

INSIDE : PAUL AND PAULA—BRIAN HYLAND—FRANK IFIELD

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WEEK ENDING MARCH 2, 1963

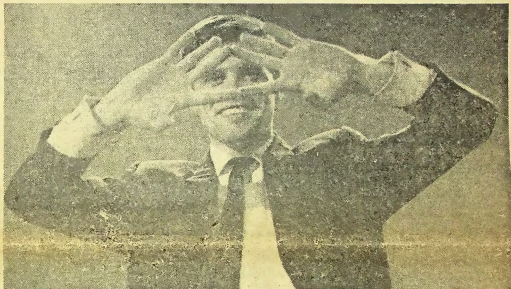
EVERY THURSDAY

STARS IN THE NEWS . . .



★ **BRENDA LEE**

Pop "Queen" BRENDA arrived in London this week prior to commencing her scheduled British and European tour. Her current hit "ALL ALONE AM I" still rides high in the charts. Our picture was taken during her last PALLADIUM TV showing.



★ **RONNIE CARROLL**

He's done it again! Yes, "MR. RELAXED" goes in to bat for Britain in the EURO-VISION SONG CONTEST. Looks like 1963 is going to be another good year for Ronnie's career.

(NAM picture by DEZO HOFFMANN)



★ **ELLA FITZGERALD
 FRANKIE VAUGHAN**

The great ELLA was joined by our great FRANKIE for a duet on "SUNDAY NIGHT AT THE LONDON PALLADIUM". See page 2 for a review of Ella's opening concert.

RECORD MIRROR

EDITOR: JIMMY WATSON

Editorial, Advertising and Circulation Departments:

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IMITATORS?

OBVIOUSLY the lesion of Presley imitators is never-ending. Each year sees someone jumping on the bandwagon, either blatantly copying the King's style, or coming up with a rather rubbish one of his great songs...

However, to emphasize Presley's versatility once more try to imagine these two singing the other's songs. The idea of Jerry Lee Lewis singing "Love Me Tender" is, I suppose, vaguely credible, but the thought of Richard Chamberlain trying "Blue Suede Shoes" makes me shudder...

In Answer to Mr. Staveley: "I'S COABS"

Mr. STAVELEY in his historical attack on Sinatra (NRM February 23) creates new and hitherto unprecedented reasons for why I feel the country's pop-music specialists. This issue of *Swindle* is so good that I'm convinced that it is so good that whether Mr. Staveley wrote the letter or not I have a warrant on something. Why I just make those points: 1. If some people are unable to observe Frank's progress in his music, I have more proof than his constant and unparalleled success over the years. 2. I agree the very mention of this special but is uniquely extraordinary. 3. I agree the very mention of his name provokes a reaction, another testimony to his brilliance. 4. The only time Sinatra has "croaked" was on the LP "Great Songs From CIO". It was made at the end of an exhausting six weeks for charity. Mr. Staveley has never heard him "croak" at the Festival Hall, 4. If Sinatra is, however, then all others must be phoney. 5. To compare Ray Charles with Sinatra is an affront...

I AGREE

I'M with Mr. Staveley, Sinatra has a tremendous style. Each L.P. is of the same type of material - one hour one and you hear the lot. He definitely lacks on "Sinatra Again" because he is so good. I can't think I realized he was over-rated. I believe he is outstanding in the field of music. His records are outstanding. R. ROY, 36 Seymour Avenue, Newham, N.E.

SORRY

I'M beginning to feel a little sorry for Cliff Richards. Because, one day soon, the bubble will burst. As a singer he is nothing, as a personality the same - and his fans range from three to 14 years. How many letters do you print from Linda Richards fans - tell me you don't get any! - MAVIS HEDD, 9 Ainslie Villas, Paisley Street, Hill, Yorkshire.

Readers' Letter Bag

BAN ?

THE article on Cliff Richards (NRM last week), so nothing wrong has been said. I do not think it is wrong. Well, we know why. We think all newspapers are untrustworthy. Mr. Richards and refuse to publish a few home letters. However, we feel that this is a lot of the public will work up or grow up. If ever anyone is living on fantastic and phoney publicity, then Cliff is. Proof of his cash earnings in the publicity of his last film is proved by the success of his single "Summer Holiday", which a child of five could have recorded. Would you put this? Or is the cash bill only - MISS S. MURRAY, 79 Dalton Close, Wilentz Road, Hall, E. Yorks.

JUST FOR FUN

NOTE in loop do I went up on the roof, and for kids, and use the same article in a loop-do-loop fashion. I said to myself, I don't think I'll do it. I went off the wayward wind and had some kind fun; remember the night I was a thousand eyes so it's up to you to walk right in. I decided to go searching for detective on a summer holiday at Suki Yaki, a small town near Havana where the friend of dreamers lives (his girls don't cry). I thought I would like to be a detective and I went to zip-a-dee-do-deh all of it. It can't help it. When I arrived I found that my friend was playing his ban guitar to the little town flirt who was queen for a night. He was saying "All right, son 1, so went you by my little girl and love me, please, please me". However Ruby Ann did not like this and she gave him a kick in the shin with return to sender on it, and he went funny all over. After that he got the letter with return to sender on it, so the Boy was because I guess that's what love will do. "Now I'm comin' home baby and I want it to be like I've never been gone, as I'll know the next time you'll be dancing on. Like I do often say, because she's a show-off." - PETER BERRY, 51 Belskirk Road, Hall, E. Yorks.

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PROVINCIAL ROUND-UP

CHINESE VINCENTS first English ballroom dance contest in Britain will be played at Stockport, Cheshire tomorrow (March 2) at the King's Hall, Stockport on Saturday.

Compiled by JEFF BAYLISS

"THE Odessa cinema, Prestwich, may become Manchester's equivalent of London's 'Talk of the Town' if ambitious plans of agent Ted Ross materialize. Ted intends to develop the circle and its cinema into a first-rate dance hall with the walls and space containing in the same capacity as an indoor golf practice range.

An unhappy day in Manchester for Avern - Knight manager Tony Barrow, who booked for two weeks on the outskirts, his car towed away from the city centre road, went out in a notice advertising his group for an appreciation that something about the names being wrongly split.

KENNEDY Street Enterprises Limited, joint promoters of the Danes Edge Beatles package in May, move to their newly acquired offices on Monday next. Their new address is Kenesley House, 14 Piccadilly, Manchester 4, and the premises is designed to cope with their rapidly expanding operations. The premises also now include Shane Treacy acting as the Fenelon (ballroom) dates by arrangement with the Wilson Agency), Derek H. Ken Crawford and the Boomcracks, Freddie and the Dressers, the Barrer James Show and Deca now boys Have Berry and the Crickets.

PATER an appearance in Manchester, at the Four Moos (Liverpool) rock club on St. Michael and the Nivettes, has been booked for a string of cabinet appearances in and around the city.

DORSET TV, introduces a talent competition in April to find the 'Cook of the Year'. All entries from amateur or semi-pro and the finals are to be televised on July 15. Production by Brian Leese, TVC.

BOTH SIDES

AFTER reading the article on Cliff Richards in *NRM*, I think the controversy should be put in proper perspective. Surely the singer with each genre rates to be the best - (or worst) in his genre depends entirely on the type of music one prefers. Thus many whose favorite type of music is of standards rate Sinatra the best. Those who prefer R & B, or rock, nominate Ray Charles, etc. etc. etc. It's only when you start trying to decide who is the best in one particular category that you can have intelligent controversy. The ceremonial argument of Richards and Presley is a good example. Me? I like Doc Gibson best of the lot. But then I'm biased because I love country music best of all - SUSAN STURT, 15a Horsehead, Leatherhead, Surrey.

CW MEANS—

Often, in the *NRM*, you see the abbreviation "CW's" e.g. "The Bossa Nova" CW "Don't Do Anything If I Like". Could you tell what it stands for? - R. BRINKLEY, Kestonpark, 49 Euston Road, Busy St. Edmunds, Suffolk.

EDITOR'S NOTE: It is short for "contracted with", as in "Bill" or "I've visited "backed with".

CONCERT REVIEW

ELLA FITZGERALD

THE great Ella is back on yet another concert tour of Britain. As usual, after her warming up couple of songs, the stars to tremendous applause as a vocal virtuoso.

It matters not whether your tastes be pop or honked - or a mixture of the two - outstanding vocal entertainment.

In a nicely balanced song selection she covers her hit of the day "A Fog on the Sea" which is a constant source of amazement. Her music she can make each and every song so indelibly different, as if she were a rock star with a million artists.

