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WEEK ENDING DECEMBER 15, 1962

EVERY THURSDAY



ABOVE: MAX MILLER and LONNIE DONEGAN in the studio as they recorded 'The Market Song'. TOP and RIGHT: ELVIS in scenes from his latest film 'Girls, Girls, Girls'.

# NEW RECORD MIRROR

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## WHEN I MET— (23) JOHNNY MATHIS

HAVING BEEN a great fan of Johnny Mathis since his early days, my husband and our friends were thrilled when we saw him in person last year during his first tour. He was absolutely wonderful . . . and we admired his work even more than before.

I was lucky enough to start a fan club for him and the response for this great artist has been marvellous. In fact, it made me so confident that when we knew he was coming to do another tour in Britain, I made up my mind that I would try to meet him in person.

So we went to the Gaumont, Hammersmith. Then two days later we were invited to the BBC TV theatre to see his television show which will be shown on Boxing Day. This was a memorable experience and, halfway through the show, we went backstage and watched him working at close quarters.

Everyone was very kind and we were introduced to Ted Heath, Vic Lewis and Johnny's managers, Mr. and Mrs. John Noga. Afterwards, Mrs. Noga told me that my friend and I—my friend assists in running the club—could actually meet Johnny.

You can imagine how we felt, waiting outside his dressing-room door. Within minutes we were there with the great man himself. What a wonderfully warm person he is. He is most friendly and extremely grateful for all the devotion of his fans.

He has a keen sense of humour and we chatted for about 20 minutes about all sorts of things. He was really interested in what we had to say. And he was specially amused when I said that my little girl, who is nearly two years old, was called "Gina". I told him that when she hears his record of "Gina" she goes red in the face and rolls over on the floor.

Johnny said: "It sends her, eh?" and laughed.

He also said he hoped to see us again next year and I for one cannot wait for this very sincere and dedicated star to return to these shores again. — RITA HOLMES, 32, Ash Road, Aldershot, Hants.

# Politics, Preaching & Pat

WHY doesn't Pat Boone stick to singing? There was a time not long ago when pluggers plugged, actors acted, and singers sang. Not now. They seem to spend less and less time in the studios. Pat Boone is a typical example.

Ever since he hit the pop scene seven years ago, Pat has been determined to play the role of adviser, guide and even Priest to the pop fans. Surely an ex-college boy like Pat realises this takes qualifications, ones he doesn't possess.

Now comes the news that he is writing a book on Communism and Democracy and other singers like Connie Francis and Brenda Lee are racing to leap on the advice-for-teenagers, book writing bandwagon!

Please Pat and you other people, stick to singing and leave the preaching to more capable people.—R. PURCELL, 215, Park Avenue, Grange Estate, Newcastle on Tyne.

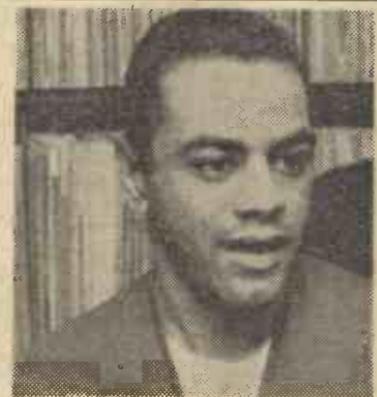


## NO CLIFF OR ELVIS!

I WOULD be very glad if you could print this letter in your magazine. I hope my English is correct.

My congratulations to Hugh McCullum for his very interesting article "When I Met Bill Haley." I am also a great fan of Haley and his Comets, and am proud to know them, though I've never met them in person.

Last year I got a big surprise. Bill Haley sent me his new single and LP, and when we fans write to the Comets we always get back a nice letter. Yes, I'm indeed proud to know this group. And let us not forget: Would there have been an Elvis Presley and Cliff Richard if Bill Haley had not started rock 'n' roll?—KURT PETERSEN, Gl. Landevej 26, Roskilde, Denmark.



## No. 1 DOWN UNDER

BILL HALEY played a big part in the current success of Australia's top pop singer, Johnny O'Keefe. The Aussie was a FAN of the rockster. But after hearing the lad work in a theatre, kiss-curl'd Bill himself became a FAN . . . of young Johnny O'Keefe.

In the years since, Bill's personal fortunes have slumped somewhat. But Johnny remains one of the biggest-selling, most-booked artists in Australia. Most of his singles go straight into the Hit Parade, he has his own series on television, he writes a lot of material for himself and other singers—and he is very, VERY wealthy.

But though Johnny did pay a fleeting visit to Britain, his name here means little. Until, we hope, NOW. For Zodiac Records, an independent company based in London's West End, have made available to the public Johnny's biggest hit so far—"Sing—and Tell The Blues So Long". It was top of the Australian charts for twelve weeks and earned the songster the Aussie equivalent of a Gold Disc.

What is more, it is a happy-go-lucky song with a great deal of charm and it shows off well his personable approach to pop-singing.

It's already captured the imaginations of top dee-jays in this country—and they're asking why it is that the O'Keefe sound has not been promoted here before.

There is no simple answer.

But Bert Wilcox, of Zodiac Records, told the NRM this week: "I recently visited Australia on business and was enormously impressed with Johnny's talents. He is a fine all-rounder in show business and it seemed a shame that British pop fans were deprived of the chance of hearing his voice.

"So I made arrangements to release the best of his discs here. I can't see any reason why he shouldn't catch on here in Britain."

There is NO reason. After all, the "naturalised" Aussie Frank Ifield is topping popularity polls in this country. And Rolf Harris is making his presence felt in more ways than one.

Now it should be odds-on young Johnny O'Keefe making it the complete hat-trick from "down under".

PETER JONES

## MUCH WORSE

WELL, we've heard and seen Russ Conway the pianist, Russ Conway the comedian, and now Russ Conway the actor—so how about letting us have Conway the singer—because it honestly couldn't be much worse!—ANDREW WARREN, Tudor House, Rugby.

## THE PUZZLE

PERHAPS you would be kind enough to clear up a rather puzzling little point. I have always understood that the names appearing in brackets under song titles on records were credits to the music and lyric writers.

This is apparently not so as on Robert Earle's recording of "The Key" the names printed were (Murray Cambell-Jack Fishman) but now that Ken Dodd has recorded the song the credit appears as (Junior Kahn).

Could any reader please explain what the names really represent.

I am a veteran record fan beginning in the days of "Oh Dem Golden Slippers", etc., on cylindrical records which we played on Edison-Bell "Gem" machines, but I dig Elvis and Cliff as a buyer of modern "pops".—GRAND 'POP' ELDERFIELD, 51, Caxton Road, London, S.W.19.

# (GOFFIN-KING)

IN recent months top teen songwriters, Gerry Goffin (Lyrics), and Carole King (Music), have at last begun to receive the publicity they deserve. I am sure however that few record buyers realise the full extent of this superb team's success. NRM readers may be interested in the following chart of Goffin-King compositions which is fairly complete and accurate. It includes the songs they have written together and those in collaboration with other writers.

Also the artists who recorded them. Here then are 53 reasons why Gerry Goffin and Carole King are the most successful contemporary pop writers.

**GERRY GOFFIN-CAROLE KING—**Will You Love Me Tomorrow (Shirelles, Mike Berry, Brenda Lee LP, Bobby Vee LP, Pat Boone LP, Helen Shapiro LP, Tony Orlando LP, Joey Dee LP, Lloyd Price LP).

What A Sweet Thing That Was (Shirelles); Make The Night A Little Longer (Shirelles); Halfway To Paradise (Tony Orlando, Billy Fury); I'd Never Find Another You (Billy Fury, Tony Orlando LP, Paul Anka LP); Happy Tears (Paul Anka LP); Am I The Guy (Tony Orlando LP); Talkin' About You (Tony Orlando); Happy Times (With C. Weil-Tony Orlando); How Many Tears (Bobby Vee); Take Good Care Of My Baby (Bobby Vee, Dion LP, Johnny Hallyday LP); Walkin' With My Angel (Bobby Vee); I Can't Say Goodbye (Bobby Vee); Sharing You (Bobby Vee); A Forever Kind Of Love (Bobby Vee); The Idol (Bobby Vee—not yet available); In My Baby's Eyes (Bobby Vee).

Some Kind Of Wonderful (Drifters); When My Little Girl Is Smiling (Drifters, Jimmy Justice, Craig Douglas); Up on The Roof (Drifters, Kenny Lynch, Julie Grant); Another Night With The Boys (Drifters).

Every Breath I Take (Gene Pitney); Taking That Long Walk Home (Dorothy Jones); Light In Your Window (Kenny

## WITH PATIENCE

JUST how far can some of these 'Trad Jazz' players think they can go? I have borne with patience some terrible noises over the past few years which I have been assured were 'good music', but now they have taken it into their hearts to degrade genuinely good music.

I am referring to the recent spate of jazzed-up music from "South Pacific". First it was "Ball Hai" and now "Happy Talk". If they must play this type of music let them compose their own rubbish and not copy the works of Rogers and Hammerstein.—TREVOR DAVIS, 8, Fearnhead Avenue, Horwich, Lancs.

## ELVIS—THE DEFENCE

CYNTHIA BUTLIN wrote in last week's NRM that Presley is a puppet and dictated to on what he has to do. She is obviously not a Presley fan otherwise she would know that ELVIS HIMSELF selects his own recording material and doesn't even use an A & R man.

As for his advisers and bodyguards endangering his career they are merely employed by Elvis as a firm employs staff. Such criticisms of Elvis are based on fiction and not on fact.—A TRUE PRESLEY FAN, ROGER MULKEEN, 31, Weymouth Road, Folkestone, Kent.

Karen); I've Got Bonnie (Bobby Rydell); Why'd You Wanna Make Me Cry (Connie Stevens); I Couldn't Say No (with Ripp, Connie Stevens); Her Royal Majesty (James Darren — Should Carole KING have recorded this?); Just Another Fool (Brook Brothers).

Keep Your Love Locked (Paul Peterson, Russ Sainy); Don't Ever Change (Crickets, Gerry Reno); The Point Of No Return (Gene McDaniels, Brad Newman); The Loco-Motion (Little Eva, The Vernon Girls); Keep Your Hands Off My Baby (Little Eva); It Might As Well Rain Until September (Carole King; De Laine Sisters); Nobody's Perfect (Carole King); School Bells Are Ringing (Carole King); Chains (Cookies); Stranger In My Arms (Cookies); Go Away Little Girl (Steve Lawrence, Mark Wynter, Ray Bennett); If You Love Her Tell Her So (Steve Lawrence).

**GERRY GOFFIN-JACK KELLER—**It's Unbearable (Dorothy Jones) Run To Him (Bobby Vee); How Can I Meet Her (Everly's); Chills (Tony Orlando); It Started All Over Again (Brenda Lee); No One Can Make My Sunshine Smile (Everly's); Don't Ask Me To Be Friends (Everly Brothers).

**GERRY GOFFIN-BARRY MANN—**Who Put The Bomb (Barry Mann, The Viscounts); I Could Have Loved You So Well (Ray Peterson, Jan Burnette).

**CAROLE KING-HOWARD GREENFIELD—**Crying In The Rain (Everly Brothers).

**CAROLE KING-JACK KELLER —**He Who Laughs Last (Bossa Nova, Freda Payne).

These songs are all published by Aldon Music (formerly Nevins-Kirshner Music). This group have their own disc label, Dimension, in the States.

From their number one fan (except perhaps for their lucky publishers).—ANDREW DOBLE, 9, Kimberly Drive, Crosby, Liverpool.

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# GIRLS, GIRLS, GIRLS

## PREVIEW PICTURES AND STORY FROM EL'S LATEST FILM . . .

**ELVIS PRESLEY** plays **ROSS CARPENTER**, skipper of a charter fishing boat, and has **GUY LEE**, as **CHEN YUNG**, his first mate. Ross lives on the boat and plans, eventually, to buy it. Trouble starts when the owner says he has to sell everything, suddenly, so as to move his sick wife down to Arizona.

**STELLA STEVENS**, as **ROBIN GANTNER**, night-club singer, loves Ross—but Ross seems to prefer the boat as first object of his affection. Depression for Stella. . .

### FATHER

After a row in the night-club, Ross meets Laurel Goodwin (Laurel Dodge) and dates her. He turns up, then turns away when finding her with an older man. Ross doesn't want to find out that he was really her father.

Depression for Laurel. And when Ross meets up with Robin again, she tells him: "If it isn't the boat—it's girls, girls, girls."

Comes a party, featuring the fabulous Beall Twins. And a sailing trip for Ross and Laurel, in which they are forced to take shelter from a storm. Neither wants to fall in love

. . . but both feel it's a bit late to do anything else BUT fall in love.

