

INSIDE: THE TORNADOS, EVERLY BROTHERS, FRANK IFIELD,

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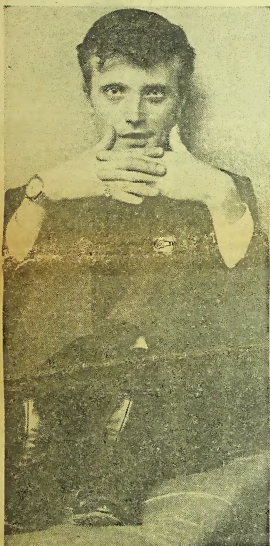
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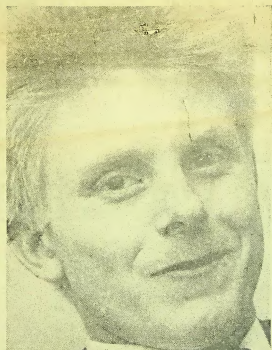
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WEEK ENDING OCTOBER 13, 1962

EVERY THURSDAY, 6d.



JET HARRIS (NRM Picture)



JOE BROWN (NRM Picture)



BOBBY VEE (NRM Picture)

WHAT HAS JET HARRIS IN COMMON
WITH JOE BROWN, WITH BOBBY
VEE, WITH (see p. 5)



OUT
←
IN...
→



FRANK, CLIFF, EVERLYS

Both FRANK IFIELD and CLIFF RICHARD (left, NRM pictures) left for America last week while the EVERLY BROTHERS (right, NRM pictures) arrive in Britain this week for a concert tour.

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**WE MEET—
 (14) ACKER BILK**

I HAVE always wanted to meet Acker, for many reasons. The main one being to find out just how long he has lived and how his success had affected his life. I had my chance last winter when I was dining at the Ritz Club. My friend and I knew where he would be and found him in a "nook" alone, except for his band and a few quiet on-lookers. I walked up to him, said hello. He replied: "Hello dad, how are you?" With a greeting like that I felt as though I'd known him for years.

We chatted for three quarters of an hour, on everything between George Lewis' two hit arguments for and against, and "Stranger on the Shore". He brought us both a drink, and told us many amusing stories about critics and other jazzmen... and what people had to be should they which seemed to annoy him very much.

But it seems ever he asked us what we'd like him to play for us, and on telling him "Judy Bop" he was very surprised. But played it for us all the same. He left us with an opinion that he was entertained by his success, and we felt that he was too modest to let it really bother him. Anyway he was playing what he wanted to... jazz, and he was happy doing it too. I have met him since and he always asked what I thought of the show. He said: "You like it, don't you? More than most critics."

HE HATES CRITICS.—JOHN C. J. WOOD, 50 Anis Avenue, W. Ewell, Surrey.

SCREAMIN'

WE HAVE JUST returned home from the Dion-Del Shannon show with our cameras fringing the mud. But it wasn't the music that was the cause of the ringer. It was the ridiculous amount of screaming by teenage girls. Del Shannon's "Cryin'" was completely missed by the screaming. Joe Brown was in complete sympathy with the fans who were going berserk. Once he stopped playing and said to the audience: "This is screaming. You don't have to scream during the music. We've got a new sound... and we'd like to hear this."

This did little good, and he turned once to the audience, and addressed the girls, "Listen to your cat-calls... you're not singing special concerta just to hear his screams. We didn't know whether his story is true, but it's happening to us too. It's...RAY DONOVAN, JERRY WOOD, 56 Welbeck Road, West Harrow.

THE MAGIC

RE "Reminiscer," Buddy Holly continues to live on in my heart by his personal recordings, each of which holds something touching and warm for me. Yes, in the hearts of teenagers and pop music fans.

Buddy's soul goes marching on—every day as long as pop music exists. Buddy Holly's name will live on as an all-time great.—JEFF KEARNEY, 26 Boring Park Avenue, Boring Park, W. Ham.

WHY NOT CRAIG?

AS MUCH as I like Frank Field I do not think it was right that he should have topped the London Palladium TV Show after just one session.

Whereas Craig Douglas had not had a chance to appear at the Palladium after having many hits to his name.—BARBARA ANDERSON, 36 Brunel St, Sunderland.

**A LOOK AT THE CHARTS AND—
 WHAT HAS HAPPENED TO
 THE RECORD CHARTS?**

LOOKING back on the NRM charts it is notable that the last disc by a vocal GROUP to top the charts was "Michael" by the Highwaymen in September 1961.

A year ago it is quite noticeable that during 1961, six discs by vocal groups topped the charts. These being "Are You Serious" (Atlantic), "Wanted"—Brook Brothers, "Walk Right Back"—The Beatles, "The Moon"—Maroc, and "Michael"—The Highwaymen. In 1962 only one vocal group disc has entered the Top Ten, "Crying In The Rain"—Everly Brothers (which reached No. 8) and "Don't Ever Change"—The Crickets (No. 5) but both failed to reach No. 1.

Here's hoping that "Sherry" by the Four Seasons breaks the monopoly.—SUE JONES, 39 Northbrook Road, Hove.

ALMA'S GREAT

YOUR article in this week's NRM on Alma Kogan really describes her as one of Britain's most valuable talents. But why is it her lion of fame have to wait so long for new records from this exciting personality?

"With You In Mind" was introduced by "You In Mind" was introduced by "Shy Got You".... One realises that Alma Kogan has been so successful has been so internationally popular for the past three years that she has had no fear of her disc not selling. CRAIG TAYLOR, 5 Abbey Road, Beverly, Kent.

IMITATION

WHY don't the Allisons always change their name to the "Second Everly Brothers" I have and not only did they sing a song that the Everly recorded and wrote, namely "Girls Are Made To Love", and copied it even to having the same backing, but they also sang "Locomotion" in the same style as the Everly's. They have lost this imitation and more of the Everly's.—DICK SIMMONS, 88 Powlett Road, West Hartlepool.

BLAME

YOUR record-reviews have criticised the Crickets! but two records merely because they have given up trying to sound like their founder, the fabulous Buddy Holly.

For two years a group continued to sound like Buddy, but with limited success—mainly because Buddy Holly found the original thing, and not the Crickets' version of it.

The Crickets then changed their style, and cracked at their present popularity.—COLIN DAVES, 5 The Avenue, Datchet.

Readers' Letter Bag

**WELLS!
 I'DOLISE THAT GUY!**

I'DOLISE the guy. Everything he does is just like me. Look, you can even say I'm like a girl over dipping him. I collect his pictures and his records. I just can't help doing his mistakes.

The speaker: Jackie Lynton, Pye singer who looks like having his biggest success with "All Of Me" out this week.

THE subject of his speech: Elvis Presley.

Said Jackie: "I know a lot of British singers say they like Presley just to get them in good with the girl fans. They USE his name to help themselves. But most of them don't really like him much at all."

"I just don't care whether people believe me or not. I know it's true. I just idolise Presley..."

Now for Jackie's latest disc. "We've arranged for my own group and have named it after me. Presley just to get them in good with the girl fans. They USE his name to help themselves. But most of them don't really like him much at all."

That! That SOUND will always be around."

Jackie pondered on his earlier remarks: "Over 'The Rainbow' and 'Wishful Thinking' I thought I was doing it very happy with them." he said. "I found they were recording No. 1 and they weren't really happy. But even I think the new one is 'I don't want to sound like a big-headed about All Of Me.' If it only sells one—I shall be the one to buy it. But it is the rest of record that I made."

Others? Well, I met a lot of

ACKER BILK: (NRM Picture) see "When I Meet"



READERS' LETTER BAG

JACKIE LYNTON
SAYS
JACKIE
LYNTON

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ALL HAPPENING FOR THE TORNADOS GROUP

'TESTAR'—AND THE RUMOURS START

THE 1700-a-week Tornados, with a No. 1 hit, "Telaar," are the Shadows' treatment alternative. Brought out as a group to challenge the Shadows—which they did with their hit—they now face the same sort of rumours the Shadows faced when "Amen" became a big hit.

"The Tornados will leave Billy Fury. They will not be content to remain his backing band and stay that much out of the limelight."

To which the Tornados say:

"Not No track."

"We have been accompanying Billy for nine months now and are just getting into our stride. We suppose the rumours have started because we plan a series of concerts and one might stand soon, probably beginning the end of December.

"But this is only while Billy is in Paris. As soon as that is finished, early in 1963, then we go back on the one nighters, backing him."

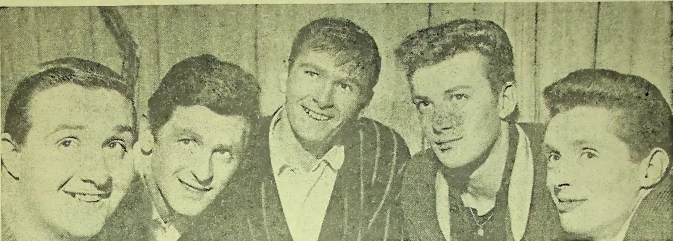
"Mind you, with our success we get solo billing and are featured as a solo act on jobs with Billy. That suits us."

Incidentally that figure of £700 is what they will receive when they start their solo one night stand tour. Not bad for a group that a year ago had to count their pennies....

"Telaar" should bring in around £5,000 for the Tornados. Already it has passed the £50,000 mark, and critics in America are tipping it to make the grade over there on the London label.

The Tornados have already recorded the follow-up to "Telaar" but recording man Joe Meek—writer of the theme as well as composer—very quiet about it.

"I'll tell you it's NOT an outer space song. I think that would be a mistake. But it is a colourful type of thing. I went out of my way to try and create a picture again."



by
IAN DOVE

"The playing was superb."
"It's like playing with a hurry..."
"The story is that 'Telaar' was written and recorded in a hurry..."
"I like to have fun with sound..."
"This was full of what I call outer space music. So the idea of 'Telaar'..."
"I'd like to have fun with sound..."
"Joe's early side, 'I Hear A New World'..."
"I like to have fun with sound..."

"Valley Of Sorrows" which found life had because food was rationed!

And like all Joe's discs it came from the bedroom of his Holloway Road, London, N. home... Except that this particular bedroom contains several £1,000 worth of equipment.

Included in it are the special amplifiers Joe built for the Tornados.

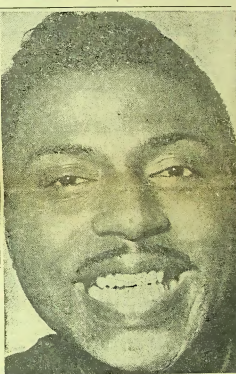
Joe told me that a new EP by the group will be issued soon called "The Sounds Of The Tornados" which will feature new material.

And when "Telaar" drops in the charts another EP will be issued called "Telaar" featuring the two single discs so far released.

Said Joe: "I think that the new EP will get to the No. 1 EP spot."
Increasing spotlight on the "Telaar" success: "Love And Fury" the first disc by the Tornados has started to sell again.

Little news: the Tornados have definitely returned to play two numbers in the upcoming film "Just For Me" scheduled for production by the "Trad Dad" man, Milton Subotsky.

The group with the No. 1 hit, the Teltars... Alan Caddy (lead guitar), Heinz Burt (bass guitar), Clem Cattin (drums) — for Clem it's his second hit. He played drums on Johnny Kidd's 'Shakin' All Over' hit two years ago. George Bellamy (rhythm guitar), Roger Laverne (piano, organ).



(NRM Picture)

LITTLE RICHARD HAS

ELVIS AND ME ... I DON'T FLY ANY MORE... TWENTY SEVEN MILLION DISCS

ELVIS

LITTLE RICHARD was in London. The man with the long hair, long on the piano, from the prehistoric rock age.

His hair was shorter and combed back lying flat on his head. "I used to have it four and a half inches long. My wife hated it!"

And the leg stick firmly on the piano while the rock 'n' roll was played—that's DEE too, or at least so Little Richard says.