Her concert technique, projection - all are at her complete command. Ella Fitzgerald is a musical genius. It is a pity the only complaint I can find is that there wasn't time for her to give the audience the music, many more concert sets so obviously willed for.

The first half of the show brings the Danes Pension Free back to our shores and his facile style and delicate at times lightning, execution held the audience spellbound in a pretty regular performance all round. JIMMY WATSON

NEW RECORD MIRROR

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DANCERS AT SPENYMOUTH TOWN

Rescindable last Saturday evening handbills from the Town Council apologise for "such a disappointing" the week before. Subject of the handbills is, however, a disappointment and his haircuts, it seems that exception should be made. Suiting dress and lingerie (and a lavatory seat) and lingerie that, its actually people complain that they can't understand that they are saying most of the time, having seen me and Susan's sex on many occasions in the north. I must record my agreement with his request that at the attitude of the Plymouth officials to record the lavatory seat - see above - show most appropriate and in complete agreement with the rest of the town.

CHRIS BURTON and Keith Fisher

C promote a Mervyneld Best Show at the Theatre Royal, Southampton. The Big Three, Gerry and the Pacemakers, the Mockers and the Dakotas plus Jimmy Powell and the Crickets. Commencing June 14 the show will play ballrooms from Stoke southward and Chris and Keith intend to reproduce a "city atmosphere" - see review - by travelling their own sets, lighting and structurally fitting the venue.

UNTIL THEIR 'HEY PAULA' HIT THEY WERE DEFINITELY



NOVEMBER, 1962. Jill Jackson, 26-year-old brunette, and 23-year-old Ray Hildebrand, students at the Howard Payne College, Brownwood, drop in the heart of Texas, were unknowns. But definitely... unknowns.

Within six weeks, they were being hailed as the new singing sensation of the year. Only as PAUL and PAULA. With a hit, "Hey Paula," to their credit.

Let hi Paul take up the story.

"We were getting along fine with our studying but whenever we had some spare time we liked to work out with songs to sing. I would pick out the record and take it to radio KEAY, the local station, and find a few members on a Cancer Drive radio show.

"That would be — let's see — around August last year. Well, it wasn't pretty well. Our classmates and the instructors were encouraging so we decided that one day we'd try and work out a professional song set of our own.

"Next step was writing 'Hey Paula'. It didn't take too long because I'd been trained in music. So we went for Fort Worth, Texas, to try and get an audition with Major Bill Smith. Know him? He's got a young nephew on the right track, recording-wise.

"I was given 150 copies and we were brought down to Austin.

"But you know how Lady Luck sometimes helps. Well, this artist to listen. And Major Smith was very amiable. He said he wasn't in the mood to hire here — and now they are under the same banner as such names as Pat Boone, Arthur Alexander, and their old rival Billy Vaughn family enough.

"One of the groups there and there are many of them — know that they can expect something consistently good from the boys with each release.

"Which is something you don't often get from a current disc, let alone a falter one..."

LUCK

"I've heard of a chance in a million, but here — and now they are under the same banner as such names as Pat Boone, Arthur Alexander, and their old rival Billy Vaughn family enough.

"One of the groups there and there are many of them — know that they can expect something consistently good from the boys with each release.

"Which is something you don't often get from a current disc, let alone a falter one..."

FALLEN IDOLS
No. 15 SECOND SERIES
THE STRING-A-LONGS

By NORMAN JOPLING

Not many of the big beef pop stars make a disc which can be classified as a "standard". During six or so years only a precious few of the numbers churned out will go down into the annals of evergreen music.

But there is one, recorded not so long ago that already has. It's called "Wheels" and was originally recorded by an instrumental team called the String-A-Longs.

It was subsequently recorded by such names as Billy Vaughn, Joe Loss, and just recently a vocal version was issued by Robb Strom.

But it was the version by the String-A-Longs that stole the thunder — that sold well over a million, and set the name of the String-A-Longs on the map. It was their first disc, and their biggest hit. In fact it was one of the biggest instrumental instrumentals of all time.

Since then they have not had a major hit in Britain, nor in the States, I'm a major hit because the String-A-Longs have combined more than the other one-shot hit makers.

DISTINCTIVE

They have a distinctive sound that can be recognised a mile off, and which no other group has managed to imitate. The probability is that if they hadn't clicked with "Wheels" they would be more successful chart-wise now.

The group itself consists of five boys from the town of Plano, Texas. Acclaimedly enough, no more than four of them are employed on guitar work, only one of them on any other instrument. That's drums of course.

Leader and lead guitar is Jimmy Torres — was formerly a butcher's boy. Dick (Richard) Strento used to be a highway and no one plays guitar. Aubrey Lee of Cordova handles the drums — quite well, in fact. Keith McCormack the ex-bicyclist handles the rhythm guitar while Allen the ex-handman and the drummer.

NORMAN PETTY

That's the personal. Well Petty. For the boys' manager happen to be Norman Petty, well known A & R man and the guy who put Buddy Holly and The Crickets on the map. It was he who purchased "Wheels" and has been responsible for the subsequent recordings of the boys, whose sales have risen to the third million in the States where it shot to the number two spot selling a million on the way. In Britain they made the top ten and continued selling for many months after. On this occasion it is the String-A-Longs who gained the honours on this disc despite fierce competition from Bruce and abroad.

The follow-up to their smash was "Besse Boutons". And the sad fact is that it didn't make it anywhere as big in the States which it did as it was in the States which it did. After that came the boys' own interpretation of the oldie "Should I Stay or Should I Go" which sold more than about the same sales as "Besse Boutons".

Next in the String-A-Longs recorded one of their leader's compositions "My Blue Heaven". It was probably one of the best instrumental discs ever made. But its sales were considerably high — thanks to its sales were considerably high — thanks to its sales were considerably high — thanks to its sales were considerably high —

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PETER JONES

found it difficult to make on a small town teacher's salary.

"I guess I was in the third grade when I began to play piano because and discovered the world of music. I was only around 15 when I picked up some knowledge of guitar and used to accompany myself on my own songs."

SPORT

He played football, basketball and ran in the track team. At basketball, he made it to his class. At football, he was a star in his senior year. And he was the top student as well, always being in the middle of his class. He even offered the school paper and was vice-president of his class. They had won a second scholastic basketball trophy to Brownwood. But he wanted a degree in chemistry and had to really get down to his studies.

Paul had his own ultimate singing group, "The Prisoners", and appeared at the "Red Room", a student night, once or twice.

His handsome, brown-eyed and fastidious look. At 22, he is the same with Paula as a real "long and short of it" fellow. And he is very much the same.

"We feel right now we're living in a dream. It's all so surreal. It's really happened to us."

Most important of all: Paul and Paula have started a fresh new chapter for future releases. They're the sort of performers who are always up with new ideas — and they're not scared of the hard work involved in success. Successful students as well as successful disc artists.

Paul had his own private life — and he's still higher in the British charts.

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THE TRIPLE TOPPER

career popularity through its attitude both on and off stage.

And it was their following which gave a firm foundation to the phenomenal success which is now piled upon him and on every disc he makes.

That made Frank indubitably remembered. I remember Frank the disc that took him here and there in the States his way of talking and you will also remember that he had seven million in disc before he finally made it with the proverbial vengeance.

A SPECIAL REPORT FROM GRAEME ANDREWS

After coming from Australia, he had a string of Columbia records which didn't mean they were all completely and in no way could be considered trash.

But they didn't happen —

Take the early days he cut a number of appalling sides, including "Lucky Devil", a cover of the Carl Douglas disc on Brunswick — he thought it was the best disc he had made, it made little impact but later action was caused by his following — "Exclusively Yours", which was drafted into the States.

Frank, however, tried his luck again and again.

He covered Paul Evans' "Happy-Go-Lucky", which was coupled with "Exclusively Yours" — a song which almost every singer seems to find fault with according to material at the time. But other, still the same "Lucky Devil" has received the recognition it deserved.

More sides followed. Two very pleasant numbers, "Cotta Got a Date" and "No Love Today" were compiled on the next single, but

neither hit, nor the interesting follow-up, "That's the Way It Goes" and "Hebe Sheen" made the grade. All had the typical lyrics style — but for some reason or other it just didn't catch on.

It was a Holiday — and the unusual "Tobacco Road" were equally unsuccessful. As was Frank's first in the States "You're a Part of My Time Will Come."

"Aloha Hawaii" Frank followed, and then came "I Remember You" and success for the timesling young man from Australia.

Now Frank sails along with "The Wayward Wind." And what a lot of change it has been for Frank with those hit six Britten O'Gai Grant and Shirley Boney have also recorded, has proved considerably that Frank wasn't just a one-hit wonder boy with a following on the strength of his first hit.

