

# CLARK - FORD - BALL - BROOK BROTHERS - NEW RELEASES

## BOBBY VEE

TAKE GOOD CARE  
OF MY BABY

45-HLG 9438



45 rpm records

# THE **NEW** RECORD MIRROR

6d.

INSIDE  
RAY CHARLES  
DION  
BOBBY VEE  
BUDDY HOLLY  
BOBBY DARIN  
BRITISH AND  
AMERICAN  
CHARTS

116 SHAFTESBURY AVENUE, LONDON, W.1.

No. 33

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as a newspaper

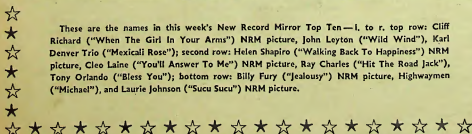
WEEK ENDING OCTOBER 28, 1961

EVERY THURSDAY, 6d.

## THE TOP TEN FACES!



These are the names in this week's New Record Mirror Top Ten—1, to r, top row: Cliff Richard ("When The Girl In Your Arms") NRM picture, John Leyton ("Wild Wind"), Karl Denver Trio ("Mexicali Rose"); second row: Helen Shapiro ("Walking Back To Happiness") NRM picture, Cleo Laine ("You'll Answer To Me") NRM picture, Ray Charles ("Hit The Road Jack"), Tony Orlando ("Blow Your Mind") NRM picture, Billy Fury ("Johnny") NRM picture, Highwaysmen ("Michael"), and Laurie Johnson ("Succu Succu") NRM picture.









# CHARLES... AND THE GREAT BRITISH PUBLIC

**RAY CHARLES** and the Great British puzzle me. They have accepted his latest effort in the rhythm of blues field, "Hit the Road, Jack," without question, and lodged it at No. 8 in the best-seller.

Which is fine, but students and enthusiasts from way back in Detroit, Soul, one of the biggest attractions on the American music scene, are probably wondering why.

Because "Hit the Road" is inferior to his earlier efforts in this line of country, a rather old-fashioned ballad-response type number the same kind of thing that Cub Connors and Louis Jordan did many months ago.

It was a great hit in America, No. 1 in fact. It was his previous disc, "Come Rain, Come Shine," "Rubby," "Hard Hearted Hannah" and "Gloria On My Mind." Only the last-named made an impression over here.

They all present Ray Charles, bald singer extraordinary and a flop as far as we were concerned.

But the wisdom of the Great British Public also made it thump down years earlier on Ray as a rhythm and blues-sung coped singer—the man putting down wild and fringed things like "What'd I Say?" and "Am I Lovin' You?"

A puzzle here, because this young Jerry Lee Lewis, a piano player and singer leading the way in rock, jazz or neighborhood as Ray, made a considerable amount of reworking "What'd I Say?"

But the crux of the matter is that the Great British Public is showing its teeth behind the times and Ray Charles.

Five years ago, almost to the week, Ray was riding high in the charts in America with "Lonely Avenue." It was an r, and it was tinged with a gospel feel.

Yet Ray now sings a lead record in his fashionably successful concert tour (a short spell up the road recently added him a 250,000 dollar tour).

## TO BECK TO BECK TO BECK...

WITH a line-up like Peggy Lee, Rosemary Clooney and Lou Hohlberg as opposition, it looks like being a singer to get that fee pop singer RONNIE HILTON to get his through "Hey, Look Me Over," top American show tune.

But Ronnie thrives on COMPETITION. Right from the start of his recording career, which stretches back seven years with the EMI group.

Even before that, in fact, it was through a talent COMPETITION, for which Ronnie was catnip to the girl by his wife, that he got his first pop show business.

Ronnie's personal favorite is Perry Como. So it is ironic that Perry came up with the major COMPETITION for "Magic Moments" and "I May Never Stop This Way Again" and forced Ronnie into second place.

Ronnie's early morning visitor to the NAM office, told me "This boy is a no-bracket sensation—he'll still be popular in 20 years' time." What's more, it was that he was dead right.

Remember his hits? "I Still Believe," "A Blossom Fell," "Share A Little Love With Me," "Yellow Rose of Texas," "Hey, There," "I'm Gonna Love," "El Rango Grande," "A Woman In Love," "Who Are You," "Young and Foolish," "Around the World"—virtually every top album, hit the charts. Plus that fine album, "Up the Circle," with an LP follow-up, "So See the Light" as an LP follow-up.

And the trends are moving, irrever-

by  
**IAN DOVE**

pean extension—England unfortunately left at the last moment—and may to some extent explain why we weren't received with such rapture, especially in France.

But in any case, the success "Hit the Road, Jack" explores one particular theory prevalent about the LACK of success previously: it's argued that Ray sold mainly to the Negro population in America, and there aren't enough of them in this country to dent the Hit Parade.

It is now obvious that, with the right song (and "Hit the Road," without being his best, is the most catchy), Ray Charles just sold.

The facts about Ray are fairly well known by now. He bridges the gap between the twin worlds of pop and jazz, accepted by both sides. The jazzers got not only for his amazing singing, but his work on alto saxophone and piano, and his talent as band leader, arranger and songwriter.

Ray is black. This happened following a meagre attempt in Greenville, Florida, when he was six. It was initially cerebral, but at the time money was short.

Booking agents are warned not to copulate on the word blind on any advertising or posters.

A few years ago, Ray ordered 100,000 posters with the word "blind" on them to be destroyed, he's that serious.

It can, however, do fantastic things: last year he bought a Freeway Inter-aircraft and learned all about flying. His instructor wanted to crash and the plane by himself, using instruments if necessary.

Ray also owns a car, which he enjoys driving when he can, and an airplane. He is proud of his top speed of

around 40 mph. He has also driven—by "sound"—a motor scooter.

He attracts passionate fans—in Atlantic City in August this year there were 100,000 people waiting for him. But he is liable to play for nothing if the cause is good, and especially if deprived children are involved. Ray's own parents died when he was 16 and left him on his own.

It was here he decided to become a entertainer in the rhythm of blues field, which is still emotionally sound music and a reflection of the kind of Negro who bred in big Northern cities, half-way civilized.

## BOBBY VEE, GIRL DOL WITH 2 GOLD DISCS

In many of the American magazines for girls, one of the newest idols is Bobby Vee. In fact he seems to be usurping the features and articles previously written about the Fabian-Avalon-Robert Brigade—now that these are considered rather "too old" for the read of the masses.

