

LITTLE EVA

Keep your hands
off my baby

ELD 9538 45 rpm



NEW RECORD MIRROR

116 SHAFTESBURY AVENUE, LONDON, W.1

ELVIS

See Page 7



No. 91

Registered at the G.P.O.
as a newspaper.

WEEK ENDING DECEMBER 8, 1962

EVERY THURSDAY



ABOVE: FRANK IFIELD receiving his Gold Disc for 'I Remember You' at his 25th birthday party at EMI last Friday. See Page 12. UPPER RIGHT: JOE BROWN, currently in the Top Twenty with his 'It Only Took a Minute'. LOWER RIGHT: JOHNNY MATHIS signing autographs at a London record shop. For readers' letters on Johnny's controversial 'Juke Box Jury' appearance, see Page 2. ALL NRM Pictures.

MUST BE MADISON

JOE LOSS
HMV

Piano Solo with Dance
Steps by LIONEL BLAIR 2/6

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PEPINO THE ITALIAN MOUSE

BY LOU MONTE

(REPRISE)

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"MERCHE MILITAIRE"

SID PHILIPS BAND

HMV

NEW RECORD MIRROR

EDITOR: JIMMY WATSON

Editorial, Advertising and Circulation Departments:

116 SHAFTESBURY AVENUE
LONDON, W.1

Telephone: GERRARD 7460, 3785, 5960

FRUSTRATION!

THU! lubbby and byrrns that surrounds the mere name of Presley was surely I wish by the very men who claim to protect him—his own right hand of advisers.

If he was allowed to meet people on their own level I'm sure the average normal fan would treat him with respect, but he has been puffed up out of all proportion and it now out of reach.

A bodyguard of 12 men surrounds him (not to mention those electric gates where he lives!).

Can he escape from this gold-lined prison or is he in too deep and under too many thumbs?

It is merely a puppet who must dance when his master pulls the strings? He claims that he suffers from the way he has to live—I believe he has allowed too many people to dictate his life for him. One can test him except especially very rarely. No wonder the fans are frustrated and go mad when they catch rare glimpses of him.

Instead of enhancing his career these so-called advisers are now endangering it.—**CYNTHIA BURLING**, 75, Westgate, Chichester, Sussex.

MASH MASH

I RECENTLY found a Dee Dee Sharp & Fanny Club, and Harry Walters, head of the English branch of Cameo-Parkway records, sent me her album "It's Married Potato Time". It is an excellent record. These two are my favourites. "Mashed Potatoes" and "Remember Your Mine". The latter has been given "Kinky Letter treatment" and is "Love Letters". "Spills-Spills" is also on this record.

Her latest record, "Ride", is one of her best. If anybody would like a purchase of her fan club please send 50p to me.—**KEITH HARRISON**, 174, Biller Road, Chadwell Heath, Romford, Essex.

DUSTBIN-LID

THIS is meant to be a slam on Total Clovis, (NRM 1/12/62). First of all let me state that you are most unfortunate not to be a devotee of Mr. Presley. However, everyone has their own particular favourites, yours being a very fine selection.

Your remark about Elvis recording "Bau, Bau, Black Sheep" while accompanying himself with the aid of a dustbin lid was very good but it will allow me to make my point clearer. Should Elvis make such a recording, I am certain that it would reach the top of the hit parade just like every other record that he releases, due to the fact he would make a very good job of it. Presley fans have come to realise that for every ordinary record he makes, there are five excellent masterpieces. As for a previous article linking him with a dustbin lid, you should ask a Presley fan how many times a day they play "Bau, Bau, Black Sheep", "Heartbreak Hotel", "Jailhouse Rock", "Wooden Goggles", "Moss of Black & White", etc. If he wasn't good the name "The King" would mean a thing.—**STONE**, 42 Mill Hill Lane, Pontefract, West Yorkshire.

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NEW RECORD MIRROR

Readers' Letter Bag

BLUE CAPS

THIS has happened to that fabulous team Gene Vincent and his Blue Caps. From '56 to '58 they gave us such fabulous rock 'n' roll discs as "Rocky Road Blues", "My Mama" etc. etc. Then suddenly the Blue Caps disappear and although Gene continually turns out good material they lack the Blue Caps punch.

I'd hope they get together as a team and show us their rock should be performed.—**R. OSBORN**, 24 Highover Road, London W.10.

JOHNNY

WE have just seen "Juke Box Jury". When Johnny Mathis was asked to comment on Tommy Steele's recording of "It's God Love's", he should have done just that. Not pass remarks on Tommy as a star.

There is nothing disgusting or offensive in Tommy's recording about "Father Christmas", just a happy song. We feel David Jacobs should put Mat's initials in his place, not the remarks past.

Johnny Mathis, we feel, also owes Tommy an apology.—**DORREN WHITTINGTON** (Mrs.), International Secretariat, 100, Tottenham Court Road, London, W.1.

SMALL ADVERTISEMENTS

2s. 6d. per line (average five words) prepaid. For rates and conditions apply to THE NEW RECORD MIRROR, 116 Shaftesbury Avenue, London, W.1.

(22) LENA MARTELL

WHEN I heard "To This Man", sung by Lena Martell, on "Housewives Choice" a few months ago, I was so impressed with the warmth and sincerity she injected into it that I went straight out and bought a copy.

I also want to see her in "Ever Past Black" at the Alhambra, Glasgow. She was captivating. Not only a singer but also with her impressions and in playing a cool drum solo. So I wrote and asked for a photograph.

In the meantime, I discovered she had previously sent another disc called "Mary Can Be", backed by my personal favourite "The Night The Sky Fell Down".

Anyway, when she sent me a photograph, she asked me to telephone her, which I did. Imagine my amazement and delight when she invited me back stage to meet her. Meeting Lena Martell was one of the most pleasant memories in my life.

On my way to the theatre, my nerves were in small fragments. But within two or three minutes of meeting her, I doubt if I have ever felt so much at ease.

She talked easily and without pretence. I told her how much I admired her and how I would dearly like to start her fan club. For one to buy, she listened to me extremely patiently and politely—and answered all my many questions with a smile.

She promised to write to me and gave me a beautiful signed photograph which now stands beside my bed. Incidentally, her photographs, though beautiful, do not really do her justice.

Lena Martell is truly an extremely lovely and charming person. And I'd just like to say to her—Thank you for being such a great entertainer and such a wonderful person.—**JIM CALDWELL**, 144, Mansfield Crescent, Pritonhill, Glasgow, S.W.3.

PAST REPUTATION

MANY people believe that if Buddy Holly was alive today, he would be a big star. I think, highly unlikely, for after Buddy's divorce from his first wife, she had later recorded a few of a much lower quality than before, and she has since, with very few exceptions, Buddy's leaving the Crickets was the same as Cliff Richard left The Shadows; a total "read" needed for his return. He left, and he was left with trust, little combos, which, even with his own talent, made altogether very mediocre music.

BUT Buddy was far too talented to become a "has-been" and he lived. Buddy would probably be off the same class of artist as Gene Vincent, Jerry Lee Lewis, Bill Haley and Little Richard, who are excellent artists, but who rely on past hit Parade reputations to keep going.—**ALAN KIRK**, MALCOMSON, 2, Rodney Cottages, Clifton, Bristol, 8.

ALLISONS FAN CLUB C/F O Miss Patrice, 19, Edgemoor Road, Fulham, London, S.W.6.

ALLISONS FAN CLUB C/F O Joan Jones, 19 Edgemoor Road, C/o Joan Jones, 19 Edgemoor Road, Fulham, London, S.W.6.

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CRAIG DOUGLAS Fan Club.—Details from 10, St. James Street, London, W.1.

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CHARITY DANCE, on December 20th the FRANK SINATRA SOCIETY is sponsoring a charity dance for an annual dance-entertainment to a children's charity. Non-members welcome. Admission 5/-, further details from: E. Gardner, 32 Walpole Street, W.2.

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138D

RAY BENNETT is a newcomer to RAY—his new record with a difference. For a start, he hails from the same street as did Shirley Bassey. For a second, he gives his kick-off for his new record with the Carole King-Gerry Goffin LP, "Go Away Little Girl". For a third, he has given up already a

MANAGER Maurice King. It all started with a letter from Shirley Bassey. Decca were interested. So interested that his disc was rushed out pronto after he had only had his test by Ray colours. Now Ray's limbs limped up with manager Mark Wyster and got American chart-recording star Steve Lawrence. The song, "Go Away, Little Girl" is already a fast-moving hit in the States.

Ray earlier had gained a certificate in production engineering at a well-known B.O.A.C. in Cardiff on leaving. His wife, Betty, had a first class apprenticeship when on the T.M.C. in her firm.

