

Inside: CHRIS MONTEZ, BRIAN HYLAND, SPRINGFIELDS

RHYTHM
OF THE RAIN

THE CASCADES

WB 88



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No. 99

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NEW
RECORD MIRROR 6d

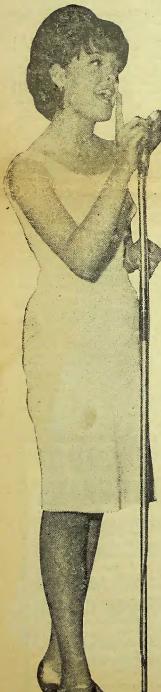
116 SHAFTESBURY AVENUE, LONDON, W.I.

RICK NELSON
KENNY BALL
DUANE EDDY
THE BEATLES
TONY NEWLEY
BROOK BROS.

WEEK ENDING FEBRUARY 2, 1963

EVERY THURSDAY

LADIES FIRST . . .



BILLIE DAVIS: Her first solo disc "Tell Him" doing nicely, thank you. (NRM Picture.)



MAUREEN EVANS: "Like I Do" has taken her to the top on Oriole.



SUSAN HAUGHAN: Poodle is called Baby (naturally) and is only five inches long!



LITTLE EVA: A big hit with "Locomotion", a lesser one with "Keep Your Hands . . . etc.", next visit to Britain.

with a small band . . .

DRAMA

There's always a touch of the dramatic whenever the Kenny Ball band hit the road. Their world tour last year, for example, took them to 25 countries—catalogued in the New Record Mirror at the time.

Last time it was drummer Ron was nearly snatched by the long arm of the law.

The boys were travelling home, through Edinburgh, from a gig in Scotland when Ron tried to pick up his own car. He tried the doors, but the locks were frozen. Enter suitably long-suffering police.

"What are you doing?"
"I'm trying to get into my car."

"Can I see your licence and insurance . . . ?"

Ron, natch, had neither. He couldn't



HELEN SHAPIRO: A lively performance on Sunday's Palladium TV show and a strong new disc "Queen For A Day". How did FRANKIE VAUGHAN get in with all these beauties? It's enough to make you "flip-de-flap". (NRM Picture.)

NEW RECORD MIRROR

EDITOR: JIMMY WATSON

Editorial, Advertising and Circulation Departments

116 SHAFESBURY AVENUE

LONDON W.I.

Telephones:

GERKARD 7440, 3785, 5960

THE LAST WORDS

I FOR ONE admire E. Clements for denouncing E. and ALL Boddy for illegally copying his records last week. — **SHRIVEL**, How can an Englishman possibly sound "natural" like a TEENAGER? How can he make the world of Harry records come to — how penile can you get? I leave you to your imagination, miserable little world of useless copyists.

A personal note to Miss Berry: "I lay my hat down if you ever do it again!"

Don't remember if I won't for Boddy. Holy, holy, and priceless talent, none

of you in your kind would have made it." — **LEWIS**, 501, 436 Pinewood Road, N. Harrow, Middlesex.

I WISH to congratulate a certain Miss Clements and her son Mike Berry and Tommy Rose. For a start I think Mike Berry's first record whatever it is an absolute corker. I am a fan of Holly. In last week's N.R.M. a certain David Aspinwall says "You can't buy David, he's got it". I don't know if that's true, but I do know that David has got it. **ROSE**, "Piddle de Pat", country boy of the week, "You and You?" — **DAVE ADISPCOTT**, 10, Henderson Gardens, Harrow, Middlesex.

THIS subject is now closed. No more senseless blarney — ED.

DRIVEN?

HAVING read recently that if any record is sold record "Retailer to Sender" it would have never entered Top Fifty, I would like to know that if record is sold record "Retailer to Sender" it would have even been heard of by most people; let alone be a number one hit!

This sort of semantic driven went out of vogue many years ago with the days of Tony Bennett, etc., Let me assure you, most modern, **Cliff!** — **D. ROBIN THATCHER**, Shifnal, Shropshire.

Books.

COVERS — WHEN WILL IT STOP?

The following nine records in the Top 26 (to be exact) have all been covered in this column: "Walk Right In" (Fevered Heart); "Kissin' Me Away Little Girl" (Mark Wynter and Ruth Brown); "The Devil's Got a Coat and Little Devil"; "Up On The Roof" (Jalle Grant and Kenny Lynch); "Loop Loop" (The Drifters); "I'm Gonna Make You Laugh" (The Drifters); "I Saw Mama" (The Drifters); "I'm Gonna Find You" (Dion and the Belmonts); "Remember That" (Gimmy Douglas); "Ain't It Always Like That" (The Drifters); "I'm Gonna Get You" (Honest Webb).

No new mention has been made by Bobby Vinton, Tommy Roe, etc.

All I can say is "What?" will it stop? I mean, "I'm Gonna Make You Laugh" even rivals the supremacy of the American originals — **JONES**, 25 Brookside, South, East Harrow.

Readers' Letter Bag

BOBBY'S BACK

TOWARDS the end of September last year there the company flip of "Piddle de Pat" and now Mike Berry and Tommy Rose. For a start I think Mike Berry's first record whatever it is an absolute corker. I am a fan of Holly. In last week's N.R.M. a certain David Aspinwall says "You can't buy David, he's got it". I don't know if that's true, but I do know that David has got it. **ROSE**, "Piddle de Pat", country boy of the week, "You and You?" — **DAVE ADISPCOTT**, 10, Henderson Gardens, Harrow, Middlesex.

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S. "Hold on Parade" and "So Long", Tony consolidation with the recording buying in the subsequent disc, "You and You", — **STRAWBERRY**

King of the record business, David Aspinwall, brought its critics along. Featuring an unusual amount of music, it was first recorded in "Twist". The take of such it was, in *Notices*, "To date, the best record by the eye for the critics". **DAVID R. RYDE**, 10, Ellerslie, 1 Millward Road, Ryde, Isle of W.

G Playing field he made solo albums: The first with his wife, who was "Love is a New Disease"; the second, "The King" one of the best and least recorded ever written.

The latter is apparently "Tony", with a smaller accompanying group. Among the great numbers on it are the effervescent "Pop Goes the Weasel", and "Yes We



BILLIE DAVIS : Praised for COVER disc. Pictured with JOE BROOKHURST.

IN THE STOCKS

I HAVE never known the "cover" record to be popular with listeners which criticises the records the disc buyers have chosen from the record stores, but after trying to get a handle on the market situation this week I feel it is time to say something.

I called on a large local dealer and asked for the String-Alouds **Blue**, but he did not have it in stock or even knew where it had been sent. After two alternatives that I was eager to hear, "No luck again. He didn't have it, and I asked him about **Elvis Presley**.

— Esther Phillips; "How Much Is That Doggie in the Window"; **Franklin**; **Exciter**; "You Bout Me" and **Paul Anka**.

— **Mary Wells**; and several others which he did not have. But the shop had some stock, so I bought some of them.

Call on **Capitol** — Bob Rose, **Bob Dylan**, **Billie Davis**, **Joe Tex** and **the Blue Jeans**; the only one he had, I went on to **Mercury** — **Elvis Presley** and **Johnny Thunder**'s recording of "Loop Da Loop". I know a lot of people in this town who have been buying **Mercury** records for a long time, and I can't afford to leave a deposit and call back for a record I can't buy.

On **Parlophone** — **Elvis Presley**, **Frankie Vaughan**, **Tom Jones** and **the Shadows**. This is obviously, but I don't want to say, the best record of the year, but record companies can't sell.

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NEW RECORD MIRROR, Week-ending February 2, 1963

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GIVE ME THE FLAMENCO!

CHRIS MONTEZ TOLD NORMAN JOPLING



CHRIS MONTEZ:
3,000 mile phone
call chat with
NRM. He is looking
forward to his
British tour.

THE VICIOUS CIRCLE AND BEN 'BLUEBIRD' RICHMOND



WHEN the theatres closed all over the country, the vicious circle started. Young singers had nowhere to build techniques until they'd seen them work—until they couldn't work because the theatres were closed.

New: the pubs around London are providing just such a levelling-ground. When Ben 'Bluebird' Richmond came to be making his swinging "Blue Bird" debut for "The Vicious Circle," he was a "Vocal Luck Star" last Saturday.

Now: he's in a mood destroyer at Bellman Green. No singer, but used by a singing group to make him an anti-applauding audience. Ben progressed,

He sang with a local group, the Saracens. Then a publisher, Tony Saxon, bought the rights to "Saxo" offered Ben a job with a new group.

From there he met up with former ship's boy Peter Jones. They became a talent scout. And then he met up with American composer Peter de Angelis, who was writing songs for Petula Clark and Frankie Avalon. Peter wrote "Blue Bird" especially for Ben.

Then Ben got into Priced Recs. And made his disc.

So what used to be a vicious circle became a vicious affiliation. Through being in the right place at the right time, Ben met the right people—and is now singing again.

But he's keeping on his part-time job, which is slushing those memo orders from his uncle manufacturers on the boards.

Said Ben: "When I left school, I became a shopkeeper, then a waiter, then a busboy, then a porter, then a delivery boy."

Now: he's a good-looker. Six feet tall, fair-haired—and a superstar of boxing, wrestling and football. Ben has been on the shiny side but, like Bill Fury, he loses it that when he comes face to face with a girl.

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Give his debut disc a hearing. It's full of promises. Swings Get High.

And this Ben, from singing mostly to swinging potential star,

PETER JONES.

COMING BACK SOON . . .
FALLEN IDOLS 2nd SERIES
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"I REALLY like Spanish dancing best," Chris Montez told me over the phone. "I have a Spanish step. 'Though I live and twist I do I guess it's the Spanish blood in me that makes me like Spanish dancing. Like Flamenco instead of the Mashed Potatoes like all the other kids are doing."

"Mind you, you can't do the Flamenco to 'Get Down' or my latest disc 'Some Kinda Fun' high!"

Chris chatted on about how much he had been looking forward to coming over here. "I've had a lot of fun with 'Let's Dance'! It was in the American top ten many people told him that it would never go high here. But we didn't go for the wild R & B sound."

"I was so pleased when I learned it had gone to No. 1 in America. I was especially as it had been rising high in the Stateside charts for some time. When the disc was first released, I think I could have danced with joy."

"My latest 'Some Kinda Fun' didn't do so well over here, but it did receive quite a bit of play. Getting it in a bit too much like 'Let's Dance' although I don't think so, not when you've heard it a few times."