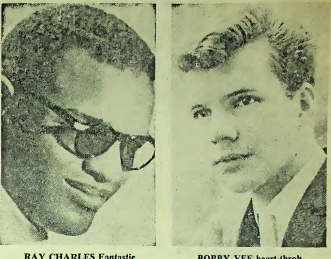
In fact, Bobby's name is becoming known in England, with the aid of the young girl singers, the two who seem to pop up being IRENEA LEE and ANNETTE.

But there is more to Bobby Vee than just singing the latest march-tune to millions of young American girls. His revolving time in Britain was such that the teenage magazine fans tell us.

And he has two gold discs and a string of big hits, on both sides of the Atlantic, to prove it.

He has laid out a surf-rock Top Twenty hit with his new record, "Take Good Care Of My Baby," which topped the U.S. charts for three weeks. His revolving time in Britain was such that the teenage magazine fans tell us.

His previous hit in Britain was "Many Tears," "More Than I Can Say," and "Rubber Ball."



RAY CHARLES Fantastic

BOBBY VEE heart-throb

Many people still say that Bobby's disc sound a lot like those of Buddy Holly. But Bobby does not deny it, and now it seems that the public are accepting him as the logical successor to Buddy.

One of Bobby's favorite hits, "What Do You Want?", was a cover of the Adam Faith No. 1 over here. Remember the recordists that Adam Faith recorded when he recorded the number, "Blatant Holly copy," etc. Well, it is said that Bobby's version was even more like it. "Doesn't Matter Anymore"!

## ESTABLISHED

Bobby's first really big hit was "Devil On Angel," which sold over a million in America but which just didn't click over here.

Then came "Rubber Ball," and Bobby had his first big British hit despite considerable opposition in the shape of Marty Wilde. And Bobby came into a fatal of criticism for the flip, a version of the Holly hit, "Feverish," which said the critics, copied and exaggerated the Holly gimmick almost unrecognizably.

Since then, Bobby has been in Britain, with his next disc making the charts. He is to work in England next January, to boot his very disc, which will probably be released then.

For Bobby Vee, then, the future is rosy, both in Britain and the States, and the time must come soon when this eighteen-year-old boy will be accepted as one of the biggest teenage stars both in Britain and America. N.J.

## BITTER SWEET

It must have been a bitter-sweet performance for Bobby, for Buddy Holly and The Crickets was his favourite record star, and he had modelled himself and the group around them. For course, Bobby and the boys knew the lyrics and worked for them after he had to perform, and soon after he was asked to cut a disc for Liberty, and he recorded his first hit, "Gee, Baby," from then on the way was clear for Bobby, and he produced all of his subsequent hits.

## THE MOUNTAIN'S HIGH

# DICK and DEEDEE

45-116 9108

chosen as record of the week

BY

## HONEY HIT PARADE

Thank you  
KENT WALTON  
ROY TUVEY MORRIS SELLAR

London Records division of  
The Decca Record Company Ltd. Decca House, Abchurch Lane, London, E.C. 4

RONNIE HILTON (left) with KETH FORDYCE on the set of "Thank You Lucky Star" (ABC Television).

ably back to Ronnie's side of the tracks, musically speaking.

Nowadays, Ronnie, with his accompanist Will Elyte, Jr., works regularly and lucratively. Clubs, TV, theatrically with his first season in pantomimes on the way. He plays principal part in "The Merry Theatre Royal, Nottingham—his third season with this particular show.

To prefer it all for Ronnie in these days is obviously a dog's breakfast. But all the signs are that the treasure ARK, despite his mortal treatment of "I'll look like a Fool."

Funny thing is that Ronnie has raised all efforts to get him to live in London. He prefers Leeds. For several reasons:

1. To be with his wife and family (two girls) who fit better in the North.

2. To be that he likes his family get-

together with five singing brothers who used to perform semi-professionally.

There is that he runs a football team called the Yorkshire All-Stars, leading them from centre to back—his first name as Derek Hobson, Freddie Truman, Brian Close and occasionally, George Jimmy Savile. They're amateur and have named both the Show Biz at the London-based All-Stars.

Just one thing more: the resurgence of interest in Ronnie Hilton—the amiable North-countryer who has many many fans (NSRD) show business. He did get to hear his disc voted a reworking "HE" on "Take-Box-Jay."

The reason? His eldest daughter made him have "Thank You Lucky Star" on at the same time. To watch Cliff Richard! P.J.







# CLIFF SHOULD GO TO THE U.S. NOW—DION

DION, currently Number One in the American Top Twenty, called in the New Record Mirror offices, shuffled hands all round, sneezed and first all-British cold and reported: "Vocal groups are the big sellers in the States".

Which was a bit ironic for an opener for Dion LEFT his original vocal group, the Belmonts, to make his way (very successfully) as a solo singer. The Belmonts made their own way (very successfully). Did Dion, then, regret the move? "No sir," he said. "People often try to make out we had a row or something, but we was all very friendly. We just felt that we had different missions in show business... different aims in life."

"It wasn't an easy decision. You see, I've always lacked confidence in myself. I wanted to go single but I couldn't believe that I'd make good. Luckily I've found that the more I try in the business, the more I can do."

## FORCED

"Take this bit 'Roundabout Sue'. I wrote it. But until I was forced into trying, I never thought I could write anything. So... this one is a bit. Now I lack confidence in setting out to do a follow-up."

Dion, full-name Dion Di Mucci, owner of deep brown eyes, a quick smile and an air of attainment at the number of pretty girls he has already met in London, made the trip from America to boost his disc here. For, although he has had many hits in the States, he has never really made it big here.

He arrived to find that Decca had rushed out a cover job by actor-singer Doug Sheldon. "Quite a few of our earlier discs have been covered by British singers. Trouble is that I never got to hear any of them. I think we could have quite a battle on 'Roundabout Sue'."

The battle actually started before Dion arrived via a behind-the-scenes rumour about whether he should get a working

permit or not. That he was allowed in for TV and radio dates was a triumph for the persistence of agent-booker Johnny Frank.

Said Dion: "I'm not making any stage appearances on this trip. But I sure want to come back real soon and maybe go on a tour. Back in September, I toured Australia with Roy Orbison's 'Cryin'". He said. "I'd have loved to try that one."