Decca have great faith in Ray Bennett. They are giving the disc a top emphasis—it already has been "played" on "Juke Box Jury", though the panelists were three to two against it being a hit. "Thank You, Lucky Star" on the way, plus a top appearance back home in Wales on "Disco-Golf" and other radio.

"But if Ray Bennett is a newcomer, but he's one with immense promise. Even if his three-record battle on "Go Away, Little Girl" ends in defeat, it will be creditable defeat. And he'll be to fight another day. . . ."

PETER JONES.

CONCEITED

HAVING heard the fabulous Johnny Mathis on record and seen him on T.V., myself and some friends were more than disappointed at the appalling contribution to "Juke Box Jury".

Seldom have we seen anyone quite so stuck up and conceited, and are no longer Mat's fans—in fact we have now become Mat's haters and hope he keeps his ridiculous antics for his own records in the future.—**ANTI-MATHISIST**, Sherborne, Dorset.

JOHNNY

WE have just seen "Juke Box Jury". When Johnny Mathis was asked to comment on Tommy Steele's recording of "It's God Love's", he should have done just that. Not pass remarks on Tommy as a star.

There is nothing disgusting or offensive in Tommy's recording about "Father Christmas", just a happy song. We feel David Jacobs should put Mat's initials in his place, not the remarks past.

Johnny Mathis, we feel, also owes Tommy an apology.—**DORREN WHITTINGTON** (Mrs.), International Secretariat, 100, Tottenham Court Road, London, W.1.

MATHIS

JOHNNY MATHIS's performance on J.B.J. simply amazed me. To insist that he had never heard of him is not to be heard into their records, or to rant to "Jaded Rocker" with merely a smile just confirms that Mr. Mathis expects every singer to be the perfectionist he is. To be a good singer in the States, he will have to sing other artists with the same respect as they undoubtedly show towards him.—**SINATRA FAN**, A SIMPSON, 23 Dornington Road, Birmingham 22.

WANTED TO BE A RECORDING CONTRACT

Highly promising job with BOAC as an engineer.

New 21. Ray says cheerfully: "I can put down my musical career to the fact that I was mad on motor-bikes. I was 16 when it all happened. I crashed. I had a crash. In fact, I was laid up in hospital for three months.

"I missed all the running around I did before. So I did my best record. It was so good and meaning such a lot that my parents bought me a tape recorder to cheer me up a little.

"I sang the odd song over for my own enjoyment. And to my surprise my parents said they liked the sound of my voice. Of course, they could have said a little 'bass'."

"I was so excited I decided to try and record his own voice with a backing group. And in so doing I got a lot of approval. And to my surprise and the group went out round the Carole King-Gerry Goffin LP, "Go Away Little Girl".

"But if it hadn't been for that injury I'd certainly not have bothered with singing!"

That club tour led to T.O. Burns seeing and hearing Ray and bringing him to London, where he was introduced to

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West Country, 10, Shaftesbury Road, Putney, S.W.15—January 27

Saver Hill, Middlesex—January 29

Corn Exchange, Whitechapel—January 30

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138D

FEEL GU... SAYS MARK WYNTER



ITS hard writing this with my fingers crossed. But they ARE crossed—in hoping that my new single, "Go Away Little Girl," will be another chart entry and so make it a happy old Christmas following "Venus In Blue Jeans".

Now to answer the question that's been put to me often about "cover version." It's true I don't really like them. It's true that for a long time I fought against them. And now here I am with two of them in succession . . .

Well, here's the explanation. When I heard "Venus In Blue Jeans," I knew right away it was a big hit. It had to be. If not for me, then for someone else on the disc. I was lucky. But it wasn't a cover in the sense that I was following an established American artist, for Jimmy Clanton wasn't particularly well known here. Actually I'd heard his "Just A Dream" earlier and liked it a lot.

When recording manager Tony Hatch produced "Go Away Little Girl" as a follow-up, I thought, "Oh, oh. Does this mean that I'm going to be typed now as someone who doesn't do anything original?" And when he said it was selling in the States by Steve Lawrence, I felt sure it would be a big ballad and not really my cup of tea.

COMMERCIAL

But it was Steve Lawrence on a very commercial hit—the sort of record that Mel Tormé has just come out with. I liked it first time I heard it. The storyline appealed to me . . . all about this chap minus one who got when the other had another and not wanting to be tempted.

For me, the writers Carole King and

says
**MARK
WYNTER**

Gerry Goffin are fabulous. I just don't understand her. She can turn out a song like "Point Of No Return" and then switch to something like my new one. So much talent.

Anyway, I decided that it was just the right sort of material for me. In this case, Steve Lawrence (though he's one of my favorite singers) is really known more for cabaret than pop records in this country.

THREE-CORNERED

In a way, I suppose, I feel kinda giddy about covering another disc, even now. But this is a three-cornered gift—with new British boy Ray Bennett the third corner—and after all there's no guarantee that I shall win it. Any version of the three could be the big one.

But the fact is this: I just had to get a record out right now. I knew it's only considering that "Venus" is still selling but my commitments are such that I couldn't delay any longer, otherwise I would have to wait until well in the New Year when I set back from Australia. So there was a fair amount of panic on it—and the lucky thing was that we

came up with this excellent song. Just at the right time.

ORIGINAL

I suppose I would still rather do original material but it really is a problem finding precisely the right song at the right time.

In fact, the first record I ever made was a cover job—in "Image Of A Girl." Usually a cover, that is, but in fact the American version by the Safaris was never released here because of the problems about the Top Rank label here.

Nelson Keen had also recorded it for EMI and when they took over the Rank label, obviously they didn't want two versions going in competition with each other.

But afterwards I had original material right up to "Venus." "Image" did well, so did "Venus"; so it seems that "cover" really are good for me. And anyway I don't mind a bit of a scrap on records—get on long as the song is worth the bother.

For the future, I'm pretty free. Off to the South again for the end of the consultations on Tez. Then, pantomime at Weymouth, then Telford for twelve days and on to Australia for more television appearances and stage shows. Then to America for a week. Then back in December for three weeks of another tour, though nothing's been laid yet.

And in between, I'm doing all the usual radio shows such as "Parade of the Pops," "Rings-A-Dings," "Saturday Club" and "Beat." But I'll be doing "The New Lucky Stars" for December 15.

But I'll be watching the charts. As I said before, the three-cornered gift is on . . .

Superstitious Johnny Sings Better With His Girt Out!

JOHNNY TILLOTSON was quite frank when he was asked why he switched to pop country music from the beat side.

"Well," he said, "I saw how well Ray Charles was doing with the Country and Western stuff so I thought I'd have a go. But there's always been a lot of folk music in my career—when I first used to sing before I started recording. It was the folk-favoured numbers I would latch on to.

"The first few discs, 'Why Do I Love You So,' 'Earth Angel,' 'Dreams Eyes,' and 'True True Happiness' were fairly gentle pop numbers. Then I switched to rock and the really big beat for 'Pecety In Ghetto' and 'Without You.'

GIRL-INSPIRED!

"And now I'm on the country kick again. My first country disc 'It Keeps Rhythm On A Heart' I wrote for my country star who was interested. But when Acacia Brown, chief of my Cadence record company heard it he suggested I had a go at it myself.

"So I did. And to my surprise, the next thing I knew was that it was a national breakout in the States. My new name was as my current disc 'Send Me The Pillow You Dream Of.' But there's all possibilities. I'll change my style yet again. It's a Frank Williams song by the way."

Johnny is fast pats most of his own songs, he says, and they're mostly inspired by the girls he's been out with.

"When I wrote 'Dreams Eyes,' I'd just met the most beautiful girl. A student companion. It keeps Rhythm On A Heart" was when a girl gave me the pool. Not the same girl though.

On Friday Johnny was recording for the "Saturday Club" radio show the next day. He politely asked the studio musicians if they wouldn't mind if he had his shirt down his trousers—he reckons he can sing better that way. But one thing that Johnny was really amazed about and that was the "Saturday Club" show.

—By
NORMAN JOPLING

can sing better that way. But one thing that Johnny was really amazed about and that was the "Saturday Club" show.

"Over in the States we don't have music shops you know. If I was here, after seeing and hearing what you've got in Britain. It's really a god. I'd like to take this show over there—musicians and all—show them. I could maybe start one myself."

Johnny himself is twenty-three and good looking in a clean cut all-American boy sort of way. He looks in fact rather like Audie Murphy. Also Johnny happens to be superstitious. He raved James Dean as his favourite actor—he died in a car crash. And Buddy Holly was his favourite singer—he was killed in an air crash. And Johnny refuses to say any more of his favourites—just in case.

This then is Johnny Tillotson. The boy who erupted through to the top spot with his "Poetry In Motion" and who was acclaimed by many to be a one-shot hit-maker. He proved them wrong though—and by the way things are going, looks like proving them wrong many times over.