The next single? Not a cheap out of Frank. He worries about things problems that are out of his own mind. He has had to have a great deal of an enormous personal bout. But he has still been sold back rather than "miss" that do something he didn't feel was particularly good material.

Most important is that his straggle, "The Wayward Wind" — "Your kisses don't mean it that hanging on."

And nobody can say that he really got that honor having been the first British artist to get three Number One on the trot.

[I clicked into place last week. Frank Hedges' Wayward Wind had the Number One position to give him the unprecedented triumph of having become the first British artist to have THREE chart-toppers in a row.

And now, to celebrate his success, we have had LP "I Remember You" — a long-player which does not feature his earlier hits.

All the material on the album is fantastic, and "I Just Can't Lose the Blues", were penned by Frank himself.

There are 14 tracks altogether and all are given the slight C and W treatment which Frank has exploited so successfully. So successfully, in fact,

(ABC-TV Picture)

that it is already riding high in the LP lists. Standards and country songs go to make up the album, one of the best tracks being "Loneliness in Whimsy", which features a harmonica. And Frank is in fine fettle on "I'm a Messon Since My Love". Other good tracks — well, very good tracks! — are "The Cloture of Tears" and "I've Got That Sad and Lonely Feeling". His also comes "San Antonio Rose" and "Heavenly Soul".

Do doubt this album will stay longer in the charts in the same way as all Frank's releases seen yet. But we must remember that the Anglo-American market is not one of hard work in loss business — years in which he gained experience and

BILLY FURY

Like I've never been gone

F 11382

DOUG SHELDON

I saw Linda yesterday

F 11344

PETER JAY AND THE JAYWALKERS

Totem pole

F 11320

SKEETER DAVIS

The end of the world

RCA 1338

TEARS OF MISERY

PAT HERVEY

RCA 1332

DAYS OF WINE AND ROSES

(From the film)

HENRY MANCINI & HIS ORCH

RCA 1330



TELL HIM BILLIE DAVIS

F 11322

I RECKON YOU

POLLY PERKINS & BILL

F 11340

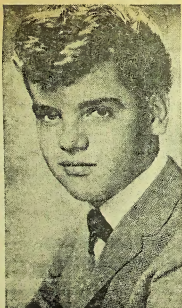
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MIL 9674

OUR DAY WILL COME RUBY & THE ROMANTICS

MIL 9678

45 rpm records

LONDON

45 rpm records



JOHNNIE RAY LOOKOUT CHATTANOOGA

9124

BRENDA LEE ALL ALONE AM I

9441

PATSY CLINE LEAVIN' ON YOUR MIND

9583

45 rpm records

Brunswick

45 rpm records

TALKING BOUNCES

KENNY BALL TALKS TO PETER JONES

BALL'S back. Bounced right back into the Top Ten. And that gives Kenny a total of nine top disc hits in a little under two years. They're "KAT" from the smash million-seller "Mighty In Moscow" through to the most substantial nevertheless, things like "The Pop Off."

And each time he comes up with something new, he runs the gamut of critics' sayings: "Well, he can't possibly do it again! That had had it, had it, had it..." and so into a tedious fashion as Kenny does it again.

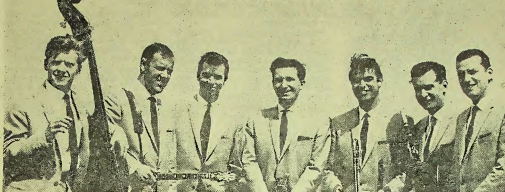
"It's 'Rock Yaks!' right now, of course. A hitting Japanese tune which lends itself particularly well to Kenny's tall idiom. The band at its best, it's always. But there is one important DIFFERENCE.

Arranged

All Kenny's past discs have contained improvised solos, whereas "Rock Yaks" is ARRANGED, note for note, from start to finish. Kenny told me: "Much of his appeal lies in the fact that it builds from a quiet beginning to a roaring climax. The lone lead is pretty complex and there just wasn't time to include solos on a single disc."

But why, I wondered, does Kenny pick on such "unhappy" tunes as "Gwen Leaves of Summer" and "Saki Yaki" for his band?

He came through loud and clear. "Why not? Surely there are a lot of good jazz standards around—good tunes that probably won't ever die. But they've all been recorded so many times that it seems pointless to do them again. Anyway, fresh material is a challenge. We like challenges..."



KENNY and the band "on parade".

"But we've been criticised for our choice of material. All those folk fret that just isn't a FORMER MUSICAL—it's a STYLE OF PLAYING. From a jazzman's point of view, the tune is nothing more than a foundation on which to improvise—collectively and individually. It's the interpretation that counts."

What about those rumours that that had had it? That club is closing, bands dissolving, promoters not promoting? Surely Kenny and the group prove it ain't so. Not yet, anyway.

Kenny leans to the view that trad has undergone a leveling-off period in terms of popularity.

"Traditional jazz, it seems to me, has become an integral part of the music scene. It's no longer a minority cult, it's developed into a nationally popular musical style. It's now as much a part of TV or radio entertainment as rock or pop ballads.

"And I'm convinced the media hasn't suffered in any way because of this. Why is Kenny so successful? I'd say

because he has some of the finest instrumentalists in the country right there among his Jazz Men.

"We got together in the late fifties," said Kenny. "The boys are just as enthusiastic today. We still spend at least two a week rehearsing. And not only new numbers. We continually go over the oldies in the book because I sincerely believe that there's always room for improvement."

The front-line has remained static. Ken himself, trombonist John Bennett and

clarinetist Dave Jones, formed solid on the odd changing-and-changing early on, the rhythm section has remained solid (on both sides) with pianist Ron Weatherburn, bassist-accompanist Buddy Lightfoot, bassist Vic Pitt and drumming Ron Bowden.

Says Kenny: "Several of the boys are very gifted singers, too. John, Paddy, Vic and our road manager Bill Bowyer have formed a vocal group. So far, they have only one number—'Big Girls Don't Cry.' I'd say his girls WOULD cry after hearing them."

This said with mock-seriousness.

Joking

Is success easy to take? "You're joking, of course," said Kenny. "Take last week-end. On Friday Wakali, ending at 11 p.m. Then 155 miles cross-country by road to Billesdon to appear at an all-night affair in the early hours.

"Immediately afterwards, 109 miles to Bradford. Played there on Saturday night. Up to the track of dawn—and over 300 miles to Hestonby Tria for a tour of Wales and the West Country. We were whacked, mate, whacked."

On March 4, Kenny and the Jazzmen start their sixth tour of Scotland. They also visit Wales and the North. And the Pye studios for recordings.

Said Kenny: "With any luck, we might just be able to manage a chorus of 'Now It's The Way To Home'."

DISC-JOCKEY'S DOZEN INTRODUCES

Peter "20" Aldersley

DISC-JOCKEY'S DOZEN—the popular spot when the disc-jockey gets a chance to discuss the records, singles and L.P.s, which are his particular favorites. And why. Chances is limited to recent releases—otherwise it's a completely FREE choice.

And this week: Radio Luxembourg personality Peter Aldersley. One-time reporter, actor, producer and radio announcer. Currently producing and scripting "Swamp Chick" plus "This Is Her Life," "As Time Goes By," "The Weekend Show" and "Pop Around" coming up from March 30 on Saturdays and Mondays.

Let Peter lead in:

"Oh, dear. Such a small lot wanted. I like something to suit any kind of mood. And playing 40 or 50 new pop discs every week, rather than mix old them for private pleasure—unless they're really outstanding. So I don't look many personally. But let's try and find just SIX:

David Thomas: "The Alley Cat Song"—Normally I don't like vocal versions of previous instrumental hits. But this one. Well, I was pleased with the amount of thought and work put into the lyrics, the orchestration, and the overall production. Refreshingly original. One of the few singles I can hear again and again—and it doesn't sound just like an original orchestration with a lyric tacked on for the sake of it.

MATURITY

Brenda Lee: "All Alone Am I"—Both the emotion and technique, which flow through everything she does, sound a maturity far in advance of her years. In fact, she's the most exciting and prominently talented female singer in her age group. "All Alone Am I" is a superb performance. I'm delighted.

Mark Wacker: "Venus In Blue Jeans"—Not the best he has done, but I have long admired him as an artist of talent and integrity. This success was long overdue. But for the first time, he's out right now, for the first time, it's sold right now, for the first time. Can I make him a "baker's dozen" and slip in "Excelsiory Yours" as well? Ta!

Jeannie Rodriguez: "English Country Garden"—I'm a sucker for a drop of sentimental nostalgia. I can relax for hours just listening to the Kingstonians certainly the relaxing tunes and so on—of those cups of tea and this sort of thing—very soothing. I just don't get used to keep on getting up after each play—but then I'm dazed! Right?