Let's look back on the Dion Personal Hit Parade. With the Belmonts, he had biggies dating from the riotous rock era of 1957, with "I Wonder Why", "No One Knows", "Don't Fly Me", "A Lover's Prayer", "Teenager in Love", "When Or When", "When You Wish Upon A Star", "Teenager" pulled in a Gold Disc.

As a solo performer, he has had "Lonely Teenager", "Havin' Fun", "The Kissing Game", "Somebody Nobody Wants" and now "Roundabout Sue". Formidable indeed. But it is taking a long time to register so big in Britain.

## FILM

Coming up? Well, Dion has completed a two-song part in "Teenage Millionaire", a movie released in America recently. His first solo LP, "Along With Dion", is selling very nicely and he has just completed a new one, "Roundabout Sue".

Dion did the big-band sound on discs as he demonstrated on "Along With Dion" an album featuring top material rather than the out-and-out rock previously denoted by his street. So far this hasn't been released here—but if "Roundabout Sue" does the expected and slips into the charts, the album will follow.

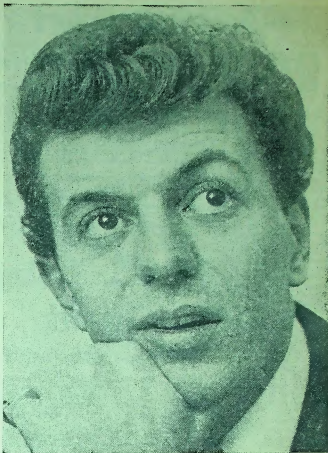
Which version of "Roundabout Sue" will win? There's no hand-slipping on Doug Sheldon's disc which possibly won't help his chances. Said Dion: "Funny about that. When we first cut the number,

I watched him in 'Espresso Bongo' and he really knocked me out. I said the guy should get to the States right away, I didn't know he had already been..."

Every few weeks, Dion comes across someone else's record that he would very much like to have done himself. "The latest is Roy Orbison's 'Cryin'". he said. "I'd have loved to try that one."

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(Nikon Picture)

we didn't have any handicapping either. But we weren't too happy with the atmosphere created so we did the whole thing over again.

"Though it still sounds frantic, it is actually slower now. And the hand-clapping just sort of crept in. We certainly didn't know it would prove so important."

Dion surely has the shortest name of

any star in show business. I believe he has one of the biggest talents.

He took a last look over the New Record Mirror offices and shook hands all round. And sneezed and sniffled a few times in honour of his first all-British cold.

PETER JONES

The big follow-up to their first record

**BRIGITTE BARDOT**  
THE CONFEDERATES JAZZ BAND

45 rpm records



Another fabulous record from

**ESS CONRAD**  
EVERY  
BREATH I TAKE

45-P 11204



From the top five in America

**LET'S GET TOGETHER**

from "The Parent Trap"  
**HAYLEY MILLS**

45-P 11205

THE DECCA RECORD COMPANY LTD  
DECCA HOUSE ALBERT EMBANKMENT  
LONDON SE1



# American report

## N.W. 'ROLL SLUG

**A**merican show business magazine "Variety" this week comes out with a big-headed story that rock 'n' roll is the pot of gold at the end of the rainbow is getting a little fishier.

Writer Mike Gross says that only in exceptional cases now does a rock disc hit push a performer into the top income bracket through royalties and career-boosting. The financial rewards are nowhere near as impressive as they used to be.

He says the main factor against the rocketeer is that their fields of endeavor are so limited. The nightclub houses are not so keen to use them, and the major television shows, such as Ed Sullivan and Perry Como, are laying greater emphasis on the "straight" type of singer.

Therefore, the rock singer is largely dependent on his record sales for income. But this, too, ain't what it used to be. The days of the million-dollar copies are few and far between, and a big hit is lucky to net the quarter-million mark.

### PAPER

It was worked out that a 250,000 note might pull in eleven thousand dollars—and that, in many cases, turns out to be just a paper profit.

Mr. Gross adds that though the rocketeer got some live shows, the fee is usually just enough to meet expenses. They are frequently on a package show with 15 other "names" and the fees are subsequently lower. On disc-jockey shows the money is often as little as 75 dollars.

Some of the rock youngsters are finding their situation with bookings in the Philippines and Australia—but even here they have to be more than one-shotters to demand a substantial fee.

### LEGIT

Anita Bryant's husband, deejay Bob Oren, says that although a "legit" singer has a better chance to build a career and an income. This type of performer also has a better chance of starring in the album market.

Miss Anita Bryant: "The straight singer has trouble finding material, that's true. There are more rock songs around than ever before, and if a rocking singer doesn't like what is offered, he usually writes his own numbers."

In the meantime, though, the rock singer has little time to look forward to—except his hit single and somewhere

## BART WANTS DOUG

**W**ITH his version of "Round Round See" selling fast, Decca's actor-stage, Doug Siskind, moves into the big-time this week with the news that top composer Lionel Bart wants him for the lead in his new musical, "Billie".

This show, based on London in wartime days, will cost at least £100,000 when it is staged in the West End next spring.

### WAILS

Lionel Bart said: "I see Doug in the part of George, a young Cockney soldier. It is a tough part, with seven songs, and I know few performers who could get anywhere near it. Doug is not only a fine actor—he can really wail as a singer, too!"

Doug, 25, used to be a fireguard "kicker" who used to sing ballads in his father's amusement park at Sagres. One of his biggest breaks in show business came with an acting part in "The Guns of Navarone."

### TESTS

Introduced by his manager, Bunny Lewis, Doug was tested by Decca Records, and his first release, "The Rock of Love" was well received by the critics. His second, "Round Round See" was rather more warmly received by competition to the Americans hit by Decca, currently in Britain for TV and radio dates.

"Billie" is considered to be the most expensive and spectacular musical ever to be staged in Britain. Negotiations about Doug's starring role are being continued this week. End

## PAT SHERLOCK

**W**ELL known Denmark Street personality Pat Sherlock takes over as professional manager of the Mills group of companies as from this week.

Pat has been with the group for two years, and is well acquainted with its promotion. During the past five years, Pat has been associated with the show business football teams which have done so much for charity, but next weekend he serves all connections as organizer, and by coincidence the last game he will organize takes place in his home town of Cork, in Britain.

## U.S. "Losing Its Grip"

### —British report

According to Victor Knight, secretary of Songwriters' Guild, Great Britain, American publishers made a big mistake in sending so much rock 'n' roll material to this country.

He said the music was easily copied, and that for largely a visual reason, the local singers were bound to overtake American counterparts.

