

INSIDE: ADAM FAITH AND I-BY JOHN BARRY

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No. 76

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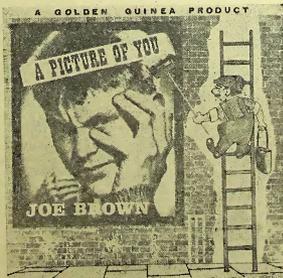
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# JOHN BARRY on...

# BY PETER JONES —'INEVITABLE'

**MUSICAL** director John Barry, the man who started that plinky-string bit, leaves Adam Faith. "Surprise," scream some headlines. "Shock" scream the others. But it wasn't a surprise or a shock to John himself. He regards the change as being something totally inevitable. Something quite unavoidable in view of his developing career. . . .

Let's re-see. John met Adam on the old "Six-Five Special," BBC TV programmes. The idea was to put that show out as a touring one-nighter series, built round Jo Douglas, Freddie Mills and Perry Marshey, with music added. It topped. . . .

A year later, "Drumbeat," under Stewart Morris's direction, started. John Barry and the Seven were the main musical group. MORRA wanted a male lead singer.

## BROWN

Said John: "I'd always called Adam. So I tracked him down at Eddie Studios and told him to get to the BBC audition. . . . but quick."

Adam was building "What Do You Want" round him into a new chart. . . . a Johnny Worth copy, a John Barry arrangement and back to The Transcendents to do the way.

Johnny then with the Raindrops' vocal group, arranged up a couple of composition hits—and left. John developed spots, at all times, for a steady state.

"Now let John take up the story: "In those days, we were all concentrating on our thing, Barry's discs. We were after bread. We were all starting in the business and were all ambitious. But towards one end only."

"We were all in the same boat. But eventually you reach a climax in all that channeled activity."

"I'd say it is impossible for three people to stick together permanently. It's different. You are bound to develop into different channels. We wanted financial plans. When you've got those, you can relax and choose your work."

"It's a matter of sitting back and considering precisely what you want to do in your career. Do you want to be led by the boundaries of pop music? Do you want to include all kinds of music? Or do you want to be an artist, a musician, you can turn something from a form. . . . from literature, films, comedy."

"No, it wasn't a surprise that I left. But you might say it was a surprise that I stayed so long."

## GRADE

John said the idea of making the grade as a performer had never bothered him. He formed the Seven, led them all over the country—but he regarded it as being merely a way of getting in, of establishing himself.

And, last September, he stopped touring. There's a final move on to boost the gates of the Seven—especially with their "Crazy Gals" single still selling well.

Said John: "I want to try something. Right now, I am working on a couple of secret roles of films—you know, working out the story lines and so on. I've got much about them, but they'll reveal personal personalities. I like producing stories. That's why I walked about my visit to America. I liked to produce and direct there. I'm going to return there."

What, then, is occupying John's time? First, there is film music. He's completed several scores, such as the British "Doctor's No," "The Amorous Pranks" and "Dante's Nat." Mike McLean, a former adult section of the score of "The L-Shaped Room."

There are commercials for television and radio and this is an ever-expanding area of his work.

There are sessions, as musical director and arranger, for EMI, involving record discs with Marion Ryan, John Barry Little, Billy Cotton and Kitty Kay, new boy Mike Tracy and Alan Connor.

There is an upcoming LP, with his own orchestra.

There is his agency, Top-Lite, which has Danny Williams as a star attraction.

There are music publishing interests.

And the John Barry Seven, still working hard. You see, it just couldn't all fit in. You decide your scope of work should expand. Then you just have to go. You give up the things that are most restrictive. . . .

**BY PETER JONES**

One problem: by not performing publicly so often, and by the "Barry leaves Faith" story, one element of the public may get the impression that John is on the slide.

To which I say "RUBBISH!"

He's expanding. He's got a beautifully furnished apartment in a classy part of London. Invaluable: fabulous recording equipment, a piano, stacks of L.P.'s and a couple of bathrooms, two toilets.

Outside stands a car which is about as big as the average fat. No bigger!

He's a power. An authority. A restlessly creative character, up soon after eight every day and often working through on arrangements till midnight.

It's a far cry from the days not so long ago when I came back from a Marty Wilde concert at Chatham with John, in a tiny, ramshackle little van. With the rest of the Seven and music cramped painfully in the back.

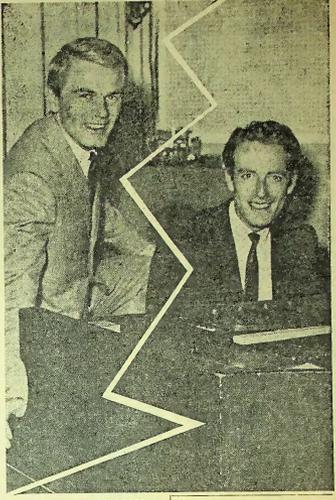
Surprise that he left Faith? Not really. And you don't need the hall of the bustling Barry career yet. . . .

Footnote: Johnny de Little, non-stop above, made his first record eighteen months ago. It was a good teenage disc, but the critics had ignored by the fans.

But John, who has supported Johnny's talents since he first heard him sing at an audition in York, has great faith in him. And he's conceived two happy arrangements of standards for Johnny's new release.

"Watch out for it," says John.

"Watch out for it!," says I.



ADAM FAITH, with JOHN BARRY at the piano. (NRM Photo.)

# JOE BROWN and his TWO new singles

JOE BROWN: rough and raw. (NRM Photo.)

JOE BROWN fans — and there are of at least 400,000 of them, the sales of his two 10" "A Picture Of You" — can take their pick this week. . . . from TWO new Joe Brown singles.

One, his very latest, is released by Pye and called "Your Tender Love." This is the logical follow-up, written by the same couple, to "Picture Of You." It has been well-rehearsed ahead of schedule, by Pye to bring it level with the release date of. . . .

"Come's The Day," which is recorded, along with an EP and an album, by the Decca company, Joe was introduced to them when he first started making records.

And, he told me or they told me. But Joe himself is currently a Scottish looper—the two titles come from his very first recording session.

So Joe Brown fans really have never had it so good!

But Joe himself is currently a Scottish looper—the two titles come from his very first recording session.

So Joe Brown fans really have never had it so good!

But Joe himself is currently a Scottish looper—the two titles come from his very first recording session.

So Joe Brown fans really have never had it so good!

his single career—right at the start and Joe Brown 1962.

Joe himself is heard. It told me: "I suppose it is tough. I mean, at first everyone is rough and I was no exception."

## MUCKSPREADER

"I still think of myself as a 'young' singer. I haven't usually knocked off any of the rough edges."

"But I think that these days I'm more in control. And naturally I have more know-how these days. Don't forget, in two years you can learn a lot about the guitar, I have."

"But also I've got more ideas about what I want to do with myself, musically speaking. I was a bit raw about everything in those early days. Everybody must mature."

"The Decca single isn't in what they call my country and western style. "A Picture Of You" was the first time I've attempted anything in his style."

"Any other time I think I would have released two releases in one week but a follow up to 'Picture' is very important to me."

"I don't do 'Come's The Day' in my stage act at all although if it was to become a hit naturally I'd be foolish not to play it everywhere."

"I don't think it would be great to have two singles in the charts but

somebody I think that would be hoping for too much."

"Anyway, the fans can take their choice, make up their own mind."

Raymond Griffiths, who recorded "Your Tender Love," told me: "We have enough confidence in Joe's new single to think that the issue of this very, very old recording will not interfere with the sales anticipated for his new one."

Incidental, the Pye disc took NINE hours to record. Joe added up perfectly. Releasing early discs, by an artist under contract to standard business practices in the record world, Frank Sinatra is a case in point.

