

INSIDE: "I KNOW I'LL DIE YOUNG" — BOBBY DARIN

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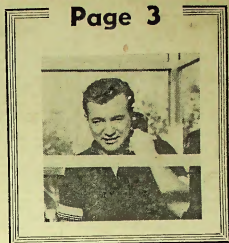
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No. 79

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WEEK ENDING SEPTEMBER 15, 1962

EVERY THURSDAY, 6d.



(NRM Picture)

ELVIS

No. 1

FRANK

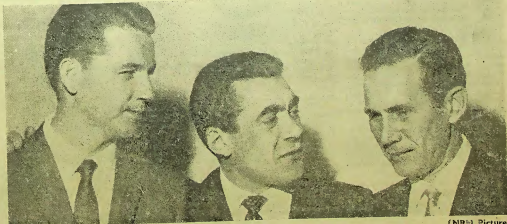
No. 2

VISITORS

**FLOYD
AND CHET**



FRANK IFFIELD has gracefully relinquished the No. 1 spot to "The King", ELVIS PRESLEY, after a long and well-deserved run at the top. Let's hope his next one continues the trend. Also gracing our cover are top Nashville team FLOYD CRAMER and CHET ATKINS (more about them on page 7), who are talking to C&W disc-jockey MURRAY CASH.



(NRM Picture)



NEW RECORD MIRROR
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LOST LOVE CHARTS

LOOKING through the charts last night to make the theme for tonight out of ten was "lost love". Frank Field remembers his love as Rose Bobby Darin, who recalls "the things we used to do". Brian Hyland continues with the promise of "After-writing" and Ronald Carroll tells how he has loved someone. Neil Sedaka begs his girl not to leave him as "breaking up is not my duty". Eric is "going with the wrong girl". Billy Fury "met a girl who would do anything for his love". "I stop loving her". Only two dies avoided the "lost love" theme: "Gambles" and "Catalina Tango".

To entertain most of the record-buying public must be gigs for boys, usually rarely considered these "lost love" discs. Most were from—ELIZABETH COVATY, 41 Conde Avenue, Maxwell Hill, N.10.

GREAT TOMMY

TOMMY STEELE may not have been in the hit Parovox recently but 'I've no doubt it won't be long. His last two TV shows were about the birth of Tommy 'I have over ten. He proved that he is a first-rate entertainer, expert of handling a wide range of songs. But perhaps it is the way he puts songs across, with a mixture of charm and verve.—A. M. FEVERTT, 47 Shephard Walk, Rickmansworth, Herts.

BING *

IT'S a well-known fact that dedication and self-discipline paid off in the demand of teenagers—and, as an adult with three teenage children, I am not complaining. But I do feel the children have a moral obligation to the rest of the disc-buying public. Some of the great stars of the present are simply worth a little more consideration. I say thank-you to the companies who have recently done it. Of the old '78s, Romaine. Great records of John, Garrison, the Ink Spots, Armstrong. There has also been the platinum-voiced Bing Crosby. Bing's disc now practically how much material is available or by which artists. Bing's disc now practically how much material is available or by which artists. Bing's disc now practically how much material is available or by which artists.

Not yet returned on LP-sets which spring from his recordings—"If I Had You", "Kiss Of Mandolins", "I'm Crazy Over You", "Love Me", "I Had You", "Competition", "My Angelina", "Lover", "Little Pal" and so on. The companies who are producing these discs are being public—and to the first Circle of the Robert, London House, Strath, near Rickmansworth, Herts.

By the time her fabulous recording of "Sweet Nothings" had crashed into the charts I was a devoted admirer of Miss Lee's unique style of singing and it was determined to meet her personally.

'OH BOY'

I learned that she had made one appearance on British television on "Oh Boy" show in November, 1958, which unfortunately missed me. I had studied all the recent recordings produced to find news of her making a second visit to this country. It was disappointed myself when several proposed package tours in which she was featured were cancelled.

But in April this year my ambition about to be realized. I discovered to my great delight that not only was Brenda making a package tour in this country but she was actually performing her music in my town. Upon learning this I approached the management of the theatre where she was to appear and asked their permission to meet her. They kindly promised to do all in their power to help me.

* * * * * CROSBY

At the Congress University in Washington is part of the building erected in honour of a former pupil—and it is known as the "Crosby Room". In the library is housed the greatest number of recordings, possibly 100,000 square more records and clippers ever made. And there are records of the Grammy awards, records and clippers ever made. And there are records of the Grammy awards, records and clippers ever made. And there are records of the Grammy awards, records and clippers ever made.

JERRY LEE

JERRY LEE LEWIS hasn't had a hit since "Whirl 'I Saw" and the last three singles have had the playing time ratio that they deserved. His hit, "Sweet Little Sixteen," is a sure hit... unless there is a lack of playing time given by de-jays.

It was not among the new releases on "Saturn Club" or "Easy Beat" or "Juke Box Jazzy"—a poor show, Jerry Lee. Unfortunately, this disc was deleted from the catalogue last year but the tunes have such attachment for my wife and I that I have literally scanned the record stores in the Midlands but to no avail. Can anyone please help me trace this EP—G. SATCHEL, St. Miller Road, Selly Oak, Birmingham, 22.

AN ERROR ?

AN error in your article on "New-A come Dean Stevenson". It is not true that the Four Rammers were originally the Day Brothers. They have never had any connections. The four Rammers have always been known as such since they were formed in 1961. Their original name has been changed considerably. The four Rammers have always been known as such since they were formed in 1961. Their original name has been changed considerably. The four Rammers have always been known as such since they were formed in 1961. Their original name has been changed considerably.

THE SHADOWS

IT AM fired of the number of readers who see fit to criticise The Shadows. It is not true that the top group in their field of music and, after comparing them with other well-known groups, they still come out on top with "The Shadows". Do these critics then down grade the group and ignore the fact that they are the top group when other groups fall—ERIC HARRIS, 51 Gerald Road, Boreham, Essex.

ALL-STAR GET-TOGETHER



From left to right: ZEN TRACY, BERNY BIRD, CRAIG DOUGLAS, DOROTHY SQUIRES, FRANK FIELD and RUSS COWMAN. Why? A celebration, naturally! From left to right: ZEN TRACY, BERNY BIRD, CRAIG DOUGLAS, DOROTHY SQUIRES, FRANK FIELD and RUSS COWMAN. Why? A celebration, naturally! From left to right: ZEN TRACY, BERNY BIRD, CRAIG DOUGLAS, DOROTHY SQUIRES, FRANK FIELD and RUSS COWMAN. Why? A celebration, naturally!



BRENDA'S FILM

OUT here in Germany, I've just seen Brenda Lee's film "Two Little Birds"—and I can assure all Brenda's fans that her acting is comparable with many established stars. She sings three songs in it, one of which goes over the credits. At least that is one film where you can see the singer during the credits. Another of her numbers in her recent hit, "Speak To Me Party"—in the film she does it with Jimmy Boyd.

I have seen both the Helga Shapiro films but I'm afraid the English girl does not appear in them. She sings and sings when Brenda is around, and get to see the movie when it reaches prices for £1 fine for fans of old ages from six to sixty—2518/29 Bark, Graham, H. B., 47 Regent Road, B.F.P.O. 20, Germany.

HELP!

AS a last resort, I am writing in the hope that a reader could obtain for me an extended play record by the Four Aces (Brunswick 05906). Unfortunately, this disc was deleted from the catalogue last year but the tunes have such attachment for my wife and I that I have literally scanned the record stores in the Midlands but to no avail. Can anyone please help me trace this EP—G. SATCHEL, St. Miller Road, Selly Oak, Birmingham, 22.

RALLY ROUND

I HAVE read the NRM for a good few days, just wanting to get a little better organized in the management of my Band. I've got a few Buddy Holly files together and get his latest disc "Remembering" and "Walk This Way". I want to get to number one spot. Even bay copies for friends who don't really like Buddy (if such people exist). And what about a front page picture of Buddy?—A. J. TOMLIN, 13 Meredith House, Boleyn Road, London, N.16.

OSCAR FOR EL ?

SO ERIC fans think their idol is a great actor, having appeared in "Blue Hawaii" and "Wild In The Country". Perhaps they've had lavish publicity if they saw him in a real actor.—So Gregory Peck, Dick Dugdale, and a rather mischievous Frank Sinatra. They probably would like to see Eric in a role more than a third-rate actor—and a rather mischievous Frank Sinatra. They probably would like to see Eric in a role more than a third-rate actor—and a rather mischievous Frank Sinatra.

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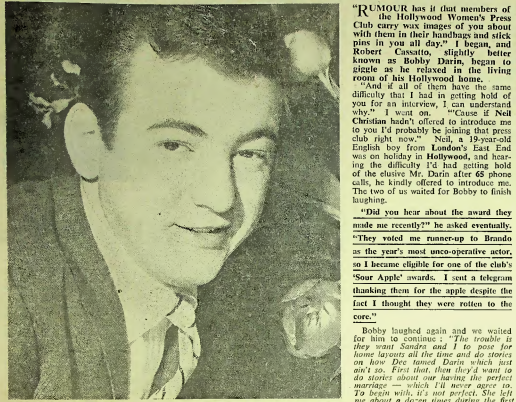
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"AM I HELL TO WORK WITH?"