Mr. Knight added that British songwriters, managers and technicians had improved on the American prototypes and, with the added stimulus of personal appearances, were edging "inferior" American offerings.

America is losing its grip on the British music scene," he said. "But they could fight back on the quality pop field."

**N**OTE: This week's NRM Top Twenty shows ELEVEN British records to come from America—seven in the Top Ten.

## RICKY'S NEW DISC...

**R**ICKY VALANCNE'S new disc for Columbia, out this Friday (October 27) is "I've Never Had a Chance," by John Schroeder and Peter Parry, with "It's Not True," by the Pomas and Shamus team. Backing is again by Frank Barber and the Michael Summers Singers.

On Saturday (October 28), Ricky is at the Drill Hall, Grantham. On October 30, he stars with Ennie O'Shea and Diane Arnold at a charity show at the Diana, Brighton, in aid of the National Association of Boys Clubs. During November, he tours with a one-night party, "The Party," at the TV Entertainment '61 at soccer.

Diane Arnold, 16-year-old ex-Windmill girl, is currently touring with the Peter Chappin Group—and is likely make her West End debut early next year.

## Tony Hatch—Talking "Stork"

**N**OTHING but "stork talk" has been heard recently in the TONY HATCH household. For Pye's young recording manager, pianist and orchestra leader is the father of a baby girl last week.

And, on the work side, he is concerned with "Stork Talk," writing the score for a movie of that name. The film is a comedy, starring TONY BRIND, ANNE HEYWOOD and JOHN TURNER. Tony Hatch has already written the title song and the major theme, "Tina," and recordings of both are being negotiated.

Filmatic Ltd. were commissioned to provide the music, which meant the renewed partnership with Tony Hatch, whose first big hit was "Look For a Star".

Currently enjoying radio and TV coverage is "Messing About on the River," recorded by JOSH MCCRAE—another Tony Hatch composition, published by Filmatic. The same team are on "Do It Yourself" to be released by Pye this week.

## Long-Term Laurie

**O**RCHESTRA LEADER-COMPOSER LAURIE JOHNSON this week signed a long-term contract as artist with Pye Records, a follow-up move to his big version of "Sara, Sara," which is Number Five in the NRM Top Twenty this week.

The contract calls for regular singles and albums from Laurie. His only previous single for the company was "No Hiding Place" and recorded back in February, 1960. "Sara, Sara" is the theme of TV's "Top Secret," which the Johnson orchestra is featured.

## 'RAT PACK' REPRINT

**M**AYFLOWER books, who launched their first paperback "Sinatra and his Rat Pack," by Richard Goodman on September 15, have already ordered a reprint, sales having reached many thousands.

The book is not just about Sinatra. There are full chapters dealing with the characters of Dean Martin, Sammy Davis, Jr., Peter Lawford, Tony Blund, Sherry Maxelline and Tony Curtis.



MANTOVANI was presented with five Gold Discs of his arrival in the States by the RECORD INDUSTRY TRADE ASSOCIATION OF AMERICA to mark cash sales of one million dollars for each of five LPs.

**L**ONDON RECORDS executive LEE HARTSTONE said that Monty was close to collecting a further two similar awards.



ALVIN BENNETT (LEFT?) seated with L. G. WOOD (RIGHT?) is pictured at the signing of a new contract deal. Full story on Page 5.

### NEW RELEASES

**THE VELVETS**  
63-312 9448 London

Under the Moon of Love  
63-312 9448 London

**JERRY LEE LEWIS**  
AS LONG AS I LIVE  
63-312 9448 London

I can't forget  
Marvin Rainwater  
63-312 9448 London

### THE CRICKETS

A SWEET LOVE  
63-312 9448 London

### THE MOUNTAIN'S HIGH

DICK and DEEDEE  
63-312 9448 London

### PAT BOON

BIG COLD W  
63-312 9448 London

THE DECCA RECORD COMPANY LTD.







# THE LATEST SINGLE PLAY REVIEWS BY DISC JOCKEY DAVID GELL

## NEW

**ADAM FAITH** *The Time Has Come: A Help-Each-Other Romance* (Parlophone R 4837)

**4** **FEATURED** in the film "What a Wonderful Life" the Time Has Come" is one of Adam's best jobs on wax. And I expect, one of his biggest hits.

John Barry provides the excellent accompaniment as Adam sings the appealing number, a pleasant sound and familiar ingredients: don't mess with it.

"A Help - Each - Other Romance" is a bright swinging rocker. Adam turns in an enthusiastic, less-infatigable performance. Bound to please the army of Faith fans.

**TOP TWENTY TIP**

**BOBBY VEE** *Take Good Care of My Baby* (Mercury 4938) (London HLG 9438)

**4** **AND OTHER** from America. "Take Good Care of My Baby" is an old-fashioned, singing occasion, in harmony with himself. Bobby turns in a highly commercial performance while the backing adds strings and chorus to the bouncy rhythm section. A good number, too. Easily a TIT side here, too.

"Beautiful Bob", slower in tempo, is another number just right for the teenager of today. Again strings and an interesting touch while Bob and the chorus lead solo.

**TOP TWENTY TIP**

**BRENDA LEE** *Foot Number 1: Anybody But Me* (Brunswick 6586)

**4** **BRENDA'S** "Foot Number 1" has taken just three weeks to land in the U.S. Top Twenty, and my guess is that it will be a big winner here, too. This talented little Miss (She'll be 17 on December 1th) turns in a typically big-dit picture on a slow-tempo mourner of the disillusioned gal who has been led up the garden path by some heel. Strings and a catchy rhythm provide the appealing backing with a chorus for good measure. A Top Twenty Tip.

"Anybody But Me", in contrast, is a bright rhythm number despite the lyrics which give voice to a loneliness in which the gal wishes she were anyone but herself. One of those catchy items that could just as easily be a winner.

**TOP TWENTY TIP**



**MEL TURNER** *I'll Be With You* (Apple Blossom Times Life) *Hold Your Hand* (Melodisc ML 1580)

**4** **MEL TURNER** and the Bandits give the old standard "I'll Be With You" an Apple Blossom "Time" feel, using up-tempo R & R treatment. The recording is one of those old favorites never sounded quite like this, but to a new generation it could sound like a great new number in a highly commercial presentation. Who knows? Might be a hit! "Let Me Hold Your Hand" is a Turner original with an interesting Latin-based backing by Martin Slavin. This is the kind of teenage love song that could easily prove a winner, certainly one that would out for.