"I haven't lifted my leg on the piano like that for four and a half years."

What then will we see of the original Mr Rant and Ror?

"Little Richard is something to see. Something to hear. It will be the electrifying Little Richard in his Amazing Rock 'n' Roll Show."

Surprisingly enough that was Little Richard speaking in circus poster language. Not his promoter, manager, or publicity agent.

he will sing the early nontheatrical rock that made him famous. He will not, he said, but—

"What I'm singing WILL be exciting. It will be gospel because that is what I now am. I sing the gospel songs, the rhythmic type of gospel songs. They are exciting."

"We must do show business as such now, I'm in my business."

BISSNESS

Little Richard Penniman's business for the last four years has been going to school. He studied theology and music. But he dispelled the theory that he just played piano and organ in a church in the Seventh Adventist in New York.

He has been singing, mainly in churches all over America—be reeded out an impressive two sold around 27 million records in my career. Wonderful days.

He's just arrived in London after a long tour involving Miami and Cali-

fornia. He came by sea.

"I don't fly any more."
He has a reason: In 1955 he was flying to Australia for a tour when fire broke out in the plane over the Pacific. It looked very grim.

I now take my text from Little Richard's publicity material: "Desperately trying to control their panic, all eyes turned towards the creator of rock and roll, for Little Richard had begun to pray. Kneeling down, he prayed to God to stop the fire — and God answered my prayers and stopped the fire," he solemnly recalls.

"It was at that moment that I began to really believe and decided that I wanted to sing for God from then on."

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"It was at that moment that I began to really believe and decided that I wanted to sing for God from then on."

LITTLE RICHARD (NRM Picture): he arrived with his own organist and pianist. Billy Saunders. "He sounds like a whole band," he said. "Wait till you hear him." Little Richard opened his show—with Sam Cooke—at Doncaster. Says NRM reviewer Ray Northrop: "Atmosphere electric. Excitement personified. Lived up to reputation. Pounded, pummeled, pulverised piano into submission. Tumultuous welcome." Full report next week.

about him and the boys so negro—real good looking.

"These long lashes and his face so smooth that if you touch out and touch it, it'd burn."

New plans are afoot to film Little Richard's life story. "It should be a beautiful thing—they have the sound-track already. Sidney Poitier, if it be in a tin, and I'll play myself."

"I will be in Technicolor and good looking."

Although a gospel singer, Little Richard keeps a practical eye on the music scene. His favourite artist runs to Ray Charles. Elvis, Fats Domino, Jackie Wilson.

"There's still a lot of my material not issued but I've blocked it. Why? I don't get the money."

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FAWEN IDOLS No. 2) LLOYD PRICE

PEOPLE just don't disappear into thin air. Except it seems in the music world this phenomenon isn't ever considered.

One who did was a certain LLOYD PRICE. About three years back his every record used to make the charts. Nowadays they don't even exist there.

His last disc was called "Be A Leader" and was a white piece of rock n' roll R.B. No-one thought of, though probably because it was very much like a disc by Coasters called "Yakky Yak".

The last disc anyone did buy of Lloyd's was called "Lady Luck". That was just about the last of a long line of hits in Britain and the States for Lloyd. It all started many years back when he was at high school in New Orleans and began to study the trumpet.

By NORMAN JOPLING

The next year he founded a five-piece outfit and was signed to play on Station WMBK in New Orleans. During his term there someone asked him to write a song to be used during a radio contest.

He entered a number called "Lady My Class" and the group was signed immediately for a record contract.

The disc was recorded and in no time it shot to the top of the charts in the States. Lloyd's name became a household word over there.

Left to a certain Elvis Presley to put the song on the map. In the States though it was Lloyd who got most of the chart honours for the song. And sold over a million copies into the bargain.

OTHER HITS

Apart from his own hits Lloyd has penned numbers for other artists. A couple of them are "Send Me Some Money" and "The Girl Can't Help It".

Lloyd followed up his first hit with "Oh Oh Oh", "Redneck Heart", and "I Wish Your Picture Was You". But his recording career had to temporarily come to a halt. For he was called into the U.S. forces to go East.

This didn't deter Lloyd from forming his own band in the army though—while he was stationed in Korea. Japan and Okinawa he played to the troops often flauting top vocalists who had come out to entertain.

While he was in the far east Lloyd happened to hear an American folk singer called "The Ballad of Scagger Lee". He recognized it as having great potential for the modern market, and began calling it "Scagger Lee". . . . Then he forgot about it.

When he left the army Lloyd and his band had intentions to form their own record company, but they decided against this as there was a possibility that they could lose their hit disc that way. So they turned over the first disc they had made since leaving his army to ABC-Paramount. The title was "Last Scagger" and in no time it became a nationwide hit.

STAGGER LEE

The next disc Lloyd recorded was his "Scagger Lee". Another smash, it reached Number One in the States and a million. But more important it was the first disc to reach the British charts.

The success "Scagger Lee" followed up on both sides of the Atlantic with such hits as "Where Were You?", "Persuasion", "If A Gonna Get Married" and "Lady Luck".

But after that nothing. Not in the States or ever here. Despite many record releases, some of them excellent ones, Lloyd didn't secure any more hits.

A pity, because Lloyd was one of the best performers of the kind—and now that he has slipped so far it seems unlikely he will ever regain his position of prominence in the disc world.

Lady Luck II seems his turned her back on Lloyd.

'HE'S BIGGER THAN I SHOULD BE' - SAYS FRENCH ROCK STAR



They tell me that you are the biggest record seller on the Continent. Is that true?

JOHNNY HALLIDAY: "Well, unless sales figures in I, I guess it must be."

What sort of sales do you have?

JH: "The fantastic thing is that I've done well in France which has sold less than 200,000 copies and two have carried me gold discs—"Tutu Fruit" and "Let's Love Again".

Why do you think your discs haven't sold so well in Great Britain?

JH: "Because I've never been at hand to help in personally exploiting them."

Why haven't you worked in England before?

JH: "The offers have never been right. They've either wanted to send me on big Anglo-American rock bills or put me in an wrong place."

Now you're booked to appear on British TV and may be playing some dates. How do you feel about it?

JH: "Great. Working in England is one of my greatest desires. I wait with impatience."

Have you ever visited England?

JH: "Yes once when I paid a fleeting visit to make a disc for my recording company—Phillips."

Do you really like it?

JH: "Sure I do, otherwise I wouldn't be singing."

How do you feel about being referred to as the French Elvis?

JH: "Very annoyed. I want to be like anyone."

THE FRENCH ELVIS, rock star JOHNNY HALLIDAY (above) stars on Sunday Night At The London Palladium on October 14. Mrs. NEVILLE MISEE plays Twenty Questions to get the background facts on the rage of the Continent.

FRANK IFIELD U.S.A. FAREWELL

FRANK IFIELD, New York disc-millionaire, arrived in New York on Sunday for his quick-fire promotional tour—in a farewell of plays of "I Remember You" on most of the major radio networks.

The single, costly in the American Top Ten this week, is expected to reach the million mark IN AMERICA ALONE as a result of Frank's appearance on the co-terminating disc show, plus his other costly Dick Clark TV and radio spots.

Said one top US music man: "His disc has already reached top spot in the States, Australia, Eire and France. It could easily go two and a half million before it takes out . . ."

And said Frank: "I'm hoping, on my brief stay, to get down to the heart of country and Western music. My own interest started, in a way, when I used to yodel the wares in an eight-year-old on a milk round in Mosley, Birmingham."

"Then when we went to Australia a year later, I found that yodelling was almost a custom in the bush where our family went to live."

• HODOWN

Frank said: "There is a bond between the west of America and Australia in their wide open spaces. The Americans have their cowboys, the Australians have stockmen. But remember the basis for the folk music of both countries is Ireland. . . . The Irish settled in both lands in their thousands."

"And I find that hodown fiddle is a direct derivative of the old Irish jig melody. There's no doubt, too, that cowboys like yodelling."

Talking in Britain, Frank adds: "England hasn't yet taken to country and Western music in the same way as the States and Australia, for the simple reason that it is a more compact country with heavy industrialisation. Why would

What do you think of Elvis?

JH: "He must be a pretty fabulous person but I think the legend being built up around him has resulted in making him bigger than he really is."

How much do you earn a week?

JH: "It's a naughty question. But I'll say that it usually varies between 5,000 and 7,000 of your pounds."

What sort of places do you play on the Continent?

JH: "All sorts of venues including clubs, sports arenas, casinos and theatres."

Who would you say is your biggest rival on the Continent?

JH: "I guess it must be your own

British export Vince Taylor who now lives in Paris. He is being built up real big, being sold by some of the most fantastic publicity I have ever seen."

Has there been a lot of talk about you really being an American. Are you?

JH: "Certainly not! I was born in Paris, my father was French and my mother a Belgian."

To what do you attribute your success?

JH: "Lots of things. However I'd like to say that much of the credit must go to my older stepbrother Leo, who has managed me so skilfully, and my mother, who has always given me wonderful support."

Are you afraid of anything?

JH: "Yes, riots and the dread that I will wake up one day and be a nobody."

I remember that at one time frequent riots marred your shows. Why are there not so many now?

JH: "I suppose it's because I've learned the art of how to calm people down if they look like getting out of hand. These riots? Some nights the audience went so wild it was frightening. Often I thought the place was going to be torn apart."

Why do you work so hard and frantically on stage?

JH: "Well if I didn't try to whip up a storm and sweat plenty there'd be many fans who would think that they weren't getting their money's worth."

How many nights a week do you work?

JH: "I usually work for seven nights a week non-stop for two months; and then take a fortnight off. Believe me, I need it. Towards the end of my two months work, I begin to lose my break, but then, when I'm on holiday, it becomes impossible to relax so work."

What is your ambition?

JH: "I want to become something more than a rock 'n' roller. I want to be a person respected as an all-round entertainer."

What are you doing towards attaining that?

JH: "Well, I slip a quality song into my set whenever possible. I read and study books on acting and singing, and Leo and I are currently studying a couple of film scripts which have interested us greatly. Both contain chances to act and sing."

Finally, a bone question—Do you have a steady girl friend?

JH: "No, at 19 I'm far too young and busy to consider going steady with any girl. Whenever I have my spare time—which is not very often—I'm happy to play the field."



FRANK IFIELD (NRM Picture); kangaroo tail—for soup!

• KANGAROO

At the time of going press, he's had little luck. But he says: "It is a song that is really jumping. Every time it is that you can get chocolate covered greenhammers, seasoned tumble bees from Japan, and even kangaroos from Germany—but not the topped-off executives of the kangaroos."

Though Frank's trip to America is, through previous commitments, a short one, he has already made many friends there. He hopes to return for stage and concert dates in the next future.

And he's keeping his fingers crossed that "I Remember You" may jump right up to Number One spot in the American charts.

MEET THE CANDIDATE

'The Manchurian Candidate' is Frank Sinatra's latest film to be released here—although it's been made for some time. Frank—with friend Eddie Fisher—enjoyed a nice preview of the film when he was in London this year.

Starring with Frank in 'Candidate' are dramatic non-singing talents for Sinatra—are Janet Leigh (right) and Laurence Harvey.

FRANK IFIELD (NRM Picture); kangaroo tail—for soup!



IN THIS NEW SERIES, WE DIG-INTO THE TASTES OF OUR LEADING DISC-JOCKEYS

DISC JOCKEY'S PICKS

WE start with DON MOSS, who says: "There is really no special kind of music for me—I like the best of everything. I suppose I lean slightly towards modern rather than trad."

His dozen—six recent LPs and six singles:

JOHNNY DE LITTLE: "Lover."
Don: I think this boy had a very good voice and here it is reworked packed with good ideas. Plus John Barry's arrangement. Now I think John was largely responsible for Adam Faith's success. Adam has a lot of sex appeal and personality but not too good a voice. However, his voice and the Barry backing added up to "Lover." Now John could do it for Johnny De Little. It's imaginative—and when Johnny sings a good old-fashioned note, he hits it flat and true. This disc has colour. And humour.