The Four Preps: "Please Money For You And Me"—I love a good comedy

disc and appreciate the talent of true mimicry. What drives me up the wall is the purty cheap-sounding imitation of established singers by lesser talented people who seem to "cash in," but do little and imitate and thus "making the light-bearer's tricks" are different. The tricks are truly inspired on the disc. Gives me fresh pleasures every time I spin it... for originality, talent and showmanship.

POLISHED

The Springfielders: "Silver Threads and Golden Needles"—Another group, I'm afraid. But I go for good group work. The Springfielders are about the best and most polished we have—their work is precise, musical and always gives pleasure. This is my idea of their best. It's a look America to show us how good it is. Right in the popular idiom, alive and swinging!

So much for my verdicts. If I haven't mentioned some of my other favorite British artists like Cliff Adams, Paul, Susan Maughan and Uncle Tom's Cabin—well, I know I know.

Now the L.P.s: Much easier! I could select 60 times six. I'll avoid the "way out" ones. Starting with...

ELECTRIC

Judy Garland: "At Carnegie Hall"—I'm not a fan of Judy's all the way. I just have reservations about what I like to hear her sing. And the chart material here is the absolutely electric atmosphere that emanates from the program. Any true artist is even better when facing a live audience and Judy gives in stature four times over here. Having been brought up in a theatre, the atmosphere here is like a magnet. An outstanding experience—this Judy giving her best and every member of the audience is duly responded.

Ray Hancock: "Hiss of Hancock"—I love a laugh. But often comedy on disc dies after a couple of spits. But

Hancock's humour never gets familiar—even his now-expected comedy is funny. What better pick-up-act than this?

Elvis Presley: "Rock 'n' Roll No. 2"—Yes, I DO like Elvis. Not so much early on, but in the last two or three years he has matured and developed a versatility of style. He really has no equal in his own field. This is the kind of disc to be heard often in some intimate and dug up about 2963 at a perfect example of the art of the pop singer of the 1960s. All kinds of echo in different degrees, changing tempo, moods and tones of voice. It should have been titled "THE ART OF Elvis Presley," for even if you don't like him you must admit there is ART here.

SHOWMAN

Johnny Mathis: "Honey"—Johnny is "Mr. Precision"—although on the disc occasion he carries this a bit too far. He can turn the most ordinary phrase into something sounding completely new. His range of tone and interpretation is very big. This album highlights all this AND underlines what a superb showman he is. The showpiece track "My Eye" excites listening. I accept his unorthodox phrasing and notes as part of an original artist's style. Why carp when the overall feeling and music-making is so impressive?

VIRTUOSO

Anthony Newley: "Stop The World I Want To Get Off"—A superb performance from Tony Newley, so it's my top show L.P. The story remains one low sentiment—my little man in the giant lurchy-burly of everyday life. The observations are so accurately pointed. But then I can also enjoy them just for their entertainment value. I'm a right "little chap" myself—how about you?

Sir John Gielgud: "The Ages of Man"—A first class acting performance by one of the great actors of our time. A truly superb performance.

It's driven me mad for weeks, this trying to get the list down to a disc-jockey's dozen. There's so much you feel you can't leave out but must.

I just hope the result hasn't driven you mad in the few moments it has taken you to read it by now.

PETER ALDERSLEY.

NRM Picture

OUT TODAY AND SWINGING ALL THE WAY

LARRY DOZAN

Tia Juana Ball

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TOMMY STEELE TALKS TO THE FIRM ABOUT HIS FILM — "IT'S ALL HAPPENING"



TOMMY STEELE pictured in a scene from 'IT'S ALL HAPPENING', with guest star that lovely and talented lass MARION RYAN.

TOMMY STEELE speaks "At first our film musicals are out of the world. It looks like the bad old days just stopping the story for a while or gone forever.

"But not EVERYBODY is with it. I turned down several ideas before we came to 'It's All Happening,' because of the making-up of a winner. A believable story with a thread of songs and production numbers running through it that for once don't stick out like a sore thumb. Tommy was operating on the set of a big studio at Shepperton where it really IS all happening. Tom picked the lead in this Don Sharp-directed British musical—and just for once it paid him on the other side of the recording fence.

"What I am really a big book called 'The Beatles' in a junior executive in a disc company. I'm in a good nick when it comes to managing singing stars and brother Sam 1 a top when it comes to my own life.

1962 was the year Tommy devoted to television. Three-hour-long "Paladins" presentations took a lot of thought and a lot of rehearsal. Tom is not one to skip on the set or go along with fancy presentations. "Success on the old side only comes through sheer hard work," he opines.

But 1963 is to be the year of the movie screen for the Hermschrody boy. After it's all happened at Shepperton, he goes into the stage version (forecasted by H. O. Wells "Klippo"), then plans two more.

Guest stars slip in and out of "It's All Happening's" one way of accommodating them is when Tom organizes a top bill for a child's home charity. You'll see names like Marion Ryan, Russ Conway, Danny Williams, Johnny de Little, Carol Deane, Shane Fenton and the Pettinos.

Peter Gordon, the Clyde Valley Stroomer, the George Mitchell Singer, Dick Kellar.

Tommy is delighted with the musical score. The production numbers come from the talents of Peter Green and Norman Newell, all dressed up with John Barry arrangements. Between them, they're coming up with films "original."

And, on the acting side, Tommy lines up with Michael Melvill, newcomer Angela Douglas, Joan Harvey (who is "Jenna" in TV's "Compassy" and also reunder Bernard Bressan), Miss Douglas is Tommy's girl friend in the film.

CREDITS

Phil Green, backgrounded and cheery, has a long list of movie music credits. Two of his numbers, "John and Julie" and "The Love Song," were "Somebody" hatched each other in the upper reaches of the Top Twenty for 11 weeks during one of his busiest spells. In 1959, he composed the scores for FOURTEEN movies, including "Follow A Star," "Sappho," "Friends and Neighbors" and some of the more recent include "The Bulldog Breed," "The Singer and The Song," "A Touch of Silver" and "League of Gentlemen."

He tried to work out the full statistics last day: "I've been playing and composing film tunes for 38 years. I suppose that adds up to well over 200 films."

And three times he collected the Ivor Novello Award for the best musical score of the year.

There's lots in his side of the business. Phil now has three houses; one in London, one in the country, and one abroad.

But the film could easily have enormous importance for Tommy, from the disc point of view. It is in 1956, October to be precise, that "Rock With The

Stroomer" became a speedy hit. Recently, it's all been a bit quiet for him on the recording front, though he has developed enormous assets to the film side of an all-round career.

As for something that may "go" to return to the charts, somewhat naturally, it's got to come. It's a matter of time, but with current chart residents in the movie could easily have him that necessary little boost.

Disc success is largely a matter of luck. When this movie gets out on the road, it could all be happening, disc-wise, again for Tom.

There's news, too, of the line-up, feat and complete of the new Columbia British musical, "Just For Fun," written and produced by Milton Subotsky.

De-jays are David Jacobs, Alva Freeman and Jimmy Savile. From Sweden come the talents of the new States Babes, Vee, the Cuckies, Freddy Cannon, Johnny Tillotson and Kety Lester; and the British contingent now up as follows:

Mark Wynter, Cherry Roland, Joe Brown and the Sparrows, Eric Harris, Tony Meakin, Karl Denver Trio, Kenny Lynch, the Terenos, the Springfields, the Veranoes, Girls' Louisa Brooks, Lyn Cornell, Claude Rodgers, Jimmy Powell, Brian Poole and the Tremeloes, the Breakaways and Sounds Incorporated.

Special guest stars are now Hugh Lloyd, Tony Martin, Dick Enney and Marco Fabrizi.

This film is directed by Gordon Fleming.

And, with the success of CH RICHARD's "Summer Holiday" looks as if Tommy Steele is dead right. "Looks like our film musicals are finally out of the wood."

WAITING FOR THAT HIT!



THE KESTRELS 'WALK RIGHT IN' ALMOST GAVE THEM A CHART BREAK

DISC-SESSIONS with Billy Fury, Cleo Laine, Terry Newley, Tommy Steele. A fan-club headed by the prolific Laine. The group and a place in his "Putting On the Don'ts" hit-parade, plus a recent album with him, Television like "London Palladium," "Thank Your Lucky Stars" and radio hits like "Easybeat" and "Saturday Club."

The striking feature, are busy, aren't they? Busier than most groups. . . . BUT: they're still waiting for that elusive hit under their own banner.