JAZZ SPOT

PAUL DESMOND with STRINGS
My Easy Valentine @ Diamond Blue Then Put It Back On Top @ I've Got You Under My Skin @ Late Tension @ I Should Care @ Life Sentence In Love @ If You Wind In Baby And Soul. RCA-VICTOR RD 7501.

IN THE first chorus of "Valentine," returning to the man theme for the second half of the chorus, Desmond plays a phrase which, although it might sound a little strange in a jazz context, certainly strikes the man who plays it as a real melodic creator. And this is not the only record in which he has, indeed, Desmond's whole approach to saxophone playing, which is only half in the jazz camp, is always richly melodic. It is also an instrumentally great skill whose work always has something of interest for the working saxophonist, the only person who really knows how difficult it is to achieve the melodic and harmonic effect that Desmond makes appear so simple.

However, this style is perhaps better suited to ballads than it is to the faster tempo. On "Under My Skin" the shape of Desmond's pattern is so often tailored out to be merely sequential, the mannerism of his which makes people think of older classical forms when hearing him play. The orchestrations, written by Bob Prince, are adequate enough, except for some hair-raising introductions. The balladning of "I Should Care" is a particularly fine example. I exceeded the opening of the piece, the first few years, but instead what one gets is Desmond playing what he can do all more than a pretty little ballad.

I do not think Desmond is at all in the great tradition of saxophone jazz soloists. His is without question a minor jazz talent, one of the byways of jazz history, and no more. But it is an exciting byway and an occasional more effective with his new background than he usually does with Brubeck, with whom he has been performing for too many years to retain his freshness. When you hear this album sent into you like it or not, stop to consider how much thought and pains went into its making. That is the trouble.

R.G.

JOHNNY TILLOTSON (NRM Pic)—Attended by British Radio music shows.

FRANK SINATRA SIGNS DUKE Jazz A & R

FRANK SINATRA, owner of the booming Republic, has just pulled off one of the most important signings in the field of record music. The great jazz and big band leader Duke Ellington has joined the label and, in addition, has signed his orchestra. Duke will be a R & P producer of the company's jazz or R & P discs. The news was given at a luncheon in Chicago last week attended by Frank Duke, Sunny Davis Jr., and Dean Martin.

BALL BAND Dates

KENNY BALL'S Jazzmen can be relied on to pull in the crowds during this present first but they'll have their work cut out in January when they play a number of seaside resorts at the most desired time of the year. The schedule includes Gillingham (Fri 5), Margate (12), New Brighton (17), Morecambe (18), Riby (19), and Folkestone (20). Kenny's constitution by the seaside is less likely to be snowbound.

SPRINGFIELDS DEPART

THE SPRINGFIELDS leave this week for a short American tour. They will only be back in England a few days before setting off on December 29, for Holland for a couple of radio shows. Next month they go to Belgium for radio and TV dates. But Springers' summer tour in Southern TV's "Day By Day" show on the December 29 Saturday Club.

NEWS SNIPPETS

COLLECTED Oriole records are being sold in a special Christmas gift pack. You just buy the record, address and stamp it on the places provided, and post it.

THE LITTLE DONEYAN starting in this week's Sunday Night at the London Palladium. James Madden and Don O'Connor are also on the bill.

WHOLE recording artist Jay Burnette leaves for Baden-Baden, Germany, in a few days time to take part in a spectacular European TV show.

CRAG DOUGLAS, finally recovered from his recent illness, is the guest star in Billy Cotton's Band Show on television, December 15.

Then Craig heads for Westcliffe-on-sea to start rehearsals for a pantomime season.

A RESUME OF ATTY'S Christmas Show plans has resulted in "Tony Steek's Quest" show this December 23. The week being held until December 23.

The December 16 set will now be filled by an hour-long Roy Castle show with guest stars Matt Moore and a Valerie Masters.

DENNIS LOTIS "injured"

DENNIS LOTIS was (literally) knocked out on Monday when he and his sports car were involved in a pile-up at the corner of skirts of London.

Denis was taken to hospital with his injuries and a bumped head. He was allowed to go home after treatment. The car was badly damaged.

BERT WEEDON Birmingham Special

BERT WEEDON, who by his second week in calaret of the Barn restaurant Birmingham, received letters from local young fans complaining that they were unable to catch his late-night show.

So his Friday treat is doing a special afternoon performance at the restaurant just youngsters.

Incidentally, Bert will be seen as "Butter" in Associated-Rediffon's pre-Christmas pantomime in "Tuesday Rendezvous".

JIMMY JUSTICE LINGUIST

DVE recording artist Jimmy Justice has just returned from a three-day trip to Munich where he recorded four titles in German.

Next month, Jimmy is off to Paris to record some numbers especially for the French market.

RAY CHARLES New Single

THERE'S likely to be a battle for chart-supremacy between the two sides of the new Ray Charles' new disc, "Charisma" and "Old Bill" is due from Decca on December 14.

MICKEY RYBER'S Tribute To Buddy Holly has been released in America on the new Buddy's label. Carol Kaye has had a letter from Buddy Holly's parents commending him for his good work.

LONNIE MAX Comedy Disc

FOR their first EMI record THE MARKET SOUND and TIT-BITS Mrs. Miller and Lonnie Doogan recorded half-hour live comedy with plenty of chuckling for both sides. They left it to P & O to cut out all the material that was considered TOO naughty - which chopped the numbers down to less than three minutes each!

Despite the hassle whether there is still some doubt concerning these titles will be played by the BBC!

Not for the record, Mrs. Miller - inescapably as ever - lived-up to the live audience at the recording session with selected readings from a little blue book of jokes he happened to have with him.

ADAM FAITH

ADAM FAITH makes a guest appearance on Saturday's "The Box Set" on the London Palladium, starting April 8.

ROBIN HALL and Jimmy McGregor will kick the star attraction at the folk music festival organised by the English Folk Song and Dance Society at the Albert Hall, London, on January 11 and 12.

TEAPS TAKE 'LEGIT' STAGE Act and Play

THE TEMPERANCE SEVEN are polishing up their instruments and preparing their costumes in order to look pretty. They are going to Kington, from January 31 until at least March 2 they will be touring in a play called "The Temperance Seven" by John Galsworthy, "The Bed Sitting Room", by John Galsworthy, "The Sign of the Cross", by Bernard Shaw, and "The Mornin' After", by J.M. Barrie.

They will play six numbers, all oldies, during the play but will also each have speaking parts.

ORIOLE STARS US Outlet

TWO Oriole recording artists - both Londoners - are to have their discs released in America via London Records International.

Tony Raymond's "The Infant King" (a religious offering with a Latin-American beat) and "Maccus of York" (released a few days ago in England, are being rushed out in time to catch the Christmas trade in the States.

And Col James' "Gonna Settle Down To The Job of Loving You" and "Bambas, Bambas and Bambas", released here this week, will go on sale in America early in the New Year.

SHADOWS Celebrate

TWO original members of The Shadows - Bruce Welch and Hank R. Marvin - recently celebrated their 37th birthday and on Wednesday they held a joint party with their friends.

The same day also saw the release of "The Shadows' latest Columbia disc "Dad's Army" which they recorded with the Avons. On the other side is "All Day", written by Bruce and Hank.

DARIN Tor Change

BOBBY DARIN's tour of Britain, originally scheduled for January, has had to be postponed because of the singer-actor's film commitments.

A new tour will be lined up as soon as the shooting of his movie is likely to be done his British one-nighters in the late Spring.

GRADE OFFICE Pop Show Plans

THE GRADE ORGANISATION is in the middle of negotiations for a West End London pop show concert at the Strand Palace. The show will feature the traditional variety hours throughout Britain have closed we feel there is a big market among the crowds who come to London, for moderate-entertainment with the accent on the best in popular music from Britain and America.

"We intend to streamline the whole concept of variety to bring it into line with modern tastes. Twice weekly, fast moving revues are our aim."

BLUES 'N' C.

ALEXIS KORNER'S Blues Incorporated scuttles at the Marquee doing booming business. Alexis spent a few nights in the States and on December 7 and 8 booked for a blue session at London's Flamingo Club on Boxing Day.

PROVINCIAL ROUND-UP

by JEFF BAYLISS

MARK TUDENHAM, lead singer/producer with Southampton rock group the Dynamos, receives a £1,000 music fund award from his publishers in weekly magazine "Rawlitz" fashion cover at Southampton Pier Ballroom on December 8. As there are no strips attached to this milk coil, it will not be featured in the ad.

THE BARRIE JAMES SHOW, presented and hosted by the Midlands girl vocalist, following Paul Knight's programme after four years at the Southampton Studios.

BOLNEMOUTH BROTHERS, THE DOWLANDS, drive north this week following an intensive personal appearance programme in the London area promoting their new Oriole record "Big Big Fella".

