

PAT BOONE

THE MAIN ATTRACTION
(from the film)

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NEW RECORD MIRROR

116 SHAFTESBURY AVENUE, LONDON, W.1.

FRANK IFFELD



No. 1 AGAIN!
TWO IN TOP 20

No. 87

Revised at the G.P.O.
at 5 newspaper

WEEK ENDING NOVEMBER 10, 1962

EVERY THURSDAY



BILLY:

Up to 18th position this week is "Because of Love" by BILLY FURY. A couple of big EP sellers too!

BRIAN:

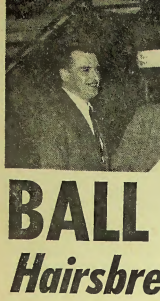
"Warm'd Over Kisses" is BRIAN HYLAND'S latest and it enters the Top 50 at 34.

CRICKETS:

With BOBBY VEE (see review p. 3) the CRICKETS make their first "billed" tour of Britain since they came with BUDDY HOLLY.

PAUL HANFORD + 'HABIT OF LOVING YOU' + ORIOLE CB 1779 + BRON MUSIC + A HIT !

KENNY BALL REPORTS ON HIS AUSTRALIAN TOUR...



BALL AKA Hairsbreadth Crash Escape

THIS is going to sound a bit like boasting—but we'll acknowledge out by the way things have happened here in our Australasia. In fact, we had a firm offer to return in 1963.

That opening date in Perth was really fabulous—great audience and a marvellous reception. And in Melbourne... well, those dates were really something to remember. We had three and a half thousand people in at each show and at the end, I thought the rock was coming off!

But I must tell you that it was not all smooth sailing after Seboks after Seboks—and one of them was very serious.

First of all, we had a ticket mix-up, so the boys left London Airport late. Then, please Roy Weatherburn lost his smallest vaccination certificate in the street lounge at Bangkok and doctors refused to let him go on to Australia unless he had another job.

AMERICA

Lackly, a last-minute message arrived to say the certificate had been found and would be following an earlier flight. Just when Roy was getting his travel and showing all signs of winning before they'd even touched him.

At 4 a.m. we landed in Perth and the local jazz band was out to greet us, plus a lot of their members. Everything happened. Newcastle camera, TV

cameras, radio interviews and... fans. Fans everywhere. I was interviewed for five hours and only just managed to fit in a nice lunch laid in our honour.

NEAR MISS

But we almost had it in a big way in Melbourne. We were taken on a shoot-up expedition just outside town and, on the way back, our car with electrician Dave Jones, drummer Ron Bowen and technician John Bennett, and me, crashed into another vehicle.

In actual fact, the car stopped a few feet from the edge of a sheer drop. Luckily for us, all we got was a dose of shock!

We met up with alto-clarinist star Ade Morrison, who toured Britain with Australia's Gramercy Bell band a few years back. Now, with the Frank Traynor Jazz Band, and that group supports us in the Melbourne concerts. Ade wants me to pass on, through NRM, his best wishes to Humphrey Lyttelton, Wally Fawkes, Sandy Brown and his other musicians mates in Britain.

Well, we finished our Australian journey on Monday this week and Wednesday was a day of flying out to Zealand—we start our eight-day trek round at a rehearsal on Thursday. This is America, for the second time at the Murray Club, New York, on November 19, plus a three-day residency at the Caffe, Buffalo, on November 22, 23 and 24.

Best wishes to all the British fans. Keep plugging away at "The Day Ball" will you?

Footnote: Kenny was too modest to refer to Press cuttings about his Australian tour—cuttings which have reached the NRM office.

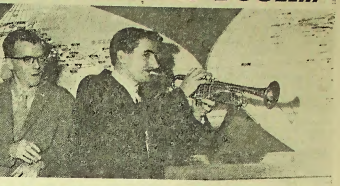
Quote: "Kenny has a gentle personality, a descriptively powerful voice when he sings and plays dominating trumpet. He hits each note with a sure, strong, well-remembered intention and makes the instrument whisper, talk or shout at will."

Quote: "Each of the other six jazzmen is a fine artist in his own right. Pianist Roy Weatherburn would have made Jerry Roll Morton beam with pleasure on having 'Emptiness' played as the composer would have played it himself."

Quote: "Kenny held jazz-lovers spell-bound. 'Impregnable' Ball, who favours the style of Louis and Bill Barber, has his somewhere between the two. An agreeable combination which highlights his versatility."

CLAPPING

Quote: "The music reverberated through the hall, entraining a capacity audience. They played with vigor and enthusiasm. Ball led the ensemble into spirited interpretations of Dixieland personalities and spirituals. 'Walking Manilla' at the audience stamping feet and clapping hands in time."



THE BR!



BOBBY VEE (NRM Picture): surpasses in quality.

Bobby started with 'Rubber Ball', with the Na-Notes. His technique was excellent and he radiated—positively radiated—a strong friendly atmosphere.

Bobby moved on to 'More Than I Can Say' and 'Shining Year'. Both hit the high spot, audience-wise, and then 'How Many Tears?' Then came a vigorous medley of his mids by other artists—'Baby Face', 'You Must Have Been A Beautiful Baby' and 'Personality'. By the time he reached 'Run To Him', well, that's what the fans tried to do, before being held off by attendants.

SHOW REVIEW by RAY NORTROP

It was a standing ovation for "Like Good Cars Of My Baby". True Bobby was joined by the Crickets for two numbers they have recorded together on the new Liberty LP—"Bo-Bo-Bo!" and "Looking For Love".

TRICKY

I had never thought a pop star of Bobby Vee's calibre could bubble over with such determination to satisfy the customer. Anyone who modelled themselves on Bobby did so to harm so he knows more quality.

One word of special mention for the Na-Notes, the rock and roll supported Bobby for most of his set. Although comparatively new, they exhibited a credible performance all the way. And accompanying Bobby is no easy task for some of his instrumentalists were very tricky.

Changero Frank Berry, a Shaboo Canadian, did a good job linking up acts.

BRITAIN'S TOP TEN FIVE YEARS AGO...

- 1 That'll Be The Day (1) CRICKETS
- 2 Party/Gotta Lovin' Livin' To Do (2) ELVIS PRESLEY
- 3 Tommy (3) DEBBIE REYNOLDS
- 4 Mary's Boy Child (—) HARRY BELAFONTE
- 5 I Love You, Baby (—) PAUL ANKA
- 6 Be My Girl (6) JIM DALE
- 7 Gotta Have Something In The Tank Frank (8) FRANKIE VAUGHAN/KATIE SISTERS
- 8 Remember Your Mine (5) PAT BOONE
- 9 Diana (4) PAUL ANKA
- 10 Man On Fire/Wanderer's Eyes (7) FRANKIE VAUGHAN

"FASCINATING SHATTERING" ROCK CRICKETS

FASCINATING, exciting, shattering, highly dynamic. All these adjectives apply doubly and heavily round at a rehearsal on Thursday. The Crickets' touring show, which opened a 23-day tour of Britain at the City Hall, Sheffield, on Saturday.

Six-packed, well-oiled, well-paced—just a few more descriptions.

Sparking off the show was Frank Kelly, who hit home with 'I Gotta Woman'—successful. Follies continued. 'Send Me The Pillow You Dream On'. He closed his show but pleasing that with a rhythmic number, 'Chin, Chin, Chin, Chin, The Old Black'. According to Frank, this is to be his next word and according to audience reaction, it's bound to be a hit.

TAKE-OFFS

Frank's success was helped no end by the fact that he was backed by his own group, The Hunters. They worked with thought and imagination but at times tended to overplay some of the other stars on the bill...!