NO CASH-IN

I told Chris that it was currently the fastest rising hit over here together with Dick Smothers' disc "I'm leaving the Country." So Chris has already started cashing in with pleasure over the phone.

"I guess I'll have to ring the changes on that one. It's a bit of a novelty song. The chords are Tamla. I hope they want something that people won't think is a bit of a novelty song. But we'll still have the organ on it."

"In my spare time I don't get much chance to go to the gymnasium, dates and things. I do all sorts of athletic things like swimming, weight lifting, jogging, etc., but I also play my guitar too—it's a Spanish one of course!"

Another thing Chris likes is keeping fit. "I'm a bit of a jockey. I'm sort of a cowgirl. I'm a Tamla. I hope they want something that people won't think is a bit of a novelty song. But we'll still have the organ on it."

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"When I came 'Let's Dance' with some of your record companies, I got a call from a disc jockey in Boston. He wanted me to sell a bell on that one. Same with 'Some Kinda Fun'—everyone enjoying buying a bell."

When Chris was still in high school he had a job at a clothing store in the garage. There he met his first love, a girl he later killed. Buddy Holly, Big Bopper and Ritchie Valens. Ritchie had been singing with the Crickets. Chris vowed he would sing when he left college and go to Valens' funeral. You can go to listen to the pipedoes of his voice to hear this.

In many other ways Chris is similar to his late idol Ritchie Valens. Recently he has done a radio show in New Zealand. Ben has done this show twice.

He's a good-looker. Six feet tall, fair-haired—and a superstar of boxing, wrestling and football. Ben has been on the shiny side but, like Bill Fury, he loses it that when he comes face to face with a girl.

Give his debut disc a hearing. It's full of promises. Swings Get High.

And this Ben, from singing mostly to swinging potential star,

PETER JONES.

The odds are that Chris will bring some of his own songs on his tour, including one he hasn't issued over here maybe.

Said Kenney: "There's a chance of a solo career. I'm not sure if I want to do anything else. I don't want anything to do on too long and keep me away from the road. I might do the boys good to get to the seaside for a while—just that smoke from the pipes."

"Oh yes, there's something else. I've been talking with Chris Bedford, who is

"I'm really looking forward to coming to Britain. I've heard I'll be touring with the British Isles. I'm looking forward to being over here with 'Sheila'. I haven't met him but I'm looking forward to the meeting."

Then the phone cut dead. The conver-

sation was finished with the dedicated young man who looks like going even further. And he will go further. I am sure.

And the young man who has put a bit of life and vigour back into the British top ten, from where it has so long been absent...



WHEN THE LAW STOPPED KENNY

KENNY BALL Talks To PETER JONES

"Old men like me do us an injustice every year, maybe. Australia once more. But Americans? — no, I don't think so. I'm not American."

So said Kenny Ball as he happily watched his stab of Oriental trappings, a bit of jazz and a bit of rock, through his Twenty Two. But why NOT Americans? "Well, it's not really a tremendous country, I suppose. If you're a white person, you're a straight English band like us. If you're a black person, you're a pretty small demand. You get paid less, you don't get as many people to come to see you. The folk expect you to have a comedy band, like a band from Liverpool. It's easy. Santa's or Tiger Rag".

"And the music there was different," said Kenny. "I mean, the music says to the people, especially the ones we met last time in Buffalo and Chicago, 'This is a new way of doing things but they're good'."

Question: Did Kenny Ball's career end when he was ousted from the single? "Yes, I think it did," he said. "It was a very bad mistake on the part of the world for his single."

Face it, there's a tremendous market when you go outside Britain. Of course, there are some great markets. America is one of them. And America found material to suit us from other countries. And sometimes you have to go to America to find material for certain countries — like Japan and Germany. And we did "Walking Matilda" specially for the Australians."

FLAG-WAVING

"But I'm English through and through. And patriotic. Wave the flag and all that sort of thing."

Any interesting plans? Said Kenny: "There's a chance of a solo career. I'm not sure if I want to do anything else. I don't want anything to do on too long and keep me away from the road. I might do the boys good to get to the seaside for a while—just that smoke from the pipes."

"Oh yes, there's something else. I've been talking with Chris Bedford, who is

the Australian version of the band. Kind of an amalgamation but for broadcasting only. We could never record it because we're on different labels—

but we could sing in some of the ABC Workshops for finance as well."

"BBC producer Terry Heslop has said he's interested if we can come up with a suitable title. We'd like to do something like Fletcher Henderson and all the bluesians anxious to play jazz.

"The band's been around since 1957 and I'm going to have further chat with Chris about it. The boy's mad like it, I think. If you're a straight English band like us, if you're a black band, you always want to try a big band. You do one — and vice-versa. I tried both sides. I think I'm happier with a small band . . ."

DRAMA

There's always a touch of the dramatic whenever the Kenny Ball band hit the road. Their world tour last year, for example, was a bit of a drama—catalogued in the New Record Mirror as "Kenny Ball's Year".

Later it was drummer Ron who was nearly snatched by the long arm of the law.

The boy was travelling home through the USA when he was stopped by police at an airport. They asked him to give up his car. He tried to drive, but the locks were frozen. Enter suitable long-sentence about police.

"What are you doing?"

"I try to get my car out," said the boy. "I say, Sir, May I see your licence and insurance?"

Ron, natch, had neither. He couldn't even prove he was the owner of the car. The hand at the end of the long arm almost bit off his alibi.

As he was being marched off, Kenny made an appearance and, luckily, was recognized by the law.

"The police had been following him deliberately by the police. Semen they thought we were a group of crooks. The boy was driving around the night, dropping off a blonde every so often to get into bed."

"It took a lot of persuasion before the officer realized he let Ron drive off . . ."

It's not the only predictable thing is the way each single fair roars up the charts. This week "Flag-Waving" hadn't stalled by a long way.

SPRINGFIELDS INVITED TO U.S.

BBC-TV Series, Concerts Also Scheduled.

THE SPRINGFIELDS have been invited to fly to America for two concerts at the New York City Carnegie Hall. They will now appear, but they may not be able to fit in three dates because they have booked for radio and TV dates in Lisbon, Portugal, and Paris, France.

In May, the group will make their first BBC-TV series, the R.B.C.'s forthcoming half-hour show, "The Dick Emery Show". They will also be doing Sunday concerts in Liverpool, Birmingham and other acoustic resorts throughout the summer.

KESTRELS ON DONEGAN TV

Other Airings and Tour Dates

NEGOTIATIONS are in progress for The Kestrels vocal group to appear in the next "Putting on the Dog" BBC-TV series, starring Lonnie Donegan and due to start in March.

The Kestrels make their second visit to Holland in May for TV and radio shows and, possibly, a couple of concert dates.

They will also do a direct-to-film recordable recording of "Walk Right In" on their first appearance in "Thank Your Lucky Stars", the new BBC-TV series, on February 21, and the R.B.C.'s "New Year Show" on February 21.

They will also be on the Bill of the tour, the show which starts in Bradford, February 21 starring Hele Shapton, Kenny Lynch and Danny Williams.

DUKE'S TV High Praise

BEFORE returning to the Duke Ellington Orchestra records, he has a new TV show for Granada. Among the audience were Johnny Danky (world), Humphrey Lyttelton, Talbot Hesketh and others.

The programme is being held by musicians as possibly the most exciting and musically successful tour of Britain.

Unilink 1958 - when Ellington played his last tour of Britain this year has shown there is a big audience for this unique style of music. Duke's son, David Dawson is currently working on plans to bring the full band back next year.

After the Granada show, which will be screened on February 13, David Dawson says, "The body has been so beautiful and wonderful - we have just been overwhelmed."

BREAKAWAYS Still Searching

PVW - and now Tony has been holding auditions fast and loose to find the replacement for Vicki Hammer, who has broken away from The Breakaways (a trio ex-Vernon Girls for fans) to marry.

"But we still haven't found a girl with the right sound," reports Tony.

In addition to their own records, The Breakaways are also a booking group for such PV artists as Joe Brown,

PROVINCIAL ROUND-UP

Compiled

by

JEFF BAYLISS

was once more seen by Nat Berlin. A week later Lynne plays her first date under the name of Barbara - February - in Lancashire and Yorkshire.

NORTHERN artists were surprised to learn this week that two Leek (Derbyshire) students, Alan Coggin and Dennis Lee, The Spottis, Kenny Lynch and Eddie Jones, the latter artist will be featured to retain the regional flavor, particularly those who easily adapt to the American idiom. That John and Philip are similar.

WHEN Robertson was Lynn Pirie appeared in a private show at London's Royal Festival Hall. Lynn Pirie, of the Grade Organisation, was sufficiently impressed to give her his card and asked him to send some personal and biographical information. Lynn did so, and Robertson, who had never heard of Grödes, and in any event was happy enough working the clubs in West Germany, accepted the offer. Last month, Lynn Pirie, whose career as dancer and vocal artist was a highlight of Clubland in 1962, command performance at Blackpool last week, again played the Albert Hall and

last night in a public show at the Victoria Hall, Liverpool. Lynn Pirie's new book, "A Girl's Guide to Life", was published last week, sporting an evocative cover acquired during his tour of Israel with the Hebrew

EX "Man Got" stalwart Colly Day is looking dismally healthily when he plays the Victoria Hall, Liverpool, on Saturday, sporting an evocative can acquired during his tour of Israel with the Hebrew

VOCALIST Pete Machines has severed his connections with The Dakotas and has formed a new backing group that includes a local drummer, a bassist and a guitarist. Pete and his group will continue to be handled by the Dixon Management Agency. Machines' move to Britain is the latest in a series of moves that started with his band's new gig at Jackie Frisco's new tip in Liverpool, back

FAIR EXCHANGE

Shirley-Sammy

HANDS across the sea and all that

Sister Barry and a hit with "As Long As He Needs Me". Sammy Davis followed her in the States with his own hit, "I'm Gonna Make It to 'As Long As She Needs Me'".

Then Sammy Davis had a hit with "I'm Gonna Make It to 'As Long As She Needs Me'".

So what's the next disc from Shirley?

On February 8, Columbia releases her version of "What Kind of Fool Am I?"

Then Sammy Davis has a hit with "I'm Gonna Make It to 'As Long As She Needs Me'".

At the end of the month, Shirley

has a new single, "What Kind of Fool Am I?"

On February 8, Columbia releases her

version of "What Kind of Fool Am I?"

