

KENNY BALL and His Jazzmen—"SOMEDAY YOU'LL BE SORRY"



LYN CORNELL

Surely in love



45-F 11374 45 rpm record

THE

NEW

6d.

RECORD MIRROR

11c SHAFTESBURY AVENUE, LONDON, W.1

INSIDE

★ ★ CLIFF, ADAM, EDEN AND 'THOSE TERRIBLE TEENS'

★ ★ ★ ★ ★ ALSO PAT BOONE, SAM COOKE ★ ★ ★ ★ ★

INSIDE

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WEEK ENDING AUGUST 19, 1961

EVERY THURSDAY, 6d.

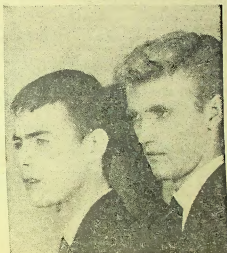


★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★

THE SHADOWS

(right and below)

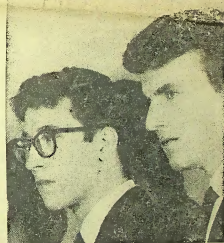
make a surprise reappearance in the Top Twenty with "The Frightened City". This instrumental film theme disappeared from the charts, on week-ending July 22. Now it returns.



JOHN LEYTON

(left)

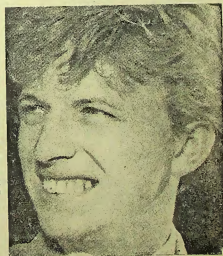
made his third major television appearance last weekend in the Prince of Wales Sunday Show on ATV. Naturally he sang his hit song "Johnny Remember Me". It's at No. 3 in our charts.



TOMMY STEELE

(right)

is more than welcome in the charts after a long absence. His recording of the American hit "The Writing On The Wall" came in this week at No. 18.



★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★

WHEN YOU'RE A TEENAGER, OLDER PEOPLE ARE ALWAYS SAYING HOW LUCKY YOU ARE. BUT YOU KNOW BETTER THROUGH YOUR TEENS CAN BRING QUITE A FEW PROBLEMS. BE CONFIDENT BY THE FACT THAT MANY OF YOUR FAVOURITE STARS HAD PROBLEMS, TOO.

Wilson Beaton has been talking to Cliff Richard, 20, Adam Faith, 21, and Eden Kane, 19, and all three have vivid memories of

CLIFF: WOULDN'T SAY MY LOVE LIFE HAS BEEN A HOWLING SUCCESS. ADAM: I HAD A NUMBER OF CRAZES. EDEN: DON'T MENTION THE WORD MINCEMEAT.

THESE TITLE TIPS

CLIFF RICHARD:

I couldn't really say my love life has been a howling success up till now. But at least nowadays I don't seem to have the time to make a fool of myself as I did when I was quite a bit younger. In my teens, before anyone in show business or even I had heard the name Cliff Richard, I was a very shy character called Harry Webb in Cleethorpe.

By the time I was fifteen I'd been moping girls for quite a while, but only at a polite distance. Being as shy as I was it was impossible for me to chat with them. I did with my other friends. And then one day a family moved into a house a few doors away from us, and there was a daughter of seventeen who took my breath away.

She had one of those happy kind of personalities that made her popular with everyone, and as she was quite a look to look at as well, Sally never wanted for boy friends. Of course, I was far too young for her, but she'd have long chats with me as if I was her brother. And she'd tell me about the boys she dated and ask what I thought of them. I can't explain why I became infatuated with her. I must have known that she was very mature for her years and compared with the boy friends she had in their early twenties. I must have looked up to her. How can you explain love? For that's what it was sure it was at the time. She never seemed to stay out later than the window with her dates, and as a usually just happened to be leaning out of the window when she arrived home, she'd invite me in for some cake or knowing I liked her, Mum would let me bring her in for coffee at our place. This happened five or three times a week for a couple of months, and talking to Sally about how she handled her dates helped to teach me a lot about girls. But not quite enough it would.

For one night I waited up watching for her and by 3 a.m. she still hadn't come home. When I kept into bed it was furious she hadn't come in. Why I was so possessive I don't know, but

BY WILSON BEATON

when I saw her the following day I must have had her off in either strong tears, for she turned bright red and said: "Harry Webb, don't you dare speak to me again."

AGONY

For a few months I went through agony. I realised I'd been silly, but when you're fifteen sometimes you're a bit silly. When Sally went to work in France, I thought it better as I didn't see anything of her, and then a short while later her family moved away. Nearly three years passed and I had practically forgotten all about Sally — and I'm sure I hadn't thought of her for ages. But then I was singing with the group you may remember as the Shadows, and there was a girl I used to take out when we had free nights called Jacqueline. I remember rushing home to tell Jackie when Norris Parker signed me to a record contract. I'd never forget burning into her living room and screaming "She's It! Great SALLY! — Columbia want me to sign a contract."

I'd have sworn it was years since Sally had crossed my mind, but she must have been there much more than I consciously. When I said it I stopped crooning, but I really didn't know why I'd said that name. Jackie just looked at me and said "What are your fingers stuck before saying 'Himmmmmmmmmm'. I had an idea you had better hide away somewhere."

ADAM FAITH:

In my teens I had a number of crazes, but the one that sticks most in my mind is a passion for air guns.

I was fifteen when we found a shop at Shepherd's Bush where we could get cheap. Five of us bought them, and we'd have target practice all over the place and have

CLIFF, A GYL



CLIFF, A GYL.

belts on who'd make the highest score. One day we were using these in the park with the keeper saw us, and he walked off angrily towards the phone. We came down we were in for trouble and, soon after, saw a police van coming down the road towards us. "Let's get out of here!" I yelled, and we raced across some waste ground through some allotments as if all Scotland Yard was after us. Two of us got soaked falling over in a puddle, and an old man digging in his allotment began bawling at us as we jammed over his ground. Dave from one of our gangs lived quite near, so we raced to his house to plan what to do.

POLICE

We were convinced the police would lock us up for a while if we were caught. And because we used to go camping occasionally, I suggested carrying as far away as possible. The boys agreed and we skulked home on our equipment, met at the station and took a train to Yewdale Moor. This was way out in the middle of the country where Dave had to go sometimes to fish in a lake. Things seemed better and we agreed to be out of harm's way when we got

ADAM, THE POLICE.



ADAM, THE POLICE.

out of the train. But when it left there were no lights on the platform which wasn't much more than a piece of wood. And we could hardly see each other. Luckily one of us had a couple of candles and these helped quite a bit to guide us through the fields when we were looking for someone to pitch tents where the cows hadn't been. But they'd been just about everywhere.

When I got together with the boys the other day we remembered that night and laughed ourselves silly. We were so convinced that any moment a torch would be shone in our faces and a girl in blue would say: "Would you come along for a word at the boys' club please?"

"This happened on a Friday night, and when we eventually checked up courage to go home on Sunday night we didn't hear any more about it. Sure, teenage years can be wonderful. But when you're inexperienced and things go wrong they have a way of looking a whole lot worse than they really are.

EDEN KANE:

A year ago the lady next door to us had her niece come to stay for a month. She was seventeen,



EDEN, A MEAL.



EDEN, A MEAL.

Blonde, a meal, and had more self confidence and bounce than I'll ever have. Sandy bubbled with conversation all the time and kept coming out with the craziest things like: "I love your hair straight like that honey. All the boys back home seem to be having perms so they look like Tony Curtis, and they turn out looking more like Connie Francis instead." I didn't listen to everything she said as I was too busy looking at her as she said it.

I had her half just watching her laugh or run her fingers through her hair — know what I mean?

After we'd eaten the slightest bit pretty disagreeable (we'd only met over the back fence the previous day) I offered to take her to my favourite French restaurant for dinner. I'd never been to a French restaurant in my life before, but when she started talking about French food it sounded exciting. I said: "I could go for a kind of sophisticated when I said: 'I know a place you'll love!'"

IN STYLE

Planning to do it in style I picked names of the first French restaurant I knew the location of and phoned to book. The first French was, of course, but I managed to understand the menu without too much trouble — or so I thought. I ordered Steak Tartare. Getting it could go for wrong with a steak of some kind. I can't imagine what my face looked like when I saw mince meat with a raw egg on top. "Shall I mix it for you sir?" he asked, and I must have mumbled, yes. Because he came to mix the top up to some kind of glue.

Of course, if that happened now I would laugh and say "I'd never realise what Steak Tartare consisted of."