Next on was Trishman Ronnie Carroll, appearing as a special guest star. His repertoire was very easy on the ear—something far different and more gentle than the high-powered material which was so common. He showed up as a magnetic entertainer and had everything his own way right from his entrance.

He opened with "The Lady Is A Tramp" then "Franklin's Rock" ("Kings"). He then illustrated his versatility as improviser, including a vocal couple of take-offs as Nat "King" Cole. Next came "Roses Are Red".

HOLLY

But the first signs of hysteria came when composer Frank Berry announced the first of the American visitors... The Crickets.

Unfortunately, the group's drummer, Jerry Allen, could not be in Sheffield for the opening as his leave from the States was somewhat longer than expected. He could be back by Thursday this week for Doncaster.

But the Crickets lacked nothing and their appearance was an excellent excuse for the fans to go wild. First they used up three Holly Valentines, "Peggy Sue", "Don't Be That Way" and "Big Boy". Next came their recent chart hit, "Don't Ever Change".

Then they announced the entry of a young man who is British to the core but they think will take the place of the late Buddy Holly... Mike Berry.

Mike slipped on and off stage in four minutes with "Raining In My Heart" and "Fun Going To Love You" as his contributions. He slipped off the theatre exploded to screams and cheering.

Then the Crickets continued by themselves. With Sonny Curtis and Jerry Taylor handling the vocals. They started off with "Walk Right Back", "Liza's Got The Flu", "Hollywood City", "Summer-time Blues" and "What I Say".

They led the stage for a full five minutes before declining to come back and perform the number which they have in "Just For Fun", the movie—"Little Girl".

Opening the second half was Mike Berry, stepping in for Johnny De Little who was in London for a Billy Cotton TV show. Mike hit out with "Lazy River" and "I Wish to Be Like You".

Next came handone Renee Sainey, who was welcomed and inspired by his own group, the Na-Notes. Apart from a little finger-clapping and foot-clapping, he performed his singing effortlessly, gloriously and above all well-timed. His "Yes Tonight Josephine" and "Lonesome Road". Before the show, medallions, Ruse and Frank were involved in a pillow-fight, friendly, of course.

And now... the star of the show. A second British opening for Bobby Vee within nine months.

As he came on stage in a smart-tweed grey suit, the mply cut literally vibrated as he was welcomed back.

POST MORTEM ON RICHARD PHILLIPMAN

I'M a reader of the New Record Mirror. And I'm a Little Richard fan. But unlike most readers, I actually MET the star, after travelling 250 miles to see him at Newcastle-on-Tyne—and I stayed with him, for a further 2,500 miles, to the end of his tour.

One night, I asked Little Richard if he was pleased with the reception he'd been getting. He replied: "Yes, I'm pleased not with the audience. A few nights ago, they had to get police with dogs to clear the theatre."

"These fans wanted more and more. They really dug the rock act but when I came over I thought it was to be a Gospel show. But from the first show I realised it was rock for these fine British audiences."

LAUGHTER

Yes, his "fantastic" act was criticised by some N.R.M. readers. Well, I watched the audience each night, he did it. Some of them did appear frightened when he fell off the piano, but immediately he started singing again the road of applause and laughter showed me that most of them liked it... so maybe they all read the N.R.M. and knew it was not so!

There was trouble at each show, caused by audiences staying in their seats after the performance, shouting for more. The worst I saw was at Newcastle, where the audience showed up separate days at "Treatham Gardens" ballroom. They had a normal dance-band with Little Richard due on at 11.15 p.m.

WENT WILD

Backed only by drummer, saxist and his organist Billy Preston, Richard did his usual action-filled act. During this time, many people pushed and fought their way on stage to shake hands and touch him. Never have I seen an audience so excited. They cried and shouted for "more."

The dance band went back and started playing. The audience went wild. They tore wire covers off the stage footlights, took out the bulbs and threw them at the band.

The band left, hurriedly. An attendant was pulled into the crowd but was not hurt. More light bulbs were thrown at the attendants and management on stage.

Amid all this, Richard went back and told the crowd he had to be in Newcastle next day and couldn't perform again. Nothing was thrown at him, but immediately afterwards the barrage of chairs and bulbs started again. And Little Richard went back on four times to calm the audience down.

At Liverpool, he was reunited with The Beatles. He'd already played a date with them—and they presented him with a large framed photograph of himself with the group.

Said Richard: "Wonderful. I'm going to hang it in the gold room at my house."

Sounds like another famous group that's done well with him. He's been in Germany. Little Richard said: "I'm going to have a picture taken of Sounds Inc. on one side of me and the Beatles on the other."

"Next time I visit Paris over, I'll show it him and tell him they are the two best groups in Britain."

And Little Richard told the Beatles: "I think your record 'Love Me Do' is great. You should come to America and be famous. Please don't be offended, but I think you sound like a coloured group."

SOUNDS INC.

He added: "Very few white people have this sound. Jerry Lee Lewis and Bobby Darin have it. But you'd go big in the States. If Cliff Richard lived in the States, he'd be a big star there, too."

I asked Little Richard about his future plans. "Well, they are promoting me with the key to Hamburg, and then, after Germany, I wanted to return to Britain. But I've had to cancel out. I think I'll get to see Rome and Jerusalem before I'll get back for a rest to the States."

"I've got the Ed Sullivan show on Christmas night. Then I finish my life-story for 20th Century-Fox. The film will tell everything, believe me—and I'm going to try and get Sounds incorporated in the movie. Fox have been after me for three years to do it—and they're spending four million dollars."

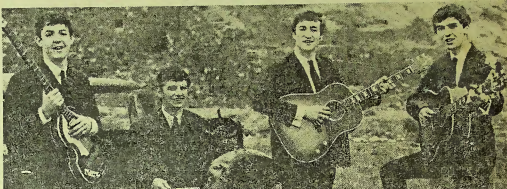
"Next comes a Gospel tour of Australia, some more shows in America and I've also agreed to do a movie in which I play a real show character."

"Then I might come back to England, should I not? I don't know for what kind of show."

"You know, my voice was beautiful when I arrived in England but with all this screaming and shouting I'm slightly hoarse."

Having met Richard every night for over 2,500 miles, I was struck by his sincerity and down-to-earth attitude when he talked to me. He's really a fine quiet person off-stage.

As I said, I'm a reader... and a fan. It was all a wonderful experience for me.



THE BEATLES: Considered by Little Richard to be one of Britain's two best rock groups. Their waxing of the blues "Love Me Do" is No. 37 in the Top Fifty. Richard compared the Beatles with U.S. top names like Jerry Lee Lewis and Bobby Darin.

IFEL'S SECOND SUCCESS

WELL, it's done it! Enormous advance orders, excellent placement on TV and radio, a positive flurry of teenage buyers—and Frank Ifel has followed "I Remember You" to the very top of the charts with "Loverick Blues". A staggeringly quick performance—only right on the usual Presley lines.

Says Frank: "I'm knocked out by it all. They all said the follow-up would be the hardest... but I'm all for thinking about number three in the run now. "There's been so much happening recently. The American trip was a knock-out but I can only say that I wouldn't like to make a full-time career there. Britain is the place. Certainly I've never been busier in the whole of my career."

ROSY

At the time "I Remember You" was on the way upwards and obviously destined to become one of the biggest hits in years, Frank talked about his future releases. He said then: "What I'm most interested in is putting out good-class records. Obviously I'm happy if they are tremendously commercial as well, but the main accent must be on quality."

"Through those earlier years when I wasn't getting into the Hit Parade, I was always frustrated when the critics said they regarded the discs as being... GOOD."

This immediate follow-up was a bird



job to find. We were working on an LP to quote a while, hoping to find the right sort of material for a single as well."