BUSY PATSY ANN Tour, TV, Radio Dates

PATSY ANN NOBLE, the rising star from "down under", who celebrates her 18th birthday on February 10, has a new single, "Dry Bar" (Southern TV), the February 15 "Go Man Go" (B.B.C. Light), the February 18 "Diez A Gogo" (TVWV), and the February 23 "I'm Gonna Make It to 'As Long As She Needs Me'" (B.B.C. Light).

Also on February 23, the Australian songstress starts her six-week tour with Cliff Richard.

VISUAL JUKE BOX LAUNCHING SECOND SUCH SYSTEM FOR BRITAIN

"THE greatest advance in entertainment since the advent of the juke box,"

That is the claim being made for the Scopitone visual juke box, you make your selection from a full colour production number.

It's not a new idea (Clasbo, a similar system has been available in Britain for some months), but Radiovision (Westminster Ltd.) are pioneering the field. The first 100 machines are planned as a nation-wide campaign to klink this machine, which can hold 30 specially produced films of up to four minutes in length.

About 1,000 machines have been sold in America, Canada and Australia. The Scopitone has been installed in a Fleet Street office.

The films feature top Continental artists, but planes are also going to film stars and other celebrities.

Craig Douglas is the first to be signed. Says Radiovision director Norman Miller: "We are planning to interest leading artists, we are planning to interest leading artists, this means that a new era in Scopitone films is about to begin. British films will also be used in Scopitone machines throughout the world, which is why we are launching the system here in the new Saga LP." Dorita y Pepe Columbus also have an E.P. "St. Valentine's Day" and a 7" single "My Sweet Burman".

Two singers can be heard in B.R.C.'s "Mid-Holiday Mail" on February 4. Their Southern TV series, "The Singing Stars", will be extended by a further six weeks. And a tour of Israel has been lined up.

A tour which will also include such artists as Diana Kaye, Humphrey Lyttelton, Dickie Rock, and Peter Tork, King, presents one of his occasional "Jazz Tele-Tele" shows on B.B.C.'s New York station, WOR-TV. This cast also includes John Scott O'Neil, with guest pianist Alan Clark.

FOUR SEASONS

THE season has changed for the visit to this country of the Four Seasons. Originally scheduled for March, the Canadian vocalists have now reported that the tour is likely to start in the early summer, probably May.

Kraemer, who will replace Pete Machines at the Victoria Hall on February 25, has been signed to headline at Hamberg's Star Club.

BEDFORD and Northampton promoter Ron Stanley spent two days on the floor of the Gaynor Dancing Club last week, making a deal to book the frozen smooch that was threatening the roof of his roof, Ron did the job himself.

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THE Robin Shaw Band, with Dave Daley, make one of their rare visits to the north when they appear at the Victoria Hall, Liverpool, on Saturday, February 23. Dancing will be continuous in four halls, nine bands, including the Merseybeat Band, The Mississippi Jazz Band and The Olympics.

CLIFF IN AFRICA

and his dates when he returns

WHAT is it about Cliff Richard that causes audiences to go wild with delight - even drowning out his songs? The answer is "Summer Holiday". Next "Spanish Harlem" is a addition which will follow. Next come "The Next Time" and "Summer Holiday", both of which caused a stir. "I'm Gonna Make It to 'As Long As She Needs Me'" was the follow-up before he dictated "Breakfast in Bed" to Bruce Welch.

And the audience goes wild when he did "Yeah Yeah".

Earlier the Shadows did a full night show at the Victoria Hall, and fast, even modulation is in the middle of the bar. They included: "Wonderful Land"; "Summer Holiday"; "I'm Gonna Make It to 'As Long As She Needs Me"'; "Old Man Of Mystery"; "Peter Gunn Theme"; "Breakfast in Bed"; "Spanish Harlem"; "I'm Gonna Make It to 'As Long As She Needs Me'".

Also featured on the show were Carol Keating (from "The Young Ones"), with guest pianist Alan Clark.

Jackie Irving and June Pritchard in dance sequences from the movie; Daley and Wayne, originally extracted from "The Young Ones"; and Ronan, John, Elvish, Louis Armstrong, Johnnie Ray and Scott Walker.

And there is baton-twirling by Bill Finch.

Cliff and the Shadows return to Britain to headline tours of one-nighters.

February 23, Sophia Gardens, Cardiff; 24, Town Hall, Bristol; 25, Civic Hall, Birmingham; 27, ABC Cambridge; 28, ABC, Nottingham.

March 1, Rita, Newcastle; 2, Gaithership Hall, Plymouth; 4, ABC, Exeter; 6, ABC, Croydon; 7, ABC, Kingston; 19, Empire, Liverpool; 21, Palace Hall, Hull; 22, Apollo, Manchester; 13, ABC, Huddersfield; 14, ABC, Bradford; 15, ABC, Glasgow; 16, Usher Hall, Edinburgh; 17, Globe Theatre, Liverpool; 18, ABC, Chester; 20, ABC, Birmingham; 21, ABC, Lincoln; 22, Odeon, Leeds; 23, de Montfort, Leicester; 24, ABC, Nottingham; 25, ABC, Doncaster; 26, Gaumont, Wakefield; 27, ABC, Hastings; 28, Odeon, Southend; 29, Gaumont, Walsall; 30, ABC, Finchley Park; 31, Coventry Theatre.

April 2, ABC, Hull; 3, Rialto, York; 4, ABC, Victoria Hall, Grimsby; 5, Grainger, Cheltenham; 6, Pavilion, Bournemouth; 7, Hippodrome, Brighton.



CLIFF RICHARD (N.W.M. Picture), relaxes after almost seeing the premiere of "Summer Holiday" recently. Big tour plans listed above.



DAVID FROST, RONNIE CARROLL and wife MILICENT MARTIN during the recording of B.B.C.'s "That Was The Week That Was" for L.P. release by Parlophone. (N.W.M. Picture.)

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THEY SAID —



● BRIAN HYLAND in action on 'THANK YOUR LUCKY STARS'. (ABC-TV Picture.)

'I WAS A ONE-HIT BOY'
SAYS BRIAN HYLAND TO PETER JONES

DISTINCTLY funny and in demand is the disc career of the personable young Brian Hyland. It's been up and down, up and down, up and down, yo-yo. And to talk to him is to realize that he's a very good-humored lad.

So let him talk.

Soon after arrival in London, he chatted long and earnestly to me. He started with a count-down of his musical "guarantees": "ABC-TV, etc., etc., B&W, Simon & Garfunkel, 'Thank Your Lucky Stars'."

Said Brian: "It was an immediate hit, I like the song and made a lot of money from it. But I wanted to go on and establish the song, not me, the singer, and the fans were folk who knew and sang the song but didn't know me."

Brian was UP.

"Then I made some discs that became hits. And then down comes anything like your British expression 'doing a bomb'. Lotsa folk said I was a one-hit wonder."

Brian was DOWN.

Then came "Green Come Latey". May have been because it marked a distinctive come-back for the lad still dubbed "the boy next door". The record was a great follow-up—and it also did him a lot of good in American Country Music circles. And then "I'm Not Over Kisses" put him high in the charts again.

Brian was UP.

Then came the highly controversial "I May Not Live To See Tomorrow". But the truth was it was released only as an after-thought. You see, we were working on another record for the whole year. But "Warned Over Kisses", which had been a smash, had to be dropped. So "Tomorrow" came out to finish the gap.

Well, it was a smash, but had no kind of message. "Tomorrow" did, though I guess I sang it in a different way to the world. The critics saw

I saw it as an love song, almost. But I'm not sure if I can sing it now so slowly..."

Brian was DOWN.

This time he said: "Just out in the States is a new one called 'It's My Turn'. This came out just a couple days before I left. I don't know if it's going to do for it. It's been described as a sure hit. I hope it will. I was hoping it'd be out here when I arrived . . ."

Brian is UP?

He talked about how his arrival in London had been quite a shock to him. There were very flattery and they gave me a Teddy bear, which I much appreciated. And then there were the fans. The fans often give you home-baked cakes and biscuits. And then there's the food. And when they offer you to do the cooking, artists chicken or home-cooked ham.

He talked about: "My pop pals in the States. I guess Del Shannon is the best. I like him. I think he's great. I like 'Town Fair' version. I know Dion pretty well—and Bobby Vee, too. Then, since I've been here, I've been trying to learn to know Marty Robbins and a guy named Webb Pierce. Webb is good. I go out on bills as the only singer."

He revealed: "Carl Reindel, I dig this. I've got a few records. I heard he got a new one. I wanted to meet him and he came to my flat. I went to see him, surrounded by lots of girls getting his autograph. He seemed a bit nervous, but I could tell he was fine, then, because he hadn't been formally introduced. Later, I called him. I asked him about his advertising his work and what he knew?—he told me he had my record and he liked it."

He waxed enthusiastic: "about County 'n' Western. It was 'Sealed With A Kiss' that got me into it. I like the music and now I enjoy singing it perhaps more than any other kind. It's got a tremendous following in the States right now and I hear it is bringing on a lot more."

He chattered about his brothers, another Dennis is serving in the U.S. Army, and another is in the States for ten days—and that'll be a kick. In my buddy, and I haven't seen him in over two years. And my wife's sister, is back home in the States. I expect to see her when I get home."

He opined about London: "I haven't seen it yet, but if it had a name already I'd say it's 'London'. I've visited. London is maybe a little similar to New York."

Incidentally, Brian nearly set off (unintentionally) an incident at London Airport. He was walking along when he was getting a trifle out of hand so the police decided to block the way through to the terminal. And then he heard one of the people that blocked was famous American folk singer, Pete Seeger, who was trying to meet up with his wife.

He glowed at the fans. "If I can't get to kiss my wife," said "then you can kiss me. I'm not a bad kisser." The threatened incident was, however, averted.

Full list of dates for the Brian Hyland-Ella Eva tour, which also features The Charlies, the Groves Brothers, Johnny Rivers and company, follows:

February 2, Sophia Gardens, Cardiff; 3, Liverpool, Cribbs; 4, Colston Hall, Bristol; 5, Olden, Guildford; 6, City Hall, Birmingham; 7, Birmingham; 8, Granada, Walsall; 9, Winter Gardens, Blackpool; 10, Empire, Grimsby; 11, Granada, Hull; 12, ABC Cleethorpes; 13, Rialto, York; 14, Granada, Bradford; 15, Granada, Liverpool; 16, Granada, Walsall; 17, de Montfort Hall, Leicester; 18, Gaithkill, Belfast; 19, Granada, Belfast; 20, Granada, Aylesbury; 21, ABC Lincoln; 22, Granada, Kingston; 23, Adelphi, Liverpool.

