

# SMASH FROM U.S. — JIMMY DARREN — GOODBYE CRUEL WORLD

**TWIST TWIST**  
**LES CHARAGHAS**  
 62/RCA-1294  
  
 45 rpm

THE **NEW** 6d.  
**RECORD MIRROR**

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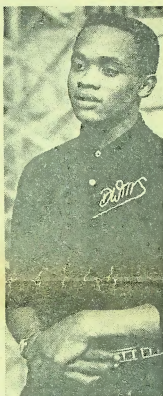
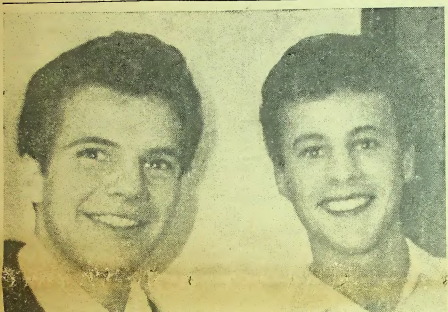
SOUTH LONDON'S LATEST NIGHT CLUB  
**UTOPIA (1961) CLUB**  
 LICENSED BAR  
 4<sup>th</sup> THURS. STEVEN LANE & THE ZODIACS  
 4<sup>th</sup> FRI. EARL BARRON FIVE  
 7<sup>th</sup> SAT. Davy Jones and The Lockermen  
 GUEST APPEARANCES OF MANY STARS  
 2<sup>th</sup> SUN. RECORD NIGHT  
 3<sup>rd</sup> MON. PARTY NIGHT with TEDDY and EARL BARRON FIVE  
 2<sup>nd</sup> TUES. & WED. RECORD NIGHTS  
 1st Flr., 18 George St., Croydon, Surrey

No. 37

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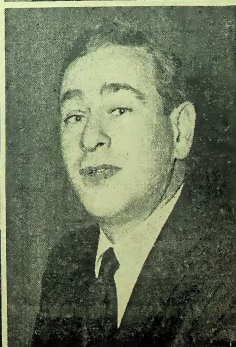
WEEK ENDING NOVEMBER 25, 1961

EVERY THURSDAY, 6d.



## FACES ... IN THE NEWS

Above left: **MARK WYNTER** (right) photographed with **BOBBY DARIN** in a Melbourne, Australia, dressing room. Both singers toured down under together. See centre pages for a further episode of Mark's union trouble in America. Centre: new singing star, South African **DANNY WILLIAMS**. His version of film tune 'Moon River' has made the Top Ten. Danny makes the NRM 'Star of the Week' spot on the back page. Right: glamorous **STELLA STEVENS** (NRM picture), what has she to do with the pop scene? She is **BOBBY DARIN'S** co-star in "Too Late Blues" which opens in London this week. And on the right, Mr. **Darin Kinross** in a scene from the London Film Festival film where he plays a non-singing jazz pianist. This is a shot in a recording studio where the a. and r. man (back to camera) wants the modern jazzmen, led by **Bobby**, to play rock 'n' roll. (Film reviewed in NRM, October 28.) Bottom right: the man on the high stool, comedian **SHELLEY BERMAN**. EMI threw an eve-of-departure reception for him last Sunday. He's been here to record a comedy programme for BBC TV. (NRM picture.)



### INSIDE

THOSE 'RESTRICTED' DISCS ...  
AND WHY page 3

PAT BOONE'S CAREER IS  
JUST STARTING page 5

A TIRED CLIFF RICHARD  
RETURNS page 12

REVIEWS • BRITISH AND  
AMERICAN CHARTS





# TRADITIONAL JAZZ AND... JAZZ

A PROVINCIAL dealer looking over the various offerings of British Traditional Jazz, "Revival Jazz," "New Orleans Jazz," "Chicago Jazz," "New York," etc.—in a record shop was astonished.

"How do you sort everything out?" he wanted to know. "I asked right back: 'How do YOU sort everything out?'"

"Simple, we have two boxes. One marked 'Trad'—the other 'Jazz'."

"Then everyone knows where they are!"

There is a moral to that story. The popularity of traditional jazz in Britain has brought with it a new kind of British trad-like-British album, one that falls away from the main trunk of jazz.

But musicians are quite capable of fighting back against this kind of criticism. One band leader told me of music whether it be called trad or not. British jazz has come of age and there are plenty of good jazz musicians playing on the trad scene.

"Shoppers said something about a record by any other name would smell as sweet so what does it matter if critics call our music trad or jazz or any other name."

"Listen to men like Wally Fowler, Pat Harker, Bruce Turner, or Akker Bink and you can tell that they're playing jazz—often very, very good jazz."

## NOTHING FRESH

### WORLD OF TRAD

#### LIGHTFOOT

*Panama* • *Savoy Blues* • *Hergie* • *Flying High* • *Tin Roof Blues* • *That's A Plenty* • *Muskrat Rumble* • *Avdon* • *Tishomingo Blues* • *O' Men* • *Mo* • *Georgia Camp Meeting* • *Waterloo Blues*. COL. 332X133.

This is very typical pop-Trad, completely cliché-ridden and boasting a happy tone in "Avdon." Lightfoot is a facile but unapologetic clarinetist and the band is a whole package along in the required pattern with no innovation at all.

Two records, sung in the husky, throaty manner made popular by Akker Bink and others, are by the leader. The repertoire, decided with the same kind of vision, is almost entirely composed of jazz "evergreens" which have all been played far better by American jazz bands and musicians.

Lionel Armstrong made classics of such items as "Savoy Blues," "Muskrat Rumble," "Georgia Camp Meeting," "Flying High" and "A Lion's Rhapsody." Philip Higgs was a Lionel Hampton specialty. Hank made a good "Tishomingo Blues" and "Tin Roof," "Panama" and "Waterline Blues" were beautifully played by groups like the New Orleans Rhythmic Kings and Big Birdbeaters.

In this dull album nothing new has been added to the tunes, nothing fresh has been said and Trad moves on a little further towards being a commercial gimmick.

### THIS IS THE BLUES

#### KEN COLYER

*St. Louis Blues* • *Alant Hager's Blues* • *The Breeze* • *Tishomingo Blues* • *Sobbin' Blues* • *See See Rider Blues* • *Chimes Blues* • *Sentimental Journey* • *When The Sun Goes Down* • *Take Care*. COLUMBIA 352X1363.

On the outskirts of the Trad scene are many groups and individuals who are trying to do something which matters to them. Ken Colyer is such an artist. He has not always succeeded in making good music, but his sincerity has never been in question, even by those who disagree with his opinions and style of playing.

One thing is certain. Any new Colyer recording will contain fresh ideas and new music. The fact that he uses banjo is incidental and by no means a novelty. The musical ideas he has, and the mode in which he feels bound to express them, come from his own sound, although Ken has never been averse to using a guitar on occasion.