Capital are still leaving Sinatra married, while his new sides come out on his own Republic label.

Meanwhile, Joe Brown has another record to his name—champion of the Melton Mowbray, Leicestershire district for. . . . MUCKSPREADING.

"Really, no kidding, I'm the champion muck-spreader for the district. My uncle, Les Brown, has a farm there and I'm always popping up for a rest and some food at whenever I can."

"The other week my uncle was a little short of labour for his muck-spreading, so, like a good nephew, I said I'd have a look."

"I did 36 loads. Then they told me that the most anyone had done in the district was 24 loads."

"I was the least of the least that night."

IAN DOVE.

# Girls, Girls and Eddie

WELL . . . despite the two-bell record review that NRM put out, EDDIE HODGES disc has made the top ten.

Who, you might well ask, is Eddie Hodges? The answer is simple. He's a fifteen-year-old lad with a wealth of Show Business experience behind him.

It all began when Eddie and his family moved into New York from an out-of-the-way place called Halesburg in Missouri. Eddie's family decided that a career could be carved out for their boy in the world of Broadway to they managed to get Eddie a chance for an audition for the then fantastic Jackie Gleason show.

Eddie won the audition and various guest spots on several TV shows followed. But his big break was his role in the Meredith Willson Broadway musical "Music Man" currently being shown in Britain, was the film version.

Eddie played six performances before he decided to take another path which was offered him. The show of course ran on much longer but young Eddie was out of it.

And the part he was offered. . . ? To play Frank Sinatra's son in the film "A Hole In The Head." And it was in the film that Eddie had his first recording made. Not under his own name of course, but as part of the Sinatra hit "High Hopes."

Eddie then played the lead in Mark Twain's "Huckleberry Finn" film, and has since been billed lightly in "Adrian Conroy" and "Crises Choice."

But as well as the acting side, there's the more important factor to Eddie's career: The records.

His first was for the cadence label in the States and called "I'm Gonna Knock On Your Door." It made the top twenty in the States but it wasn't until many months after that first record, No. 20 spot in the N.R.M. top twenty. The film side was called "Ain't Gonna Wash You 'A Week" and had been covered by the Brothers Brown, who treated it into the top ten.

The second disc was called "Brandt Of My Dream" and that disc's made it over here. But it's Eddie's third disc that's done it. The really big one. "Girls, Girls, Girls" made it to Lowe's central top fifty but week and looks set for going even higher.

N.I.

# BOBBY DARIN & MRS BOBBY DARIN

THEY say that BOBBY DARIN has changed. Marriage has mellowed him. His temperament is no longer that of an arrogant little dictator. (Close friends say it never was.)

But all the way round there's improvement and it isn't likely that, by the end of this year, more newspapers and critics will name him the least co-operative actor of his time. Darin—his current title, "Things" is very high in the charts—has recently finished work on film "If A Man Answers". His co-star is Sandra Dee, his wife, and the film is really a continuation of their previous film "Come September" which also starred Mack Hudson.

On set Sandra let out some details about Life With Darin.

"I didn't just marry a singer," she admitted. "I married a tape recorder as well. I think that his tape recorder is the biggest thing in his life apart from our son David."

"Bobby plays tapes, writes songs, sings into it, plays piano all day long."

"He has also caught the carpentry bug badly."

"At first it was bookshelves, back home in Hollywood, just bookshelves. Thankfully he does it in the garage."

Sandra Dee and Bobby Darin just had to be in "If A Man Answers" despite firm statements previously that they would not make a film together.

This was because the couple were getting too many scripts to read which were centered around the fact that they were a married couple. Their joint respective statement stopped all this until they read "If A Man Answers".

"If A Man Answers" were both in "Come September" we felt we just had to follow it up. But "If A Man Answers" isn't a love story. It's a comedy."

After all the serious films Bobby was in, like "Too Late Blues" and "The Fifty Minute Hour" where Bobby played a few boiling hot lover, we felt in need of a comedy," says Sandra.

"If A Man Answers" is a gloriously funny film. Bobby plays a young photographer who pays too much attention at first to the dark room and not to Sandra his film wife."

This is strange because not only is Sandra, Sandra but producer Ross Hunter has given her 24 costume changes and a lot of enhancing jewellery... and a sack of onions.

These were necessary because Sandra was not at all sure during one scene. Even after the onions to be peddled for dramatic effect.

Incidentally Bobby is determined that his son David Mitchell, will not be photographed or used for any publicity purposes whatever—so even if it means hiding him in a sack.

Another thing Sandra admitted was that Bobby was unsuccessfully teasing her to sing. As long as Bobby keeps time Sandra reckons she does well—but has even made a private recording—but without her. Darin around the roomers somewhat with regard to keeping time.

Working on the film sat Sandra and Bobby present a picture of opposites; Sandra does her work and isn't at all interested in seeing the "musos" of the day's work...

Whereas Darin, the professional who admits he is always learning and can't wait for a chance to direct a film, is always anxious to see himself as the camera sees.

And he's sharply critical. But despite Sandra Dee's supposedly casual approach to film making, her fan mail has been known to top Rock Hudson's, report the film studios. I.D.



BOBBY DARIN with wife SANDRA DEE—a scene from "If A Man Answers". Universal International say that film will arrive in Britain at the end of this year.

## THE REAL MAHARIS OF STARDOM ON GEORGE MAHARIS

GEORGE MAHARIS (right) is best known in Britain as "Route 66", member of the duo who drive along "Route 66" weekly.

But in America it is George Maharis singer who is causing a lot of attention. His two singles—labeled "Love Me As I Love You" is released here this week—have both made the American charts and his first album "George Maharis Sings" is well up in the American LP charts.

He is best behind Voice Edwards, or Ben Casey.

And in an era when managers and agents are at great pains to protect their lead to dress him up with a nice background, make him buy a house for his mother and wear a nice grey flannel suit, these two present a different picture.

Voice Edwards doesn't try to hide his background—in which he played in the streets with friends who later became gangsters—on the fact that he is a nobody and has a quick temper.

He admires "Overdrive in my character isn't love. But it is me."

George Maharis has come in for some rough treatment too. American music companies insist that George's only love affair is with... himself. And they say that it has withstood the test of time remarkably well.

Recently, however, there was an outburst from Mr. Maharis, setting the record straight about himself.

He concerned himself first with the accusation that he only sang to pick up extra cash, to cash in on "Route 66" popularity and that he was strictly a non-singer.

He said: "It's right about the money and cashing in on the popularity in the television series. But what's wrong with that? It's wrong, very wrong, to be a non-singer. I made the records because I like to sing."

"—and I was good enough to sing with bands before I got into television."

His character "He describes himself as moody, and impulsive and says he loses his temper very quickly. But he says that except for his not going to his head—only gives him more confidence.

"Route 66" has given him the confidence he needs. It also handed him a problem... and one for Dr. Casey and Dr. Kildare.

Making "Route 66" means that George is a location, travelling from spot to spot, nearly all the year round, and he says, nearly all the year round, that he is fed up. So much so that he recently he collapsed and doctors found he was suffering from a painful liver condition—that was also infectious.

If looked for a time all of the earlier working out of "Route 66", manifesting "Route 66" was a real problem. But luckily no one caught the infection.

But George Maharis was rushed to hospital in Santa Monica, California, and in recovery, mainly by just resting or painting, he got the time off he had wanted from the show.

### SNOW

And why did the over-worked George go down with the flu? Many Californians. One reason was that it wasn't sunny. The "Route 66" team originally planned to shoot scenes in New Mexico but it started snowing. So they upped and moved to California.