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outpouring of all things Latin, has re-created the perfect dance album, a sparkling array of Latin Classics in

Patricia; Tropical meringue; Tea for two; Miami Beach rumba; Cocktails for two; I came, I saw, I conga'd; Cherry pink and apple pie; The Mambo; Mambo number five; Blue lagoon; When the moon comes over the mountain; Colonel Bogey

TED HEATH
AND HIS MUSIC
BIG BAND BASH

The impact of his first Phase 4 Stereo album "Big band percussion" created a demand for more music of this nature by England's big band boss—but here it is!

Hindustani; A-tisket a-tasket; I don't know why; Capucina; Hernando's hideaway; Cherokee; Harlem nocturne; Sabu's dance; In a Persian market; Chopin-Spanish; Out of nowhere

RONNIE ALDRICH
AND TWO PIANOS
TOMORROW

His first Phase 4 Stereo album "Melody and percussion for two pianos" is a best-selling LP. This album contains 12 tracks of piano duets.

The story of a starry night; Till the end of time; Story of three loves; Full moon and empty arms; Our love; Stranger in paradise; Baby, baby; I'm not the one; From "Goodbye again"; To-night we love; I'm always chasing rainbows; Asia Minor

THE JOHNNY KEATING
ORCHESTRA AND SINGERS
TEMPTATION

One calm spring night, having waited and dined, I turned his head to the kerchief of his fragrance of perfume, his hair to the fragrance of his perfume, and a touch of romance, a man closed his eyes and lay down. And then he lay there, his limbs taut, and each time she was changed, and each time she was changed, he lay there.

Temptation: Blues in the night; Love for sale; Daddy; Laura; Bees, you is my woman; Baby; Ed, Louis; Blues; Chit-oh; Sahn doll; Whatever Lola wants; Jezabel

The Incredible Mr. Sarne

PETER JONES reveals some more sides of Mike Sarne

1963: A year of expansion for Mike Sarne. A year in which the records will still keep on a-comin'—but he's got a lot more things that he has not done before. Sarne's new feature movie, which shot off, shooting-wise, in March.

First, the film. Mike has the lead, for the first time in his dramatic career—opposite Elizabeth Taylor. The title, *Title*, has been muted as “Light comedy,” though there may yet be a change.

Said Mike: “I’m not scared before, of course, but it is a challenge. I’m not too sure how it’s going to be economically. There are a couple of songs in the story and we’re trying to get them in. But it’s not acting but that impresses me most. ‘Light comedy’ is probably the best way to describe it.”

FLIM

From the film, which should take about eight to ten weeks to complete, Mike works on a long-awaited stage production planned for the West End of London.

“I’m doing that now,” he said. “I wrote for the Theatre Royal, Stratford, but the manager changed. I’d like to work in some different restaurants, for instance, and there are planned changes in the way the show is put together. Dance sequences—and they do help break a show up. Incidentally, I just like break

so how highly I rate Alan Klein as a writer.”

TELEVISION: Mike has been working on a new TV series, *It’s Not Me*. It would have him as composer and link-man and—well—the idea is that he would be a sort of musical continuity. With full production control, he would be writing, producing, and directing. And, naturally, this is something rarely done on television in this country—though one’s mind goes back to the *Way Castle* series as being somewhat similar.

BORED

Said Mike: “Quite honestly, I get bored with singers who just get up and sing. I’m not interested in that. I’d like for an autograph and say? ‘You were great.’ All right, you can get bland about it. You can get sentimental. You can get continuous. Also you do meet a lot of interesting people. One of the most interesting movie-makers I think the same way. It’s not that I’m not interested in what they’re doing, but I’m interested in his involvement, his realisation of his own particular power, his women, his music.”

Mike told the story well. He said also: “There’s a lot of talent among film stars, but I’m not interested in that at all. I’m interested in what they do.”

“Afterwards, Sarne has dropped up of time doing the leading role. Obviously I’d love that. But the difficulty is being so close to the leading man. In one sense, I don’t look the part—the features are too delicate, perhaps, for the casting. I’m not a Niagarian. On the other hand, it’s difficult for me to see any other actor doing it. But it’s something we simply have to sort out.”

THE BEATLES:
Top Northern
group with two
in the charts.

**WESLEY
LAINE
REPORTS**

BEATLES E A T L E S

WHETHER you like them or not, you've got to admit that the Beatles are just about the most talked-about group in the British beat scene. If you don't like the sound of the Beatles' looks—most probably you like both.

As Tennyson's Sir Galahad once Coggin when he saw the boys perform their "Please Please Me" effort on "Top of the Pops" State TV.

"See you at the Palladium!" commanded Freddie Vassell after a same-time appearance on "The Saturday Night Show." You can get away from it if you want. Turn on the telly and the old boy's still there.

Of course not everything goes right for the Beatles. At a BBC recording in west London, the band had to wait to test the door of the Beatles taxi off its hinges.

In Manchester last week, the audience refused to go until the boys came back from a break. When the Beatles finally left the show, the taxi had its mirrors and aerial pulled off, and a window smashed.

Soon people will be saying that the Beatles are finished.

The latest hit disc from the combe "Please Please Me" is to be followed by "She Loves You." Since the label has handled many British hits including "I Remember You" and "Love Me Do,"

On March 9 they cut their new LP, and latest single will be on the Tommy Roe/Chris Montey tour. From then they will be on tour until April 27, and then until their holidays on April 27 for two days.

The Beatles haven't had a momen for ages says bassist Paul McCartney—not mentioned.

John Lennon says: "Brian Epstein our manager, has decided that we're not going to do the tour of America, or 'Every Night At The London Palladium' we still would have a holiday."

"One reason is that they'll need to use a lot of money to get there, and that manage to reproduce their record sound on stage. This is why the Shadows seem to be the ones to do the tour."

Apart from that sound is so great that you can't believe it."

Another of the many compliments paid to the Beatles, the Meringue group with whom they did a bit of a tour. And look like shaking it up a lot more...

A movie, a revue, a television series, a novel...what next?

Touring, to start—if it's humanly possible to work it into Mike's busy schedule. He would like to put in a few weeks between the end of the film and the start of the revival.

STAGE

Said he: “I don’t know on a stage. That’s it. It’s probably BIRING on stage. For some people, the enjoyment of touring is what goes on after the show, not I.”

"The fax?" Well, they're marvelous. You know it's immensely flattering to receive a fax. You can get it done for a novel or a photograph and say? 'You were great.' All right, you can get bland about it. You can get sentimental. You can get continuity. Also you do meet a lot of interesting people. One of the most interesting movie-makers I think the same way. It's not that I'm not interested in what they're doing, but I'm interested in his involvement, his realisation of his own particular power, his women, his music."

Mike told the story well. He said also:

"Well, Mike's first novel, 'The Three Lives Of Nigel Kelland,' is due out on March 12. I’m not sure if it’s going to be the story to my immediate reaction was that it would make a fine film script. I’m not sure if it would make a good movie-makers think the same way. It's not that I’m not interested in what they’re doing, but I’m interested in his involvement, his realisation of his own particular power, his women, his music."

Mike told the story well. He said also:

"There's a lot of talent among film stars, but I’m not interested in that at all. I’m interested in what they do."

Afterwards, Sarne has dropped up of time doing the leading role. Obviously I'd love that. But the difficulty is being so close to the leading man. In one sense, I don't look the part—the features are too delicate, perhaps, for the casting. I'm not a Niagarian. On the other hand, it's difficult for me to see any other actor doing it. But it's something we simply have to sort out."

For Sarne, for sure! Exactly what sort of result is to be expected? Well, I think it's going to be a smash. Mike feels that the Cockney type of song can't go on forever. He's not interested in what they're doing, but I'm interested in his career. He desperately wants to do a nice simple half-life number on disc and he's probably going to do it. He desperately wants one sort of word doing and not the usual sort of hack lyric-bit."

He adds about "Just For Kickin'" that adverse criticism of the song in the early days was responsible for getting it to break big in the U.S. Actually, I’m not sure it’s a good thing to take a single record like all the good things about the record because of the controversy side, didn’t it?

SOLD

"True, it's sold well. And over a long time. Maybe it'll be the sort of disc to continue to sell well, especially in the top of the charts. But I don't want to experiment on the disc side. And I plan to do a new album in the summer."

A movie, a revue, a television series, a novel, touring, what next?

"It's quite an expert on the instrument," said Klein. "He's a very good pianist. I don't think he's ever been asked to play solo on stage. Some people think it's all a bit of a farce."

Mike has always been interested in music and I played violin for eight years when I was younger," said Klein.

“Mike is a very good pianist, I think."

Mike is one of the most interesting characters to emerge in the pop field for many years, feeling very good about his future.

And that means all the different show business interests and ambitions he should be given all possible praise.



BEDLAM & THE BROOKS

By PETER JONES

THESE are hectic days for the success-story Bedlam & The Brooks. They are one nighters and all that. But I'd like to say that the singing Brook Brothers have set a new standard in show business. They are (0) most travelled; (1) most popular; (2) most travelled; (3) most popular; (4) most travelled; (5) most popular.

Stand by the statuary.

Take the last twelve months.

They have: travelled well over 30,000 miles; for concert and TV dates through the United States, Canada, Australia, New Zealand, Japan, South Africa, and Europe.

Toured with Bobby Rydell, Chubby Checker, Helen Shapiro, Cliff and the Cliffs, and the Four Tops.

Broadcast over 20 million inches of film in Britain, Australia, and Japan.

Television over 20 million inches in Britain, Australia, Japan, and the U.S.A.

Recorded "Lucky Star," plus Tyne Tees, Westward, Southern, Ulster, TWW, Border, Grampian, All, fact, fact, fact, fact, fact.

Record twice in the charts, though briefly, with "Wish You Were Here," "Hold On," "Old Enough To Know Better," "Who Needs Up-to-a-Work and a Lot of Traveling," "Operation..."

Operation... that's the thing that gets them through. Geoff Brook drives a team of horses and a team of drivers, and the team of horses. Both go in one car on the shorter journeys. On a long journey, the horses are left behind. Geoff and his team, with their backing band, the Rhythm 'n' Brass Quartet, along with the horses.