BOBBY D

TALKS TO ALAN REBBICK



BOBBY DARIN: Probably the most talented newcomer and probably the most controversial, too! Picture at top shows Bobby with STELLA STEVENS during filming of "TOO LATE BLUES".

"RUMOUR has it that members of the Hollywood Wampanoag Press Club carry war images of you about with them in their handbags and stick pins in you all day!" I began, and Robert [Darin] smiled. "I've heard better known as Bobby Darin, began to relax in the living room of his Hollywood home. And if all of them have the same difficulty that I'm getting hold of you for an interview, I can understand why." I went on, "Casey if Neil Christian hadn't offered to introduce me to you I'd probably be joining that press club right now." Neil, a 19-year-old English boy from London's East End was on holiday in Hollywood, and bearing the difficulty I'd had getting hold of the elusive Mr. Darin after 68 phone calls. He kindly offered to introduce me. The two of us walked for Bobby to finish laughing.

"Did you hear about the award they made me recently?" he asked eventually. "They voted me runner-up to Brando as the year's most unco-operative actor." I became eligible for one of the club's "Star Apple" awards. I got a telegram thanking them for the apple despite the fact I thought they were rotten to the core."

Bobby laughed again and we walked on to continue: "The trouble is they want Sunday and I to pose for some lawyers and the time do not stop on how Doc turned Darin which just means that they don't want to do states about our having the perfect record."

"To begin with, it isn't perfect. She's got about a dozen more records to go. And I don't want anyone to get the idea that I'm a star. I was supposed to be for years. They never

stopped posing for photographers at home and worked at it all day Sunday too."

"Sandy's mother took some shots of me bouncing our son, David, on my knee every day, and how much more you do with a seven month old boy?"

"For the first year of my life, my mother took care of me. I don't remember how I would have been taken care of. The rest of the story told how I was taken out with cowards."

With her pride and joy wrapped snugly in her arms, America's top teenage star, Bobby Darin, and his mother, Sandra Dee, appeared from nowhere and crowded the room saying, "And he's not that comical, are you darling? Only last week he was talking about having surgery on that nose until I saved him that I loved it large and kind of feigned-just as it is."

As she passed Bobby stretched out a hand to grab her, but she ducked away and asked what records she could put on for us. I asked to hear anyone he liked in British singers, and from a pile of 45 Bobby sorted out a couple of old Adam Faith discs that we saw "Dear Dear" by Tony Victor, and Andy Clegg doing "I'm There Good Heart."

"While in New York I topped off in New Jersey to meet your sister, Nina, and her family." I began again, and Bobby suddenly looked across the room interestedly. "Did she meet that charming lever you'd had as a child



and how worried she was about the heart condition you have. . . ."

"I'm now never stops worrying," cut in Bobby. "But the doctors said that when I was 10 I'd never live to be 14, and I'm still kicking over somebody. I know I'll die young, that's why I gotta pack up as much as I can now. I know some folks hate me 'cause they say I'm temperamental. But I want the best out of the time - whether it's in marriage, a divorce, or making a record. Surely and I have been making this picture for 111 ever. If I mean anything, and there were times when I doubted. If they'd ever let me in the studio again. 'Cause when I don't agree with the director, or anyone, I work with, I say so. It's a lot short to be nice just as it's the easiest thing to do."

"I know the stories they tell about me being hell to work with. If I can't it because I've seen 100 many singers or actors disappear in this business 'cause they didn't know what was good for them. But I know and I have no idea."

With bubbly sentimentality like "Too Late Blues" and "Hell To Be Here," doing the rounds, and "There," stunning the hit parade, I had to agree with him. And not only does Bobby know what's good for him, he knows what sells for other men. When I left his house running through a number called "Road To Love" - "I'm a fool, that's what some Mr. Christian is recording soon. And after the Darin collection, I wouldn't be at all surprised what happened to it."

"TELSTAR" TEAM

JOE MEEK AND THE TORNADOS

"TELSTAR," the Joe Meek composition, is making it but FASI in the charts. Which means Joe's group, The Tornados, are doing very well, too. And this raises the question: Can the group, currently backing Billy Fury, cast a few shadows over . . . THE SHADOWS?

It was nine months ago that Joe decided that somebody should be challenging the Shadows in a spirit of friendly rivalry. So he selected for an instrumental group, picked the applicants from the hundreds who responded, crowned them—and sent them out on tour with John Lennon and Dean Cain.

That he took them to Decca, got them a disc contract and talked Larry Parnes into having them backing Billy Fury for his season show at Great Varnham.

But "Telstar" is the big mover for the group. And the story behind that is unusual to say the least. Let Joe tell it himself—

"As an ex-TV engineer myself, I watched the first Telstar tests at home on my set and was absolutely thrilled with the brilliance of the achievement. So immediately I finished the number in my studio, I phoned the Tornados, at Varnham, and told them to come up to London the following week."

"Really, the number was written arrived . . . and within an hour had all the parts worked out, with each of them coming up with their own ideas on presentation. In ninety minutes the first side was ready."

"Then composer Geoff Goddard—remember his hits for John Lennon

—arrived with a neat, simple and commercial tune that he had written for the Tornados. In thirty minutes that 'Jangle Fever' was ready. The Tornados had a quick copy and set off for Varnham where they arrived just in time for the first house with Billy Fury."

"I can honestly say I am overjoyed at their success."

The Tornados first disc for Decca was "Love and Fury," specially dedicated to Billy Fury, with "Sailor's Hornpipe" as the flip.

Now meet the Tornados individually—

Alan Caddy, lead guitar; born London, 45, thin, black Chinese and Indian folk, tall, brown hair, brown eyes, likes steak and butter beer. Alan Rocke and Brook Benton. Plays maverick . . . disc musical number. Heiney Rarr, bass guitar; born Grenosney, 45, thin, tall—and in another steak and beer lover. Goes for Elvis Presley and Billy Fury. Rides fast motor-bikes. Likes rock 'n' roll.

Cliff Cardini, drums; born London, 45, thin, black Chinese and Indian folk. Considered Alex Fitzgerald and Fats Domino are the greatest." Plays football . . . disc musical number and rhythm 'n' blues. George Bellamy, rhythm guitar; born Sunterland, also goes for steak and butter beer. Rex Christie and

Johnny Cash are his singing favourites, and in a country western fan. Swims a lot.

Roger Lavers, piano and organ; 45, thin, tall, feeds himself on steak and chips. One of the best dancers in . . . and disc Floyd Cramér.

Joe Meek says: "The boys are delighted with their disc success. And it is on the way for they are to back Billy Fury on his new album—and I'm planning to record an LP of them on their own."

"Because of their success, I went to George Varnham over the weekend for discussions with Larry Parnes. The outcome is that he is, in future, sharing the management with me, and this is good for me and the Tornados because it guarantees them a great deal of work—and also guarantees Billy Fury and Larry that they will be available to accompany him on stage when, apart from their usual work, they 'filled in' for Shane Fenton. I was astonished at how they managed to recreate the sound of 'Telstar' stage. Certainly they proved they are fast becoming an attraction in their own right."

So go on. More and more triumph for the group specially invited to cut and add shadow over The Shadows.

PETER JONES.

The countr side

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BILL BOYLE

"In at the deep-end with a controversial disc"



GIVE a new singer a number which has the word "Disc" in the title. Then coach him to sing it as a direct imperatorion of Mr. Presley. Then release the disc and wait for the comments of the "Ivory Idolis" millions.

This is what is known as "throwing sugar in at the deep end."

And, struggle to the surface right through a Dublin and London horn band who had a big fan-following in Ireland even before he left school. He is out, this week, on Decca with Billy's Crazy "Bout Elvis".

At the age of 21, he appeared in variety at the massive Theatre Royal, Dublin. He did impressions, dancing and singing. Ever since, he has appeared from at least once a year.

His next triumph was in "The Scattered", a play which was eventually brought to London and in which Billy earned critical praise.

One result of his success was an interview on BBC TV's "Tonight" followed by several television straight plays and the odd one-nighters as a singer.

And a result of "Tonight" was that he was "scouted" by Robert Woodward, who already managed John Leyton, Mike Smead and Tom Greenall, who had been making eye-pertence but went on to the Top Twenty.

Future? One-nighters and three films are already under negotiation for him.

Personality? Quiet, modest, with a slight trace of an Irish accent. Now 18 years old, high on 6 ft, tall and with medium fair hair.

You'll recognise him easily enough. He's the one splashing about in the deep end. . . .

TITLE GOLF



Benny Green Reviews

"A WEALTH OF MUSIC... VOCAL AND INSTRUMENTAL"

Hodges and Carney, Tom Smith and most of the sub-Gunsel Quartet and Jones, Dicky Wells and Bunny Berigan, all with an understating, Wilson's piano as great jazz singer (produced by the Swing Era).

Running like a thread through the tapestry of the collection is the piano playing of Teddy Wilson, who appeared on almost every recording by Billie Holiday of the period. Irregular, witty, above all understanding, Wilson's piano on the Holiday recordings is one of the most beautifully polished and coherent examples of good jazz. He understood the nature of Billie's art perhaps better than anybody except Lester himself, and to him must go the credit for the resilience of the routines and the perfect balance of voice and instrumental playing.