MANCHESTER AGENT ALAN ARNISON flew to Germany this week to complete negotiations for the release of a record in German by his new sign-

ing from Australia, Ian Crawford. Ian is currently playing a two night stint at the built Savoy Club, Haverford, and will be touring country areas in England for the release of his first two discs for Decca.

SOUTHERN nobilities at farewell party for Southern TV's Terry Yarwood last week included Lord and Lady Montagu, Mike Mandfield, Peter Fraser-Jones, and Jimmy McGee.

SIXTY-NINE-YEAR-OLD Oriole artist Susan Signy is booked for Eurovision Television in early 1963. Susan is scheduled to record three shows in Copenhagen and has there on February 2nd for three days.

KENNY BALL top the bill at two southern concerts in December. Last week the Kenny Ball Top Ten

with Mike Cotton and his Jazzmen played a two night concert at Birmingham Town Hall in aid of the Birmingham Mail Christmas Tree Fund. On December 16th, Kenny enters Billy Smart's indoor circus ring at the Queens Hall, Leeds, together with Joe Brown.

The Tomados and Jimmy Justice, a new one of one first per-act, providing the main attraction at the Promoter Bernard Hinchcliffe plans to announce each act to a feature of tomorrow's first programme. AGENCY TEMPER WALKER has been to the Embassy in true circus tradition.

AGENCY TEMPER WALKER has been to the Embassy on Sunday for a ten day visit. New signings this week to Peery's office are Barrie James, with Gary and Lee and the Strangers and Heaton Veeva. The Marksmen, whose Pinelochouse release looks set to enter the charts.

FRIDAY CRAG, HAWKES, KING BEARD and the Rebel Rascals, Terry Young and Fern Cole's groups including local favourites The Misadventurers.

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(Decca Records)

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ENQUIRIES: TONY CALDER
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THE ASTONISHED-MANER

CHARLIE BYRD THE CLASSICS — SEGOVIA — MODERN JAZZ



CHARLIE BYRD is 36, surprised, balding, surprised, shortish, surprised—and very smileable. And he's surprised because after years of playing either very good jazz or very good classical music he has finally joined that band of guitarists who are in the Top Twenty.

"DeadEnders" is the number that did it for Charlie and his modern contemporary music Sita Cere. And it's the really big breakthrough single based on that swinging samba rhythm now dressed up as the "Bossa Nova".

Soft-spoken, witty Charlie popped Byrdlike into London early this week and added a collaboration part at Philips Records. And he explained that he didn't think his classical work impinged on his jazz. "The value of jazz is completely different from the value of classical music—and I wouldn't want to be without it." His own repertoire spans the lot.

At the Showboat Lounge in Washington, a smoky club where he has pulled in crowds for several years, Byrd works over classics, jazz and folksy material. "I think it's a good combination," he says. "Rather than mix jazz a notch above jazz it's all right. I believe you should mix it at thinking people."

His own tastes are wide. He does Oscar Peterson—and Ella. "I think Ella is about the only female singer who can really wail," he says.

"For the guitar, the classical approach is to get the right tone. And in jazz, the rhythm is the thing. Segovia, for instance, will sacrifice rhythm to get a good sound. The thing that makes me different from other classical guitarists is the rhythm."

Charlie began on guitar at the age of nine, learning from his father. He played in a dance band and later played in a

U.S. Army band show. Then he met up with Django Reinhardt. He said: "Reinhardt had this terrific ear. And the best trick technique of anyone who ever lived. That was the balancing factor against his crippled left hand."

From 1946 to 1949, Byrd was building his name on the American jazz scene. Principally jazz, now. Then he met up with classical teacher Sophisticated Papa—and that was it. Charlie Byrd branched out.

—By
PETER JONES

But he's still spent a lot of time on tour with Woody Herman's swinging band. Herman first heard him in Washington. Asked what he thought about Byrd, Woody snipped back a quick answer: "Byrd is the COMPLETE ANSWER."

That's Charlie Byrd, one of the most accomplished all-around musicians ever to hit a chart loaded with best-sellers. It's taken a long time for his name to be noted by the simple fact . . .

. . . And now that it HAS happened, Charlie Byrd is one of the most surprised musicians ever to hit the charts.



PROTEST for PITNEY

GENE PITNEY aims his way into the American charts regularly with each disc he makes. In Britain he has only had two hits, neither of which made the top spots.

His fans are fond of protesting about this injustice loudly but he still doesn't get any hit.

His latest in the States is a slow powered emotion packed tear-jerker called "Oh, Look You Can Break A Heart". Reports from Gene's disc company, United Artists, say that he has already sold a million.

In Brian ERM are frantically phoning the other side: "If I Didn't Have A Heart". The side flopped in the States and has more or less done the same here.

Gene also has a number written by him in the Saturday top five. It's "He's A Rebel" by The Crystals, which reached the number one spot in the "Billboard" charts some weeks ago.

Previous to his "Only Love" hit Gene recorded in the States with "The Man Who Shook Liberty Valence," "Town Without Pity," "Every Breath I Take," and "I'm Gonna Love My Life Away."

Only the "Town" and "I'm Gonna Love" sides made any impressions over here.

Why? Gene isn't of the usual variety of artists who mean a lot in the States and not over here. He isn't an underdog of vocal team or a one shot hit-maker singing lead R & B numbers.

In February this year he carried with him on a tour when he played "Towns Without Pity" hit.

Gene is twenty, and hails from Connecticut. His hobby is taxidermy—he presented a muffed raccoon to Dick Clark on his T.V. show.

Gene also has a voice that can reach such high notes that he does not choose bits of his own disc—aided with multi-tracking of course.

Apart from the Crystals hit, Gene has also written hits like "Mobby Blue" and "Hello Mary Lou".

And although his compositions are hits, his own disc aren't. "He's a Rebel" is even in the British charts but "Only Love" isn't.

And Gene's biographer fans—they'll just have to buy his records until he gets a hit!

WESLEY LAINE

ELVIS' CHRISTMAS ALBUM Santa Claus is back in town; I'll be home for Christmas; Santa bring my baby back; I believe and eight others
 © RD 37652 RCA Victor

CHRISTMAS HOLIDAY Santo nobile; Christmas island; Winter wonderland and nine others **STANLEY BLACK & his Orchestra**
 © KLP 415 Decca

MANTOVANI CHRISTMAS ALBUM Good King Wenceslas; Joy to the world; O Tannenbaum; The skaters' waltz and ten others
 © SKL 902 © LK 435 Decca

CHRISTMAS WITH THE EVERLY BROTHERS & The Boystown Choir Adeste fideles; Silent night, holy night; Hark! The herald angels sing; O little town of Bethlehem and eight others
 © WS 514 © WRS 514 Warner Bros

The voice of the seasons

12 MERRY CHRISTMAS LPs

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 © SB 204 © MB 1475 RCA Victor

A CHRISTMAS SING WITH BING White Christmas; We three kings of Orient are; The first nowel; God rest ye merry, gentlemen and fifteen others
 © LAT 516 Brunswick

MUSIC FOR CHRISTMAS Once in royal David's city; Good Christian men rejoice; The first nowel; White Christmas and eight others **FRANK CHACKFIELD & his Orchestra**
 © SKL 905 © LK 439 Decca

PERRY COMO SINGS MERRY CHRISTMAS MUSIC The twelve days of Christmas; Rudolph the red-nosed reindeer; Jingle bells; Winter wonderland and twelve others
 © RD 37982 RCA Victor

CHRISTMAS CAROLS Deck the halls; Faith of our fathers; Jingle bells; O little town of Bethlehem and ten others **BILLY VAUGHN & his Orchestra**
 © MAD 3185 London

TO WISH YOU A MERRY CHRISTMAS A star in the East; The Son of Mary; Where the little Jesus sleeps; Christmas is coming and eight others **BELAFONTE**
 © SF 5014 © RD 37993 RCA Victor

CHRISTMAS WITH CHET ATKINS Jingle bell rock; Little drummer boy; Deck the hall with boughs of holly; Silent night and ten others
 © SF 7507 © RD 7507 RCA Victor

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THE CHRISMAS HITS

OR JUST HOW MANY OF THE YULE TIDE DISCS HAVE MADE THE TOP TWENTY GRADE...

ABOUT this time of year the record companies fall about themselves to make Christmas records. They start in early November and finish about a week before Christmas.

Yet just how many of these merry yuletide discs do actually make the charts.

We checked up back in 1955, to find out. The results were rather astonishing to say the least. Here they are:

1955. Biggest Yuletide hit was "Christmas Alphabet" by Dickie Valentine. It came in at No. 13 on November 26th and finally reached the No. 2 spot. It was held down from reaching the top by the presence of "Rock Around the Clock" by Bill Haley.

Also the only other Christmas hit was "The Very First Christmas of All" by Miss Ruby Murray. This reached its highest position of No. 9 at Christmas week.