Frank has the sort of friendly personality which has endeared him even to his competitors in the pop field. When "I Remember You" was played on "Juke Box Jury", the panelists bonded together in a sort of "We Love Frank" routine. An admiration society, no less.

The future is rosy for Covertone's Frank Ifel. He registered strongly with American fans... even though it took a while for a lot of them to realise he actually came from the other side of the Atlantic. He is sticking through offers to return for TV and cabaret dates.

In Britain, his stock rises all the time. For fans who turn up to see Frank in person, one realises that he is a polished performer who has learned his craft through the years. He's not an overnight wonder but a professional who has learned all the way since he started making records in Australia at the age of 14.

Of course, his success has brought in the usual gip of marriage proposals. But we can say that Frank is enjoying freedom and heart-free for the time being.

It just isn't possible to work in much time for romance when you are one of the most in-demand singers in the business.

Welcome back to the Number One Spot, Frank.

PETER JONES.

IT'S "WORKERS PLAYTIME" WHEN THE STARS PAY A FACTORY VISIT



THE stars of show business lead a busy life. Always on the move, rehearsing, filming, recording, broadcasting, etc. etc. But they always like to spend as much time as possible with the people who buy their records, the people who watch and enjoy their shows.

The management of the Cassor factory in Harlow, Essex, held the stars perform this necessary function by regularly inviting them to visit the factory and meet the employees and generally enjoy themselves.



Among recent visitors have been RONNIE CARROLL (we showed you a picture recently of Ronnie setting off in the visit in a helicopter), SUSAN MAUGHAN and BOB MONKHOUSE and DENIS GOODWIN.

Our picture of this week show the latter three artists during their visit. From left to right Bob Monkhouse "out in the cold" at purchase Denise Goodwin cashes in with a bonus for a pretty photograph bonus.

Pert and pretty Susan Maughan was also a big hit with the folk, she met and drew admiring remarks from lads and lasses alike as she did her tour of duty with pen in hand.

MATHIS . A REVIEW OF A MILLIONAIRE



JOHNNY MATHIS (NRM Picture)—Over a thousand sweaters

AMERICA'S Johnny Mathis returns to Britain for a tour, starting November 28—and it's a return to triumph commemorating his previous impact on audiences here.

What's more, he's just completed a sell-out tour of the States.

It was eighteen months ago when the film *American* was in Britain. Ted Heath's orchestra backed him—and this fine appreciation will be with him once again. Mathis describes them as: "the greatest band I have ever had the pleasure of working with . . . and I really mean that".

GOLD DISCS

A persistent and consistent hit-maker — remember "WONDERFUL, WONDERFUL", "MISTY", "CHANCES ARE", "A CERTAIN SMILE", "IT'S NOT FOR ME TO SAY"—Johnny gives stage performances more varied than most other singers of his calibre.

He runs from ballads to blues, from romantics to lyrics—and sometimes includes gospel.

At the age of 26, Johnny has to his credit FIFTEEN top-selling LP's, with every one reaching the half-million mark. His studio sales have passed the million total, some gaining Gold Discs.

And he has received golden awards for his LP's "HEAVENLY", "MERRY CHRISTMAS" and "MORE — JOHNNY'S GREATEST HITS".

To coincide with his visit here, CBS have issued his new album "CAPTURE" and his latest single, "GINA", which has hit the top 10 in the States.

Earlier this year, Johnny was out of the spotlight because of the recurrence

of an old back injury but he is now back to international action to a greater extent than ever before.

On August 15, 15,000 people watched him perform one evening in New Haven, Conn. Then in September he broke all records by set up in 1962 by appearing for seven days at Hollywood's Greek Theatre, playing to an audience of 4,300 each evening. Profits for that work were the highest ever, including tonight previously set up by Nat "King" Cole, Andy Williams and Maurice Chevalier.

Yet acclaim was not unknown to Johnny Mathis the man. Early in 1955, he cleared the high jump at 6ft. 5in., while still a student at the State College, San Francisco. He should, by rights, have represented the U.S.A. as a high jumper in the Olympic Games in Melbourne in 1956 but after a good deal of thought he decided on a show business career.

SWEATERS

But Johnny is still a keen sportsman and record collector, having one of the biggest collections in the world. "I'm a great follower of Ella, Nat and Bing," he says.

And his mania for collection extends to sweaters, too. He has over a thousand, many of which were bought or ordered by fans from all over the world.

Although Johnny made his screen debut in "A Certain Smile", he has also sung the title song, such movies as "Lizzie", "Wild Is The Wind", "The Best Of Everything".

But in January, 1962, we'll see Johnny really sizzling at an acting career in a film set around the life of St. Martin De Porres, the recently canonized Peruvian priest.

By April next year, he will be off on yet another tour of the top U.S. states, as well as giving shows in Mexico.

With, probably, another film to follow.

Of course, he is now one of the richest singers in the business. 1960 brought him in over a million dollars on "700" appearances alone — plus 750,000 dollars from record royalties.

Until he was told by his lawyer, Johnny had no idea he was a millionaire. And it's for sure he is the only millionaire among coloured entertainers in America.

For which he can thank Helen Noyk, his partner and manager, for advice. She lives in a \$100,000 apartment building on New York's Fifth Avenue.

By NRM READER
RAY NORTROP

He had that apartment block only a short while when he playfully jumped up on the canopy rail outside and swung on it. The unformed doorman was astounded: "Get away from there, boy. And quick."

It was some time later that he found out that Johnny was his boss.

But last year saw Johnny his greatest achievement. He won the Ziegfeld Association Award as being "The Outstanding Male Performer in American Show Business, 1961".

It's an honour well-deserved. Not even the most sceptical critic-partner can die up the dirt about Johnny Mathis.

Here are the full tour dates:
November 24, Astoria, Finchburg Park, Loudon N. 25, Exeter, Liverpool, 26, Odeon, Newcastle; 27, Odeon, Liverpool; 28, Odeon, Leeds; December 1, Rice Trade Hall, Manchester; 2, Gaiety, Hammermith.



GREAT LPs FOR EVERYBODY

EDEN KANE

House to let; Kiss me quick; Will I ask you; Before I lose my mind; I'm telling you; Music for strings; Forget me not; My little Sue; Get lost; I told you; A new kind of lovin'; I don't know why

© ACL 159. Art of Clive H. LP



ONLY 21/6



HANK LOCKLIN

The first time; You can't never tell; A good woman's love; Seven or eleven; The same sweet girl; The rich and the poor; Fourteen karat gold; From here to there to you; I'm a fool; She's better than most; Love or spite; Toujours moi

© CBN 319. RCA Camden 12" LP



ONLY 21/6

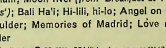


TWANGY GUITAR - SILKY STRINGS

DUANE EDDY

High noon; Born to be with you; Secret love; Unchained melody; When I fall in love; Miriam; Moon river (from "Breakfast at Tiffany's"); Bal Ha-Hi; Hi-Hi; Hi-Lo; Angel on my shoulder; Memories of Madrid; Love me tender

© SP 159. © RD 1514. RCA Victor Stereo or mono 12" LP



ONLY 21/6

NEW RELEASES

NEIL SEDAKA

When Does It All Begin? 1 Being To You (RCA 1319)

HERE'S Neil knocking on the Top 40 Younger group again. Must be a close call certainly. He's got the common touch with his singing, really absorbing the formula. In fact, he's one of the great bright talents on the new charts. If there is a criticism, it is that the whole idea is a bit too busy. Multi-track recording furzes up parts. It's a pity that it's made it all right. It'll make it. Much clearer Neil tones for the flip, though the song isn't quite so strong. And there really is a touch of the early Johnnie Ray's about his delivery.