In time to catch the first major snowfall in California. It proved too much for George.

But while in hospital he registered up his band after—George is in line for a new film, probably made by his own independent company. It will be his first film since he appeared in "Kissed."

## THEY MISTAKE ME FOR CONNIE FRANCIS says CONNIE STEVENS

SHE is one of the best-looking girls in pop music. She gave one of the worst singing performances on British television. That's Connie Stevens, who has her American hit, "Mr. Snowflake," released this week.

The British television performance was last year on "Sunday Night at the Palladium" when Connie was flown over just to do this high-rated TV spot, sing a couple of numbers and left the critics puzzled: "Was it worth it?"

On no fact of it, it wasn't. Connie was about as far off form as Bobby Vee was during his Palladium TV debut. I was off form because on disc and on her regular television

### ELVIS

Connie likes Elvis. "He called me one night just right out of the blue to see that he liked my picture in the film 'Swiss Slide'."

"I found out later that this was typical

of him. He is a real gentleman who does thoughtful things as well as being a character.

"I wouldn't talk about him because I'm his friend. And he taught me that, soft and being friendly counts more than most things."

Other Stevens dates: Vic Damone, an old family friend (Connie comes from Brooklyn, New York, and likes to get back there as often as possible to see old friends), and Gene Ford, the disc actor.

But so far Connie Stevens remains one of the most attractive beautiful girls in Hollywood, which isn't a place noted for its plain, homely folk.

### KOOKIE

It was television that was responsible for Connie's disc career. She was a junior member of the very popular television series, "77 Sunset Strip" at first, always being the car hop, Edward Byrne, otherwise "Kookie."

To lead her his comic.

This led to a brief appearance on Kookie's disc, "Kookie, Kookie, Lend Me Your Comb" being just that.

More discs followed with more to sing. And by herself.

From then on Conchetta Ingolia (her real name) hired herself a business manager and because the dollars started rolling in, gave herself a minimum weekly allowance.

It was about this time that she discovered an interesting fact about her fan mail, which she admits is well behind other girls to sign every thing personally.

But Connie also receives a lot of letters addressed to another Connie—Connie Francis. Even disc jockeys have got two girls mixed up in their minds. The don't bother Connie, though.

She just wishes she sold as many discs as Miss Francis.



ANTHONY NEWLEY signs an autograph here for CONNIE STEVENS.

And while in hospital George Maharis found time to nail another rumour: that he was being arrested. And he was arrested being arrested once!

It was while releasing an off Broadway play, "The Zoo Story" in which George played a schizophrenic, he was on his way to rehearsal drowsed for the part and carrying a new revolver used on stage.

Newly's manager a store had been raided and George Maharis more or less

## ANKA ON THE SCENE

"THIS is the time for youth. I never before has so much business belonged so much to the scene. It works in circles."

"A few years ago there were only three record companies, and I was one of the male singers who were big."

"Now there are over 1,000 record companies. I never before has so much business. They're being pulled in by the money stacks and making them singers."

She just wishes she sold as many discs as Miss Anka recently.





# GETTING BACK TO NORMAL



TWO FULL PAGES of disc single reviews start on page 8—proof that the record companies have finished their yearly holidays and things are getting back to normal. For instance this week there are singles by paranzated names as (1 to 7) DEL SHANNON, seen here in a shot from "It's Trad, Dad!". New



singles "Cry Myself To Sleep," young millionaire, PAUL ANKA, is most dressed in costume for his forthcoming blockbuster film, "The Longest Day." New single! "Every Night (Without You)." ADAM FATH is the centre of a lot of controversy about switching musical directors. New director Johnny



Keating his his first single this week with "My Be A Person" and "Don't That Beat All!" Both sides have been slated as the A side—the choice is the public's (NRM picture). The public have a choice about JOE BROWN (NRM picture) too. Two singles by the Coodey guitarist singer have been put out at the same



time. One by his present company Pye and the other by old company Decca. SHIRLEY BASSEY is next with "What Now My Love" an old Patti Page number that earned itself a Top Twenty TPR (NRM picture). Besides these, top five, there are releases by JERRY LEE LEWIS, JAMES



DAREN MIVE SARNIE, CONNIE STEVENS, BEN E. KING, FRANKIE AVALLON, JOE LOSS and JIMMY JONES. And more. And more. And more. The pop scene looks forward to a battling autumn and winter. Objective the charts.

## 'WELCOME HOME BABY' GETS THE SQUEALS

# The Brooks tear up the book

CEOFF Brook, of the swinging Brook Brothers, on the line. Sounded agitated. Certainly not in the happy-go-lucky mood one might think from a star whom just heard the Brooks' "Welcome Home, Baby" had hit the NRM Top Fifty. He explained: "Some time ago, you told your readers how I'd taken up astrology. Remember how I was the

one interested in it, while brother Ricky was not so sure? "Well, I have to admit that I'm not so sure now. All because of this latest disc getting in the charts. "BACKGROUND to my agitation is this. Geoff had wired out the stars' forecasts. NUMBER SIX is lucky for the boys, along the stars. NUMBER FIVE is dead doggy.

Geoff had said that SIX was part of the disc number on "Wargames", which was a huge success. FIVE, the disastrous figure, was on "Marrero"... and that was a flop. "WEDNESDAY was an unlucky day, clouded in the past by accidents, mishaps, chases and sheer bad luck. TUESDAY was the lucky day. Their actual recording day, by the way..."

Now, the stars have also twinkled the news that the Brooks boys will work harmoniously offstage as well as on stage in October. Disparagements are indicated for October and sufficiently strongly to cause a little bit of bother. At least that's what Geoff originally believed.

**THE LOCOMOTION VERNONS GIRLS**  
DECCA

**RICKY NELSON**  
TEEN AGE IDOL  
DECCA

**SHAMROCKER**  
ZEN TRACEY  
DECCA

**AL DI LA**  
MILIO PERICOLI  
DECCA

**JET HARRIS**  
MAIN TITLE THEME  
SOME PEOPLE  
DECCA

**I'M JUST A BABY**  
LOUISE CORDET  
DECCA

But his latest one: "Welcome Home, Baby" also has the number 154 FIVE. And it's in. In other words, Geoff's theories have gone for the proverbial Burton. The previous consistency, since he started browsing through the "Good Luck" columns, has vanished. Said Geoff: "You can say my confidence has been dented."

Actually, the Brooks still with their own group of bass guitar, drums and tenor sax one-liners. That gives them a unique sound, something lacking—and saves a lot of headaches with the resident groups. Yes, the career is going nicely. That ripping sound you hear in the background is Geoff Brooks' tearing up his housework books.

salmon there. This is an off-putting sort for the boys—and yet unlucky old October, 1962, is the month to do it for them. Now the stars have also twinkled the news that the Brooks boys will work harmoniously offstage as well as on stage in October. Disparagements are indicated for October and sufficiently strongly to cause a little bit of bother. At least that's what Geoff originally believed. But even he can't see the boys gaining the toes in the States, with the eyes of the most important people in the business on them. It didn't make the charts. Ricky says: "I'd like to know what it is going to happen—but I've never studied the subject of astrology like he said, though, but he has been a bit worse recently, hasn't he?" Work generally? "Going like a boss!" and Geoff "who felt pretty sure. "Welcome Home, Baby" would make the grade. Soon after it was released, we started getting those little welcoming squeals when we went into the opening bits. "We wanted to ring the changes in our type of material and this proved us as being a first-class number. After all, we're not about on one side of it or the other ones."