Then follows a lot of jiggery-pokery over the boat, the "West Wind." One person buys it, so preventing Ross from taking over. Then Laurel persuades her father to buy it back again—even at double the price.

### TANTRUM

Ross finds out that Laurel now owns it. She says: "I kept it a secret because too many men before have liked me only for my father's money." Ross flies off in a tantrum, pointing out that he has a violent aversion to charity in any form.

The story develops. Which of the many "girls, girls, girls" will Ross get? Does he finally get ownership of his beloved boat? How many more excellent songs are there left in the score for Ross to sing?

Well, we're not telling. We'll just say it is a good story and one jam-packed with memorable numbers. This Hal Wallis production, directed by Norman Taurog, is in Technicolor and runs for 99 minutes—and it opens its run in the West End early 1963 (date not finalised).



ELVIS with yet more girls. They are LAUREL DODGE and STELLA STEVENS, who plays ROBIN, the night-club owner.



Above: ELVIS with LAUREL DODGE in a scene from "Girls Girls Girls." This is Elvis's third film in a very short time, the others being "Kid Galahad" and "Follow That Dream".



Right: ELVIS with GUY LEE in the boat 'West Wind', the cause of much trouble for El.



### STARS AND DEE-JAYS AT RECEPTION

There were many stars at a big show business gathering last week. Left to Right: JOE LOSS, SUSAN MAUGHAN, KEITH FORDYCE and THE SPRINGFIELDS, HAYLEY MILLS, SAM COSTA and FREDDIE CANNON.

# BEATLES WIN MERSEY POLL

## Radio, Tour and TV Dates

THE BEATLES have once again won the Mersey Beat Popularity Poll and consolidated their position as the favourite group in clubs and dance halls around North-Eastern England. On Friday they do a Poll Award midnight show at the Majestic Ballroom, Birkenhead.

Fame on a more national scale is likely to come their way early in the New Year, after their return from Hamburg, where they are appearing for the rest of December.

In January they do a short tour of Scotland, two BBC broadcasts, a spot on the January 26 ABC TV "Thank Your Lucky Stars," in February they tour with Helen Shapiro, and in March they join the Tommy Roe/Chris Montez British tour.

### Paul Hanford In Hospital

A NEW twist to the career of Oriole recording artist Paul Hanford landed him in hospital last week.

Paul collapsed at his Hemel Hempstead home and was rushed to hospital with a twisted spine.

The trouble was not a new one for him. He had previously had treatment at the physio-therapy section of the West Herts Hospital for a slipped disc.

After last week's set-back, doctors encased him in a plaster jacket. As a result he had to miss the opening of a new youth centre he was due to open at Tring, and to cancel a six-day Scottish tour. He will, however, be able to sing this week-end at Cinderford (on Friday) and Southampton (Saturday). Next Thursday (20th December) he makes a guest appearance on BBC TV's Town And Around.

### JESS CONRAD

JESS CONRAD has been signed to Columbia Records, and recording manager Norman Newell is now looking for suitable songs for Jess.

Next Tuesday, Jess appears in Associated - Rediffusion's "No Hiding Place," playing a young actor who is broke and out of work and who gets involved with criminals. No singing.

### Miss Patti Lynn

PATTI LYNN'S fast-moving single "Tell Me Telstar", currently getting big reaction from British dee-jays, is to be released in Sweden and other Scandinavian countries. And Patti herself is starting a particularly busy series of personal appearance engagements...

She was interviewed and sang her disc on BBC TV's "Town And Around" on Tuesday this week. Then, on December 17, she starts a ten-date, twelve-day tour of Scotland, appearing mostly in ballrooms.

From December 29, she stars in cabaret at the Casino Restaurant, Liverpool, then returns to London for television and radio dates. From January 13, she stars in the Garrick Theatre Club, Leigh, Lancashire, returning to London for more yet-to-be-fixed radio and TV engagements.

"Tell Me Telstar" was written by Patti's father, well-known music personality Pat Lynn.

### Glenn Miller Film Tribute

TWO members of the Glenn Miller Appreciation Society, Roland Taylor and his wife, have made a documentary film in colour about Major Miller's wartime stay at Bedford. It was from a Bedfordshire airfield that Miller took off on December 15th, 1944, never to be seen again.

On Sunday, the film will be shown to Society members at London's Shaftesbury Hotel.



WE HEARD so much about the fantastic BEVERLEY'S at the 'Talk Of The Town' that we just had to see them for ourselves. They're seen here with singer GARY JONES. (Pic. Barry Porter.)

They don't change their approach for plush cabaret. They giggle among themselves, natter about Billy Wright,

take the mickey out of the un-married one (Babs), coax the audience into singing along on "Yes, Yes, Yes, No, No, No".

And in between whiles they turn on that brilliant brand of harmony-singing and parade-ground efficiency of movement. They really are in a class of their own... and kept the standard going right from their specially written, by Ron Moody, opener "When You Walk Upon A Stage". "Sisters"—yes, that was included. But re-written to allow for the married state of Teddie and Joy.

Comedy? Oh, yes. On "Football Pools Song", "Twas Just Getting Dark In The Fish Shop" and "Sultan".

Coyness and sophistication? Yes, again. On "Old Fashioned Girl" and "Together Wherever We Go". Swift changes of pace all the way, together with that "we're gonna give everything we've got" approach of this dedicated show-biz trio.

Yes, a huge success. Roars of approval afterwards, hearty mitt-whacking throughout. The fabulous Bevs are quite simply, indestructible. P.M.

### Christmas On ATV

ASSOCIATED TeleVision are all set to make it a happy Christmas for pop music fans.

On Christmas Day comes "Christmas Fare," starring Cliff Richard and The Shadows, with Sheila Southern, Mike Cotton's Jazzmen, Italian tenor Sergio Franchi and soprano Susan Lane.

The previous evening features the Bob Hope Show, with Yana as singing guest.

Among ATV's New Year bookings so far are: January 5: Kaye Sisters in Arthur Haynes Show. January 6: Cliff and Shadows at Palladium. January 13: Frank Ifield and Bud Flanagan at Palladium. January 27: Helen Shapiro at Palladium.

### HELEN'S TOUR

HELEN SHAPIRO has found a good way to keep warm during at least three weeks of this winter. At the end of this month, she leaves our cool clime for a tour of sunny Israel.

### Robin Hall 'Fog Victim'

ALSO hit by the weather: Robin Hall. He has been too ill to join Jimmy McGregor on their projected first English ballroom tour, which has had to be cancelled.

### BUSY BROOKS

#### Eva Tour

THE BROOK BROTHERS have been signed for the Little Eva-Brian Hyland tour of England (February 1 to March 2), which has meant postponement of their American trip until after the tour.

The brothers will be at the Silver Blades Ice Rink, Manchester, on Boxing Day, the El Rio Ballroom, Macclesfield, on New Year's Eve, and on January 19 they will be heard on "Saturday Club" in the morning, seen and heard in "Thank Your Lucky Stars" in the evening, and will do a cabaret spot in Abergavenny, Wales, that night!

### ROVER ROLF

ROLF HARRIS has been booked for a series of one-nighters, starting with the Ritz and Plaza Ballrooms, Birmingham, on the same night—this Friday, December 14.

Other dates: 15th, Oxford; 16th, Manchester; 18th, Waltham Cross; 20th, Lynford; 21st, Epsom; 22nd, Romford.

Rolf will also tour in a big package show next month with Joe Brown, The Tornados and Marty Wilde.

SUSAN MAUGHAN fumbled and coughed her way through last Friday's fog to cut two new singles with Johnny Franz in the Philips London studios. There's still a security fog over the tune titles, due for release in January.



Secretary PAT GOTHAN, one of the pretty customers interviewed by JEFF BAYLISS. More pics next week.

### Steve Perry 'Golden Boy'

MORE gold has come the way of 17-year-old "Golden Boy" Steve Perry. Last week he made his West End cabaret debut at the Astor, and has been held over for a further week and been given a return booking for February.

Last week he was second on the bill; this week he's tops. Steve is the youngest singer to work at the Astor, and the first to jump to the top of the bill in one week.

### BARBER'S BLUES

FOG and icy weather took its toll in the music biz during the last few days.

Louis Jordan, great rhythm and blues man over here to star with the Chris Barber Band, caught a nasty dose of British bureaucracy and climate. Because of the fog, his plane was diverted to Prestwick. Authorities then fussed because he had no Ministry of Labour work permit (it was at London Airport!) A long train journey to London followed after this had been sorted out, and Louis arrived a day late for rehearsals with Chris. So they tried to pack all the rehearsals into one day. The result: The Jordan voice was reduced to a croak.

Said the doctor: "You mustn't even talk to anybody for a couple of days." So Louis missed the first three dates (Liverpool, Bradford and Manchester) in the tour.

TONY HATCH, 23-year-old Pye A. & R. man, has just left the Army (he's been playing with the Coldstream Guards for the last three years as well as working in pop recordings!) and left last week-end for a week's holiday and business trip to U.S.A.

# PROVINCIAL ROUND-UP

EX-MUDLARK Dave Lane, after playing most of the Manchester clubs as a solo, settles down as resident host at the Queen of Hearts.

SUSAN MAUGHAN scored a double triumph in Manchester last week with refreshing performances on Granada's "People and Places" and cabaret appearances at the Whisky A Go Go that charmed the many Mancunians who braved the miserable weather conditions to catch her act.

JOHNNY MARTIN and The Tremors lost valuable equipment, including speakers, amplifiers and suits, when their Dormobile was broken into whilst they were auditioning bass players on Monday last. None of the stolen items were insured because "we have been so busy lately we never got round to taking out full cover."

MINISTRY OF LABOUR AND MUSICIANS' UNION clearance means that The Spotnicks will definitely be making a return visit to this country on February 1st. They will be playing one-nighters for one month as well as making television and radio appearances.

BROOK BROTHERS signed for the Brian Hyland tour in early 1963. These busy Pye recording brothers, Ricky and Geoff, are taking five days off at the beginning of January for intensive rehearsal of a completely new act. For these rehearsals they have booked the Pier Ballroom at Southampton, where they were discovered by manager Len Canham and where they worked out their very first routines.

FULL marks to Freddie and The Dreamers. In a week when the countryside was littered with fog-bound groups, Freddie and the boys travelled a total of 1,300 miles without being late at any of the nine venues at which they played. Said Freddie: "It's easy, really. Pete Birrell, our bass player, who does most of the driving, can only see about two yards in front of the coach in normal weather, so the fog didn't affect him at all."

GLAMOROUS songstress Sheena Duff has signed for a two-month stint at Manchester's College Theatre Club after an eighteen-month residency at the Princes Club.

TONIA BERN (Mrs. Donald Campbell) records for Pye this week-end. But the discs are being specially made for the Australian market and may not be released in Britain.

THREE HUNDRED people turned away at the Plaza, Sheffield, last Sunday when Peter Jay and the Jaywalkers topped the bill.

RUMOURS that Agent Alan Arnison had defected to the East with valuable show business secrets were proved to be without foundation when he phoned his office last Saturday to explain that he had been confined to West Berlin as a result of fog cancellations of aircraft.

NEW rhythm and blues/country and western group for the North, formed by Buddy Knox (guitar/lead vocals), Nick Duval (bass guitar/vocal), and Johnny Hastings (drums/vocal). This vocal-instrumental trio will be called The Country Gentlemen, and make their debut at the Princes Theatre Club, Chorlton, on December 18th.



Promoters KEITH FISHER and CHRIS BURTON.

"It gets harder and harder," said promoter Chris Burton miserably, as we watched 1,500 youngsters jiving, twisting and snogging in the spacious King's Hall, Stoke on Trent. "What, counting the bash?" I asked, sympathetically.

But Chris seemed not to hear. "We've used just about every big name

in the country," he said, while his partner, Keith Fisher, nodded agreement, "and we are fast running out of stars. The kids are getting so blasé about British attractions that they are demanding top American record artists and groups, and when you give them at least one big name a week, it really does become a problem."

This being in the nature of a fact-finding visit, I decided to leave the two Midland promoters to their problems so that I could ask some of the dancers two questions. The first was: "Do you come here often?" but after receiving seven stony stares and two insulting remarks about my age in reply, I decided to concentrate on the second: "Why do you come here in preference to other halls?" About 80 per cent. of the customers questioned gave the featured attractions as their reason for regular attendance, about 15 per cent. mentioned the happy atmosphere, and the remainder either didn't know or said: "Well, it's somewhere to go."

One thing is certain: The patrons get value for money at this hall. On the night I called, they could dance from 7.30 until 1 a.m. to ten groups including Cliff Bennett and the Rebel Rousers and The Terry Young Six, with cabaret by hit-parader Craig Douglas.