Is it bad luck? Or what? Their latest release for Pye, "Precisely was "Walk Right In." They had good sales—but they've been outpied by the original U.S. hit by the hitless unknown American group, the Rooftop Singers.

Let's hear a few words from 23-year-old Roger Greenaway, spokesman for the Kestrels. "As soon as we heard the number, we knew it was hit parade material. As the U.S. group weren't known over here, we hoped for a chance of success. We were right . . . and wrong. Right on the first count, wrong on the second.

"This count or later, our luck will change and when that break does come you can be sure we'll take full advantage of it. We've waited a long time for national recognition and we're fully prepared to work night and day to achieve that goal."

Actually, they've been on the fringe of the best sellers with "Chapel in the Mooling" and "Wolverton Mountain."

Said Roger: "Anyway, hit or no hit, we're not giving up. We're very happy about the way our career is shaping. Our days here are very healthy and we seem to get good reaction from audiences wherever we appear. We're hoping that hit is just a question of time and patience."

The others in this versatile lineup are Jid Watts, Tony Barrows and Peter Gullone. They're disappointed that they're "Walk Right In" with their last single, but they're strong looking for follow-up singles. If they don't "click" . . . well, they'll try again.

Hard work certainly doesn't bother them. Their aim for the future is to stay in show business as long as they can. They're American friends and they're the same degree of success.

That is the target. Can they hit the bullseye? Well, a hit record would at least shorten the road to the top. . . . PETER JONES.

BIG PUBLISHING RECORD DEAL Stewart Morris Appointed

STEWART MORRIS (re-producer of "Rocky Top") has been appointed British representative of American Metropolitan Enterprises Ltd.

AME controls a number of publishing and record companies in Britain and America, including Kasser Associated Publishers Ltd. (Edward Kasser is President and sole owner).

It was Seattle who recently had a hit with 18-year-old Marlene Blum's "Mambo's Girl," which sold over 2,000,000. In Britain, though, Swan Magbag's cover version got nearly all the plays.

New Marie has a new British release (see London), which is, so far, without competition. It is "What Does a Girl Want" (number one with Morris — present at school in New York).

AME is on the look-out for new talent in Britain, and two top American recording executives are currently in London on a talent-and-taping tour. They are Mirvin Holzman and Artie Rans.

Holzman has recorded such artists as Marlene Blum, the Kelly Family, Brenda Lee, Sammy Davis, Jr., Ray Charles, Neil Sedaka, Rod Taylor, Dean Costa and Brock Benton (whom he discovered and recorded). He has also discovered Marvin Holzman recorded a number of records sung by Anthony Newley — who really is very big on Broadway right now," he told the NRM.

Artie Rans was Ertha Kitt's pianist, arranger and conductor for many years. He has also conducted Teddy B. "What Am I Looking For?"

Under the new AME setup, the British have already been recorded by Holzman.

AME also have television and film interests which will be developed in Britain and Europe.

CHRIS BARBER Tour Dates

In the first five months of this year, Chris Barber will be visiting eight countries (to wit, France, Switzerland, America, Czechoslovakia, Italy, Portugal, Germany and Iceland). They are the first British jazz band top quality to play Naples (on May 23) and Lisbon (May 25). During the May tour of Czechoslovakia they are recording eight titles for release on the local Supraphon label.

PHIL JOINS BLUES INC.

BRITAIN'S most renowned modern jazz drummer, Phil Sceman, joins Alexis Korner's Blues Incorporated this Friday at the Flamingo.

Sceman's permanent replacement for Friday at the Flamingo will be George Baker, who with bassist Jack Bruce and alto saxophonist Graham Bond, is forming a trio. Reason for the departure is that Bond, who will lead the trio, wishes to concentrate on Hammond organ.

Phil's new band is Chris Thompson, pianist Johnny Parker will now double on organ and on some occasions on trumpet, alto, tenor and baritone) is Art Thorne.

'CRAZY WORLD' For Films

"WHAT A Crazy World"—the new film by the writer-director-musicians on. Author-composer Alan Klein, 21, is currently at work on a film adaptation. "It's favourite for the lead part is Joe Brown, but contact has so far been made."

Alan's music, incidentally, is published by Success Music Ltd., which was recently acquired by Lawes Associated Publishers Ltd.

NEW KENNY

THE new Kenny Lynch single from HMV on March 5 is a composition, "Misery," by two of the Beatles, John and Paul. The number was also offered to Hebe Reuben, but was not considered suitable for her.

EMI are rash releasing Kenny's HMV LP "Up on the Roof."

ELVIS PRESLEY YAKETY SAX TITLE

ONE BROKEN HEART FOR SALE
(From the new "Elvis Presley at the World's Fair")
 RCA VICTOR

BOOTS RANDOLPH & HIS COMBO
 OLD SMOKEY
LET'S TURN
 HMV

SAI CHIN
 BUTTONS AND BOWS
 DECCA

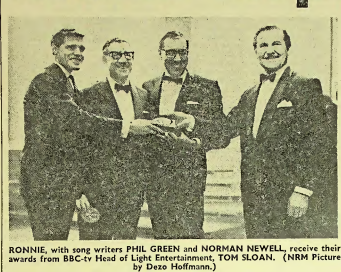
SLOP TIME
 THE SHERRYS
 I'M GONNA FORGET YOU
 THE TIARAS
 HMV

NAMES in the NEWS
JAN BURNETTE



...attractive and talented last is **JAN BURNETTE**. One day she had her disc doublet boost her career still further. Could he be the one who recorded this week (Feb. 16) for ORIOLE. Watch for it — it is released on March 22.

EUROVISION SONG CONTEST REPORT AND REVIEWS
the record



RONNIE, with song writers **PHIL GREEN** and **NORMAN NEWELL**, were awarded from BBC-TV Head of Light Entertainment, **TOM SLOAN**. (NBM Picture by Deo Hoffman.)

THIS is the year, it is, for Ronnie Carroll, this year. It looks like topping 1963 which, we said at the time, was the year that was for Ronnie. And it's all through that "Song For Europe" business, watched by millions, on Saturday evening—just before Ronnie's wife, Millicent Martin, held court in "MIVVITY".

Last year, Ronnie won the "Song For Europe" lineup up with "Ring-a-Ding Girl" and proved, all over again, that he was one of our most stylish and professional songwriters. "Rose Aire Red" came along afterwards, brushing off American opposition and causing Roman to say "I thought I was too old for that sort of thing" after he was mobbed by fans at Manchester.

Now comes "Say Wonderful Things" which goes forward in the British entry of the "Eurovision" show three weeks on Saturday. It is, of course, an amazing triumph to win this dominating beat two years on the trot.

Interests

There are times when Ronnie seems to exist in a world totally different to that of most pop singers. His off-duty interests include: his wife, his new horse, dog racing, card playing, football kicking, tennis, bowling. He admits to regarding life as being for the living, though he feels that allegations of "madness" at work are unjustified.

"He just doesn't get all steamed up, that's all. But for me, the remarkable thing about Ronnie—and Millicent, too, if it comes to that—is the way he is always being "discovered".

Once, he stood in for a half-baloney appearance by Johnny Ray, in Belfast, and with the aid of a beating-aid, hood-winded the sweetest, screaming mob. He was pulled out of a "Hollywood Doublet" show, where he had been blacking up and imitating Nat King Cole—to be "discovered".

Recordings of the seven entries reviewed

RONNIE CARROLL

Say Wonderful Things: Please Tell Me Your Name (Philips 32574)

THE "Song For Europe" winner. It's a second-on-the-trot for Ronnie Carroll, who seems to thrive on hot competition. It's a delirious ballad, with Wally Stott and choir operating behind Ronnie's soft-spoken vocal work. A straight-forward, uncluttered performance—and, believe us, the melody really does stick after only a couple of plays. Must be a big, big seller, "Eurovision Contest" success or not. Ronnie winks the flip with pianist Kala Hayes. It's taken fairly with a bright backing and sweet little touches from the piano choir. A value-for-money flip.

TOP 20 TIP

BARRY BARNETT

If You Ever Love Me: The Hit Of The Week (HMV Pop 1126)

PUNNIER is in the contest. "If You Ever Love Me" proved, for us, that Barry Barnett is a very underrated singer. It's a slow ballad, which builds with calmness. Impressive, both lyrically and for the pure tone qualities of Barry's voice. Kala Thorne lays on the string-arrangement backing. Maybe missed out on the lack of catchiness of melody. The "hit of the week" is a bit of an anti-thesis. It's a pretty, show-type song which again gives Barry a chance to show his technique. Entertaining.