I've mentioned quite a lot I think in the last three months, and mixing with show business people has certainly not how to handle almost any situation. But when you're a kid admitting you're old you're not. I can't remember a fool of myself. And I'd rather have been than had admitted the truth to Sandy.

As she talked I managed to put that whole mince into a hepatic stomach. I don't think I mentioned a word plentiful in our house anymore.

PAT BOONE'S AMERICA



FOUR years ago PAT BOONE

— then at the height of his chart lopping fame — started having trouble with his voice.

He was working at top pressures, filling recording and selling heavy, four shows a day concert tour which he had suddenly hoarse and suffered a sore throat.

It was painful for him to perform. Naturally, a doctor was sent for, but he could find no complaint or infection of any kind.

So Pat went to music teacher Carlo Menotti in New York. Carlo had been voice coach to another famous singer, Bobby Darin. Carlo revealed this week that he had known about Pat Boone's

trouble. He knew what the trouble was, but wondered how Pat would take the truth when told.

For the truth was simple. Pat Boone, established with a string of top hits, was not singing correctly.

BREATHING

Carlo put the trouble down to Pat's incorrect breathing. Proper breath or diaphragm control is a very necessary part of singing, and Carlo Menotti, and should not be taken without expert guidance.

Pat, Carlo admitted, was taken shock by this, but sensibly started to work with Carlo straight away.

It was no coincidence that "Mick The Knife" came soon afterwards, says Carlo.

LONNIE'S LONG LASTING FLAVOUR

LONNIE DODGON has a lot to thank a Boston jazz jockey for — not least the fact that his old record of "Does Your Cheeking Gum Get Its Flavour On The Bedpost Overnight?" now resides at No. 35 in the American Top 100 put out by the Cashbox magazine.

In rival magazine Billboard the position is 40.

Lonnie's "Cheeking Gum" record was issued in the States on the Dot label way back in March, 1959. It sank out of trace.

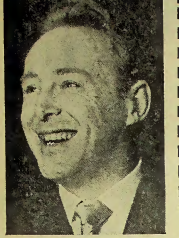
Litler's reaction was tremendous and one nearby record distributor ordered 10,000 copies there and then. From Boston the wave spread to the rest of the country, resulting in promotion on the American charts.

"Cheeking Gum" was released in this country on the Eye label in February, 1959. It went straight into the Top Ten.

Song — an old American number — was recorded first at the New Theatre, Oxford.

"Cheeking Gum" is not Lonnie's first entry in the U.S. charts. His last runaway smash hit, "Rock Island Line" went to No. 1 and got on both sides of the Atlantic in 1956.

TRAD SCENE
CONTINUED



south of the border, proved themselves to be potentially one of our top trad bands. Although they have only been formed a few months, they have developed a standard of performance which would shame several long established groups.

Vocalist Finis Duncan has improved tremendously since I last heard her with the Clyde Valley Strappers two years ago.

The hallmark of success, Gerry Brown's drummer, Ray Ball, said, well intend to cherish their three-day-old son Kenny.

CRANES FLY: In 1959, Sonny Morris and Ken Colyer formed the Crane River Jazz Band. During the four years of its existence, it was one of the most popular bands on the traditional scene and is still discussed with reverence by older fans.

There's more this week that the Cranes will be living again. Sonny is to recreate the band and at present engaged in fixing his line up.

Already signed are two of Sonny's colleagues from the Nicky Ashman band, trombonist Brian Cotton and clarinetist Gerry Turbarnam.

by
IAN DOWE

DISC WORLD: Deak Presto's Record Suppression announces their September releases on the Columbia-London Records series. "Chris Barber at the Palladium," featuring a group of Harriott, "Booby" featuring a group of Duke Ellington sidemen led by trombonist Booby Wood, "Face to Face with the Blues," by Roosevelt Sykes—all LPs. "Introducing Johnny Lettice," a new-comer to the American music scene, by George Melley's "The Psychological Significance of Animal Symbolism in American Negro Folk Music." ... And All That Jazz," the second breakdown—top-selling LP. ... These are EPs.

DATES: Terry Hervey's forthcoming BBC "Wall Club" programme includes the new jazz and includes the new Jazz album, "The Jazzmen of Fells Tubs, August 31 to the Humphrey Lyttleton Band, with guests, September 7; America's Melbourne Jazz Band, September 21; and the Alex Welsh Band, September 28.



DUTCH BILK: on Holland soon will be Mr. Alvin Bilk with the Paramount Jazzmen, And Ackar has laid on a special treat for his Dutch fans, who are numerous.

He has recorded a single especially for the Dutch market — "Toon Deze Moan Moan Waag and the Zee Moan Moan Broadjes Surenar," two Dutch folk songs.

I report, no records.

ANOTHER COMMERCIAL' ATV RIVAL TO JUKE BOX JURY'

JURY!

THEY'RE at it again! The Independent Television folk are doing their damndest to find something — ANYTHING—which can cop some of the millions of viewers to "Juke Box Jury" on the BBC channel.

This time, ATV are trying a new record called "Dat, You're A Square." Complete is Bill Owen, and it has already had a trial on closed-circuit, final detest of its suitability has to be taken.

But it is much the same thing. A reworking of the same, with the difference that teenagers will face their fathers in considering the merits of a disc. Old view versus the new view is the controversy point.

And make no mistake, ITV want, desperately to get in on that early Saturday evening viewing spot. The fact that they haven't managed it yet is, to me, baffling.

Why is it Juke Box Jury "so popular"? To me, it is an infuriating sort of programme. It COULD be so good — yet it is often bad. But no matter how lame the "red-hot" records they may be, the viewing figure stays right up there in the multi-millions.

ENTERTAINMENT

I look "Juke Box Jury" for this reason: The panelists all too often are out of touch, especially when their entertainment value as opposed to their talent is in question.

I marvel at it for the infinite patience of the magnificent David Jacobs, who listens, ostensibly impartially, to fustic opinions, yet refrains from giving his own opinion — which is invariably knowledgeable and astute.

Occasionally, you get somebody with real know-how appearing on the show — Sammy Kettle for instance. But he got caught up in the excitement and managed to speak the minutes on end without actually saying anything.

The "howlers" dropped by various alcoholic, dubious or starked types has to be heard to be believed. And over virtually every panel there is an air of bafflement. Of bewildered, but to mention a fairly general attitude of "Of course, I don't like it, but I'll watch it."

Helen Shapiro, at 14, proved as good as anybody in terms of sheer common sense. But she was put in the position of almost apologising for holding the view that she, a previously-planned disc was, in fact, Top Twenty material. "Must be me," she said, positively.

The alternative? It would be, I suppose, to have dishevelled teenagers make up the panel. Or a series of folk put up in the studio business.

"This" says the BBC, "would lack entertainment value. Personally I think it is a matter of taste." And, of course, they are dead right. The choice lies between standards who KNOW — and puny people who couldn't really care less.

And that's it. I just don't do the bare formula of the show. I can suggest worthwhile improvements because I don't see the value of the underlying idea of it all.

On the presentation side, I submit that virtually every experimental goes on. The cameras are used to spotlight David Jacobs, the panel and sunny ladies chorusing in the audience who go into paroxysms of self-witch when they receive their own camera on them.

But there again, what else can one do in a presentation of a show of such limited televisual range?

Lovey SONJA STEVENS poses for our cameraman during her stay at home but returns to London soon for further engagements.

as "Joanne" with a group called "Our Little Girl". It's not that it is a bad record.

PETER JONES reports

Even the "Juke Box Jury" panel has looked it—and, with its ratings backwards (and going on nowadays, it could easily be a bit). That's the trouble, if it does make the Top Twenty, it won't do you much good, prestige-wise. Most of the people who buy it will be "Joanne" fans, while Rosemary Squires won't be any moreer that really big stardom that Fun so positive you're worth.

JUDGMENT

"Frankster Sandwiches," as it stands, and judged entirely in its own field, is both entertaining and well produced.

"But your own little single, "Our Little Doggie Run Away," is ... well, let's just call it frick!

Yes, the "B" side, the Gerbwin classic, "Things Are Looking Up," has in its firm vocal form. The phrasing, chirpy, style — everything is so RIGHT, as usual.

I have always craved about the Squires' touch. Always

(NEW PICTURE) Brian, The American singer is currently at home but returns to London soon for further engagements.

asserted that you are streets ahead in Bubbly over most of the more-heralded acts in this country.

Now, though, there is this strange name-changing business to consider.

Let me just guess at the reasons. Let me just say that the name Rosemary Squires, popular and indemand as it is, has become too much of a synonym for "Joanne" — a commodity not always required for Hit Parade success? If that is right, it is a sad commentary on the general state of affairs.