The doors were closed at 9.30. At 10.5 a young gent who seemed determined not to miss Craig's appearance entered head first through a leaded window on the first floor after climbing on to a ledge from the street. "Fifteen pounds worth of damage and the bloke hasn't even paid," said Keith Fisher, gloomily, as he ushered his unexpected and protesting guest towards the nearest exit. JEFF BAYLISS.

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# "LET ME FLY" says CRAIG

BRITAIN'S most transferred footballer was either a bloke named Ken Chisholm or a tearaway centre-forward named Dave Hickson. And Britain's most "transferred" disc star is "cuddly" Craig Douglas — it's proved by his discs currently available.

"Cuddly"? — that comes from his fine-value EP for Decca's new Ritz label. Apart from having EIGHT separate tracks on it, it probably holds the record for running longest (well over 14 minutes per side) of any EP. And it goes under the title "Cuddle Up With Craig Douglas".

In addition, there is his EMI-based L.P. "Our Favourite Melodies", which contains some tracks from his Top Rank days, plus some others cut under his Columbia contract.

Then there's the single "Oh, Lonesome Me" on the Decca (proper) label. Incidentally this one, though it failed to become his biggest-seller as many predicted, has still got around the 100,000 mark.

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RITZ — That's the record-breaking trail of Craig Douglas.

Soon Craig starts his pantomime season as "Prince Charming" at Westcliff-on-Sea in Essex. But in between he fits in a couple of "Thank Your Lucky Stars", plus the usual run of radio shows. And afterwards, around March, come tours of Ireland and Scotland, with (probably) South Africa to follow that.

Said Craig: "Honestly, I'm not worried by the critics who have had a go at me about me doing a Country 'n' Western number like "Oh, Lonesome Me". After all, it has sold well with the general public and it goes down well at personal appearances. I can see the point of the Country experts who would much prefer that Don Gibson should have the hit — but I certainly think C and W is a fast-rising sort of music."

There is also the point that Don Gibson, who wrote "Oh, Lonesome Me", is coining the old royalties as a result of Craig's efforts — so I don't imagine either he, or his bank manager, are moaning too much.

Said Craig: "Remember you helped me out by telling everyone that I was looking for a nice little house to buy? A lot of people suggested places. One, in particular, suited me just right so I got on to my manager, Robin Britten, and told him about it . . . where it was and everything.

"He went quiet on me. Eventually he found his voice again and told me: 'I had news of that one, too. I'm after it because it suits me down to the ground as well!'

"A coincidence. But neither of us got the house".

Craig is very pleased with his new pianist, Van Doren. Van has had several stabs at disc stardom himself and his chances of making it were highly rated by New Record Mirror. But now he spends most of his time accompanying Craig, both at shows and round the golf courses — and they are now writing songs and material together.

It could prove one of the most important couplings in British pop music . . .

The consistent Craig is building his career along made-to-last lines. No unnecessary panic — just a mixture of well-paid jobs and steady study of the different aspects of the business. He's still determined to make the grade in films, but I feel he's fighting shy of the "star-studded" type pop films in which everybody pops on, does their bit, and pops off again.

His only problem, really, is finding the time to carry on his flying instruction. "To become a pilot", he said, "you've got to keep at it. You can't leave it for a few weeks then expect to take up immediately where you left off.

"But I'm determined to find time during 1963 to have really solid training and pass the tests for my certificate. I love flying just as much as I love driving . . ."

But for all his flying ambitions, Craig remains with both feet firmly on the ground. It's a good sign in terms of him staying the course while others drop out from over-exposure or exhaustion.

His next single? Ah . . . that's a very closely-guarded secret.

PETER JONES



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## FALLEN IDOLS . . .

### (No. 9) CHUCK BERRY

ALTHOUGH R. and B. music is currently on the upgrade, there have been several artists in this category who have fallen out of favour with the record-buying public.

One of these is Chuck Berry, idol of all the rock fanatics in this country, and whose name is mentioned in the same breath as Bill Haley's and Little Richard's.

Basically a rock 'n' roll singer, Charles Edward Berry was perhaps the biggest name on the American R & B. scene for over two years. And in Britain, too, he scored a fair amount of hits.

He started off before Bill Haley scored with his fabulous new beat discs, singing in and around his home town of St. Louis. When the big beat began to get under way, he signed for Chess records and made some sides for them.

Amongst them was a number called "Maybelline," which the disc company decided to issue as a single. It topped the national charts in a matter of weeks, and established Chuck as one of the foremost rock stars of 1955.

He followed it up with such numbers as "Thirty Days," "You Can't Catch Me," "Roll Over Beethoven" and "Too Much Monkey Business." He became one of the biggest box office draws in the country, sharing the bill with Little Richard and Bill Haley.

He appeared in The Dick Clark Show, The Guy Mitchell Show, The Alan Freed coast-to-coast show and various other TV appearances. And he appeared in the beat films "Rock, Rock, Rock," "Mr. Rock 'n' Roll" and "Go, Jimmy, Go," with names like Frankie Lydon, Little Richard, Eddie Cochran, Ritchie Valens and Jackie Wilson, and many other big names in the R. & B. and R. & B. scene.

Then came Chuck's first British hit in

the shape of "School Days," which was covered unsuccessfully by Don Lang. Chuck followed it with "Rock 'n' Roll Music" and his million-selling disc, "Sweet Little Sixteen," which was his biggest hit in the British charts.

And Chuck did well touring with the Alan Freed (his personal manager) package show, headed by Little Richard, Jerry Lee Lewis and Bill Haley.

But after that he began the downward trek. A vice charge arrest in his home town of St. Louis had disastrous effects on his disc sales, and they began to drop rapidly. Chuck was sent to prison, and this made personal appearances out of the question. His last big seller in Britain was "Johnny B. Goode," which reached number twelve.

After that, nothing. Despite several great record releases, like "Too Pooped To Pop," "Bye, Bye Johnny" and "I'm Talkin' About You," Chuck hasn't made a single hit in Britain or the States. Only "Go-Go-Go" made any noise, and that was to reach the bottom rung on the top hundred in the States.

But now Chuck is out of prison. And touring West Germany, where Vince Taylor and Cliff Bennett told the NRM that he is probably the most popular rock star there.

And also Chuck has signed a new contract with Chess and has just made some new sides which will be released shortly.

They could put Chuck back on the top from where he fell with such a thud. And Chuck is not such a mystery many as many people suppose. For, if you remember, he was the only beat star to appear in the film "Jazz on a Summer's Day."

The guitar-swinging, rip-roaring coloured singer who shocked all the jazz fans with his "Sweet Little Sixteen." . . .

NORMAN JOPLING  
(Courtesy of MIKE BOCOCK, Country Music and R. & B. Club, Bolton.)

# "Fans First"

## SAYS LONELY JOHNNY

**JOHN LEYTON** speaking: "As you know, I came into this business as an actor and then became a singer. My biggest hope is to combine the two . . . to make them run side by side. But I'm realising now that it's not too easy."

Reason for the speech: John has been away from Britain for nigh on six months, tackling an important part in "The Great Escape" on location in Germany. This was followed by a tour of New Zealand and Australia — and more filming in America.

AND . . . His recent discs, notably

— By  
**PETER JONES**

"Lonely Johnny" have NOT hit the heights. The reason seems plain enough: John has not been here to exploit and promote the discs and they have had their main publicity through Radio Luxembourg only.

What, then, is he going to do about it? Said John, surely the most pleasant of pop stars: "I'm going to devote much more time next year to my fans right here in Britain. I must do that — and, anyway, I owe it to them. They like to SEE an artist doing his record, and that means television or personal appearances.

"Everybody seemed to like 'Lonely Johnny' but they didn't buy it. Yet it started off so well . . ."

### WESTERN

First step back has been Johnny cutting a new single and also doing some work on his next L.P.

Then, in the New Year, comes a big sales-boosting tour of Britain.

All the big cities will be visited and there's a good chance that manager Robert Stigwood will line up some

American talent to go out with John. Possibly artists who have not previously visited Britain

Said John: "The film itself will, I hope, do a lot of good. I think it is going to be great — and they've certainly spent a lot of money on it. The world premiere is going to be in London in April and I believe it will be a charity affair for the RAF Benevolent Fund.

"But though it's a good film, the point is that I was originally contracted for eight weeks work on it by the Mirisch company. What with the weather and the script problems, that stretched out to four-and-a-half months. I got back to London for several weekends but it was all very hurried.

"Still I really enjoyed Hollywood. In fact, we talked over the possibility of me doing a Western movie some time soon. A film editor named Ferris Webster has the rights to a story called 'The Wild Bunch', a yarn about three brothers, and his idea is to have me playing the younger brother with Steve McQueen as one of the others. I'd love to do it. But we have to wait and see because of the problems of getting everybody available at the same time.

### NEGLECT

"I was going to record in New York but the plans finally fell through. Hollywood, though, knocked me out. Fantastic place. Everything there is so big. So many big things in show business happen there and everything they tackle is on the real big scale. I don't think it has changed much — it's still the heart of the film industry. Lots of people think the emphasis has changed to Rome but for me Hollywood is still the daddy of 'em all.

"To be honest, it's the sort of place where I'd love to live eventually. I really think I could settle in to that way of life.

"Oh, yes, I met up with all the 'Bonanza' TV team in Hollywood. A great bunch, very much like they appear on telly. And I ran into Jerry Lewis —

and Shirley MacLaine, who is filming in 'Irma La Douce'. It's all a bit of an eye-opener, meeting such famous people."

But for the immediate future, it's **POP-SINGER** Leyton rather than **ACTOR** Leyton. He's desperately anxious to make up for lost time where his singles are concerned and he's most anxious to make sure that, from now on, his two careers are not so separate.

Don't, for a moment, think this spells any sort of depression. John Leyton, on all fronts, is one of the highest-paid popsters of the lot — and next year looks like bringing in even more loot. But as his career develops, he worries lest the fans should think him even slightly guilty of neglect.

TV's, radio shows and touring — that should set the balance straight during the first part of 1963.

And **DISCOUNT** any of the rumours that John is thinking of getting married. Whatever his much-publicised girl admirers have done, he has NOT popped any sort of question.

Do I hear a sigh of relief from hundreds of thousands of birds?



JOHN LEYTON: Seen here with one of his hunting trophies after a recent expedition.

# CONNIE'S UNISSUED DISCS



CONNIE: She has an album on sale for only 12/6!

**A** READER Eric Dillon gave two alternatives for the rare appearances of Connie Francis in the hit parade. Either her age or her maturity. May I point out to Mr. Dillon that Connie is 23 years old and certainly not in her late twenties. Her 24th birthday is on December 12th. Elvis Presley and Pat Boone are both older than Connie and are consistent hit makers. Age has nothing to do with an artist's achievements in the hit parade. A look at the U.S. charts shows that Connie is more popular than in her early days.

Maturity is predominant on the majority of her albums as they were recorded with adult audiences in mind. Connie has set herself an extremely high standard with album work as can be gathered by listening to Jewish, Spanish or Italian Favourites and also her very fine albums of standards. It is certainly adults who buy these and their sales are high and, better still, consistent. A look at Connie's most successful singles and albums in this country goes a long way to showing what Britain likes to buy as far as she is concerned. 1958 "Stupid Cupid", a song that will never be mentioned in a decade or so. 1959 "Lipstick On Your Collar", another rock number with banal lyrics, and 1960 "Robot Man", completing a trio of songs that did nothing to further Connie's career. The best selling albums were "Rock 'n' Roll Million Sellers", and "Connie's Greatest Hits".

NRM reporter Norman Jopling, in his article on Brenda Lee, called Connie the former top female vocalist and stated that her LP sales are rising while the singles are dropping. This is of course far better to an artist than one shot hits, but let me point out that it is only in England where Connie's records don't succeed in getting in the charts. She has combined successful chart entries in America with her "mature" LPs and her singles simultaneously. To call Connie

the former top female singer is certainly asking for trouble. Brenda Lee can have the title of top female rocker, but as far as singing goes Connie takes that crown. For four years it was Connie on her own, and now she is facing some stiff competition from Lee, Shapiro and Basse, but I feel sure that 1963 will see her back at the top in Britain. Her new film "Follow The Boys" will go a long way to putting her back there.

Another interesting point in the same issue of NRM was an article by reporter Graeme Andrews on unissued titles by top artists in this country. "Teddy" by Connie was mentioned as being the flip of "Mama" in the States and replaced by "Robot Man" here. The U.S. flip was a million seller and it was months later before it was issued in Britain on the EP "First Lady of Record". It is impossible to assess the exact amount of titles recorded by Connie unavailable in this country if one includes all numbers sung in English, German, French, Spanish, Italian, Japanese and Hebrew. The nearest I can get to an exact total is 119, but at least one dozen numbers have to be added to this every month. I have over half of them but there are many which readers probably never realised existed.