1956. This year there was only one Christmas hit. It was "Christmas Island" by the Valentine who had the previous year's biggest. It reached the twentieth spot for one week, and that was at Christmas itself.

1957. Nothing until November 16 when two yuletide discs entered in once. The first was "Mary's Boy Child" by Harry Belafonte which came in at No. 4. It was Harry's follow-up to his "Island. In The Snow" hit some months before. The disc topped the charts the following week, taking over from the Orioles with their first million-seller "Frosty The Snow Day". Belafonte stayed at the top until January 4 when the Johnny Otis show topped with "M.A.". Belafonte's disc was one of the rare few discs to sell a million in Britain alone.

The other Christmas hit was Elvis Presley's "Santa Bring My Baby Back (To Me)". It entered at No. 16 and worked its way up in No. 7. It was taken off a Christmas L.P. by El.

1958. Only one Christmas hit this year. And it was again "Mary's Boy Child" by Harry Belafonte, which re-appeared in the No. 20 slot. By the way, each year an increasing amount of Christmas discs were being marketed.

1959. First one this year was Russ Conway's "Snow Coach" which came in on November 26 at No. 13 and worked its way up to the fifth slot.



The only other hit this year was Max Eyzers "Jingle Bell Rock" which entered Christmas week at No. 11 for one week only. The big one in the States of this year was by Bobby Holm who had previously had successes with "My Sweet Angel" and "Acquiescence". This year (1962) incidentally saw a version of the song by Chubby Checker and Bobby Rydell out on Cameo Parkway. This was released in the States last year.

1960. One Christmas hit this year. It was "Little Donkey" by Nina and Frederik which hit the charts on November 26 at No. 11. It finally made the fifth slot.



ABOVE: HARRY BELAFONTE. He scored the biggest Christmas hit of recent years with his "Mary's Boy Child". In many countries of the world, this song is being used as a hymn in churches over Christmas.

—By
NORMAN JOPLING

This year though, her last hit "It Started All Over Again" had started falling down the top fifty so Brunswick wisely issued this disc.

Whether or not there will be any more Christmas hits is anybody's guess. There have not, in the last seven years at least, been more than two hits in the top twenty associated with the season in one year. There is no reason to suppose there will be more hits, as the output of these types of songs has slightly fallen.

An artist who makes a Christmas disc has no more chance of making the charts than if he or she made any other disc. The two biggest Yuletide sellers of all have been Bing Crosby's "White Christmas" which hit saw the charts in 1954, and of course "Mary's Boy Child".

So although the percentage of Christmas discs to make the top twenty is surprisingly low, it must be remembered that "White Christmas" was the biggest selling disc of any year, Christmas record or not.



BING CROSBY: The famous singer in the month that sang "White Christmas" was the biggest-selling record of all time.



ELVIS: In a scene...

BRENDA LEE. She has the only Christmas hit this year with "Rockin' Around the Christmas Tree", currently at No. 11.

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THE GOSPEL TRINE Ted Heath & his Music # 11854 **DECCA**

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BIRD NOISE FROM IVANKETA Coxy Cole # 11857 **DECCA**

A BIRD FLEES OUT OF SHOT The Tokens # 11852 **DECCA**

EMO The Emotions # 11853 **MONROE**

EMO Johnny Crawford # 11856 **MONROE**

ALABAMA Bobby Curtola # 11859 **MONROE**

ANNA Artur Alexander # 11861 **MONROE**

Lee theme from "PAPERNA" Johnny Mautica & his Orch. # 11862 **MONROE**

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FUNNY ALL OVER

The Vernons Girls

11850 **DECCA**

MADISON TIME

The Talmay Stone Band

11851 **DECCA**



ELVIS—CAREER BOSS FOR STAGES



ELVIS: In a scene from mba film "Follow That Dream" with Ann Helm.

WITH what must seem, at first glance, the most Un-Original of titles, Paramount Pictures are claiming: "Elvis Presley is GOOD For girls!"

What with all the shtick and a sashol' going on over his dices and flicks for years, it hardly seemed necessary to make the point. BUT... Paramount had an ANGLE on Elvis.

It's this. Presley's movies have all contained a fair old sprinkling of birds and the great majority of them get continued career boosts by working with him. Each of his films gets tremendous publicity drum banging and these love-lets get carried along in its wake.

Take this new one, "Girls, Girls, Girls". The title has been described as "a model of inclusive candour and unswerving descriptiveness." Which means it's accurate.

For Elvis has over 60 girls in the cast, but not counting 35 dancing beauties representing various different countries round the world. There are 20 more American faces who drag themselves round the beach, on boat deck and in nightclub.

But the principals are Stella Stevens, plus newcomers Laurel Goodwin and the Beal twins, Betty and Barbara. In this, El's eleventh movie, Stella Stevens is already a name personality—but sign at that Laurel Goodwin is "going places" following her sidling up to Elvis

ROLE HARRIS is what you might call "a clobbered robbery." In fact, he's so knocked out by the success, character of "Sam Arnie" that he has decided to make his base in London—and indulge in the usual run of one-nighters on tour.

Roll, one artist who can see something funny in just about everything, and it literally laid down with permanently, said of "Sam Arnie" and his rise to Number Seven this week:

ZANY

"Yes, it took quite a while to get started. I had a feeling that the basic rhythm would take quite a while to get on but from the start I was hoping it would make it eventually.

"Now the grafting thing is the way it is being accepted by all age groups. Little kids follow me about singing in and old girls in the street come up and say they like the song."

In fact, it was in the first week in September that the NRM reported "The zany kangaroo man is hot"—and expressed the view that the new disc

ROLE CLOBBERED COBBER

—By
PETER JONES

could be as big a hit as "The Me Kangoo Down Town." Well, it has been.

And Friday this week has Roll in the studio again which he hopes will be the follow-up. It will definitely be another original number and will, doubtless, feature some more wildly off-beat notes.

An L.P.' "Honey, I'd love to do an album," said Roll. "I've got a tremendous amount of material and I'd want to do it so many different things on it. Make it a kind of showcase, you know. I know George Martin is keen to do one—so we'll just have to wait and see."

RE-CREATE

He did. "My wife Anna has joined me now in London and we're both happy that we'll be staying on here for quite a long while. Actually we're living in the same flat that we had here back in 1958 — it's almost as if we hadn't been away.

There's a tour in a pop package coming up from around December 15 and just before Christmas. And another one lined up for the New Year. It's really looking forward to a sort of work.

"Of course, there is a bit of difficulty about negotiating the actual disc round 'Sam Arnie' on a single. We can probably get that round the actual sound by use of instruments, but I'm obviously not going to be able to do the harmony bit

with myself towards the end. Anyway, we're working on it."

Since his last visit, Roll spent many months in Canada—which he now describes as a "disastrous mistake." He explained how he had planned to go to Toronto to meet a girl he was intending to land at Leo Amelio and start work round the city. Instead, a shipping mistake meant he ended up at the time mistake meant he ended up at Vancouver in Canada.

SORE FINGERS

And, on the outside, was a mixed show of doublebasses all sharing "The Me Kangoo Down Town"—plus radio and TV interviews. He did a week's trial in Vancouver—publicists and stayed on there for EIGHTEEN MONTHS. In fact there were 21 weeks in one club. If it all was a "disastrous mistake", then at least his bank balance doesn't reflect it.

"Sam Arnie", easily one of the most fascinating discs of the year, had an unusual instrumental link, passed from the use of the didgeridoo, two cellos, a double bass and a piano all joined in maintaining a note for two minutes. It took over two hours to get it right. And another two hours for Roll to deal with musicians who complained of sore fingers from sustaining the note "E" for so long.

Roll was due to return to Canada in October for more television. But he called into "Sam Arnie" studio morning. Now it looks as if it will be many more months before he's able to fulfil his ambition to return to Canada.

But in any case, kudos to him, if he set off for Canada again, he probably did up somewhere on the west side of Russia. And who knows what they would make of the didgeridoo sound?

in her "I love him" role.

And the Beal twins are reportedly in great demand—though until they met up with Elvis they found it tough going establishing their career.

The magic touch of Mr. P., then, goes on—though it is early days to see just how much double-dog-dog-itis will come as a result of "Girls, Girls, Girls."

"Magic touch" in "Love Me Tender", Elvis was opposite Debra Faget, who played his girl-friend. Then "Living Year", the girls being Barbara and JoAnn (already established, true). Debrae Hart and JoAnn Landi. Debrae Hart teamed up with Elvis two pictures later in "King Creole" and she is, far sars, a big star in the Hollywood area.

Carolyn Jones was also with him in "Creole" and she is now famous, wealthy and moving upwards fast.

In "Hullabaloo Kook", Elvis is beguiled by Judy Tyler, Jennifer Holden and Anne Neyland. All "unknowns" till then, but now turning up regularly in different movies and TV productions.