But it would be even sadder, more ironic, if you got a Top Twenty hit with your "Franksters" and had the falling emergence of the majority Squires won't be any moreer that really big stardom that Fun so positive you're worth.

Especially if, as I suspect, "Our Little Doggie Run Away" is unlikely to do anything at all to boost your claims.

Sometimes in the past you have told me, you have become dependent — about chances of success on disc. Quite understandably, in view of some of the rubbish that DOES make it.

But your turn will come. Just as long as you stick to your own name — and a sort of material you exceptional talent deserves.

YOURS,
PETER JONES.

THE THREE BIG DSC STARS—ARE THEY SLIPPING?

The big three: Elvis, Cliff and Adam.

In that order, every disc they make shoots into the charts with monotonous regularity. They never miss, could never miss.

Or so it seems. For behind their facade of musical immortality, each is slipping a little with each disc he makes — either in Britain or America.

First let us consider Mr. Presley. When he returned to the best scene show his concertation, he was charged to a second Pat Boone, a clean-cut All-American boy, singing Italian love songs and German folk tunes. And still he stayed at the top.

But when he returned to the Rock formula, which made him successful,

both of his singles in this idiom were his worst selling discs in America for over three years.

It is doubtful, even if "Flaming Star" will be retained in the top ten single form, and whether "I Let Go" will emulate past success. But if it fails, it will be a matter of debate, for so rarely what happens in America happens in Britain.

Back in Britain, Cliff has been one No. 1, he never ever has his "Move It" offering in the UK. His formula for success is to sing his songs for as long as he can make his disc sound as much like his millionaires' hit "Doll" as is possible. Apart from the exception of his few early disc hits, "Linda" "Dolly" and the dead curt hits "Please Don't Tease" and "Nice Things Out Of Ten", he never has strayed far from the ballad-beat) track.

Every one reaches the top ten, but stays there a shorter time than the preceding one. When the ballad begins to fall off, Cliff need only to make a good beat disc to be back at the top.

Cliff has had best single Cliff in the charts was called "Gee Whizz, You You." A single that was never meant to be released and which made the top ten for only one week. A single which critics called "his worst."

And if Cliff tries to fall back on rock numbers such as this, he will find that they just won't support him.

Adam suffers from much the same problem. All his disc since "What Do You Want?" have been in the same vein. His last hit one, "Easy Going Me," made the top ten for one week only.

And Adam, unfortunately, cannot fall back on Rock.

For his first few rock numbers were disappointing, and the amount of his publicity felt the feeling which Presley used to give it.

Go for his latest record brought out a beastly solo called "Don't You Know It," which critics hailed as a gem. But so far it has only retained the success of "Easy Going Me," and not of its predecessor.

Adam's predicament is probably the worst of the three. For at least twice and with success. Whether or not Adam can do it is a debatable question.

But there is one thing all three should remember. Once, Bob Haley, who had been the first to do it with anything, Steve, and Jerry Wade were at the top. Steve, and Jerry Wade were at the top.

Film Story Wanted For Cliff, Shadows More Tour Dates Including British Concerts

CAN you write or suggest a film story for CLIFF RICHARD? His advisers are looking, urgently, for a suitable vehicle for both Cliff and the SHADOWS for a movie to be made in the New Year.

Cliff told the NRM: "Now we have finished 'The Young Ones' which will be released around January, we are anxious to get on with something new. But finding a story is difficult.

"One thing is certain—I would like to use the same singers and dancers who were in 'The Young Ones', for I think they did a marvellous job."

Helen Shapiro—Full Time Artist Quits School Christmas—Tours

HELEN SHAPIRO, 15, in September, leaves school at Christmas—and the first full-professional engagement lined up for her is a three-month tour of major cinemas throughout the country, starting in the New Year.

This was announced this week by AISSIE NEWMAN, who with impresario ARTHUR HOWES is co-director of a new show business organisation, GENERAL ARTISTS LTD.

Said Aissie: "Our new set-up started on Monday this week and we are booking agents for Helen by arrangement with Alan Parmer.

"The final dates and venues are still being jiggled, but it is certain that Helen will top and the rest of the bill will comprise disc artists who are, at that time, right in the public eye.

"It is based on the current American package idea where there are perhaps three names and no more supporting acts.

General Artists will largely book for shows presented by Arthur Howes, one of Britain's most successful impresarios.

Address of the new company is: Pavilion House, 25 Haymarket, London, S.W.1.

Other artists represented include: Lorie Mann, Bryan Johnson, Colin Day, Don Rogers, the Trelo-Tones and Red Price with his combo and orchestra.



On Tuesday this week, Cliff and the Shadows left for a tour of Scandinavia for concert and television dates. They return on August 26, go to Blackpool on the following day and open their six-week season at the Royal Opera House on August 28.

Then, in mid-October they leave for their "down under" tour of Australia and New Zealand. But, before then, they undertake a series of Sunday concerts, announced this week.

They are: September 3, Bridlington; September 10, Wembley Empire, Pool; London; September 17, Royal Albert Hall; October 1, Birmingham; October 8, Liverpool.

They also have a show lined up for Leicester, but the date has not yet been fixed.

Pantomime is definitely out for Cliff and the Shadows this year and negotiations are on now for them to pay a visit to Japan and Midway at the end of this year. This will be their first visit to the Far East.

KURT WEILL 'Western' Opera

KURT WEILL, best known as writer of "The Three-penny Opera" the "Mack The Knife" show, on which he collaborated with BERTHOLT BRECHT, is also composer of the "Western" opera, "Shawlow Creek," to be presented at BBC-TV on Tuesday, August 29.

The opera was originally called "Down In The Valley" and stars STEPHANIE VOSS and JOSEPH WEND in the leading roles of the young lovers.

Musical director is the Australian, CHARLES MAC-KERRAS.

TONY HALL ENGAGED

TONY HALL, one of DECCA's top promotion men, is he responsible for BRUNSWICK and CORAL labels, and also a top disc-jockey, announces his engagement this week to Miss MAVALDA HUNTER, a pretty French lass.

Miss Hunter has been handling the promotion of the Azule Enterprise company whose product, Eden Stone, is currently giving good account of himself.

Although no final date has been given as to when the wedding bells will take their 23-year cousins, Tony expects it to be around the September period.

MATT MONRO Don Manages

MATT MONRO, first British singer for many years, to set into the American Top Twenty, announced last week that he has appointed DON BLACK as his personal manager.

Don, nine years in the music publishing business and a spare time commodity of talent, has been with Filmfare for the past two years.

One of his first jobs will be to accompany Matt to America where the singer has already been booked for an Ed Sullivan television appearance in October.

Don told the NRM: "We had many other offers from the States but we want to look into them before accepting. It is quite likely that Matt will spend a lot of time in America now that his records are doing so well there."



HELEN SHAPIRO: Helen will soon be losing her "schoolgirl" tag as she tackles her first full-time tour as a professional artist.

With two powerful hits to her credit she is becoming the youngest "veteran" in Show Business.

FRANCES FAYE RE-BOOKED FOR SUNDAY SHOW Connie Stevens Also On Bill: Aug. 20

AMERICAN cabaret star FRANCES FAYE is started with strawberry-blond hair, FRANCES STEVENS in Bernard DeLont's "Sunday Show" on August 20.

Miss Faye missed her headlining appearance on the show two weeks ago because she was suddenly taken ill during afternoon rehearsals. She is currently in hospital in "Talk Of The Town" in London's West End, but, place there during illness being taken by "Hutch," Leslie A. Hutchinson.

Attention Midlands and North 'Easy Beat' Wants Panellists

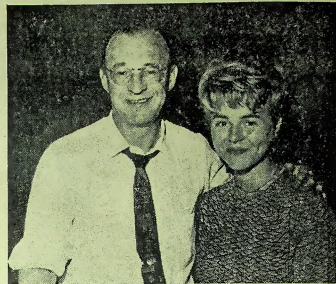
WOULD you like to appear on the "Going Up" spot in the top-rated radio programme "Easy Beat," the hour-long Sunday morning Light Programme feature?

Producer Ronald Belcher told the NRM: "I would like to see many more faces from the Provinces taking part. It appears that a large percentage of our eight million listeners live in the North and Midlands and I should like to have more of them represented on the programme."

He suggests that anyone thinking of a holiday in London in the future and would like to take part should write to him, care of "Easy Beat," BBC, London W.7.

"Easy Beat" for Sunday, August 27, will feature Ben Weidman and the Easy Beat Band, David MacCall, Barbara Ray, Alan Welsh and his band, Clayton Ford—and, for the first time of the show, a new folk group, Alan Beech and Alva White.