He has always lived close to the jazz he loves and in private life his tastes are far more catholic than many are disposed to believe. His respect for the pioneers of jazz is unshakable and Ken regards himself as a leader of a British "School." Line rather than a Trad band.

This is a fine and exciting sample of his current work, with one or two lively, warm Colyer vocals—on "The Breeze," "Tishomingo," "See See Rider," "Sentimental Journey" and "Take It Easy." The jazzmen would gladly make a few mistakes but seldom succumb to dull or pedestrian as the Lightfoot album (reviewed above).

When the Trad fall follows Skiffle into the commercial oblivion this man and this band will still be playing.

## UNINSPIRED

### ALBERT NICHOLS

#### Nick's Jazz

*Diga Diga Do* • *Winn's Boogie Blues* • *Song of the Wren* • *Alice's Mashed Potatoes* • *Blues My Nigger Sweetie* • *Give To Me* • *Lover Come Back To Me* • *I'm Comin' Home* • *Rose Room* • *Bezzette* • *Annie's Blues*. ESQUIRE 32-115.

Albert Nichols was born around New Orleans in 1916, and, because of difficulties which beset a sensitive Negro in America, finally settled down in Paris after the war. In his late teens he was reported playing in the best cabarets in Crescent City and he worked with Luis Russell and Lee Collins between 1939 and 1949.

He joined forces for a period with Barney Bigard around 1951 and the two clarinetists helped one another masterfully. Bigard showed Nick how to read notation and the latter revealed the important art of improvisation to Bigard. The rest of his American career was distinguished with many classic recordings with the late Duke Ellington, Louis Armstrong, Duke Ellington, Minton, Redd, Hodges and so on. His famous pioneer trumpet and clarinet

playing made in "Wooden Joe" Nicholas, who pinned a fine name with William Russell's American Music recordings in the '40s.

Nick preferred more sophisticated styles in jazz, becoming active in American jazz in the '50s. There he plays in the Swing idiom, divorcing himself from the old modes of New Orleans jazz for which he professes little interest or liking.

This Equire album was made in Chicago in the summer of 1959 with local Chicago musicians like pianist Art Hodes, bassist Earl Murphy and drummer Freddie Kohlman, a jazz also from New Orleans.

It doesn't represent the best that either Nicholas or Hodes could do, but the music is unimpaired.

### INTRODUCING IAN

Ian Wheeler  
Cookie • Sweet Lorelei • It's Only a Paper Moon • New Stock O' Love. COLUMBIA 352-10.

Since Monty Sunshine led the Barber band, ex-Cover clarinetist Ian Wheeler has taken over the unenviable task of filling the ex-Cover vacated by Britain's most popular clarinet player. He has done extremely well, especially as he doesn't appear to owe Monty's well-known personality, and the four solos featured are nice to listen to.

Someone I feel at times that the inspection he held when Colyer was his boss has deteriorated, but that may have been due to the all-too-brief accompaniment by the Barber band.



## VISITORS...

In the space of a week three top modern jazz groups have been playing in Britain. About JOHN COLTRANE is seen in action at Walthamstow (NRM picture), while (right) is Dave Brubeck, currently riding high with Take Five in the best sellers, below, is the Dizzy Gillespie group also at Walthamstow (NRM picture). Gillespie and Coltrane have been touring together.

## JUNK... JAZZ UNIVERSITIES NEW KICKS

# NEW RECORD MARKET

### JUNK. ANONYMOUS MUSICIANS

*Jumpin' With Symphony Sid* • *Gene With The Wind* • *Le Pup* • *Loosemoor Road* • *Mock The Knife* • *Drumorama* • *Making Whinnies* • *Creative Love* • *Freedom* • *Round Lullaberry* • *Freeze* • *C Jam Blues*. PTE N.J. 37.

I HATE writing about jazz in terms of advertising copy, but this really is one of the most extraordinary jazz records of all time. In a way it is the final proof that jazz is an art form, because in "J.U.N.K." is the first full scale album ever made.

The point about a parody is that (a) its targets must be important enough to get the treatment, and (b) that the parody is so well done that it might almost be mistaken for the real thing—also, but not quite. So the important thing to decide about "J.U.N.K." is

whether it was worth doing, and whether it was done well enough.

Some of the targets in the album are ill-chosen. There seems to me to be little point in satirizing the J.A.T.P. concept of jazz concert, but if it were to be attempted, what is required is gentle mockery, not the crude poke in the stomach which this album gives, with its free fight on the last track between musicians upon after their allotted solo time.

The individual styles are a different thing. The musicians whose styles are parodied are Dave Brubeck and Paul Desmond, Gerry Mulligan and Chet Baker, Erroll Garner and Thelonious Monk. Maynard Ferguson and Ornette Coleman, Gene Krupa and, perhaps, Humphrey Lyttelton, Miles Davis and Cannonball Adderley.

At the fall-out, the Impassos of Desmond and Adderley are so poorly conceived that it is not easy to tell why. It is supposed to be whimsy, a fact which, of course, is disastrous. The baritone player who attempts the take-off on Gerry Mulligan ought to have a technician at least the equal of a modern saxophonist be ought to have a technician at least the equal of a modern saxophonist.

But the successes are brilliant. The Brubeck twenty bar blues solo on "C. Jam Blues" wraps up the whole Brubeck style and drops it gratis in the ocean. From the locked-in, steady state to the lullaby snuggles which people sometimes describe as Brubeck's "Bach" style.

Thelonious is so well done that his "C. Jam" chorus might almost be Monk playing seriously. Krupa is demolished, perhaps a little unjustly, because he takes the can back for all the coarse drum solos of his last twenty years.

Obviously, the best parodies are going to be those based on unusual, unending styles, which brings us to Ornette Coleman. If it is serious that Ornette Coleman, when he sounds so relaxed, is not at all easy to play, then a take-off could exaggerate his mannerisms to such a point that a listener must simply play who does a Coleman, but not quite. So the important thing to decide about "J.U.N.K." is

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## THE JAZZ PAGE...

Modern Jazz by BENNY GREEN  
Traditional Jazz by JAMES ASMAN

## A LITTLE BIT OF LUCK FOR REEVES

GIVEN a bit of luck, JIM REEVES' latest single, "You're the Only Good Thing That's Happened To Me," should make the British Top Twenty. That's a prediction based on sales figures from Decca.

And to be given a bit of luck is just struggle for success but has together. For a start, his father died by a flash of lightning. And, searching for success as a baseball player, he had a serious leg injury which cut short his career when he was attached to St. Louis Cardinals.

That injury turned Jim to singing. He'd always been keen on music and, in fact, turned in a bundle of pennies on his family farm in East Texas for his first guitar. The instrument, cheap and battered, saved with him through his university days. In fact, his singing and playing helped to pay for his education, look being hard to come by in the Reeves family.