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travelled so much? Well, there's the obvious answer. But really we get a kick out of going anywhere and everywhere to actually meet the fans. Sure, they like to meet us, but I think the main reason is that they like to SEE you in person.

"We find it interesting to play to people who have never seen us before in the deep South one evening and up in the North the next. It keeps us on our toes. We find our different audiences react in different ways."

"But I must say we've been very lucky with the fans. So often you turn into some troupe but generally the fans have taken us in and liked us."

"And touring does enable you to meet a lot of great folk. The Shows, for example, are great fun. Last year, with Cliff, Geoff is about the funniest guy of the lot... and so is Linda Blair."

Bedlam & The Brooks are here to stay. Worcester was a sharing of hotels with the two others. Linda Blair shared a room. There were three beds, one double and two single, and a double sofa-bed.

The put-up was an early casualty, following a slight skirmish — it split down the middle and became useless.

This left two of the five without sleep. Geoff and Linda Blair had to share the bed to share the two remaining beds together and all pile in. Which is what you'd expect from a tour group, I suppose."

Right now the Brooks are taking time off to promote their latest disc, "Trouble Is My Name." Linda Blair recently "rehearsed" a bit of music. Said Geoff: "Really we had it preferred not to be a cover version, but we're going to do it for us... maybe one for the better."

With which the boys may or may not have been pleased. However, they were accused of having shares in the BBC, and no doubt they will be appearing in the "Gallery of Fame" at Ascot Hall, BBC Studios, for months and months and months.



THERE AIN'A BOY IN THE WORLD

WENDY WALKER

DECCA

HE'S SURE THE BOY I LOVE

THE CRYSTALS

DECCA

LOO-BE-LOO

THE CHUCKS

F 1959

EDEN
KANE

SOUNDS
TO ME

F 1960

DECCA

DEL SHANNON

LITTLE TOWN FLIRT

HDX 9553

WALK RIGHT IN THE MOMENTS

MHN 9558

DECCA

THE CRYSTALS
BOSTON BRASS COMPANY

115 LONDON

Even Bigger Hit From Joe

JOE BROWN

That's What Lovin' Will Do; Have
Naples (Pete TN 3510)

THE BRUVERS open this with a strong, steady beat taken at a tempo which is just right for hits. It's got the same sound as "I'm Gonna Make You Mine," it's a copy of A and was sung extremely well by both the boys. Catchy and repetitive, this will be a smash hit, I think, and quite an enjoyable disc. It will probably be a bigger hit than his previous record.

Flip is the interesting treatment by Joe Brown of a standard that he's performed side. This has been done by many, by the Spotswoods. Some good instrumentation but not so commercial as side one.

FOUR ★★★★

TOP 20 TIP

SAM COOKE

Send Me Some Lovin'; Baby, Baby,
Baby (RCA Victor 1324)

SAM COOKE kind of Goopl fed into the Little Richard song that is usually associated with Buddy Holly and the Crickets. Sam's voice is good and there's a great bucking, including heavy sweeping strings. He puts a lot of emphasis on the guitar and the female chorus backs him well on the vocal. The title is good but may not like it—but anyone else will.

Usual R & B type song on the flip which is good but has been heard hundreds of times before, especially by Little Richard who Sam has recently been imitating. His voice is good and again he's in good form—a good song, well sung.

FOUR ★★★★

THE SCOTT BROTHERS

Yesterdays

FAST beat disc from the two boys who are in the *Everly/Allison/Brooks* style. Not a bad song but ordinary and uninteresting. It's a good record buyer—about 4 or 5 we think. Good rock bucking and good vocal work but not much of a song, I think.

Usual Duggz pattern, with some nice soft bucking work and some singing from the brothers on the soft bucking and nice—but again not commercial.

THREE ★★

PAUL AND PAULA

Holiday; Baby Is The One (Phillips 3049)

This one is a very big riot in the States. The disc itself is in the too often effort with lots of cymbals injected into the mix. Paul and Paula sing very much like Bobby Blue Bland has done on "I'm Gonna Make You Mine." First they sing alternately then they come on the disc which is backed by heavy drums and bass. It's a really atmospheric effect. Could well be a hit if it can get out.

It's very ordinary and hasn't quite the effect of the masterpiece side one. Paul and Paula's some fair piano bucking work. Not bad, but not commercial.

FOUR ★★★★

DANNY AND THE JUNIORS

One-Liner; I'm So Now And Then (Mercury 3600)

MEDIUM-flow buckle—but this new effort from Danny and the Juniors is a slow burner. They sing the tuerest best called "I'm So Now And Then" and you know there's some good sounds on this one. It could be a hit in the States. It would be a smash.

Slow ballad on the flip, with one lead voice, presumably Danny, instead of several. But it's not back him up on this particular flip side.

THREE ★★★



• JOE BROWN: A rapid chart entry predicted. (ABC-TV Picture.)

DANNY

WILLIAMS

My Own True Love; Who Can Say
(HMS 1001) 1112

THE boy Williams has given a good treat made by Danny who handled it well. It's Tam's theme from *God With The Devil*. It's a good song but not by Dupree who had an improvement to Statewide with it. As he handles it so gather he should get into the charts.

Flip is from *Lookout For Fun* and is another disc that failed but not with the commercial appeal of the top side.

Good rock bucking and good vocal work though nevertheless it has a lot of appeal.

THREE ★★★

DUFFY POWER

It Ain't Necessary So; If I Get Lucky (Mercury 3600)

FROM "Purge and Beat" comes this standard. Duffy sings slowly and deliberately but it still gets some nice swinging strings and some nice instruments.

The Although he has learned how to sing he injects it with a fervor and enthusiasm uncommon nowadays. It's good to hear him sing again. A surprisingly good disc — with good vocal work.

Flip opens with a drum roll and some organ and is a rather off-beat beat song, not a bad one, and again Duffy sings well. Another good side, but we rate this highly.

FOUR ★★★★

CHERRY

ROLAND

Handy Sandy; Stay At 1 Am; (Decca K 11579)

MALE and female choruses lead on this excellent effort from Little Mac. Just For You is a good song to cover up your voice which isn't exactly operatic. The vocal seems to like singing this song but it's not a hit. It's hard to get it into the top fifty at a pinch, though, not too bad but a bit amateurish.

Same type of team working chorus, except that it's more polished, but again some commercial as top side, but the song isn't so commercial.

THREE ★★★

JESS CONRAD

Your Time; I Know You (Columbia 13 3493)

THIS is the first venture on an R&B label but we don't think he's improved much. The song is a merry little, repetitive and tuneful with Jess

singing as well as ever. He puts a lot of appeal into the song but it's not for everyone.

More of the same sounds on the flip, another disc with Jess along with plenty of guitar and organ. The vocal is solid—despite the backing which is fairly good, and Jess's name on the label.

TWO ★★

RON GOODWIN

Keep On Caring; Panorama (Parlophone K 4994)

FROM the movie of the same name comes the top side. A jolly little number with a good beat, some steamboat whistles for the middle them, propeller rhythmic base notes in the rear department and a round sound round. It's different enough, though, to make a spate of doo-doo music possible for the flip, too, and it makes for entertaining listening. Same tempo as the top side.

THREE ★★★

ALAN ELDSON

The Fast Lady; Johnson Rag (Columbia 47 493)

THIS rather boozey track effort has a good beat and a good title name, and it would make us reckon a few more sales if it were to become something better. It's a tune that associates with trash efforts, and it's performed with all the gusto of a barroom bawler, but a goodly snarl.

Swinging flip from the boys play blues. It's a good song but we rate it getting into the charts—when we know Kenny Ball or Ackie Arnes is behind it. But it moves along well and the boys put a lot of life into it.

THREE ★★★

THE TENNESSEE THREE

Knuckley Mountain Climber; Rollin' In My Sweet Baby's Arms (SS 1000)

A VERY unusual disc that isn't as commercial as the title and performance might suggest. It's a bluesy little listing instrumental with the lead guitar by guitar, unamplified and almost as though it were a solo. We think it should sell fairly well if given a chance.

Same guitar sound on the tempo on the flip, but this time with an energetic, driving beat. The boys in true country style, O.K., for the flip. And maybe any skills girls left.

THREE ★★★

WATCH THE NEW TOMMY ROE DISC

ARCHIE SEMPLE

Love In The Mist; You're Free (Decca K 11580)

SMOOTH flowing vocal here to obtain the smoothest string sound leads us to tune on this "Strange On The Shore" type thing which moves along at a gentle tempo. The vocal is good and the interesting sounds on this disc—it's definitely an early copy of Acker. The title is a good one and the vocal is good but if gets enough exposure it will be a hit.

Some sort of sounds on the flip with maybe the female chorus used a little more. Not a commercial as side one but just as well performed.

THREE ★★★

TERESA BREWER

Balled Of Lover's Hills; Not Like A Sister (Sire 3000)

THIS is Teresa far away from the chartable stable. It's an Anne Sheridan song with plenty of work from the vocal and the tempo. It has a soft bucking and a good lyric. Gimmicky in parts and the title is a good one. The vocal is good and the title is good but not the chart.

Coral stable. It's an Anne Sheridan song with plenty of work from the vocal and the tempo. It has a soft bucking and a good lyric. Gimmicky in parts and the title is a good one. The vocal is good and the title is good but not the chart.

THREE ★★★

Modern Jazz by Benny Green

HILDRID BAILEY

HER GREATEST PERFORMANCES

VOL. ONE, *When Day Is Done* (Mercury 3600); *She's Got That Atomic Corner*; *There's No Way Out*; *Is There Any Love* (Mercury 3601); *What Kind Of A Fool Is You?* (Mercury 3602); *It's All Right*; *Knockin' On Heaven's Door*; *Wilfie Tree Is About Midnight*; *It's Too Late*; *Chair & Piano*; *Dear Dreamer*; *I've Got My Love To Keep Me Warm*; *When You're Young*; *White Heat*; *It's Only You*; *It's About Time*; *It's About St. Louis Blues*; *Tell 'em What You Do*; *Baroque House Music*; *Arkansas Blues*

VOL. THREE, *Old Folks*; *You Don't Know Me*; *It's Too Late*; *It's About Time*; *It's About Me*; *Guy Guitars*; *Blues*; *Chair & Piano*; *It's About That Dream*; *Piano, Brother, Piano*; *It's About Time*; *It's About You*; *It's About Love*; *It's About You*; *It's About You*; *It's About You*; *It's About You*

THIS rather boozey track effort has a good beat and a good title name, and it would make us reckon a few more sales if it were to become something better. It's a tune that associates with trash efforts, and it's performed with all the gusto of a barroom bawler, but a goodly snarl.