Julia Frawley, who teamed Sinatra, Presley and Fisher among her "dances" came to top stardom as a result of appearing with Elvis in "Gals, Bunch". And that same movie did wonders for Lenita Roman, who is now playing leads on the Continent and in, in fact, locations. "Koolhaa".

UNKNOWNNS

In "Flaming Star", with Elvis, Barbara Eden showed distinct signs of the six-material promise she has now cemented in "The Wonderful World of the Brothers Grimm". And "Wild in the Country", Elvis had another boy of beauty round him—this time being Hope Lange, Tuesday Weld and Millie Perkins (his faithful plus Christine Crawford and Robin Raymond).

Elvis is surrounded by girls again in "Blue Hawaii", including Joan Blackman, Nancy Walker, Darlene Tompkins, Pamela Albert, Christian Key and Jenny Maxwell.

More birds in "Follow That Dream"—and they were Ann Helm and JoAnn Moore. For "Kid Galahad", the girl list was boosted by Lois Ahlright and, once again, Joan Blackman.

That's laughing it off girls. Many of them unknown until Elvis rode the screen with them. All given the break that dozens of other actresses can only sit and dream about.

For where girls are concerned, old bachelor boy Elvis really DOES have the golden touch. What's more, there's never been a peep of criticism about him from any of those who have co-starred with him. Which is more than can be said for most of the other pop-singing lads.

LANGLEY JOHNSON

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NEW RECORD MIRROR

LONNIE DONEGAN & MAX MILLER

The Market Song: 78-Bits (Oye 1549)

AUGHINER opens this one, a number 1 similar to "My Old Man's A Doodler" but with two people on it. Fast and skilful with some comical liberality thrown in. This one could make a chart, both Max and Lonnie perform well in the live audience. As it's Christmas we tip it.

Max wrote the flip. It's far funnier than the top side but much less so commercially. Good nevertheless, it's more or less a straight singing comedy number.

FOUR 🍀🍀🍀

TOP TWENTY TIP

THE ECHOES

Cloak and Dagger: Sounds Like Winter (Decca 20258)

FRANK work opens this one, an instrumental number by the Echoes. There's an organ there somewhere, but the overall effect is one of a Show-down. Well-performed, but about two or three years out of date. Not strong enough to make the charts, despite some highlights in the disc.

The flip is slower and gentler and moves along at a pleasant medium tempo. A better side musically.

THREE 🍀🍀🍀

ANNE SHELTON

Tell Me Again In The Morning: Come Back My Love (And Love Me) (Capitol 326558)

RONNIE CARROLL penned this one, and Anne has a nice pro-bat backing. The hit-bound ballad is fairly commercial and moves along well. Lamented and very typically Anne Shelton.

There's a Latin-ish feel to it. Should pull big air sales.

Flip is again typical and it flows than the top side and not so commercial. This will appeal to the over-20s.

THREE 🍀🍀🍀

FRANK SINATRA, SAMMY DAVIS Jr., DEAN MARTIN

Me and My Shadow: Sam's Song (Decca K 20138)

ON the top side, the orchestra is conducted by DEAN MARTIN. One uses the melody, as the other harmonizes. Some nice little touches. We suspect this was made more for pleasure than commercial enterprise. It could do well though.

SINATRA conducts on the flip, with DEAN singing with SAMMY. We liked this sentimentally routine better than side one. This was very entertaining.

THREE 🍀🍀🍀

COZY COLE

Big Noise From Winnetka Parts 1 & 2 (Coral Q 7247)

A VERY snuff deep voice opens with the title of the thing. A heavy beat is laid-down, and some whooping takes the tune, then an organ, and then a lead, heavy and with plenty of improvisations on both sides. The flip gives a jazzy, busy feel in places but remains largely straight. For big band followers, and even jazz boys, this is the thing.

THREE 🍀🍀🍀



DION

Love Comes To Me; Little Girl (State-side SS 139)

WEHED sounds from the male vocal group opens this new one by Dion. He opened the slow-to-medium number with an intriguing sound running through it. In a way a great side, it's a lot to the big beat kids but not meant to do the charts. Hand-clapping and lots of atmosphere, we were all joining in after a while. High-pitched falsetto in the background. Won't be another "wanderer" but it could reach the top twenty. We loved it, honestly.

Slow ballad on the flip in which Dion sings tenderly to the little girl. Not much imagination went into this, but it still manages to have plenty of atmosphere injected into it. Not the side for the plus.

FOUR 🍀🍀🍀

STEVE HEATH

Ted My Chimp; Gospel Theme (Decca F 11564)

BELLS open this one from Ted. It moves at a jumpy tempo, and the tune is familiar — "Skatey Waltz" in fact. The tune is given the usual Ted Heath big band treatment with plenty of work from the team. Could sell.

Flip is a fast moving number which is quite tuneful in a way. Repetitive and with more feel than side one. Not as commercial though.

THREE 🍀🍀🍀

JOHNNY CRAWFORD

Removes; No One Really Loves A Clown (London HLL 9638)

SLOW BEAT ballad for Johnny on his latest US hit. Plenty of emotion on this one, and some fair vocalising from Johnny. Nice little tune, and a pleasant beat but nothing really outstanding.

Flip opens with a galloping guitar beat and Johnny multi-tracking with himself. Used routine lyrics but not much commercially. Well-performed.

THREE 🍀🍀🍀

TOKENS

A Red Pill Out Of Sight; Whining (RCA Victor 1322)

THIS one is subtitled Folladad — "Bass Novot." The Tokens have had a couple of biggies, and this one could be felt make it another. A shrill male lead voice leads, and then a more normal voice takes over. But there's an incessant dullness about the whole thing, and the medium tempo effort doesn't move along as easily as it should. Gimmicky and rather strange in places. Rather floppy in fact.

A rock 'n' roll beat for the flip. Entirely more commercial than the top side, with some good team work. This launch medium tempo beat number reforms the Tokens in our eyes.

THREE 🍀🍀🍀

ESTHER PHILLIPS

Release Me; Don't Feel Rained On (State-side SS 140)

THIS record by "Little" Esther Phillips is currently in the American top ten. Esther sounds almost exactly like Dinah Washington — which makes a lively, powerful and well-defined. The slow ballad is handled with force and precision plus some good backing work by all concerned in the team. But, it isn't what you'd call a top ten, it isn't.

Fastier tempo for the flip which moves along well. Esther sings this one well and powerfully. It's not what you'd call a top ten hit but it has made it in the States but she'll need something more commercial than this to make it in Britain.

THREE 🍀🍀🍀

ARTHUR ALEXANDER

Annas; I Hang My Head And Cry (London DOT HLD 8641)

THIS gentleman has made some good discs. This one is no exception. A slowish bluesy thing with an intriguing backing of piano and drums. Arthur sings with a slightly tired approach, but effectively. This heavy number is moving up well Stateside. It won't here, though, we think unfortunately. Substituted "Go To Hollywood".

Flip is another medium tempo blues workout with some good backing and vocalising. Not as good as side one though, despite the similarity in format.

THREE 🍀🍀🍀

GENE MCDANIELS

Spanish Letter; Somebody's Waiting (Liberty LHM 8510)

MR. UNDERDRATED singer in the Ben E. King style for his latest number, complete with guitars and some appropriate Spanish backing sounds. Gene is a good singer and handles the song well, but it's not as commercial as say "Chap Chap". It could make the charts nevertheless. Mediamp-tempo, perky.

Beat underlines the flip, with some good work on the muted trumpet. This side is as good as side one, and perhaps even more commercial. Good, good, good.

FOUR 🍀🍀🍀

HENRY MANCINI

Love Theme From "Piaf"; Dreamsville (RCA Victor 1321)

THE orchestra handles this big sound-instrumental tune well, with a heavy under-lying beat. Muted trumpet lead. Well performed, but it won't be another "Moon River" for Mr. M. Flip is slower than the top side and it's a little less than you can guess and fair for late-night listening.

THREE 🍀🍀🍀

THIS CLINIC
by the fabulous
JOE MORELLO
is An
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its 10th Year



DAVE BRUBECK Quartet member JOE MORELLO, recently again voted world's top drummer by American fans, headed a special "Drum Clinic" display at London's Flamingo Jazz Club on Saturday afternoon.

Over 600 fans and drum-instrumentists were there to see his display of virtuosity — including Inspector Major Ernest, Robert Davis, who is a keen drummer in his spare time. It was a sell-out success, one of the organisers saying they could probably have even filled the Royal Festival Hall.

NEW RECORD MIRROR: CHART SURVEY



Frank Keeps Off Elvis

CRASH! Bang! Crash! That's Cliff, Elvis, and Brenda. Really smashing their way up the charts this week, Elvis is held back from number one only by the fantastic Frank Ifield—probably the only person who could have done this. Cliff comes from nowhere to capture with his "Next Time" and Brenda tops into the twenty at eleven column with her "Rockin' Around The Christmas Tree" effort. Great stuff!