### BIGGIE

Once baseball was OUT, Jim fished on to the Country "Big Western Kicks" and joined the "Louisiana Haystack" company. His first disc hit was "Mambo," followed by "Bimbo," A European tour was followed by personal appearances and a quickie with the Ed Sullivan TV show before he joined up with the "Grand Ole Opry" outfit in Nashville, Tennessee.

His later hits include: "Wonder Come a Sacker," "My Lips Are Sealed," "According To My Heart," "It's Four Walls" which came out when he was in Europe—and the irony of it all was that he couldn't be traced by the managers to be told of the good news!

But he walked and struggled for the first biggie here. "Hell Have To

Go" which earned him a British Silver Disc. He had "Am I Losing You?" too — a song which was a hit in the States in 1956 and rerecorded with the aid of Chet Atkins for release here earlier this year.

But he desperately needs something follow "Am I Losing You?" The current "You're the Only Good Thing" came about because of fan-fan-fan audience reaction after the number was played, taken from his RCA album "The Intimate Jim Reeves" on "Family Favorites" and the like.

His struggle for success is now over. But Jim still remembers standing with his wife, Mary, on Highway 90, in East Texas, and wondering whether to go left for a farm job or right on the sales business career. "The Good Lord decided for me . . . and I was lucky," says Jim.

Now Jim owns a ranch of his own. And three bowling alleys in partnership with Mickey Mendel, star player with the New York Yankees baseball team.

And, for the moment, we need books of C. and W. Jim in this country. Jim Reeves is something more than just a Top Twenty contender. He is an ally to the Jimmy Dean and Don Gibson boosters of the Nashville country sound.

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## TEXAS SLANG AND COUNTRY TWANG

JIMMY DEAN, whose phrases according to "Big Bad John" are a runaway seller in a matter of days, is a relaxed, easy-going young man who practices his own advice: "Grip one in a while; it's good for you."

The raw-boned, wavy-haired young singer has charmed millions with what Time Magazine calls "a slick Texas slang and country twang."

Although Jimmy has had his own Country and Western-type show on daytime TV, and has been a constant seller of Country and Western records over the past years, this is his first international hit. He can feel pretty proud since he penned the number himself.

Currently on a series of one-nighters all over the States, it had an opportunity to chat on the phone with Jimmy, during a date in upstate New York, and he told us something we were not told.

"The first songs I learnt were mostly lyrics; my mother used to play songs

from a hymnal, and we'd all sit around and join in."

The same reference was used later by Columbia Records for Jimmy's album "Jimmy Dean's Hour of Prayer" and "Hymns."

### EUROPE

His professional career began during his spell of duty with the Air Corps. Stationed in Washington D.C., he and a couple of Air Force buddies got together and formed the "Tennessee Haystackers," a quartet which played around the States for \$5 a night "and all the beer we could consume," added Jimmy.

"The music was pretty new," he remembers, but he had a lot of fun. A European tour? Jimmy tells me nothing has been set up as yet, but that he hopes something may happen in that direction come 1962. His big John in England, and asked me to pass along his thanks to his fans over here. MERRY NOLAN.

## PAT BOONE'S CAREER IS JUST BEGINNING

PAT BOONE has, at last, got a drink . . . but only for a sequence in his mooning film, the remake of Rodgers and Hammerstein's "State Fair".

And Pat, who has never touched a drop of alcohol in his life, and even has Coca-Cola served to newspapermen at his Press receptions, has earned a rave from co-star Tom Ewell, who plays Pat's father in the movie.

He said: "Pat was so good in the drunk scene that all actors should see it. He moved me greatly, was in the scene with him and found myself forgetting that I wasn't an audience."

"That rarely happens to me. But the funny thing is that he was so nervous about doing the scene—and that was to be mirrored in his Director Jose Ferrer was delighted too—because 20th Century-Fox Production chief Frank Levush, called him to compliment him on Pat's performance."

"Pat Boone's career is only just beginning," is a claim being made in America about a singer who—between 1955 and 1959—earned himself one platinum record, 12 gold records, and then found himself out of the best sellers until "Moody Blues" recently.

In these fertile years Pat also landed a host of olive and show business awards and, most important, started a million dollar film contract.

This led to starring parts in four Hollywood films and a turn around in his career.

The gentle ballad singer who warbled "Love Letters to the Sash" has almost disappeared, replaced by



Left: JIM REEVES. Above: BOBBY DARIN and STELLA STEVENS in "Too Late Blues."

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The gentle ballad singer who warbled "Love Letters to the Sash" has almost disappeared, replaced by

a singer more conscious of the big beat.

His latest London single, "Johnny Will," is a swinging thing, done in the "Moody River" manner.

Another development in Pat's career is a new approach to his nightclub set, to enter for more adult fans.

Also there is the publication of his third book, "The Best Christmas" (Continued sales on his first two books so far total more than 750,000).

Pat Boone: books, films, records, night clubs . . . drink, love scenes.



ACKER BILK, has never hidden his delight in tough Somerset cider, either on or off-stage. He was, therefore, delighted to attend the opening of London's first cider restaurant in Notting Hill Gate. The manager poured him a drink . . .

## LEYTON ON SINATRA . . .

JOHN LEYTON certainly blew up a storm of controversy the other week on "Take Box Jury" when he referred to the Dean of the Swingin' Pop Musicians, Frank Sinatra, as "a bit of a square."

It seemed a provocative remark on the part of him, and one that roused NRM readers to roach for their pens . . . generally to protest against the "unfair statement" made by John.

I asked John—currently touring the North of England, cashing in on his success with "Wild Wild West" and what he meant by his remark.

"Well, I suppose that it really did seem a stupid remark, but the trouble was I didn't really get time to explain.

"I still say Sinatra is a square, but what I meant was that his singing was no longer the fashion. I mean the type of performance that Frank puts across is not the type of thing that, generally speaking, appears regularly in the Top Twenty."

"It isn't the style of today. Whether size of it, and one that roused NRM readers to roach for their pens . . . generally to protest against the "unfair statement" made by John.

"Of course I admire Frank Sinatra. When doesn't? He is one of the entertainment giants of the decade. He is what people mean by an all-round entertainer."

"But his singing, while great, is square."

### MR. BRIAN MATTHEW

finds himself in the most interesting places. Here he is on the set of "Thank You Lucky Stars", ABC-TV's teen-oriented programme last week. Surrounding him—the three — Kaye Sisters, and also on the programme.





## LEYTON 'PLUG' FILM



PAUL ANKA

## ANKA LEAVES

**RUMOR** rumors going on for several months, PAUL ANKA is now definitely left ABC Paramount Records in New York—even though his current contract does not now expire until May, 1962.