The Brooks still with their own group of bass guitar, drums and tenor sax one-liners. That gives them a unique sound, something lacking—and saves a lot of headaches with the resident groups. Yes, the career is going nicely. That ripping sound you hear in the background is Geoff Brooks' tearing up his housework books.

**AVAZ SPOT**

QUINCY JONES ORCHESTRA

*Hot Sale @ Strike Up The Band @ Airline @ Madras @ New Vacation @ Under Paris Stars @ Rock The Knife @ Bonuses @ Express @ Dice @ Come Back To Services @ Sweden Workman. MERCURY NRM 1492.*

THIS is a sad and uncomprehending 1 work. Quincy Jones, leader of one of the finest of all big bands for some time now, is finally obliged to resort to little books to bring his albums on. A world tour? You see, one track for each country. That ought to put the customer in a bind, but here is the album to prove it. And as Quincy arrives self-consciously to get the cheap effects we associate with the mysterious Orient, although peddling for Africa, estimates for poor old Mandala, who got his in the half ring about 15 years ago, etc., etc. The result is a modern record, one which does not compare with Quincy's previous albums.

There are some outstanding jazz spots from Bill Woods and Clark Terry, especially an "Strike Up The Band", where the two men exchange fours for a while, and "Mack the Knife" almost but not quite overcomes the handicap of a poor start. For the rest it is all a bit mediocre. Just two jazz joints. First, "Meatloaf", the Russian selection, was very popular during the last war in the country under another name although the title changes me. And, last but not least, why has Quincy Jones omitted Good Britain from his Russia and Cuba. But so Great Britain.

Apart from the fact that my patriotic nose, having had indication at such a slight, what an opportunity Quincy Jones! He could have had a backwash of cockney organ-grinders saving "Mackie, Mackie" while the band played jazz-up version of "Knockout" in the Old Kent Road, just 'em Ted Heath need to do.

BENNY GREEN

Page Eight

### MIKE SARNE *Will I Play: Bird You Know I Love You* (Parlophone R 4932)

ANOTHER peek at the boy-bird relationship from Mr. Sarne, who again appears to be having no luck with girls on his "Come Outside" follow-up. This time, in a peppy rhythm, he asks his intended to come for a while, to let him hold her hand, and in return for knowing what her name is, he will tell her what his name is.

A follow-up disc, for sure, but different enough to attract the same amount of sales as "Come Outside".

And credit to Mike for bringing something new and original to the best sellers. The disc (later out with a piece of chat that can be heard outside any public jazz club, hippy club, public house, coffee bar, youth club, public house, Beatles pier any night of the week. Do listen.

Mike has a new girl ailing and aching—Miss Billie Davis. She has rather less to do than Woody Richards on the first disc.

The flip, a brittle and philosophical piece written by Charles Blackwell, who composed "Come Outside" and leads the backing group, is especially rhythmic. The philosophy? Well, Mike sings that he'd like to lead his hand down the aisle, but... he isn't the film.

### FOUR **TOP 20 TIP**

### JOE BROWN *Your Tender Look: The Other Side Of Town* (Pye 35658)

JOBS all-important follow-up on first J.B. swing—brought to mind the lyric content and backing sound—once returned to us by the hit "A Picture Of You".

This time it is various items of equipment like the wind in the canvases, the snow above the mountains, that cannot compare with the "tender look" in Joe's eye. The guitar work—unusually good—of high standard and there's a store of Lee-on-type vocal voices in the back.

But on repeat listening it starts to grow on you. Should be a strong follow-up for Joe.

The flip is more on the blues kick than mid country and western. It's a tale of unfaithfulness that comes out all right in the end. Again the guitar work is better than the correct amount of "feel" to it. The guitar work on both sides adds the extra bell.

### FOUR **TOP 20 TIP**

### DEL SHANNON *Cry Myself To Sleep: I'm Gonna Move* (London HLN 858)

THE falsetto boy sounds into a new single with a lot of energy and so good a tune. We have to wait only one chorus for Del to swoop up to that upper register falsetto while still sounds like manned guitars and saxophones keep things moving at more or normal levels.

Del will have to be careful with his falsetto. There's a danger it could get boring.

But on the whole the side is a nicely atmospheric piece of unambiguity. Should sound its way into the juke boxes, the charts and the nation's hearts. "I'm Gonna Move" is a better tune with good story line and in the country idiom. (Not everything right now?) Del handles the whole thing well and is more relaxed and quieter.

### FOUR **TOP 20 TIP**

### JERRY LEE LEWIS *Sweet Little Sixteen: How's My EZ Treatin' You* (London HLS 9584)

Jerry Lee himself says a better, Jerry Lee right back in the early form that give him his hit disc position out his version of Chuck Berry's "Sweet Little Sixteen". The heat is right there, plenty of piano rumpus and whoop! hollers to satisfy our ears.

Worth waiting for.

Flip is slower with Jerry sounding in the country and western vein. The back seat comes through with the organ joined in, adding in the mood an organ joined in.

Not a style that suits Jerry Lee but the top side makes up for a lot.

### FOUR **TOP 20 TIP**

# THE WEEK'S TOP 20 STANDARD

### SHIRLEY BASSEY *What Now My Love? Above All Others* (Columbia DB 4882)

UNUSUAL ratio and toby punch have already saved this latest slice of shibboleth. Of course, it is great, vocally. But we don't think the basic number "What Now My Love?" is quite as strong as some of her earlier hits. There's a loss of emotion, gaps of insecurity in the way she addresses questions to her love. Handsome jogging looking hops, too, pushing along the drama.

Yes, it's excellent. Should at any rate get along in the lower reaches of the charts. But we didn't find the song stuck long in the brain-box.

"Above All Others" is another dramatic piece. We found Shirley more instantly recognizable on this side. It's slow. It's built on a very commercial idea, it's wonderfully neat. But it won't win that widely applauded approval of past hits that Shirley uses on stage.

### FOUR **TOP 20 TIP**

### CAROL DEENE *Some People: Kissin' (HMV POP 1058)*

CAROL DEENE has a lot of competition on "Some People"—from the film "Some People", written by Adam Fiala's songwriters Johnny Worth. But despite the stars of the film Jet Harris and Valerie Mountbatten, Carol achieves a distinctive sound aided considerably by the arrangement which features a calypso whistle sound.

Stands a good chance although some of protest against the older generation as definite as this may have a hard time getting through probably because they are not personal enough.

Helen's "Please Don't Treat Me Like A Child" was a very personal piece of protest.

Ricky-dick beat on the flip makes Carol sound like Dorothy Provine at times. It's a Dixie-type backing and as Carol sings in "Acker Bilk's" film, "Band Of Thieves" it is understandable.

### THREE **TOP 20 TIP**



MIKE SARNE: with disc jockey ALAN FREEMAN. (Photo Westward TV.)

# THIS WEEK'S SINGLES



CAROL DEENE: a shot from film 'Band Of Thieves', with Acker Bilk.

### STAN GETZ *Jazz Theme From Dr. Kildare: Desafinado* (HMV POP 1064)

STAN GETZ, an uncompromising modern jazz tenor saxist, turns in an attempt at the charts here that lowers his standards not only in what, idea, lot or little. His cool relaxed tone is heard against a big band backing (not listed on the label) and his improvisations on the theme, while not adventurous, are subtle. It's a better sound than most modern jazz chart-directed tunes.

Might make the commercial scene, but we doubt it.

Guitarist Charlie Byrd, another modern jazz luminary, starts billing with him on the flip, a Latin thing that swings buggily in the key of why. But Stanby the drummer takes most of his playing bonuses.