Connie's first British made LP "My Thanks To You" had 14 tracks to begin with, but the copies issued here and in the States had 12. In Britain "Good Luck, Good Health, God Bless You" was substituted for "Cruising Down The River" on the U.S. copy. This number plus the 14th track "Mistakes" have never been heard over here and aren't likely to be. There are her early U.S. recordings, "Freddy", "Didn't I Love Enough", and "Make Him Jealous" and five other songs recorded before "Who's Sorry Now". Among U.S. recordings issued this year, there are "It Happened Last Night" and "Gonna Git That Man", and "Pretty Little Baby" to be con-

sidered. The chances of these coming over here are very slim indeed.

Recently though, a few record stores received an LP sponsored by "Brylcreem" hairdressing, titled "Sing Along With Connie Francis", from the States. I had virtually given up hope of this being issued here, but now that it has, what a bargain it is. Ten tracks by Connie on the special Mat-Mor record label for only 12/6. This is again a small consolation to British Connie Francis fans following the release of "Connie's

American Hits" EP. On December 7, the long-awaited LP "Country Music Connie Style" will be on sale.

In spite of all these numerous unheard of titles we aren't the only grumblers. In Mexico there are Spanish sung recordings by Connie still awaiting release in Spain. Connie caters for the whole world and every country, with the exception of Britain, appreciates it. Paul Anka isn't the most popular American singer in Europe as reported, but he is the best selling male singer. The distinction of being top female singer goes to Connie. Polls in every major record-buying country in Europe elected Connie and Paul as top female and male singers respectively. 1963 will see Connie achieving this in Britain but to a greater extent than in her previous years. — RONALD ROBERTS, 12, Strome House, Carlton Vale, London, N.W.6.

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# THE STORY OF THE BRITISH RHYTHM AND BLUES RIOT-RAISERS . . .

# THE WILDEST MEN IN THE WORLD . . .

**I**n Britain, Rhythm and Blues music just cannot get off the ground, so to speak. Even the top artists in the States who churn out hit after hit there, are lucky if they scratch the lower half of the Top Fifty.

Why then are there artists who are actually British specialising in this kind of music, which is not even 'natural' to them, and stick to the style despite flop after flop.

We don't know why. So we decided to look at some of these British semi R & B stars to see just how they fare.

Visually they are as successful, perhaps even more so than the hordes of 'pop' singers that dominate this isle.

Their wild music seems even better when one can see the frantic musicians and singers doing a workout on the numbers.

First there's Alexis Korner. This isn't a large garage on an arterial road, but perhaps the most successful, acclaimed, and oldest performer on the British R & B scene.

## PURIST

At London's Marquee Club, Thursday is the Rhythm and Blues night. Alexis is the attraction and the numbers have been increasing rapidly. Alexis has just had an LP issued on Decca which has been unanimously panned by the purist critics and unanimously acclaimed by the ones who can enjoy a music that occasionally strays from the beaten track.

He is no purist, but he is regarded as having a purist sound by the up-and-coming young R & B men on the British scene.

Alexis himself was relatively the first person to bring R & B out into the open in Britain to emerge as a competition to the other specialist forms of music.

He has a collection of scratchy 78's with names like Blind Boy Fuller, Blind Gary Davis, and Pigmeat Markham on them. He also has some early Presley discs.

"Elvis was one of the best white blues singers around" he said. "Early Presley that is—the man who sang 'That's All Right' and 'Milk Cow Blues'. It was damn good stuff."

Their words from the Daddy of the R & B scene.

What about the others?

First of all look at a boy called Jimmy Powell. He recently had a disc on Juke Box Jury which was voted a miss. It was called "Tom Hark" and was a vocal version of an instrumental hit by Elias and his Zig Zag Jive Flutes.

It's a ranting raving screaming shouting disc.

It generates excitement and is better musically than almost any other beat disc



Above: MEL TURNER (NRM Picture) dubbed 'The Wildest Man In The World'. He was recently shaved ceremoniously by Screaming 'Lord' Sutch.

Below: DAVY JONES acting wild on a T.V. rock show. And looking extremely like Little Richard.

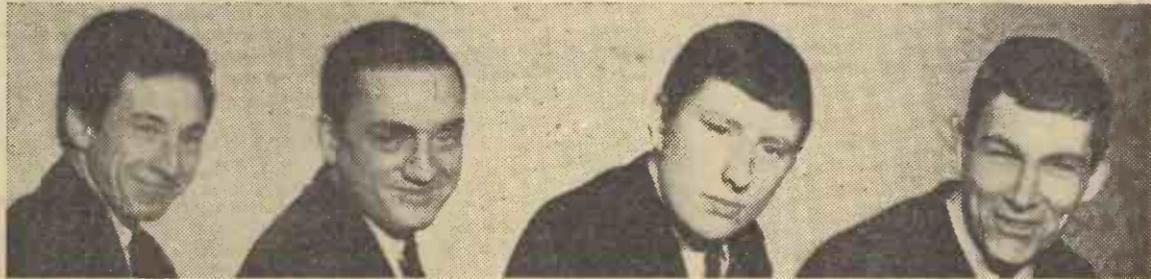


## By NORMAN JOPLING

produced in this country. Jimmy is white by the way. And that's unusual for a good blues singer.

It's not as good as a disc called "Sugar Baby". That too was by Jimmy and it was probably the best R & B thing ever made by a white British boy. In two parts it had everything to please the fans on it. Scat singing, shouting, loud instrumentals and an atmosphere seldom equalled on disc.

Jack Good, who discovered Jimmy was horrified when he saw Jimmy first singing. He couldn't believe that anyone could look so contorted and make him-



self so ugly when singing. But the sound produced was worth it.

The probability is that if Jimmy makes enough discs, he will have a hit sooner or later. But the songs need to be more commercial than "Sugar Baby" or "Tom Hark" and perhaps the Powell sound may be lost on Rock'n'Roll . . .

On Decca, with one disc out is Chris Farlow, and his group the Southern Sounds, formerly the Thunderbirds.

Chris has been playing around clubs for some time in the London area and with quite a bit of success. At the Discotheque Club in Wardour Street his bluesy approaches go down like a bomb.

So when he was approached by independent record producers RG Jones sound and asked to cut a disc he flipped. And of course cut a disc. They gave Chris more or less a free hand and the result was a disc called "Air Travel". The song was a cover version of an American disc which hasn't been released over here.



**JIMMY POWELL:** Frantic and Frenzied. But the English number has an enormous amount of blues feeling on it, and is indistinguishable from an American R & B disc.

With better material Chris would have a hit. Because "Air Travel" isn't quite commercial enough to make the grade. The danger again is that would the 'blues' sound be lost on ordinary 'pop' or R & B material?

And what of the few other bluesy British stars on the scene.

There's Johnny Kidd who is gradually developing from a rock singer to a R & B singer. His latest disc "Shot Of Rhythm And Blues" is a cover of a disc by an American blues hit-maker Arthur Alexander. Although there's a lot of rock on this disc Johnny looks set to make even better R & B discs in the future.

Claimed to be 'The Wildest Man In The World' is Mel Turner. Or Mel 'Daddy Cool' Turner as he's often dubbed. Mel recently made a disc called "Daddy Cool" a frantic R & B number

once recorded by the Rays on the back of their million-selling "Silhouettes". The disc didn't sell too well but it proved that good blues sounds could be produced from British studios.

Probably the most authentic R & B singer though is Davy Jones. He isn't billed as such, and his discs don't sell too well, but he has the sound that so many strive for and so few obtain. His discs of "Model Girl", "Scenery" and "Bonnie Banks" were as pure as you can get.

Which is more than could be said for all the British Rock'n'Rollers who claim to be R & B stars.

Because none of that lot would dare record anything vaguely sounding like R & B. Because if they did they might find out how Jimmy Powell, Chris Farlow, or Davy Jones feel, when they know their discs won't be a hit even before they've recorded it.



Above: ALEXIS KORNER, current R&B rage at the Marquee Club. Below: CHRIS FARLOW and the SOUTHERN SOUNDS. Chris is second on the right.

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# WATCH THE ALLISONS!

## THE ALLISONS

*I'll Cross My Fingers; You Should Be Sorry* (Fontana 267255)

SOME good orchestral sounds open this one by the Allisons. Tuneful ditty moving at a fast-ish tempo with the boys singing well as per usual. Good background work, this one could easily make the charts. We have a sneaking suspicion it will. It's good enough.

Guitar opens the flip, which John Allison penned for Eden Kane. It's a powerful rock disc with plenty of good vocalising. A strong flip.

FOUR 🍷🍷🍷🍷

## THE ORLONS

*The Conservative; Don't Hang Up* (Cameo-Parkway 231)

THE "Conservative" is the side with the "A" on it so that's the one we'll review first. It's a slow beat number with a female lead in the commercial bluesy vein. Bass voice here and there and a considerable amount of tension and atmosphere. We thought it was all about a dance.

"Don't Hang Up" is the side that is already in the Stateside top ten. A fast bluesy workout by the femme-chorus lead group with the bass voice intruding. In places exciting, well-performed, and enjoyable with a good tune. Much better than the "A" side and twenty times more commercial.

FOUR 🍷🍷🍷🍷



THE ALLISONS (NRM Pic): This fast number could easily make the charts.

## RHET STOLLER

*Caravan; Short Cut* (Windsor 119)

RHET works his way through this string-laden number with considerable good playing on the guitar which leads through this familiar tune. The jazz standard is given a subdued rock treatment and takes fairly well to it—but we don't reckon its chances commercially.

More of the same sounds on the flip, which has a bit more of beat from the boy who gave us the "Chariot" hit. A bit out-dated but enjoyable nevertheless.

THREE 🍷🍷🍷

## THE CHAPS

*Poppin Parts 1 & 2* (Parlophone R 4979)

ANOTHER organ lead party piece with a rock beat all the way through it. Titles on side one are "Return To Sender", "Next Door To An Angel", and "Bobby's Girl". Very well performed, and it should do well over Christmas. A Joe Meek production with a steady beat all the way through. Numbers on side two are "It Might As Well Rain Till September", "Ramblin' Rose", and "Telstar". The latter sounds just like the original version in places.

THREE 🍷🍷🍷

## MIKE DESMOND

*Please Remember Me; Hold My Hand* (Fontana 267256)

BIG-VOICED Mike sings through this straight ballad well, and is supported well by the backing. Nice tune, medium tempo, but not too much commercial appeal. We've heard it all before but it still sounds good.

Bigger-voiced stuff on the flip, more for the over-thirties. Well performed, but not outstanding.

THREE 🍷🍷🍷

## JOHNNY DANKWORTH

*O Pato; Abandonado* (Columbia DB 4943)

BOTH these two sides are in the fashionable "Bossa Nova" vein. On the label is "Roulette Recording". Were these recorded in the States? But anyway they swing along much better than most recordings in the idiom. Top side is atmospheric and catchy—it could even make the charts.

Flip starts off quieter and everything joins in the tuneful number after a while. Not bad at all.

FOUR 🍷🍷🍷🍷

## MIKI AND GRIFF

*Mad Mad World; Are You Wasting My Time* (Pye 15490)

TUNEFUL social ditty from the top singing duo on this fast-ish number. Country-ish number with plenty of messages in the lyric, and some good performances from all concerned. This gets more gospel-y and builds in excitement. Could make the charts — we suspect it will get somewhere at least.

More familiar stuff on the folksy flip. Not so commercial or as good as side one, but still a fair number. Usual country-ish medium tempo number from the pair.

THREE 🍷🍷🍷

## CUDLEY DUDLEY

*Monkey Party; The Ferryboat Ride* (Piccadilly 35090)

CUDLEY SINGS in a brisk tempo tempo with a heavy beat in the background. A sax helps things along and the whole thing moves merrily. Fast and well-performed it lacks atmosphere though. Flip is slightly slower and we thought a little better. Rather calypso-y and effective. A goodly flip.

THREE 🍷🍷🍷

## BOB LEAPER ORCHESTRA

*Nicola; Sandra* (Pye 15491)

THE orchestra get grinding on the Steve Race number which has "Bossa Nova" in brackets after the title. And it does move at that pace with that beat. Well performed but a pity nobody can dance the "Bossa Nova".

Flip is another "Bossa Nova" number and almost the same as "Desafinado". Same comments as per side one.

THREE 🍷🍷🍷

## WINIFRED ATWELL

*Twist Party Sides 1 & 2* (Pye 15489)

USUAL Winnie style on this one, and she's assisted by an organ in places. Plenty of favourites old and new on the jolly disc. Another great one for Christmas; we could have done with a little less of the organ. You can even knees-up to this one though. Winnie handles the tunes well, and frantically, though still with a certain amount of commercial appeal.