Next Sunday's show will be from the Saville Theatre because the Prince of Wales is required for rehearsals for "An Evening With Sammy Davis Junior," which opens the following Monday.



CONNY — German teen star paid fortnightly fee to visit to London was name of in English. Conny is dated with cording man NORRIS PALMER at EMI studios du the session (1958 Pic)

Eartha Kitt,

a previous star attraction at the "TALK OF THE TOWN" pays a friendly visit to that mire's current star attraction Miss FRANCES FAYE.

We are happy to see Miss Faye back at work after her recent illness.

(New Picture by Dezo Hoffman)



Eartha K again re- with her fell stars EDUARD H O CKRID and JOHN L TON follow their trip (L to R) ATV's "Sun Show", the weekend of ing attraction (New Picture by Dezo Hoffman)



ANTHONY NEWLEY
WHAT KIND OF FOOL AM I
45F 1132 Decca

BILL BLACK'S COMBO
OLE BUTTERMILK SKY
45-1414 1532 London

JESSE CONR
OH YI BEAUTIFUL
45F 1075

BRENDA LEE
DUM DUM
45-1524 Brunswick

THE STRING-A-LONGS
SHOULD I
45-1414 1532 London

EDIE KAN
WELL I AS
45F 1103

Drummer Emile

ON the latest instrumental release by THE CHECKMATES, for PRE. EMILE FORD plays drums. Main title is "Rockin' Mistake."

Emile said this week: "I want to play more drums in future. Maybe I can work it in with singing for cabaret dates."

TRAD TAVERN—Big Ticket Demand

The BBC report there is already a big demand for tickets from listeners hoping to attend the opening of "Trad Tavern" on the Light Programme.

Accepted applicants will be able to attend to Chris Barber and his Band until 11.30 p.m. at the Austin Hall, as well as see and hear "Pick Of The Pops" new broadcast.

FLEE-REKKERS New Drummer

THE FABULOUS FLEE-REKKERS, instrumental group, announce a personnel change, with drummer **MICKEY WALLER** being replaced by **DEREK SKINNER**, previously with the **SEM-TONES**.

Waller has been with the group since it turned professional two years ago. Skinner made his first appearance with the Flee-Rekkers last Friday at the Plaza, Harlow.

He continues with them at Harlow (August 19): Southall (20); Kilburn, North-West London (21); Southampton (22); and Oxford (23).

The Flee-Rekkers are now on appearance on the new colour Eden Kane show. Heavy previous commitments forced them to turn down the offer to tour with Edith, Billy Fury and Joe Brown.

RICK NELSON Fans' Petition

MEMBERS OF THE OFFICIAL RICK NELSON FAN CLUB have sent a petition containing over 1200 THOUSAND names to the BBC asking if they would arrange for the American television, "The Adventures of the Nelsons" to be shown on British screens.

This programme, which features **RICKY NELSON**, was previously called "The Adventures of Ozlie and Harriet", Ricky's parents.

See club — see President **JEANNE SAWARD**: "We have had to date, heard anything from it, but we are all keeping our fingers crossed."

'JBJ' PANEL

PANELLISTS for BBC-TV's "Just a Box Jury" on Saturday (August 19) are **Jane Whitfield**, sitcom-comedian, **Glen Mason** and deejay **Alan Freeman**.

Lightning Lonnie's Rush Record Now Coupling Available On Monday

LONNIE DONEGAN has made rush recordings in the past but nothing faster than his version of "Michael, Got the Boat", being pushed out by EYE RECORDS on Monday.

It was originally planned for August 29 release. The record is Lonnie's own interpretation of "Michael", which is currently being covered here.

Said Lonnie: "The disc was cut in two hours flat, which is faster than anything I have done before. My recording chief, Alan Freeman, directed the session."

The flip side is "Lumbered", one of the numbers written by and sung by Anthony Newley in his New Ed show "Stop The World—I Want To Go Out".

But took just one hour to rehearse, push and get on tape.

Alan Freeman returned to London late Sunday morning and set the rush release in motion.

UNUSUAL

It is most unusual for Lonnie Donegan to make a cover version of an American hit—the main one previously was "Tom Dooley"—but he is extremely enthusiastic about his chances with "Michael", especially considering the "speed" with which it will be in the shops.

Meanwhile, in the States, Lonnie's version of "I Doe your chawin' gum one like faveur" is rising high in the charts and has led to increased demands for him to make personal appearances there. It went from 100 to 66, then to 35 in three weeks and is still moving up.

It is virtually certain that Lonnie will break his journey to New Zealand in October for major television shows in Australia.

And his Blackpool session show, "Puttin' On The Donegan", is so successful that their season has been extended to October 7.

'TRAD FAD'—THREE BAND SESSION Stompers, Merseysippi, Syncopators

THERE IS another three-band session at "THE TRAD FAD" on Saturday, August 26, with two bands, making their first appearance in the show.

Jan Menzies and the Clyde Valley Stompers make a return visit and the Merseysippi Jazz Band travelled down from Liverpool to repeat their debut appearance.

The third outfit is a group recently formed by pianist Arthur Greenfield, called The Syncopators. Arthur, a regular on the radio show, "Go Men, Go", formed his group from within the Oscar Rabin band and they specialise in reproducing the dance music of the Twenties in its original form. This will be their first television date.

EDYIE And STEVE SPECTACULAR

EDYIE GORME and husband **STEVE LAWRENCE** are featured in their own "Spectacular" on TV on Saturday, August 19, when they will be supported by dancer **IRVING DAVIES** and American comedian **CORRETT MONICA**. The **JACK FARNELL** orchestra provide the backing.

Both Gorme and Lawrence have completed his first solo recording since parting company with the group.

Title is "Sleepless Nights And Restless Days" and is for release on the REPRISE label in the States.

Meanwhile, the Platters' latest hit, "The REPRISE", is "Will Never Love Again," climbing the American charts and featuring Tony as the lead voice.

Both Gorme and Lawrence are handled by BUCK RAM.

CONNIE — TOP German teenage star paid forty-eight hour visit to London to face week to wax two titles in English.

Connie with recording manager **ANDREW PEARSON** at EMI's studios during the session.

Complete is Alan Freeman, who has just returned from New York, who will make "a thorough survey of the American jazz scene." Tickets for the programmes may be had from BBC London, W1.

★ Record Round-Up

JACK COSTANZO RUSH RELEASE

JACK COSTANZO, ace bongos player, currently accompanying **FRANCES FAYE** in cabaret at "TALK OF THE TOWN", is having a disc single rush-released by DECCA on Friday next week.

On the LONDON label, Costanzo and his orchestra feature the theme from the American TV series "ROUTE 66". The disc was made in America and is already showing through in the ratings.

Costanzo played bongos as a solo item on the "Sunday Show" ATV presentation on August 6—the programme from which Frances Faye has withdrawn because of illness.

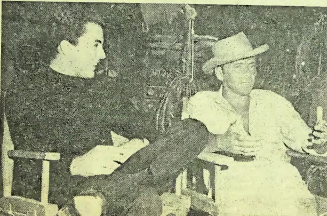
Decca also reports this week yet another version of "Never On Sunday," one of the biggest song successes of post-war years. The Chordettes recording, currently in the American Top Twenty and still rising, is up to release here on London.

Decca's previous hit vocal version, many months ago, was by Kaye Cornall. Mark Wyster's neat title, for August 25 release, is "A Girl For Every Day" on Decca with a Charles Blackwell backing.

Kenny, Maureen —Charlie's Guests

KENNY BAKER and sister **MAUREEN EVANS** are starred in **Charlie Chester's** "On Laughter Service" on BBC-TV on Saturday, August 26, the programme having been telecastured by the Army Apprentices' School, Hadrian's Camp, Cardice.

FRANK SINATRA SPENDS MILLION BUYS MUSICAL'S SCREEN RIGHTS



FRANK SINATRA relaxes with JAMES DARREN when the latter visited him on a film set.

FRANK SINATRA has paid out a million dollars to get the film rights to a musical, "Subways Are For Sleeping" soon to appear on Broadway.

The deal also means that the singer's record company Reprise Records will get the original cast album as well as the film soundtrack album.

Book and lyrics for the musical have been written by **ADOLPHE GREEN** and **BETTY COMDEN** with the score composed by **JAULIE STONE**.

Sinatra has lost his battle with Capitol Records over his new Reprise album which was originally entitled "Swing Along With Me."

A court order stated that the title was too much like Capitol's own Sinatra album "Come Swing With Me."

New title is "Sinatra Swings."