**SHEP AND THE LIMELITES** *Ready For Your Love* (You'll Be Sorry) (Epic International TN 25112)

**3** **SHEP** himself wrote both these numbers in collaboration with some of the Limelites, but I don't expect either to put him in the British Top Twenty. (Maybe his next one, "Three Steps From The Altar" will be released here.) "Ready For Your Love" is a slow-tempo love song, gimmick "wasawawawa" vocal effects from the boys, occasional lines handled by the girls, but most of the work handled solo by Shep.

"You'll Be Sorry" is much brighter, a catchy beat laid down by the rhythm section, again Shep handling the majority of the work solo to the occasional support of the rest of the group.

**NAT "KING" COLE** *Let True Love Begin* (Capricorn Capitol CL15224)

**4** **"LET TRUE LOVE BEGIN"** is one of those sides that will appeal to a lot of buyers of widely up-tempo, sophisticated pop music. It is particularly attractive to the accompaniment Cole voice and phrasing; the pop record buyer. The bouncy commercial sound and the song's simplicity. Probably the most likely hit material Nat has recorded in some time. "Capricorn" is more the sophisticated cuppa. Richard West providing a backing that skillfully combines swinging ideas with enough of a hint of Italia to let a mood. Not even top steps songs to lyrics in Italian. Very, very nice, it is.

**PETER KING & JACK JONES** *Tell Me: Hey! Look Me Over* (London HLR 847)

**4** **PETER KING'S** great orchestra goes into top honors on this disc with Jack Jones' singing, pleasantly calling the picture. Peter in the musical production "Wildcat," "Tell Me" is a fine new song given a terrific interpretation by the orchestra and a pleasant vocal interpretation by Mr. Jones. Brassy, reeds and strings in top form build on the excellent lead laid down by a swinging rhythm section. Appealing counterpoint effect midway with Jack singing one melody, the strings playing another. Great swinging stuff!

From the same show, "Hey! Look Me Over" features the excellent Peter King Orchestra. Bright, martial, easily widely popular.

**NAT: In action**

## AT SHERLOCK

**4** **JILL KNOX** Danish Street personality Pat erflock takes over the Mills cup of companies as for a week.

at has been with the company for two years, and is decorated with his new promotion, during the past five years, he has been associated with show business football, but which he does so for charity, but next week he will be done as an organizer, and by coincidence the last game he organizes takes place in the town of Cork, in Ireland.

**SAM COOKE** *Feel It All Right* (SAM COOKE 1260)

**4** **NOT Sam's** best record by a long way. "Feel It" will still enjoy a degree of success here. It's been hovering half way up the U.S. Top Handicapped list, but it's a "Cupid" which shot up high in the Top Twenty. A bright rocker it has for about a month, but it's "Cupid" "Yeah" from a male voice, and energetic" from the combo.

"It's All Right" another of those slow-tempo rockers with the three-for-one beat that's just too many R & R sides. Sam turns in a more dis-appointing side, but the good and exceptional enough to make this an outstanding disc. Competent work with the strings and combo include a strong passage midpoint.

**CLARENCE FROGMAN** *Henry Standing In The Need of Love* (On Beaded Kings (Psy Int'l) TN 2515)

**3** **"STANDING IN THE NEED OF LOVE"** is nothing more or less than a R & R exploitation of the old spiritual "He Me Oh Lord Standing In The Need of Prayer" of the "Frogman" sounds with the backing rhythmically filling in all the other rockers. It's a bluesy sort of R & R, in manner, the backing keeping things going with a sax handling solo.

Instumental music. Not Mr. Henry's best disc.

**THE MARCELS** *Heateches*; *My Love For You* (Psy International TN25114)

**3** **AS they themselves** say at the opening of "Heateches" "Watch out Here we go again!" And that's it, the moronic vocal effects (surely they ARE kidding) and a typical Marceles rendering of an old favourite. (Poor old Ted Wemer!) Threading notes, solo notes, moving in pitch and the gimmick vocal effects that have helped the boys into the charts before. Yve the flussy thingy this might turn up there, too.

"Similarly" *My Love For You* "is laden with their extraordinary sounds, but it has that something that can sell disc.

**SPIKE MILEGAN** *I'm Walking On* (Parlophone R 4839)

**4** **BOTH sides** are for Million originals (of course—no doubt about it) and a moment think any-thing about the lyrics stuff like did you?) "I'm Walking On" (also here for his accompaniment) or tries to keep up with Spike, and the results are sheer Llanfair—brilliant, but lumpy all the same. "I'm Walking Out With A Mountain" is mad every groove of the way, sound-effects, mumblings, and something vaguely resembling a song using the thing together, however loosely. Marcellino, if mad.

"The Severs of the Strand" is a song proper, in a manner of speaking, with some accompaniment in view of the old-fashioned subject matter. Typical nonsense script material: "I was glad they called me Jim, folks, for that was my name. He walked with a pronounced limp." Delicious lullaby in best Goon tradition.

**MARTY WILDE** *Marty's Clown*; *The Hellions* (Phillips PR191)

**4** **MARTY'S** own composition "Tomorrow's Clown" is bound to sell a fair number of discs. A good tune, a set of lyrics that with much to register in a big way and an arrangement that greatly enhances the disc's chance of being a winner provided by Ivor Raymonde. A good sound; very likely a Top Twenty entry.

"The Hellions" is the title-song of the film. An unusual departure for Marty, it's an excellent story set in the Transval collection, and a very effective studio orchestra make this one of the week's most outstanding discs.

the title songs from the film opens with the chorus wordlessly to an easy-going but swinging rhythm. Strings and the piano add considerably to the appeal of this side, but the strings and sophisticated atmosphere. A smooth trombone section appear midway, too. Very nice.

**FRANKIE AVALON** *True, True Love* (Mercury 4939)

**4** **FRANKIE** himself had a hand in writing "True, True Love," a syncopated rocker with a melody sufficiently reminiscent of the old standards to sound comfortably familiar. The electric organ, strings and chorus and R & R rhythm keep things going strong for Frankie. A very effective gimmick effect in the "Check-Check" chorus pays off, too. Easily a big one.

"Married" is a new penning by Russ Faith who provides the exciting backing on this side. Strings and a brisk syncopated rhythm provided the excellent support. A good tip.