Other newies are Tommy Roe with "Susie Darlin'", the four-year-old hit by Robin Lake, and Kenny Lynch's "Up On The Roof".
 Standouts include "Desafinado", "A Forever Kind Of Love", "Next Door To An Angel", "If Only Tomorrow" and "He's A Rebel". Fast risers include "Heartaches", "Let's Go", "Baby Face" and "Always You And Me".
 Quite a fascinating week in fact.

CASHBOX TOP 50
AIR MAILED FROM NEW YORK

- 1 BIG GIRLS DON'T CRY 1 (7) Seasons
- 2 RETURN TO SENDER* 2 (7) Elvis Presley
- 3 BOBBY'S GIRL* 3 (6) Marcia Blaine
- 4 LIMBO ROCK* 4 (10) Chubby Checker
- 5 TELSTAR* 8 (4) Tornados
- 6 THE LONELY HULL* 7 (6) Yvonne Braze
- 7 DONT HANG UP* 6 (7) Ortons
- 8 ALL ALONE AM I 5 (11) Brenda Lee
- 9 RIDER* 10 (6) Dee Dee Sharp
- 10 RELEASE ME* 9 (11) Crystals
- 11 HE'S A REBEL* 13 (4) (Little) Esther Phillips
- 12 HANA* 12 (4) Duane Eddy
- 13 DESAFINADO* 11 (8) Stan Getz & Charlie Byrd
- 14 YOU ARE MY SUNSHINE* 24 (3) Ray Charles
- 15 DEAR LONELY HEARTS 21 (3) Nat "King" Cole
- 16 MY OWN TRUE LOVE 17 (6) Duggins
- 17 KEEP YOUR HANDS OFF MY BABY* 19 (4) Little Eva
- 18 GO AWAY LITTLE GIRL* 28 (3) Steve Lawrence
- 19 LOVE CANE TO ME* 22 (3) Dion
- 20 ONLY LOVE CAN BREAK A HEART* 14 (12) Gene Pitney
- 21 RUMORS* 3 (3) Johnny Crawford
- 22 ZIP-A-DEE-DO-DAH 33 (3) Bob B. Soxx & Blue Jeans
- 23 WIGGLE WOBBLE 23 (5) Les Cooper
- 24 ESO BESO* 25 (6) Paul Anka
- 25 HOTEL HAPPINESS 41 (2) Brook Benton

- 26 CHAINS* 27 (3) Cookies
- 27 THE CHA CHA CHA* 15 (8) Bobby Rydell
- 28 NEXT DOOR TO AN ANGEL* 16 (9) Neil Sedaka
- 29 LET'S GO (PONY)* 22 (5) Routers
- 30 RUBY ANN 40 (2) Marty Robbins
- 31 GINA* 20 (10) Johnny Mathis
- 32 I CAN'T HELP IT* 31 (5) Johnny Tillotson
- 33 I LEFT MY HEART IN SAN FRANCISCO 35 (12) Tony Bennett
- 34 LOVERS BY NIGHT, STRANGERS BY DAY* 34 (5) Fleetwoods
- 35 MY DAD — (1) Paul Petersen
- 36 THE PUSH AND KICK 42 (2) Mark Valentine
- 37 STUBBORN KIND OF FELLOW 36 (4) Marvin Gaye
- 38 DO YOU LOVE ME* 13 (14) Connors
- 39 WHAT KIND OF FOOL AM I* 26 (12) S. Davis Jr. & N. Newley
- 40 FOLYSE (THE HITCHHIKER)* 29 (10) Chubby Checker
- 41 MARY ANN REGRETS* 43 (4) Burl Ives
- 42 NOTHING CAN CHANGE THIS LOVE* 39 (9) Sam Cooke
- 43 PEPINO THE ITALIAN MOUSE* — (1) Lou Monte
- 44 MONSTER MASH* 10 (14) Beatles
- 45 CLOSE TO CATHY* 38 (10) Mike Clifford
- 46 SHUTTERS AND BOARDS* — (1) Jerry Wallace
- 47 THAT'S LIFE 16 (1) Gabriel & Angels
- 48 SPANISH LACE 50 (2) Gene McDaniels
- 49 TELL HIM — (1) Exciters
- 50 UP ON THE ROOF* — (1) Drivers

(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

FRANK Ifield's hits include "Moonlight", "Holiday", "Bobby Dicket", "Me And Martin", "You're Really Got A Hold On Me", "Miracles", "Twilight Time", "Andy Williams", "Don't Make Me Over", "Dionne Warwick", "Road Hog", "John D. Loudermilk", and "See See Rider".
 Lawrence Baker. The latter was formerly a hit for the late Chuck Willis who penned numbers like "It's Too Late" and "What An Amazing Fact".

Clifton's still climbing with their "Ever Come Back To Me"—they haven't had a hit since their "Good 100" ("Sentimental Reasons"), the follow up to their "Heart And Soul" top teners. Groups in the bottom fifty are Earle, the Beatles, The Four Tops, Clifton, Majors, Dovells, Marcellette, Emotions, Beach Boys, Shillees, and the Belmonts. N.J.

BRITAIN'S TOP 20 FIVE YEARS AGO...

- 1 Mary's Boy Child (1) HARRY BELAFONTE
- 2 Ma, He's Making Eyes At Me (6) JOHNNY OTIS SHOW
- 3 Woke Up Little Susie (2) EVELY BROS. I LOVE YOU BABY (5) PAUL ANKA
- 4 My Special Angel (5) MALCOLM VAUGHAN
- 6 Be My Girl (4) JIM DALE
- 7 Let's Have A Ball (10) WILFRED ATWELL
- 8 All The Way (14) SINATRA
- 9 ELVIS PRESLEY Remember My Baby Back (11) PAT BOONE
- 10 Santa Bring My Baby Back (7) ELVIS PRESLEY
- 12 He's Got The Whole World In His Hands (13) LAURIE LONDON
- 13 Alone (6) PETULA CLARK
- 14 Best Petite (12) JACKIE WILSON
- 15 That'll Be The Day (7) THE CRICKETS
- 16 Great Balls Of Fire (—) JERRY LEE LEWIS
- 17 My Love Is Tender (15) PAUL ANKA
- 18 April Love (16) PAT BOONE
- 19 Wake Up Little Susie (—) KING BROS.
- 20 My Special Angel (18) BOBBY HELMS

BRITAIN'S TOP 50
COMPILED BY THE RECORD RETAILER

- 1 LOVESICK BLUES 21 DESAFINADO 27 (5) Stan Getz & Charlie Byrd (HMV)
- 2 RETURN TO SENDER 22 A FOREVER KIND OF LOVE 26 (13) Ray Charles (HMV)
- 26 (2) Elvis Presley (RCA-Victor)
- 3 SWISS MAID 23 OH LONESOME ME 15 (8) Craig Douglas (Decca)
- 4 BOBBY'S GIRL 24 RAMBLIN' ROSE 16 (11) Nat "King" Cole (Columbia)
- 3 (9) Susan Maughan (Philips)
- 5 LET'S DANCE 25 WHAT NOW MY LOVE 22 (15) Shirley Bassey (Columbia)
- 4 (10) Chris Montez (London)
- 6 DANCE WITH THE GUITAR MAN 26 LOVE ME DO 20 (19) The Beatles (Parlophone)
- 6 (5) Duane Eddy (Brunswick)
- 7 I REMEMBER YOU 27 I REMEMBER YOU 19 (23) Frank Field (Columbia)
- 8 DEVIL WOMAN 28 IT MIGHT AS WELL RAIN UNTIL SEPTEMBER 18 (12) Carole King (London)
- 5 (12) Marty Robbins (Carnes-Palmer)
- 9 TELSTAR 29 NEXT DOOR TO AN ANGEL 36 (5) Neil Sedaka (RCA-Victor)
- 9 (15) The Tornados (Decca)
- 10 SUN ARISE 30 RECALLS OF LOVE 37 (1) Billy Fury (Decca)
- 8 (7) Roif Harris (Brunswick)
- 11 LIKE I DO 50 (2) Maureen Evans (Orion)
- 12 SHERRY 32 (22) Tommy Roe (HMV)
- 13 (10) The Four Seasons (Statiscite)
- 33 IF ONLY TOMORROW 41 (4) Ronnie Carroll (Philips)
- 14 ROCKIN' AROUND THE CHRISTMAS TREE 30 (2) Brenda Lee (Brunswick)
- 15 HEARTACHES 48 (2) Patsy Cline (Brunswick)
- 16 NO ONE CAN MAKE MY SUNSHINE SMILE 11 (7) The Everly Bros. (Warner Bros.)
- 17 JAMES BOND THEME 16 (6) John Barry & His Orch. (Columbia)
- 18 VENUS IN BLUE JEANS 41 (7) Mark Wynter (Pye)
- 19 THE MAIN ATTRACTION 16 (4) Pat Boone (London)
- 20 IT ONLY TOOK A MINUTE 20 (6) Joe Brown (Piccadilly)
- 21 LOCO-MOTION 10 (14) Little Eva (London)
- 22 NEXT TIME — (1) Cliff Richard (Columbia)
- 23 LOVE ME TENDER 17 (6) Richard Chamberlain (MGM)
- 24 MUST BE MADISON 24 (6) Jess & His Orch. (HMV)
- 25 (17) Frank Field (Columbia)
- 26 (13) Ray Charles (HMV)
- 27 (5) Maureen Evans (Orion)
- 28 (12) Carole King (London)
- 29 (23) Frank Field (Columbia)
- 30 (2) Brenda Lee (Brunswick)
- 31 (11) Acker Bilk (Columbia)
- 32 (22) Tommy Roe (HMV)
- 33 (4) Ronnie Carroll (Philips)
- 34 (48) Patsy Cline (Brunswick)
- 35 (5) Neil Sedaka (RCA-Victor)
- 36 (13) Ray Charles (HMV)
- 37 (1) Billy Fury (Decca)
- 38 (2) Maureen Evans (Orion)
- 39 (22) Tommy Roe (HMV)
- 40 (4) Ronnie Carroll (Philips)
- 41 (7) Mark Wynter (Pye)
- 42 (6) John Barry & His Orch. (Columbia)
- 43 (7) Mark Wynter (Pye)
- 44 (3) Peter Jay and the Jay Meters (Disco)
- 45 (5) Peter Jay and the Jay Meters (Disco)
- 46 (10) Johnny Tillotson (London)
- 47 (14) Little Eva (London)
- 48 (12) Ray Charles (HMV)
- 49 (2) Maureen Evans (Orion)
- 50 (17) Frank Field (Columbia)