THREE

TOP TWENTY TIP

ANNITA RAY

Woman's It Is, Lovin'ly; I'm In Love With You (MGCM 1177)

YES, there ARE two "N"s in Annita and yes, the song is a brand-new version of the song from "My Fair Lady". Miss Ray really has the proverbial ball with the song, making it a fast lick. There's a throbbly, jazz-like sound to her voice which isn't hidden by her assumed Cockney accent. Swinging backing, dominant piano and the whole thing hurries through, maintaining interest. Loved it. But it isn't very commercial. Flip was written by Annita and songs ponderously with persistence. That it spreads up a little. Emotional rather than fanciful. Not too top-side for the less-than-ent of days. Top side for us.

THREE

THE SHERRYS

Pop Pop Pop! Your Hand In Mind (London 1111 962)

VOCAL group really built into the Pop-Pop dance craze. Could catch on because of the novelty of the craze but as a disc, pure and simple, it doesn't have too much to offer except a riotous beat and a fair amount of enthusiasm. Trouble is that the group are not too good on the action kick and the disc moves more convincingly during the instrumental passages. Might register largely with the jakes. Musically, the flip is much stronger. The Sherrys strain a we bit and drag a we bit, but the song is worthy as is the atmosphere they create.

THREE

MIKE NICHOLS & ELAINE MAY

A Little More Giddy; Merry Christmas, Doctor Mercury (AKT 112)

TWO brilliant American night-club duo introduces take a couple of shifts from their last LP, in which they investigate doctors. Top side has its doctor and nurse starting off efficiently then turning to the personal side of things. Musically funny as their personal differences interpose with the operation. Says the nurse: "Tom gonna I've got nothing else to hand you, you've got it all in the patient." Sophisticated comedy, but really sophisticated. Flip, with Mike as the patient and Elaine as the doctor, is even funnier. But we're not going to give the plot away.

FOUR

DEEP RIVER BOYS

After Of Roses; Settle Down (BMV OP 101)

FROM the Deep River Boys comes their latest effort, a semi-quality styled effort. Sentimental and old-fashioned in some edited structure from the old-timers. The song is quite good and will appeal to the older folk more than the younger generation. Medium-tempo, with a strong backing.

Flip is a lot faster and features a piano in the accompaniment. One lead voice nearly all the way. Again a little dated—incidentally, we suspect. Gospelish and exciting, we quite liked this one.

THREE

WALTER BRENNAN

Mama Sang A Song; Who Will Take Grandma (Liberty 5580)

REAL hip characters tend to overlook a painted old flip Brennan when it comes to make hit discs. But he sets convincingly well with his take-it-easy. His chords, then the chorus sing big "ans and it has every bit as much charm. He does, then the chorus sing the song that mama sang. It's really the song that mama sang. It's really the song that mama sang. It's really the song that mama sang. It's really the song that mama sang.

FOUR

MARION WILLIAMS

The Lonely One; I've Fallen Out Of Love (Decca F 1153)

THIS was made by Sammy Savaris' independent company and features Marion, one of our finest singers, with a Johnny Bentley backing. Marion is a brilliant form but the top side, we feel, isn't the right sort of material for her best commercial success. Anyone who likes good singing will enjoy... and dig deeply. But commercial? No. And flip falls into the same category. Up-tempo... and sung with perfection. We liked the way backing led itself into Marion's fine tones. Actually, the 'B' side seemed to us the more likely.

FOUR

TONY SHERWOOD TRIO

Hang Down 'U' Head Tom Doolley; Piano Boogie Twist (Zalmar 2K 101)

'BOOGIE', but old-style, leads in to a different treatment to that of Lonnie D. It's Fats Waller's style with Tony's piano and gravelly tones dominating the whole sound. This is a comely version, and some who say it may be "the best". It's a comely version, and some who say it may be "the best". It's a comely version, and some who say it may be "the best". It's a comely version, and some who say it may be "the best".

THREE

TOWERS: Exceptional

JOHNNY TOWERS

This Is The Night; I'm Shakin' High (Philips 32651)

JOHNNY is the remarkable young man whose whose first release was "AN ALBUM". Here's his single debut, with a Wally Scott, full-blooded backing. Original sort of intro, bumpy-bumpy, bumpy-boogie, and then into an all-out swinger. There's a swingin' quality to Johnny which makes him, may it happen him, an exceptional find. There'll get a lot of plays, for sure, and it could easily "float" into the charts. Flip got boogie-like, too, and is an established sort of vocal number. Though the performance is outstanding, the song choice may have been a bit too much overdone in the past for it to register as strongly as the 'A' side.

FOUR

B. BUMBLE AND THE STINGERS

Dawn Corridor; Seals (Stateline SS 331)

POP-ISH intro for the latest by B. Bumble and his team. This one stands a lot more chance than their last effort. Mainly because the performance hasn't been played out. Of course, you will recognize the tune—the performance isn't so brash as on "Nut Racker" but doesn't make much difference. Piano led, with much drumming and guitar accompaniment. Look for it in the top 50. But we honestly think this lovely tune could have done without this treatment.

Piano intro for the flip, a brass effort with some interesting instrumental work by the team. The tune is good, in fact it sounds almost as good a concoction of getting away as the top side. Same as side one except a little better.

THREE

JOHNNY SPENCE

Bobby Elephant Walk; Sugar Beat (Parlophone K 496)

FROM the man who put the instrumental theme from "Dr. Kildare" in the charts comes the original of the theme from the film "Hairs". Well played and entertaining with some appealing bits and pieces in it. Repetitive tune but enjoyable. Quite a fair side. Johnny gets the flip himself, and it moves along at quite a fast tempo. Flip well played by Johnny and his orchestra. Quite commercial too.

FOUR



THE SHIRELLES: Builds to a Drama



SEDAKA: Multi-track recording

KID BURBANK ROGER WILLIAMS

Madison Time; Madam Kid (Polydor 24 935)

MORE Madison, fuller and gentler. Joe Hill has paved the way into the charts so everybody's in now. Kid, if you may call him that, sings in English in the old Madison time. Instructions given, of course, and a fairly relaxed backing drives it along until the record is taping. Samples are taken the vital part to hold off the opposition. "Madam Kid" is an instrumental, flipping lightly through the appropriate rhythm. Might rattle some of the sales going in the Madison direction.

FROM an oldie, the theme from "Muttiny On The Bounty". The multi-chorus tune is given a fine treatment by the solo piano with a subtle, steady swing and some extra sounds from the sweeping strings. We was imagining some of the credit. The slow tune would be just great as a theme to a possible short story, we can't say.

Fig is on "Hattie" another current film. Together with an off-beat contrast by Roger, it's somewhat in contrast to the other side. Still, not too bad.

THREE

BARRY MANN

Hey Baby I'm Dancing; Like I Don't Love You (GEM 1184)

SWO intro for the beat-bald, but there's very much distinguished about the side. It's lively, has pace, goes enthusiastically... but it's very much like a muck of other disc. Gutter seems to hustle everything along a bit too forcefully. Organ, too. Not too much to say about this one. "Like I Don't Love You" is another bubble but without saying very much. Barry sings with a sort of grain determination... like he's trying to hold his own against the backing group.

THREE

DOUG RICHFORD

Twelve Over The Eight; Carcading (Parlophone R 499)

SWO intro for the trad effort by Doug and the boys. A well-performed medium-tempo thing with plenty going on. Better than the average trad effort it's somewhat off the beaten track. Repeatable without becoming too monotonous. It tends a little to drag in places. Flip was penned by Doug and opens with some bright sounds. Very merry and typical trad stuff, it should be as popular as one. Tantal and well played.