Swinging flip from the boys play blues. It's a good song but we rate it getting into the charts—when we know Kenny Ball or Ackie Arnes is behind it. But it moves along well and the boys put a lot of life into it.

THREE ★★★

PAUL AND PAULA

Holiday; Baby Is The One (Phillips 3049)

AFTER the Fletcher Henderson and Eddie Holland era, the level of performance when run over by the better-class instrumentalists. Miller and his band managed this in "Thanks for the Memory" Chiaro, and the band with a brief tenor chorus, and one of the greatest of things, is the saxophone that stays in the corner.

However, one only puts Mildred Bailey to this kind of searching examination. It's good enough to demand it. There is no question that this set must join Henderson and Holland in the Hall of Fame.

It's a perfect lead piece, contains much outstanding jazz, and does involve the best of jazz. The title is the most beloved of jazz pieces to make it into this collection of things on this album are the flashes of things to come. One song in particular is "Always and Always."

One decided regret about these sides is that George Goodman's lead sides are good enough, but how much better might they have been with a small band? It's a question that remains unanswered.

But, then, this was the period in jazz history when the larger a group was, the better it was trained. And so the whole development of jazz in perspective, the style needed to make it work, the limitations of the songs she within her own approach.

Perhaps it is unfair and even irrelevant to compare her to Billie, but that is hard to do. The Holiday set stands in its own series only three songs in all. Miller is at his best at the beginning of the set, and with the tempo, the lead piece, "Thanks for the Memory," is a classic. A small group bucking initially to begin with.

Apart from the comprising fluency of the Holiday voice when compared with Billies, there is the draw of the Holiday set in itself. Ten more songs could easily be added to the set.

The recording quality is also good.

As for the title, it is odd that it did

TOMMY ROE

Gonna Take A Chance; Don't Cry (Dove 1000); *Coming To A Chance* (MCA 1000)

MORE dramatic in a "Sobla" the newest from Tommy whose career is still in its early stages. It's similar to his first big hit—but he seems more like Gene Vincent than Holly. He's a good name, however, with plenty of appeal. It's a good song and the vocal is good but if gets enough exposure it will be a hit.

Flip has a gentle "Everyday" song with a good tempo. It sings the song in medium tempo, ballad style with plenty of work from the soft-ish side of him. Catchy and nice, but it's a fair flip.

THREE ★★★

TOP 20 TIP

GLISS ANDERS

Blame (Ember EMB 8170)

PLANIEST Gliss moves along well on this rather off-beat little tune that is played with almost no rhythm, but it's very attractive, moves along at a fast beat and later becomes a country-rock beat. Again the whole thing gets a rather Alpine flavor if you like it.

Flip is a little milder and is a gentle filler with plenty of work from all concerned. Good stuff well-performed again, but maybe not much elsewise.

THREE ★★★

good. Bergen, Hodges, Norvo and Herold Evans, but not nearly enough.

Mildred Bailey's phrasing was ingenious, but she was always a bit showy in the way she did it. But apart from the fact that she didn't need the lyrics performed, she was a good singer. She was the greatest jazz singer, her voice seems not quite to have been right for the instrument, but she had the impression that she is pitching a little higher than is comfortable. This truth is confirmed by the records of the period covered by these albums.

The acid test of a great singer in the opinion of this writer is whether she can hold the level of performance when run over by the better-class instrumentalists. Mildred Bailey did this in "Thanks for the Memory" Chiaro, and the band with a brief tenor chorus, and one of the greatest of things, is the saxophone that stays in the corner.

However, one only puts Mildred Bailey to this kind of searching examination. It's good enough, but how much better might they have been with a small band? It's a question that remains unanswered. But, then, this was the period in jazz history when the larger a group was, the better it was trained. And so the whole development of jazz in perspective, the style needed to make it work, the limitations of the songs she within her own approach.

Perhaps it is unfair and even irrelevant to compare her to Billie, but that is hard to do.

The reason for this kind of bucking for a soprano is the same with every man of the world. When a group composed of the best soloists in the business, the best musicians, the best have-beens. There is a most affecting one, partly because of its very weakness. Buy it.

RIP-ROARING HIT FOR VEE

BOBBY VEE

The Night We Learned Every Thing
Teenage Years (Liberty 12100)

A BIG hit in the States for Bobby, A this one will we reckon, make it in Britain. It's a fast rip-roaring number that's really a stomp with several sounds coming from the back of the vocal. Bobby Vee backs him up here and there in an appropriate harking to the merry rock 'n' roll days of the '50s. Vee is tuneful, entertaining, commanding and a top record tip.

It may be the way the same flip in the States, "Call". This one is a show-off ballad that's good in type, Bobby Vee style, and in a repetitive melody line. Good stuff once again.

FOUR ⚡⚡⚡⚡

TOP 20 TIP

THE FIREBALLS

Carsie: Find Me A Golden Street (State-side 1000)

THEIR main claim to fame of the Fireballs is that they are to be heard barking Buddy Holly. On some dimensions, they do it well, but they have had a hit called "Quilt A Party" some time back. This one is a purely rhythmic affair, with a guitar line that carries the lead take by a dulcimer guitar which has an effective sound. Not a bad rock instrumental.

Flip has been recorded by the Shadows instrumental fan will find some interesting material. But again the Fireballs handle the tune well. Latin flavoured, medium tempo.

THREE ⚡⚡⚡

THE INVICTAS

Green Box: The Touch Of Invictus (United Artists 1000)

WE'LL TALK about The Invictas when they are dressed up "Greensleeves" into an orged led semi-bluesy outfit that's not too bad for getting it in fact names of all five members of the group appear under the title. Nevertheless it has a certain appeal, and the flip is very well performed and with a strange haunting quality about it. An average song and not too bad on a quiet instrumental.

Some comment on the flip, with the lead taken by the soft guitar. Again well made commercial disc with plenty of appeal.

FOUR ⚡⚡⚡⚡

TONY SHEVETON

I Love The Girl Next Door; Runaround; Sett's Getting Married (Odeon 1000)

JERRY teen ballad on this effort from Tony. It moves along well and impresses with each hearing. It's well, but no one song lets him down a bit. Nevertheless it should knock up commercial sales—it's well made and commercial.

Show some comment on the flip, on this street from Jerry. It's more or less the same tune with some differences, and particularly in the lyrics. This rather wild swinging flip has much more commercial appeal than this one.

THREE ⚡⚡⚡

DICK KALLMAN

From This Day On; Say It Isn't So (HMV POP 1110)

AMERICA's soft-soled Dick Kallman A get-together for the flip for "From This Day On". Melodically, it's like "The Wedding", records some time ago, but he's got a better job. Otherwise an experienced sort of performer. But he doesn't overdo it on drama, and the flip is a real goer on big ballads. Church bells towards the end. Nice all-round atmosphere. Flip is bit of a let-down, though, but gets into a standard-type ballad. Irving Berlin wrote it. That's all you can say as point to the top spot we thought.

FOUR ⚡⚡⚡⚡



BOBBY VEE: Looks like his biggest hit for some time. All the top pop ingredients.

TOBY VENTURA

If My Heart Were A Story Book; Vagabond F 1100

PLODDING monotone rock beat backs Toby on this. But Toby's voice is not bad at all, and has a huge David Whitfield sound, and has a huge really likable flip—extremely hot and we think commendable. Ken Dodd does a fine job on the drums.

Gender stuff on the flip, a much lighter disc with Toby again singing well. It's not again it's rather likable. But not at all commercial as side one—which COULD be.

FOUR ⚡⚡⚡⚡

PAUL ANKA

Love (Major) The World (Go Round); Crying Is The Wind (RCA Victor 1326)

PITY that "Beo! Beo!" meant hardly anything here, but this one showed some promise. Paul Anka is a good boy by Perry Como, but a fast rocker with a quick Latin beat and a good flip.

Paul's flip is rather frantic and there's some fun here, and repetitive and good Paul half sings half shouts his way through. It's a bit of a let-down, though.

Crying and another fast side pounds by Paul. Not as commercial as side one quite effective.

FOUR ⚡⚡⚡⚡

GABRIEL AND THE ANGELS

That's Life; Don't Wanna Twist No More (State-side SS 150)

SLOW intro as Gabriel sings in a bluesy tone. The flip is entitled "That's Life (That's Tough)". A shifty blues chorus backs him up on the flip, and the flip is a bit of a let-down with perhaps the unhippest sort of lyrics we've heard in quite a while. Well performed but not too commercial.

Flip moves as a fast tempo, with the same ingredients in it. It's not too good either, with plenty of work from all concerned. Not a good side one. If you ever heard of the Angels, then this flip, as the title suggests, you'll dig this disc.

THREE ⚡⚡⚡

TEDDY RANDAZZO

Echoes; I Want A Dream (IMV POP 1119)

PKOMM, yet rocker. Teddy comes a swash soft ballad with a certain amount of swing, with some feathering here and there, and a good, medium tempo but not commercial. We like Ted's best on the flip, but he's not the best on the States at the moment with one.

Flip is much in the same style, and might just be better on the rockin'. Will easily in fact for his next disc. On the other hand there's nothing wrong with them both, and in fact they happen to be better than the average ballads he has of late.

THREE ⚡⚡⚡

THE COUGARS

Saturday Night At The Duck Pond (Parlophone R 4987)

MANY things have been descended by the Cougars, but this is one of the few that seem to be in the same class as some of the greatest tunes in the world. This is one of them. It's Tchaikovsky's Swan Lake, with a guitar, drums and bass. guitar, drums and bass style. Just like the Lester, but on a smaller scale. The title is dignified, the music, and the song that is good is that it is the tune. Bad chord.

Vocal on the flip on a Cliff type ballad without too much appeal, but quite well performed. Not bad—but not for the chart.

TWO ⚡⚡

MARION WORTH

Shake Me I Rattle; Tennessee Teardrops (Columbia AAC 434)

A NICE little medium tempo number on Marion's part. She sings in an adult fashion, with some good backing from the strings and horns. She's got a nice voice, and she's good, and repeat, but it's not commercial enough for the charts.

Not bad, but not too far off the flip, but without the latin touch on the 'A' side. Not bad again with some good.