HECTOR STEWART'S 'JAZZ SESSION'

'JAZZ SESSION', Network Three programme for August 23 is a special New Orleans vintage, in which will be heard some of the local bands who stayed on and were recorded in New Orleans during the first classic period of the 1920's.

The show, presented by **Hector Stewart**, will include the music of such bands as **Arnold French** and his **Cresola Band**, **Johnny Bayersdorffers** **Jazzbo** **Eight**, the **Halfway House** **Dance Orchestra**, **Monk Hazel** and his **Bleville Roof Orchestra**, and **Johnny Miller** and his **New Orleans Frolicers**.

Stewart, broadcaster and writer, has been associated with jazz programmes for over twenty years and will be playing records from his own collection.

JESS CONRAD OH! YOU GAUFRUL DOLL

45-17 DECCA

EDEN PLANE WELL I ASK YOU

45-17 DECCA

PRETTILE ANGEL EYES

CURTIS LEE
45-100 DECCA London

THREE HEARTS IN A TANGLE

ROY DRUSKY
45-1088 Parlophone

DECCA
45 RPM
LONDON
RECORDS
Parlophone
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LONDON SET

Black And White Minstrel Show Top Appreciation Index Rating

ROBERT LUFF and **GEORGE MITCHELL**, who present the "Black and White Minstrel Show", announced this week that the television excerpt from Scarborough on Sunday, July 24, had the highest Appreciation Index figure of any television show ever put out by the BBC.

The rating was 90 per cent.

In addition, the I.P. from the show, on the HMV label, has sold the most number of records for this country to date in 1961.

The second Black and White Minstrel Show album will be issued in mid-October, with the same format as before, as a Christmas special. It is planning for the end of the Year.

TONY WILLIAMS Solo Waxing

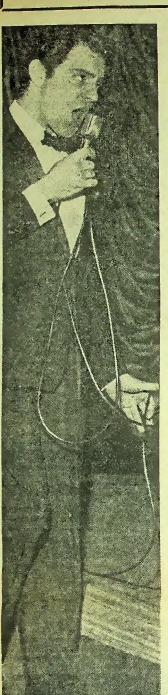
TONY WILLIAMS, former lead singer with the **PLATTERS**' vocal group, has completed his first solo recording since parting company with the group.

Title is "Sleepless Nights And Restless Days" and is for release on the REPRISE label in the States.

Meanwhile, the Platters' latest hit, "The REPRISE", is "Will Never Love Again," climbing the American charts and featuring Tony as the lead voice.

Both Gorme and Lawrence are handled by BUCK RAM.

THE LATEST SINGLE PLAY REVIEWS BY DJ DAVID GELL



WHEN one sees the new TONY NEWELEY musical "Stop The World - I Want To Get Off" opened last month at London's Queen's Theatre, it answered a lot of questions.

"The one I wanted answered most of all was, "Are there any good commercial Top Twenty prospects in the discs?"

Decca have kindly supplied the answer with a single release, F1376. It is a deceiver: Yes!

Here Tony sings two of the top songs that he and Leslie Bricusse wrote together in Beatrice Lillie's fat in New York, where the whole musical finally took shape.

Most likely to be the big one is "Want Kind Of A Fool Am I", a dramatic song of love given an interesting and exciting delivery.

Beginning softly and bravely with an excellent arrangement by Ian Fraser, the title builds up with Tony rising from the initial tender passages to a powerful climax.

All of which proves a fine sense of dynamics. Unusual, compelling and a bit thin. Bit material, A TOP TWENTY hit.

Clearly the work of the same talented two men, "Once In A While" continues the same fine work, being topside.

The outstanding quality about Tony Newley, that sets him apart, is his individuality. Here he has the backing of strings, chords and an interesting rhythm to complete the picture. Another top side.

The second side of songs from the new show is by the late, but not dead, hit the record was written BEATRICE LILLIE.

Topside is the amusing "Typically English", a brilliant contribution to the musical scene—a delightful ditty that will take its place as a masterpiece of its kind. While Miss Lillie turns in a FIVE-STAR performance, Roy Raymond matches her with a wonderful backing. In fact of his kind, it is a perfect recording!

Flipside of this Decca disc (F-11377) is "Mr. Perfect", a delectable number with immense charm. Somehow you feel as she lists the unbelievably fine qualities of her Mr. Perfect that there is going to be an unexpected punch line... and there it, but I won't spoil your pleasure by giving it away.

There's no question of a disc like this making the Top Twenty, alas, but it's certainly a record few teenagers would be so fond for sure, many, many thousands will, too!

CHRIS AND THE STUDENTS *Don't You Ever Forget My Faithin'* (Parlophone R 4506)

CHRIS AND THE STUDENTS are an instrumental group who have taken the folkies "Lads of Richmond Hill" a distance leading the way a

(remembered in a pop format) for a while, if the comparison isn't too far-fetched. It's bright "boony" sounds,

Vocalising on the flip, Chris and the boys really let rip with "Duck Away From My Faithin'", the barroom sound shaking merrily as the rest of the boys turn in a near-classic backing. Certainly a cheek!

Excellent. **JOANNE Frankfurter Sausages: Pachelbel's Cello (DB 4689)**

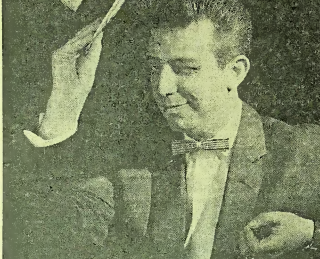
VEI another disc that emphasizes on the gorgeously square sounds of the so-called Roaring Twenties where Joanne translates the ragged-style swing, with incredible accuracy.

That is the secret of this kind of disc... to be as accurate as possible.

Joanne's name that etaks the identity of Rosemary Squires, the last person I'd have thought of to sing this type of thing—does a good job. Delicately "Frankfurter Sausages" "Pachelbel's" is a slower number in the same idiom. The title is a Turkish word, according to the lyrics, which brings the sweet young thing's love over to mind.

One for the millions who find genuine pleasure in these re-creations of a lost era.

RECORDS



ARTHUR LYMAN GROUP *Yellow Bird* (Mercury)

THE beautiful Norman Lubowitz composition, "Yellow Bird" has been in the Top Twenty for many weeks now, in this simple, delicate and extremely attractive performance.

The only trouble with the British disc is bad surface noise—it sounds as if it were a dub of a rubber halftone. American disc, rather than a lift from tapes.

Whatever the reason, it's a pity that the background music is so great, especially as it sounds to be a lovely plucked guitar and vibraphone. A lovely melody, a tasteful instrumental presentation, and a poor recording, a pity.

"Hush Hush" is, of course, the old Jewish folk melody in an arrangement, a tune leading the group through the slow first half, the vibrato taking over for the second, brisk-tempo half.

GENE DEMANILES *Lonely Street* (Columbia)

"A TEAR" has been steadily up the U.S. Charts, and at the time of writing is about to enter the Top Twenty.

Gene Demaniles has a talented rockster with a solid Latin inflection, and a good string section, very ably supported by a full orchestral accompaniment with the unusual beat.

The song has a certain quality that could appeal to the British record buyer, and of course, Mr. MCD has already a "Rockster" in the Top Twenty.

"She's Come Back" is a happy treatment of the cheerful rock in which he (and the gal chorus) bid farewell to the blues. Again, good fiddling from the string section as things tickle now. On a strong flip.

CLINTON FORD *Too Many Beautiful Girls: Everybody's Doing It* (Oriole CB 1623)

ONE of these days Clinton Ford must have a hit. And this might be the disc to do it, with his frequent appearances on the BBC's "Saturday Club" and "Easy Beat" having extended his popularity.

Charlie Galbraith's All-Star Jazz Band set the scene with a buoyant tempo for Clinton to sing "Too Many Girls (And Not Enough Time)" with exuberance that would have done credit to the Beatles. A gay melody and an engaging lyric in a performance that's as happy and top-lapping as they come.

The famous French artist standard "Everybody's Doing It" is given a revival on the flip but'll have Grandma and Grandpaw tapping a nostalgic toe. Certainly about as authentic a recreation of the old has sounded, you'll find on a modern disc. Bright, bouncy, and bobbling with good spirit.

"David David" features chimes, solo trombone (Ja Kuddel, crack braves), and fiddles. Put them all together with a nice title number and the result is this disc, which unusually features a male voice singing wondrously from midpoint on. Well balanced, interestingly arranged.

BILL DOGGETT *You Can't Sit Down (Parts I and 2)* (Warner Bros. WB 46)

SIDE two of this instrumental rockster has been in the U.S. Top Twenty since well over a year, that, both sides are well worth a spin.