THREE

MERLE KILGORE

#1 In Chicago; A Kid Named Liz (Mercury AHI 1113)

BOTH sides here written by the singer. Remembering Merle Kilgore, as we do, we expected a bird. No, it's a man. Double-headed, country-eyed and not really different enough to make chart success. Top side is a bit of weather report about how things are in Chicago. From a double-headed, weather report about how things are in Chicago. From a double-headed, weather report about how things are in Chicago.

THREE

THE SHIRELLES

Stop The Music; It's Love That Really Wins (Stateline SS 112)

WHIATTA Fabulous group are the Shirelles. Streets ahead of most of the country's country-eyed and not really different enough to make chart success. Top side is a bit of weather report about how things are in Chicago. From a double-headed, weather report about how things are in Chicago.

THREE



BILL ANDERSON

Mama Sang A Song; On And On (London 1111 967)

COMING up on the States is this talking disc by Bill Anderson. It's back-slash-swing song with reminiscence of the hymn book, and the bible readings. Family story, either like it or find it utterly sickening. It was the "golden treasure" bit that turned us right off. Very commercial.

THREE

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THREE

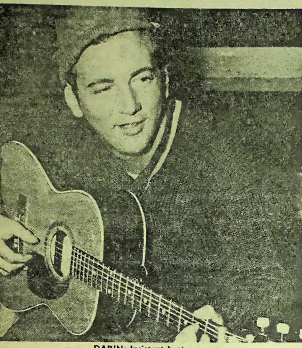
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THREE

BOBBY DARIN SINGS "BRILLIANT CRIBBINS!"



DARIN: Insistent beat.

BOBBY DARIN

Baby Face: You Know How London Atlantic (HLK 9624)

WELL-LAMPHEDED piano lines in "Bobby" through the odds which here is swung as if he seldom been swung before. If it isn't quite as good as some of the Darin hits recently, it's certainly one him into the charts. Great vocal performance and an unusually insistent beat, which seems somehow to change the whole character of the song. Grooves, sizz, etc., from Bobby who sounds thoroughly relaxed even though he's whizzing up a storm. Cries cheer fill in the gaps for the flip and again Bobby sings out with the talent that puts him high on the world pop lists. Strongest hit here, too.

FOUR

TOP TWENTY TIP

JON AND JULIE

Hey Beautiful: Happy Old Humming Me (Columbia DB 9331)

JON and Julie sound like a couple of happy-go-lucky youngsters who care up a "young love" spurt on "Hey Beautiful!" It's not really that material but we can see a lot of more-sure-gold digging in enthusiastically. Happy little song, lively backing, might possibly spring a surprise. Roly-poly rhythm ticks no end. Flip is equally good-sounding. The duetists fit, unusually. Their voices blend with utmost ambiancy, neither one outdoing the other. We rather liked...

THREE

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38, Cannonville St. Bishopsgate, London, E.C.3 (Avenue 7791)

MICHAEL LONDON

Love Song From Matiny on The Beach: For The Very Young (HMV Pop 1885)

MICHAEL is the talented young man who first handled the lyric version of "Stranger On The Shore." He's got a smooth, creamy-hit sound with plenty of feeling. He hits notes back on pleasure with a sly confident air — and is likely to be well-played on this "Matiny" love theme. Much depends on how the song itself builds as the movie goes the rounds... Flip is a sweet ballad, with sensible lyrics and a jogging melody. And again, Michael sings well. Very well — and with a plaintive quality this side.

FOUR

TWO POSSIBILITIES!

PETULA CLARK

The Road; No Love, No Nothing (Epic 7N 15478)

SLOW into for the whimsical heater by Pet Clark. Formerly topped "Gotta Travel On." The best number ever. Not really a "two possibilities" vocalizing by Pet. Good tone, lyric, and a very good overworked but not including a good chorus. Towards the end a lively beat dominates the whole thing. Slow, based on the flip with Pet giving her vocal best on this and little more. Well-performed, we wouldn't think it would be ideal for late-night listening. Similar to many Peggy Lee styles.

FOUR



PAUL ANKA

Too Beat (That Kink): Give Me Back My Heart (RCA 1318)

COMING up fast in America is this "Anka" singer of "House Now." It's very very Latin-ish in conception and Paul sings out lively and with a fair old Top Flip, with its busy backing and all. They dole in his ability to make a really high placing. Plenty of action... and if you CAN do it, good for dancing. Flip is a useful little song, on which all the Anka personality flows through. Trouble is, it's forgotten in comparison with the new wave of the top side.

THREE

JOHNNY KIDD

A Slice Of Rhythm And Blues: I Can Tell (HMV 1009)

TOP side was a Stateside hit for Arthur Alexander — though he had it as the flip-side, Johnny, and the Pirates, do a good job on it. It's really a wild rock number and everything seems to be happening. And Johnny performs it nicely. It's a good tune — and it's fine for dancing. What more do you want? Probably won't make the Top Twenty on the grounds that it's a trifle off-beat. Flip is better with its electric guitar and Johnny sings in an earthy way, but the real credit here goes to the instrumental work of the Pirates. Both sides worth hearing.

FOUR

ELLA FITZGERALD

Driftin' Home (Slightly Out Of Tune); Student Beats Nova (Verve 502)

ELLA, with Marty Paich. Together they go for the "Bossa Nova." Together they go for it successfully. All that South American feeling behind the ultra-soft feeling of Ella. Of course, that's the great singer isn't really at home on the single-minded kind, but whatever she does the outings most of the other chicks. Also, we can't find it in ourselves to give it even an optimistic Top Twenty "guardian," the evergreen, gets the new rhythm for the flip. We found it faster than Ella's earlier versions... but it should register, anyway.

FOUR

ISLEY BROTHERS

Faithful Walk Lined: You Better Come Home (Atlantic 83 133)

FROM Salsade hammers the Isley Brothers comes their latest, from somewhere in the lower end of the U.S. chart. Frantic and powerful, it lacks the commercial appeal of the last disc, "Twist and Shout." Everything seems to move at the same time, but the time isn't strong. We can't really recommend this one.

ONE

THREE

GARTER LEWIS

My Heart: Four Joy (Specialty 3585)

THE up-and-coming beat theme, with out the Southern-style swing, built up with a powerful Early styled number. Nice vocalizing with shades of the Holly approach, and some good backing work. A strong number for the juke-box kids — maybe not an acceptable for the charts.

Some medium-tempo on the flip, Garmeky number well performed by the team. More tuneful as the flip but lacking the commercial appeal.

THREE

BELAFONTE SCARLET RIBBONS

RCA 1015

DUANE EDDY & The Rebelites

(DANCE WITH THE) GUITAR MAN

RCA 1016

HELLO OUT THERE CARL BELEW

RCA VICTOR

RCA 124

FLOYD CRAMER SWING LOW

RCA 1011

RCA Victor Records produced by The Decca Record Company Limited Decca House, Abert Embankment, London, S.E.1

BILLY DAWN

The Madman's Back In Town; Faithful (Epic 800 AAC 123)

"DON'T FROWN" says Billy; "Faithful" says the Madman's Back In Town. It had to say that, to make it rhyme. It's the same format, explaining the dance steps, and all that sort of thing. It's really a wild rock number and everything seems to be happening. And Johnny performs it nicely. It's a good tune — and it's fine for dancing. What more do you want? Probably won't make the Top Twenty on the grounds that it's a trifle off-beat. Flip is better with its electric guitar and Johnny sings in an earthy way, but the real credit here goes to the instrumental work of the Pirates. Both sides worth hearing.