Some of Billie's greatest recordings are omitted from the sub-"Gunsel" and "More Than You Know", "Mean To Me" and "Milk and Honey", for instance, and "I Don't Know If It's Coming or Going". But complaints of this moment would be ungracious. Rarely could any recording company have done better by the jazz cause, for these reasons.

When an issue makes available to a new generation, great works like "Laughing at Life" and "Without Your Love" both of which demonstrate the extraordinary, almost diaphanous understanding between Billie and Lester, there are also included in the shop. "I Didn't Remember" with Berigan and Artie Shaw is a most surprising in the vocal jazz field.

One Two Button "Your Ship Aboard" Billie's gift for changing the shape of the written melody, "So on-ness "I'm Here Be the Same".

million, a distinctive voice, originality of pronunciation and a refusal to compromise one jot in her treatment of material.

Other singers have had one or two or even three of these virtues. Ella Fitzgerald's art is virtually perfect, and nobody was ever born with a more beautiful natural voice than Sarah Vaughan. But all the virtues found in one singer is well right a miracle whose impact is devastating. Many of the songs in these three superb volumes are forgotten singles of the 1930s, average pieces, some of them, but not graded with perfection. Billie always recorded with the very best orchestras in the music business and you must listen to them with a fresh-keen brilliance.

It is pointless trying to name the best tracks on the best volume, because there are so many twenty jazz masterpieces in the selection. Probably more, in fact. Even these unfortunate people who do not enjoy Billie's singing would be mad not to buy all three volumes, because some of the instrumental jazz to be found here is of monumental proportions. Billie always recorded with the very best orchestras in the music business and you must listen to them with a fresh-keen brilliance.

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BILLIE HOLIDAY
 The Golden Years
 VOL. ONE: Yearn. Above All. I'll Be Home Again. I'll Love You. I'm Gonna Wash That Man Right Outa My Hair. Billie's Last. I'll Be Home Again. I'll Love You. I'm Gonna Wash That Man Right Outa My Hair. Billie's Last. I'll Be Home Again. I'll Love You. I'm Gonna Wash That Man Right Outa My Hair.
 VOL. TWO: Without A Trace. I Love You. I'm Gonna Wash That Man Right Outa My Hair. Billie's Last. I'll Be Home Again. I'll Love You. I'm Gonna Wash That Man Right Outa My Hair.
 VOL. THREE: Some Other Spring. The Man I Love. I'm Gonna Wash That Man Right Outa My Hair. Billie's Last. I'll Be Home Again. I'll Love You. I'm Gonna Wash That Man Right Outa My Hair.

"My New Disc" by MARK WYTER

LOTS of people have been asking me whether "Venus In Blue Jeans" my first disc for my new label (Poly), will be a hit. Well, that's a hard one. I think it's a great song — but I'd be a moron if I could tell how well it'll go in advance.

The question of hit discs is very interesting. Of course, a hit is a marvelous thing if enable an artist to become KNOWN in the quickest possible way. Even people who don't dig pop music know the contents of the Top 100, simply because everyone read them talks about it.

But I've learned not to rely on hits. And, here's the funny thing — it was the only one on which I had competition. Nelson Keeler recorded it, so did the Beatles.

Since then I've had my number all to myself. Some have protested and out of the chorus — that they weren't as big as "I'm Gonna Be" so I took on a little bit of opposition, even though it is sometimes a little bit worrying. On "Venus" there's opposition from Jimmy Clanton and Ray Adams.

There was a time when I worried about each and every disc I made. Then I realized that the important thing was to press on regardless and try to learn all about the business. And keep in good work.

Which is where Ray Mackender, my manager, comes in. We're honestly a team. Not just Mark Wyter, but Wyter and Mackender, or Mackender and Wyter — I don't even mind him having top billing. He always get me good bookings. Like the summer season I'm doing at Rossmoremouth. And the upcoming pantomime at Arthington. Then next year, I go back to Australia for television dates — and I must say I feel great about the way things are going "down under" with a flourishing fan club and so on.

You know, Ray and I have been together now for three years this very month. It's his contract—that's for sure, all the time Ray is urging me to try and improve in all directions. For instance, I have danced in my stage act. And I am taking drama lessons while in Bourne mouth, simply to prepare myself for films, should the right parts come along.

At Bourne mouth, I watched Roy Castle performing. He's a great guy, tremendously versatile—and, I'd say, one of the top entertainers anywhere.

He said to me: "Mark, I need to worry. I tried to do a lot of different things and it seemed to me that nobody took any notice."

"But the main thing is to keep going, keep in good work all the time. Know-just something big will happen."

By the way, I've been keeping some of the programmes for my Radio Luxembourg station. "Mark Wyter-Two" — I'm going over to Luxembourg soon to meet the folk there. Coming up, too, is the tour with Billy Fury for Larry Parnes. That starts on September 30.

Let's get back to the recording scene for a moment. I'm very excited about the change to Red because there is so much youthfulness around the studios. Experts like Tony Hatch, who handled the session "Venus" and Bob Lewis, the musical adviser. I'm sure you've got to have a young team operating on discs in order to get what the disc-buyers really want.

Incidentally, I'm not entirely in agreement, usually, with the idea of copying an American record. But in the case of "Venus" I felt the change was just too good a move. When I first heard it, I felt I'd hate not to be in it.

Now we'll have to wait and see. In a way, it's nice to be back in a "fight" on the record.

The Mackender-Wyter team has the seal of battle in its nostrils . . .



What has disc-og ALAN FREEMAN got to bother about? Perhaps it is because was presenting her one of her first appearances on the radio as "Baby Sitt" — a radio with built-in baby alarm.

HOW on earth is one to contain oneself on this three-volume issue? The forty-eight tracks contained within them are worthy of a whole book rather than a few columns, because they contain so much wealth of music, both vocal and instrumental. Billie Holiday was undoubtedly the greatest jazz singer since Bessie Smith, since she appeared, in the early 1940s, there has been nobody conceivably in the same street. It is difficult in analysis to put what she had in a few words, but to put it crudely, she had sincerity, a natural feeling for the possibilities contained in equal parts of hereditary and environment, her father being a skilled professional guitarist, and her childhood background permeated with the music of Bessie Smith and Louis Armstrong. She also had an ear in ten

TWO-WAY CONVERSATION BETWEEN

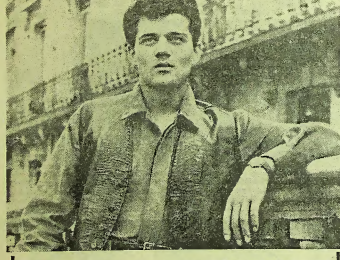
MIKE SARNE & JIMMY JUSTICE

CHAD CHRISTIAN LISTENS IN . . .



JIMMY JUSTICE (above) chats cheerfully to his mate MIKE SARNE (pictured with Sami BILLIE DAVIS) and guest writer CHAD CHRISTIAN.

"CRASH"—A SONG IS BORN



Edna Kennedy (above) sits for a new interview with CHAD CHRISTIAN. Her mother's voice can be heard on the new LP, "Crash."

CRASH!—and another brick was hurled through the window of Eden Kane's home in Notting, London. Smash!—and another window was broken. Bang!—same again.

All through by a person or persons unknown. But it worried Eden. His mother was driven almost frantic as the campaign went on—especially as Eden was frequently away on tour.

So he began making plans to sell the house. He explained the happenings to songwriter Johnny Worth, who has written all the Kane hits with exception of "I Don't Know Why."

"That's it," cried Johnny. "That's the ideal title for your next song!"

So . . . the new disc is out this Friday.

In point of fact, Eden needsn't sell the house now—so do his boss. A "suspect" was apprehended by plain-clothes policeman outside his house just a few days ago.

Each of Eden's first four releases

have hit the Top Ten. Each has had a Johnny Keating backing. A film success on the foot would put him high in the "Mr. Consistency" stakes.

But there IS a major difference on "Home To Let"—the prominent one of art.

Said Johnny Keating this week: "I was determined to find a new sort of basic song for Eden's single. So we drafted an organ. You sure this is the up-and-coming sound in pop discs!"

Edna herself is busier than ever. He has just completed recording-breaking tours of Scotland, Ireland and Western England. But there is no relaxation . . .

Says Eden: "Between Friday, the release date of the record, I've got nine television shows, which take me from Southern England to Scotland and me to Wales. And there is a 'Thank You Lucky Stars' on October 6."

Incidentally, Edna wrote "I Told You", the Ep-disco of the new disc.

THEY were together in the dressing room. Mike Sarne opened with a gloomy "Come inside, I'm strapped safe, get props up against the door, Jimmy Justice is arriving, passing the room."

Mike gave me a fixed look. "Do I look like a tea boy?" he asked. He looked more like an Egyptian language student, now pop star.

He went on: "Because SOME people like it. Do you know when I moved here the doorman thought I was the new tea boy. When I told him my name, he said 'Never heard of you?' Don't know why I bother, really."

Jimmy broke in: "Don't let a little thing like that upset you."

Mike: "That's not at all. The other day I was mistaken for Adam Faith and surrounded by a horde of girls who wanted autographs. I spent half an hour signing those books."

"In what name?" I asked.

"Adam, of course. I couldn't disappoint them, now, could I?"

I pointed the conversation back to business. "What will you do on your next record—the third?"