VINCE HILL

A Day At The Seaside: Tricks Of The Trade (Decca 35169)

VINCE is Cockney mood for this bright, alert number. Slightly reminiscent, in form, of some of the Brian Cribbins hits. Unusual sort of rhythm and melody. But this one could and should have all with a commercial appeal. "Tricks Of The Trade" is one of our all-time great songs and does it all with great gusto and good humour. "Tricks Of The Trade" is a light—a pretty ballad, with some worthwhile lyrics. What's more, it contains the versatility of Vince.

OTHER NEWS

SARAH VAUGHAN

My Favorite Things: Great Day (Columbia DM 4930)

TWO tracks from the Divina G.P. ("After Hours"). So simple guitar backing. "My Favorite Things" which is one of the most charming numbers. It's a beautiful continuation of the words. It's most fascinating through the words. It's a beautiful continuation of the words. It's most fascinating through the words. It's a beautiful continuation of the words.

MAUREEN EVANS

Pin The Tails: Melancholy Mo (Oriole C 1861)

AN important one for Maureen, following on her last with "Take Me Do". She sings with stylish clarity and "blue"—and it's a kind sort of number with infectious lines. Delicate little choral touches. Whether it hits the top of the charts or not, Maureen has done a good job. She's a real bright prospect these days. "Melancholy Mo" sounds familiar tune-wise—but the words are so clearly commercial. Maureen does some bang-on-the-button vocal work, nicely blending with the backing.

JOHNNY TOWERS

The Kind Of Love: My First Romance (Philips 32676)

SEVERAL artists thought this fine ballad, beautifully performed by up-and-coming Johnny, might have won the contest. Jerry Lordan's entry—and he wrote the flip, too. There is very real quality to Johnny's ballad-handling. It's a lovely ballad, and it's not only always interesting. A welcome addition to the repertoire of our young artists. "My First Romance" is another delightful ballad. Maybe it's limited commercial appeal but it's musically an all round.

JIMMY JUSTICE

Little Cracked Bell: Lighted Windows (Mercury 32678)

THERE'S already a "cover" on this entry. Jimmy's ballad that unusual quality which carries him through any hit happily enough through this amiable number. It's a very nice melody, well arranged, but he may need something more to make the hit. Could be we're wrong about this one, though. Jimmy's performance is the other side because of his heavily laid-back ballad and the way-out styling of Jimmy. He seemed more happy on this waltzing-type number.

ANNE SHELTON

My Continental Love: The End Of The World (Columbia 32671)

ANNE never, not never, does a substitute. Her ballad that unusual quality which carries her through any hit happily enough through this amiable number. It's a very nice melody, well arranged, but he may need something more to make the hit. Could be we're wrong about this one, though. Jimmy's performance is the other side because of his heavily laid-back ballad and the way-out styling of Jimmy. He seemed more happy on this waltzing-type number.

LARRY MOON

The Winner's Ball: A Moment of Roses (Ember International S 171)

HERE'S a follow-up to the "Speedy Go Go" theme, by the same writer, Buddy Kaye. This has "Speedy" doing the "Loo-Motion" and Larry Moon, good-looking from Sweden, has done plenty of fine in his vocal. The best is compulsive enough to suggest that it's a very clever choice of getting right of the ground. Touches of humour in it, too. This is a ballad of the kind that's hard to do. Occan open the flip, Larry, on the C. & W. kick. It's a beautiful ballad. Maureen does some bang-on-the-button vocal job. Good diction and enunciation, what's more.

PLEASED

LITTLE EVA
SMOKEY LOGMOTION
LET'S TURKEY TROT
MIL 967

EVERLOVIN' ME
IAN CRAWFORD
F 1160
DECCA

CIGARETTES, WHUSKY AND WILD WOMEN
JOHNNY NASH

BOSS TAKE FOUR
THE RUMBLERS
MID 824

JACK THE RIPPER
SCREAMING LOUD SUTCH
F 1166
DECCA

DAVE LLOYD
DECCA

THE SHOW

NOW A LOOK AT THE TV PRESENTATION OF "SONG FOR EUROPE" RONNIE'S WIN. ON SATURDAY EVENING, FEBRUARY 23, 1963, THE "SONG FOR EUROPE" SYSTEM WAS RARELY IN DOUBT.

"Say Wonderful Things" was written by Norman Newell and Philip Green — whose earlier hit song included "That's How A Love Song Was Born" and "Portrait Of My Love". Ronnie's rendition sounded even stronger on his vocal "top of honour".

Second place went to "If You Ever Love Me", sung by Barry Barnett, nephew of the one-time vocal "great" Sam Brown. Steve Race and Hal Gordon were the writers. Previous hit: "A Day At The Seaside".

Two others which particularly caught our ear were Vince Hill on the amusing original "A Day At The Seaside" and slightly light-hearted item. Johnny Worth was the writer.

And Johnny Towers' fine singing on "My First Romance" which was also slightly lighted item. Johnny Worth was the writer.

The other contestants: Jimmy Justice, with "Little Cracked Bell" of Sam Rogers; Tommy Connor; Maureen Evans; Anne Shelton's "Continental Love"; by Jimmy Kennedy.

Of course, the usual criticisms were levelled. That is that currently successful entries were "off the contest" because they are scared of losing. But with the pop scene structure, it's not that they can't get away from that problem.

On the whole, a fair batch of songs. And, from a contest point of view, the right kind and right kind of music.

PETER JONES.

STEADY AT THE TOP

A CASE of as you were in the top two places, with Fantastic Frank just holding off the Beck Brothers. But a great jump, from 27 to seven, for CHIT'S "Summer Holiday", which should be up there challenging by this time next week. Joe Brown, too, is progressing nicely with "That's What Love Will Do". Bill Gray, as well, makes useful rises.

But it's way down yonder where there are the odd surprises. Dilly Jump by a new disc it by . . . Steve Race. He had a seller with "Nichola", now comes in with the catchy "Fool Figger". Close behind is "Johnny Nite At The Duck Pond", by the Cougars. A useful start for a versatile group.

Erici Douglas, now minus his tonsils, is finally getting the action on his "Toucan Cret" and other new tunes include those by Elvis, Rolf Harris, Shirley Bassey, Danny Williams and Roy Orbison. And, just a shade surprisingly, the Cougars come in on "Rhythm Of The Rain".

Interesting point to watch is whether Frankie Vaughan, who has recently been using television as his own personalizing device, can lift "Loop de Loop" higher than five, where it rests this week. The Clickets, with the alternative "Loop de Loop", are dropping.