Part One immediately gets the organized rockster under way, electric guitar and sax sharing some of the spots. The basic concept is a light, airy, driving around which the solo instruments add, a strong rock beat.

Part Two picks up where side one left off, building up from an already driving mood. Some instruments solo and the riff phrase (matching the title "You Can't Sit Down") continues, on throughout. Try to keep your tempo in this if you can!

JOAN REGAN *Who Am I: Love My Foolish Heart* (Top Top US6357)

"WHO AM I" is the English lyric Eurovision song competition "Nous Les Amoureux."

A most orchestral nobly trying to sound like a full fledged concert orchestra dramatically open things center-like, especially in the form of a vocal line to sing the English lyrics to this appealing melody.

"My Foolish Heart" is the lovely old standard, the kind of material that does justice to Miss Regan's capabilities—and to which she is fully justified. No gimmicks, no striving to be different, this is just good singing of good material with a gentle taste.

CHUBBY CHECKER *Let's Twist Again: Everbody's Got It* (Mercury DB 4691)

"LET'S TWIST" records that has put Mr. Checker in the U.S. Charts but not here.

Let's Twist Again is in its eighth year and as such is currently number three there. A good thing, because it's one of the most successful and Chubby's distinctive vocal delivery. Fine fiddling, but can't it beat Chubby's hard-hat and make OLIV TOP Twenty?

"It's a slower rocker, sans group vocals and instrumentally providing the backing. Well played and delivered; a good "B" side.

HELMUT ZACHARIAS *Lollipop* (Polygram NE 6648)

BOTH ARE ORIGINALS BY HELEN HAINES featuring his cascading strings with a rhythm guitar and a sick trombone section.

"Mister Sittin'" is a female voice that passes now and then for "Mr. Perfect" and it's a very nice female voice to sing a little less than a minute.

The sat "Zacharias" appears briefly, too. Quite pleasant.

TONY NEWELEY

Penny's Who Does He Think He Is? (Savoy (Piccadilly) FN.25699)

TONY HATCH provides an exciting backing as the disc asks "Who Does He Think He Is?" Strings, near solo drums, and vocal group provide the sizzling backing and a cheerful tempo provide the background sounds that emphasize the good humor of Penny's mood.

Happy sounds that should sell.

"Spark's" is at least as good a cut as "Cashy Ditty" in which Penny sings well to another top arrangement from Mr. Hatch. Scintillating strings and a cheerful tempo provide the background sounds that emphasize the good humor of Penny's mood.

JOANNE Frankfurter Sausages: Pachelbel's Cello (DB 4689)

VEI another disc that emphasizes on the gorgeously square sounds of the so-called Roaring Twenties where Joanne translates the ragged-style swing, with incredible accuracy.

That is the secret of this kind of disc... to be as accurate as possible.

Joanne's name that etaks the identity of Rosemary Squires, the last person I'd have thought of to sing this type of thing—does a good job. Delicately "Frankfurter Sausages" "Pachelbel's" is a slower number in the same idiom. The title is a Turkish word, according to the lyrics, which brings the sweet young thing's love over to mind.

One for the millions who find genuine pleasure in these re-creations of a lost era.

HOW TO LIVE & MAKE MONEY BY-HAND WITH GIGS



I FOUND a very interesting and rare book one day in Nashville. HANK WILLIAMS TELLS HOW TO WRITE FOLK AND WESTERN MUSIC TO SELL, in collaboration with Jimmy Rule, music columnist, educator and author of numerous published and recorded folk songs.

It was published by an obscure firm and the Table of Contents was most intriguing. Chapter 1 is called "Let's Get Started" and is followed originally with "Constructing the Song," "Setting Your Song," an omnibus "Song Structure" and businesslike "Contracts and Copyrights."

In a preface Hank Williams reveals the background of this country music world where songs are often written, after a fashion, by uneducated but often who are unable to spell their own name.

"Not long ago one of the most popular singers on the Grand Ole Opry in Nashville received a letter from a fan and in the letter was enclosed a long poem which the fan asked the singer to set to music. The author of the poem offered to give the singer ten per cent of the rights if he would set the poem to music and then promote it into popularity. Yes, ten per cent."

"It is hard to realize that anyone could be so ignorant of the demands of the song-writing field."

"There are many deserving writers who never accomplish their aims simply because they do not know the fundamentals of song writing or because they do not know how to market their material, or both..."

Hank also describes the construction of a typical country song when he says: "It is a good idea to first build a pattern for your songs. Or, rather, select one of the many patterns that are in use. The chorus will usually have 32 measures or bars, though it can have 16 or 24 measures, depending upon the pattern which you select and the nature of the song itself."

"A few choruses even have 48 measures, but they are rare!"

"Regarding selling your songs, Hank points out: If you will take the spot Grand Ole Opry singer for example, it would be rather difficult for a complete stranger to get into Nashville one make contact, with one of the Opry singers and get a hearing for his songs, though it is not impossible..."

"The rest of the advice Hank Williams gives concerns American amateur songwriters more than anyone, suggesting that it would be best to go and study hard music notation and disc jockey — a thing not easy to do with our own august BCB." Through the good services of Hank Williams and Jimmy Rule I left Nashville a good deal wiser about songwriting.

JAMES ASMAN ON COUNTRY AND WESTERN

Not particularly folk, but there is certainly a place for Billy on our shelves, and I know that many C & W fans are keen to buy solo guitar playing. Here is a good example.

SHEB WOOLEY SONGS FROM THE DAYS OF RAWHIDE

- Rawhide: *Always* *The Goodnight Loving Trail* *The Sailing Whipping Post* *Indian Midge* *Story of Billy Bards* *Enchantment on the Prairie* *The Lonely Man* *The Wayward Wind* *Bears Across the Windows* *Celtic Call* *Scorching* *Rawhide*. MCM C659.

A pleasant LP from MCM, who have been all too slim with their country material after a wonderful spate of Hank Williams. Sheb Wooley, at most of you may know by name, is starred as Pete Nolan, the scout in the TV series of "Rawhide."

His own ancestry is such that he manages to overcome the orchestral weight of Don Ralke's Orchestra and sings these attractive numbers with gusto and a certain amount of realism.

There have certainly been better LPs of country music, but this is worth a hearing and I'm sure my readers will thank me or leave alone, according to individual taste.

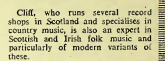
DIARNUD O'NEILL Irish Soldier Boy

Irish Soldier Boy *Tippitery Fair* AVEY BELTUNA 45-5E-274.

Irish Soldier *My Old Fenian Gun* BELTUNA 45-5E-275.

Foggy Dew *Barry's Column* BELTUNA 45-5E-276.

If I remember right, Cliff Stanton of Glasgow told me recently, that "Diarnud O'Neill" cannily covers the identity of folk singer and writer Dominic Belton, brother of the excellent Brendan.



Chiff, who runs several record shops in Scotland and specialises in country music, is also an expert in Scottish and Irish folk music and particularly of modern variants of these.

This is the result of his activity. To those who know him, and I happen to know him well, he is a bundle of irrepressible energy, constantly promoting some new set of folk recordings, or some new folk singing discovery.

Included is a long list of artists who owe their debt to this vigorous character is Josh MacRae, whose dust bowl ballads have been very successful recently.

The Diarnud O'Neill songs are extremely interesting, incorporating several types of folk material and much of it very Irish and very contemporary. The Irish material, which Diarnud — like these we discovered — still plays the Black and Tan war, it will keep us interested.

These songs commemorate the heroes of Ireland's long standing fight for freedom and will delight the O'Neills in their cups.

What is important, however, is that here is contemporary folk creation, a rare thing these days.



with the new sound

I RECEIVED an interesting letter from Chas McDevitt the ex-suffler who with wife Shirley Douglas is now embarking on an R & B policy.

He is interested in finding out what happened to Screamin' Jay Hawkins.

Says Chas: "I caught his act at the Paramount in New York in 1957. Fats Domino! He made a few records and then disappeared of the scene. But what a great bill that was—Chuck Berry, Joe Turner, Al Sears, Sam the Man Taylor... et al."

Reader David Godin informs me that "Memphis Tennessee" was played on "Saturday Club" recently. It was the Chuck Berry version. Nothing strange you say.

Except that this was in the Country and Western part of the show?

New American records: "Call Me Dancin'" Hank Ballard and the Midnighters; "Bo Diddley" Bo Diddley. The first one is a fast rocker, a novelty about Bo falling for a girl he told him not to take. The "B" side sounds the more exciting—a slow blues with harmonica and guitar. It's on Checker, available to Psy.