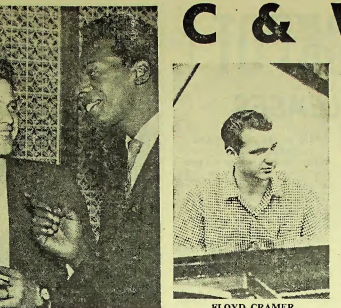
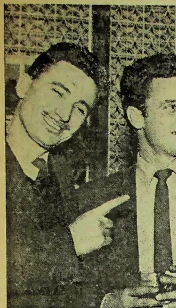
**MIKI AND GRIFF** *Tennessee Waltz* (Whispering Hints TN 25126)

**4** **"TENNESSEE WALTZ"** is faithful to the original concept, but here in a slow waltz tempo with its distinctive harp and strings effectively matched by the simple accompaniment.

"Whispering Hints", too, is slow in tempo, gentle in mood, effective in presentation. Perhaps not a Top Twenty sound, but very good in its own right.



# CD REVIEWS



FLOYD CRAMER

**MORE TRAD SCENE**

## TRAD DAD TROUBLE

(Continued from Page 4)

pluggers and innumerable fringe people who have about as much interest in traditional jazz as my local sanitary inspector!

American film producer Milton Sobelsky was a little premature in announcing his all-star lineup for the Trad Dad movie. I hear that most of our handicrafters in a little way know about the script and treatment. I'm not surprised, having seen the list of rock artists also appearing in the film. Why doesn't someone hit upon the idea of making a trad film without rockers?

If the film distributors don't know just how popular traditional jazz is, it's time someone told them.

### IN BRIEF:

Veteran handliner and one of our greatest trumpet performers, Nat Gonella, will join Dougie Richardson's London Jazzband shortly.

Mike Cotton's Jazzmen make their TV debut on "Sandy Break" on 10th November.

Manchester's Paddy McKiernan will probably control more jazz clubs than Woolworths have stores within a year!

Several Irish promoters are after the Gerry Brown Band for tours of the Emerald Isle. Gerry has a heavily-booked tour sheet for the next four months and doesn't look like making the trip until March.

Terry Lighfoot's next single, "King Rong" and "Riveride Blues", will be released on November 10th, a specially designed sleeve. Terry has "Play Keys" on November 5 and 19, "Trad Travlers" on November 11 and 25, and "Jazz Club" on November 16.

## DAVID GELL'S REVIEWS CONTINUED

**CLIFF BENNETT**, Parlophone R 4836, sings "Dare 'Woo! Woo!" with the enthusiastic spirit of the Rebel sounders. There's much thudding and loads of hoistering rookery. Could easily prove a hit.

"When I Get Paid" is in similar style, bright rocking with that same 'wuggy sound-about on the bass. Again, POP.

**GEOFF GODDARD**, H.M.V. POP 938 brightly sings about his "Gid Bride", a couple of thudding rock songs.

"For Eternity" is the slow tempo love songs on the flip, backed by a 4/4 on the performance.

**DEAN ROGERS** (R 4835) is the easy-going rocking song of love. Strings and R & B rhythm support him as he snuggles sings the lyrics.

"Timber" is an unusual thing; part-rock, partly in the style used by arrangers to set a Rockabil scene.

The Back of Town Syncopators, currently enjoying great success on their first lot of the English jazz club circuit, nip back to Glasgow on November 19 as a charity do at the Empire Theatre.

English Wallis and Sandy Brown drummer Dave Hutchison has joined Susan Morris' Crane Rovers Jazzband.

Midland jazz promoter Brian Delorme has just covered the proof of a local record club attraction that: "Alex Reynolds Jazzband with Frank Weller".

Bands lined up for Ruby Ray's Jazz Band Ball at Hammersmith Palais on November 6, are Ken Colyer, Mike Peters, Alan Ealey, Doc Stanton and Steve Lane. Guest singers are Pam Heaven, Deana Beatty and Jeanette Silvio.

### DANIELS

Mike Daniels and his Delta Jazzmen have two B.B. King discs lined up. First is on the Overseas Programme's "Trad Time" (November 7) followed by the "Light's Jazz Club" on November 23.

Mike and his band have a special date coming up which is causing the local trad trumpet man a lot of concern.

It's a Christmas Dance for Nottingham College of Art on December 7. The band did the same date last year and Mike and wife, Sandra Beatty, had to leave their two Atlantic discs alone in their Elstree home all evening.

When they returned, they found the discs had had a ball-by-tearing up the carpets and demolishing part of the room.

So Mike wants a double dog-dogster on December 7.

Nat Gonella and his Georgia Jazzband play a special one at London's Grosvenor Hotel for the Lord Taverners on November 8.

Veteran trumpet star Nat, who is never

late on a gig, says "I'll get my finger out that night and be extra early. A special V.I.P. might be there".

"Humph Meets Cab" is the title of the new Lytton Columbia LP due for release in November. It doesn't mean that Humph has been booked over by a London taxi. It means he has returned with Jazzman Cab Kore, now entrepreneur, director of the Great Government!

### DUET

Cab sings with Humph's quartet (Jan Armit, Pete Blannin, Eddie Taylor and Humph) and even has a vocal duet with the ex-Honian himself.

Ken Colyer, known generally for his ability in handling a trumpet, makes history with his vocal cords on his new Columbia LP, "This Is The Blues—Vol. 1" due for release in November. He does this by singing the little-known lyric of "Ishmona Blues"—almost definitely the first time this has been done in this country.

The Daupine Street 53, youngest professional jazz band in the business, built a season of Reder on December 24 and open a three-week tour of Denmark next day, Christmas Day. The boys will play concerts and clubs. Dates have still to be worked out.

Banjo Phil Ward, late of the Mike Peters Band, has joined Ken Sims' Vintage Jazz Band. He replaces Pat Wade who has joined the merchant navy and gone to sea.

The Alberts-Duggan and Tony Gray are featured in a new King album of London's Festival Hall on November 28. The brothers, the first to jazz-up honours in his country, are currently working on a disc they hope to see issued commercially.

### TENSION

"It features dozens of the world's," says Tony, without explanation. "It should include international tension considerably. We are also considering a silent LP for deaf people."

**THE MALCOLM NIXON AGENCY** of London (agents for Britain's top folk and blues acts) and personal manager to Chris Barber's Jazz Band and ANDY LOTHIAN (Jazz). Leading Scottish singer, promoter, has arranged to visit here and promote work in the jazz field in Scotland. The new organisation will work from offices in Glasgow and Dundee.