CASHBOX TOP 50

AIR MAILED FROM NEW YORK

- | | | | |
|----|-------------------------------|----|-------------------------------|
| 1 | HEY PAULA* | 26 | OUR WINTER LOVE |
| 2 | (1) Paul & Paula | 27 | (3) Bill Parrott |
| 3 | WALK LIKE A MAN | 27 | HE'S SURE THE BOY I LOVE* |
| 4 | (4) Four Seasons | 17 | (17) Crystals |
| 5 | RUBY BABY* | 20 | GO AWAY LITTLE GIRL* |
| 6 | (3) Dion | 13 | (14) Steve Lawrence |
| 7 | RHYTHM OF THE RAIN* | 20 | LET'S LIMBO SOME MORE* |
| 8 | (4) Cougars | 20 | THAT'S THE WAY LOVE IS |
| 9 | WALK RIGHT IN* | 33 | (4) Bobby Hand |
| 10 | (4) Rooftop Singers | 31 | BOSS GUY! |
| 11 | YOU'RE THE REASON I'M LIVING* | 32 | THE NIGHT HAS A THOUSAND EYES |
| 12 | (5) Bobby Darin | 16 | (12) Bobby Vee |
| 13 | FROM A JACK TO A KING* | 33 | CALL ON ME |
| 14 | (4) Ned Miller | 34 | SO SURE YOU'RE BLENDING |
| 15 | WILD WEEKEND* | 30 | THE STORY OF MY LIFE |
| 16 | (4) Rockin' Rebels | 30 | THE STORY OF MY LIFE |
| 17 | BLAME IT ON THE BOSSA NOVA* | 30 | THE STORY OF MY LIFE |
| 18 | (6) Eydie Gorme | 30 | THE STORY OF MY LIFE |
| 19 | WHAT WILL MY RAIN SAY* | 30 | THE STORY OF MY LIFE |
| 20 | (15) Johnny Machis | 30 | THE STORY OF MY LIFE |
| 21 | LITTLE TOWN FLIRT* | 30 | THE STORY OF MY LIFE |
| 22 | (11) Del Shannon | 30 | THE STORY OF MY LIFE |
| 23 | YOU REALLY GOT A HOLD ON ME | 30 | THE STORY OF MY LIFE |
| 24 | (7) Miradas | 30 | THE STORY OF MY LIFE |
| 25 | ONE BROKEN HEART FOR SALE* | 30 | THE STORY OF MY LIFE |
| 26 | (18) Elvis Presley | 30 | THE STORY OF MY LIFE |
| 27 | MAMA DIDN'T LIE* | 30 | THE STORY OF MY LIFE |
| 28 | (4) Sweetie Davis | 30 | THE STORY OF MY LIFE |
| 29 | THE END OF THE WORLD* | 30 | THE STORY OF MY LIFE |
| 30 | (21) Gene Vincent | 30 | THE STORY OF MY LIFE |
| 31 | OUR DAY WILL COME* | 30 | THE STORY OF MY LIFE |
| 32 | (15) Ruby & Romantics | 30 | THE STORY OF MY LIFE |
| 33 | ELY ME TO THE MOON* | 30 | THE STORY OF MY LIFE |
| 34 | (17) Joe Harnell | 30 | THE STORY OF MY LIFE |
| 35 | A GYPSY CRIED* | 30 | THE STORY OF MY LIFE |
| 36 | (19) Lou Christie | 30 | THE STORY OF MY LIFE |
| 37 | GREENBACK DOLLAR* | 30 | THE STORY OF MY LIFE |
| 38 | (24) Kingston Trio | 30 | THE STORY OF MY LIFE |
| 39 | IN DREAMS | 30 | THE STORY OF MY LIFE |
| 40 | (22) Roy Orbison | 30 | THE STORY OF MY LIFE |
| 41 | I WANNA BE AROUND | 30 | THE STORY OF MY LIFE |
| 42 | (2) Tony Bennett | 30 | THE STORY OF MY LIFE |
| 43 | SEND ME SOME LOVIN'* | 30 | THE STORY OF MY LIFE |
| 44 | (10) Sam Cooke | 30 | THE STORY OF MY LIFE |
| 45 | YOUR USED TO BE* | 30 | THE STORY OF MY LIFE |
| 46 | (14) Brenda Lee | 30 | THE STORY OF MY LIFE |
| 47 | ALICE IN WONDERLAND* | 30 | THE STORY OF MY LIFE |
| 48 | (2) Neil Sedaka | 30 | THE STORY OF MY LIFE |
| 49 | LET'S TROUBLE TROT* | 30 | THE STORY OF MY LIFE |
| 50 | (17) Little Eva | 30 | THE STORY OF MY LIFE |

(First figure denotes position last week; figure in parentheses denotes weeks in charts)
*Aspirin denotes a record listed in Britain

NEW RECORD MIRROR: CHART SURVEY

A LOOK AT THE U.S. CHARTS

FLASHING U.S. hits include—"Laughing Boy" by Mary Wells; "You To Love Again" "That's My Kick" Nelson; "I'm The Bird" Dee Dee Sharp; "Yakety Sax" Boots Randolph; "Twenty Miles" Chubby Checker; "Can't Get Used To Loving You" Andy Williams; "Out Of My Mind" Johnny Tillotson; "Baby Work Out" Jackie Wilson; "Lion And Lion" . . .

Some new American releases include: "Tequila" Diah; "Marty Robbins"; "Over The Mountains, Across The Sea" Bobby Vinton; "How Can I Forget" Ron E. King; "Geeze With The Wind" The Duprees; "The Day The World Stood Still" Johnny Preston; "Halo Hoppin'" by Irlana Boyd (sister of Little Eva).

The R. and B. Top Five of five years ago: "Get It! Get It!" The Silhouettes; "At The Hop" Danny and the Juniors; "Short Shorts" Royal Teens; "Don't" J. Big Boy; "I'm Presley" . . .

Finally, the top five of five years ago in the "Doo" era: "Doo" The Silhouettes; "Catch A Falling Star" Jerry Cole; "At The Hop" Danny and the Juniors; "Sail Away" "Falling Star" Jerry Cole; "At The Hop" Danny and the Juniors; "Sail Away" "Falling Star" Jerry Cole.

BRITAIN'S TOP 20 FIVE YEARS AGO...

- | | |
|----|------------------------------------|
| 1 | Magic Moments/Catch A Falling Star |
| 2 | PERRY COMO |
| 3 | The Story Of My Life |
| 4 | MICHAEL HOLLIDAY |
| 5 | Jillmore Road |
| 6 | ELVIS PRESLEY |
| 7 | ALL ALONE AM I |
| 8 | Brenda Lee |
| 9 | WALK RIGHT IN |
| 10 | THE ROOFTOP SINGERS (Fontana) |
| 11 | ALL ALONE AM I |
| 12 | Brenda Lee |
| 13 | WALK RIGHT IN |
| 14 | THE ROOFTOP SINGERS (Fontana) |
| 15 | ALL ALONE AM I |
| 16 | Brenda Lee |
| 17 | WALK RIGHT IN |
| 18 | THE ROOFTOP SINGERS (Fontana) |
| 19 | ALL ALONE AM I |
| 20 | Brenda Lee |

BRITAIN'S TOP 50

COMPILED BY THE RECORD RETAILER

- | | | | |
|----|--------------------------------------|----|-------------------------------|
| 1 | WAYWARD WIND | 21 | TELL HIM |
| 2 | (4) Frank Field (Columbia) | 22 | (4) Billie Davis (Decca) |
| 3 | PLEASE PLEASE ME | 23 | A TASTE OF HONEY |
| 4 | (2) The Beatles (Parlophone) | 24 | (6) Acker Bilk (Columbia) |
| 5 | THE NIGHT HAS A THOUSAND EYES | 25 | MY LITTLE GIRL |
| 6 | (4) Bobby Vee (Liberty) | 26 | (14) The Crickets (Liberty) |
| 7 | DIAMONDS | 27 | BIG GIRLS DON'T CRY |
| 8 | (3) Jet Harris & Tony Meehan (Decca) | 28 | (18) The Four Seasons (GEM) |
| 9 | LOOP-DE-LOOP | 29 | HL LILHL LO |
| 10 | (4) Frankie Vaughan (Philips) | 30 | (2) Richard Chamberlain (MGM) |
| 11 | THAT'S WHAT LOVE WILL DO | 31 | SOME KINDA FUN |
| 12 | (1) Joe Brown (Piccadilly) | 32 | (10) Chris Montez (London) |
| 13 | SUMMER HOLIDAY | 33 | DANCE ON |
| 14 | (2) The Rooftop Singers (Fontana) | 34 | (12) The Shadows (Columbia) |
| 15 | LITTLE TOWN FLIRT | 35 | IT'S UP TO YOU |
| 16 | (5) Del Shannon (London) | 36 | (17) Rick Nelson (London) |
| 17 | ISLAND OF DREAMS | 37 | BOSS GUITAR |
| 18 | (12) The Springfields (Philips) | 38 | (1) Shane Edy (RCA-Victor) |
| 19 | SUKI YAKI | 39 | FROM A JACK TO A KING |
| 20 | (10) Kenny Ball & His Jazzmen (Pye) | 40 | (3) Ned Miller (Decca) |
| 21 | WALK RIGHT IN | 41 | ALLEY CAT SONG |
| 22 | (11) The Rooftop Singers (Fontana) | 42 | BLAME IT ON THE BOSSA NOVA |
| 23 | ALL ALONE AM I | 43 | (6) Eydie Gorme (Decca) |
| 24 | Brenda Lee | 44 | LOO-RE-LOO |
| 25 | WALK RIGHT IN | 45 | (24) The Chucks (CBS) |
| 26 | THE ROOFTOP SINGERS (Fontana) | 46 | CUPBOARD LOVE |
| 27 | ALL ALONE AM I | 47 | (2) Shane Edy (RCA-Victor) |
| 28 | Brenda Lee | 48 | FROM A JACK TO A KING |
| 29 | WALK RIGHT IN | 49 | (3) Ned Miller (Decca) |
| 30 | THE ROOFTOP SINGERS (Fontana) | 50 | ALLEY CAT SONG |
| 31 | ALL ALONE AM I | 51 | BLAME IT ON THE BOSSA NOVA |
| 32 | Brenda Lee | 52 | (6) Eydie Gorme (Decca) |
| 33 | WALK RIGHT IN | 53 | LOO-RE-LOO |
| 34 | THE ROOFTOP SINGERS (Fontana) | 54 | (24) The Chucks (CBS) |
| 35 | ALL ALONE AM I | 55 | CUPBOARD LOVE |
| 36 | Brenda Lee | 56 | (2) Shane Edy (RCA-Victor) |
| 37 | WALK RIGHT IN | 57 | FROM A JACK TO A KING |
| 38 | THE ROOFTOP SINGERS (Fontana) | 58 | (3) Ned Miller (Decca) |
| 39 | ALL ALONE AM I | 59 | ALLEY CAT SONG |
| 40 | Brenda Lee | 60 | BLAME IT ON THE BOSSA NOVA |
| 41 | WALK RIGHT IN | 61 | (6) Eydie Gorme (Decca) |
| 42 | THE ROOFTOP SINGERS (Fontana) | 62 | LOO-RE-LOO |
| 43 | ALL ALONE AM I | 63 | (24) The Chucks (CBS) |
| 44 | Brenda Lee | 64 | CUPBOARD LOVE |
| 45 | WALK RIGHT IN | 65 | (2) Shane Edy (RCA-Victor) |
| 46 | THE ROOFTOP SINGERS (Fontana) | 66 | FROM A JACK TO A KING |
| 47 | ALL ALONE AM I | 67 | (3) Ned Miller (Decca) |
| 48 | Brenda Lee | 68 | ALLEY CAT SONG |
| 49 | WALK RIGHT IN | 69 | BLAME IT ON THE BOSSA NOVA |
| 50 | THE ROOFTOP SINGERS (Fontana) | 70 | (6) Eydie Gorme (Decca) |