"New Orleans Medley" Earl Palmer, is unusual. Drummer Palmer turns out instrumental arrangements of three big Fats Domino hits—"Ain't Walkin'" "Bluesberry Hill" and "Ain't That A Shame" in the form of a medley. The other side plays tribute the organ bill Dwyer — "Heady Tunk" it's on Liberty, available to London.

"Lonesome Street" is Clarence Henry's latest Stateside release.

"Movin' Time", Amos Milburn, is in the tradition, Milburn, a fine performer, still has some sides available on the Vogue label. Not his best perhaps, but well worth a try.

A real lunky down home bank of instrumental blues "It Is Now Billboard describe Willie Mitchell's "I Like It" Label is Home of the Blues, a new one on its.

Looks exciting: "Jimmy Reed At Carnegie Hall" is a deluxe long player, recorded live, featuring the harmonica guitarist singer, on the Vee Jay label.

A couple of Reed single slipped through this one gets under the barrier. ABC Paramount, a label readily available to the EMG concern, has just released a new Lloyd Price LP with the singer—now only replicated on the British scene—backed by his six piece band.

This is "Cockin'" and it consists of little but "Only A Fool" and "I'm a classic "Straighten Up and Fly

Night" and "I Cried For You". So far it's had good reviews.

So too has a long player featuring the trouble maker as guitarist Red Prysock. To my mind Arthur Prysock has always had a country good sound, and on this latest LP he has it as at several standards.

LP "Suing Solly Red" is on Mercury, in the States. Which, As I keep on saying, also available in the States. Meanwhile, something you can get: "Watch Your Step" and "Soul Train Heart Away" by Bobby Parker. First side sets up a fast rhythm that sounds authentic. JMI Chicago Soly's side music. Guitarist if not in the "I Bone" scene, has tremendous drive...

Robert Parker—about whom I know nothing (other than he London label)—is heavily under the Ray Charles spell.

"Steal..." is slower, with a rhythmic funk and suggests a small blue shade with varying claims to authenticity. Like it—London 117893.

IAN DOVE.



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45-WB 47 (to be released 25th August)

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THE CASH BOX TOP 30

Air Mailed From New York

Last Two Weeks	Week Ending Charts	Title	Artist
10	1	(4) Michael	The Highwaymen
1	2	(9) Tossin' And Turnin'	Bobby Lewis
5	3	(5) Last Night	Markes
2	4	(7) I Like It Like That	Chris Kenner
3	5	(6) Let's Twist Again	Chubby Checker
7	6	(5) Petty Little Angel Eyes	Curtis Lee
8	7	(6) Together	Connie Francis
9	8	(5) Wooden Heart	Joe Dowell
12	9	(3) School Is Out	U. S. Bonds
4	10	(7) Dum Dum	Brenda Lee
6	11	(9) Hats Off To Larry	Del Shannon
23	12	(2) Hurt	Timi Yuro
14	13	(4) Don't Bet Money	Linda Scott
15	14	(5) Never On Sunday	Chardettes
11	15	(11) Quarter To Three	U. S. Bonds
21	16	(5) I'm Gonna Kick On Your Door	Eddie Hodges
19	17	(4) I Fall To Pieces	Fatsy Cline
26	18	(2) Let Four Winds Blow	Fats Domino
29	19	(2) You Don't Know What You've Rill Donner	
16	20	(9) Yellow Bird	Arthur Layton/Lawrence Welk
13	21	(12) The Ball Weevil Song	Brook Benton
25	22	(2) A Thing Of The Past	Sam Cooke
18	23	(8) Cupid	Ben E. King
—	24	(2) Sea Of Heartbreak	Don Gibson
—	25	(1) Amor	Ben E. King
22	26	(5) Sacred	Castells
24	27	(3) A Tear	Gene McDaniels
17	28	(4) The Fish	Bobby Dykell
20	29	(13) Raindrops	Dee Clark
—	30	(5) You Can't Sit Down (Part 2)	Phil Upchurch

LIKELY ENTRIES

1	Who Put The Bomb	Barry Mann
2	Does Your Cheating Gum Lose Its Flavour	Lonnie Donegan
3	As If I Didn't Know	Adam Wade
4	Hillbilly Heaven	Tex Ritter
5	The Mountains High	Dick & DeeDee

A LOOK AT THE U.S. CHARTS

Fast rising US hits include: "The Wizard Of Love", The 4-Deels; "Mexico", Bob Hooper; "Crazy From Now", Jackie Wilson; "Big Cold Wind", Pat Boone; "Came A Mary/Cryin'", Roy Orbison; "Without You", Johnny Tillotson; "Take Good Care Of My Baby", Bobby Vee.

New US releases include "Frankie and Johnny", Brook Benton; "You Must Have Been A Beautiful Baby", Bobby Darin; "Blast It! Blast It! Blast It!", The Champs; "Hey Look Me Over", Peggy Lee; and "Poor Little Girl", The Fleetwoods. Two answer records to the Joe Dowell "Wooden Heart" cover, are "You Don't Have A Wooden Heart", Linda Hall, and "I, Too, Have No Wooden Heart", Alvin Benson. Answer to the Brook Benton "WeeVil" offering is "Boll Weevil Is Back", by the Snydels.

NEW ELVIS DISC

New platter by Elvis Presley, entitled "Little Sister", with the flip "His Last Flame". Say RCA Victor, "Elvis is great in his bettin', rockin', biggest style."
 "Billboard" reviews "Little Sister", as a catchy rocker which El sings with spirit. It is available as a 45, or as a compact 33. N.J.

ONES TO WATCH

One's To Watch: Showing well this week is Clinton Ford's excursion into ballroom days with the old fashioned "Too Many Beautiful Girls". If it makes the charts it will mean Clint's first hit since his runaway ballad of canine bliss "Old Shup".
 "I hope it will get there," the "Easy Beat" told us. "Because if it does I'll get rid of the 'Old Shup'."
 "I'm tired of dragging that dead dog around with me!"
 Watch out for the instrumental of "Nub", an ode sparked into new life by guitarist Jud Preces. It's beginning to move probably as a result of its recent "like box" exposure.



Last week we dropped a big 'clinger' by omitting Shirley's latest hit from the charts. Shirley is pictured here with M.D. Geoff Love. Together with our apologies we now print the corrected chart.

LAST WEEK'S CORRECTED TOP TWENTY

1	You Don't Know	Helen Shapiro (Columbia)
2	Well I Ask You	Eden Kane (Decca)
3	Oh My Remember Me	John Leyton (Rank)
4	Halfway To Paradise	Billy Fury (Decca)
5	Temptation	Evelyn Brothers (Warner)
6	Romeo	Petola Clark (Pye)
7	Reach For The Stars/Climb Every Mountain/Reach For The Stars	Shirley Bassey (Columbia)
8	Runaway	Del Shannon (London)
9	Hello, Mary Lou	Ricky Nelson (London)
10	Time	Craig Douglas (Rank)
11	A Girl Like You	Cliff Richard (Columbia)
12	You Always Hurt The One You Love	Cliff Richard (Columbia)
13	Paradise	Temperance Seven (Parlophone)
14	Baby I Don't Care	Buddy Holly (Carr)
15	Don't You Know It!	Adam Faith (Parlophone)
16	Quarter To Three	U. S. Bonds (Rank)
17	Marcha	Ben Dover (Decca)
18	Cupid	Sam Cooke (R.C.A.)
19	Steady River	Pat Boone (London)
20	But I Do	Clarence Henry (Pye)
20	Quite A Party!	Fireballs (Pye)

BRITAIN'S TOP 20

Week Ending August 19, 1961

1	1	(6) You Don't Know	Helen Shapiro (Columbia)
2	2	(11) Well I Ask You	Eden Kane (Decca)
3	3	(3) Johnny Remember Me	John Leyton (Rank)
4	4	(2) Halfway To Paradise	Billy Fury (Decca)
5	5	(6) Romeo	Petola Clark (Pye)
7	6	(3) Climb Every Mountain/Reach For The Stars	Shirley Bassey (Columbia)
11	7	(9) A Girl Like You	Ricky Nelson (London)
13	8	(7) Time	Craig Douglas (Rank)
10	9	(10) Pasadena	Temperance Seven (Parlophone)
9	10	(14) Hello Mary Lou	Ricky Nelson (London)
12	11	(5) You Always Hurt The One You Love	Clarence Frogman (Pye)
5	12	(10) Temptation	Evelyn Brothers (Warner)
16	13	(4) Quarter To Three	U. S. Bonds (Rank)
8	14	(16) Runaway	Del Shannon (London)
15	15	(4) Don't You Know It?	Adam Faith (Parlophone)
—	16	(11) The Frightened City	Shadows (Columbia)
18	17	(2) Cupid	Sam Cooke (R.C.A.)
—	18	(1) The Writing On The Wall	Tommy Steele (Decca)
—	19	(2) That's My Home	Acker Bilk (Columbia)
—	20	(1) How Many Tears	Bobby Vee (London)

L.P. HITS

1	1	(163) South Pacific	Sound Track (R.C.A.)
2	2	(14) His Hand In Mine	Elvis Presley (R.C.A.)
5	3	G.J. Blues Elvis Presley (R.C.A.)	
6	4	(23) Black & White Minstrel Show	George Mitchell (H.M.V.)
—	5	(1) Sound Of Music	London Cast (H.M.V.)
—	6	(11) Best Of Barber & Bilk	(Pye)
7	7	(9) Oklahoma	
3	8	(9) Sound Track (Capitol)	
4	9	Original Cast (Philips)	
4	10	(18) Listen To Cliff	Cliff Richard (Columbia)
—	10	(1) Tony Anthony Newley (Decca)	

A Great Instrument!