The rumor is that the Canadian performer will go to RCA Victor, but details of any possible contract have yet been reported. Although Paramount still has four tapes by Paul and plans to release the rest of this week, in addition, he has agreed to make an additional album for the label.

## ALBUMS

**PERSONAL** Marvin Fein, who seems not to have an agreement with ABC-Paramount, but no Anka album to be released by any other label before January, 1962, and that no singles to be released by any other company are January 25, 1962.

**ABC-PARAMOUNT** President, SAM MARK, said he was most reluctant to part with the young star, who contributed a major part in the label's success. "But I wouldn't wish anything to the detriment of the artist should any word to the strict terms of contract if he felt that other records would advance his career more readily."

## NINA, FREDERIK RETURN DEC. 13

**NINA AND FREDERIK**, who have said their "farewell" tour of the British Isles, leave for New York on December 6, and resume all day on the seventh for their appearance on the "Ed Sullivan Show" (December 10).

They are also re-recording a further contribution to the show for transmission early in the New Year.

## THE MCGUIRE SISTERS

JUST BECAUSE  
45-O 7244 Coral

## WINFRED ATWEED

WINNIE'S PIANO PARTY  
45-F 11339 Decca

## GOD, LOVE, COUNTRY AND MY BABY

CHICO HOLIDAY  
45-O 72443 Coral

## MANAGER CLAIMS CLAMPDOWN ON BRITISH ARTISTS

## WYNER'S BANNING OF RUMPUS

**RUMPOS** over an American show business union's alleged banning of British singers Mark Wyner and Jess Conrad goes on this week. Wyner's manager, Ray Mackender, claims that the union is definitely outlawing an attitude of deterring British artists from appearing on their networks.

Jess Conrad has already cancelled his promotional tour of the States. Mark Wyner, who actually went to the States, has not been able to carry out previously contracted dates.

In a statement to the N.M.R. Ray Mackender said: "It is difficult to glean the full details from transatlantic cables and telephone calls but it seems AFTRA (American Federation of TV and Radio Artists) is definitely adopting an attitude of deterring."

"This is a serious setback for our stars especially as, at last, British discs are starting to enjoy bigger sales than and reduce our impact to a minimum."

Obviously, if our singers are prevented from promoting their own discs on the many American television shows it will severely restrict British sales there and reduce our impact to a minimum.

## CANCELLED

"As you know, Jess Conrad cancelled his proposed promotion tour owing to Union difficulties."

"In Mark's case, AFTRA membership was initially withheld because the Union official appears to have been under the impression that Mark was a rock 'n' roller and he couldn't see why television disc producers should give work to overseas artists when so many of their own rockers were out of work."

## PERMISSION

"When Bill Down, Mark's New York representative, and Joe Fields, of London Records, proved him wrong by playing him a copy of Mark's latest U.S.A. release, "Warm In Willy"; the Union said it would be all right if the immigration authorities granted a work permit."

"This was promptly obtained but upon re-expressing the Union for final clearance, Mr. Irving Lewis, the official in charge, seems to have been 'unimpressed'."

"This is the first time that AFTRA has put up a barrier against British

## WARM IN WILLY'S RUMPUS

artists in this way and it is unfortunate that Mark happens to be one of those directly affected."

"However, most important of all, if through the difficulties coming to prominence in this case can be clarified and settled, it will be to the benefit of the British recording industry as a whole."

Main purpose of Mark's visit to the States was to promote the single "Warm In Willy", written by an AMERICAN songwriter, Jimmy McHugh.

Negotiations had been finalized for Mark to appear on the Clay Cole Show, the Buddy Dean Show and the Dick Clark Bandstand. But the producers of these shows were unwilling to carry through their plans owing to the Union barrier.

The original lonely worded statement from the American Union said that Mark and Jess would not be allowed to appear because their "artistic standards" and performance were not considered satisfactory.

## ELVIS PRESLEY'S

ELVIS PRESLEY'S new single, just out in the States, comprises two tracks from his new "Blue Hawaii" rock-popular demand from his "Hawaii" album is a "Twist" number, "Back-A-Hole Baby" and the flip is "Can't Get Falling In Love." All the numbers on the "Blue Hawaii" album are from Elvis' film of the same name, a Hit Waltham production for Paramount.

The album will be released in Britain to co-incide with the opening of the film in London—date unlinked, but early December. No release date is announced for the single.

**NRM** writer Norman Jopling, reviewing the tracks from the album, but wrote: "It's a happy rocker, with a fast beat. An old-time Elv singing about his baby who only wants to dance with him. The ending is just a little too much like the ending to "Young Dreams of the Stars" his "King Creole" LP."

Of the flip, he wrote: "A slow big ballad with a strong melody with extensive backing by chorus and Hawaiian group."

## BRIAN PICKS WINNERS

**DISC-JOCKEY BRIAN MATTHEW** makes a personal appearance at the Royal Festival Hall, London, on Friday evening, between 8 p.m. and 9 to pick the entertainment winners and to present awards by Eusebio Grenada and Pete Reprieve. He will make a personal introduction to a rock group, the JAY-WALKERS.

The contest, which has drawn thousands of entries, concerned re-arranging the song titles in FRANK SINATRA's "Reprise album, "Sinatra Sings" and in finding musical film titles which were most popular.

Other musical climaxes throughout the country have been featuring fever displays for Reprise Records.

## PRIVATE EYE DISC

**WARNER BROTHERS** in London are re-issuing a debut disc by Bob Conrad, an artist who has been featured as "star sleuth" in ITV's popular "Harrison East" series.

Title is "Dye Eye Baby" and the disc has received rave reviews from American critics. It is a romantic number featuring a "Harrison East" melody.

It will be released here on December 1.

## FAN CLUBS PROTEST

**"THE row over 'phony letters'** started at Saturday Club" host Brian Matthew, which ended last week, has led to a protest by the Music Publishers' Association has brought condemnation from Bill Baddeley, who runs eight fan clubs.

Says Bill: "When Mr. Matthew accused the MPA of sending in fictitious request cards, and finally accepted the MPA's statement that they had been wrongly accused, fan clubs immediately became the victims."

"I protest that this was unfair."

"All the fan clubs under my control—and also I feel all others—most certainly don't intend to do anything. We do not intend to sue members by paying agencies involved in sending in a flood of requests to the MPA for Radio Grams."

"What we do is merely try and persuade our members by means of our often repeated message in our news sheets and magazines that the issue of requests is of paramount importance in the MPA's handling of our requests."

"We merely ask—and hope—that the members of our organizations will send members of our organizations will send a copy of this letter and above board, and so we only get about a 40 per cent response, this cannot be described as a flood of requests."

## 15 MIN. LEYTON FILM

JOHN LEYTON: a new pop, a new film designed to promote his next disc. His last two were big successes, but expect to return to Britain in March next year.