THREE

DICK KALLMAN

Speak Softly: Little Grain of Sand (Mercury 800 AAC 123)

MR. KALLMAN has a soft voice with which to speak. But he knows how to build atmosphere and he gives the impression on "Speak Softly" of holding himself, vocally, on a very tight rein. Nice arrangement of a not-so-tune which fits, perhaps, an album better than a single. Pretty, though. He whistles a few lines out more, then whistles. Heron plausibly but not convincing for that end.

THREE

PACKABEATS

Evangel In Paris; The Trainee (Epic 15486)

FROM the boys who gave us "Crazy Beat" comes this merry little Joe Meek composition. Pleared with the usual instruments, the lead is taken by guitar, and a chorus jump in above half-way through. Not bad, but not chart material.

Flip is the theme from the film. It moves at a faster tempo than the top side, but lacks the commercial appeal. Well-performed on a lower key than the first side.

THREE

EARTHA KITT

Good Little Girls; Diamonds Are A Girl's Best Friend (MGM 1171)

MISS KITT extracts two new tracks from her "Bad But Beautiful" album. Touch of the magnificence on the top side, deceiving the boring old flip that meets good little girl and making it quite clear that Eartha does not fit the description. "Nasty-god vibrate" well to the fore. But we think, as catchy as, say, "Old Fashioned Girl." Album material, in fact. Everyone now loves "Diamonds"... but nobody not nobody ever got so much running out of the lyrics. Miss Kitt virtually spits out the lyrics. Right in the eye of a bullseye, no less.

THREE

LEveled To Top 50!

NEW RECORD MIRROR: CHART SURVEY

WELL, if nothing happened last week, it probably has, as it's Frank Field who has leapt to Number One spot with his "Lovely Blue", while Chas Monahan stays put at the second slot.

And Dan Shannon is still creeping up with his off-kick "Swiss Maid". The American "Sherry" is new in the top ten, while Susan Maughan and the Everly's look like being there next week. The big jump of the week is definitely

split between Rolf Harris with his primitive-sounding "Mossy Area", and John Barry's "James Bond Theme". Rolf gets to the top ten for the second time—his first was with "The Mosquito Down Sport" about two and a half years back. Good to see him back again.

John Barry looks like being in the twenty next week—but he's been there many times before. Pure coincidence that Sam Conway (who plays James Bond) was guest exhibitor on Monday's "What's My Line".

Other big jumps for Roy Love, with his "Must Be Madona". Richard Chamberlain's "I Love Me Tender" (here's some letters on this one on page two) and surprise, surprise, Bobby Vee with "A Johnny Kind Of Love".

It must be Bobby's personal appearance that are doing it. We have he's gone down like a bomb on his stage dates.

Some old discs which have crept up again include the million selling "I Remember You" and the two million selling "Stranger On The Shore". What an amazing chart history that disc had.

Now once include Roy Orbison—a consistent top fifty artist if you were one—with his successful "Wonderful For You". What a record!

Then there's Matt Monro with his version of "My Love And My Reason"—that too was an expected item, Jimmy Dean of "Big Bad John" fame comes up with a contrasting offering in the shape of "A Little Bigger". That one got the thumbs up sign from the late Roy Tomlin.

More modern jazz—"Desafinado" by Charlie Byrd and Stan Getz enters—it's also the first disc in the new "Bossa Nova" win to make it.

"I Can Get It" comes in after only a half-week on release. There's a feature on the fabulous beat team that plays it on Top News.

Two consistent jump high in the charts, they are Duane Eddy with his "Dance With The Guitar Man" and Brian Hyland with his "Warmest Over You".

But why hasn't Chubby Checker moved up faster?

A LOOK AT THE U.S. CHARTS

HIT RISING U.S. hits include — "Rumour" — Johnny Crawford; "I've Come To Me" — Duane Eddy; "Coolies" — I Lost My Baby — Joey Dee; "Push and Kick" — Mink Valentine; "I'm Here To Get My Baby Out Of Jail" — Everly Brothers; "Biscuits Over The Mountain" — Echols; "Childie De-Dum" — Belmonts; and "Up On The Beach" — The Byrds.

Just in: "My Dad" — Paul Peterson; "Lighthouse" — Mr. Acker Bilk; "A Little Bit Now" — Meters; "If You Were A Rock 'n' Roll Record" — Freddie Cannon; "Spanish Lace" — Gene McDaniels.

First rising his "Chain" by the Cookies his third single from "Dimension" records. First two were, "Love-Motion" and "I Might As Well Rain 'Til September". The song was penned by Jerry Griffin and Carole King and given high ratings by all the U.S. music Press.

BRAIN'S TOP 50

COMPILED BY THE RECORD RETAILER

- 1 LOVESICK BLUES (3) Frank Field (Columbia)
- 2 LET'S DANCE (2) Chris Montez (London)
- 3 TELSTAR (11) The Tornados (Decca)
- 4 SWISS MAID (10) Del Shannon (8) (Mercury)
- 5 LOCO-MOTION (10) Little Eva (London)
- 6 VENUS IN BLUE JEANS (4) Mark Wynter (Pye)
- 7 IT MIGHT AS WELL RAIN UNTIL SEPTEMBER (8) Carole King (London)
- 8 RAMBLIN' ROSE (7) Nat 'King' Cole (Capitol)
- 9 SHERRY (11) The Four Seasons (Stonewe)
- 10 SHEILA (10) Tommy Roe (HMV)
- 11 DEVIL WOMAN (12) Marty Robbins (CBS)
- 12 WHAT NOW MY LOVE (13) Shirley Bassey (Columbia)
- 13 BOBBY'S GIRL (17) Susan Maughan (Philips)
- 14 NO ONE CAN MAKE MY SUNSHINE SMILE (20) Everly Brothers (Warner Brothers)
- 15 YOU DON'T KNOW ME (14) Ray Charles (A&O)
- 16 I REMEMBER YOU (18) Frank Ifield (Columbia)
- 17 SHE'S NOT YOU (11) Elvis Presley (RCA-Victor)
- 18 BECAUSE OF LOVE (25) Chilly Fury (Decca)
- 19 OH LONESOME ME (24) Craig Douglas (Decca)
- 20 SUN ARISE (31) Rolf Harris (Columbia)
- 21 ITLL BE ME (15) Cliff Richard (Columbia)
- 22 LONELY (14) Acker Bilk (Columbia)
- 23 THE PAT OFF (27) Kenny Ball & His Jazzmen (Pye)
- 24 JAMES BOND THEME (47) John Barry and His Orch. (Decca)
- 25 SEND ME THE PILLOW THAT YOU DREAM ON (21) Adam Faith (Parlophone)
- 26 MUST BE MADISON (29) Joe Los & His Orchestra (HMV)
- 27 LOVE ME TENDER (46) Richard Chamberlain (MGM)
- 28 ROCK A LID (35) Ronnie Carroll (Philips)
- 29 IT STARTED ALL OVER AGAIN (19) Brenda Lee (Brunswick)
- 30 A FOREVER KING OF LOVE (21) Bobby Vee (Liberty)
- 31 REMINISCING (26) Buddy Holly (Coral)
- 32 DON'T THAT BEAT ALL (21) Adam Faith (Parlophone)
- 33 STRANGER ON THE SHORE (40) Acker Bilk & His Orchestra (HMV)
- 34 EVER SINCE YOU SAID GOODBYE (13) Marty Wynn (Philips)
- 35 IF A MAN ASKES ME (8) Bobby Darin (Capitol)
- 36 THINGS (34) Marty Darin (London)
- 37 LOVE ME DO (32) The Beatles (Parlophone)
- 38 WARMED OVER KISSES (1) Brian Hyland (HMV)
- 39 DANCE WITH THE GUITAR MAN (1) Duane Eddy (RCA-Victor)
- 40 KEEP AWAY FROM OTHER GIRLS (41) Helen Shapiro (Columbia)
- 41 SPEEDY GONZALES (15) Pat Boone (London)
- 42 LIMBO ROCK (46) Chubby Checker (A&O-Parlophone)
- 43 ADIOS AMIGO (40) Jim Reeves (RCA-Victor)
- 44 CAN-CAN (2) Patsy Jay and the Jay Walkers (Decca)
- 45 SAILED WITH A KISS (1) Brian Hyland (HMV)
- 46 DESAFINADO (1) Stan Getz and Charlie Byrd (HMV)
- 47 LITTLE BLACK BOOK (1) Jimmy Dean (CBS)
- 48 GUITAR TANGO (30) The Shadows (Columbia)
- 49 MY LOVE AND DEVOTION (1) Matt Monro (Parlophone)
- 50 WORKIN' FOR THE MAN (1) Brian Hyland (London)