THREE 🍷🍷🍷

## JIMMY CHARLES

*Pitter Pitter Patter; How You Gonna Treat Me Now?* (Windsor 120)

FEMME VOICES and some pitter pitter sounds open this one. Jimmy handles the gentle teen ballad well, and the backing keeps up to standard. A somewhat heavy atmosphere but fairly good. Flip is faster and repetitive, but not as good as side one.

THREE 🍷🍷🍷



CLARENCE: He's dropped the 'Frogman' bit.

## CLARENCE HENRY

*The Jealous Kind; Come On And Dance* (Pye Int. 25169)

AS Clarence seems to have dropped the "Frogman" bit altogether we don't reckon much on the success of this one. Usual big band sounds behind the bluesy singer who still sounds good to our ears. He's a good performer and deserves a hit. This medium tempo number could or could not make it. It's very similar to "But I Do".

More big band sounds on the flip, a faster number with more bluesy touches about it. Fair number with plenty of gimmicks and not much tune.

THREE 🍷🍷🍷

## PAUL EVANS

*The Bell That Couldn't Jingle; Gilding The Lily* (London HLR 9636)

SLOW BEAT tempo for this number which moves along fairly well. The Christmas number isn't too good, and we know Paul has done much better than this. Well-performed though. And Paul's a nice voice.

Faster beat for the flip, a tuneful little ballad with no commercial appeal whatsoever. But not a bad side.

THREE 🍷🍷🍷

## NRM POP DISC JURY

## DICK EMERY

*A Cockney Christmas; (All I Want For Christmas Is My) Two Front Teeth* (Philips 326559)

PARTY sounds open this one. Dick sings in true Cockney style with the usual piano and boozier sounds in the background. Quite enjoyable, and tuneful this should do well. Very gimmicky and with plenty of comedy in parts.

We're glad someone has had the guts to do this, but it's not done too well. But fairly enjoyable all the same.

THREE 🍷🍷🍷

# LPs As Christmas Gifts...

### BARGAIN BASEMENT

Golden Guinea: THE ORCHESTRA DEL ORO, which claims to be the largest dance orchestra in the world (94 members), has two items on offer currently. They are "Lolita and Other Film Hits" (GGL 0155) and "All Time Latin Dance Hits" (GGL 0158). Both are excellent in their particular fields and recommended to those whose tastes are in those fields.

NOW for a disc which is already making chart impact in the LP best sellers. It's a disc based on a successful radio series and has the same title of "Sing Something Simple". Devotees need not be told that THE ADAM SINGERS, directed by CLIFF ADAMS, are responsible. (GGL 0150).

WHEN it comes to singing those big-voiced show stoppers, one need look no further than ever-popular Canadian EDMUND HOCKRIDGE. And Pye have done just that as they present Edmund singing the hits from "The Music Man", "Gigi" and "Porgy and Bess". A winner, I think. (GGL 0148).

Encore: LES PAUL and MARY FORD, that top man and wife, guitar and vocal team, which has brought me much pleasure during my years listening to discs. is with us once more with a set of romantic ballads titled "Time To

Dream". The mood is just right. (ENC 132).

THE wizard of the drum kits, ERIC DELANEY, is presented on his latest album in a selection recorded during a special show at London's famed Palladium Theatre. Twelve rip-roaring swinging titles in typical Delaney vein. (ENC 2001).

WHEN I was a teenager and someone mentioned the word "trumpet," the name HARRY JAMES immediately sprang to mind. To find out just why he was so popular, I recommend you to listen to some of the tracks on this album... it's most enjoyable to this day. (ENC 129).

"IN A BLUE MOOD" is the title of another disc among the current releases which has a nostalgic flavour for me. And the reason is that one of my top favourite girl singers of all time gets the star billing. It's the fabulous KAY STARR, and she sings these songs as they should be sung. Miss Starr has often been imitated, but never equalled. (ENC 126)

Ace Of Hearts: ANDRE PREVIN ranks as one of the most popular pianists in the world... in every field! Yes, whether it be jazz, classics, show tunes or dreamy romantic stuff, Andre is rated tops by thousands throughout the world. To find out just why, spin "Hollywood At Midnight". (AH 37).



NAT: Some interesting comparisons.

WE all have to start somewhere in our chosen careers, but we don't always have reference to record libraries for the purpose of recalling those early days. NAT COLE, however, can play his personal memories over and over whenever he feels like it. For some interesting comparisons, I recommend "In the Beginning", by the Nat Cole Trio. (AH 38).

### FILMS AND SHOWS

A COUPLE or so years ago the film "PORGY AND BESS" was announced as ready for launching. London audiences eagerly awaited the great day, record companies rushed out various albums ranging from the soundtrack to Fred Bloggs Ruritanian Rumbaleers' version... and then came the big let-down! The film was held back until "South Pacific" finished its run at the Dominion. Well, now the film is eventually with us, and with a lot less ballyhoo than the first announcement brought about. And PHILIPS have re-issued the soundtrack (in a less spectacular cover than before) on the CBS label. Hear the glorious score on CBS SAPG 60002 (Stereo) and the set is also available in a monaural version.

ANOTHER exciting performance of this outstanding music can be heard on EMBER INTERNATIONAL CEL 900. This features the multi-talents of MEL TORME, FRANCES FAYE, DUKE ELLINGTON and his orchestra, SALLY BLAIR and a host of other talented folk.

WHILE on the subject of films and film music, if you happen to be a strong follower of the film musical MGM have prepared a treat for you this month. No fewer than twelve of the top favourite songs from MGM films as performed by JUDY GARLAND, LOUIS JOUR-

DAN, HOWARD KEEL, GEORGES GUETARY, GENE KELLY, ADOLPH DEUTSCH, LESLIE CARON, MEL FERRER, KATHRYN GRAYSON, ANN BLYTH, VIC DAMONE, WILLIAM WARFIELD and LENNIE HAYTON, all on one L.P.

### COMEDY

BERNARD CRIBBINS WITH a couple of chart successes neatly tucked under his belt, and a third disc currently nibbling at the honours, Mr. Cribbins is perfectly set for strong sales of an album of his works. How does it measure up to his disc successes? Well, some of it is better and some not so good. But in the case of an LP like this it is largely a matter of personal taste. So, friends, lend your ears to "A Combination of Cribbins" on PARLOPHONE PMC 1186 and pick out your own favourites.

RON MOODY FLASHES of brilliance and snippets which left me completely cold, laced with some entertaining but not outstanding material just about sums up this particular album for me. I liked the title—"Move Along Sideways"—and quite a bit of the content, even laughing outright at several items, with "Hamlet" getting probably the best response. Again, it's a personal thing this album. FONTANA 680 996 TL.

# CONNIE'S GONNA BE WARM!

## CONNIE FRANCIS

*I'm Gonna Be Warm This Winter; Pretty Little Baby (MGM 1185)*

**S**LOW intro for the multi-tracked ditty by Connie. It moves along at a fast pace, and was given the thumbs up by Juke Box Jury. It's a rock number with plenty of heavy backing work from the group. A femme chorus helps things along, and Connie's singing is good. This one will go down well for the Juke's as we're putting her back on the right track.

Organ starts off the flip as Connie sings the medium tempo beat number aided again by a femme chorus. Not as heavy as side one, and very pleasant and tuneful. A good flip.

FOUR 🍷🍷🍷🍷

## TOP TWENTY TIP

## DEAN PARKER

*Stormy Evening; Blue Eyes And Golden Hair (Decca F 11555)*

**F**EMME chorus, western-type guitars and a "lonely" sound herald Dean, who has got a fair medium tempo song here. He also has the John Leyton sound on this disc, which is a mixed blessing these days. Tuneful and bright we reckon it slightly but not for the charts.

Guitars open this one with some good sounding playing, and Dean sings well. This is better and more commercial than side one. Tuneful, fast and good.

THREE 🍷🍷🍷

## THE OSBOURNE BROTHERS

*Poor Old Cora; The Banjo Boys (MGM 1184)*

**C**OUNTRY sounds on this one, a number with plenty of choral and

solo work by everyone concerned. A guitar bashed through the number unconcerned while the others tell the sad story in their merry way. Not bad, not good.

More banjo, etc., on the flip, another fast ditty very much in the semi-country vein. Quite presentable if you like this sort of thing. But we have our doubts about its commercial appeal.

THREE 🍷🍷🍷

## THE BACHELORS

*Charmaine; Old Bill (Decca F 11559)*

**V**OCAL on this one, a country-ish treatment of the Mantovani million-seller. Lead voice handles the song capably but somewhat uncommercially. Beat plods along behind it, and the medium tempo tuneful number will be familiar to all. Not for the charts though.

Choral work on the flip, which moves along well, but is still rather in the rut. Not bad, but rather uncommercial.

THREE 🍷🍷🍷

## THE ALEXANDER BROTHERS

*By The Loch Side; Bonnie Scotland (Piccadilly 7N 35994)*

**T**HE BROTHERS give us another Scottish ditty on this typical gaelic number with plenty of appeal to those who like this sort of thing. It's a tuneful big-voiced ballad with the brothers singing solo and in great form. Not bad at all, but not for the English.

More of the same sounds on the flip, another of those patriotic numbers that sell so well. Good stuff and commercial up there in snow-bound Scotland.

THREE 🍷🍷🍷

## LES COOPER

*Wiggle Wobble; Dig Yourself (State-side SS 142)*

**P**OUNDING beat starts this one, which just happens to be the best rock instrumental we've heard for ages. Sax joins in and shrieks out the tune which is a bluesy sort of thing. Piano and drum help things along while a guitar crashes occasionally. Beaty and commercial, Les is aided by the Soul Rockers whoever they are.

More soulful sounds on the flip, which has a vocal on it. As expected it's a throaty sound which moves along at a fast tempo. Not bad but not like side one.

FOUR 🍷🍷🍷🍷

## NAT KING COLE

*Dear Lonely Hearts; Who's Next In Line (Capitol 15280)*

**S**AME formula as "Ramblin' Rose" on this latest from Nat. A girlie chorus backing him on the medium tempo ballad which has more than a certain amount of commercial appeal. But despite the great backing, great vocal, etc., we don't reckon this for the top twenty. And more than a touch of the Ray Charles, especially toward the end of the thing.

More piano on the flip, a slower song than side one, with Nat rather drowned by the backing in places. Not as good as side one in any aspect but listenable nevertheless.

THREE 🍷🍷🍷



## CLEO LAINE

*You Gotta Have Love; I Can Dream Can't I? (Fontana 267257)*

**F**AST tempo for this off-beat number from Cleo. She handles the spiritual type thing well, and a femme chorus behind her sings well. She is very on form but occasionally drowned by the heavy backing which could have been less busy. But there's a fair tune there, and some good commercial appeal.

Slower tempo on the flip, with Cleo singing again well on the ballad. She works her way through the gentle uncommercial number, and the thing swings gently along after the first few opening bars.

THREE 🍷🍷🍷



JOHNNY TILLOTSON: He takes a Hank Williams number for his latest C-W cum-pop offering.

## JOHNNY TILLOTSON

*I Can't Help It; I'm So Lonesome I Could Cry (London HLA 9642)*

**J**OHNNY takes the Hank Williams number on this follow up to two minor hits. Much in the same vein as his others, it's a country number dressed up more in the pop vein. Johnny's pleasant voice could carry this one into the same places as his last few went. But no further we think. He's very polished and handles the ballad well, with a chorus chanting softly in the background.

More fiddles for the flip, another country-type ditty with plenty of everything we associate with the camp fire. Except the echo chamber which sounds rather out of place. But the same comments apply as side one.

THREE 🍷🍷🍷

# ATKINS — QUIET SENSITIVITY

### CHRISTMAS WITH CHET ATKINS

Chet Atkins (guitar) with rhythm and The Anita Kerr Singers

*Jingle Bell Rock • Winter Wonderland • Jolly Old St. Nicholas • White Christmas • Blue Christmas • Jingle Bells • Silver Bells/Little Drummer Boy • Medley incl. The Coventry Carol & God Rest Ye Merry Gentlemen • The First Noel • Hark the Herald Angels Sing • O Come All Ye Faithful • Deck The Hall With Boughs of Holly • Silent Night, Holy Night. RCA RD.7507.*

**W**HEN Chet Atkins was in London earlier this year every musical journalist who met him was impressed from the start with his charm and personal humility. Where some big stars suffer from even bigger heads and are apt to become insufferable on close acquaintance, Chet was quiet, gentle and sincere.

These qualities, to a blasé press, have to be pretty patent for any recording star to leave behind him the kind of reputation that Chet did, and, despite the obvious commercialism of his work, in some strange but definite way he manages to penetrate the sentimentality and the goo with the same quiet sensitivity.