It is felt that the heat in Scottish jazz has, for years, been continually taken out of Scotland and that positive steps are needed to ensure that the Scottish scene is preserved and further developed to encourage Scottish musicians to work in their home field. Obviously, tours for Scottish jazz bands in England and abroad will "mum".

Already, the Malcolm Nixon Agency has secured sole agency rights for the new JIM MICHAEL RSC band now preparing to hit the road in Scotland next month) and also for THE EAST COAST JAZZMEN from Dundee.

Scottish's professional jazz group —FORBIE CALINES & THE CLANSMEN—formed at one of the Nixon Agency's Personal Management shows in Britain.

### THE WILCOX THREE

Tom Dooley • Goodnight Irene • Kisses Sweeter Than Wine • The Rowing Kind • Daring Corey • Wreck Of The John B • Sylvia • Down By The Riverside • So Long • It's Been Good To Know You • The Salts: The Canadian CDN 153.

Specially recorded for the turn-out to a series on Canada, this imported disc has a pretty undistinguished effort by three young artists who have a varied and not very successful repertoire. They fail because they are not doing these new-all-time tunes; and I am afraid they failers will look disheartened for these albums to add to their collection. I would add that I saw some more than passing strange that RCA bother to release mediocre material like this when, over the Atlantic in Canada the same series has already featured one fine album at the same price by the Lubbock Carter Family.

The wax label's waste here could have been put to a better use . . .

### MORE SHIRLEY

SHIRLEY ANDER  
Little Tomkins • Bill Frog Patrol • Leprechaun Lullaby • Go Galloway: FONTANA TEL 1913

### LOOKING FOR A BOY

Looking For A Boy • Ain't Gonna Give While We'll Weezer • Terang Boston: FONTANA TEL 1030

### MILIND DAY

Serenade Of The Louisa Cat • Iso Leo • Smilin' Day • Lullaby: FONTANA TEL 11707

Miss Abner's sweet, unaffected voice is attractive enough, but playing the zither has something of a folk sound. Nevertheless, three EPs in 30 can be a little too much. The fact that she sings little songs, and her playing is pleasant enough doesn't make these a must for you and me. If I happened to hear this kind of record on someone's turntable I wouldn't mind it a little bit, but I wouldn't go out and buy one of these EPs, just because they are too vinylized for my early and folksy tastes. Miss Abner uses interesting material and has good control of the music's postures, BUT the lack of the power she authority to make them

### HANK LOCKLIN

Happy Birthday To Me • You're The Reason: RCA 45/KA 132

Not particularly outstanding Locklin material in which "Happy Birthday To Me" is the better effort. Locklin's earlier stuff, as can be heard for example on the American King album collection of some of his old 78s, showed him to be a good, if not great, country singer in the modern style. This single does little to enhance the reputation he may have gained.

### MORE GREATEST HITS

**MARTY ROBBINS**  
(with the Glaser Brothers, etc.)  
I Fall As I Lay All The Other Times • It's Being Any Chance • Ride Cowboy Ride • I'm A Fool • I'm A Fool • Don't Think • Red River Valley • Don't Worry • Streets of Laredo • Saddle Tramp • Saddle Of The Aeolian • I Told My Mother • Big Iron: FONTANA TEL 1030

MARTY ROBBINS is now a great country star and his records are being sold in a hot market with each and every release. Fontana Records will be looking to buy a number of these and set them all in one collection. Marty, with about as collected a number of very authentic songs and the accompaniment is commendably efficient. The GLASGOW set their usual slick harmonizing on the sides they appear. It is that kind of an album.

Just a little translation might help for a "Big Iron" is an "Saddle Tramp" is a cowboy—and the Aeolian is a popular film.

### ON THE REBOUND

FLOYD CRAMER  
On The Rebound • Wanderlin' By Night • I Can Just Imagine • Coded Love • Let It Be Me • Two Of A Kind • Danny Boy • Corrine Corrina • Corrine • My First Impression • Son Antonio Rose • Alma Mater: RCA R 4721

Some of the Chet Atkins' albums, this is an attempt by one of Nashville's great instrumentalists to provide purely commercial music for the ears of the likes of us. That he is an able pianist goes without saying, but his playing, away from the country, does not really impress. Both not level but the sort of light entertainment that comes in a number of Liberales might have created.

A family album, likely to tickle mother's pillow, or dad's pocket, but with its bars of Montauk-sweet strings and peevy, toady insouciant ball, it has no other interest for this collector, but the incidental fact that its author, Floyd Cramer, works as a bookkeeper in a restaurant or Liberales might cause singers.

### SQUARE DANCE—WITH CARLS

CARSON ROBINSON AND HIS PIONEERS  
Lady Rood The Lady • Head Cuckoo Separate • Square Dance Polka • Promenade Indian Style: MGH EP 755

How nice it is to meet up with our old country friend CARSON ROBINSON again. One of the pioneers of country music, Carson sings with a delicious and boy-droll, and here he gives the calls in precisely the same manner. Good square dance music, lively and very listenable.

## BILL BLACK'S COMBO

### MOVIN'

KARL DENVER  
MEXICALI ROSE  
PIIONEERS  
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49 P 1030 Duxton

## 'TIS TIME

TROY SHONDELL  
45/RS 1023 London

## DECCA

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# THE CHARTS PAGE

## THE CASH BOX TOP 30

Air Mailed From New York

- 1 1 (5) Runaround Sue Dion  
 2 2 (3) Big Bad John Jimmy Dean  
 3 3 (5) Hit The Road, Jack Ray Charles  
 4 4 (5) Bristol Stop Dovells  
 7 5 (4) Sad Movies (Make Me Cry) Sue Thompson/Lennon Sisters  
 5 6 (9) Crying Roy Orbison  
 6 7 (5) Let's Get Together Hayley Mills  
 8 8 (4) Ya Ya Lee Dorsey  
 10 9 (4) This Time Troy Shondell  
 11 10 (4) I Love How You Love Me Paris Sisters  
 14 11 (3) Fool No. 1 Brenda Lee  
 20 12 (2) Please Mr. Postman Marvelettes  
 15 13 (3) The Fly Chubby Checker  
 12 14 (7) Mexico Bob Moore  
 9 15 (6) The Way You Look Tonight Lettermen  
 13 16 (10) Take Good Care Of My Baby Bobby Vee  
 16 17 (4) Sweets For My Sweet Drifters  
 29 18 (2) A Wonder Like You Ricky Nelson  
 19 19 (9) Little Sister Elvis Presley  
 20 20 (1) Tower Of Strength Gene McDaniels  
 21 21 (1) You're The Reason Bobby Edwards  
 25 22 (3) Everlovin' Ricky Nelson  
 28 23 (2) (He's My) Dreamboat Connie Francis  
 19 24 (6) You Must Have Been A Beautiful Baby Bobby Darin  
 30 25 (2) Anybody But Me Brenda Lee  
 27 26 (4) Stick Shift The Dualls  
 27 27 (1) I Really Love You Stereos  
 22 28 (6) Look In My Eyes Chantels  
 29 29 (1) I Understand G.-Clefs  
 30 30 (1) Foot Stomping (Part 1) Flares