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

CASHBOX TOP 50

AIR MAILED FROM NEW YORK

- 1 BIG GIRLS DON'T CRY. (3) 4 Seasons
- 2 HE'S A REBEL* (7) Crystals
- 3 ALL ALONE AM I (7) Brenda Lee
- 4 RETURN TO SENDER (3) Elvis Presley
- 5 ONLY LOVE CAN BREAK A HEART* (6) Gene Pitney
- 6 MONSTER MASH* (1) Bobby Pickett
- 7 DO YOU LOVE ME* (10) Contours
- 8 GINA* (16) Johnny Mathis
- 9 LIMBO ROCK (14) Chubby Checker
- 10 NEXT DOOR TO AN ANGEL* (15) Neil Sedaka
- 11 POPEYE (THE HITCHHIKER)* (6) Chubby Checker
- 12 SHERRY* (9) 14 Seasons
- 13 ROBYN GIRL* (23) Marcie Blaine
- 14 CLOSE TO CATHY* (16) Mike Clifford
- 15 PATCHES* (11) Dickey Lee
- 16 DON'T HANG UP (23) Orleans
- 17 WHAT KIND OF FOOL AM I* (7) G. S. Davis/A. Newley
- 18 THE CHA CHA CHA* (24) Bobby Byrd
- 19 I WAS SUCH A FOOL* (22) Connie Francis
- 20 DESAFINADO* (24) Stan Getz & Charlie Byrd
- 21 RAMBLIN' ROSE* (11) Jimmy Titus
- 22 MIDNIGHT GO SEEK (29) Bunker Hill
- 23 VENUS IN BLUE JEANS* (12) Jimmy Clanton
- 24 MIXED AND GO SEEK (29) Bunker Hill
- 25 YENUS IN BLUE JEANS* (12) Jimmy Clanton
- 26 MIDNIGHT GO SEEK (29) Bunker Hill
- 27 LITTLE BLACK BOOK* (15) Jimmy Dean
- 28 LOVE BY NIGHT, STRANGERS BY DAY (10) Fleetwoods
- 29 TURBON KIND OF FELLOW (11) Marvin Gaye
- 26 (DANCE WITH) THE GUITAR MAN (4) Duane Eddy
- 27 TORTURE (20) Kris Jensen
- 28 SURFIN' SAFARI* (15) Beach Boys
- 29 THE LONELY BULL (47) Tijuana Brass
- 30 LEAN (6) Roy Orbison
- 31 ALLEY CAT (11) Bent Fabric
- 32 I LEFT MY HEART IN SAN FRANCISCO (20) Tony Bennett
- 33 WORKING FOR THE MAN* (35) Roy Orbison
- 34 HAMA SANG A SONG* (46) Stan Kenton/W. Brennan, B. Anderson
- 35 GREEN ONIONS* (19) (12) Booker T. & MG's
- 36 MY OWN TRUE LOVE (42) Progress
- 37 I'VE GOT A WOMAN (42) Jimmy McGriff
- 38 SUEIE DARLIN' (34) Tommy Roe
- 39 THAT STRANGER USED TO BE MY GIRL (41) Trade Martin
- 40 THE POP POP POP-PYE* (8) Sherry's
- 41 I REMEMBER YOU* (29) Frank Ifield
- 42 WIGGLE WOBBLE (1) Les Cooper
- 43 LET'S DANCE* (23) Chris Montez
- 44 WARMED OVER KISSES* (25) Brian Hyland
- 45 I CAN'T HELP IT (1) Jimmy Titus
- 46 MIDNIGHT GO SEEK (29) Bunker Hill
- 47 VENUS IN BLUE JEANS* (12) Jimmy Clanton
- 48 LITTLE BLACK BOOK* (15) Jimmy Dean
- 49 MIXED AND GO SEEK (29) Bunker Hill
- 50 STRANGERS BY DAY (10) Fleetwoods

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

4 HITS YOU MUST HAVE !!

BERT WEEDON
South of the Border
on HMV POP 1077

JOHNNY MATHIS
G N A
on CBS AAG17

LIKE DO
MAUREEN EVANS
ORIOLE CB760

DICK KALLMAN
KPM MUSIC
PETER MAURICE MUSIC COMPANY, 21 DENMARK ST., W.C.2

KPM MUSIC

BERT'S DATES

On Tour With John Leyton

HI, AGAIN! Now we're established here in Australia, I can look back on the New Zealand tour. We can get a closer idea on the successes, three and see what was achieved.

To my mind, the launch go mainly to John Leyton. He not only stole the hearts of the New Zealand teenagers but secured a triumph with the NZ Broadcasting Service as well.

Did you know that three of his big-

time of writing, all layed up for a two-day break, organised by John's manager Bob Stigwood at the world-famous Paradise.

Adam Faith is enjoying himself thoroughly and meeting up with his fans in this part of the world. He's showing a lot of personality and his views and established himself strongly on the stage shows.

The main lack confronting Bob Stigwood is the opening of the new Sydney office of Stigwood Associates. It's opening a branch in the country of his birth, he is a satisfied and lifelong amateur. And I'm sure that he will be a successful here as well as his base in United Kingdom.

Oh yes, we had a most amusing threesome at golf in Wellington. Watched by an enormous crowd of fans, John Leyton

performed three perfect air shots and subsequently claimed the crowd had put him off on the end, I won the game by sheer luck, and Bob Stigwood came in.

Both John and I are more than satisfied interested to know how our latest tour did. Well, it was in the main a success. We had to write to let you know how we did. Can't wait to hear how "Fright Train" and "Lucky Johnny" are making out...

Well, friends, that about ends it up for this week. Give us a little time to settle in the Australian sunbath and I'll be writing to let you know how we find the pop scene over here. "Down Under" and "Lucky Johnny" are making out...
 Best of luck to you all from all of us...

CHARLES BLACKWELL.



MONTEZ FOR BRITAIN?

IT'S RUMORED that Chris Montez—profited by Norman Jopling in last week's N.R.M. is planning to visit Britain in the near future as a result of the jump to second place in the charts of his "Let's Dance" (London).

TOUR FOR CAIOLA

QUIRISTARI At Caiola, whose record—ing of "The Magnificent Seven" picked its way into the charts recently, has another offering coming up November 16 on the United Artists label, "Kashmir" and "Love Is Like Champagne." Currently touring Europe, Al is paying a three-day visit to promote this release and, he hopes, meet some of his British fans, from November 21.

BERT WELDON is strident in the arena for the title of "Most Seen and Heard" at Christmastime. Already the salaries has been agreed for the December 23 "Easy Break" (Light Programme) and the Christmas Day edition of "Tuesday Rescues" (Associated Rediffusion) and "Showtime" (Light Programme).