Mike: "I'm hoping 'I'll be a chance from this comedy Lark. I think it's a bit of a secret . . ."

"Why no Wendy Richards on the follow-up. 'Will I What?' The truth, now . . ."

Said Mike: "Actually, my agent thought there was a danger of me being type-cast as a double act and so thought I'd best to change partners. I'm very lucky with women. For the third, I'll be solo. Hope I'll be released about the same time as my comedy LP—on October 6."

Enter Jimmy: "I've got an LP coming out for Christmas. My first. Twelve numbers to miss around. My first. Twelve. It's a happy mood album for Christmas. LP theme: 'The Merry Things Like "Hallelujah I Love Her So" and "You and I" and "I was in my stage act."

Mike: "More Ray Charles enthusiasm than I saw in the past few years. He's got the biggest influence on the pop business over the past few years."

Jimmy: "But undoubtedly Elvis is the most people copy at some stage in their careers. He's been THE biggest thing in five years."

Mike: "And I think he will be for the next five. He won't decline. When I was 15, I went through an Elvis phase. Then a Sinatra phase. Then a Mike Sarne phase . . . but I went that way very quickly."

Jimmy: "Yes, Elvis influenced me at the start. Then I listened to Burl Ives, Don Gibson and Johnny Cash. Now I've



turned to colour artists like Ray Charles and Sunny Davis a great deal."

Jimmy's voice brought the comment that there is a coloured timbre to it.

Jimmy: "I don't agree. I think it is more of a funny face, though listening to them because I think white singers are too inhibited and too interested in hitting the right notes to capture the essential overall atmosphere."

What advice would the two stars give to any young singer just starting out in any genre?

Mike: "Be original. It's no use competing with other singers on your own ground."

Jimmy: "Try for the top first time. You probably won't get there but you'll get people to notice you and you'll find out whether you've got it. Yes, it's."

The boys' new discs, Jimmy broke why pick on "Spanish Harlem" when it hasn't made the charts on earlier hits?

"Boys are misled over this. For instance, Ben E. King had it on the 'B' side of his record. 'A' side, I don't think it made it so . . .". Arno, Ben doesn't have the name over, so a song has to have a lot of plugging PLUS a current-popular artist singing it PLUS a little something extra of its own."

Mike: "It is the voice for comedy discs about over?"

"No, I think I'll go on for a while but the gimmicks will have to be good."

The public, you know, are getting more sophisticated these days. They want good tunes AND good lyrics. There's a danger that you will get too clever. The really successful ones are those which are sophisticated and simple at the same time."

Future plans?

Mike: "I'm going to Israel, now Greece, now Sweden . . . I think I'll do that. Then I have a series of one-nighters with Jimmy here. Then there's talk of a pantomime at Golders Green. Then another tour—Australia and the Far East. Next year, there's a dramatic musical film and possibly a revue with Jay Brown."

Jimmy: "Got a tour of Scotland that runs into a tour of England with Billy Fury in September 20. But after the LP and Christmas, I don't really know for sure."

Any secret ambitions?

Mike: "I'd like to direct at the National Theatre and at the same time make hit records."

Jimmy: "I'd like to go into film. And play the Olympia, Paris, and really be a success there. That's just about the toughest ambition there is."

Who would the stars most like to meet?

Jimmy: "Ray Charles."

Mike: "Lena Horne, because she is the most brilliant of all female vocalists and because she is such an extraordinary actress as she is. You know what I mean?"

ELVIS and 'The Boys'

JESS CONRAD'S new film, "The Boys"—produced and directed by the brilliant young Canadian Sidney Furie, of "The Young Ones" fame—is out soon. And Jess is explaining just how it feels to be on trial for the first time.

That's the basis of the movie. Four boys on a murder charge, stalling the extradition by playing down the damning against. Four boys who look like the LOOK-alikes—and are condemned on face value alone.

Jess told the New Record Mirror: "The story is of four youngsters on a night out in Letford, West End. They have barely enough money and the evening is planned down to the last penny. But that night the boys are nicked—and there are caught and charged with the murder of a nervous attendant—the child of a few bob from the Old Bailey. And on they go to Old Bailey."

"The atmosphere, though we knew it was only a film, really got us. It was just how I'd imagine it to be in a real court. Day after day, we sat there with the legal process going on around us."

"By the end, we were all feeling the strain. It was just as if we were actually believing for our lives. And when I had to go into the witness box and face a real examination by Richard Todd for the prosecution and Robert Morley for the defence, I found my voice quavering. I was gripping the side of the box and I could feel the sweat beginning to form on my forehead."

"When I left the box, my knees were really and honestly weeping."

The other three accused boys are Dudley Sutton, Tony Garnett and Ronald Allen.

Said Sidney Furie: "I had to get the boys worked up. I had to get them into a state, to let them be in a film set."

"For each day, I had the courtroom personnel there in force . . . just for atmosphere. The judge wore always three in his robes and even when the camera wasn't on, the two counsel I asked them to dress in their robes."

"It all added to the realism and I feel the court scenes portray the legal machine more compellingly than any other film I've seen."

"And the boys were just great . . ." Certainly the team of Conrad fans will see him in a new light.

He has no singing, but he is the "bandy" of the four boys and has to sport a long cigarette holder.

He says: "I'd never seen a holder before and at first I didn't like it. Now I've quite taken to it—I'm a bit of a sucker for a holder but with finer lips as well. You can call me a careful smoker."

Location work for the movie included a billiard hall, a canteen, a cloakroom at the Royal Albert Hall, a West End dance club, several public-houses—and a school of tennis at the back of Kane's Cross Station.

Where? "The Young Ones," with CHRIS Richards, was more occasion. "The Boys," with Jess, is an all-out attempt at grisly realism.

... AND THAT A GETS THE STAR TREATMENT



BERT WEEDON FROM BLACKPOOL

HELLO, THERE!

Look out for a new Irving Berlin song, British song-writer. Name of... Arthur Hayes? Yes, the famous comedian is on a song-writing kick. His latest is called "The More Chance" and it has already been accepted by an American record company.

His last was written with Norman Newell, recording his at EMI, and right now Arthur is sending his spare time working on a number of spotlets for Danny Williams.

Arthur told me the good news at a special charity ball organized here in Blackpool by Tommy Knicker, who, as chairman of Fulham Football Club, is not at all pleased at the motor-mah which has put Johnny Hayes out of the game for several weeks.

Arthur, together with Danny and Eddie Calvert and Kenny Baker (what a tragedy that was!) appeared in the cabaret at the ball.

Incidentally, Danny Williams has bought himself a white Sabre sports car. Just one problem: He hasn't passed the driving test yet, though he takes it for the first time on September 25. Hope he passes first up, otherwise he's going to have trouble getting the car back to London after his season here.

Talked to up-and-coming Bobby Shalvo. This very likable young man, who's already had a disc out for EMI, tells me that Lionel Bart is writing two special songs for him for October release. This can't be bad... for any singer, even if he's had years in the game.

But don't forget that Bobby was actually free-making offer boy for Lionel not so long ago. I hear he made pretty good change too.

Last Sunday at the Opera House, Well, I took Ken Jones, my old mate

Nearly every day we come across someone who is "dedicated for starters". Agents, managers, friends, relatives, they all "tip us off" that something big is going to happen to their "dedicated".

We always lend an ear and usually play down it. But it is going to be a lot of foundation in one of these stories. Let's face it all the "greats" were promoted in such a way at one stage or other of their career.

But the week—and for the next couple of weeks—we are going to tell one of these stories to you. Why? Well the girl in question, CARMITA, was you will see from the pictures is getting the big build-up from Mr. MICHAEL SULLIVAN.

Now here's a gentleman who has several established stars on his books and probably his most successful to date was Miss SHIRLEY BASSEY.

Already Carmita and Michael have been accused of trying to

build another Bassey but we feel that Carmita has talent enough to stand on her own two feet without leaning on Shirley's career at all... but there will still be comparisons because they are both singers.

Carmita is currently being groomed for her first big starring role in London's West End night spots. The PICALEE is the victim and she is to star in their next season's production.

We are going to follow this grooming process right up to and including the opening night. And incidentally she opens the evening after Shirley has her opening at the "TALK OF THE TOWN"—and won't that stir the critics up.

Our pictures show her arriving in town after a tour of the provinces during which she did "very nicely thank you," and starting out on "Long Long Road of Rehearsal and Search for Songs" in which she was as we trace the "big star treatment" from start to finish.



Blackpool. Helen Shapiro topped the bill and a very good job she made of it too. That was her first time to the town. The astonishing thing is to think that she celebrates another birthday soon. Her SIXTEENTH. Fantastic that a mature tone should come from such a youngster. Also in the bill was the ever-improving Mark Wynter. He's become pretty much of a "regular" here this summer, and I don't wonder at it, watching his professional approach.

At the Queen's, Edna Kean held court along with ex-show-bill Ed Harris. Both very good. Both very popular. Edna's new disc should go places and fast! I was particularly interested with a new vocal group, The Charlies. They had some new tunes and got their own air across to the packed audience.

Incidentally, Colin Day, late of "Go Man, Go" was also on the bill. Now this is not an excellent performance by a singer. He has that nasal twang that makes him me from the back in his business. What I want to know is this: Why can't he record? All the ability is there for him to have a hit disc. Come on recording executives, give him a real good chance.