Their publicity representative, Ken Pitt, is making a business trip to the States, leaving December 3 or 4.

## JOHN LEYTON, auto-singer, will give his last two hits in a December which has been made to plug his new disc, follow-up to "Wild Wind."

Film will be called "Johnny Remembers Me" and will be the story of the life of Leyton—and his dog, "Sue" Manager Robert Simpson: "With the scores' strike on ITV, John would be unable to play his next record. 'Son, This Is She', so we decided to go ahead and make a short feature in place of the new disc. John will sing his last two hits, Johnny Remembers Me" and "Wild Wind" as well as "Six White Ravens."

Producer is TEDDY JOSEPH, distributed by Regal. Shooting by ABC. Filming starts next week and will be finished in December. General release will follow almost immediately.

## RYDELL RE-JIGGED

**BOBBY REYNOLDS** in Australia are re-releasing a new version of FOLLY REYNOLDS' "Kissin' Time" with special-written lyrics giving the song more localised appeal.

References to the American city of Melbourne have been changed to bring in the Australian scene. — They're Kissin' in Sydney, Perth and Melbourne, too.

The original version was not released in Australia, but advance orders for the revised song are said to be "very high indeed."

## Top 20 try for Shapiro E.P.

**WITH** the sales of her first singles now well over the one million mark, 15-year-old HELEN SHAPIRO now holds a good lead to get into the Top Twenty with her first EP.

EMI reported this week: "The advance order for the disc has been so heavy that we are confident it will follow her other five charting singles. An EP in the sellers is rare indeed."

With a swinging accompaniment directed by Martin Sliwa, Helen sings "Goody Goody," "Birth of the Blues," "Foolish Thing on the Pallet" and "You're Gone."

Recording manager Norman Parrott said: "When I was considering the next step in her record career, I remembered a party at my home earlier in the year, when Helen thrilled everybody as she sang the standards at the piano."

"At the time, I made a mental note to record an EP of some of the songs when I had to decide on following up. I think Helen is, on the EP, in superb form, showing just how well she cope with established material."

"When I was considering the next step in her record career, I remembered a party at my home earlier in the year, when Helen thrilled everybody as she sang the standards at the piano."

## Third Consecutive Hit For The BROOK BROTHERS

**THE BROOK BROTHERS** (PYE) No. 17 IN THE TOP 20

17th consecutive songs which have been again the past two.

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THE LATEST SINGLE PLAY REVIEWS BY DISC JOCKEY DAVID GELL

# Shirley!

## ANOTHER ODIE, ANOTHER TOP HIP

**SHIRLEY BASSEY** *Tell Get By, Who Are We?* (Columbia DB 4737)

**5** ANOTHER hit record for Miss Bassey. Bristol's dynamic songstress creates a wonderful odie, "Tell Get By" which she sings very well indeed, while Geoff Love provides the kind of backing every quality singer dreams of. Smooth, romantic, yet powerful and emotional, this should certainly be another Top Twenty single for Miss Bassey.

"Who Are We?" too, is a slow-tempo song of love. Another odie, it's given a typically memorable performance by Miss Shirley Bassey. Credit again to Geoff Love for the tasteful accompaniment.

**RICKY BASSLEY** *I Cried For You, I Am* (Columbia DB 4739)

**3** SWIRLING strings, to-bop thumping rhythm introduces the big voice of disc newcomer Ricky Bassey, self-proclaimed king of the four air bar, who seems barely able to control his voice. A deliberate falsetto yodel intrudes, but at least Ricky does attack the song, an odie which stands up well before the onslaught. Pop crowd with slight commercial Country and Western.

"I Am" brings us back into the time before the rock set in. The kind of ballad that singers like Little Laine and Mitchell could sing their tonsils out on. Mr. Bassey has an interesting voice and thankfully doesn't give us an excess of his yodel-yelp.

**FATS DOMINO** *What A Party, Goodie, Goodie* (London HLP 9456)

**4** THOUGH it isn't quite as good as the American "Top A Party" still has a fair number of dances there. Breezy and boisterous, it is good party material, it beat that says come on and dance. Mr. Domino turns in a typically dimensionally meretricious performance which will make the British charts.

"Accord Bicycle" another energetic waltz rocker, again Fats leading the way while the rest of the gang generally lack no energy in their support. Solo piano moments back back to the boogie-woogie pictures.

**JOY STAFFORD** *The Old Rugged Cross; In the Gloaming* (Capitol)

**4** NOW quite feebly this is a tune adaptable to any society almost. Jo gives a pleasant reading to this, which should gather sales this Christmas. If you want to get emotional about the season, try this instead of buying dittos about "Little White Lies." A chorus not too obtrusive. The flaxlike takes me back to the pre-rock days when Gordon MacRae was in there and John had recorded with "Templation" under the name "Candace G. Stanger." It's a more or less union version well in keeping with the mood of the first side.

**THE HIGHWAYMEN** *The Grey Rover's Daughter* (HMV, Pop 948)

**5** THIS is a reworking of the U.S. Charts of the previous year, which the "Michael" who I think make the British

Top Twenty, with the same slightly off-beat, while that helped establish their first hit, "The Grey Rover" (re-named "The Whirling Gyro") the next year. The song is a pastiche that has well appeal. One of the best songs with the others provide the simple but effective accompaniment. A Top Twenty Tip.

"Cotton Fields" is a bright rhythmic number presented with the same simple and successful simplicity. A very good "B" side.



SHIRLEY BASSEY with her MD, Geoff Love. (NRM picture.)

**ANDY STEWART** *Take Me Back; The Road And The Miles To Dandee* (Top Rank JAR 574)

**5** AS Andy's popularity becomes greater with each record and each programme on which he appears, he himself has written "Take Me Back" for his next hit-seller. It's the kind of song that the young Top sings so well, with an appealing string-with-straw drums accompaniment.

The traditional "The Road And The Miles To Dandee," too, will meet with wide approval, far beyond the borders of Mr. Stewart's homeland. You can't beat folkie, and Andy has long since proved how well he can sing a song.

An excellent record! Let one to enter the Top Twenty.

**LEE DIAMOND** *Stop Your Crying; You'll Want Me* (Fontana H145)

**3** HARRY ROBINSON has provided Lee with a bright "H" honey backing to sing "Stop Your Crying." Strings, gals chorus and rhythm keep things going as Mr. Diamond makes with the good advice.

"You'll Want Me," too, is a rocker. Strings, gals chorus and rhythm make all the right background sounds as Lee vociferates his way through his own song.

**SOLOMON BURKE** *Be Softly Grand; Just Out Of Reach* (London H454)

**5** THE unfortunately named Solomon is an R and B singer marbling about his hip grandeur over the notes of a piano.

Backed by a gussy wind ensemble of "who-so-ever" girls. Electric guitar has a spot. Mr. B reminds me—me of Falsetto, etc.—of a Jerry Lee Lewis with everything under control, an unworld one.