### FOUR **TOP 20 TIP**

### GEORGE MAHARIS *Love Me As I Love You: They Know About You* (Columbia DB 4884)

"THE 'ROUTE 66' man didn't have the same degree of success with his first British release as he did in America, where both his simple and album make quite a dent in the sellers. So we don't think this will get anywhere viable, although it could well be a steady seller. The song is an oddie, the treatment a little ordinary and slightly snappy. A bit mums' n' daddies.

More mellowness on the other side. No doubt about it, in the States, where George has a week-and-a-half's worth of success on "They Know About You". We think it's better than the top side, probably because it's nearer the True One.

### THREE **TOP 20 TIP**



By a sleepy lagoon  
with KARL DENVER  
Sleepy lagoon; Lonesome traveller; Snow Shoe Thompson; Just for a while

DECCA  
The Decca Record Company Ltd Decca House Albert Embankment London SE1

### CONNIE STEVENS *Mr. Songwriter: I Couldn't Say (Warner Bros. WB 73)*

BRITAIN'S ONLY female star of the 1950s' "Havanaian Eye"—makes an appeal for a song to help her conscience along. It's going up in the American charts but so far Connie has had little success over here. Some itself is reasonably distinctive with the tune better than the lyrics.

Flip is slower and more conventional. Connie is even shorter on the breathing bit. It goes you after a while. Don't light listening.

### THREE **TOP 20 TIP**

### PETER PAUL & MARY *If I Had Hammer: Gone The Rainbow* (Warner Bros. WB 74)

PETER, PAUL AND MARY have been voted one of the groups most likely to succeed in America. Over here, the position may be different because there isn't such a wide field for groups that sing folk-like music. The trio, backed by guitars, sing in a tune, harmony set harmonies. It doesn't really add to very much. "If I Had a Hammer" is a fast paced social number. Mary's voice is the one that comes through most.

"Rainbow" is quieter and starts off in a more distant. It pursues a more kind of path that the Kingston Trio, Folkways, etc. pursue. Successful. Folk tune. "Johnny's Goin' For A Soldier" comes from the tune.

### THREE **TOP 20 TIP**

### BOB BRAUN *Bill Death Do: BOB BRAUN: It Goes* (Brunswick 05785)

IT is a chat-piece that had the NRM (the ball one ring per dished) ringing double time right to the bar and then some. It's a classic in its own way. Sincerely dripping down his chin. Mr. Braun tells us in a slow, stately voice: "If I had all the kingdoms of the world, I'd still be poor without you. . . . In my arms, in my heart, in my dreams, and with every breath I take, I think of you. . . . you're the reason every new day dawns."

Clang, clang, clang, clang.

The background music is the stirring kind in American films, when the Americans have landed and won the battleground. John Wayne's ride into the Western saddle and Bob Crosby is a prizefighter.

"The Death Do Us Part" is in the American charts, which must prove something. A great disc for crying, tragic romantics and offbeat juke boxes.

Thank goodness! On the flip side, Bob sings. Somewhat squarely, we think, but after the top side anything sounds fine.

### TWO **TOP 20 TIP**

# POP DISC REVIEW

**PAUL ANKA** *Every Night (Without You) Three You Go (RCA 1304)*  
**IMPRESSIVE**, monotonous, rhythmic clicks of the top side with Paul Anka showing the top side with Paul Anka's extremely simple, but to a tune called "Diana" and look how many THAT could chore girls in it at times.  
 Paul in one of his more rhythmic exuberant and sentimental than usual would do well.  
 The flip is almost vintage Paul Anka. He is at his emotional (within limits) best and gets a seductive groove into being pleasant. At times he sounds as if he is crying. **Just** rated that the top side and just as good.

**THREE** 

**ADAM FAITH** *Mix Me A Person Don't Be That Beal (Parlophone B-4930)*  
**WE'**re getting tired of writing this and western sound to them, but a lot of records do have them. "Mix Me A Person" is another example. Adam sings well, but anyone expecting a radical backing with new MD Johnny Keating backing the Faith voice is in for a disappointment.  
 It's not the same, but it's not all that different.  
 Better is the frustrated other side, which (captioned a Johnny Worth record) has an intriguing sound to the arrangement. Adam sings very well, music relaxed assured and plays with the tune happily. Occasionally he gets an Eden Kane glow to his voice.

One of the best Faith singles for some time.

**FOUR** 

## TOP 20

**PERRY FORD** *Baby, Baby, Prince of Foots (Decca F-1407)*  
**PERFECT** FORD into his band, aided by a backing group, the saphires, at the moment being, rhythm and blues. Perry shouts the lyric, the chorus answers him on every line like a Gospel group, the grunting force exclaims what's expected entrance. It all adds up to a well produced piece of excellent without being exceptional.

It's almost the same—in tempo and approach—as the "B" side. Perry swings round the chorus answers. It's blues grooved—who would we be without Roy Charles!

If you're throwing one of THOSE parties, buy it.

**THREE** 

**JOE LOSS** *Quando Cha Cha: Al Di La (HMV Pop 1659)*  
**THE TUNE** that Joe Loose sold better deserves, as a cha cha. And it blends surprisingly well with the new rhythm. Apart from this it is a typically clean and professional Loss performance and—like "Whoochie" and "Missgot a Thrill"—both released by Joe—it might make a lower number of the charts. Naturally it's good for dancing.

"Al Di La" is another hit parade item dressed up for dancing by Meco Masini.

Again a professional dancing sound.

**THREE** 

**RAY STEVENS** *Alab The Arab: It's Been So Long (Mercury AMT 1184)*  
**RAY STEVENS'** story of Abah the Arab—covered here by Joe Jimmy Savile—was No. 1 in the American charts from this it is a typically clean and professional Loss performance and—like "Whoochie" and "Missgot a Thrill"—both released by Joe—it might make a lower number of the charts. Naturally it's good for dancing.

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Again a professional dancing sound.

**THREE** 

**JOE BROWN** *Come Fly With Me: People Gotta Talk (Decca F-1149)*  
**AN** interesting item: it comes from a first recording session and shows him very much on the Elvis Presley kick. At times he sounds like a direct imitation.

The pair, amplified heavily, is still potent and we are at a loss to explain why Joe Brown, pre-Picture" wasn't better received by the public.

"People Gotta Talk", a plaintive dirge about the perils of going to work in a line with Joe Brown's 1962 move. Pleasant and peppy. It's more interesting to know that it was recorded in 1957.

It's not the same, but it's not all that different.

Better is the frustrated other side, which (captioned a Johnny Worth record) has an intriguing sound to the arrangement.

Adam sings very well, music relaxed assured and plays with the tune happily.

Occasionally he gets an Eden Kane glow to his voice.

One of the best Faith singles for some time.

**FOUR** 

**JIMMY JONES** *Yours' Much Too Young: The Nights of Mexico (MCA 1568)*  
**MEDIUM** tempo song on the recurring theme in pop music today—Jimmy sings along with him self, exuberantly and professionally and has a good every so often when he repeats "No-No-No" over and over again.

Here the song develops into a parody of a pop song. Fay.

Jimmy yells (the only word for it) "whish!" to open the flip. He even yells in Mexican occasionally. His voice is usual as barely under control. Jimmy has come a long way from his hit "Handyman" downwards.

**THREE** 

**BEN E KING** *Too Bad: My Heart Cries For You (London HLM 9386)*  
**PLEASE**, somebody, tell us why Ben E King can't get himself a fair-aided hit record. It isn't his voice, it's great. It's his choice of material, it's great. Don't treat him of some.

"Too Bad" is as neat a piece of finger-popping big beat as we've heard. Post-impetuous tempo, the piano leading excellent little backing group. Ben's voice is full of soul working himself up as the side proceeds apace.