GEORGE SHEARING: "Bambles, Bangles and Beads."
Don: The Shearing sound is fabulous. It's completely original and unmistakable. I'm sure it was that sound that helped Nat Cole into the charts with "Let There Be Love." I think everything Shearing does is good. It's an original.

ADAM FAITH: "Don't That Beat Me!"

Don: The way I see it, the change of musical director for Adam has been good as a rest. I'd say that is Adam's best for a long, long time—and it's his best with new director Johnny Kerkorian. It's almost as if Adam has taken on a new lease of life. His TV series is well produced—but I wonder if Adam has a little confidence.

RONNIE CARROLL: "Roses Are Red."

Don: Ronnie has a great voice. Obviously, it's different. And the song was marvellously commercial—and a obvious hit from the start. I was delighted when Ronnie got away on the number despite

WHAT DOES YOUR FAVOURITE DEE-JAY REALLY LIKE IN MUSIC? AND WHY? OFTEN, BECAUSE OF THE FORMULA OF HIS PROGRAMMES, HE CANNOT INCLUDE SINGERS AND BANDS HE DIGS THE DEEPEST.

the American compilation. This is the type of commercial single which appeals to me.

VICTOR FELDMAN: "Taste of Honey."

Don: Nothing pleased me more than to see modern jazz, via Dave Brubeck, get into the charts and this Feldman piece is also very commercial. You see, I have tremendous regard for those musicians. They are so dedicated and so good. Night after night, they play in bars and nightclubs, just for the sheer joy of playing.

ELVIS PRESLEY: "She's Not You."

Don: I like this man. He's another original—and he has a lot of imitators. Some of his material, I've heard, but much of it I've liked a lot. "She's Not You" has a basic simplicity. Not so much from the lyrics but from the overall sound. It's all so impromptu—they recorded in Nashville without any set ideas. That comes across. It's too-forging. I find myself singing along with Elvis. Infectious—yes, that's the word.

Now for Don's LP choice—

PEGGY LEE: "Beauty And The Beast."

Don: Let's see, I suppose Peggy is, overall, my favourite artist. There is so much warmth about her performance, that it's hard to say anything. She's an excellent musician, too—and this

album with George Shearing was a masterpiece. I'd love to have met Peggy



ELVIS, original when she was hot in Britain. He's idolised her since the "Don't Smoke In Bed" days.

BROOK BENTON: "Songs I Love To Sing."

Don: Why hasn't Brook Benton made it big in Britain? Well, you hear him. Dan Monson or Tony Bennett. It's hard to

say but he certainly deserves to be more popular here. He's a great singer—and many, many people inside show business are of the same opinion. On day, he'll be widely accepted, mark my words.

ROY CASTLE: "Café-Week."

Don: Here's a great performer in any medium. So many people think of him purely as a funny-man but he proves on this album that he can sing and swing with the best of them. He originally came through in the way he sings and in the linking passages between each number. Wally Stott was on the musical side here and Ray had the chance to let his jazz feelings come through. Very, very good.

ANN-MARGRET: "On The Way Out."

Don: Freshness—that's this girl's chief quality. On this album, she sings

lots of earlier standards but by Presley, Nelson and the others. But she makes them completely different. Listen to what she does with "Heartbreak Hotel" for instance—and how nice to hear the voice after all these years! I'd say they could take some of these tracks and re-record them as singles and they'd go well. She's very attractive, too, which can't be bad!

CLEO LAINNE: "All About Me."

Don: Just had to have something in the list concerning Cleo Laine. On this LP, she sings mostly standards, but how magnificently. Cleo, for me, is one of the finest jazz singers—and, even though she's a jazz singer, I'd say that Cleo is the equal of many of the American artists. I'll say that: Cleo, whatever she is singing, is one of my all-time favourites.

The sixth LP: Says Don: When I was a teenager, I lived on a diet of big band material from Woody Herman—fabulous numbers like "Caldonia," "Apple Honey" and so on. I'd like to include something recent with the same excitement, but I'm not sure it exists.

Perhaps Basie, Ellington, or Heath. But somehow none are QUITE like the old Herman so I think I'd have to go back to them. Any suggestions on any new-released who gets that old Herman sound. **PETER JONES.**

THREE AND A HALF MILLION IN WHICH CRAIG?

SALES OF CRAIG DOUGLAS'S discs have topped the TWO-AND-A-HALF MILLION mark. And his latest single "Oh Lonesome Me" is a hit with "Juke Box Jamboree" is expected to carry him through to the third THREE MILLION MARK.

But it was a session which very nearly wasn't. Reason was that executive manager Benny Lewis was determined to have "the best rhythm section in the country" on the disc—and drummer Kenny Clare couldn't be there.

They postponed the session. And eventually everyone could make it. Vic Fuchs (lead guitar), Big Jim Sullivan (rhythm guitar), Frank Clark (bass), and Kenny.

This is Craig on a Don Gibson composition—Don wrote "Can't Stop Loving You" for Ray Charles—and with a Harry Robinson backing in which everything is used from a jave's harp to a kazoo.

What is more, the disc heralds the return of consistent Craig to his original label, with his original team of artists have had FULCRUM changes of label... but Craig claims that.

It was back in 1959 that manager Benny Lewis took Craig to Decca producer Dick Rowe and set the contract. Signed, sealed and delivered, they stayed together when Craig and Dick lounge around to the old Top Rank label.

The split came when Dick returned to Decca. Now they're together again, but this time Craig's discs are produced by Benny, who now operates under Decca's Ritz label.

Craig's progress: Decca, Top Rank, NEW Top Rank (with EMI), Columbia... now Decca again.

Through charts vary from time to time from paper to paper, Craig has, on the NRM reckoning, been exceptionally consistent. Of 17 single releases, eleven have been in the Top Thirty and eight of them went into the Top Ten. Biogati was "Only Sixteen" which was



CRAIG DOUGLAS (NRM Picture): million seller.

at Number One for eight weeks and sold nearly a million copies. "Our Favorite Melodist" was his last really big hit.

With "Oh, Lonesome Me", Craig gets his nearly white teeth into the Country 'n' Western style and advance orders suggest he will be big grip on the charts.

After the recording (for indeed no recording) on a concert tour of South THE day, I feel on top of the world. I don't do much get up late, have a brew, stretch and lunch and just lounge around. By the time the session came, I was drifting with excitement.

This Christmas, Craig plays in part-time at the Royal Albert Hall as "Prince Charmion", then has a possible trip for concertation on a concert tour of South Africa next year.

Interviewer Craig is being asked "Are YOU lonely, as suggested in the title of his reply: 'I don't am. Sometimes I sit down on my fat and ring up all my friends. They're either all out or has just gone out on a date. So I have to content myself with watching television. Then it really is Oh, Lonesome Me for the evening." P.J.

THE Everly Brothers

ARE HERE AGAIN WITH TWO GREAT NEW DISCS

THE GOLDEN HITS OF THE EVERLY BROTHERS

NO ONE CAN MAKE MY SUNSHINE SMILE

Don't take me to friends

WB 79

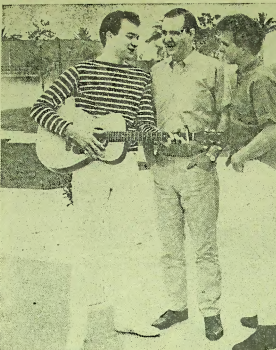
WARNER BROS.

Warner Bros Records Dept 6000 Hollywood Blvd Los Angeles 10, CA 90028

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series of mono 12 LP

CONTINUED FROM PAGE ONE



(L to R) KENNY LYNCH, THE CRICKETS, LYN CORNELL (NRM Picture).



VERNONS GIRLS, FREDDY CANNON

TEST-TIME FOR EVERLY BROTHERS...

QUESTION: What was so significant about August 8, 1957?

Answer: It marked the entry of a new singing twosome into the NRM Top Ten with a catchy, Country & Western flavoured number called "Bye Bye Love" (since honoured by Ray Charles).

The name of the duo?—the Everly Brothers. Their first record did quite well, reaching a top position of No. 6, and remained in the top ten for five weeks.

Just another vocal group, they said at the time and, admittedly, vocal groups were more plentiful in those days than they are now. Doubts were still voiced when their second release, "Wake Up Little Susie" became a smash hit on both sides of the Atlantic, reaching No. 2 in Britain.

No doubt those critics were laughing up their sleeves when the Everlys' third record, "This Little Girl Of Mine" failed to click. "It told you 'er", they all said.

But it seemed that the two brothers, Don and Phil had the best lunch, for on June 5, 1958, they crashed into the charts with a buffo double-sided hit, "All I Have To Do Is Dream" (a No. 1 hit) and "Candy" (a Roy Orbison song). This record topped the charts for eight consecutive weeks. That was in the summer

of '58 and the Everly Brothers had definitely come to stay!

Their subsequent Caldecote hits (released on London here) were all very big. Some like "Let It Be Me" and "Like Stranger" didn't make the top ten, others like "I Kissed You", "Problem", "Bird Dog" (a No. 1 hit) and "When Will I Be Loved", did.

Came the good old summer time of 1960, the Everlys ended their association with Archie Bleyer's Cadence label and signed the dotted line for the novice Warner Brothers recording company (with intentions, no doubt, of future success roles).

Their first single for their new label was also the first release of the Warner Brothers outfit in this country—and wow what a bang it made!

The disc, "Cathy's Clown" held onto the No. 1 spot for NINE whole weeks, striking off tough competition during its run from Johnny Preston to his name in those days, Connie Francis, Adam Faith and Tony Newky.

by DEREK RUNCIMAN

The two discs gathered point values in the annual charts analysis and were voted "Best vocal group in the world". It seemed that nothing could go wrong for them, especially now that they were on a new label (which often means fresh success for an artist).

For a while this was true, "Walk Right Back", "Down Eyes", "Temptation", all hit the top, "So Sad" (their best-ever record) and "Madeline" were just as popular.

Then for some reason, a couple of poor records were released which barely made the top twenty and disc critics and reviewers began to say, "What's up with the Everly Brothers. They don't seem to make any good records these days."

"Crying In The Rain", their only top ten entry this year was not as big as it should have been and many fans were becoming very disappointed.

The situation was blackened probably because of old Uncle Sam, and for a while our boys were out of action as far as the record scene was concerned.

On their comeback the boys found precious little time for the recording studios because of other commitments, many tours and one night stands.

SINGLE

Their new Warner singles come out next week. Titles: "No One Can Make My Sunshine Smiley", by "Don't Ask Me To Be Friendly", which should prove to be a big seller for them, as it fits their fans will make a big effort, after their failure to promote "How Can I Meet Her" and "That's Old Fashioned".

Timely, too. They will be touring Britain, soon, with America's deep-throated thrash, Kety Lester, in a series of one-nights all over the country.

Back in the States, the Everly's old label, Cadence, are releasing their version of "I'll Have To Get My Baby Out Of Jail" from their album, "Some Of Daddy's Daughters". It is a soul and take which Mike and Cliff performed so well on a few LP records.

Whether or not London will be issuing this single is uncertain, but it would be nice to see at least one of their records in the top half of the charts so well on a few LP records.

Whether or not London will be issuing this single is uncertain, but it would be nice to see at least one of their records in the top half of the charts so well on a few LP records.

Oh, about those being finished. Now, had it not been that I was, I was adding, believe me.



KETTY LESTER T

STAR - NT

KETTY LESTER — arrives here this week to tour with the EVERLY BROTHERS package show. "Love Letters" was her big hit in this country.

[N] the big woods-walled farm-ho room which was living-room, ing-room and drawing room herself, her parents and her brothers and live sisters, a little idly thumbed through a copy of "Ebony" magazine.