Up here in Blackpool, we have the most fantastic fish-and-chip shop. It looks like a little white cottage and serves the most delicious grub. The only difference between it and all the other fish-and-chip joints is that late at night the road outside is cluttered up with Danlers, Kovars and Jagsons.

For this is where the stars go out to eat. It's a real treat.

Tommy Trinder, Harry Wood, Billy Hedges, three you heard his debut disc (for Decca), Stella Barton and The Tones.

Well, I took Ken Jones, my old mate

from "Easy Beat" there the other evening. Ken actually is having a bit of a rest from the programme just month and I think he's earned it. Eric Debraze, that swinging drummer with more brains than anyone else, is taking over for a while. How's the Top Twenty going? Oh, yes—I had a call from Joe Brown. Joe is working on a new radio series "Country Club."

Well I can't say here that I'm delighted that Country and Western music is catching on in this area. It's just that Joe's new series will help a little more—and I am sure this sort of music is to be on the air for years.

And I just a personal note here: I'm not giving away the title yet, but my own next step is going to be to C. and W. I'm assured, so far.

What else is there? Ah—I hope those critics are still raving for the "NORM" splended "Make a Star" contest. The prizes and the prestige for the winners make it a real nut. You'd be surprised at the interest in it.

And to the clubs, groups who come up and chat to me here at Blackpool.

Well, that's all for this week. See you around those columns in precisely seven days time.

TWIST TALENT WANTED

A SPECIAL talent competition is a twist contest is being staged at grand gala dance at Alexandra Palace, September 18.

The twist champions will receive medals and the winner of the twist contest will be awarded by Pye records, with EMI providing extra prizes for runners-up.

Among the judges: Sir Owen Radio Lauenburg, George Dixon John Schroeder, EMI's Joe Judge, Peter Sullivan and Rex Richards; Ray Barnett, recording artist; Paul Watts, love of Audio-Enterprise.

Said a spokesman: "The contest is directed to aid semi-professional amateurs who, for financial reasons, find it difficult to get a break."

SHIRLEY FOR NYREE

SHIRLEY EATON took over as the leading parts in the successful West End of London Bob Monahan comedy "Come Blow Your Horn" Monday. Her well-orchestrated Down Porter, who is Shalvo.

Shirley first became known nationally as co-star of the BEAT 4 direct action—and later earned a £80,000 contract with the Alexander Korda. She appeared and sang with many of the pop stars to entertain.

BENNY GREEN'S 'RELUCTANT ART'

WRITES Benny Green, "New Record Mirror" music critic-writer in his new book: "The discoverer of a certain disarming mixture about certain things that it came into the world connected in such complete cultural innocence that it never even knew it was a form of artistic expression at all."

"He will find that even today few people in the jazz world have really got into jazz. For the jazz musician, groping and stumbling forward in his quest for artistic expression is not a matter rather like a shipwrecked man who, knowing nothing of life on the mainland, slowly and painfully explores his own primitive alphabet, and is so elated after years of struggle to discover words of two syllables that he sincerely believes he has made his own alphabet and is now prepared to pay for it on behalf of civilization."

"And how can we laugh at him? He has performed a prodigious feat and to believe him because he

Reviewed by PETER JONES

has not evolved the sonnet form or mastered the subtleties of irony could be most understandable."

Benny Green calls Jazz "The Reluctant Art", the title of his book.

He adds, in his introduction: "Whatever his feelings about the mounting responsibility of the Creative Artist, where once there exists the kind of freedom and the blow, the handful of musicians who have changed his situation musically, socially, or both at the same time, either deliberately or accidentally, either for better or worse, in any sense ways the most fascinating and significant figures on the entire jazz landscape."

And the chapters are headed: *Big Bands*, *Small Bands*, *Rock*, *Leslie Young*, *Billie Holiday*, *Charlie Parker*, *John Coltrane*.

Fascinating chapters for the added. Full of fact and opinion—and Benny's own record as a musician.

and writer and authority entitled him to those opinions. His is a provocative but fair. His pen's tributes with warmth and indignation; he detects his criticisms with a scrupulous regard for playing cards.

And this fine work ends: "Jazz found the coming of another Charlie Parker. When he arrives, it will no doubt cast at his head the same lurid light he heaved at Big Berterkeles. Lester Young and Charlie Parker's critical remarks are apparently just as durable as any jazz records."

His inscription to this collection of five studies in the growth of jazz music is "written by father only the best musician in the family."

Green's connection with this magazine makes this a tricky request to handle. I may only this: You, too, will find his book fascinating and stimulating.

"The Reluctant Art", by Benny Green, is published by MacGibbon and Kee, price 21s.

LEN BALDWIN'S DAUPHINE STREET SIX make a return trip to DENMARK from October 6 to 27. The acts are pictured with their own of Renault DAUPHINE cars—which is a pretty expensive band uniform, let's face it. Incidentally during a recent holiday break leader Len Baldwin and Charlie PARKER were seen in a couple of 140 hp. STARKS at LOOE, Cornwall.

IN YOUR SHOPS TODAY

EDEN KANE	RECORD
Helen to let	10 s 6
VENUS IN BLUE JANS	RECORD
RAY ADAMS	10 s 6
LET'S MAKE	RECORD
Chris Montez	10 s 6
BOB LUMAN	RECORD
Eye Eye	10 s 6
GREEN BONES	RECORD
Bocker T. & The M.G.s	10 s 6
MINKER MAY	RECORD
Bobby (Boris) Pickens	10 s 6
DOUG SHELDON	RECORD
LOLLIGOS and PEGAS	10 s 6

BRENDA LEE

IT STARTED ALL OVER AGAIN

10 s 6

IF I HAD A HAMMER

10 s 6

PETER, PAUL & MARY

10 s 6

KARL DENVER

BLUE WEEK

10 s 6

THE TEACHER

10 s 6

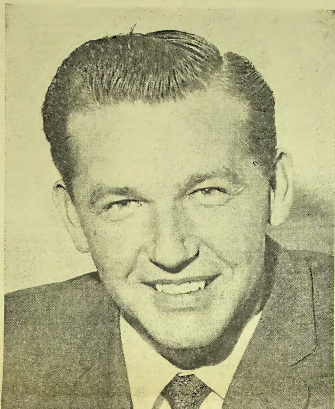
ROLLY JOE DANIEL

10 s 6

FLOYD CRAMER AND CHET ATKINS THE QUIET MEN FROM NASHVILLE, TENNESSEE



CHET ATKINS (above) and FLOYD CRAMER—quiet, but they know their business thoroughly. (NRM Pictures.)



THE two most dominant figures in the Nashville, Tennessee, music scene—a scene noted for loud noises—are the QUIET men. Chet Atkins, who is tall, handsome one in the blue suit; Floyd Cramer, the tall, handsome one in the grey suit.

They stood, surrounded by dozens, RCA executives and US. They talked quietly about the music business back home. Nashville scene which has brought the little, old town's name to the forefront all over the world.

What's so different about Nashville and its "sound" to be reproduced anywhere else?

Said Chet Cramer, quietly: "Sure it can be imitated. At least, just as long as you transplant the Nashville studios, technicians, musicians and executives altogether somewhere else.

"Those studios are kept in first-top condition. The musicians work hardy at all to arrangements. They fit together the ideas, work on them—and do everything with a whole stack of enthusiasm. Normally, we play to get four songs completed in three hours. That's pretty good when you think that, say, the Jordanaires make it all up as they go along."

What does the all-influential Chet Atkins like best?

Said Chet, quietly: "I go for the Everly Brothers' type of music. And my favorite beat singer is Jerry Lee Lewis. By the way, Jerry Lee did not do that second tour of his in Britain."

We assured him he did very well. Added Chet: "Nevertheless, I have to consider myself more the A and R man than the performance artist. Mind you, both Floyd and I would like to let the time to tour here in Britain."

In fact, Chet hasn't had a single record in Britain for years. . . . the last was "The Dark At The Top Of The Stairs."

How do they get on with Elvis Presley?

Said Floyd: "Sessions at Nashville are booked sometimes months in advance. But when we hear that someone—they don't mention a name—is coming in on a Sunday evening. . . . then we know it's Elvis. If the secretary wasn't maintained, he'd never even get to the studio for being booked. Don't believe those stories that Nashville is the only place in the U.S. you can just stroll into a drug-store and grab a coffee. There's nowhere to do that."

"Elvis is the complete perfectionist in the studio. He knows precisely what he wants. . . . He's real relaxed right from the moment he gets in. A very quiet man. . . . But he's very determined around with him. But a very determined man."

What about Brenda Lee, with whom Floyd has always been associated?

Said Floyd: "She's another fine professional. The funny thing is the way one side of her discs gets away in the States and yet the other side, usually the up-tempo one, is the side to register in Britain. That's one of those things you just can't explain. I also like working with Johnny Cash and Jim Reeves—and Jimmy Dean. It was

produce hit singles in fact, he has turned out more than 50 per cent of the label's hits. Together, Sholes and Atkins "cashed in" as country-oriented music and artists become the important factor in U.S. pop music. Yet Atkins, not yet forty, has sold more than \$20,000,000 worth of discs. And he has turned out the Floyd Cramer output.