But consider the flipside. Ben has turned a wry, low country ballad into a piece of frantic rhythm'n' blues. A chorus pushes him over.

Please let it be a hit. It's only justice.

**FOUR** 

**TOMMY ROE** *Sheila: Love Your Kicks (HMV Pop 1100)*  
**"SHEILA"**, a big American hit for "Thomas", is a fitting of the delirious of Sheila. Tommy achieves a soft effect akin to the lovely Brothers. As reported by Jack Boxer, the drumming—which roars at a tremendous clip—is superb, keeping things going. But we were intrigued by Mr. Roe, his voice and song.

Flip is slightly more dramatic—and stiffed. Almost the drummer is well featured.

**THREE** 

**FRANKIE AVALON** *Don't Let Me Stand In Your Way: A Miracle (De International 2515)*  
**THEY** young Mr. Avalon is famous in the States—has been for a long time. But British buyers seem to fight shy of him. His lyrics in a fair accent performance on "Don't Let Me Stand In Your Way", but frankly we can't see that the big-selling voice qualities are there. Something he doesn't seem to give enough. Lyrics, maybe, is the word—but not to be confused with the relaxed approach of Ray Cooney.

"A Miracle" is, posppokably, far short of that. It's a simple little melody, pointing out that love can make you happy, or sad, or cry, or laugh and all that sort. But this is a song, that holds... and receive a lot of singing towards the end. Frankie only just manages to cope.

**THREE** 

**CLAUDE CLARK** *Party Night: Dizzyness (Decca F-1149)*  
**C** that reminds us of Frankie Lynn, American hit, who at a though her way through her way also penned. A and story, told at a fast clip and quite happy, of Claude standing outside watching the natives enjoy the all-American party which includes the fish, the waltz, the mashed potato and the beef.

If you ask us she's safer outside. Claude on a slower show, prove that she has a strange voice which, she doesn't appear to be in charge of. It's whips and roars and jinks and dials and bumps and generally quite fun to hear. With the right lyrics, this disc could go places.

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**JAMES DARREN** *Mary's Little Lamb: The Life Of The Party (Pye International 25155)*

**THE** question is: is this there? Mary's justice in the pop world? "Mary's Little Lamb" and neither reached the top which is where we thought they should be. This is every bit as good—a great swing performance on a catchy tune. Something to remember, well sung, really well arranged, lined on the nursery rhyme, of course.

Darren sings of being led by the nose right to the top of the charts with this. It's a sure-thing double if there really is any justice.

The song really, too. Actually, we detected a slight similarity to "Mary's Little Lamb" in Paris but that doesn't detract one bit. Something you really MUST make it big here. We'd like to see this one do it.

**FOUR** 

**ANITA WOOD** *I'll Walk Forever: Don't Slow Down I Get (London HLS 9585)*

**THE** double-plano for a bit or two, even slow, ballad, forming something on the Katy Letter for a while for a chorus. But some double-track vocalizing takes over and that's when we lost interest. All right, we'd say, for the old pop that there's nothing to suggest any chances for the charts.

Much better on the flip, with strings announcing her this time. Anita's strates a pleasant but undistinctive voice. We're afraid it will get lost in the autumnal gale of singles. And we feel pretty uncharitable about that—Anita's quite a bit!

**THREE** 

**JACKIE LEE** *Pretty Little: Midnight (Poly CB 1157)*

**THE** whole is sure to panic on it, some. "Pretty Little" Jackie's version is nothing to write home about. It's a bid in the Handprint' world group and it's a bit of a trick. What happens if this isn't the best side this consistent singer has ever made, it's just for all. Nice original backing, involving a smoky sort of string sound early on—And a distinctly unusual type of accompaniment.

This really is the town-band sort of disc. There's no surely reason why it shouldn't do the charts faster than a puff of smoke.

Flip was written by Kenny and it is a briskly swinging sort of number, sung very capably indeed. There's an adventurous approach to lyrics here that that appeals. In fact, it wouldn't have made a made "A" side. Good all-round gear.

**FOUR** 

**JACKIE TRENT** *The One Who Really Loves You: Your Consistency Or Your Heart (Orbit CB 1749)*

**GOOD** earthy sort of vocalizing by Trent's fiddle on "The One Who Really Loves You" is a heavy-lid-down beat which ingratiates itself without becoming boring. A male choir in the background, on the other hand, does become a little drag.

Probably not Top Twenty material, but it does show that Jackie has quite a bit of the American flip approach to a song—and that can't be one. We think it is a case of the song being at fault rather than the singer being at fault.

Decided Country accent for the flip but not too much so for popular consumption. Guitar dominates backing early on. Not a bad song, with something worthwhile to learn in the lyrics. Plan that nice old earthy sound.

**THREE** 

**JULIE GRANT** *When You're Smiling: Lonely Station (Pye 15461)*

**THESE** are the days when we're always to be on radio. Here, and this is the English one, the one who were a hearty enthusiasm. Nice delivery—but not too much so for popular consumption. Guitar dominates backing early on. Not a bad song, with something worthwhile to learn in the lyrics. Plan that nice old earthy sound.

Probably not Top Twenty material, but it does show that Jackie has quite a bit of the American flip approach to a song—and that can't be one. We think it is a case of the song being at fault rather than the singer being at fault.

Decided Country accent for the flip but not too much so for popular consumption. Guitar dominates backing early on. Not a bad song, with something worthwhile to learn in the lyrics. Plan that nice old earthy sound.</



**NEW RECORD MIRROR: CHART SURVEY**

**Casual Ronnie**

AN interesting top five this week: Pat Boone has held out against all comers including "Guitar Tango" which surprisingly has remained at No. 4.  
Darin's "Things" has moved right up and Ronnie Carroll has followed closely.

How about Ronnie Carroll? Surely he must be the most talented and best prepared singer around. While most pop singers just stand in the stony safety of one night stands, personal appearances, television sets, etc. etc. etc. Ronnie just takes things slightly easy—at least regarding singing.

It was the same when pencil this Ronnie carried shuffles for "Ring A Ding Doo" winner of the "King Far Europe" contest in February this year.

Instead of rushing around, Ronnie relaxed—that is if you can call football, ten pin bowling, all night pool and billiard around racing relaxing.

Ronnie just said: "It takes figuring out. I'm singing no better now than I was a few months or years ago."

"A bit worryingly real."

And "Ring A Ding Doo" wasn't anything like the chart success that "Roses Are Red" is turning out to be.

Worrying if "Ring A Ding" was this Ronnie must be out of his mind with "Roses."

Big drop in the Top 20 this week is Joe Brown but with two new singles out this week (see page 3) he should worry.

**JUMPS**

Big jump this week: Lonnie Donegan proving that the hand that beats top skill still calls the tune, jumping 26 places to No. 31. Jet Harris, opened in variety at a solo at Torquay this week. He only consolidated himself with his "Golden Arm Theme" at 26.  
Duanne Eddy's back with a bang as well. "Ballad Of Fatigue" was the side played on "Jake Box Jary" at the same time they played the "P" side of Jet Harris' disc, "Some People". So we've got they both made it.

Kenny Ball looks like slipping Acker next week and has dashed ahead of the piece of classical jazz from the Clyde Valley Stompers.

And the Brook Brothers, Ricky and Groff, come up strongly with their latest release, "Waltzes From Baby", in quieter mood than most of their other hits.

**VERNONS**

Carole Deane is a girl who always makes an impression on the charts since the highly publicized business over her first disc, "Nooooom."

This time it's with a film song, "Some People". The Bipsale, "Kissin'" is also a film song—from Acker Bilk's "Band Of Thieves" which also stars Carole.