### LIKELY ENTRIES

- 1 Don't Blame Me Everly Bros  
 2 Heartaches Marcels  
 3 Moon River Jerry Butler/Henri Mancini  
 4 What A Party Fats Domino  
 5 I Want To Thank You Bobby Rydell

### ONES TO WATCH

CAN Troy Shondell, newest "rage" in America, a multi-instrumentalist and singer, make it big with his first release here? He could do—as "This Time" is already showing strongly despite the fact that he is unknown here.

Both versions of "Runaround Sue" can get in the Twenty. Doug Shedd, very much in the news now, is getting "enormous reaction," say Decca. And Dion, the original American hit-maker (it is his own composition), is in the throes of television plugs here to boost his version, which is still Number One in the States.

We weren't wrong about Presley's latest, "His Latest Flame," with "Little Sister." But the release date was put back a few days... just long enough to rule it out of this week's returns. Just watch it next week, that's all.

And there's a fair old chance that another slow but surely, is around the scene—and "When My Sugar Walks Down The Street" is flickering on the verge of recognition.

But the biggest of the week "to watch" are definitely the "Runaround Sue" discs. A good old Anglo-American battle is coming up.

## TOP TWENTY CHATTER

CHALLENGING Helen Shapiro strongly at the top is Cliff Richards' "When The Girl In Your Arms," recorded a year ago and kept in cold storage until the completion of his still "The Young Ones".

Shapiro's still enormous support for John Leyton's "Wild Wind," which can move him his second Number One or on the trot. Surprise of the week? "Hit The Road, Jack," by Ray Charles, his second hit. It's a first time in the British charts for "Big Bad John," by Jimmy Dean, at 16, while the established Adam Faith sees his new 'un "The Times Has Come" (with big advance sales) at 17.

Surprise of the week? "Take Five," The cynics said it couldn't ever happen. Well, it has. Was it aimed at the Top Twentys? Blond Dave won't say. But it all goes to prove that there is nothing predictable about Top Twenty material these days.

Out this week: Eden Kane's "Get Lost" (after five weeks); John Leyton's "Johnny Remember Me" (twelve weeks); Lonnie's "Michael" (seven weeks); and Connie Francis' "Together," after five weeks.

Anglo-American scores: Eleven to Britain; nine to the States.

## A LOOK AT THE U.S. CHARTS

Fast rising hits include: "My Heart Belongs To Only You" (The "Way I Am"), Jackie Wilson; "Here Comes The Night," Ben E. King; "Everybody's Gotta Pay Some Dues," Miracles; "God, Country, And My Baby," Johnny Burnette; "Gypsy Woman," Impressions; "Tonight," Ferrante and Teicher.

New U.S. releases include: "Little Miss U.S.A.," Brenda Mason; "He Do He Go," Ann Margaret; "The Night I Cried," Brian Hyland; "Ten Commandments Of Love," Little Caesar and the Romans.

Some new releases of British discs include: "Pop Goes The Weasel," Anthony Newley; "Swinging Gypsies," Tony Osborne; "Light From The Light-house," Lonnie Donegan.

Answer to Bobby Vee, "I'll Take Good Care Of Your Baby," by Ralph Emery.

## BRITAIN'S TOP 20

Week ending October 21, 1961

- 1 1 (5) Walkin' Back To Happiness Helen Shapiro (Columbia)  
 6 2 (2) When The Girl In Your Arms Is The Girl In Your Heart Cliff Richard (Columbia)  
 2 3 (4) Wild Wind John Leyton (RCA)  
 3 4 (7) Michael The Highwaysmen (H.M.V.)  
 5 5 (4) Succu Succu Laurie Johnson (Eye)  
 4 6 (6) You'll Answer To Me Cleo Laine (Fontana)  
 11 7 (4) Bless You Tony Orlando (Fontana)  
 — 8 (1) Hit The Road, Jack Ray Charles (H.M.V.)  
 13 9 (2) Mexicali Rose Karl Denver (Decca)  
 7 10 (7) Jealousy Billy Fury (Decca)  
 9 11 (8) Hats Off To Larry Del Shannon (London)  
 19 12 (2) Let's Get Together Helen Mills (Decca)  
 16 13 (3) My Boomerang Won't Come Back Charlie Drake (Parlophone)  
 10 14 (7) Wild In The Country/Fool So Bad Elvis Presley (R.C.A.)  
 9 15 (8) Kon-Tiki The Shadows (Columbia)  
 — 16 (1) Big Bad John Jimmy Dean (Philips)  
 — 17 (1) Take Five Dave Brubeck (Fontana)  
 18 18 (2) You Must Have Been A Beautiful Baby Bobby Darin (London)  
 — 19 (1) The Time Has Come Adam Faith (Parlophone)  
 20 20 (7) Sea Of Heartbeats Don Gibson (R.C.A.)

### L.P. HITS

- 2 1 (173) South Pacific Sound Track (R.C.A.)  
 1 2 (7) The Shadows The Shadows (Columbia)  
 4 3 (2) That'll Be The Day Buddy Holly (Decca Ace of Hearts)  
 6 4 (2) 21 Today Cliff Richard (Columbia)  
 7 5 (2) Another Black & White Mistrel Show George Mitchell (H.M.V.)  
 5 6 (44) G.I. Blues Elvis Presley (R.C.A.)  
 3 7 (33) Black & White Mistrel Show George Mitchell (H.M.V.)  
 — 8 (1) Sinatra Swings Frank Sinatra (Reprise)  
 9 15 (5) Best Of Barber & Bilk Chris Barber/Acker Bilk (Fye G.G.)  
 — 10 (6) Halfway To Paradise Billy Fury (Decca Ace of Clubs)

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