THREE ⚡⚡⚡

NICKY HILTON

I Gonna Lock My Heart And Throw Away My Love; I'm A Star I Know (Parlophone R 4994)

BIG beat sound on the opening track of Nicky's album. You can't miss her bright, clear, well-honed ballad with a certain amount of polish from all concerned. A fair tune, but not too good, though it could fit right in the courts we think.

Nicky's rather high voice is well suited to the flip, and she's good, and repeat, but at times she loses control of the tune. Not bad, but just a flip.

THREE ⚡⚡⚡

JAN AND KELLY

Father D'Elia's Prepare To Meet Your Fate (Mathis 326567)

THIS is a take-off on the Vernon Girls who sang the same title and were recently featured here and there. The results aren't quite as dire as these. The flip, though, is direly disappointing, at least the two girls seem to be in a bit of a hurry, and it's a fast tempo, unusual and quite original.

Better singing on the flip what with some fun here, and repeat, but it's a gimmicky sort, sang smoothly by the two girls who actually have good voices. Fairly good.

THREE ⚡⚡⚡

SUE THOMPSON

Willie Carr; Too Much In Love (Fontana 2000)

THIS flip is revived by Sue Thompson in an effective manner with her very young, very volatile voice. It's not too bad, though, and we do like its potential here—even though it's well performed with a fair bit of showmanship.

"Normal" is another rather dull flip on the flip, but it's a little appeal. Not too bad, but somewhat plodding at times.

TWO ⚡⚡

BUDDY GRECO

I'm In Love; But Beautiful (Columbia DB 4970)

COPPLA tracks from Buddy's swinging "Buddy and Son" album. "I'm In Love" is a good flip, with some nice lyrics as ever. This guy treats lyrics with such determination and zest that it's no surprise he's so good. "But Beautiful" is a blues throughout like the good 'un he so likes to sing. It's a bit of a bluesy blues-type flip. Though it's an almost brassy finale. Great. "But Beautiful" comes us vocally into a belted selection of quite charm. A nicely contrasted set of tunes. I hope you'll buy this album.

FOUR ⚡⚡⚡

ROBERTA SHERWOOD

You Always Tear The One You Love; I Like You (Mercury 1500) (San Francisco State-side SS 154)

THE oldie is sang here by Roberta in a very good, strong, clear voice. It's probably meant to be rather a la Ketty Lester, but it doesn't quite make it despite the music, and the lyrics are up-to-date. It's slight—but not commercial.

But the flip is better and swings more. She sings well. The song has been done many times before, but it's still a good song. Not bad, but a good song.

But not our sort.

THREE ⚡⚡⚡

JOHNNY CRAWFORD

Promise (Lonesome London) (London 1000)

PERHAPS the best sounding work on this album with America's latest idol singing just like a girl again. But the Roy Orbison comparison is still there and the lyric is so sad. Well-performed and rather moving in place. Johnny deserves credit for his singing, and the flip is a sort of start-of-year offering for the flip. Slow, ballad, sung with sweeties and charm, and the flip is a good one for Marion on the chorus. One rather hoped something would HAPPEN—ever so slightly a more melodic chording to the ground.

THREE ⚡⚡⚡

MY COLOURING BOOK

KITTY KALLEN

RCA 1214

Floyd CRAMER

JAVA

RCA 1225

John D. LOUDERMILK

ROAD HOG

RCA 1222

Jim REEVES

I'M GONNA CHANGE EVERYTHING

RCA 1217

RCA VICTOR 12000 RCA Victor records division of The Decca Record Company Ltd. Decca House, Albert Embankment, London SE1

RCA VICTOR 12000 RCA Victor records division of The Decca Record Company Ltd. Decca House, Albert Embankment, London SE1

THE BIG TAKE-OVER

AND the ex-Shadows take over from the rest of the team at the number one spot with "Diamonds." What an immensely popular sound that tempts him off with they made "Ape-Chief."

A new entry is in the top ten with his "Little Town Fife"; while Frank Ifield makes a spectacular leap up with his "Wayward Wind," Chris Montez comes in with his new "I'm Sorry." Let me know slower than we thought she would, and the first time twenty years ago, was the last time that "I'm Sorry" was a Little Girl—the Crickets biggest since "Don't Ever Change", a bigger hit Liberty have had since "I'm Sorry."

Also "Loo-De-Loop," "It's Up To You," and "Charmaine," a fantastic leap by the fantastic Beatles with their "Please Please Me"—strangely this is bigger than the song itself. The Beatles are now in the top ten for the first time since 1961.

It reached number 17 some time ago. The Four Seasons also move up—they look like being in the top ten soon with their falsetto-laden "Big Girls Don't Cry" (current in the charts), and the Shadows' "I'm Sorry" is another hit.

No record is more predictable to say the least. The Rolling Stones enter highest with their foxy-cum-bluesy interpretation of the "Walk Right In" older complete with some very "soul" guitar sounds. No sign yet of any of the other veritable crop of new groups, though. The only record that I can see the Father comes in with "What Now." And the question is will this be as big as some expect.

CASHBOX TOP 50

AIR MAILED FROM NEW YORK

- 1 WILD RIGHT IN*
2 (4) Roof Top Singers
- 2 HEY PAUL*
3 (4) Paul & Linda
- 3 GO AWAY LITTLE GIRL*
4 (1) Steve Lawrence
- 4 THE NIGHT HAS A THOUSAND EYES*
4 (8) Bobby Vee
- 5 TELL ME
5 (8) Exciters
- 6 UP ON THE ROOF*
7 (9) Drifters
- 7 IT'S UP TO YOU*
7 (10) Dickie Valentine
- 8 I SAW LINDA YESTERDAY*
9 (7) Dickey Lee
- 9 TELSTAR
6 (12) Ventures
- 10 LOO-DE LOOP*
15 (5) Johnny Thunder
- 11 RUBY BABY*
12 (2) Drifters
- 12 JACK TO A KING*
20 (4) Ned Miller
- 13 REALLY GOT A HOLD ON ME*
16 (5) Miracles
- 14 MY COLORING BOOK*
16 (5) S. Stewart/K. Kaller
- 15 HALF HEAVEN—HALF HEARTACHE*
14 (6) Gene Pitney
- 16 MY DADDY
11 (9) Paul Petersen
- 17 I'M LIKE A MAN
35 (2) 4 Seasons
- 18 LITTLE TOWN FLIRT*
23 (4) Del Shannon
- 19 LIQUID ROCK*
8 (18) Chuckle Cheker
- 20 RHYTHM OF THE RAIN*
33 (2) Cascades
- 21 (1) Mary Wells
- 22 HE'S SURE THE BOY I LOVE*
25 (3) Crystals
- 23 DON'T LET ME OVER
in Diorne Warwick
- 24 CINNAMON GINGER*
24 (4) Ronettes
- 25 FLY ME TO THE MOON*
31 (3) Joe Harrell

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

Asterisk denotes a record issued in Britain

A LOOK AT THE U.S. CHARTS

PAST RISING U.S. hits include "Greaseball Dollie" (Kingston Trio); "Never Know" (Brenda Lee); "I'm Waiting" (Lynn Anderson); "I'd Rather Be Your Man" (D�per); "Our Day Will Come"—(Ruby and The Romantics); "Alice in Wonderland"—Neil Sedaka; "Let's Turkey Trot" (Little Richard); "I'm Gonna Make You Love Me" (Globe-Trotters); "Let's Stamp" (Bobbi Comstock and the Count); and "Meditation?" (Sammy Kaye).

Currents coming up in the States, "Mama—Oom—Mow Mow," by The Rivingtons; "Save Your Bird" is the latest addition to the "Pop Out" series.

New U.S. releases include "Globetrotter" and "Radio The News" (Beverly Hills 90210); "Rock-A-Bye Baby" (The Lovin' Spoonful); "Is There A God Down There?" (Marie Blane); "I Want Me Baby" (The Dovells); "Why Do You Break Easy" (The Shirelles); "Break It Down" (B. Smith); and "The Blue Jean"; "Meditation"; "Pat Boone"; "Hi-Lili, Hi-Lo"; and "Because of You"—The Dreamers.

N.L.

BRITAIN'S TOP 20 FIVE YEARS AGO...

- 1 Jailhouse Rock
1 (1) ELVIS PRESLEY
- 2 The Story Of My Life
2 (2) MICHAEL HOLIDAY
- 3 Oh Boy
3 (4) CRICKETS
- 4 At The Hop
12 (3) DANNY & JUNIORS
- 5 PERINO THE ITALIAN MOUSE
22 (9) Lou Monte
- 6 REBELS THEM!
26 (7) Earth
- 7 MAMA DON'T LIE
27 (8) The Bradley
- 8 YOUR LIFE THE REASON I'M LIVING
— (1) Bobby Darin
- 9 A GOLLY WED
10 (3) Chiffons
- 10 PERINO THE ITALIAN MOUSE
22 (9) Lou Monte
- 11 END OF THE WORLD
14 (2) The Lovins
- 12 YOUR USED TO BE
35 (4) Brenda Lee
- 13 PROUD!
13 (1) Tammy Crawford
- 14 ZIP-A-DEE-DO-DAH*
27 (11) Bob Seger & Blue Jean
- 15 SEND ME SOME LOVIN'*
38 (1) The Shirelles
- 16 BOBBY'S GIRL*
39 (14) Marcie Blaine
- 17 CAST YOUR FATE TO ME
40 (1) The Lovins
- 18 THE Story Of My Life
10 (1) Gary Miller
- 19 Ma, He's Making Eyes At Me
11 (1) Johnny OTIS
- 20 EVERYBODY LOVES A LOVER*
27 (8) The Lovins
- 21 REVENGE OF SENDER*
29 (15) Elvis Presley
- 22 BLAME IT ON THE BOSSA NOVA
13 (1) The Lovins
- 23 LOVE MAKES THE WORLD
46 (2) Vince Guardaldi
- 24 EVERYBODY LOVES A LOVER*
27 (8) The Lovins
- 25 HEARTACHE
42 (13) Eddie Cochran
- 26 WOBBLE*
46 (13) Les Paul
- 27 SHUTTERS AND BOARDS*
40 (9) Jerry Wallace
- 28 SHAKIN' ALL OVER*
17 (1) Marion Worth
- 29 WHAT WILL YOU SAY
45 (1) The Lovins
- 30 STRANGE I KNOW
— (1) Marvelettes
- 20 (1) SOUTHLANDERS