KEN DODD'S ONCE IN EVERY LIFETIME

NOLA

JUDD PROCTOR

c/w JUST FOR A WHILE
 On DECCA 45F 11355

How Wonderful To Know

PEARL CARR & TEDDY JOHNSON on COLUMBIA
 JOAN REGAN on PYE

KPM MUSIC
 Peter Maurice Music Company, 21 Denmark Street, W.C.2

HEAR I'LL CLOSE MY EYES

The Skyliners

PYE INTERNATIONAL



SAM COOKE: The suave Mr. Cooke seems to have finally hit the jackpot in Britain. Langley Johnson delves into Sam's background for his informative story alongside.

STAR OF THE WEEK - No. 23

SAM COOKE

by
Langley Johnson

It now seems certain that SAM COOKE has finally "arrived" on the British disc scene. His "Cupid," safely if not spectacularly in the Top Twenty, gives him his hail-track — his other epics were "Only 16" and "Chain Gang."

He's had a longish wait for full acceptance here. But in the States every one of his releases has got in the Top Forty at least — and not one of them has sold less than a quarter of a million.

Some of those big-sellers: "You Send Me," "Soulful Remains," "Old Man River," "Win Your Love For Me," "Only 16," "Everybody Loves To Cha-Cha," "Chain Gang."

NO ROCK

Aud no rock 'n' roll anywhere in hearing range.

But says Sam: "Don't get me wrong—it isn't that I don't like rock songs. But my background is that of a gospel singer and when it came to making a living out of popular music I decided to stick rigidly with blues and ballads."

Sam, 25, and Chicago-born, is a strongly religious young man who wrestled hard and long with his conscience before he agreed to make money out of his singing voice.

He was "discovered," disc-wise, while singing gospel material with the Soul Sisters at the Los Angeles Stride Auditorium. His father, a preacher in Chicago, finally helped Sam make up his mind about going into show business.

Said Sam: "It just so much what you sing that is so important. What matters is that God gave you a good voice—and the reason must be to make people happy by your singing. Go right ahead."

That was nearly four years ago. Sam's success was immediate.

But, last year his career suffered what might have been a tragic setback.

He was involved in a road accident while travelling to a show in Arkansas—and one of his chest ribs was pulled dead from the wreckage.

For hours, surgeons fought to save Sam's eyesight. They took six slivers of glass from one eye... and it was touch-and-go. Finally, Sam pulled through and now, happily, his sight is unimpaired.

As he puts it: "The shock set me right back. Then I got to thinking that God had, in His infinite wisdom, decided to let me stay

around for a while. But, believe me, I'm a wiser man as a result of my brush with death."

Now he's in the money. Sam is proving a shrewd businessman. From the earnings of the million-selling "You Send Me" he took over two publishing concerns and set up his own recording outfit, New Records.

There's no doubt that Hago and Langley have a great deal to do with his success. They signed him to a long-term contract and handled all his disc business. Before "Chain Gang," they guaranteed him a 10,000 dollar advance—sure enough sign of their confidence in him.

NO CHEQUES

But with the loot rolling in, Sam faces an paying for everything he has in cash. No cheque-writing, no credit.

He also enjoys an outrageous taste in food. Imagine a hot postcard sandwich topped with blueberries and sour cream. That's one of his favorites.

The future? "Coholidation on the disc side," says Sam. "Plus the round tables and television shows."

Recently he made his straight-acting debut with Sammy Davis, Jr. on television. And he sang the theme "Almost In Your Arms" in the Cary Grant-Sophia Loren movie "Hushboat." He is a serious musician, talented composer, technically correct guitarist.

And in June a one-hour networked television show was built around what they called "The Sam Cooke Picnicoma."

Perhaps the best news for his fans in Britain is that he has been working on a new album, featuring a dozen blues numbers. That's the material he likes best—and sings best.

A sincere man is Sam. A straight-dancer. Which makes his career successes all the more acceptable.

CROSBY FILM SURPRISE

SURPRISE news this week from the set of the Bob Hope, Big Crosby comedy "Road To Hong Kong" is that three different versions are being made of the film.

Producers Melvin Frank and Norman Panama aim to make it the first topical musical comedy in the world.

Topical gags will be filmed twice—once for the English market and once for the American market.

The other version will be a slightly different one for foreign speaking markets.

NAME DROPPING

JIMMIE RODGERS
No Folk's latest record features the Andy Strangier song "English Country Garden."

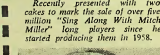
PLATTERS
vocal group is in Europe, touring Scandinavia, Italy and Spain at present. They'll be back in New York at beginning of December. No British deal was fixed.

ROLAND KIRK
who plays three saxophones at once has been signed by Mercury.

"FROS FROM THE CONS"
is the title of an LP record live from Michigan, USA, State Prison featuring four convicts performing before an audience of 5,000. All convicts too.

SAMMY DAVIS JR'S
new single for the American Reprise label is a swinging "There Is A Tavern In The Town."

MITCH MILLER
Recently presented with two copies to mark the sale of over five million "Sing Along With Mitch Miller" long players since he started producing them in 1948.



"WEST SIDE STORY"
Film of the play-musical is shown for a November opening in London's West End at the Criterion House and is expected to run for 18 months until MGM's "How The West Was Won" comes to London. "WSS" has cost six and a half million dollars to make.

SIR CEDRIC HARDWICKE
and Claude Rains are among the first names announced to make LP's with a built in color picture screen... Visual Dynamics.

ELVIS PRESLEY
Pat Boone, Paul Anka, Frank Sinatra, Ricky Nelson—all on one LP. That's the situation in Hong Kong. But it's a pirate, bootleg long player selling at a very low price and three record dealers have been fined for selling them.

PAT BOONE
was given the widest ever release at Manila, Philippines, although when he arrived there for concerts from Hong Kong.

TIL DIETLRE
hokey unsk pianist recently made a single record of "Bibbo Stoo" in America that featured a swinging piece of pop-jazz strutting. Now thousands of pieces of sundrop have been distributed through dealers so that listeners can "Search Along With Til".

HANK SNOW
Country and western star is at present in France and Germany on a tour of United States army bases together with his Rainbow Ranch Boys.

JOHN LEYTON
singer, reports that because his name on the "Harpers Wet Hat" is scribbled when he played his hit, "Johnny Remember Me" was Johnny St. Cyr, record dealers have been asked for the disc by—Johnny Sincere!

All singers are solely confined to London's jazz clubs. Atlanta, U.S.A. features regular all night gospel singing sessions before an audience of over 5,000. Singing starts at sundown, concludes at sunrise.

FRED ASTAIRE
has formed his own disc firm.

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U.S. JAZZ POLL

BILLBOARD magazine's critics, **JAZZ POLL**, awarded the new **GERRY MULLIGAN** album, "At The Village Vanguard," the award as his band LP.

Mulligan received twice as many votes as the runner-up, "Salle Thursday" by Duke Ellington—based in this country on Philips.

Best small combo LP prize went to the Modern Jazz Quartet's "European Concert" (issued here by the London label).

Mel Tormé Swings Schubert Alibi (on HMV) was voted the best male singer LP and "Lambert Hendricks' Blues Sing Ellington" won the best vocal group award.

There was no winner in the best female jazz singer LP section.

"Too many beautiful girls"
GIVE
"Everybody's doing it"

by
CLINTON FORD

WITH CHARLIE GALBRAITH
AND HIS ALL STAR JAZZ BAND

ON
ORION 45-OB1823