She saw a picture of a woman-loveliest woman she had ever seen, asked her father who it was. She pathetically ran his finger along his time of print under the picture. "That's her, her name is Lorna Home that she's a singer".

The little girls eyes lit up. "singer?" she queried. "Well then, I believe that's what I want to be a singer".

And that is how ambition started burning in — KETTY LESTER. Her father, who had a successful hit with "Love Letters" and who arrived Wednesday this week prior to start

NEXT WEEK:
INTERVIEWS WITH THE EVERLY BROTHERS AND JET HARRIS

HATZAZI SPOT

THAT'S THE MONK SKEET Monk's Mood

MADE IN 1957, this album is unusual for its personnel, which presents Monk's music in depth. The front line has John Coltrane and Coleman Hawkins, tenors. Cliff Greyce, alto. Ray Copeland, trumpet, plus a horn section including Art Blakey. As the material is all Monk's, even "Ain't She Sweet", which was written by a nineteenth century gentleman called William Monk (no relation), the standard of the solo work demands a great deal on the extent to which the individuals involved can contribute to make Monk's instrumentations logical.

Not every musician gets Monk's point of view. If, for instance, players like Elridge and Max Roebler had been present, the results might have sounded confusing. What of Hawkins, who in a sense belongs to the same generation as these men? Well, Hawkins is a special case, a man who has retained his harmonic curiosity all these years. He does, therefore, get some way into Monk's mind.

and compare his solo on "Well, You Needn't" with Coltrane's, and it is very clear that what is a challenge and a threat for Hawkins, is the natural ingi-

for Coltrane. His solo on "Well You Needn't" is restrained, beautifully shaped, the perfect medium, in fact, through which Monk's aesthetics can be smoothed out into surprising meditations.

Now to cut my words. Hawkins is featured on the ballad "Baby My Dear", and produces some of the most coherent and inventive playing on the album. He works better, from Coltrane's, but every bit as wild in the modern context. It does better, in fact, than Cliff Greyce, a man half his age. Greyce never quite manages to sound convincing, as if chased after Monk's unexpected twists and turns of thought, so that his solos, being permitted, end up looking the shape they ought to have. Ray Copeland, a thoughtful trumpeter, does better, but it is Hawkins and Coltrane, and of course Monk himself who provide the musical wealth in this album precisely.

As to the inclusion of "Ain't She Sweet", it lasts one minute, is perfectly well executed, it is delectable, it is delectable, and would probably please the ear of Queen Victoria herself, were she to hear it. Its inclusion may not be all for a joke. Monk is said to like the piece and apparently included it for no better than that. It is certainly the strongest prelude to a jazz performance in substance. H.C.

IN YOUR SHOPS TODAY

Craig Douglas hit, Intense 104	DECCA
The Everly Brothers in one can make my sunshine smiley	DECCA
Louise Cordet Smothered	DECCA
PROTIE The Thunderbolt	DECCA
Sandy Nelson ... Int ten there were they	DECCA
MAISE TOMBARO (HOT TODAY) Danny Pappernstein	DECCA
PETTY SUE SINGING Larry Finnegan	DECCA
PEEP'N' N'Y' GUY' Count Cavonius	DECCA
Joanie Sommers Fastin' Sugar	DECCA
T'LL DO MY EYIN' TOMBARO The Tokens	DECCA

DEL SHANNON GO SWISS MAID

KENNETH E. MCKELLAR HA THE LONGEST DAY

CLINTON FORD

Melody Music: Opening Night In Dreamland (Orion, CH 1768)

WELL, we don't know! Clinton on another George Formby bit—like "Fountain Flurry"—sounded a good prospect, but here we think Clint has tried a little too hard to pack everything in. The opening is awkward, but about halfway through it starts to drag (can you see the Top Twenty in the crystal ball? asks Clint) and so strong either. Not bad, Clint, but not good, either. Flippide is a very pleasant and slightly old-fashioned love song. Clint and George Chisholm's harmonies blend well. Good piece of singing.

THREE

THUNDERBOLTS

Fugitive: Furlin' In A Mood (Decca 423)

...sound effect introduction ... before the blues

RAY PRESSI

Living Lovingly: True Love

A COUPLE of Country No. 1s—*and both with Presley two '50s*, notice clearly authentic—but with a clearly chart possibilities. *True Love* is a Ray sings pretty efficiently just got to be an authentic orthodox Country. *True Love*'s expert, in fact, everything—fit it suitably the Country side. May shouldn't review this by

THREE

JOHNNY

Oh! Man River: My D Heart (Warner Brothers)

WITH a rather new Johnny eventually number—and you'll be first. But probably and

...DDY CANNON (NRM Picture), BOBBY WINTON (NRM Picture), KARL DENVER (NRM Picture), MIKE SARNE (NRM Picture).

ER TURNED FROM COMPENSATION TO THE SEX LAUGH

a tour on Sunday (October 14) at Granada, East Ham. Sold Kettys, "we've never stayed from that ambition. But my folks said, 'back home on that farm in Hope, Arkansas, that first I had to get me an education. So, after High School, I went out to San Francisco to live with one of my brothers and go to college."

ONION
"Funny thing—never did hear Lena Horne sing until I was already working at the Purple Onion and had my own career under way."

"You see, I'd never heard of stars when I was a kid. We didn't have a record-player or anything at home and we got into town only about once a month—right to pick up supplies."

"I started to sing first in a gospel choir. Most Negro singers get their start in that sort of group. These choirs get a real beat going and you learn right away whether or not you can sing. Kitty was a pre-arranging student at City College, working part-time in Berkeley's Straw Hat Revue. That was nine years ago. Purple Onion producer Larry Drew saw her and auditioned her for his club. Since then, she's never been out of work. She's had night-club dates, a tour with Cab Calloway, a tour through Europe with the "Jazz Train" revue.

At the Purple Onion, one low-down suggestive laugh turned her from star to sensation. That was when she delivered the line "Love 'n' hate, it's made."

Explains Kitty: "That laugh was just a nervous habit. But audiences liked it so I've kept it in. I'm always nervous about this. You never know what you're walking into—whether the audience is

going to be a gasser or whether they're going to be against you."

Critics have exploded with enthusiasm about Kitty. About the way she sounds so much like Patsy Cline on her act, then a little kitcheny Martha King, then Lena. It's unconscious imitation, says Kitty. "With my own range around nowadays, a lot of us are bound to sound alike. Often you know, Lena Horne sounds like Ella."

At any rate, Kitty was unmistakably herself on that "Love Letter"—he—she is on her latest, "You Can't Be To A Lie," on the London label.

"These early days were pretty tough in more ways than one," says Kitty now. "But I guess the experience did me good. The '70s kind of important in the development of a performer. I've never been scared of work, and I'm never happier than when I get to the microphone."

And Lena Horne herself: "Kitty's deep feeling for a song plus a superb voice make her one of the great new talents to come along in many years."

Kitty's arrival, all right. It's been a long journey from that day she was thumbing through a magazine back home on the farm in Arkansas. If you can't get to see her on her tour, look out for her on "Thank You, Lucky Star" on October 27.



LOUISE CORDET (NRM Picture), ALLISONS.



"JUST FOR FUN"

ALL the above stars are in the Milton Obinsky production "Just For Fun". And may be able, many others for whom negotiations are still being held—including the Harpers. The film is a follow-up to the extremely successful "It's True Day After Tomorrow", which Milton Obinsky produced for both films in Europe. A host of big names from Britain and the States. Only difference is that last time names will be featured in this one. First of the most set in politics, believed to be or not—i.e. to complete are the vast!

The title of "Just For Fun" is not a bit more in the same way. It's a young unknown, who was discovered singing in a saloon in Walling, where she sang for a year with the Romies and the Cherry Chery (Cherry Crane) (Gibson) from her eight pound a week job in a contract worth a thousand pounds a month. Some more...

NEW DISC:

THE KESTRELS AND THE VOCAL GROUP

SCENE

"It's the Status it's different" said Roger Greenaway of the Kestrels vocal team. "They lay up the vocal groups there. The stronger the sound the better they like it. But some here, there are no big vocal groups anymore. Records that fit!"

Nevertheless the Kestrels—four boys from Bristol—have managed to stick together for nearly five years. And none of them has any intention of breaking up.

Personal are Roger Greenaway, Jeff Williams, Peter Callaghan and Tony Brown. They have a new disc out on the Poly label called "Don't Want To Cry" — a down-beat—like the boys are reluctant about it.

"It's our best disc" said Roger with no hesitation. "Maybe not our most commercial—but definitely our disc."

Also it's the first disc for a long time that all the boys like. The only other was their first number called "Chains In The Moonlight". It was a cover of the American than most American discs do. A Patters-type treatment was given to it with pop of falsetto and vocal gymnastics.

been on various tours including the recent Burnette-Bonnie-McDaniels package. Our favourite stage song is "Once In A While", they said. "But we also like our own version of "Michael Row The Boat".

"In fact all of their subsequent releases derive most of their being highly polished commercial efforts. There was 'I Can't Say Goodbye Anymore.' Sound Off. 'All These Things' and 'Whisper Mountain'."

Most of them were in different styles "All These Things" was a South-belly gully number produced by the Keating-Work team for Decca. Despite its great commercial prospects it didn't take off.

The resemblance to Eden Kane was too great" said Roger. But apart from discs, there's another side to the Kestrels. Their personal appearances. Currently appearing on the Adam Faith series on BBC shows as "Putting On The Dime" and "Sunday Night At The London Palladium."

Their broadcast on "Easy Beat" "Saturday Club," "Rig A Ding" and "Singing 'N' All."

YOUR NOSE IS

WHY'S YOUR NOSE GROWING SO BIG?

JOHNNY CRAWFORD

DECCA

WHO'S FOOLING WHO?

GERRY RENO

DECCA

JESS CONRAD

PRETTY JENNY

DECCA

ERIC SYKES & HATTIE JACQUES

DOCTOR KILDARE

DECCA

GREEN ONIONS

BOOKER T. & THE M.G.s

DECCA

JOHNNY NASH

OL' MAN RIVER

DECCA

NEW RELEASES

HELEN SHAPIRO

Keep Away from Other Girls: Cry My Heart Out (Columbia DB 4988)
HELEN'S voice seems to be getting deeper. She's got a medium covey fast tempo song on this one. Just in time in the best category, the song is more about her recent teen-beat effort. Repetitive and with something of a lyric to back it up. Tune lacks a little.

Flip is called "Cry My Heart Out" and moves at a slower tempo. Helen sings probably better on this side. Pleasant and good for late night listening.

TOP TWENTY TIP

CRAIG DOUGLAS

Oh, Lonesome Me; Please Don't Take My Heart (Derec F 1823)

[J] BEAT number for Craig Douglas on his self-dedicated record. It's "Oh Lonesome Me" a Don Gibson composition which Craig handles at a faster tempo than before. Good backing and good vocalizing with some strong touches from Craig. We think it will make the twenty.

Flip is "Please Don't Take My Heart" and starts off with a slow opening, then moves up in tempo. But it's not as good as commercial as side one.

FOUR

TOP TWENTY TIP

LOUISE CORDET

Sweet Nothings; Someone Else's Love (Mercury M 1524)

[A] NOTHIN' big for Louise! We think she's so done "Sweet Nothings" composer Jerry Lordan who also penned "Just A Baby" for Little Lulu. Louise says she wants to be sweet enough for her boy. She's sweet enough for us. A Tony Martin-handled session, that swings along happily, growing stax later—and all the charms of the CorDET personality fair rise through. But a shade less catchy than her best hits. But a bit, none-the-less. Very lush LouLou, all breathy-bills, for the flip. A neat little best-seller, featuring some clear-cut double-drinking. Louise is surprisingly matter when it comes to this sort of number. Value "B" side for a hit top.