The Vernons Girls are back after a short absence but not with their latest "Love Nation" but their first hit, "Love Please". We bet this is due in part to the amazing number of radio plays the other side. A Liverpool take off, "You Know What I Mean."

We'd say it was equally as good, if not better than "Love Please". And welcome back to Chubby Checker's "Let's Twist Again" after another short absence. Probable stimulus is the success of "Dancing Party" which Chubby has shaved into the Top Twenty this week.

**BRITAIN'S TOP 50**  
COMPILED BY THE RECORD RETAILER

- |  |   |
|--|---|
| 1 I REMEMBER YOU<br>1 (8) Frank Ifield<br>(Columbia)                 | 21 PIGALLE OF COTTON<br>47 (2) Lonnie Donegan (Pye)                                   |
| 2 SPEEDY GONZALES<br>2 (7) Pat Boone<br>(London)                     | 22 STRANGER ON THE SHORE<br>18 (42) Acker Bilk (Columbia)                             |
| 3 THINGS<br>5 (6) Bobby Darin<br>(Parlophone)                        | 23 RIGHT, SAID FRED<br>21 (8) Bernard Cribbins<br>(Parlophone)                        |
| 4 GUITAR TANGO<br>4 (4) Shadown<br>(Columbia)                        | 24 GOTTA SEE MY BABY<br>TOUGH<br>24 (5) Acker Bilk (Columbia)                         |
| 5 ROSES ARE RED<br>3 (4) Ronnie Carroll<br>(Philips)                 | 25 YA YA TWIST<br>22 (9) Petula Clark (Pye)   |
| 6 I CAN'T STOP LOVING YOU<br>3 (11) Ray Charles<br>(HMV)             | 26 MAIN THEME "MAN WITH THE GOLDEN ARM"<br>43 (3) Jet Harris (Decca)                  |
| 7 ONCE UPON A DREAM<br>7 (6) Billy Fury (Decca)                      | 27 BALLAD OF PALADIN<br>28 ADIOS AMIGO<br>(1) Duane Eddy (RCA)                        |
| 8 SEALED WITH A KISS<br>16 (4) Brian Hyland<br>(HMV)                 | 28 SO DO I<br>30 (1) Kenny Ball (Pye)   |
| 9 BREAKING UP IS HARD<br>TO DO<br>16 (6) Neil Sedaka<br>(RCA-Victor) | 29 CINDY'S BIRTHDAY<br>25 (7) Tony Martin<br>(Parlophone)                             |
| 10 DON'T EVER CHANGE<br>9 (10) The Crickets<br>(Liberty)             | 30 PETER AND THE WOLF<br>35 (3) Clyde Valley Stompers<br>(Parlophone)                 |
| 11 LITTLE MISS LONELY<br>10 (7) Helen Shapiro<br>(Columbia)          | 31 SHARING YOU<br>29 (12) Bobby Vee (Liberty)   |
| 12 LET THERE BE LOVE<br>11 (6) Nat "King" Cole<br>(Capitol)          | 32 WELCOME HOME BABY<br>(1) Brook Brothers (Columbia)                                 |
| 13 A PICTURE OF YOU<br>6 (15) Joe Brown<br>(Piccadilly)              | 33 AL DI LA<br>34 (9) Emilio Pericoli (Warner Bros.)                                  |
| 14 VACATION<br>14 (4) Connie Francis<br>(MGM)                        | 34 GOOD LUCK CHARMY<br>27 (16) Eric Burdon<br>(RCA-Victor)                            |
| 15 ROSES ARE RED<br>20 (4) Bobby Vinton<br>(Columbia)                | 35 IT KEEPS RIGHT ON<br>A-1<br>31 (7) Johnny Tillotson (London)                       |
| 16 I'M JUST A BABY<br>15 (8) Louise Cordet<br>(Decca)                | 36 OUR FAVOURITE MELODIES<br>28 (6) Creed Douglas (Columbia)                          |
| 17 HERE COMES THAT FEELING<br>12 (12) Brenda Lee<br>(Brunswick)      | 37 GIRLS GIRLS GIRLS<br>(3) Shirley Bassey (Columbia)                                 |
| 18 COME OUTSIDE<br>17 (16) Mike Sarnie<br>(Parlophone)               | 38 THAT NOISE<br>34 (5) Anthony Newley (Decca)  |
| 19 ENGLISH COUNTRY<br>GARDEN<br>19 (11) Jimmy Rodgers<br>(Columbia)  | 39 AMY THAT FUNNY<br>41 (31) Jimmy Justice (Pye)                                      |
|  | 40 SPANISH HARLEM<br>(1) Jimmy Justice (Pye)  |
|  | 41 PALISADES PARK<br>(4) Freddie Cannon<br>(Scepter)                                  |
|  | 42 SOME PEOPLE<br>(1) Carole Deane (HMV)  |
|  | 43 I'M LOOKING UP THE WINDOW/DO YOU WANT TO DANCE<br>32 (16) Cliff Richard (Columbia) |
|  | 44 SHE'S GONE<br>50 (2) Buddy Knox (Liberty)  |
|  | 45 LET'S TWIST AGAIN<br>26 (8) Chubby Checker<br>(Columbia)                           |
|  | 46 FARAWAY<br>32 (13) Shirley Bassey<br>(Columbia)                                    |
|  | 47 DOWN THE RIVER<br>21 (1) John Lennon (HMV)   |
|  | 48 LOVER PLEASE<br>(10) Vernons Girls (Decca)   |
|  | 49 HOT PEPPER<br>(1) Floyd Craner (RCA)   |