Here it is again. He uses the electric guitar to present the collection of pop and traditional evergreens on side one, and reverts, happily, to the simple unamplified instrument on the reverse. Otherwise the mixture and the production is precisely the same as it was for "Chet Atkins' Workshop" (RCA RD. 27214), "The Other Chet Atkins" (RD. 27194) and "Teensville" (RD. 27168).

That means a seasonable wow for Chet's fans...

### HANK LOCKLIN

*First Time • You Can't Never Tell • Good Woman's Love • Seven or Eleven • Same Sweet Girl • Rich and the Poor • Fourteen Carat Gold • From Here to There to You • I'm a Fool • She's Better Than Most • Love or Spite • Toujours Moi. RCA Camden CDN.5101.*

**A** SMOOTHLY sung country album by the popular Hank Locklin which contains better material than we usually hear on his various top selling RCA singles. As Camden sell as 21/6d. each, this, like the Chet Atkins, the Hank Snow and other Camden reissues, is a bargain. Because the low-priced marks concentrate on parcels of old 78s which have already paid for themselves we usually find that the recordings are earlier and more authentic sounding than the current Nashville pops.

### COLLEGE CONCERT

The Kingston Trio (recorded in live performance)

*This Little Light • Coplas Revisited • Chilly Winds • Oh, Miss Mary • Laredo • O Ken Karanga • Roddy McCorley • MTA • 500 Miles • Ballad of the Shape of Things to Come • Where Have All the Flowers Gone • Goin' Away For to Leave You. Capitol T.1658*

**I**NTRODUCED by American comic Ronnie Schell, this live show by the Kingston Trio is as delightful an album as they have so far made, full of variety, humour and pleasant singing. That it remains in the forefront of the current American pop-folk field is undeniable, but the Kingstons, John Stewart, Nick Reynolds and Bob Shane, seldom commit breaches of good musical taste. They sing nicely, presenting good songs and avoiding the commercial accompaniments which so stifled the Springfields on a recent Philips EP.

### BLUEGRASS RAMBLE

Bill Monroe and his Blue Grass Boys

*Little Maggie • Bugle Call Rag • Toy Heart • I'm Going Back to Old Kentucky • Live and Let Live • Nine Pound Hammer • Cotton Fields • John Hardy • Shady Grove • Danny Boy • Journey's End • Old Joe Clark. Brunswick LAT.8511.*

**T**HIS new album, more than any other Monroe production, is really illustrative of his talent for country entertainment. The Bluegrass Boys go through their paces, playing well known and lesser known C & W pieces as well as some pretty incongruous numbers like "Bugle Call Rag" and "Danny Boy", and the result is less purist, perhaps less "authentic", but certainly more enjoyable to a wider and less discerning market of record buyers.

Recommended, as every Monroe album has been, but noticeably less earthy than previous recording essays.

### BIMBO

Jim Reeves

*Bimbo • Gipsy Heart • Mexican Joe • I Could Cry • Butterfly Love • It's Hard to Love Just One • Echo Bonita/Then I'll Stop Loving You • Penny Candy • J'll Follow You • The Wilder Your Heart Beats • Where Does a Broken Heart Go • Tahiti • Give Me One More Kiss. London HA-U 8015.*

**T**ONY BARROW'S SLEEVENOTES are particularly discerning for a country album (we have been sadly neglected in this respect with scanty and

uninformative blurbs borrowed from the original American covers), and he treats us to some pretty sound comments on the pop-country scene. He also places my old friend Jim Reeves in a rather higher category than I would, for this is, like all of Jim's latter-day efforts, a pretty, relaxing and enjoyable album with



JIM: Relaxing and enjoyable.

only a shallow collectors' interest behind the deep voice, the attractive and bountiful songs and the modern-voiced instrumental accompaniment. Many of the tunes are like the familiar "Bimbo", light and jivey, and the whole thing is certainly quite innocuous in these awful days.

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### GOLDEN BLUE GRASS HITS

Barrier Brothers

*Blue Moon of Kentucky • Gotto Travel On • Polka on a Banjo • Crying My Heart out Over You. PHILIPS 452006 BE.*

**F**ROM their recent album on slower speed these pleasant, lilting Blue Grass pieces make a most acceptable junior album for those who do not wish to buy the higher priced LP. Good stuff and well worth a second hearing.

### JAMES ASMAN

OR

### COUNTRY AND WESTERN

## Karl DENVER PASTURES OF PLENTY

F 11553

## Tommy STEELE HE'S GOT LOVE

F 11551

## The VERNONS GIRLS FUNNY ALL OVER

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## Paddy ROBERTS MERRY CHRISTMAS YOU SUCKERS

F 11552



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# CHRISTMAS HYMNS FROM

# DON AND PHIL



CHET (NRM Pic): A semi folk Xmas album from the popular Nashville session and A&R man.

### CHET ATKINS

**CHRISTMAS:** Jingle Bell Rock; Winter Wonderland; Jolly Old St. Nicholas; White Christmas; Blue Christmas; Jingle Bells; Silver Bells; Little Drummer Boy; The Coventry Carol; God Rest Ye Merry, Gentlemen; The First Noel; Hark! The Herald Angels Sing; O Come All Ye Faithful; Deck The Hall With Boughs Of Holly; Silent Night, Holy Night. (RCA-VICTOR RD-7507.)

**FEWER** Christmas offerings this year among the releases, but here's one I'm glad they did get around to recording.

Guitar maestro Chet Atkins provides a first-class programme of seasonal tunes. Guaranteed to please his many fans.

FOUR

### THE EVERLY BROTHERS

**CHRISTMAS:** Adeste Fideles; Away In A Manger; The First Noel; God Rest Ye Merry, Gentlemen; What Child Is This; Silent Night, Holy Night; Hark! The Herald Angels Sing; Angels From The Realms Of Glory; Deck The Hall With Boughs Of Holly; Bring A Torch Jeannette, Isabella; O' Little Town Of Bethlehem; We Wish You A Merry Christmas. (WARNER BROTHERS WM 8116.)

**A** VERY different type Everly Brothers disc. The lads sing Christmas hymns and carols backed by the excellent Boys Town Choir.

I hope their fans enjoy it as much as I did. It is an album of lasting value.

FOUR

### WINIFRED ATWELL

**PIANO PARTY:** Carolina In The Morning; Get Out And Get Under The Moon; Sleepy Time Gal; Chicago; Cecilia; My Sweetie Went Away; Sweet Georgia Brown; Broadway Melody; Lullaby Of Broadway; Bye Bye Blues; Let's Fall In Love; After You've Gone; I Cried For You; By The Light Of The Silvery Moon; I'm Sorry I Made You Cry; Dark Town Strutters Ball; Alexander's Ragtime Band; Won't You Come Home Bill Bailey; My Blue Heaven; Am I Blue; Some Of These Days; It Had To Be You; I'm Sitting On Top Of The World; Crying For The Carolines; Tiptoe Through The Tulips; Me And My Shadow; Them There Eyes; Five Foot Two, Eyes Of Blue; Dinah; A Tisket, A Tasket; If You Were The Only Girl In The World; I Don't Know Why; My Foolish Heart. (PYE NPL 18078.)

**T**HE Christmas disc scene just wouldn't be the same without an offering or two from Winifred Atwell. Bang in her usual style of entertaining piano music comes this LP with a swinging danceable beat. Could be a strong seller.

THREE

### PAT BOONE

**GOLDEN HITS:** Speedy Gonzales; Johnny Will; Words; The Wang Dang Taffy-Apple Tango; With The Wind And The Rain In Your Hair; Dear John; New Lovers; For A Penny; Big Cold Wind; 'Twixt Twelve And Twenty; Alabama; Walkin' The Floor Over You. (LONDON HA-D 8031.)

**A** NOTHER sure fire winner from Pat Boone—nice to see him back at the top after a spell out of the chart spotlight.

A good selection of big songs sung in typical Boone manner. Most relaxing. Most entertaining.

FIVE



JULIE: Shapely and Sultry—In fine form

### JULIE LONDON

**LOVE LETTERS:** Love Letters; The Second Time Around; I Loves You Porgy; What A Difference A Day Made; Never On Sunday; I Miss You So; All The Way; Come On A-My House; Hey There; And That Reminds Me; Fascination; Broken-Hearted Melody. (LIBERTY LBY 1083.)

**T**HE lovely sultry songstress we know as Julie London is in top form again with a set of strong songs.

It's no wonder she sings so attractively, considering the shape from which her voice emerges.

Say no more, Watson . . . the lads have got the message.

FOUR

## ALBUM REVIEWS

by  
**JIMMY WATSON**

### GEORGE SHEARING

**SATIN AFFAIR:** Early Autumn; You Were Never Lovelier; Star Dust; Baubles, Bangles And Beads; It's Not You; The Party's Over; Midnight Sun; Here's What I'm Here For; I Like To Recognise The Tune; My Own; My Romance; Bolero. (CAPITOL T.1628.)

**N**O mistaking the smooth 'n' silky touch of piano ace George Shearing. Look through the title list. Picture the Shearing sound in your mind . . . and you'll know what it's all about.

THREE

### ELVIS PRESLEY

**ROCK 'N' ROLL No. 2:** Rip It Up; Love Me; When My Blue Moon Turns To Gold Again; Long Tall Sally; First In Line; Paralyzed; So Glad You're Mine; Old Shep; Ready Teddy; Anyplace Is Paradise; How's The World Treating You; How Do You Think I Feel. (RCA-VICTOR RD-7528.)

**D**URING the two years that the New Record Mirror has been going the rounds, we have had many letters from readers asking about the re-issue of early Elvis material.

Well, this should bring yells of delight all round. I know I thoroughly enjoyed it, for one.

Can't see it going anywhere except to the top of the best sellers.

FIVE

### BING CROSBY

**HOLIDAY IN EUROPE:** April In Portugal; C'est Si Bon; Never On Sunday; More 'n' More Amor; Moment In Madrid; Morgen; Two Shadows On The Sand; Under Paris Skies; Domenica; Pigalle; My Heart Still Hears The Music; Melancolie. (BRUNSWICK LAT 8505.)

**A**M I mistaken or is the "Old Groaner" improving with age? I found this to be one of his most relaxed and easy-on-the-ear discs for quite a while.

The famous Crosby voice seemed richer, deeper and even more melodic . . . if that's possible.

One thing is certain, and that is that this one will travel across the shop counters rapidly for many a year to come.

FOUR

### JOE HENDERSON

**SHOW SING ALONG:** There's No Business Like Show Business; Anything You Can Do; They Say It's Wonderful; Surrey With The Fringe On Top; Oh What A Beautiful Morning; People Will Say We're In Love; Wonderful; Always True To You In My Fashion; So In Love; I Whistle A Happy Tune; Hello Young Lovers; Shall We Dance; I Could Have Danced All Night; Wouldn't It Be Lovely; Get Me To The Church On Time; On The Street Where You Live; June Is Bustin' Out All Over; Mr. Snow; If I Loved You; Baubles, Bangles And Beads; And This Is My Beloved; Stranger In Paradise; A Wonderful Guy; Younger Than Springtime; Some Enchanted Evening. (PARLOPHONE PMC 1182.)

**F**RRIEND Joe comes up with another entertaining set of sing-along offerings . . . and a bumper bundle at that.

Though I prefer him on tastier, classier items, such as his previous album, I feel that this one will have a much wider mass appeal. Ideal for your party.

FOUR

### VERA LYNN

**HITS OF THE BLITZ:** This Is The Army Mister Jones; I Left My Heart At The Stage Door Canteen; It's A Lovely Day Tomorrow; The White Cliffs Of Dover; Don't Fence Me In; If I Had My Way; Deep In The Heart Of Texas; Lilli Marlene; That Lovely Weekend; Who's Taking You Home Tonight; Wishing; Wish Me Luck; When The Lights Go On Again; I'll Pray For You; We'll Meet Again; A Nightingale Sang In Berkeley Square; Bless 'Em All; The Washing On The Stegried Line; Kiss Me Good-night, Sergeant Major; You'll Never Know; I Don't Want To Set The World On Fire; Maybe; Coming Home; There'll Always Be An England. (HMV CLP 1591.)

**M**AYBE Vera Lynn isn't a teenage favourite, but many of the pop stars of today would very much like to have her record sales figures as regularly as she does.

These are the songs which Vera sang during the war years which meant so much to the folks at home as well as the front line troops. Great Stuff. Nostalgic, yes, but as fresh as today. Keep them coming, Vera.