FOUR

TOP TWENTY TIP

THE JAZZ STARS

The Jazz Stars: How Jazz Will Travel (Pony Jazz JT 2859)

[T] HIS one was written by Steve Ross, and according to the label the Jazz Stars are presented by him. A medium sized mainstream-type number with some good solo work from various members of the Jazz Stars. More like real jazz than many trad efforts, we don't think it will lack in sales. But neither will it get in the charts.

Flip is "Have Jazz Will Travel" and matches in the same vein. Good stuff, but not too commercial. Even better solos on this one.

THREE

THE OUTLAWS

Sixes Seven; Fort Knox (HMV POP 1674)

[T] RAVY drum work opens the latest from the Outlaws. It's called "Sixes Seven" and features a catchy, hard and some excellent guitar work. Much the same as their other efforts it has perhaps more versatility (not time) Medium paced and pleasant. It could make the charts.

More guitars and drums for the fast-bid flip called "Fort Knox." Again it was made disc with plenty of talent on it. Again, it could make the charts.

THREE

YOUNG SISTERS

Caution Beware: My Guy (London HLU 9610)

[A] FAST-RISING hit by the Young Sisters in the States is "Caution Beware." Starts slowly but then snaps up with a hard feminine lead. Hand hand clapping and good organ work. Good tune, good singing and fast tempo. We think this might easily be a hit — but we can't be certain. A good disc all-around price at the opening. Then the backing group in the instrumental backed which is quite well used. Medium paced but not too commercial.

THREE

KEVIN KIRK

Sweet, Don't Wanna Your Tears On Him (Columbia DB 4999)

[D] EEP-ROVE Kevin Kirk takes "Sweet" as his latest disc. Not too fast, it has a slight beat behind it all — and the whole thing is slightly off-beat. Tune is fair and chorus work is good. Maybe not commercial work.

Flip is "Don't Waste Your Tears On Him" and moves at a jerky tempo. Quite good, though, with some fair singing by Kevin.

THREE

CRYSTALS

It's A Rebel; I Love You Eddie (London HLU 9611)

[C]URRENTLY high in the American charts, "It's A Rebel" turns out to be a powerhouse group thing about a tempo level that has a lot of rhythmic honking sax, talking, soul, loud rhythm section. But the ending is a bit over-the-top for radio. English ear. It's also not-understandable. It's quieter on the flip which concerns Edward called Eddie. It is a handsome guy, loved by the girls in another town (the funny for the lyric). Definitely a top-side-only disc.

THREE

BEATLES

Love Me Do; P.S. I Love You (Parlophone R4949)

[H]ARMONICA again starts of "Love Me Do" and then this "Strangely Wonderful" group gets off the lyrics. Fully restrained in their approach, they play some of their best combinations of vocal chords. Though there's plenty happening, it tends to drag about midway, especially when the harmonica solo comes for a spot. Not a bad song, though.

Fully straddled-forward group handling of the "P.S. I Love You" arrangement for the flip. The song stands up well enough but there's something happen frequently enough to make us interested.

THREE

JOHNNY DE LITTLE

Love You Mad; Me Love You (Columbia DB 4997)

[M] E DE LITTLE returns with two hard-handled John Barry arrangements. "Love" comes through slowly at first then explodes, suddenly and viciously, into life. It's a very gimmicky old performance — come to that — and Johnny and orchestra are stacked with gimmicks, too. When he is in more sober tones, Johnny shows that he can attack with the best of the American school. The latter American school. It's not so it gimmicky! At 1:50 rate, he's demonstrating totally different than the aged-rocker hits. Do give this a spin, anyway. Another side for the flip. It will swing, nevertheless. Do you like it? It's a bit more restrained. His performance. You'll go overboard for the home-grown Johnny De Little.

FOUR

MIKE COTTON JAZZMEN

Zulu Warrior; The Tinker (Columbia DB 5100)

[M] IKE and the boys play the old "Lullaby" song in a truly trad, way with fun tones and solo from Mike on trumpet with the rest of the front line contributing their share. It's very nice and the arrangement is interesting without getting in the way. This is featured in upcoming film, "The Wild And The Willing" by Mike and the Jazzmen. Flip-side is also from the film and will remind everyone of old Ireland despite some newer changes in the arrangement. Brightly played British trad. Clean and professional.

THREE

HELEN SHAPIRO (NRM Picture): a more adult song.

NRM POP DISCOVERY

EDDIE COCHRAN

Never; Think Of Me (Liberty LIB 30049)

[T] OPIC of the latest Eddie Cochran release. We heard nothing from the late brawler since a spat of releases on his label — this is quite good, but may not mean too much commercially. Pleasant mix, repetitive lyric and good background work by the chorus and soft accompaniment. Not the sort of stuff we'd expect from Eddie.

Flip "Think Of Me" was penned by Sharon Sheels and moves at the same pace as side one. Another pleasant side, without too much to comment it.

THREE

DINAH WASHINGTON

For All We Know; I Wouldn't Know (Columbia DB 4911)

[D] INAH's last appearance in the charts was the signal for loud honnans for Dinah. It is a truly emotional singer who makes a lot of our home growers look like sick and tired. She did it again and sided softly by Don Costa's strings — on the old material. It's a fine instance of the words and "acts" the song. Great; but why isn't this style of singing more popular instead of the "preachy school" "I Wouldn't Know" features a hard-hitting piano organ. Dinah's own soul-stirring effects, that reveal Dinah's origins as a blues singer, pure, straight and simple. That's what she does here.

FOUR

PAT READER

Cha-Cha On The Moon; My Young Forever (Decca 15397)

[U] NUSUAL sound effects lead in "Cha Cha On The Moon." This is a young girl from the UK of which really can sing the pop material. She has a clear, full-toned instance voice, and we're a feeling the song is unusual enough to boost her strong claims to stardom. So girls are having it tough . . . S O M E break through the chart barrier. So girls are exciting fans, this for Pye and for Pat. "My Young Forever" is a ballad, with a likeable ballad. Pat is thoroughly at ease with this romantic item, and we could say that clarity of tone is refreshing to say the least. Watch her progress. . .

FOUR

[L] OUISE CORDET (NRM Picture): sweet enough but not quite up to "It's Just A Baby".



HELEN SHAPIRO (NRM Picture): a more adult song.



EDDIE COCHRAN (NRM Picture): unexpected style.

NICKY HILTON

You No One's Gonna Grow; You Might Have Love (Parlophone R 4958)

[O] N THE Statewide hit "Your Nose Is Gonna Grow" Nicky faces strong competition from Ennio Ford and Johnny Crawford. Song is a ten-beat thing that moves fastish and rather jerkily. Lyric isn't too good — but the tune is somewhat catchy. A good version — but we don't think the song is good enough for the charts.

Flip "You Might Have Love" and again has good string backing. A pleasant enough issue, without much commercial appeal.

THREE

SHAWN ELLIOTT

Goodbye My Love; Ain't That A Shame (Statens SS 124)

[W] I S P of symbols, then brass, then full orchestra, all the time Shawn singing his self composed song at a cracking pace. Whole thing builds to a crashing climax with a "One More Time" from clowns with a "One More Time" from Mr. Elliott. Both Dads did it well. "Mark The Kuller" and "Clemeline" and did it better. Still Shawn stands like he can sing. And sing he does on a flip with a full sounding orchestra behind him. Swings along in fact. In the end, it's a bit of a disappointment.

THREE

SANDY NELSON

And Then There Were Drums; Live It Up (London HLU 9612)

[M] I XTURE as before from drum-maniac Sandy's tension building hit of "And Then There Were Drums" take over those. Then it's Sandy all the way with his finely patterned drum solo, easy to hear. A spot of cowboy hat-like breaks under of guitars and sax for theme and fade out. Flip is faster and more lively. More of a rocker with other instruments enjoying solo time. Good two sided party disc. Top Twenty! Araid not, we've been here.

THREE

DICKIE LEE

Pushin'; More Or Less (Mercury AMT 117)

[V] ERY high in the Statewide charts is "Pushin'" by Dickie Lee. It's another of the girl in old shabby town there is a bit backed, the song is moving and playful. It may or may not make the charts though — we suspect not. Song is a slow tender ballad without much backing but plenty of good vocalizing.

"More Or Less" is the flip, a faster number with much chack work. Kip-tidy and catchy, but not so commercial as side one.

THREE

RECORD MIRROR

CLINTON FORD

Melano Moonlight - Opening Night In Dreamland (Mercury CB 1768)

WELL, we don't know! Clinton on a number. George Formby Jr. has had a "Faintly Funny"—sounded a good prospect, but here we think Clint has had a little too hard to park everything in. The opening "Melano Moonlight" about halfway through it starts to drag, but (can you see it?) we're late crystal ball asks Clint) isn't so strong either. Not bad, Clint, but not good, either. Flipside is a very pleasant and slightly old fashioned love song. Clint and George Chelvan's duet is a good piece of singing.

THREE

THUNDERBOLTS

Festive! Festive! In A Mood (Decca F 1522)

ANOTHER sound effect introduction (and noise) set before the band gets under way with a shuffle-rock blues theme on guitars. The Bolts know their way around both the blues and their instruments. Occasionally sound effects get in the way, really, so far as we can see, describing the group's attitude. That's show business, we guess. The "mood" on the flip is medium tempo, unromantic ball and three of the four, through. Good. Don't think it will take off, but if we didn't see the Thunderbolts would either... and look how wrong we were.

THREE

LARRY FINNEGAN

Pretty Sassy Sunshine: It's Walkin' Tall Time (London HLL 314)

THE title may not tell you that Larry's TPB has got the treatment is much less with some very nice, fresh, and pushing the backing along. Country "A" written with rhythm. "B" is also added. Larry's voice isn't distinguished. Pleasant "B" unassuming type disc. "Walkin'" is faster, much faster and sounds like a lot of other songs. No better, no worse, except that the pianist who has a solo this side has obviously heard of Jerry Lee Lewis.

THREE

COUNT VICTORS

Prep'n 'n' Hidin' - Don't Laugh At Me! (Coral Q 2458)

COFFI guitar sounds open the much "atmosphered" "Prep'n 'n' Hidin'" by the Count Victors. Slow with a very airy atmosphere and some strange untraditional strings about the disc. True isn't bad, and the backing is good—recital is as we said, strange. The whole thing is rather old fashioned and by the way it's coming up in the States.

Flip is "Don't Laugh At Me!" is a siller type of number altogether without the qualities of side one. Not so commercial as the older "Prep'n 'n' Hidin'" by Normie Wisdom... who incidentally wrote the number. Very well performed though.

FOUR

CLAUDE KING

The Burning Of Atlantis: Don't That Moon Look Lustrous (CBS A 824)

CLAUDE and drums open "The Burning Of Atlantis" by Claude King, straight "A" by "Walkin' Tall Time" by Normie Wisdom.

Very much like the old Johnny Horton disc, this one is done in a martial tempo, with a consistent drum back beat. Sounds very much like one of those things we used to sing at school... it would be a hit for Lonnie Donegan. But we don't think Claude King, although this album would rise again will get him into the British charts.

Slower is the country-ish flip, "Don't That Moon Look Lustrous" with some of the clearest singing from Claude. A very happy song to be sung strictly in front of the camp fire. But we're not in it, Farther.

THREE

RAY PRESLEY

I Love You, I Love You, I Love You: Half A Love (Longhorn HLL 0002)

A COUPLE of Country sides from Ray Presley, both written by Mr. Presley (two "s", notice)—these are clearly chart possibilities. All the instruments are of guitar-bass type, and Ray sings pretty efficiently. But you've just got to be an enthusiast to go for this orthodox Country-type. Presley much you'd expect, in fact. Guitar, viola, everything—flip is suitably mounted in the Country style. Maybe a pop jury should review this type of material.