"Just Out of Reach" is a contrast. Mr. Burke has moved out of the wrong side of the railway track and ended up somewhere in the green hills of Virginia. A pleasant old ballad, neatly sung. But quite frankly it sounds like a different singer.

**ARETHA FRANKLIN** *Rock-A-Bye Your Baby With A Dixie Melody* (Fontana Operation Heartbreak) (Fontana H343)

**4** ABOUT to enter the U.S. Top Twenty, rock revival of the great old Al Johnson number "Rock-A-Bye Your Baby" should do well here, too. With backing that successfully blends smooth violins and a solid rockin' beat, it affords Aretha the opportunity of showing off some of her feeling for R & B singing. Could be a big one.

"Operation Heartbreak" by way of contrast, is a slow R & B number, a gals' chorus on hand, along with the string-setting piano line, and a thumping slow beat for Miss Franklin to rock a few through this mousier.

**JERRY NAMOR** *Stop Your Crying; You're Thirteen* (Top Rank JAR 594)

**3** WITH just a piano accompaniment, Jerry quickly opens "Stop Your Crying," but things break into a full arrangement of rock sound after the first few moments. Jerry delivers the goods to the strings-with-straw accompaniment.

Johnny Bettorio penned "You're Thirteen," a medium-tempo dirge for the younger teenager, obviously anticipating a frighteningly precocious younger—liquid, first date, first love.

**BUDDY HOLLYS** *New Record, Top 20* (Capitol DB 4740)

**ALEX WELSH** *Requiem; You'll Cry Some Day* (Columbia DB 4747)

**5** "I CANSELL" is what they call a "good situation" and therefore is one of those pops from way back in the day that it is possible to swing on. Alex does a great tempo with all round from his Dixielanders and Alex leading the first ride-out couple of choruses. With that (although Alex with his Eddie Cantor approach doesn't necessarily qualify as a tradit), getting into the chris, this one could, at least it should. He keeps to songs for the flip. Alex sings, backed by his imaginative rhythm section and a tenor sax that sounds like Danny Moss from the Dark-water band. Label credits Alex with the composition. Congratulations, then, because this is a good tune, great to improvise on, and the lyrics is appealing.

**SAM COSTA** *I'm Changing My Hat To A Bowler; Oh Dear* (Palmette P.G. 9026)

**4** WELL, now, look none other than my old pal Sam Costa. Of course, long be- he's been on the charts. This disc jockey Sam was a dance hand vocalist (the quips that he used to make records like the Temperature Seven when that was the way everybody used to make records), so it's really a return to making discs for him.

CHD Adams wrote the torpid number on Sam's first record venture for... well, some time, shall we say. Topside is "I'm Changing My Hat To A Bowler," a happy, lively item highly presented in a light-bronze trim. Sam's delivery is infelicitously cheerful, and can't fail to be a success. Sam Costa.

Flip is "Oh Dear" ("What Can The Bawler be?") of old folk, more some newish lyrics, and presented with the same good humour as topside. After the middle of the folk, more some newish lyrics, and presented with the same good humour as topside. After the middle of the folk, more some newish lyrics, and presented with the same good humour as topside.

Sam returns with the lyric, this band focus out completely, with his talking to himself. Good fun.

**CLEO LAINIE** *Mister One and Only; No Such Things As Love* (Fontana H137)

**4** WITH her "You'll Answer To Me" still in the hit parade, Miss Lainie comes up with her follow-up disc, and for any money it's a two-sided winner. "Mister One and Only" for her, and with Harry Robinson's strings and rhythm for company she turns it into another swinging number. Miss Lainie jazz feeling showing through in the blues quality.

Very good. Bush Kinchis wrote "No Such Things As Love" and it's another fine British song. This time the backing is swinging, for a hard-core Miss L. and that's off her feelings. "... why I'm chis, delective and..." A good new song in an excellent performance. Listen to hit you'll like it.

**LES CHAKACHAS** *Now! Twist; Bayla La Bambu* (RCA 1564)

**5** NOW here's a disc to make a noise of. This five Belgians, one Spanish drummer and a fiery songstress from Cuba, have something quite special. Their fascinating "Twist" has loads of appeal — an intriguing beat, a novel sound, and a gimmick effect. They sing in a way that's a little bit like the Ingvalds' tenor sax holds the middle instrumental break. If this isn't a hit I'll be very surprised.

"Bayla La Bambu" is an exciting Latin number in which leader Gaston Borrero's drumming plays an important role. If you can work up an enthusiasm at all over Lord Laine tempo, you'll have a great side.

**JOHN BARRY**; twists it. (NRM pic.)

**FATS DOMINO**; rocks his bicycle.

A Safe Christmas Double!

**BILL McDAVID**

The man with the distinguished voice sings two new Christmas songs

**THE LITTLE SHEPHERD BOY**

and

**KISS ME FOR CHRISTMAS**

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# THE CHARTS PAGE

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# THE CASH BOX TOP 30

Air Mailed From New York

Last Week	This Week	Artist
1	(7)	Big Bad John Jimmy Dean
2	(9)	Roundaround Sue Dion
3	(6)	Pleasant Mr. Postman Marvelettes
4	(4)	Bristol Stomp Davell
16	(8)	Goodbye Cruel World Doreen
6	(7)	Foot No. 1 Brenda Lee
8	(7)	The Fly Chubby Checker
11	(8)	You're The Reason Bobby Edwards
10	(5)	Tower Of Strength Gene McDaniels
14	(10)	Moon River Jerry Butler/Henry Mancini (tie)
13	(11)	A Wonder Like You Ricky Nelson
21	(12)	Tonight Ferrante & Teicher/Eddie Fisher/ly & The Americans
15	(3)	Crazy Patsy Cline
14	(8)	This Time Troy Shondell
—	(1)	Walk On By Leroy Van Dyke
19	(5)	Understand (Just How You Feel) G-Clefs
6	(17)	9 Hit The Road, Jack Ray Charles
18	(4)	Heartaches Marcel
—	(1)	Let There Be Drums Sandy Nelson
—	(1)	I Don't Know Why Linda Scott
23	(3)	September In The Rain Dinah Washington
22	(4)	I Want To Thank You Bobby Rydell
7	(23)	Love How You Love Me Paris Sisters
29	(24)	Rock-A-Bye Your Baby Aretha Franklin/Judy Garland
12	(25)	Sad Movies (Make Me Cry) Sue Thompson/Lennon Sisters
17	(29)	Let's Get Together Hayley Mills
26	(8)	Fa Ya Lee Dorsey
—	(1)	Run To Him Bobby Vee
—	(1)	Til Angels
—	(3)	Just Out Of Reach Solomon Burke

## LIKELY ENTRIES

- 1 Gypsy Woman Impressions
- 2 God, Country And My Baby Johnny Burnette/Chico Holiday
- 3 The Language Of Love John D. Loudermilk
- 4 The Twist Chubby Checker
- 5 The Lion Sleeps Tonight Tickers



PETULA CLARK: After 'Sailor' comes 'My Friend The Sea' into the charts.