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

POP HITS YOU MUST HAVE!

SPEAK SOFTLY **JOHNNY MATHIS** **JUST FOR KICKS**
DICK KALLMAN **MAUREN EVANS** **GINA** **MIKE SARNE**

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Croaky Cliff Creates Mass Hysteria...

WITH coaches from miles around bringing fans into Doncaster, the Cliff Richard tour opened to capacity houses at the Gramont Cinema—and broke box-office records set up years ago by Bill Haley and the Comets.

It was that sort of show and that sort of atmosphere where all the artists were giving their absolute best. Like Johnny White and the Treble-Tones who hit out an opener with "Lover's" finishing with "Doves Are Red" and "Sains".

OVATION

Britain's youngest composer Alan Field took over with a lively set featuring excellent impressions. And on came brilliant vibist player Alan Randall, veteran of pop shows, and he paid tribute to the area with "Doncaster Boogie".

Next, the breakaways. Real bouncy material, "It Might As Well Rain... "Loco-Motion" "Guitar Man"—all fine. And on came the Showdown, a standing ovation.

As long as they turn out stage work as they did here, they have no need to

feat any of the other instrumental groups. They lacked off with "Peter Gunn Theme" and "Shadows", leading into "Stranger On The Shore", featuring Brian Locking on harmonica. Then the talented quartet worked through their new release "Dance On" and "Havana On A String". The spotlight then turned on drummer Brian

And now... Cliff. Just about the most exciting artist in current British show business. Elegant, that's the word. Sporting a bronze tan and in a smart charcoal grey suit, he jumped straight into top-notch "Do You Wanna Dance" which was once recorded by "The Young Ones". The Next Time" and back to fast tempo on "I'll Be Me". This latter one really hit the jackpot.

HOPING

Around now his voice became a little croaky due to a sore throat. But the audience was his. And he was enhanced by the lighting effects. Then he turned the tempo down again with "The Lookin' Out The Window". Next: the Welch-Martin number "Dancing Shoes" and another slow number, "I'm On My Way"—a track from one of his L.P.'s. Cliff then calmly created mass hysteria with "Blueberry Hill". The audience joined in the "Yes, yes" chorus for "We Say Yes", from "The Young Ones". And even before he finished, hundreds of fans stood up and yelled for more. The others kept up slow hand-clapping hoping Cliff would return for just one more time.

by RAY NORTROP

Bessett as he played his way through a seven-minute solo, "Little Bee". By the time they reached "The Boys", the whole house-head was stamping and shouting for more. Huge applause. Next ball opened with Jackie Field handling some fine vocals on "You Can't Lie To A Girl", "Just In Time" and "Love Please Believe Me". But... Jackie might be better suited to cabaret work, will though she worked.



CLIFF RICHARD: Fans at Doncaster made him sing the same song three times. He's seen here during his tour a while ago in Australia and New Zealand. (NORM PICTURE)

After five minutes of this, Cliff had no alternative but to return and go through "We Say Yes" a second time. Still, the fans kept up the uproar. They wouldn't even budge from their seats.

after the National Anthem had been played. Back came the obnoxious Cliff to do the song just one more time. A fanatical, fabulous triumph.



MIKE BERRY and other judging stars at the final of the talent contest at the Esolode, (Haddington, Lo. to R.): DAVID MARTIN (Piccadilly), PATTY LYNN (Fontana), Terri BYRNES (runner-up), MIKE BERRY (H.M.V.) and DICK JORDAN (Piccadilly). Winners were the Bowler Hatters.

FRANK'S PARTY BE BREAK-AWAY

GOING, going GONE—that's the third Breakaway on the left of our picture. Her name is VIKI HICKMAN, the girl who has been rumour-linked romantically with JOE BROWN. Whatever the truth of the "engagement" stories, it's a fact that Viki is breaking away from the Breakaways. I've recorded artists.

Which is where YOU—and WE—come in. They're looking for a replacement. And YOU might be just the right girl as long as you're between the ages of 18 and 25.

It doesn't matter whether you are amateur, semi-professional or fully professional. What's wanted are good looks and a reasonable singing range. It could be the big break-through for stardom with The Breakaways, who were themselves hidden away in the Vernon's Girls no so long ago.

Interested? Then write to Peter Walsh, of Starline Artistic, Lloyd Bank Chambers, 2, Henrietta Street, London, WC2 2 right away. He'll await possible auditions for the Break-aways start right now...

Fires, meet your potential singing sisters. That's BETTY PRESCOTT in the middle. She's 24, was in at the beginning of the Vernon's Girls, spending 18 months as a music checker before turning to music. She's a comedienne, with an off-beat sense of humour. Auburn-haired, green-eyed.

On the right: MARGOT QUANTRILL, 20, from Ripon, Yorkshire, and was also a music checker. Black hair, brown eyes—and mad about music since she was a nipper. Dian Shairra, Sarah Vaughan, the King Sisters and the Kingston Trio.

In April, 1952, having worked with Emile Ford at the Fordettes, they broke away. Tony Hatch, of Epsom, met them on Joe Brown's Number One but "A Picture of You"—was that when Vicki met Joe? They signed for Epsom, then went on tour with Sam Cooke and Little Richard. They all read music. Their aim is complete versatility.

There's on the way to the top. It's possible that YOU will be the

FRANK FIELD met all the guests at [unclear] room at EMI House. Big girls for every body. Warm handshakes. Then, during one of the few pauses, he said quietly: "You know, this is the most fantastic day of my life. My 25th birthday. This party in my honour—and a Gold Disc due for 11 November '52. And 'Love-sick Blues' right up there at the top of the charts."

"A year ago? Well, I could never have guessed that all this would happen in just a few months. In fact, right now I can't even think back to a year ago. It's wonderful—and I'd like you to thank everybody everywhere for their help in making all that the real thing and not just a dream."

One thing bothered Frank. He knew he had to make a speech. And he confided: "I'm a terrible public speaker. For the occasion, I decided that I'd make a few notes so I'd not forget anything. Then, when I sat through them, I realised I was an even worse reader."

But the "wonder" had to be faced. He stepped inside, joining the throng of pressmen, stars, photographers, deejays, managers, record executives and, pure and simple, "cobblers", who'd go along to join the choir singing "Happy Birthday, Frank Field!"

As the band played "Whiting Manilla", Frank bounded on stage. His speech went up to join Frank in a real crazy vocal line. Alan even threw in an improvisation of "Dot Sauter, Reel Harris" waded out to return with a happy "Thank-you!"

And then a huge tureen of kangaroo soup was wheeled in. Last year, when it was that the Australian Government weighed in with plenty more than tribute to Frank Field's successes since leaving three years ago. Said Frank: "Honest, I had nothing but kangaroo soup for the next three years. I'd had plenty left. But isn't it great stuff!"

"I say,"

Afterwards, he said quietly: "That speech—I didn't go back, did I?"

And was this a really genuine expression of affection for one of the most popular young men in pop?

—JERRY JONES.