FOUR

### FRED ASTAIRE

**THREE EVENINGS:** Oh Lady Be Good; Cheek To Cheek; A Fine Romance; They Can't Take That Away From Me; Nice Work If You Can Get It; A Foggy Day; I Won't Dance; Something's Gotta Give; Night And Day; Top Hat White Tie And Tails; Fascinating Rhythm; Dancing In The Dark; The Way You Look Tonight; Dearly Beloved; Steppin' Out With My Baby; Let's Face The Music And Dance; The Carioca; The Continental; One For My Baby; By Myself; That Face. (MGM-C 895.)

**T**HERE'S no getting away from it, Fred Astaire is among the greatest of the greats. Just glance through these song titles and ponder the fact that most of them were specially written for him. You have to be big to get that treatment.

The album features highlights from his three big television programmes. And it makes me sad that I only saw one of them. Please BBC how about a repeat or two.

FOUR

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## BRITAIN'S TOP LP's

- 1 WEST SIDE STORY (4) Sound Track (CBS)
- 2 BLACK & WHITE MINSTREL SHOW (3) The George Mitchell Minstrels (HMV)
- 3 OUT OF THE SHADOWS (2) The Shadows (Columbia)
- 4 SOUTH PACIFIC (9) Sound Track (RCA-Victor)
- 5 BOBBY VEE MEETS THE CRICKETS (6) Bobby Vee, The Crickets (Liberty)
- 6 ELVIS (ROCK & ROLL NO. 2) (14) Elvis Presley (RCA-Victor)
- 7 PICTURE OF YOU (5) Joe Brown (Pye Golden Guinea)
- 8 ON STAGE WITH THE GEORGE MITCHELL MINSTRELS (1) The George Mitchell Minstrels (HMV)
- 9 GOLDEN AGE OF DONEGAN (8) Lonnie Donegan (Pye Golden Guinea)
- 10 BEST OF BALL, BARBER & BILK (7) Kenny Ball, Chris Barber & Acker Bilk (Pye Golden Guinea)
- 11 BLUE HAWAII (18) Elvis Presley (RCA-Victor)
- 12 LET'S FACE THE MUSIC (—) Shirley Bassey with Nelson Riddle Orch. (Columbia)
- 13 ANOTHER BLACK & WHITE MINSTREL SHOW (11) The George Mitchell Minstrels (HMV)
- 14 POT LUCK (10) Elvis Presley (RCA-Victor)
- 15 32 MINS. & 17 SECS. (12) Cliff Richard, The Shadows (Columbia)
- 16 PORGY & BESS (20) Film Soundtrack (CBS)
- 17 BUDDY HOLLY STORY VOL. 1 (13) Buddy Holly (Coral)
- 18 SOUND OF MUSIC (—) London Cast (HMV)
- 19 TWANGY GUITAR—SILKY STRINGS (16) Duane Eddy (RCA-Victor)
- 20 STRANGER ON THE SHORE (15) Acker Bilk (Columbia)

## BRITAIN'S TOP EP's

- 1 KID GALAHAD (1) Elvis Presley (RCA-Victor)
- 2 THE BOYS (2) The Shadows (Columbia)
- 3 FOLLOW THAT DREAM (3) Elvis Presley (RCA-Victor)
- 4 BLACK & WHITE MINSTREL SHOW (4) The George Mitchell Minstrels (HMV)
- 5 RLAY IT COOL (6) Billy Fury (Decca)
- 6 BAND OF THIEVES (10) Acker Bilk & His Paramount Jazz Band (Columbia)
- 7 KARL DENVER HITS (13) Karl Denver (Decca)
- 8 BY A SLEEPY LAGOON (5) Karl Denver (Decca)
- 9 KING OF TWIST (7) Chubby Checker (Columbia)
- 10 CHRISTMAS WITH THE MINSTRELS (18) The George Mitchell Minstrels (HMV)
- 11 WONDERFUL LAND OF THE SHADOWS (9) The Shadows (Columbia)
- 12 FRANK IFIELD'S HITS (12) Frank Ifield (Columbia)
- 13 LITTLE PIECES OF HANCOCK (14) Tony Hancock (Pye)
- 14 SOUNDS OF THE TORNADOS (—) The Tornadoes (Decca)
- 15 WHITE CHRISTMAS (—) Nina and Frederik (Columbia)
- 16 SOME PEOPLE (15) Sound Track (Pye)
- 17 MORE HITS FROM HELEN (16) Helen Shapiro (Columbia)
- 18 SPOTLIGHT ON THE SHADOWS (17) The Shadows (Columbia)
- 19 BILLY FURY HITS NO. 2 (8) Billy Fury (Decca)
- 20 SHADOWS TO THE FORE (11) The Shadows (Columbia)

(Compiled by 'The Record Retailer')

# SOME SLEEPERS MOVE

AND, as expected, Elvis tops the charts with his "Return To Sender" disc, the most-played disc in the country at the present time.

Rolf Harris moves up to number three with his great sleeper "Sun Arise," while Cliff shoots near him with "Next Time." Bobby Vee makes a welcome return to the Top Twenty with yet another very slow mover, while Stan Getz and Charlie Byrd jump into the thirteenth spot, from the twenty-first—superstitious, anyone?

An unexpected jump by Britain's great R. & B. combo, The Beatles, who jump into the Top Twenty after we all thought they wouldn't make it. And just behind are The Shadows with their "Dance On!" given a good reception by JBJ last Saturday.

Maureen Evans moves up higher with her "Like I Do," while some other established stars move into the top fifty with their new discs. They are The Springfields with their "Island of Dreams," Bernard Cribbins with "Gossip Calypso," Ray Charles and "Your Cheatin' Heart," and, of course, "Baby Take a Bow," by Adam.

Mark Wynter gets the hit version of "Go Away Little Girl" in spite of stiff competition by Ray Bennett and Steve Lawrence—his "Venus in Blue Jeans" is still in the Top Twenty. Last week, Mark told the NRM that he felt guilty about his cover versions.

Sammy Davis and Frank Sinatra make an appearance with their "Me and My Shadow," which moves in this week at Number 43. And that's about all for this week, folks. By the way, "Stranger on the Shore" has gone up again!

## NEW RECORD MIRROR: CHART SURVEY

### A LOOK AT THE U.S. CHARTS

FAST-RISING U.S. hits include "I Saw Linda Yesterday"—Dickie Lee; "The Love of a Boy"—Timi Yuro; "Remember Them"—The Earls; "It's Up To You"—Rick Nelson; "Half-Heaven, Half-Heartache"—Gene Pitney.

Some Christmas-y songs in this week for the first time include "Santa Claus Is Coming To Town"—Four Seasons; "Santa Claus Is Watching You"—Ray Stevens; "Little Drummer Boy"—Harry Simeone; "I'm Gonna Be Warm This Winter"—Connie Francis; "White Christmas"—Bing Crosby; "The Chipmunk Song"—David Seville; "Rockin' Around the Christmas Tree"—Brenda Lee; "Jingle Bell Rock"—Bobby Helms/Chubby Checker and Bobby Rydell.

New ones in include "Maybe You'll Be There"—Billy and The Essentials; "My Wife Can't Cook"—Lonnie Russ; "Won't You Come On Back"—Fats Domino; and "From a Jack to a King"—Ned Miller. 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 Wake Up Little Susie (2) EVERLY BROS.
- 4 I Love You Baby (3) PAUL ANKA
- 5 My Special Angel (5) MALCOLM VAUGHAN
- 6 Be My Girl (4) JIM DALE
- 7 Let's Have A Ball (10) WINIFRED ATWELL
- 8 All The Way (14) FRANK SINATRA
- 9 Party (9) ELVIS PRESLEY
- 10 Remember You're Mine (11) PAT BOONE
- 11 Santa Bring My Baby Back (7) ELVIS PRESLEY
- 12 He's Got The Whole World In His Hands (13) LAURIE LONDON
- 13 Alone (8) PETULA CLARK
- 14 Reet Petite (12) JACKIE WILSON
- 15 That'll Be The Day (17) THE CRICKETS
- 16 Great Balls Of Fire (—) JERRY LEE LEWIS
- 17 Diana (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 RETURN TO SENDER  
2 (3) Elvis Presley (RCA-Victor)
- 2 LOVESICK BLUES  
1 (8) Frank Ifield (Columbia)
- 3 SUN ARISE  
7 (8) Rolf Harris (Columbia)
- 4 BOBBY'S GIRL  
4 (10) Susan Maughan (Philips)
- 5 NEXT TIME  
18 (2) Cliff Richard (Columbia)
- 6 SWISS MAID  
3 (10) Del Shannon (London)
- 7 LET'S DANCE  
5 (11) Chris Montez (London)
- 8 TELSTAR  
9 (16) The Tornados (Decca)
- 9 DANCE WITH THE GUITAR MAN  
6 (6) Duane Eddy (RCA-Victor)
- 10 DEVIL WOMAN  
8 (13) Marty Robbins (CBS)
- 11 ROCKIN' AROUND THE CHRISTMAS TREE  
11 (3) Brenda Lee (Brunswick)
- 12 THE MAIN ATTRACTION  
15 (5) Pat Boone (London)
- 13 DESAFINADO  
21 (6) Stan Getz & Charlie Byrd (HMV)
- 14 IT ONLY TOOK A MINUTE  
16 (5) Joe Brown (Piccadilly)
- 15 VENUS IN BLUE JEANS  
14 (11) Mark Wynter (Pye)
- 16 LOVE ME TENDER  
19 (7) Richard Chamberlain (MGM)
- 17 A FOREVER KIND OF LOVE  
22 (12) Bobby Vee (Liberty)
- 18 SHERRY  
10 (11) The Four Seasons (Stateside)
- 19 LOVE ME DO  
26 (10) The Beatles (Parlophone)
- 20 NO ONE CAN MAKE MY SUNSHINE SMILE  
12 (8) The Everly Bros. (Warner Bros.)
- 21 MUST BE MADISON  
20 (7) Joe Loss & His Orch. (HMV)
- 22 JAMES BOND THEME  
13 (7) John Barry & His Orch. (Columbia)
- 23 LOCO-MOTION  
17 (15) Little Eva (London)
- 24 DANCE ON!  
— (1) The Shadows (Columbia)
- 25 WHAT NOW MY LOVE  
25 (16) Shirley Bassey (Columbia)
- 26 I REMEMBER YOU  
27 (24) Frank Ifield (Columbia)
- 27 LIKE I DO  
31 (3) Maureen Evans (Oriole)
- 28 BECAUSE OF LOVE  
30 (8) Billy Fury (Decca)
- 29 RAMBLIN' ROSE  
24 (12) Nat "King" Cole (Capitol)
- 30 OH LONESOME ME  
23 (9) Craig Douglas (Decca)
- 31 HEARTACHES  
34 (3) Patsy Cline (Brunswick)
- 32 NEXT DOOR TO AN ANGEL  
29 (4) Neil Sedaka (RCA-Victor)
- 33 ALWAYS YOU AND ME  
36 (3) Russ Conway (Columbia)
- 34 WE'RE GONNA GO FISHIN'  
35 (5) Hank Locklin (RCA-Victor)
- 35 CAN CAN '62  
44 (6) Peter Jay & The Jay Walkers (Decca)
- 36 BABY TAKE A BOW  
— (1) Adam Faith (Parlophone)
- 37 STRANGER ON THE SHORE  
43 (58) Acker Bilk (Columbia)
- 38 GO AWAY LITTLE GIRL  
— (1) Mark Wynter (Pye)
- 39 SUSIE DARLIN'  
50 (2) Tommy Roe (HMV)
- 40 UP ON THE ROOF  
49 (2) Kenny Lynch (HMV)
- 41 BABY FACE  
40 (3) Bobby Darin (London)
- 42 HE'S A REBEL  
42 (4) The Crystals (London)
- 43 ME AND MY SHADOW  
— (1) Frank Sinatra & Sammy Davis Jr. (Reprise)
- 44 ISLAND OF DREAMS  
— (1) The Springfields (Philips)
- 45 IT MIGHT AS WELL RAIN UNTIL SEPTEMBER  
28 (13) Carole King (London)
- 46 DESAFINADO  
38 (4) Ella Fitzgerald (Verve)
- 47 LIMBO ROCK  
39 (7) Chubby Checker (Cameo-Parkway)
- 48 GOSSIP CALYPSO  
— (1) Bernard Cribbins (Parlophone)
- 49 WARMED OVER KISSES  
41 (6) Brian Hyland (HMV)
- 50 YOUR CHEATING HEART  
— (1) Ray Charles (HMV)