# TOP TWENTY CHATTER

Elvis stays number one, Jimmy Dean number two, Bobby Vee at third—place—and fourth, galloping strongly, is Frankie Vaughan and 'Tower of Strength' his biggest hit for many a long month.

Frank has 'Sunday Night At The London Palladium' again this week, and, knowing he could make it to the top.

New entries: Shirley Bassey and her great revival of 'I'll Get By', in at 15; 'Foot Number One', by Brenda Lee, at 18 (the first for a long, long while); Petula Clark's 'My Friend The Sea', at twenty. Dig the scene! All three new discs are by GIRL! Which is a novelty.

Those who have departed: 'Henry Millie' 'Let's Get Together', after five weeks; 'Wild Wind', by John Leyton, after seven weeks of solid selling; 'You'll Answer to Me' after nine weeks of putting Cleo Laine right back in the pop picture.

Anglo-American count-down: Twelve on the charts this week, eight from the States. But Americans do have the Top Three. Four girls, three vocal instrumental groups and 13 males.

## ONES TO WATCH

The G-Clefs have had their "Understand" in the American charts for several months. Now it is beginning to show the British's returns and is a confident tip for the British list. This is the number one sound—a lot like 'I'll Get By' and it's kinda cute. Understand?

Looks like the late Eddie Cochran is keeping his run of posthumous hits with 'Jeannie, Jeannie, Jeannie'. It just missed out this week but persistent 'I'll Get By' plus a "Hit" sustained by Luke Free Jurins, should see it safely home by next week.

What are the chances of Helen Shapiro, the 15-year-old wonder gal, achieving the rarity of getting an extended play disc in the 'Twenty' Goodies, we'd say. She takes four standards, including a knock-out 'Birth of the Blues', 'twists them round, swings them round and points them upward like 'Walkin' Back to Happiness'.

There's a feature elsewhere about Jim Reeves, the tall Texan country star. 'You're The Only Good Thing' is the number, Decca say sales are booming—and it is a distinct one to watch.

## A LOOK AT THE U.S. CHARTS

Fast rising hits include—"Johnny Will", Pat Boone; "I'll Stand", Showmen; "Turn Around, Look At Me", Glenn Campbell; "Well I Told You", Chantels; "You Gotta Kiss A Fool Of Somebody", James Ray; "Pop Goes The Weasel", Tony Newley; "When The Day Is Your Army", Connie Francis.

New U.S. releases include: "The Avenger", Duane Eddy; "Poor Little Girl", Del Shannon; "Farewell To Rome", Johnny And The Hurricanes; "The Majestic", Dion; "Unchained My Heart", Ray Charles; "Somebody New Dandelion", Dick Derry; "Rock-A-Hula Baby", Elvis Presley; "Norman", Sue Thompson; "A Sunday Kind Of Love", The Drifters; "Do-Si-Do", Hank Ballard; "Sweet Water", Stress.

Answer to Dion—"Stay-At-Home Sue", Linda Lauric; Coming up—"Unsquare Dance", Dave Brubeck (146); "Wild Party", Babes (133); "Suzanne's Theme", Rondels (114); "My Last Cry", Steve (103).

Cashing in on Titanic. Atlantic bring out Ray Charles LP, "Do The Twist", while Chubby Checker's "Let's Twist Again" enters the top 150 once more. N.J.

# BRITAIN'S TOP 20

Week ending November 18, 1961

Last Week	This Week	Artist
1	(4)	His Latest Flame / Little Sister Elvis Presley (R.C.A.)
4	(2)	(5) Big Bad John Jimmy Dean (Philips)
3	(4)	(4) Take Good Care Of My Baby Bobby Day (London)
10	(2)	(2) Tower Of Strength Frankie Vaughan (Philips)
6	(5)	(5) The Time Has Come Adam Faith (Parlophone)
9	(6)	(3) Moon River Danny Williams (H.M.V.)
7	(9)	(9) Walkin' Back To Happiness Helen Shapiro (Columbia)
2	(8)	(5) Take Five Dave Brubeck (Fontana)
12	(9)	(2) The Savage The Shadows (Columbia)
14	(10)	(2) Midnight In Moscow Kenny Ball (Pye)
5	(11)	(6) When The Girl In Your Arms Is The Girl In Your Heart Cliff Richard (Columbia)
20	(3)	(3) Roundaround Sue Dion (Rank)
8	(13)	(3) Hit The Road Jack Ray Charles (H.M.V.)
16	(14)	(6) Mexicali Rose Carl Denver (Decca)
—	(1)	(1) I'll Get By Shirley Bassey (Columbia)
18	(8)	(8) Succu Succu Laurie Johnson (Pye)
17	(2)	(2) Married Brook Brothers (Pye)
—	(1)	(1) Fool No. 1 Genda Lee (Brunswick)
15	(9)	(8) Bless You Tony Orlando (Fontana)
—	(1)	(1) My Friend The Sea Petula Clark (Pye)

## L.P. HITS

3	(1)	(4) Something For Everybody Elvis Presley (R.C.A.)
6	(2)	(177) South Pacific Sound Track (R.C.A.)
2	(3)	(6) Another Baby & White Minstrel Show George Mitchell (H.M.V.)
5	(4)	(2) 12 Cliff Richard (Columbia)
10	(5)	(3) Best Of Barber & Bilk Chris Barber/Archie Bilk (Pye G.G.)
6	(36)	(36) Black & White Minstrel Show George Mitchell (H.M.V.)
1	(7)	(11) The Shadows The Shadows (Columbia)
—	(8)	(5) That'll Be The Day Buddy Holly (Decca Ace of Hearts)
—	(9)	(1) Sinatra Plus Frank Sinatra (Fontana)
7	(10)	(5) Sinatra Swings Frank Sinatra (Reprise)

AR-TV SIG. TUNE OF "HERE AND NOW",

# BERLIN MELODY

KURT EDLHAJEN ON POLYDOR  
 BILLY VAUGHAN ON LONDON

BERT WEDDON'S SENSATIONAL DISC ON HMV

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FROM THE A-R PLAY "FAR AWAY PLACES" STEVE RACE'S

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### Music

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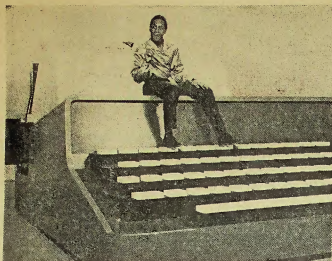
MALCOLM VAUGHAN ON HMV

ANITA BRYANT ON PHILIPS

# Faraway Star

BY THE CHORDETTES ON LONDON

## THE WEDDING



EMILE FORD (above) on the set of ABC-TV's programme, "Thank You Lucky Stars." Why the huge model typewriter? So that Emile could play his latest number, "The Alphabet Song."