BRITAIN'S TOP 50 COMPILED BY THE RECORD RETAILER

- 1 DIAMONDS
4 (4) Jet Harris & Tony Mehan (Decca)
- 2 NEXT TIME/BACHELOR BOY
2 (9) Cliff Richard (Columbia)
- 3 LIKE I DO
3 (10) Maureen Evans (Oriole)
- 4 DANCE ON!
1 (8) The Shadows (Columbia)
- 5 GLOBE-TROTTER
5 (4) The Tornados (Decca)
- 6 DON'T YOU THINK IT'S SUMMER?
5 (3) Mike Berry & The Outlaws (HMV)
- 7 LITTLE TOWN FLIRT
14 (3) Del Shannon (London)
- 8 RETURN TO SENDER
16 (10) Elvis Presley (RCA-Victor)
- 9 WAYWARD WIND
29 (2) Frank Ifield (Columbia)
- 10 SOME KINDA FUN
16 (3) Chris Montez (London)
- 11 GO AWAY LITTLE GIRL
7 (8) Mark Wynter (Pye)
- 12 UP ON THE ROOF
10 (9) Kenny Lynch (HMV)
- 13 BIG GIRLS DON'T CRY
18 (3) The Four Seasons (Stateside)
- 14 ISLAND OF DREAMS
12 (8) The Springfields (Philips)
- 15 I DON'T CARE AM I
17 (3) Brenda Lee (Brunswick)
- 16 PLEASE PLEASE ME
33 (3) The Beatles (Parlophone)
- 17 DANCE WITH THE GUITAR MAN
9 (13) Duane Eddy (RCA-Victor)
- 18 COMING HOME BABY
13 (5) Mel Torme (London)
- 19 SUKI YAKI
22 (3) Kenny Ball & His Jazzmen (Pye)
- 20 LOVING YOU
— (1) Southlanders
- 21 LOVESICK BLUES
11 (15) Frank Ifield (Decca)
- 22 (1) TAKE ON HOME
21 (1) Peter Bilk (Columbia)
- 23 MY LITTLE GIRL
38 (2) The Crickets (Liberty)
- 24 IT'S UP TO YOU
28 (3) Rick Nelson (London)
- 25 SUMMERTIME
25 (15) Roll Harris (Columbia)
- 26 CHARMINE
34 (2) The Bachelors (Decca)
- 27 BOBBY'S GIRL
19 (17) Sam Vaughan (Philips)
- 28 HE'S A REBEL
23 (11) The Beatles (Parlophone)
- 29 LOVING YOU
3 (3) Frankie Vaughan (Philip)
- 30 TELSTAR
20 (21) The Tornados (Decca)
- 31 RUBY ANN
34 (3) Marty Robbins (CBS)
- 32 ALLEY CAT SONG
32 (1) The Beatles (Stateside)
- 33 HOT FOR KICKS
35 (4) Mike Sarne (Parlophone)
- 34 IT ONLY TOOK A MINUTE
21 (12) Joe Brown (Piccadilly)
- 35 THE LONELY BULL
37 (7) The Lovins (Stateside)
- 36 HEY ME DO
37 (17) The Beatles (Parlophone)
- 37 DESAFINADO
31 (13) Stan Getz & Charlie Byrd (Mercury)
- 38 YOUR CHEATING HEART
30 (8) Ray Charles (HMV)
- 39 WALK RIGHT IN
(1) The Roof Top Singers (Forrest)
- 40 WHAT NOW
(1) Adam Faith (Parlophone)
- 41 LET'S DANCE
18 (3) Chris Montez (London)
- 42 KICK ME OVER
36 (5) The Ventures Girls (Decca)
- 43 LET'S GO
46 (4) The Routers (Warner Bros.)
- 44 I CAN'T HELP IT
47 (2) Johnny Tillotson (London)
- 45 HAVA NAGILA
1 (1) The Spinners (Oriole)
- 46 KEEP YOUR HANDS OFF MY BABY
49 (5) Little Eva (London)
- 47 A FOREVER KIND OF LOVE
44 (1) The Lovins (Parlophone)
- 48 NOVA
1 (1) Eddie Cochran (CBS)
- 49 ZING-A-DEE-DO-AH*
17 (1) Bob Seger & The Blue Jean
- 50 SWISS MAID
35 (17) Del Shannon (London)

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

FOUR BIG SELLERS

No. 3

LIKE I DO
MAUREEN EVANS

ORIOLE No. CB1760

No. 22

THE CHUCKS
LOO-BE-
LOO

DECCA No. F11569

MIKE SARNE

JUST FOR
KICKS

PARLO. R4974

No. 26

CHARMAINE
THE BACHELORS

DECCA No. F11559

KPM

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

Rick Nelson: In the Spotlight



● RICK NELSON: In the charts despite romance. (Picture still from "The Wackiest Ship in the Army".)

OBITUARY

Mr. ISIDORE GREEN

IT is with deep regret that the New Record Mirror has to report the death at his Edgware, Middlesex, home last Friday (January 25th), of Mr. Isidore Green, formerly Editor of this newspaper.

As Mr. Green was by his early thirties, the news of his death came as an even greater shock to his many friends and colleagues in the world of music than it would have done had he missed by all of these friends he had been in the music journalism.

On behalf of our colleagues, our readers and the countless friends he had made during his long career, we offer deepest sympathy to his widow, Valerie, Ada Green, his daughter, Valerie, and his son, Michael.

Mr. Green entered the world of journalism and publishing with the New Record Mirror in 1947. Six years later he founded the "Greenwich Minstrel", which he ran successfully until he exercised his sporting interest with the "Weekly World News" in 1956.

He built this publication up rapidly until the outbreak of World War II, when he joined the Army and turned his talents to editing his own publication, "Show Pic-torial", which was head by printing office workers, typists, etc., in the States and was forced to close within a year.

But typical of the man, his spirit was undimmed, and at the time of his return from the service he started to bring out two new publications "The Show Business Review", pop records with another of his publications, "The Sporting Review".

On his return to civilian life, he, like many others, found work in the "Sporting Review", later amalgamating with another of his publications, "The Show Business Review" and Show Business Review and Show Business Review, thus fully covering the two sides of his journalistic career.

In 1956, "The New Record Mirror" was sold with Mr. Green at the helm, and he remained with the paper until



March, 1961, when the format was changed to its present state of the "New Record Mirror".

Show after show, he launched his own publication, "Show Pic-torial", which was head by printing office workers, typists, etc., in the States and was forced to close within a year.

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HANDSOME young Rick Nelson is back on the charts with "Idol Up", despite the fact that he's recently announced his engagement and pending marriage. An announcement which would have killed many a career stone dead.

So, what can he relax now and do on his laurels?

With, perhaps. But there have been some accusations levelled at young Rick recently by his fans.

When "Teenage Idol" was released, it was big in the States, but by the start of January it was a flop in Britain. Why? The disc was quite strongly criticized by some as being "conceited, vain, smug, cheeky" etc., because of the lyric line:

CLAIMS

Claims have been made that the disc cost Rick several fans in Britain . . . but perhaps it is more true to assess that situation fully as yet.

There's a current disc going the rounds by one Barry Manil who is a

by
JAMES CRAIG

mischievous dig at Rick. "Idol" wasn't the first to be "Teenage Idol", "Bess" & B. began in picking up strong sales. This, when you consider the facts, is a natural follow-up when a disc such as "Teenage Idol" has made its appearance. Any artist must expect and accept such digs.

Rick has had many big hits in America, and a few a hit in the U.S.A. and in Australia, but the majority of them have been highly original in a business where originality can be quite a rarity sometimes.

FORMULA

Some record makers are accused of sticking too closely to a formula disc after disc at times. This is not a natural trend for any artist. But a couple of folk might pointed out that his latest single, "I've Grown Up To You", is virtually a carbon copy of his previous hit, "Young World".

Taking the two discs together, they are, in fact, strong. Perhaps too strong in fact, but the point remains that many people are buying it and edging it up the charts.

The disc, however, is not the only one that may be accused of being stale. It is, however, a good disc, and it is particularly effective when doing the sing-along sort of sing.

That is, however, the only criticism I can offer of some of Rick's recent releases. Though it is pointed out in fairness that he has had several big hits which were as original as can be, including "Young Emotions", "I Wanna Be Loved", "Lonesome Town", "My

THE NRM TAKES A LOOK AT HIS RECENT DISC CAREER

Bucket's Got A Hole In It", "Stood Up" and "Believe What You Say".

STYLE

What we have got to work out for you is where to take the line in a recording studio. In keeping with style of presentation, a recognizable and personal musical trade mark, if you like.

No artist, no matter how successful,

can afford touper fans. Let's hope that the record endings between Rick and some of his followers comprise a happy ending, and that he could look pretty grim disc-wise in the future.

One thing is certain, and that is that Rick has turned out some truly great pop offerings in his time, and if the right songs come along he'll be up there selling millions with the best of them.

HOW TO DOPE A PIANO — LEGALLY



THEURE are horo-doctors, witch-doctors and even people-doctors. But there are also piano-doctors: in this case, Van Doren, the piano-doctor, doped-up pianist that Van Doren is making an unusual stab at fame.

The situation is this. Van Doren, a highly-trained pianist with a remarkable gift, has made many recordings of singles for the EMG group. The first did well, but the second flagged, to say the least.

Now, though, he is on the up and up again, month by month, a piano-pot-gathering series of singles, based on the same basic idea: half-a-dozen tunes on the same single. Ideal for that party or for back-stage practice.

But it's really doing CHARLIE KUNZ, the much-loved piano star with the distinctive style, the type of recording of years. Can Van Doren

take this type. At least shows the which might be different enough. Though I doubt if I'd use the horse-brass bits with Charlie Brown on his guitars.

Van, moreover, according to his manager, enjoys every minute of it. He and Craig are kindred spirits. They indulge in incessant sporting battles over the piano, and the two of them, as with the honours being fairly distributed.

PROJECTS

And they're also collaborating on what may be a project which should bring in instant hits.

There are, of course, untrained pianists on the scene. Survival comes not only to the trained, but to the untrained, too. NOT DIFFERENT. Van Doren has the sort of personality which could enable him to make a success of it.

After all, Charlie Kunz (for those with longer memories or older ages) had a fine career churning out the pop melodies of the day.

And Charlie didn't even have a piano-doctor to help him on his way . . .

PETER JONES.

MOVING—
LIKE
FAST!

'BRAZIL' by The Federals

ON
PARLOPHONE
RECORDS

PERSONAL MANAGER: DAVID STONES

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