THREE

JOHNNY NASH

Oh! Man River: My Dear Little Sweetheart (Warner Brothers 70)

WITTY a rather more about opening. Mr. Johnny eventually gets at the old "Man River" you'd hardly recognize it at first. But gradually it comes through, and also coming fast is the fact that Johnny is a very fine performer. He does everything possible to let the melody but it does so lovingly here. Try listening—it's unusual enough to register.

Flip is a subdued Mr. Nash. We prefer the "Man River" to the previous, but it's purely a matter of taste. He sings, but it does so lovingly here. Try listening—it's unusual enough to register.

THREE

THE KESTRELS

Don't Want To Cry: Love Me, With All Your Heart (Epic Piccadilly 35797)

POLISHED singing, as ever, from the Kestrels. "Love Me, With All Your Heart" leads them into a most lively melody—a real ballad with some jerky, but very clear vocal work from time to time. It grows better and better as the disc progresses. The Kestrels do deserve a hit, and soon—but this may not be it. Pushing a little, but it's a little too good.

Flip is some aching and cooing in a ballad style, moving in with a military-style precision, slipping the lyrics. But singing throughout with harmonic perfection. It's a stunner sort of song here and there's a neat solo passage for a couple of lines. The Kestrels, as we have observed, are an excellent group.

THREE

BO DIDDLEY

You Can't Judge A Book By Its Cover: I'm A Fool (Epic International 2545)

SOME real gear from Mr. Diddley. It's special material, which restricts its chance for the charts. But there's a commercial quality about "You Can't Judge A Book By Its Cover" which is a "B" quality sale. He warms up with enthusiasm, chatting away in between times, and the backing group pushes him along nicely. He really moves in with the aficionados, this, but well with a high price. It's a very pleasant disc, and the backing group pushes him along nicely. He really moves in with the aficionados, this, but well with a high price. It's a very pleasant disc, and the backing group pushes him along nicely.

FOUR

PAUL PETERSON

Lullabies And Roses: Please Mr. Sun (Epic International 2516)

"O'LLIPIES AND ROSES" has Paul Peterson doing his best to get it back again. It's a very pleasant disc, and the backing group pushes him along nicely. He really moves in with the aficionados, this, but well with a high price. It's a very pleasant disc, and the backing group pushes him along nicely.

THREE

PETER KNIGHT

Camel Train: Scientist (Epic 15472)

THE PAMEL MUSIC DIRECTOR leads his orchestra into the desert. We could almost smell those pebbles' car tracks. This is a fine, fine piece of music, and the fine quality. Credit speaks the theme halfway through and everything blends splendidly. Not Top Tummy material, but likely to be much requested on the disc shows. "Scientist" is the title-theme from "Scientist Hill" and is piano dominated. A fair theme but more for literature than whistling. But it has the same majestic quality as the top side. Oh, those pebbles' car tracks, though.

THREE

THE LES REED STRINGS

Theme From "Dr. Finlay's Curioso": The Sailor (Epic Piccadilly 35800)

LES, long-time backroom boy of the "A" business, tackles a string-dominated piece of jelly dices. "Finlay's Curioso" is the likeliest to make the grade, with all the medical students on tell. Nice, concise arrangement with a zippy pace maintained throughout. Who'd like to say which of the all those things might be the chart? We'd just say Les Reed should be competing for a top spot. As the TV series gets going, so should this disc.

FOUR

JOHN RICHARD DUNCAN

It's Gonna Get A Walkin': My Stripin' Down (Epic Piccadilly 35869)

JOHN RICHARD is the lanky American who brought us Britain to record by Norman Petty. He's a Country performer who has warmth and style in his approach. Walk-in backing enhances his performance, with a vocal group and harmonica answering him. Whistling

FOUR

THE NEW RECORD MIRROR

THEME FROM "DANON OF THE WORLD"

HENRY MANCINI & his Orch

(New TV Arr.) RCA VICTOR RCA 1392

FLOYD CRAMER

SWING LOW RCA 1391

SAM COOKE

NOTHING CAN EVER CHANGE THIS LOVE RCA 1390

HANK OCKEN

WE'RE GONNA GO FISHIN' RCA 1393

(RCA Vocal Records part of the Great British Campaign Ltd. (Coral Music & Records) London E.C.4) 45 rpm records.

FOUR

DANNY PEPPERMIT

Maybe Tomorrow (but Not Today): The Fading Parade (London HLL 314)

Peppermit, who stands in the lower register for the start of "Maybe Tomorrow". He grows his by the way, but in the guitar makes a firm in the background. He jerks the keys to a beating beat, and it could make the words altogether. I've got guitar handles in my hand. Kettle-drum effects herald the marching tones of "The Fading Parade". Danny sings somewhat more clearly on this side, but it lacks the well-earned excitement of the top side.

THREE

BILLY STEWART

Keep Them You Now: Fat Boy (Epic International 25149)

TWO STEWART COMPOSITIONS, the first "Keep Them You Now" has a jingly, careful performance which, with a pleasing old hat over the back, should get the place. Billy obviously believes in his own work, and keeps holding out his hand. If you like excitement, then this is for you. Flip is, he says, a "B" quality sale. He's a very good singer, and has that jerkiness of delivery which is the secret to his success. Another, is different enough to win him an army of admirers. "Fat Boy" lacks distinction in terms of melody. Still, it's a performance disc.

THREE

JOANNE SOMMERS

When The Boys Get Together: Passing Strangers (Warner Brothers 70)

THE great, brilliant, under-rated, newly-married Joanne Sommers, she's got a lot to say about love and marriage, though we British are slow to dig. Her "When The Boys Get Together" has the smoothness of phrasing, the inventiveness of the great. What the boys do is about together—how Joanne's low is leading her on? Excellent performance, arranged by the great Mr. D. De here this. NOW, "Passing Strangers" was made an album arranged by Bill Eskdale and Sarah Vaughan, but Joanne gives a new twist to it. Here it's on, too. NOW.

FOUR

DAVID MACBETH

Have I Told You Lately That I Love You: A Brother Like You (Epic Piccadilly 35797)

DAVID is a consistent performer who, as far as the following, gets his pet on no. On the oldie "Have I Told You?" he's their little "A" side. He's got a Country-ding kick. Earl Gorge has a good number of songs to guarantee for powerful atmosphere. David sings with his customary clarity and relaxed unshakable. One side is under the way, but it's not, at this time, at the attention. Flip, another disc of moderate singing, with a controlled stab of emotion from David. Again the overall sound is first-rate.

FOUR

CARTER LEWIS

Tell Me: My Broken Heart (Ember International 5168)

THE title may not tell you that Carter is a very good singer, with his second disc. He's got a good guitar, a first-class tenor, and the backing rolls along with dominant piano. Messrs. Carter and Lewis, who've got a distinctive sound and the backing rolls along with dominant piano. Messrs. Carter and Lewis, who've got a distinctive sound and the backing rolls along with dominant piano. Messrs. Carter and Lewis, who've got a distinctive sound and the backing rolls along with dominant piano.

THREE

GOGI GRANT

Music Music: Tender Is The Night (Ember International 5164)

GOGI, of course, is one of the best equipped American barbers viewed from any direction. "Music Music" is a very good disc, and the backing rolls along with dominant piano. Messrs. Carter and Lewis, who've got a distinctive sound and the backing rolls along with dominant piano. Messrs. Carter and Lewis, who've got a distinctive sound and the backing rolls along with dominant piano.

FOUR

FORRIE CAIRNS

Silly Day: Cockles and Mussels (Preston 28740)

HERE'S a real lot of activity. Howls and yells herald "Silly Day". Then Flossie Duncan enters to sing at the best of the red-hot success. Try and stop your toes from a-strap. It's impossible. Great good humor and authentic atmosphere. Transport walls may be a little over the top. You'll have a ball... including your joy, but it's not the best. You'll be having a lot of it, that's for sure. "Cockles and Mussels" hardly needs introduction, but it's a very good one. Interesting, solid, and the only criticism is that it goes on a shade too long.

FOUR

EYE ROUND UP...KEN GRAHAM

PET CLARK
THIS eye-round-up has served up a lot less than four big hits on one plate—a value-for-money line we rarely come across these days...

THE SHADOWS
It turns up that this music from the current film "The Boys" is not for one moment doubt that this one will emulate the success...



EMILE FORD

Your Nice Is Getting Groovy... The Rubai Cube (Polygram) 5379. EMILE: A real hit late on his cover of this American hit...

ALMA COGAN

Goodbye Joe, I Can't Give You Anything But Love (Columbia EB 3032) A COGAN's vocals are few and far between. But welcome "Goodbye Joe" is an up-tempo gem packed with her bubbling enthusiasm...

FOUR

THE TOKENS

If Do My Cravin' Tomorrow? Dream Boy (Goodtime RCA) 3707. WHAT a "different" sort of group, these Tokens, out of the masses of vocal suggestions...

FOUR

JOE LOSS

Must Be Madonnas; Miss Madonn (HMV 1075) IF ANYBODY desires to get the Madonnas into the charts, it's old Joe Loss. And he probably will...

FOUR

JACK DAILEY

No Beer, No Wine, No Nuts!; Hello, Jeannie (Brunswick 36933) JACK DAILEY led the top style. Jack, if you please, is with good cause, this one is his best lead-in song to a tavern...

THREE

FOUR

SUSAN SINGER

Love Me With All Your Heart; Autumn Leaves (Decca CR 1778) A SINGER'S Italian song for the season. "Love Me..." is a tightly keyed number which gives the little lass a chance to sing out...

FOUR

LORNE GIBSON

Little Black Book; What Kind of Love Is This (Decca F 1159) LORNE GIBSON leads home into a look in his "Little Black Book." Note that "hap" - we missed it LORNA first...

FOUR

CLAUDIO VILLA

Faribornio Trevi; Quando Tuona A Casa (Cetra SF 4025) VILLA: A lot of temper-hoister this song. Country-flavored and hardly the sort of number one can sing in the ball, unless you happen to be Lorne Gibson...

THREE

JOHNNY KEATING

When one hears the name Johnny Keating, one immediately thinks of "Z. Cars" as it is impossible for anyone to hear the name Johnny Keating without that peculiar memory...

ELLA FITZGERALD

This first truly heroic stunts four from the pen of one of the top popular music composers, if not the top, George Gershwin. This is Vol. 4 of an EP breakdown of the two-album LP set of some years back...

KENNY BALL

Really is a jazz mood on this package, Kenny and the boys swing out in lively style. Not in the same way as his "So Do It" - Given Labels and "Sambambos," etc., but most certainly a convincing and entertaining performance.

PATRICIA WILLIAMS

And Danny is swinging with Tony Osborne and the Osmondos on this occasion. And a right powerful bit of whine they put in, too. She'll go down well with those who bought Danny's hits...

PEGGY LEE

FROM the best-selling "Daddy and the Beat" LP comes this four-track excerpt, and it has all the special magic of George currently toasting up his British audiences. Peggy is also in form on all the songs, with special magic on "Do You Love Me?" and "Always True To You, Darling, My Fashion"...

TONY HANCOCK

"LITTLE PEACHES" Vol. 2, and it features two of the hilarious tunes from the "East Coast Drama Festival," "Look Back In Hanger? Well, there are not two faces there for me, one or me, you will still enjoy them on PVE NEP 24164.

VIC DAMONE

VIC is the man being groomed by the music execs from Sinatra... or so the story goes in Italy. Vic admitted "Vic works, and while I feel good about it, it's not my first love to the top one day, I can't help feeling that, if the story is true, it places him on a very serious disadvantage. So he's given Mr. Sinatra all of it and give this most talented young artist breathing room to develop." CAPITOL EAP 41444.

JIMMY SHAND

"THE unadorned King of Scottish dance music" is Jimmy Shand. And here is a selection by you see just why he is ranked the top of his particular art. Lovely hitting stuff all the way. PARLOPHONE SF 8664.