Chet was born in the Clinch Moun-

ains of Tennessee and is the son of a piano-tuner. He learned to play on a harp there, at 14, saved enough to buy an electric guitar, thereafter gaining experience with a lot of colored groups.

Chet Atkins' Discovers by one Steve Sholes—Sholes was the man who took Atkins to the RCA/Victor label. Measure of Chet's influence is that Sholes does not regard rock and roll as "get capture. . . ." but he rates Chet

That is because of Chet's ability

own musicianship instead of pushing the careers of others.

New for Floyd Cramer. Of course he has been with Elvis Presley since the days of "Heartbreak Hotel," and is appeared on Jimmy's new "Big Bad John" — including that hammer-struck piano since the age of five.

Eventually his family bought him a piano of his own and he joined the "Eastman Hayride" show on tour. He went to Nashville in 1955 and joined the famous "Grand Ole Opry." In 1960 he wrote "Last Date" and recorded it and came very near to collecting a Gold Disc for it.

His other principal hits were "On The Rebound" and "Sun Antonio Rose." His latest single, "Hot Pepper" and his latest LP, "Floyd Cramer gets Organized," released here in July.

For both Nashville men, their rising tide was a "first-time" out of the States. Said Floyd: "We've been moving pretty fast and, quite honestly, I'm nervous right now for my wife and kids. I still make personal appearances in the States but I don't like being away from the Nashville scene for too long."

They're back in Nashville already. In London they culled in an "Saturday Club" at Broadcasting House, talked long and earnestly with RCA executives—and sampled some English food.

But we get the idea that there are a lot more interesting things on the way from RCA in the way of artists and "sounds."

Not that Chet and Floyd should about them.

For they're the real quiet men of Nashville, Tennessee!

by Peter Jones and Norman Jopling

good to see the way "Bud Bad John" hit it so big in Britain."

Now let's break off and consider the background of these two men of Nashville.

Chet Atkins' Discovers by one Steve Sholes—Sholes was the man who took Atkins to the RCA/Victor label. Measure of Chet's influence is that Sholes does not regard rock and roll as "get capture. . . ." but he rates Chet

That is because of Chet's ability

TOMMY ROE

'Holly style' disc No. 24 in charts

IMITATION, they say, is the sincerest form of flattery. Tommy Roe has proved the point with his record of "Sheila," which is in both British and U.S. charts.

"My style of singing is modelled on Buddy Holly's," and Tommy has been in the States quite long when fans in the States quizzed him on his hit disc.

"Why would I deny it? In my opinion he was the greatest of them all—the cause of my disc proves that he is not forgotten. If Holly's style was dated, Sheila would not have done a bit, no matter how good the song."

Buddy Holly is, of course, Tommy's favourite singer—together with Ray Charles as a close second.

Tommy was born nineteen years ago in Atlanta, Georgia. When he was sixteen he formed his own group and filled in local touring dates.

A few months ago Tommy signed a contract with ABC-Parmory signed records and recorded a number that he had written himself. Song-writing is his hobby and "Sheila" was based on Holly's "Penny Suen," a millionaire style Stateside and in England.

ABC released the disc, together with "Save Your Kisses" as if flying without too much hope of it doing well.

A few weeks later it was No. 1 in "Billboard" and No. 1 in "Cashbox." And already Tommy has recorded the follow-up.

Unlike some British artists, Tommy is not afraid to let it be known where his inspiration comes from. He hopes to develop his own style later an old Bobby Vee, who admitted being greatly influenced by Buddy Holly early in his career.

Another unusual thing about Tommy is that it seems he will sell a million with his first disc. And in three days that's rarer than most people think.

Especially for Tommy Roe—that's his real name—is trading on someone else's style.

But it's still perhaps the best style in the best years. . . .

'BLUES INC.'

FOR a few weeks last week, Alexis Korner and Blues Incorporated are recording their blues at the Elting Club, Ealing Broadway, to make a group of "Blues Incorporated" which will be replaced by the Rolling Stones approximately in "Blues Band."

KARL DENVER
THE WALK-EM-DEE
F 1506
DECCA

IT'S A SIN TO TELL A LIE
MIKE PRESTON
F 1548
DECCA

TASTE OF HONEY
BILLY WELCH
HLA 902
LONDON

TILL DEATH DO US PART
BOB BRAUN
1025
Parlophone

MY BABY'S CRAZY 'BOUT ELVIS
BILLY BOYLE
F 1503
DECCA

THE TEACHER
BILLY (Yo-Yo) DANIELS
F 1516
DECCA

TINA AMBROSE is just 16. **TINA AMBROSE** is pretty. **TINA AMBROSE** plays like a pro. We think **TINA AMBROSE** could be the new **TINA AMBROSE** in London's "DRUM CITY". Don't forget the name—it's **TINA AMBROSE**. (NRM Pictures.)

TINA AMBROSE is just 16. **TINA AMBROSE** is pretty. **TINA AMBROSE** plays like a pro. We think **TINA AMBROSE** could be the new **TINA AMBROSE** in London's "DRUM CITY". Don't forget the name—it's **TINA AMBROSE**. (NRM Pictures.)

TIPPED

FENTONES, RON, and LEN

LEN BALDWIN'S DAUPHINE... THE FENTONES: The Breeze and Just For Jerry... THE FENTONES, Shane's backing group...

GENE DANIANES The Point of No Return

GENE is fast hurting up the American charts with "Point of No Return"... It's a crackle that's what it is.

EDEN KANE Hoars to Let I Told You (Decca F 11394)

EDEN spaces his singles... "Hoars to Let" and plenty of organ included in the Johnny Keating backing.

TOP 20 TIP

THE FENTONES: The Breeze and Just For Jerry (R 212)

THE FENTONES, Shane's backing group, have featured "The Breeze and Just For Jerry"...

TOP 20 TIP

OUR name is Jerry London, who has It is also Showdown...

TOP 20 TIP

TOP 20 TIP

THIS WEEK'S SINGLES RECORD DISCORY

LEN BALDWIN'S DAUPHINE... STREET SIX (Capitol CL 15278)

THIS is one of the youngest great discs... "Street Six" is all business on the music.

FOUR

JOHNNY CARSON... The Yearz Came Rolling Down (Mercury S 541)

THE TRACK MIND... JOHNNY CARSON... It's a crackle that's what it is.

ADAM WADE... I'm Climbin' The Wall (The Dots, Beliere Me)

NOBODY doubts the abilities of Adam Wade... "I'm Climbin' The Wall" is a particularly impressive effort.

MARTIN DENNY... A Taste of Mommy's Brevier (Side 52370)

MARTIN DENNY... "A Taste of Mommy's Brevier" is a particularly impressive effort.

JOHNNY BEV... Tell Her You Love Her (Top Note T 15445)

JOHNNY BEV... "Tell Her You Love Her" is a particularly impressive effort.

THREE

BOOKER T. AND THE MG'S... Green Onions (Believe, Brunswick)

BOOKER T. AND THE MG'S... "Green Onions" is a particularly impressive effort.

FOUR

MICHAEL COX... Stand Up In April (Mercury F 1063)

MICHAEL COX... "Stand Up In April" is a particularly impressive effort.

NAT KING COLE... Rumba! (Capitol CL 15278)

THIS is already the King's biggest-selling single... "Rumba!" is a particularly impressive effort.

FOUR

BOBBY (BORIS) PICKET... The Great Trains (Capitol CL 15278)

THIS genuine tilted epic... "The Great Trains" is a particularly impressive effort.

FOUR

JIMMY CRAWFORD... There'll Be No Goodbye (Thank You Columbia DB 4895)

JIMMY CRAWFORD... "There'll Be No Goodbye" is a particularly impressive effort.

THREE

MARION RYAN... No Love But Your Love (An Occasional Man Columbia DB 4887)

MARION RYAN... "No Love But Your Love" is a particularly impressive effort.

THREE

LITTLE MICK... Back for This (A & M)

LITTLE MICK... "Back for This" is a particularly impressive effort.

THREE

JERRY BUTLER... Make It Easy On Yourself (Swingline Labels S 71)

JERRY BUTLER... "Make It Easy On Yourself" is a particularly impressive effort.

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THREE

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ROLF HARRIS... Sun After: Somers... Pinched My Winkles (Columbia DB 4888)

ROLF HARRIS... "Sun After: Somers" is a particularly impressive effort.

THREE

CHRIS MONTEZ... Let's Dance, You're The One (London LU 9596)

CHRIS MONTEZ... "Let's Dance, You're The One" is a particularly impressive effort.

FOUR

BOBBY (BORIS) PICKET... The Great Trains (Capitol CL 15278)

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THREE

ELVIS No. 1 AGAIN

WHILE, of course, it's not really surprising. There he is, in Number One on this Presley, just barely a couple of weeks on sale and "His Not You" has made it, pushing the still-sizzling Frank Ifield down to second place. What about his British rival, Cliff?

He's still slipping upwards — "Lil' Blue" has gone from 17 to seventh place during the past seven days. All previous records. But what is decidedly unprofitable is the progress of Joe Meek's "discoveries" The Tornados, who have leapt — by leap —

from 36 to SEVENTH. — "I Wanna Be the like of the disc, is logical now — and we expect to see the record right up there in longer. The Tornados are establishing themselves as the principal force The Studios. Two others in the Twenty — and you can read about them on the feature pages of this week's NRM — are Jimmy Justice "Spanish Harlem" from 21 to 26, and Mike Sarm: "I Will Whistle" from 23 to 10. And they all said Mike couldn't possibly make a big follow-up to "Come Outside".