# CASHBOX TOP 50

AIR MAILED FROM NEW YORK

- |   |  |
|---|--|
| 1 RETURN TO SENDER*<br>2 (8) Elvis Presley              | 26 RUBY ANN<br>30 (3) Marty Robbins                          |
| 2 LIMBO ROCK*<br>4 (11) Chubby Checker                  | 27 LET'S GO (PONY)*<br>29 (4) Routers                        |
| 3 BOBBY'S GIRL*<br>3 (7) Marcie Blaine                  | 28 MY DAD<br>35 (2) Paul Petersen                            |
| 4 TELSTAR*<br>5 (5) Tornados                            | 29 TELL HIM<br>49 (2) Exciters                               |
| 5 BIG GIRLS DON'T CRY<br>1 (8) 4 Seasons                | 30 THE PUSH AND KICK<br>36 (3) Mark Valentino                |
| 6 THE LONELY BULL*<br>6 (7) Tijuana Brass               | 31 PEPINO THE ITALIAN MOUSE*<br>43 (2) Lou Monte             |
| 7 DON'T HANG UP*<br>7 (8) Orions                        | 32 ONLY LOVE CAN BREAK A HEART*<br>20 (13) Gene Pitney       |
| 8 RELEASE ME*<br>10 (5) (Little) Esther Philips         | 33 THE CHA CHA CHA*<br>27 (9) Bobby Rydell                   |
| 9 ALL ALONE AM I<br>8 (12) Brenda Lee                   | 34 I LEFT MY HEART IN SAN FRANCISCO*<br>33 (13) Tony Bennett |
| 10 RIDE*<br>9 (7) Dee Dee Sharp                         | 35 TWO LOVERS<br>— (1) Mary Wells                            |
| 11 (DANCE WITH) THE GUITAR MAN*<br>12 (9) Duane Eddy    | 36 SHUTTERS AND BOARDS*<br>46 (2) Jerry Wallace              |
| 12 YOU ARE MY SUNSHINE*<br>14 (4) Ray Charles           | 37 GINA*<br>31 (11) Johnny Mathis                            |
| 13 GO AWAY LITTLE GIRL*<br>18 (3) Steve Lawrence        | 38 I CAN'T HELP IT*<br>32 (6) Johnny Tillotson               |
| 14 DEAR LONELY HEARTS*<br>15 (4) Nat "King" Cole        | 39 UP ON THE ROOF*<br>50 (2) Drifters                        |
| 15 KEEP YOUR HANDS OFF MY BABY*<br>17 (5) Little Eva    | 40 SPANISH LACE*<br>48 (3) Gene McDaniels                    |
| 16 HE'S A REBEL*<br>11 (12) Crystals                    | 41 LOVER'S BY NIGHT, STRANGERS BY DAY*<br>34 (6) Fleetwoods  |
| 17 LOVE CAME TO ME*<br>19 (4) Dion                      | 42 STUBBORN KIND OF FELLOW<br>37 (5) Marvin Gaye             |
| 18 ZIP-A-DEE-DOO-DAH<br>22 (4) Bob B. Soxx & Blue Jeans | 43 THE NIGHT HAS A THOUSAND EYES<br>— (1) Bobby Vee          |
| 19 HOTEL HAPPINESS*<br>25 (3) Brook Benton              | 44 EVERYBODY LOVES A LOVER<br>— (1) Shirelles                |
| 20 RUMORS*<br>21 (4) Johnny Crawford                    | 45 LET'S KISS AND MAKE UP<br>— (1) Bobby Vinton              |
| 21 DESAFINADO*<br>13 (9) Stan Getz & Charlie Byrd       | 46 MARY ANN REGRETS*<br>41 (5) Burl Ives                     |
| 22 WIGGLE WOBBLE*<br>23 (6) Les Cooper                  | 47 DO YOU LOVE ME*<br>38 (15) Contours                       |
| 23 CHAINS*<br>26 (3) Cookies                            | 48 THAT'S LIFE<br>47 (2) Gabriel & Angels                    |
| 24 MY OWN TRUE LOVE*<br>16 (7) Duprees                  | 49 COMIN' HOME BABY*<br>— (1) Mel Torme                      |
| 25 ESO BESO*<br>24 (5) Paul Anka                        | 50 LEAH*<br>— (1) Roy Orbison                                |

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

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

## FOUR HITS YOU MUST HAVE!

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# 'HOLLY'S FANS INSULT ME'

## SAYS MIKE BERRY, HIT RECORDER OF 'TRIBUTE TO BUDDY HOLLY'

"THEY insult me, some of those fans. They say I'm just cashing in on Buddy Holly's name. But the vast majority EXPECT me to do Holly material. They REQUEST it. So I have to take those insults on the chin."

So says the talented Mike Berry, whose new release, "Don't You Think It's Time" is good enough to make the charts. And if some of the fans insult him, then two people who DO KNOW are most complimentary.

They are Mr. and Mrs. Holly, parents of the late Buddy, who wrote to Mike from Lubbock, Texas, after the release in the States of "Tribute to Buddy Holly".

### THANKS, MIKE

They write: "Dear Mike, We would like to express our appreciation to you for the wonderful tribute in song which you made to Buddy in your recent release.

"We think the song is great and you have done it well. You sing a lot like Buddy but most of all there is a sound of sincerity and we wish you a lot of success in the future.

"We hope you will not mind if the disc-jockeys here are playing your song. They too think it is great. Again thanks! and Good Luck.—Sincerely, Mr. and Mrs. Holly."

Get that! They think it is great. And they say they hope Mike won't MIND if the dee-jays plug the disc!

Mike admits that "Tribute" was the best thing that has happened to him in his short career. Now it's getting a second dose of publicity.

Mike told me: "During the Bobby Vee tour, I talked to the manager of the Crickets. He said that if 'Tribute' made it in the States he would do his best to arrange for me to go over there and maybe tour with the Crickets. But it's important to wait because the



BUDDY HOLLY (B.H.A.S. copyright): A new release expected early in the New Year from Coral.

Crickets are not really strong enough to tour on their own—and at this moment I just don't mean a thing over there..."

"Tribute" was made back in September, 1961. Delay of release in the States was due to label mix-ups — Decca had the Holly left over tapes and Mike was on EMI's books.

Said Mike: "I agree it isn't a good thing to be too closely tied to any other star artist—but if the fans keep asking me for Holly material... well, what can I do about it. You just don't ignore your public."

He talked about his last disc single here, "Every Little Kiss". "We rather

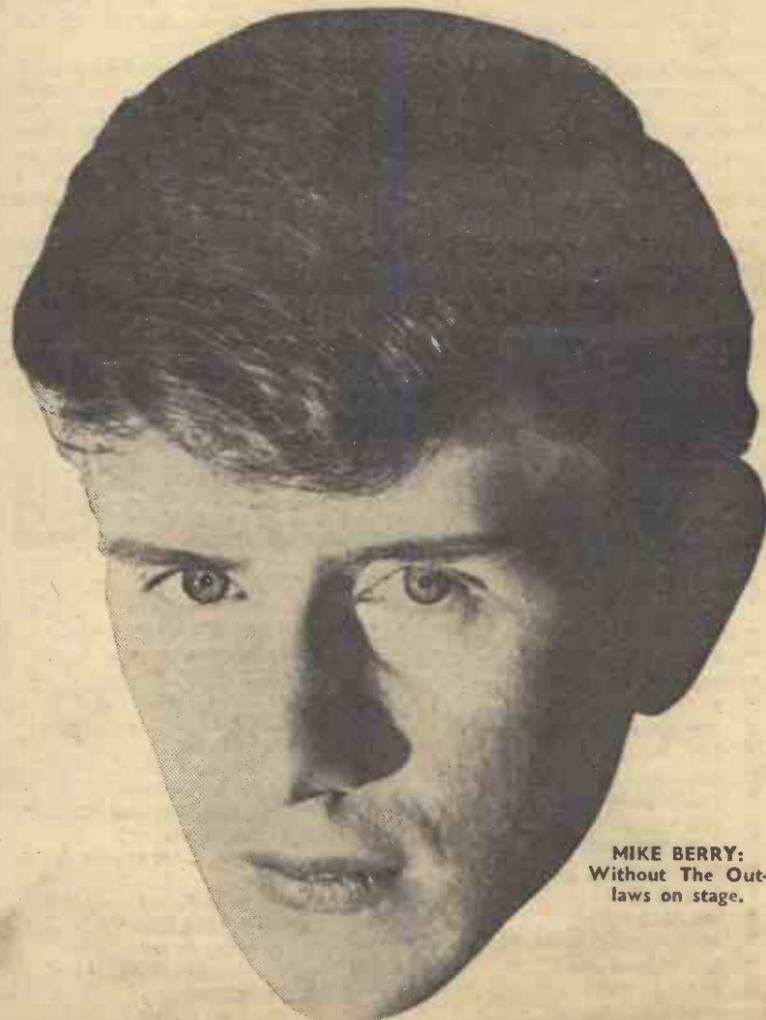
thought it would make it. It didn't—but I think it sold pretty well. Anyway, this new one is more me, if you know what I mean. It's bouncy and catchy..."

Mike nowadays is operating WITHOUT his original backing group, the Outlaws. He said: "I don't know what will happen in the future but at the moment they seem keen on making their own way in the world. Anyway, one guitarist has gone off to Australia.

"So I just tour with drummer Don Groome—he's the musician who stood in for Jerry Allison on the Crickets tour. That enables me to work more confidently with the local groups I meet up with on tour.

"Of course, it does save money. If you are paying a group your own share goes down. But working without a group makes it harder to prepare a real stage act... you know, cracking a few funnies and so on during the presentation. But I'm kept pretty busy with the one-nighters and I enjoy the life."

Everything, for now, hinges on whether "Tribute" is a success in the



MIKE BERRY: Without The Outlaws on stage.

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### —By PETER JONES

States. Encouraging reviews in the U.S. trade Press suggest it could easily catch on — and ex-Crickets' and Holly manager Norman Petty has sent word through that he liked the disc.

Said Mike: "Sure I'd like to do something in the States. That's only natural. But the important thing is not to make the trip too soon. A record success would be good enough reason to go there. That's why I'm just keeping my fingers crossed and watching the NRM's American charts every week from now on."

And a last word from him on Buddy Holly: "I simply can't get away from him. I have to base my style on his. But remember there are hundreds of others who do just that—only they don't get insulted because they haven't been on record with a special 'Tribute' to that great American personality."

The insulting ones, please note.

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# THE LONG LONG WAITING GAME

WHAT is the further outlook for Buddy Holly fans, who, bar Eddie Cochran admirers, must surely rank as the most deprived section of the record-buying public?

In September the first all-new material from the late star for nearly two years was issued. The number was "Reminiscing". It was a good seller and a steady one, but nevertheless not one of Buddy's best. Many of his fans thought as the NRM pop Jury did that the official 'B' side "Wait Till The Sun Shines Nellie" should have been the topside.

### TWELVE YEARS

Now what of the future? Well, ever since Buddy died, there have been conflicting reports of the amount of material left by him. Norman Petty in the NRM recently broke the lengthy silence on the man he had mastered with such dexterity in his Clovis, New Mexico, Studios.

There were he declared 14 tracks to come from Clovis. Some were fully recorded there, others were demo tapes made privately by Buddy to which a proper backing would have to be dubbed.

This means that with the release of "Reminiscing" there are twelve tracks to come—or one album's worth. But here again the British fans get the very thin edge of the wedge. Holly is held in far greater esteem in Britain than America. Yet over there an album of hitherto unissued material is stated to be under preparation for release shortly.

But here, the policy of tantalising the late Texan's admirers is to continue. It is not thought that three and a half years is long enough to make you wait for the discs you want. So little by little, Holly material is eked out, one single at a time with a suitable gap between each one. Not for British fans will there be the treat of going out in the near future and buying a whole

package of twelve all new songs by the singer they like to hear.

No, the waiting game is to continue and it could go on for ten years or more. British Coral have issued one new single in two years. So the next six could take twelve years to reach the shops. What's more the figure of twelve is not necessarily correct.

Decca handouts have quoted Holly's mother as saying there are over thirty numbers taped by Buddy which she has discovered. Will they be issued? Are they suitable for release? Do they need dubbing? Have they been given to Norman Petty? What are the titles? All we know is he had a coupling released in the States but never here, titles "You're The One" and "I Guess I Was A Fool". He is also known to have made demo tapes of all his compositions such as "Love's Made A Fool Of You". After his death Norman Petty chose to record this number with the Crickets rather than issue Buddy's version.

### MUCH LONGER?

The wall that surrounds the voice of the late star is very frustrating for all his fans and surely of little benefit to those who maintain their policy of not laying their cards (and what trumps some of them must be) on the table.

Holly fans want all the songs they can get from him and they want to read all the news they can set their eyes on yet there is a general reluctance of people to say what they know.

Why can't Petty or Coral or both reveal how many tracks are to come, what the titles are, and when and how they are likely to be released.

We have waited 45 months—must we wait much longer?

GRAEME ANDREWS