MODERN SOUNDS IN COUNTRY AND WESTERN

HYBRID records still as the present a problem to the conventional reviewer's what does he say about the ever-green country songs which are given a high-powered, imaginative, rhythmic-and-melody treatment? The only possible answer is that they are good songs anyway. What does he say about Ray Charles' variations on them? Only that Ray Charles is, in fact, a low voice himself and these simple, melodic ballads are just given the colored singer's mail.

GOLDEN COUNTRY HITS

Warner Must Be Madonnas; Miss Madonn (HMV 1075) If you're looking for a new batch of country material from London, and not too improvable, you should find what will eventually turn out to be an exciting series from various country labels, including Starday, Warner Black is a moderate and quite acceptable country artist and stamp all these new releases. But he lacks rock personality and it doubt if there is a touch of C & W mixed customers for this pleasantly average album. London should seek advice before flooding the country market with material.

JAMES ASMAN ON COUNTRY AND WESTERN

RUDY THACKER AND THE STRINGBENDERS listed of later hits: "Tennessee" (RCA) "STARBUCKS" ST 43 47. RUDY THACKER ON GUITAR R. THACKER, an old friend of the former Nashville resident, played his home town, Kentucky, in January, 1931. His first group was called the South House Rhythm Band, but played away around his home town with four or several years, after in the army forces brought a wider experience with many other country styled music...

These recordings are taken from the Asman-Dolby band under the guidance of "Cowboy" Howard Kovas and traditional country style in the vocal, mainly singing and lighthearted scenes. Indeed, if Rudy Thacker's delivery is better than his song-writing for I am not particularly impressed by either of these ballads, nor with the rousing-modulated accompaniment.

BRITAIN'S NEW RLP's

- 1 WEST SIDE STORY (1) Sound Track (Parlo)
2 BEST OF BALL, BARBER & BILK (2) New Brunswick (New Brunswick & Acker-Bilk (Pye G.G.)
3 PICTURE OF YOU (3) Epic (Pye G.G.)
4 GOLDEN AGE OF DONEGAN (3) Lonnie Donegan (Pye G.G.)
5 PET LUGGS (4) Elvis Presley (RCA-Victor)
6 BLACK AND WHITE MINSTREL (6) The George Mitchell Minstrel (Columbia)
7 32 MINS. & 7 SECS. (7) Cliff Richard, The Shadows (Columbia)
8 BLUE HAWAII (8) Elvis Presley (RCA-Victor)
9 CUT OF THE SHADOWS (9) The Shadows (Columbia)
10 SOUTH PACIFIC (10) The Shadows (RCA-Victor)
11 RUTZ (11) Original Cast (HMV)
12 SOUND OF MUSIC (16) Cast (HMV)
13 THE SHADOWS' PICTURE (13) The Shadows (Columbia)
14 BUDDY HOLLY STORY Vol. 1 (13) Buddy Holly (Cora)
15 MODERN SOUNDS IN COUNTRY & WESTERN MUSIC (12) Ray Charles (HMV)
16 THE OTHER BLACK AND WHITE MINSTRELS (HMV)
17 SINATRA AND STRINGS (17) Nat King Cole (Columbia)
18 STRANGER ON THE SHORE (15) Acker-Bilk (Columbia)
19 (19) Sound Track (Warner Bros.)
20 ELVIS GOLDEN RECORDS Vol. 2 (4) Elvis Presley (RCA-Victor)

BRITAIN'S NEW RLP's

- FOLLOW THAT DREAM (11) Elvis Presley (RCA-Victor)
2 PLAY IT COOL (3) Billy Fury (Decca)
3 BY A SLEEPY LAMB (5) Karl Denver (Decca)
4 SOME PEOPLE (3) Sound Track (Pye)
5 FOUR HITS AND A PR (4) Acker-Bilk (Columbia)
6 THE SHADOWS TO THE FORE (10) The Shadows (Columbia)
7 BLACK & WHITE MINSTREL (6) The George Mitchell Minstrel (Columbia)
8 WONDERFUL LAND OF THE SHADOWS (Columbia)
9 KING OF TWIST (8) Chubby Checker (Columbia)
10 THE TALKING YOUNG ONES (1) Cliff Richard and The Shadows (Columbia)
11 KENNY BALL HIT PARADE (15) Kenny Ball & His Jazzmen (Pye)
12 EDEN KANE KITS (10) Eden Kane (Decca)
13 DREAM (17) Cliff Richard (Columbia)
14 (14) The Shadows (Columbia)
15 RANG OF THIEVES (10) Jerry Brunsell Paramount Jazzmen (Columbia)
16 LITTLE PEGS OF HANCOCK (10) Tony King (Decca)
17 TEENAGER SINGS THE BLUES (10) Helms-Jazzmen (Columbia)
18 THE HITS OF HELEN (18) Helen Shapiro (Columbia)
19 BERRY LILELWS NO. 4 (18) Helen Shapiro (Columbia)
20 HELEN'S HIT PARADE (18) Helen Shapiro (Columbia)
(Compiled by The Record Retailer)

NEW RECORD MIRROR: CHART SURVEY

THERE'S a new MYSTERY sound nearing the Top Twenty which — the powerful organ sound backing Chris Montez and "It's Dance". This week it's leapt 25 places alone and is set to go higher. It's big in America, too.

Why the mystery? Well, apart from the fact that Mr. Montez has just finished his first track of personal appearances in America, including, of course, my little in-club look at the gentleman. Except, of course, that it's a very good

disc he's made.

It's a big week for American hits — apart from the rise of "Let's Dance" — as Jerry Robbins' "Drift Woman" shoots up just one place behind the American No. 1, "Sherry".

Mark Wyner takes the British flag however with a 19 minute disc, "Verse In Blue Jeans" which means he's well and truly world famous. Other artists on the same file were Jimmy Clanton and Ray Adams.

New discs include "Love Me Do" by the Beatles, perhaps the most popular rock and instrumental group up North. And then there's an unexpected entry from Del Shannon with his "Swiss Maid" at No. 42. By the way, "Cry Myself To Sleep" is a new hit that leads at 34.

Jess Conrad sneaks in with his "Sherry" — We hope he'll be in higher next week — while the fantastic Little Richard jumps into No. 48 place with his "He Got What He Wanted". And this one had the approval of "Juke Box Jury" too.

CASHBOX TOP 50
AIR MAILED FROM NEW YORK

- | | | | |
|----|------------------------------|----|--|
| 1 | SHERRY* | 26 | I LET MY HEART IN SAN FRANCISCO |
| 2 | MONSTER MASH* | 34 | (4) Tony Bennett |
| 3 | (5) Bobby Pick | 37 | TOURVILLE |
| 4 | RAMBLIN' ROSE* | 28 | YOU BELONG TO ME* |
| 5 | (2) Nat "King" Cole | 27 | (10) Duquesne |
| 6 | PATCHES* | 29 | BEECHWOOD 45789* |
| 7 | (7) Dickey Lee | 28 | (8) Marvettes |
| 8 | GREEN ONIONS* | 40 | (2) Johnny Mathis |
| 9 | (4) Booker T. & MG's | 31 | KID GALAHAD (KING OF THE WHOLE WIDE WORLD) |
| 10 | LET'S DANCE* | 36 | (4) Elvis Presley |
| 11 | (7) Chris Montez | 39 | CLOSE TO CATHY* |
| 12 | DO YOU LOVE ME* | 42 | (2) Mike Clifford |
| 13 | (6) Contours | 33 | IF A MAN ANSWERS* |
| 14 | ALLEY CAT* | 42 | (2) Bobby Darin |
| 15 | (3) Best Fabric | 34 | (2) Mike Clifford |
| 16 | I REMEMBER YOU* | 35 | (1) Brian Hyland |
| 17 | (5) Frank Field | 36 | LOCO-MOTION* |
| 18 | SURFIN' SAFARI* | 34 | (1) Little Eva |
| 19 | (7) Beach Boys | 36 | LIMBO ROCK |
| 20 | VENUS IN BLUE JEANS* | 48 | (2) Chubby Checker |
| 21 | (10) Jimmy Clanton | 37 | LITTLE BLACK ROCK |
| 22 | HES A REBEL* | 44 | (2) Jimmy Dean |
| 23 | (2) Crystals | 39 | SAVE ALL YOUR LOVIN'* |
| 24 | LIE TO ME* | 42 | (2) "The" Monks Let's Be Good Friends |
| 25 | (10) Brooks Benton | 38 | A WONDERFUL DREAM* |
| 26 | ALL ALONE AM I* | 38 | (7) Majors |
| 27 | (3) Brenda Lee | 40 | WORKING FOR THE MAN* |
| 28 | POPEYE (THE HITCHHIKER) | 41 | (1) Roy Orbison |
| 29 | (4) Chubby Checker | 41 | COME ON LITTLE ANGEL |
| 30 | ALL LOVE CAN BREAK A HEART* | 39 | (9) Belmonts |
| 31 | (4) Gene Pitney | 42 | NOTHING CAN CHANGE THIS LOVE* |
| 32 | YOU BEAT ME TO THE PUNCH* | 43 | (1) Sam Cooke |
| 33 | (18) Mary Wells | 43 | DAVEY FACE |
| 34 | RAIN, RAIN GO AWAY* | 43 | (1) Bobby Darin |
| 35 | (4) Bobby Vinton | 44 | SILVER THREADS AND GOLDEN NEDDLES* |
| 36 | IF I HAD A HAMMER | 45 | (8) Springfields |
| 37 | (4) Peter Paul & Mary | 46 | IT MIGHT AS WELL RAIN UNTIL SEPTEMBER* |
| 38 | WHAT KIND OF LOVE IS THIS? | 49 | (3) Carole King |
| 39 | (7) Jay Dee | 47 | LET'S GO DOWN THE ROAD WITH AN ANGEL |
| 40 | HULLY GULLY BABY | 48 | (1) Neil Sedaka |
| 41 | (2) Davells | 48 | DEVIL WOMAN* |
| 42 | WHAT KIND OF FOOL AM I?* | 41 | (13) Merry Robbins |
| 43 | (4) Sammy Davis Jr. & Newley | 49 | HIDE AND GO SEEK |
| 44 | SHEILA* | 50 | JAMES (HOLD THE LADDER STEADY) |
| 45 | (11) Tammy Roe | 41 | (2) Sam Thompson |
| 46 | TEEN AGE IDOL* | 49 | THE END OF THE ROAD |
| 47 | (4) Rick Nelson | 49 | HIDE AND GO SEEK |
| 48 | DON'T GO NEAR THE INDIANS | 49 | THE END OF THE ROAD |
| 49 | (3) Roy Allen | 49 | THE END OF THE ROAD |

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

A LOOK AT THE U.S. CHARTS

PAST-RISING U.S. hits include: "I Was Such A Fool" — Connie Francis; "No Running Of Atlanta" — Claude King; "Dance With The Guitar Man" — Duane Eddy; "Frieda With Linda" — Isley Bros.; "The Cha Cha Cha" — Bobby Darin; "Downtown" — Stan Getz and Charlie Byrd; "That Stranger Used To Be My Girl" — Tina Turner; "Oogie Darian" — Tommy Roe; "Love Me Tender" — Charles Chamberlain; "The Pop-Pop-Pop" — Sherry; "Don't Let This Be Your Last Spring" — Bobby Gores; "Wiggle Wiggle" — Les Cooper; "I've Got A Woman" — Jimmy McGriff and "Kiss Me" — Tama.

New hit by Tommy ("Sheila") Roe is the old hit by Robin Lee. "Sine, Darian" — Deedee reached No. 12 in Britain and sold a million in the States alone. Tommy's version comes up for number one early next week. This is the first time Tommy has recorded since "Sheila", which hit here only in the States for two weeks.

BRITAIN'S TOP TEN FIVE YEARS AGO...

