disc will soon edge into the charts. . .

Kenny Ball called to tell me that he is arriving in Blackpool for a two-week session from Monday, July 16. He's bound to do well on stage. . . but he is looking forward to doing some

water-skiing having got the bug during a recent visit to Cornwall.

This, Kenny, I've just got to see.

Talking of trad: That "Looking High High" singer Bryan Johnson looked to me a new disc on the way, a song called "Baby Cakes". And here's using a traditional jazz backing for it. It should be very unusual.

Ken Morris, the pianist-composer, has been in for a couple of days but his wife, Joan Savage, has been doing a wonderful job filling in on her own in his act. She's been helped out by Les Sande, who usually accompanies Danany Williams.

Living in a lovely house at Bingham are Nina and Freddie, who sell me their just live being in one place after all their globe-trotting. The Blackpool air certainly suits them. They're marvelous.

WINNIE

So does Winnie Atwell. I called round to see her on Monday, following her sensational success here in a Sunday concert. She looks beautifully slim now. With her on this bill were the lovely Marion Ryan, Roy Castle and the Dallas Boys—and I'd say it is the best Sunday show I have ever seen.

Terry Dene called through, too. He tells me he is off to Norway soon on the start of a new tour. He last landed on the Aral label, in "The Frivolous Touch".

Just one more touch of trad. The Temperance Seven are due in Blackpool on July 22 for a concert. I'm sure they'll do well—people here are looking forward to seeing them.

That's all for this week. Be with you again next week. . .

JAZZ BENEFIT ATTRACTS 950!

THREE bands, Kenny Ball, Acker Bilk and Mike Daniels, numerous others—they included Terry Lightfoot, Mike Cotton, George Chisholm, Laurie Gold, Ken Sims, Charlie Galbraith, Lenne Hastings, Cyril Keefer, Johnnie Richardson, Johnny Parker, Dave Keir, Long John Baldry and others—played a special benefit session at Jazzbow, Oxford Street, London, on Monday for injured members of the Mike Cotton band.

They were boss player Derek Tearle and road manager Dave Backhouse.

And 950 fans crowded into the premises to raise £417 for the injured pair.

It was so crowded that Acker Bilk couldn't get through the mob for a photo session. The NRM caught him in a nearby history getting ready to play his set. (See right.)

SUSAN SINGER HELEN!



SUSAN SINGER flies to Germany on Monday with her manager, Peter Walsh, to record in Germany for the Arista label. One of the songs she will "translate" is "Please Don't Treat Me Like a Child", which was the first big hit of her cousin, Helma Shapiro.

Release date for Susan's next Orson single in this country is July 20, with a John Schroeder, Mike Hawker top-side, "Johnny Summertime".

ANKA WRITES

PAUL ANKA has written a song, "Everybody Calls Me Joe", which has been recorded by Sammy Davis Jr.

FRANKIE PRESENTS

FRANKIE VAUGHAN is to present THE trophies at the Junior British National Ten-Pin Bowling Championship, to be held at the Top Rank Bowl, Stratham, London, S.W., on Saturday afternoon.

SEDAKA TOURS

SINGER-COMPOSER Neil Sedaka is currently on a three-month tour of South America, making big concert appearances at Lima, Peru, Santiago and Buenos Aires.

Later on he makes a return visit to Italy from July 29 to August 5.

KENNY TOURS

DATES for Kenny Ball's Irish tour are as follows: August 6, Las Vegas, Shigo; 7, Romney's, Belfast; 8, Pavilion, Black Rock; 9, Singers, Galway; 10, Las Vegas, Templeren; 11, City Hall, Cork; 12, International Hotel, Bray; 13, Ballymure.

Currently being negotiated for the Ball band is a tour of Canada in November.