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

4 SMASH HIT RECORDS

<h3>TAKE FOUR</h3> <p>(Signature tune of Associated-Rediffusion's "Take Four")</p> <p>DAVE LEE</p> <p>DECCA F11600</p>	<h3>ROY CLARK</h3> <p>THE MOON</p> <p>(THE BEEF)</p> <p>CAPITOL CL 15288</p>	<h3>STEVE RACE</h3> <p>PIED PAPER</p> <p>(THE BEEF)</p> <p>PARLOPHONE R4981</p> <p>Fiano copies with Dance Instructions 2/9</p>
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CHARMAINE THE BACHELORS

DECCA F11559

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

EXCLUSIVE! BRIAN HYLAND WRITES:

'A DISAPPOINTMENT—BUT EXPECTED'

WELL, that's it. My first four of Britain over and done with. It's given me lots of memories to take back home with me—and I'm sure I'll be the first that I didn't have a bit record going for me while I was hitting my fans here.

"I May Not Live To See Tomorrow" was the disc which didn't make the grade. Sure it was a disappointment to me, especially coming after a run like "Ginny Come Lately," "Scared With A Kiss" and "Warm'd Over Kisses."

A disappointment, yes. But I can't say it was unexpected. You see, that record didn't do very well in the States either. And I'll be honest and tell you I didn't want it released here.

THREE

What happened was this. We scheduled only three records for the whole of last year. Then "Warm'd Over Kisses" started to drop from the top and they wanted to run out a new disc right away. Well, I was away on tour in the mid-West when they came through. My manager said we got a new disc out. I was kinda mad when I heard which one—but I couldn't do much about it.

being on a tough tour schedule. So it came out. I wish it hadn't.

MOVING

But I'm so glad to see the new one, "I May Not Live To See Tomorrow," in the States. It should be released here pretty soon and I'm keeping my fingers crossed I'll make up for "I May Not Live To See Tomorrow." You know, I don't get very excited about my own records but I reckon this is one of the best songs I've ever had.

And I'll let you into a big secret. For this session I had the whole of the violin and cello sections of the New York Symphony Orchestra behind me. How about it? Me, getting the full treatment from the classical men. But it sure creates a lovely sort of sound.

People keep asking me about how I found British audiences. They've been great—and believe me I'm not just being polite. They're very exciting. I get more so than in the States. But back home you get a good audience one day and a bad one the next. Here they were all good. I was doing the same set—but I'm sure it went over better. Sometimes

you get audiences that were there because they were curious. You know, they wanted to see what it was all about. But they went off enthusiastic. I'm glad to say.

I remember one night I was in the middle of a song and I had my arm up the side and grabbed a hold of my leg. Sure just wasn't let me get on with me on singing but had to break off, jerk myself free and say "Hey, watch it!"

And quite a few of the girls in the audience actually fainted. I hope they feel better now.

We had some trouble over the autographs after the shows. But eventually we found the best way to stop them was to get the books into the dressing room, sign them and then hand them back.

STOLEN

Oh, yes—in Newcastle I had my coat stolen. It had about £M in the pocket, too—and I never did get it back.

I've gotten to be very friendly with a lot of your British stars. The Brook Brothers particularly. But read my diary and I can't understand why they don't

ABC-TV Picture.



most anxious to start work on a good nightclub act.

You see, in the past I've not worked too much in the clubs but every young disc artist wants to do that eventually. It means working on a different sort of music because you are playing in the man to much older folk. The dates are available for me—all I have to do is work out the right routines.

Hey—I've just thought. I met a couple of your girl singers, too. There was Helen Shapiro and I think she has a great voice and she's such a nice person. And Alana Cogan was wonderful. She even sat me over some typically English songs which she wondered might go down well with the audiences.

I was very grateful. But I didn't want to change the act around too much.

Well, that about ties it up. By the time you read this, I'll be back in the States. But I've really grown to love Britain and the British fans and I hope I'll be asked back before too long has passed.

Oh, yeah! Let's not think about "I May Not Live To See Tomorrow." I'm much rather think about "I May's Three." And I sure hope you like this song.

'MARRY ME? I'd like to!' he said AND HE WAS UNKNOWINGLY SPEAKING TO MARTY!

says LANGLEY JOHNSON

Marty explains: "I enjoyed the filming and the stage show. They gave me a lot more confidence, especially Brian. They also gave me a chance to get myself across to different sorts of audiences."

"But that sort of thing must always come secondary in my mind. That's the important factor for me."

MARRIAGE?

So what was wrong with the record? It's difficult to sort out one concrete reason. Was it the marriage? If it was Marty is totally unrepentant. For him, married life is THE life and he's a thoroughly happy family man with wife Joyce, two-year-old daughter Kim, and Ricky, who is one year old.

Was it the previous recording company, Philips? Said Marty: "It certainly wasn't Johnny Fleming and I."

Or was it being away from home on stage for so long?

He and his drummer and some friends were driving back from Hastings, after a ballroom date. Another car was in an accident. Marty offered to drive the car because it was too slow to report the incident.

On the way, someone chafed about Kintopp. The car-chaffer said he'd been there in a fire-truck and seen someone called Marty Wade work.

"Did you see him?" asked Marty's drummer. "What did you think?"

"I thought he was... 'PUTTRID'," said the car-washer. "I know I'm a bit fat, but he was 'PUTTRID'."

Marty kept quiet. So did everybody else.

They arrived at the cop-shop. Out got the car-washer, offering profuse apologies.

"That's all right, mate," said Marty's drummer. "I'm sure MARTY was only too glad to be of help."

"That's the car-washer, the grand old man, who had the black bill! Well it was a bit fat, but he did have it in a way. He was 'PUTTRID'."

challenged—and I like challenges!" Marty is using the Wildcats as his group name, though with occasional changes. But he says: "We just got to change the line. We got a lot of time spent in it—but what worries me is, for example how cluttered audiences at a big night-show would go for Marty Wade and the Wildcats. Got so thick of that side of it because one ambition of mine is to play somewhere like 'Talk Of The Town' in London. Any ideas for a new name for the group?"

Filming! Marty has been offered a role in a movie about the Vikings. He's turning it down. He just doesn't see himself with dirty great horns sticking up out of his head!

For years, I have rated Marty one of the most amiable and talented of the young divas. His potential is enormous. "Lonely Avenue" is the right sort of material to let him up chart-wise again. If he doesn't... well, Marty is always a pleasure to talk to, even when his are NOT happening.

'PUTTRID'!

His latest favourite story against himself goes as follows.

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LARRY MOON, a top Swedish rock singer has his disc (reviewed on p. 7) out on Sunday. Also, the disc of winter sports and is quite an expert on skis.

BROOKS To Film

THE BROOK BROTHERS are in line for a feature film. Negotiations now in progress. The Brooks are also negotiating the possibility of a summer season at Weymouth.

Meanwhile they will definitely appear in the March 16 "Saturday Club" and start their North and Midlands ballroom tour in Oldham on March 19.

ALL-STAR SHOW for Charity at Leeds

ADAM FAITH, Ken Dodd and The Spanglers head the bill of the J.N.F. Jubilee Festival's eighth all-star charity concert at the Odeon, Leeds, on Sunday, April 7. Also appearing: Bernard Spear, Joe Henderson, Christine Campbell, Ray Norton, The Trio Dalmato and Barbara.

Last year's show netted nearly £2,000 for charity.