- | | | |
|----|--------------------------------|------------------------|
| 1 | Diana | (3) PAUL ANKA |
| 2 | Thelma Houston | (2) That'll Be The Day |
| 3 | Tommy | (5) CRICKETS |
| 4 | Party/Goeta Letta Lavin' To Do | (3) DEBBIE REYNOLDS |
| 5 | Love Letters In The Sand | (2) PAT BOONE |
| 6 | Let's Train To Sun Fernando | (4) CHARLIE GRACIE |
| 7 | Wanderin' Eyes | (4) JOHNNY DUNCAN |
| 8 | Island In The Sun | (9) HARRY BELAFONTE |
| 9 | Wanderin' Eyes | (17) Pat Boone |
| 10 | Remember You're Mine | (8) TOMMY STEELE |

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

BRITAIN'S TOP 50
COMPILED BY THE RECORD RETAILER

- | | | | |
|----|---------------------------------------|------------|--|
| 1 | TELSTAR | 20 | LOVELY |
| 1 | (7) The Tornados | 27 | (3) Acker Bilk |
| 2 | (Decca) | (Columbia) | |
| 2 | LOCO-MOTION | 21 | LET'S DANCE |
| 4 | (6) Little Eva (Mercury) | 46 | (2) Chris Montez (London) |
| 5 | SHEILA | 22 | VENUS IN BLUE JEANS |
| 4 | (6) Tommy Roe (HMV) | 23 | GUITAR TANGO |
| 4 | IT MIGHT AS WELL RAIN UNTIL SEPTEMBER | 19 | (2) Mark Wyner (Pye) |
| 6 | (4) Carole King (London) | 24 | SPANISH HARLEM |
| 5 | SHE'S NOT YOU | 21 | (8) Jimmy Justice (Pye) |
| 2 | (7) Elvis Presley (RCA-Victor) | 25 | SHERRY |
| 6 | TILL BE ME | 42 | (2) The Four Seasons (Stateside) |
| 2 | (6) Cliff Richard (Columbia) | 26 | DEVIL WOMAN |
| 7 | WHAT NOW MY LOVE | 40 | (3) Merry Robbins (CBS) |
| 8 | (17) Shirley Bassey (Columbia) | 27 | WELL I WHEAT |
| 9 | I REMEMBER YOU | 28 | (22) Mike Sams (Parlophone) |
| 8 | (15) Frank Field (Columbia) | 29 | SOME PEOPLE |
| 9 | YOU DON'T KNOW ME | 29 | (9) Carole Deane (HMV) |
| 10 | (4) Ray Charles (HMV) | 29 | BALLAD OF PALADIN |
| 10 | DO NOT THAT BEAT ALL | 23 | (11) Duane Eddy (London) |
| 11 | (10) Adam Faith (Parlophone) | 30 | IF A MAN ANSWERS |
| 11 | RAMBLIN' ROSE | 19 | (4) Bobby Darin (Capitol) |
| 12 | (19) Nat "King" Cole (Capitol) | 31 | ADIOS AMIGO |
| 12 | ROSES ARE RED | 24 | (6) Jim Reeves (RCA-Victor) |
| 13 | (11) Ronnie Carroll (Parlophone) | 32 | PICK A BALE OF COTTON |
| 13 | THINGS | 19 | (9) Lonnie Donegan (Pye) |
| 12 | (13) Bobby Darin (London) | 33 | A FOREVER KING OF LOVE |
| 14 | SEALED WITH A KISS | 7 | (2) Bobby Vee (Liberty) |
| 15 | (11) Brian Hyland (HMV) | 34 | CRY MYSELF TO SLEEP |
| 15 | IT STARTED ALL OVER AGAIN | 10 | (7) Del Shannon (London) |
| 16 | (6) Brenda Lee (Brunswick) | 35 | YOUR TENDER LOOK |
| 16 | BREAKING UP IS HARD TO DO | 16 | (5) Joe Brown (Pye) |
| 17 | (14) Neil Sedaka (RCA-Victor) | 36 | PUFF |
| 17 | REMINISCING | 36 | (5) Kenny Lynch (HMV) |
| 18 | (18) Buddy Holly (Capitol) | 37 | SEND ME THE PILLION YOU DREAM ON |
| 18 | MAIN THEME FROM THE GOLDEN ARMY | 42 | (2) Johnny Tilton (London) |
| 19 | SPEEDY GONZALES | 38 | DANCIN' PARTY |
| | (17) Pat Boone (London) | 39 | BLUE WEEKEND |
| | | 40 | (4) Dick Denver (Decca) |
| | | 41 | THE ROCKET MAN |
| | | 39 | (4) The Sponticks (Oriole) |
| | | 42 | ONCE UPON A DREAM |
| | | 26 | (13) Billy Fury (Mercury) |
| | | 43 | SWISS MAID |
| | | 41 | (1) Del Shannon (London) |
| | | 44 | HERCULES |
| | | 44 | (2) Frankie Vaughan (Philips) |
| | | 45 | SO DO I |
| | | 44 | (3) Nat "King" Cole & The Four Seasons (Capitol) |
| | | 45 | LET THERE BE LOVE |
| | | 47 | BOBBY'S GIRL |
| | | 47 | (1) Susan Maughan (Philips) |
| | | 48 | LET'S GO ON THE SHORE |
| | | 38 | (49) Acker Bilk (Columbia) |
| | | 48 | HE GOT WHAT HE WANTED |
| | | 47 | (1) Little Richard (Mercury) |
| | | 49 | LOVE ME DO |
| | | 50 | (1) The Beatles (Parlophone) |
| | | 50 | PRETTY JENNY |
| | | 50 | (1) Jess Conard (Decca) |

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

TOP HIT!

BIG HIT BY A TOP ARTIST!

Johnny Mathis

LOVE ME

b/w YOU'RE MY THRILL

EVE BOSWELL

on DECCA F 11509

TRAITOR

SUE & MARY

DISGUISE

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MANTOVANI'S SUMMER NIGHT

on DECCA F 11500

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'STOP THE WORLD' IS A SUCCESS AND TONY NEWLEY IS A BROADWAY

DO YOU PLAY GUITAR?
You Can Win The **BERT WOODON TROPHY**

DO YOU SING WELL?
You Can Win The **BRIAN MATTHEW CUP**

These are only two of the exciting prizes to be won in the New Record Mirror's fabulous

'Make A Star' Contest

NEW DATES
The Civic Hall, Exeter—29 Nov.
The Flamingo, Redruth—25 Jan.
Between these dates heat will be held at Taunton and Gloucester. More details later.

Promoter handling the heats Lionel Digby Productions, 19 Higher Union Lane, Torquay.



TONY NEWLEY opened to applause with his show 'Stop The World' on Broadway last week. With him here is Ann Quayle. (NRM Picture.)

STOP THE WORLD IS CARMITA

I LAST week saw the opening of two shows on London's night club scene. On the Monday it was Shirley Bassey at the "Talk Of The Town" and on Tuesday, Carmita and the "Milk Of The Magnolia". The Monday night proved to be an exciting and most talented act which drew tremendous applause throughout their performance. Their singing, phrasing and stage going to be very, very big. But the main attention focuses on the ladies. They were both more or less moulded by Agent Michael Sullivan. They are both exotic personalities. Therefore people are obviously going to make comparisons.

TRIUMPH

Shirley Bassey had the advantage of being an already established star for whom the opening night was yet another starry experience to add to her already crowded galaxy of big occasions.

The "Talk Of The Town" audience were, to large extent, people "in the know", friends, associates and admirers in general. Therefore to a certain extent she was guaranteed an ongoing support. But I've taken from a most reliable source that the success has continued through out the week since that opening flourish — with non-professional members of the public for her audience.

Now, such is I admire Shirley as an entertainer and accept her as a major star internationally speaking I have yet to witness a truly great one in the true sense of the word's performance such as you Eartha Kitt or others among the greats. But the more I see the more I am convinced that one day I will see just such a performance... and it will be the first of many from them on.

MAGIC

One thing that Shirley most certainly has and that is the elusive magic of the true star personality. An audience seems to warm to her almost immediately.

The voice! Well that is her trademark. One cannot pick faults with it technically as one cannot possibly come up with a novel or new performance. If one did then half the world's favourite stars would have to be torn apart critically.

To sum up Shirley's performance, I would say she's having a bit more new material and more of a produced set rather than just a succession of songs. But even if you keep it exactly as it is now you'll still be getting the most in on your last night of the season.

NERVOUS

Those of you among our regular readers who have been following Carmita's progress during the past three or four weeks will no doubt be interested in how the final product turned out. I report we couldn't sound it off last week, as intended, but the rail strike forced us to advance our date.

UNKNOWN

Few advantages for Carmita at her opening night. She was a comparatively unknown performer although she had been on the scene for some time. As our pictures showed during the past few weeks much time has been spent in preparing her for that night. And when she appeared on stage emerging from the depths of an ornate leather-covered door the group of delight at her striking appearance must have made the hand week work while for her. Carmita was nervous. Well who wouldn't be. It was, after all her West End debut and in a top miter at that. One or two wags with the production of her act. A natural phenomenon was opening nights. But her appearance was very striking, and drew admiring glances from both sides in the audience throughout her act.

The voice! Well if anything more familiar than Shirley's and with a wider range. But, through lack of experience, she doesn't use it as well as Shirley as yet. And her diction can be quite a bit improved. Again experience will help with this.

But most certainly a promising performance and one which is reported to be improving each night. I would go as far as to say that once Carmita has fully mastered the bare necessities of being a star and can concentrate on building her star personality then she will hit the top with a resounding bang.

JENNY WATSON.

ANTHONY NEWLEY has done it!

He's triumphed on Broadway in "Stop The World—I Want To Get Out" despite the carping of three of the seven Broadway Butchers. And a standing ovation from diners at the Stork, after the show, set the seal on his triumph.

From Bernard Detroit, who produced the show both in London and New York, comes a cable this week:

"Happy to say that 'Stop The World' has been sold out for every performance, with cheers and bravo all of them. There is every indication of a long run."

"Some of the Broadway Butchers—New York critics—panned the musical. Though they gave high praise to Anthony Newley and Anna Quayle. But the majority of the critics, particularly in the evening and weekly papers, came out with rave notices."

"Famous gossip writer Walter Winchell says that the critics who chaff say that the critics who panned the musical were wrong. Ed Sullivan declares that the musical is the best in twenty years."

"Stop The World" is now the number one Broadway talking point, the subject of real controversy. There have been "argument" programmes about it on television and radio and there are more to come.

"Anthony Newley is now a Broadway personality. When he went to the Stork after the first night, he got a standing ovation from the guests and had to sing 'What Kind Of Fool Am I' before they would let it down to eat."

"Newley is deluged with the American reception from the general public. He has exceeded all his hopes and is being better than the reception he got in London."

Originally, the views of the three anti-"World" butchers were reported in Britain but the others' laudatory praise on the show for its originality.



(NRM Picture)

DON'T JUDGE THESE

<p>JOHNNY TILLOTSON Send me the pillow you dream on HLA 9326 London</p>	<p>EDEN KANE House to let F 1936E London</p>
<p>KARL DENVER Blue week-end F 1939E London</p>	<p>BOBBY'S GIRL Marcie Blane HLG 9126 London</p>
<p>A WONDERFUL DREAM The Majors WLP 902E London</p>	<p>VENUS IN BUE JEANS Ray Adams F 1939E London</p>

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'Disc Jockey's Dozen.' It's **On Page 5**

IN BRIEF

Kenny Ball makes two NDM playing radio appearances on November 3 in "Tread Talk" section of BBC's "Piaz Show", November 9 in "This Is Their Life" on Radio Luxembourg...

Bert Weedon has developed a 'yodelling guitar' for his next single, on October 19. It's a c & w treatment of "Scout Of The Bookers". Says Bert: "I can get the sound out too!"

Springfields fly to New York on December 6 to cut LP material—eight sessions in four days—in Nashville. Also promotion work in New York and Ed Sullivan show, December 16.