And two others on the way up — and you can read about THEM on other pages this week — are Jimmy Lee and his Holly-inspired "Sheila", and Little Eva with her "Loco-Motion". Now then, Highest of the new-to-the-charts for the week is Buddy Holly's own "Raining" in at 26. And a great many people in the pop industry will welcome Kenny Lynch and his "Puff", in at 41 — for Kenny is one of those consistently good performers who deserve to make the grade.

In fact, comes Joe Brown and "Your Tender Look"; Ray Charles' "You Don't Know Me"; Brenda Lee's "It's Started All Over Again"; and, surprise, surprise; Chubby Checker's "The Twist Again". The latter named shows how the presence of the king of Twist can be things together.

Jerry Lee Lewis and "Sweet Little Bird" are making progress — which, no doubt, gives Dan-Dan-the-Jerry-Lee-Fan a frequent contribution to the bottom page, a lot of satisfaction. Indeed, comes Joe Brown and "Your Tender Look"; Dianne Eddy and "Ist Harris", will finally make it higher — a slight advantage to date... but J's personal appearances throughout the country should give him the final slip. Here's another thing: The girls are losing it tough in the Top Twenty, not one this week. Though Brenda Lee has the greatest deal of publicity, there are eight "lifers" in the last thirty, including the Vernons Girls, who have stayed put with "Lover Please".

Several drops of the week include The Beatles, "I Wanna Hold Your Hand"; "Cry Myself To Sleep"; and, just for the record, British artists, who have stayed put with "Lover Please".

LAST-RISING U.S. hits include: "He's a Rebel" — Fabian's "Mid Eastern Eyes" — Elvis Presley's "Stop the Music" — Shirley's "Only Love Can Break a Heart" — Steve's "Stormy Monday Blues" — Bobby Bland; and "You Can't Judge a Book By Its Cover" — Bo Diddley.

New U.S. releases include: "Little Hollywood Girl" — Clinkets; "All Alone Am I" — "Save All Your Love" — The Four Seasons; "The Royal Teens, whose smash disc "Short Shorts" went up even faster than "The Tambo-Molotov outfit has now been switched to Capitol. The disc is named "You Real Me" — Marvett's "You Real Me" — "You Love Me" — Contours. Many hits on these labels have been announced due to outlet troubles. They include: Mary Wells' million-seller "The One Who Really Loves You" — Also "Playboy" — "The Lovin' You" — "Good To You" — Miracles. The label deals mainly in R. & B.

CASHBOX TOP 50

AIR MAILED FROM NEW YORK

- 1 SHERRY 4 (3) 4 Seasons
- 2 SHEILA* 2 (7) Tommy Roe
- 3 RAMBLIN' ROSE* 5 (3) Nat "King" Cole
- 4 LOCO-MOTION* 3 (10) Little Eva
- 5 GREEN ONIONS* 8 (4) Booker T. & MG's
- 6 SHE'S NOT YOU* 4 (6) Elvis Presley
- 7 PARTY LIGHTS* 7 (10) Claudette Clark
- 8 YOU BELONG TO ME 9 (5) Dupree
- 9 TEENAGE IDOL* 10 (3) Rick Nelson
- 10 PATCHES 11 (7) Dickie Lee
- 11 A SWINGIN' SAFARI* 12 (7) Billy Vaughn
- 12 RINKY DINK 11 (7) Dave "Baby" Cortez
- 13 ALLEY CAT* 25 (5) Bent Fabric
- 14 YOU BEAT ME TO THE PUNCH 20 (4) Mary Wells
- 15 BREAKING UP IS HARD TO DO* 6 (11) Neil Sedaka
- 16 LIE TO ME* 26 (3) Brook Benton
- 17 LET'S DANCE* 23 (4) Chris Montez
- 18 YOU DON'T KNOW ME* 15 (7) Ray Charles
- 19 DEVIL WOMAN* 16 (9) Marty Robbins
- 20 BEECHWOOD 4-5789 21 (4) Marvetttes
- 21 VENUS IN BLUE JEANS* 25 (4) Jimmy Clanton
- 22 SEND ME THE PILLOW YOU DREAM ON 4 (4) Jimmy Tillotson
- 23 SILVER THREADS AND GOLDEN NEEDLES* 26 (2) Springfields
- 24 A WONDERFUL DREAM 31 (3) Majors
- 25 WHAT'S A MATTER BABY* 15 (7) Timi Yore

- 26 SURFIN' SAFARI 36 (3) Beach Boys
- 27 MONSTER MASH* — (1) Bobby Pickett
- 28 WHAT KIND OF LOVE IS THIS? 38 (3) Jerry Dee
- 29 RAIN, RAIN, GO AWAY* 40 (2) Bobby Vinton
- 30 BRING IT ON HOME TO ME! 17 (8) Sam Cooke
- 31 DO YOU LOVE ME 41 (2) Centurus
- 32 COME ON LITTLE ANGEL 26 (5) Belmonts
- 33 POINT OF NO RETURN* 39 (3) Gene McDaniels
- 34 HULLY GULLY BABY 41 (2) Dovells
- 35 SHAME ON ME! 32 (4) Bobby Bare
- 36 VACATION* 18 (7) Connie Francis
- 37 IF I HAD A HAMMER* 45 (2) Peter, Paul and Mary
- 38 PAPA-OM-HOW-WOW 30 (3) Rivingtons
- 39 STOP THE WEDDING 22 (4) Etta James
- 40 I'M THE GIRL FROM WOLVERTON MOUNTAIN* 37 (3) Jo Ann Campbell
- 41 I LOVE YOU THE WAY YOU ARE* 46 (2) Bobby Vinton
- 42 YOUR NOSE IS GOING AWAY 24 (4) Johnny Crawford
- 43 ROSES ARE RED* 24 (11) Bobby Vinton
- 44 TWIST AND SHOUT* 16 (9) The Beatles
- 45 I REMEMBER YOU* — (1) Frank Ifield
- 46 THINGS* 34 (9) Bobby Darin
- 47 IT MIGHT AS WELL RAIN UNTIL SEPTEMBER* — (1) Carol King
- 48 YOU LOSE A GOOD THING 42 (2) Barbara Lynn
- 49 MR. IN-BETWEEN* 49 (7) Burl Ives
- 50 PUNISH HER 10 (1) Bobby Day

UPPER figure denotes position last week; figure in parentheses denotes weeks in chart. Asterisk denotes a record issued in Britain.

SO DO YOU

Mantovani's

Kenny Ball Summer Night

DECCA F11500

PEY-JAZZ 7N1 2056

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

BRITAIN'S TOP 50

COMPILED BY THE RECORD RETAILER

- 1 SHE'S NOT YOU 8 (3) Elvis Presley (RCA-Victor)
- 2 I REMEMBER YOU 11 (11) Frank Ifield (Columbia)
- 3 ROSES ARE RED 4 (7) Ronnie Carroll (Philips)
- 4 THINGS 2 (9) Bobby Darin (London)
- 5 SEALED WITH A KISS 3 (7) Brian Hyland (Hrv)
- 6 SPEEDY GONZALES 5 (10) Pat Boone (London)
- 7 I'LL BE ME 17 (2) Cliff Richard (Columbia)
- 8 BREAKING UP IS HARD TO DO 7 (9) Neil Sedaka (RCA-Victor)
- 9 GUITAR TANGO 6 (7) The Shadows (Columbia)
- 10 BALLAD OF PALADIN 12 (4) Duane Eddy (RCA-Victor)
- 11 ONCE UPON A DREAM 9 (9) Billy Fury (Decca)
- 12 MAIN THEME FROM "MAN WITH A GOLDEN ARM" 14 (5) Jet Harris (Decca)
- 13 DON'T THAT BEAT ALL 19 (3) Adam Faith (Parlophone)
- 14 PICK A BALE OF COTTON 11 (5) Lonnie Donegan (Pye)
- 15 SO DO I 16 (4) Kenny Ball and his Jazzmen (Pye)
- 16 I CAN'T STOP LOVING YOU 10 (13) Ray Charles (HMV)
- 17 TELSTAR 36 (3) The Tornados (Decca)
- 18 WILL WHAT? 23 (3) Mike Sarm (Parlophone)
- 19 LET THERE BE LOVE 13 (9) Nat "King" Cole & The Chubbys (Capitol)
- 20 SPANISH HARLEM 21 (4) Jimmy Justice