A WELL DESERVED CHART ENTRY

# MY FRIEND THE SEA

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# NEW BALL, 12 HITS and STATISTICS

KENNY BALL, with his latest disc, "Midnight in Moscow" a Royal Command Performance. He had him, is now established. It's taken him three years to do it.

But he is the first to admit that the real breakthrough came by accident by the general public—the people who buy the records that make up the charts— happened very quickly.

Early this year Kenny wanted to record "Number One in the Sillies," "The Music Man," called "The Trombones," and LONNIE DONEGAN, then acting as the band's booster and a lead man for Pye, said no. Kenny recorded a tune called "Sausages" and the rest is Top Twenty history.

There was another factor involved. Kenny was more or less resident on an up-and-coming radio programme broadcast by the BBC, Sunday mornings... "Easy Beat."

Kenny said recently: "Without a doubt the highlight."

New Kenny is level pegging in the charts with ACKER BILK, following "Sausages" with "I Still Love You All" and "Someday."

## PANNED

"Midnight in Moscow," penned by "Jake Juke Jury," an old Russian folk tune regarded to be a favourite of the band's booster and a lead man for Pye, said no. Kenny recorded a tune called "Sausages" and the rest is Top Twenty history.

Kenny recently held a mammoth birthday party to celebrate his third anniversary... "I still love you all."

It cost him over £200, but Kenny is grateful for everything.

He produced an impressive list of candidates for three weeks as a band leader. First, he claims to have about an 800-mile-long list of 250,000. "We still play mostly jazz clubs. They started the ball and I don't want to react to them," says Kenny.

All this work and travelling has cost him over £30,000 on petrol alone, cost him over 300 night's sleep, meant 700 nights away from home, and has worn out 12 sets of band suits.

The travelling has included two German tours, two Irish tours and an appearance at the Antibes Jazz Festival, representing Britain.

He has also broken 84 box-office records and sold over half a million discs. The band have refused offers of marriage—and accepted 372.

"But all in all, it's worth it," admits Kenny, "although it's a nice job, now and again."

with my mother and two sisters. The only business I will do there will be to attend the premiere of my new film. "The Young Ones," which is due there during my trip.

Are you tired?  
Yes, I have been a long and hard tour. The only time we had off was three days in Singapore—and we spent that evening lying around and looking around.

## KINDEST

What were the reactions of Australia critics?

We had the kindest Press anywhere could wish to. There was not one unkind word written about us.

Do you enjoy living like this?  
I'd prefer them to be less frequent and shorter. Say limited to one or two weeks at a time.

What did you miss most of England? Everything—after we'd been out of the home country for just one week.

What are you going to do now?  
I'm going to rest, as long as possible I can. And, tired, but still smiling, Cliff Richard drove by his London house. To bed.

## STAR OF THE WEEK No. 37

\*\*\*\*\*

# DANNY WILLIAMS

## the Mathis voice breaks through

By  
JAMES CRAIG

quality ballad can become commercially acceptable.

"Maybe it's because the tenor who came in with rock 'n' roll are growing up and coming down. I myself dig standards and I suppose that loves me wide open for another Mathis comparison."

"Moon River" I didn't like at all when I saw the song copy, but after I saw the film, I fell in love with it straight away."

Danny has recently been touring with Helen Shapiro and The Brook Brothers—An American tour it being planned and some career work is to be organised.

It's a long way from Danny's early years in South Africa, where he used to earn well-earned pocket money by collecting empty bottles after rugby matches and selling them back to the manufacturers.

## TOO MUCH

This was, as I say, back in March. Danny's debut disc, "We Will Never Be As Young As This Again," had just been issued. This notation title did not, however, make the charts, and people said that Danny was too much like Mathis to make it.

Danny explained: "Anything I do that sounds like Mathis is just accidental. I just sing that way naturally. It is in no way a conscious attempt to copy Johnny... anyway, I'd like to make as many discs and as much love as the great Johnny."

But right now the people who were saying that the Mathis-like Williams voice was a big handicap are quietly chewing over their words.

The reason is, of course, "Moon River," a song from the Audrey Hepburn film, "Breakfast at Tiffany's." Danny has scored it solidly into the Top Ten.

Danny admits: "It's my kind of ballad and I think that the public taste is changing to such an extent that the

quality ballad can become commercially acceptable.

"Maybe it's because the tenor who came in with rock 'n' roll are growing up and coming down. I myself dig standards and I suppose that loves me wide open for another Mathis comparison."

"Moon River" I didn't like at all when I saw the song copy, but after I saw the film, I fell in love with it straight away."

Danny has recently been touring with Helen Shapiro and The Brook Brothers—An American tour it being planned and some career work is to be organised.

It's a long way from Danny's early years in South Africa, where he used to earn well-earned pocket money by collecting empty bottles after rugby matches and selling them back to the manufacturers.

## LAY OFF

He was overhauled by a producer hammering at his work—the song, as he recalls was "Eith Can Move Mountains"—and was advised to enter a talent contest. This led to a spot in a touring company and eventually England for television and touring.

Although "We Will Never Be" is considered to be Danny's first song, this isn't entirely correct. When Danny first arrived in this country, he made several discs.

Then there was a long lay-off, back home in South Africa, a lot of preparation.

It looks as if it's paid off. . . .

# TIRED CLIFF SAYS—'A LONG HARD TOUR'

CLIFF RICHARD and the Shadows returned to London on Monday evening this week, tired but smiling after their hectic tour of Australia and Singapore.

There was just one casualty — Jet Harris, who was nursing a broken toe, result of an accident in a swimming pool in Singapore.

Cliff was asked about the tour.

What were your impressions of the audiences in Australia and Singapore?  
Teenagers are the same everywhere. In some towns they are slightly less demonstrative than in others. In Glasgow, for instance, they are very demonstrative; in London, respectably calm. The same comparison holds true in Melbourne, where audiences are calmer and in Brisbane where they are demonstrative.

What are the differences in show business between the two countries?  
In Australia things are in their early stages. It is a big country with a great

deal of potential talent; but they didn't have long way to go. It's easy to see like Britain was 12 years ago, when Cliff Parado. Now the Australians have begun to get into our groove. Now the Australians have begun to get into our groove. Now the Australians have begun to get into our groove.

Would you like to go back to Australia?  
Yes, but not just—about two years. In fact, I don't want to go anywhere for 18 months. Although I'd like to go to South Africa on December 23 for a couple of weeks' holiday.

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