SPRINGFIELDS

WORLD appreciation of the Springfield continues to increase. Their Philips single "Silver Threads," has made the Swedish, Austrian and New Zealand charts, and has become the number one seller in Fiji.

Their LP, "Silver Threads and Golden Needles," has jumped from 141st to 95th in America's Billboard ratings, and their latest single, "Ain't Hearts and Gentle People," has nudged into the 90 after being on a dead mare two weeks.

Offers of tours of Sweden and France are under consideration, but meanwhile the Springfielders are scheduled for a November 21 appearance on the Light Programme's "Parade of the Pops" in the November 24 "Thank Your Lucky Stars" for ABC, and the December 10 "Dices A Gogo" for TWW.

STRAIGHT ACTING FOR PETE MURRAY

DISCO-JOCKEY Pete Murray acts for the West End comedy "Come Blow Your Horn" for two weeks from November 12. This show has been playing to huge audiences at the Prince of Wales Theatre.

CHRISTMAS DISC FROM BRECA

will be released by RCA on November 16.

The year-old waxing by Brenda is released every year in the States. It received the U.S. Top Twenty on three separate occasions.

got his belt banned here by the NZBC. John protested vehemently about this in a radio interview. This interview, coupled with his personal appearance, to change the official ban.

The result "Honey City" is to be released this week. And it'll be followed next week by "Lonely Johnny." The NZBC has also been kind to me. They have accepted an arrangement I did, based on "Bobby's Mathematics" and this is to be released in New Zealand shortly. The number was not accepted for broadcasting by the BBC and was therefore not released in the United Kingdom.

Now we're here in Australia and, as

FRANK'S GERMAN YODEL

COLUMBIA recording executive and orchestra leader Norrie Paramor, just back from his successful world tour, related a touch of foreign pain in his first session upon his return. This week he has been recording Frank Heil in German-language versions of "Remember You" and "She Taught Me How To Yodel" for Germany's EMI labels.

ADAM - ALADDIN

QUINE young man who hardly needs a name large and attendant gene to spirit him around the world is Adam Faith. At the moment he is doing *Keeg*. Last week he was touring New Zealand. On Monday he was touring his last exotic week at the Hippodrome, Birmingham.

Nevertheless, Adam will soon be getting his make-up and genie. Next month he starts rehearsals for his season in pantomime in Bournemouth. The show: "Aladdin."

MUDDLARKS

THE MUDDLARKS—longtime EMI recording artists—have moved to the Decca label as part of Honey Lovell's RKO series. Their first offering of the new contract—"The Best Evergreen" and "Just the Snap of Your Fingers" is out on November 16.

Temperance Shake-Up

BENEATH the impassive, bored face of Paul McDowell, whirling wheel of the Temperance Series there has been a lot of strain, largely caused by the resulting shabby results from the band's swift rise to fame.

The result: Paul is suffering from nervous exhaustion and has been ordered by his doctor to rest. He must not get over whiplash.

This week, at Nottingham's Theatre Royal, the band's replacement vocalists, Alan Mitchell took over and will remain until McDowell's fully recovered.

Most excellent of the Cambridge Footlights Review and former understudy to the original, legendary the band is doubling as singer and sports instructor to the band. At present he is teaching fishing to Captain Cophes Howard, and croquet to Commander Roy Whittingham. He has achieved the promotion of Commander at the onset of the Cuban crisis, in case his country needed him. (Fortunately, it didn't).

Bobby Mackintosh—former leader of the Box Cars and the Confederates Jazz Band—has joined The Temperance Series on co-operation, replacing Franklyn D. Paverty, who has left to join Britram Mott's Circus (and he really has—his is NOT a Temperance Seven joke).

'STOP THE WORLD' OFF

ANTHONY NEWLEY'S hit-making, record-breaking musical "Stop The World—I Want To Get Off" is coming off, but the London production only finishes at the Queen's Theatre, London, W, on November 17 and by then the show will have reached 100 performances.

Announcing this news this week, the producers of the show, Tony Blair, left. It will open in Oslo, Norway, on January 1 and there have been enquiries from many other countries, including France and France.

Meanwhile, the show is selling out on Broadway, going over £3,000 a week. It is intrepid, who will estimate how much money it has already brought in for Tony Newley, who is part-author, part-composer, director, producer. His impression on the show has been so great that he has been a success. It is impossible to say if this is as he has intended to say. The Marquis Theatre unit until it closes. It is likely to run at least a year.

WALS TREAT

Pete's acting career extends way back—and he has had experience in Shakespeare. He was in the musical version of "Spartacus Over Soreano" in the West End earlier this year, co-starring with David Hughes.

THE CLAN

A TREAT for Sinatra chafers in: In three of the clan met to record two titles which Reprise will have on the market before Christmas, they hope. Frank and Sammy Davis Jr. sang "Me and My Shadow," while Dean Martin conducted the orchestra. Then Dean and Sammy recorded "Sam's Song."

RYTHM AND BLUES

HERE'S a fantastic new partnership job for Alexis Korner that has caused great amazement in London's modern jazz world.

Alexis's nine-year partnership with harmonica player Cyril Davis has come to an end now that Cyril has formed his own rhythm and blues group.

So far, Alexis incorporated Alexis has hired one of the most "progressive saxophonists" on the British modern scene Graham Bond, who has left the Don Kendall group to triple on alto, Hammond organ and blues vocals with the Markeys.

James Incorporated is resident at the Aquatic Club, Oxford Street, every Thursday, and the Discotheque Warehouse Street, on Mondays.

At the Marquee on November 15, Alexis performed the premier performance of his girl vocal trio, The Marquette (Paula Cole, Cleo Silvester and Nova Cole).

while Frank delighted the biton. This dynamic trio had plenty of fun on the recording date, and reports indicate that the enjoyment is infectious and can be caught from hearing the side.

TRAD & MOD

SOMETHING new in hit-potential trad jazz: Douglas Hildreth's "Twelve Over the Eight" (new release on the Parlophone label) is at the title topline, in the unusual time signature 12/8.

Was the unusual rhythm inspired by the scouler success of modern-day Dave Brubeck's "Take Five"? No, says composer Douglas. "I originally called it 'Journey Home' and it was meant as a description of how frozen feet as they travel home in the early morning after an out-of-town engagement, it started with a typical idea for the rhythm section and the 12/8 time just evolved as the band worked on the theme."

"It doesn't go to reach the chart?" "The money would, of course, be welcome," he replied. "But rather than selling a hit single, I would prefer the die to call attention to the merits of the band. I think we have one of the better of the lesser-known jazz bands and it'd be delighted to 'Twelve Over the Eight' made us better known."

"Frankly," he added, "I prefer my composition on the other side, 'Caucasian,' but Brubeck's success shows—who can predict what will sell?"

One thing is certain: a combination of traditional jazz and unusual notes is just about as fashionable as you can get right now.

Miniature Royal Variety

A ROYAL variety performance in a miniature took place in Bolton on Wednesday when Princess Margaret travelled to Bolton to open the new Temperance Youth Centre.

After the ceremony, the Princess attended a concert in the Prince of Wales's Church, given by three HMV recording artists, performed by Bert Weedon, Carol Dwyer, who can be seen singing the number also pulled over her Royal Highness—James Holt, the Ladder Steady "in this Saturday's "Thank Your Lucky Stars" Keray Lynch, whose latest disc—"Tip on the Road" and "Just the Snap of Your Fingers" is released on November 16.

The show was presented in three acts. Recorded a general programme managed and conducted by TV's Shaw Taylor.

PAUL HANFORD + 'HABIT OF LOVING YOU' + ORIOLE CB 1779 + BRON MUSIC + A HIT !