- 21 VACATION 15 (7) Connie Francis (MGM)
- 22 DANCIN' PARTY 22 (4) Chubby Checker (MGM)
- 23 WHAT NOW MY LOVE 29 (3) Shirley Bassey (Columbia)
- 24 SHEILA 43 (1) Tommy Roe (HMV)
- 25 LOCO-MOTION 42 (2) Little Eva (London)
- 26 LITTLE MISS LONELY 16 (10) Helen Shapiro (Columbia)
- 27 SOME PEOPLE 30 (4) Carol Deane (HMV)
- 28 I'M JUST A BABY 26 (11) Louis Cordet (Decca)
- 29 ADIOS AMIGO 28 (12) Jim Reeves (RCA-Victor)
- 30 STRANGER ON THE SHORE 26 (4) The Clyde Valley Stompers (Columbia)
- 31 PETER AND THE WOLF 26 (4) The Clyde Valley Stompers (Columbia)
- 32 A PICTURE OF YOU 25 (18) Joe Brown (Piccadilly)
- 33 GOTTA SEE BABY TONIGHT 23 (8) Acker Bilk (Columbia)
- 34 REMINISCING — (1) Buddy Holly (Coral)
- 35 DON'T EVEN CHANGE 34 (13) The Crickets (Liberty)
- 36 CRY MYSELF TO SLEEP 44 (2) Del Shannon (London)
- 37 AL DI LA 37 (12) Emilio Percollini (Warner Bros.)
- 38 THE ROCKET MAN 50 (2) The Sparrows (Orion)
- 39 SWEET LITTLE SIXTEEN 46 (1) Jerry Lee Lewis (London)
- 40 ROSES ARE RED 21 (7) Bobby Vinton (Columbia)
- 41 PUFF — (1) Kenny Lynch (HMV)
- 42 WELCOME HOME BABY 40 (3) Brook Benton (Parlophone)
- 43 COME OUTSIDE 32 (19) Mike Sarm (Parlophone)
- 44 TEENAGE IDOL 46 (3) Rick Nelson (London)
- 45 YOUR TENDER LOOK — (1) Joe Brown (Piccadilly)
- 46 IT KEEPS RIGHT ON A-HURTING 45 (10) Johnny Tillotson (Columbia)
- 47 YOU DON'T KNOW ME — (1) Ray Charles (HMV)
- 48 LOVER PLEASE/YOU KNOW 34 (3) Brenda Lee (Mercury)
- 49 LET'S TWIST AGAIN 24 (3) Chubby Checker (Columbia)
- 50 IT STARTED ALL OVER AGAIN — (1) Brenda Lee (Mercury)

First figure denotes position last week; figure in parentheses denotes weeks in chart.

3 SMASH HITS !!

Cry Upon My Shoulder

IF I'D KNOWN YOU

BILLY DANTY

DECCA F11500

DECCA F11499

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

LITTLE EVA



MR. CHUBBY CHECKER flew into London and some hours later he was on television. During an interview, he was asked about the new record, the "Loco-Motion".

"Man, that's not a dancer's job at all, record." Yet there are reports from the States that it is the dance halls and "Tutti" streets. Some people are claiming that it's merely "sour grapes" on Chubby's part to deny the existence of the dance. But let's face it—things happen quicker than a wink in the record world.

The record company is a new one called Dimension, and is handled here by London. The hit disc is called "The Loco-Motion" and is by Little Eva—the first record on the new label. And a Number One into the bargain.

Formerly, all the really big dances have been handled by Cameo-Parkway. They have included the "Pony", the "Mashed Potatoes", with it following the "Grease". With the latter, the dancer has to pretend his serving tray on a plate, whilst doing the mashed potatoes! Then there's the "Riotous Stomp", the "New Continental", the

FIVE YEARS AGO . . .

Britain's Top Ten

- 1 Diana PAUL ANKA
- 2 Love Letters In The Sand PAT BOONE
- 3 Last Train To San Fernando JOHNNY DUNCAN
- 4 Island In The Sun HARRY BELAFONTE
- 5 Water, Water (Handful Of Song) TOMMY STEELE
- 6 Wanderin' Eyes CHARLIE GRACIE
- 7 All Shook Up ELVIS PRESLEY
- 8 With All My Heart PETULA CLARK
- 9 Paralyzed ELVIS PRESLEY
- 10 Debbie REYNOLDS

America's Top Ten

(as listed by "BILLBOARD")

- 1 Tammy DEBBIE REYNOLDS
- 2 Diana PAUL ANKA
- 3 Whole Lotta Shakin' Goin' On JERRY LEE LEWIS
- 4 That'll Be The Day THE CRICKETS
- 5 Teddy Bear ELVIS PRESLEY
- 6 Honeycomb MONIE RODGERS
- 7 Rainbow RUSSELL HAMILTON
- 8 Mr. Lee THE BOBBETTS
- 9 The Coasters
- 10 Tony BENNETT

"Fifi", the "Fly", the "Meco Around", the "Warrior", et al. . . . All from one disc company. And all derived from the twist.

Little Eva has not been nine weeks in the top 50 over in the States. And she's coming up here in England too, despite strong competition from Vanessa Fells.

Who is she? She was born in North Carolina, one of fourteen children, and at fifteen moved with some relatives to New York. Eva dropped upon baby sitting as a way to earn pocket money and she was advised by some friends of her father, Mrs. Goffin, the walk-down teen song-writing team. Eva used to sing along with Jerry Goffin and Carole King while they wrote their songs, so the pair decided to pen a song for her.

It was "The Loco-Motion" and they took Eva round to the studio for her record it. After a few weeks the record began to sell, and in no time it became the nation's No. 1 record.

And the dance halls reported that it was quickly taking over prominence from the "Watusi", which all the kids had been doing.

SHANE FENTON HURT

POP star Shane Fenton, spending a "long wait" climbing-and-slouching holiday in the Lake District, stumbled, hurt his back—and spent the whole of one night huddled under his raincoat under a crag.

Shane had been staying at the Queen's Head Hotel, Troutbeck, and it was on Thursday afternoon, that he set off on a trek of some miles. At the mid and mid more down, he fell and severely damaged his back. Shane tried to make progress back to his hotel but found walking too difficult. Eventually, helplessly led, he settled down under a crag and tried to get some sleep.

In the morning he managed to attract the attention of a passing farmer and shepherds—and they put him on their farmcart and took him back to the hotel.

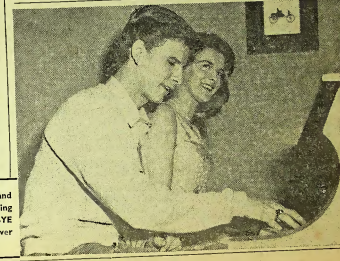
There the manager helped him to bed, gave him breakfast, telephoned Shane's manager, Tommy Sanderson, and called in the doctor. Shane was taken to Kendal County Hospital and a consultant specialist was called in to examine his back.

Shane's holiday was due to end on Friday morning. Said a spokesman: "Shane was to have appeared at Huddersfield that evening with the Feetloose. But he missed the date as he did at Reith, Surrey, on Saturday. He also had to call off the Sunday concert, which was to be held at Vermont on the weekend."

"But his accident has also held up recordings for his Live Programme series 'Swing Along With Shane' and preparations for his debut long-play, which would be on release at the end of the year."

Latest report on Shane: "He leaves hospital Wednesday this week and will be fit enough to make his one-night appearance at Chesterfield on Thursday evening. But his back is giving him considerable pain and he will not be able to dance around on stage as much as usual."

And Shane: "That night was the coldest and most miserable of my life. I slept on a couch after a one-night stay . . ."



Young stars BOBBY RYDELL and ANN-MARGRET get together during the filming of COLUMBIA'S "EYE BYE BIRDIE". A top talent twosome if ever there was.

'MAKE A STAR' CONTEST

DO YOU PLAY GUITAR?

You Can Win The

BERT WEEDON TROPHY

DO YOU SING WELL?

You Can Win The

MATTHEW CUP

These are only two of the exciting prizes to be won in the New Record Mirror's fabulous

"MAKE A STAR" Contest

Areas: North West—Cumbria, Westmorland, Lancs, Cheshire, Merseyside, Northumberland, Durham, Yorkshire, East Yorkshire, West Yorkshire, Northamptonshire, Hertfordshire, Bedfordshire, Essex, Cambridgeshire, Norfolk, Suffolk, Anglia—Cambridgeshire, Norfolk, Suffolk, Essex, Hertfordshire, Bedfordshire, Essex, Cambridgeshire, Norfolk, Suffolk, East Angles—Essex, Kent, South West—Cornwall, Devon, Somerset, Dorset, Gloucestershire, Somerset, Devon, Cornwall.

Also: London, Scotland and Wales.

AND still the entries pour in for the New Record Mirror's fabulous "Make A Star" contest—entries from as far afield as Preston and Portsmouth, Blackpool and Bournemouth. Seems every group in the country wants to try their hand at this exciting competition which now features:

The Bert Weedon Trophy for the best guitarist in the national competition.

The Brian Matthew Cup for the best singer.

Heats are being held all over the country—and if you don't want to wait until your local ballroom announces the contest date . . . well, let the New Record Mirror have your name and address and we'll keep you in the loop.

First heats of sales will be announced before the end of the week and will be included in next week's New Record Mirror. So watch this space. If YOU and YOUR GROUP want to break into show business, then this is the contest to set you on your feet!

Meanwhile the NRM staff is sitting through the entries so far received, and sorting them into areas for heats.

FIVE GREAT NEW EPs

EDÉN KANE HITS (DRE 2103)

BOBBY DARIN (MCA 2158)

NEIL SEDAKA Vol. 3 (MCA 215)

EDÉN KANE HITS (DRE 2103)

Twist with **BOBBY DARIN** (MCA 2158)

JIM REEVES (MCA 215)

Songs to warm the heart **Vol. 2** (MCA 215)

BOBBY DARIN (MCA 2158)

DECCA HOUSE ALBERT EMBANKMENT LONDON SE1