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

**CASHBOX TOP 50**  
AIR MAILED FROM NEW YORK

- |  |  |
|--|--|
| 1 LOCOMOTION*<br>1 (7) Little Eva                    | 26 MAKE IT EASY ON YOURSELF<br>34 (4) Jerry Butler           |
| 2 BREAKING UP IS HARD<br>TO DO*<br>2 (8) Neil Sedaka | 27 'TIL DEATH DO US PART*<br>30 (4) Bob Braun                |
| 3 SHEILA*<br>8 (4) Tammy Roe                         | 28 TEEN AGE IDOL*<br>47 (2) Rick Nelson                      |
| 4 ROSES ARE RED*<br>3 (8) Bobby Vinton               | 29 SHAME ON ME*<br>38 (3) Bobby Ray                          |
| 5 SHE'S NOT YOU<br>12 (3) Eric Burdon                | 30 THEME FROM DR. KILDARE*<br>19 (11) Richard Chamberlain    |
| 6 YOU DON'T KNOW ME<br>11 (4) Ray Charles            | 31 I CAN'T STOP LOVING YOU*<br>16 (15) Ray Charles           |
| 7 TWIST AND SHOUT*<br>9 (10) Billy Briss             | 32 WOLVERTON MOUNTAIN*<br>19 (8) Claude King                 |
| 8 PARTY LIGHTS<br>13 (7) Claudine Clark              | 33 COME ON LITTLE ANGEL<br>43 (2) Belmonts                   |
| 9 YOU'LL LOVE A GOOD THING<br>4 (9) Barbara Lynn     | 34 THE STRIPPER*<br>18 (4) David Rose                        |
| 10 THINGS<br>10 (6) Bobby Darin                      | 35 SEND ME THE PILLOW YOU DREAM ON<br>(1) Johnny Tillotson   |
| 11 AHAB THE ARAB*<br>6 (8) Ray Stevens               | 36 HEART CAT*<br>46 (2) Bent Fabric                          |
| 12 VACATION*<br>17 (4) Connie Francis                | 37 ALLEY IN HAND<br>28 (7) Brenda Lee                        |
| 13 SEALED WITH A KISS*<br>5 (10) Brian Hyland        | 38 BEECHWOOD 45789<br>(1) Marvettes                          |
| 14 LITTLE DIANE<br>11 (1) Ramblin' Rose              | 39 SILVER THREADS AND GOLDEN NEEDLES*<br>(1) Springfield     |
| 15 RAMBLIN' ROSE<br>31 (2) Nat "King" Cole           | 40 YOU BEAT ME TO THE PUNCH!<br>(1) Mary Wells               |
| 16 BRING IT ON HOME TO ME*<br>20 (5) Sam Cooke       | 41 (GIRLS, GIRLS, GIRLS)<br>29 (15) Chubby Checker           |
| 17 WHAT'S A MATTER BABY<br>21 (4) Timi Yuro          | 42 THE MADE TO LOVE*<br>32 (8) Eddie Hodges                  |
| 18 DEVIL WOMAN<br>24 (3) Mary Robbins                | 43 DANCIN' PARTY*<br>29 (5) Chubby Checker                   |
| 19 THE WAH-WAHUSI*<br>7 (10) Orleans                 | 44 GREEN ONIONS<br>(1) Booker T. & MG's                      |
| 20 RINKY DINK<br>25 (4) Dave "Baby" Cortez           | 45 YOUR NOSE IS GONNA GROW<br>(1) Johnny Crawford            |
| 21 A SWINGIN' SAFARI*<br>27 (4) Billy Vaughn         | 46 I NEED YOUR LOVIN'<br>32 (18) Don Gardner and Des De Ford |
| 22 SPEEDY GONZALES*<br>14 (9) Pat Boone              | 47 VENUS IN BLUE JEANS<br>(1) Jimmy Clanton                  |
| 23 YOU BELONG TO ME<br>36 (2) Dupree                 | 48 LET'S DANCE<br>(1) Chris Montez                           |
| 24 MR. IN-BETWEEN<br>26 (6) Burl Ives                | 49 BALLAD OF PALADIN*<br>49 (2) Duane Eddy                   |
| 25 STOP THE WEDDING<br>35 (3) Etta James             | 50 JOHNNY GET ANGRY*<br>39 (18) Joanie Sommers               |
|  | HAVING A PARTY*<br>33 (11) Sam Cooke                         |

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

**Records You Must Have**

**HERE COMES THAT FEELIN'**  
Speedy Gonzales  
Brenda Lee  
Pat Boone  
on Brunswick 05871

**A SWINGING HIT!**  
KENNY BALL  
(PYE-JAZZ 7N1 2056)

**AFRAID OF LOVE**  
BY ALAN BRUCE  
on FONTANA TF 267236

**Summer Night**  
b/w A DROP IN THE OCEAN by  
HARRY JONES  
on PICCADILLY 7N 35501

KEITH PROWSE, 21 DENMARK ST. W.C.2  
KPM MUSIC PETER MAURICE MUSIC COMPANY, 21 DENMARK ST. W.C.2

# MAKE YOURSELVES STARS

HEY THERE, FANCY YOURSELVES AS BUDDING SHADOWS?

WELL, HERE'S A CHANCE FOR YOU TO PROVE IT—A "MAKE A STAR" CONTEST, ON A NATIONWIDE SCALE, SPONSORED BY THE NEW RECORD MIRROR.

IT'S WIDE OPEN FOR INSTRUMENTAL GROUPS, WITH OR WITHOUT SINGERS. THEY MUST BE EITHER AMATEUR OR SEMI-PROFESSIONAL—NO PROFESSIONALS ALLOWED.

Starting soon, there will be local heats, area finals, all over Britain, including Scotland and Wales.

We plan to hold a Grand Final in London next April for area winners.

Every heat will have professional judges. And it's prizes, prizes all the way for the winners.

First local heat will be at the CORN EXCHANGE, BEDFORD, AUGUST 30.

Organiser is local promoter Ron Stanley and judging the contest will be highly rated guitarist JUDD PROCTOR.

Contact the NEW RECORD MIRROR or Ron Stanley for details. Watch out for local advertising in YOUR area.

More details of the "MAKE A STAR" CONTEST . . . next week.

Areas: North West—Cumberland, Westmorland, Lancs, Cheshire, North East—Northumberland, Durham, Yorkshire, East Midlands—Leicestershire, Nottinghamshire, Lincolnshire, Northamptonshire, West Midlands—Staffordshire, Warwickshire, Worcestershire, Herefordshire, Shropshire, East Angles—Cambridgeshire, Norfolk, Suffolk, Bedford, Essex, Hertfordshire, South East—Sussex, Surrey, Kent, South West—Dorset, Devon, Cornwall, Wiltshire, West Glamorgan, Somerset, Devon, Cornwall.

Also: London, Scotland and Wales.



# DISC WORLD GETS A TOWN SHED CASE

ADVERTISING announcing the event all over the world . . . the televising of the final landing over of the awards . . . classes ranging from

pop vocals to long-hair classical sections. That is the range of the novelties. First International Disc Festival will be held in Brighton from July 7 to 13 next year.

Plans concerning this vast event were finalised early this week.

Full-page advertisements, taken in the trade news of the world, will draw forth the entries—all to be on recordings.

There are 22 major awards. Pop singers, male and female, soloists, novelty entries (say, Charlie Drake or the Temperance Seven), best groups, best TV and radio, best classical conductors, orchestras and best light music for films, TV and radio.

Format is: Brighton front and all the shopkeepers will dedicate this particular week to the recording industry. The launching ceremony will be at the Royal Pavilion on Saturday, July 7 and from then on all bunches of judges will arrive and listen . . . in the Metropole Hotel. Judges will come from all over the world. Then, on the final Saturday, there will be a one-and-a-half hour programme at the Exma where the judges will announce their decisions before 3,500 people in the hall—and millions on television. The awards will be available for both the award-programme and the ball at five guineas inclusive.

or VINCE EDWARDS, at London Airport on Sunday is a big welcome from fans. Vince is here to film "The Vets" in this country and on the Continent.

Vince said he was tired, very tired. Doing the "Casey" television series was a great strain.

# Smells Good...

Now he was here he said he would like to relax a little. His Press Conference was a short one. Just time for Vince to meet the Press, say hello, and have his first cup of real English tea with Jill Browne, "Nurse Carole Young" of "Emergency Ward Ten". And then he quit. "I'm tired, very tired", he apologised.

(All NRM Pictures by Derek Riley.)

# Looks Good...



## SPOTNICKS HERE

SWEDEN'S top instrumental group, the highlighting Spotnicks, are in Britain this week for the first time—for a series of stage and radio dates. Hit recordings of the "Orange Blossom Special" single, they record in Sweden on the Karandul label and on Oriole in Britain. Oriole this week release a new single, "Rocket Man", coupled with "Galloping Guitars", which again shows the mixture of musicship and electronic gimmicks which marks the Spotnicks' sound. They will be recording several singles in London under the guidance of Oriole's John Schroeder. Schroeder told the NRM: "I honestly believe this group is instrumental in the world of pop music. They have perfected a totally individual style."

## LEYTON IN ACCIDENT

JOHN LEYTON escaped serious injury last week while filming an escape scene from the film "The Great Escape" in Germany.

During part of a tunnelling scene there was a roof fall which partly buried the actor. Workmen and technicians had an hour digging John out.

He was not on the film set the next day because there were protests from him to remove dirt from his lungs. "Not a publicity stunt," says the film company. "It would have been a very serious accident."

## SARNE'S ADVANCE

MICK SARNE has advance orders in excess of 100,000 copies for his next single "Will I Whistle".