

NEW RECORD MIRROR

116 SHAFTESBURY AVENUE, LONDON, W.1.

THE BEATLES

EXCLUSIVE!
Picture Round-up of
their latest recording
session

SEE CENTRE PAGES

No. 105 Registered at the G.P.O. as a newspaper. WEEK ENDING MARCH 16, 1963 EVERY THURSDAY



Top U.S. TV show host ED SULLIVAN meets CLIFF RICHARD during filming of special British talent show. FRANK IFIELD is another star on the bill (NRM Picture by Dezo Hoffmann); ROLF HARRIS breathes heavily down SUSAN MAUGHAN'S attractive neck during "YOUR LUCKY STARS" tour (NRM Picture); SCREAMING "LORD" SUTCH in "JACK THE RIPPER" garb plugging his new Decca single; NED MILLER, currently making his pack of cards earn him big money with "FROM A JACK TO A KING"; the wonderful First Lady of Show Business, MISS JUDY GARLAND, in action during last Sunday's "Palladium" TV show. (NRM Picture.)

NEW RECORD MIRROR

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STARS AND THEIR BIG THREE

- CLIFF RICHARD**—"Travelling Light"; "The Young Ones"; "Dancing Shoes".
THE SHADOWS—"Wonderful Land"; "Apache"; "Guitar Tango".
ADAM FAITH—"How About That"; "Poor Me"; "Little Yellow Roses". (From L.P. 'Adam Faith').
BRENDA LEE—"Sweet Nuthins"; "All Alone Am I"; "Lover Come Back to Me".
DEL SHANNON—"Runaway"; "Little Town Flirt"; "Hey Little Girl"/"Swiss Maid" (tie).
NEIL SEDAKA—"Stairway To Heaven"; "I Go Ape"; "Next Door to an Angel".
BUDDY HOLLY—"True Love Ways"; "Peggy Sue Got Married"; "Peggy Sue".
CONNIE FRANCIS—"Robot Man"; "Lipstick on Your Collar"; "Everybody's Somebody's Fool".
BOBBY VEE—"Take Good Care etc."; "Run to Him"; "Devil or Angel".
EVERLYS—"Cathy's Clown"; "So Sad"; "All I Have to Do is Dream".
GENE McDANIELS—"Point Of No Return"; "Spanish Lace"; "Another Tear Falls".
SHIRELLES—"Will You Love Me Tomorrow"; "Baby It's You"; "Dedicated To The One I Love".
BEN E. KING—"Spanish Harlem"; "On The Horizon"; "Ecstasy"/"Don't Play That Song" (tie).
DRIFTERS—"Save The Last Dance For Me"; "Stranger On The Shore"; "Up On The Roof".
MORRIS ROWLAND, 52 Laira Street, Warrington, Lancs.
ELVIS PRESLEY—(i) "Wooden Heart"; (ii) "The Girl Of My Best Friend"; (iii) "His Latest Flame".
BOBBY VEE—(i) "Take Good Care Of My Baby"; (ii) "Someday"; (iii) "My Golden Chance" (From Bobby Vee Meets Crickets).
BILLY FURY—(i) "Halfway To Paradise"; (ii) "Like I've Never Been Gone"; (iii) "Once Upon A Dream".
BUDDY HOLLY—(i) "Peggy Sue"; (ii) "It Doesn't Matter Any More"; (iii) "Rave On".
CLIFF RICHARD—(i) "Theme For A Dream"; (ii) "Voice In The Wilderness"; (iii) "The Young Ones".
BRENDA LEE—(i) "All Alone Am I"; (ii) "Speak To Me Pretty"; (iii) "Break It To Me Gently".
MALCOLM GALLOWAY, Fitzroy Ave., Kingsgate, Kent.

WE'D GET HURT FOR CLIFF

—SAY FANS

WE are ardent Cliff Richard fans and are writing in reply to your article in New Record Mirror on 'The Secret Cliff Can't Tell'. Not only you but others as well keep harping on the fact that 12,000 fans came out to welcome Cliff at the airport in S. Africa, but what you don't seem to realise is that Cliff's fans have tried so often and so hard to see him without success that they have just given up. You say that we are changing, but we read that Cliff dislikes screaming, so, we don't scream. Now, we read that we are not so enthusiastic because we don't scream. Do we please you or Cliff?

We travel 25 miles to London to see Summer Holiday, travel another 20 miles to see his show and another 25 miles to see another one of his one night stands, we wait around for hours after his shows to see him, and before the shows, crawl over muddy car parks in the dark to get into the stage door and get snowed under waiting to buy the tickets, AND YOU STILL SAY WE'RE NOT ENTHUSIASTIC?

Please tell Cliff that we will gladly agree to being hurt in a rush at the stage door as long as we could meet him. We



CLIFF: Relaxing after making his fruitless attempt to see premiere of "SUMMER HOLIDAY". (NRM Picture.)

realise why Cliff doesn't want to be mobbed but for thousands of fans like us this is the only way that we can see him.

Please remember that as long as his other fans try as we have to meet him he will never lose his popularity . . .

WE HOPE THIS HAS STRAIGHTENED YOU OUT ON A FEW FACTS ON CLIFF AND HIS FANS. — GWEN DYE, STEPHANIE BARKER, SUSAN WEBB, PAULINE WHITWOOD, 72 Dock Road, Tilbury, Essex.

Readers' Letter Bag

GOOD R & B NEWS

When are Rhythm and Blues going to get a fair deal in this country? I refer to the release of LPs and singles, which is inadequate, to say the least. Most R & B fans have to pay 50s. an LP and 15s. a single to obtain records they want from the U.S.A., and more often than not they have to wait 6-8 weeks for them to arrive. Out of nine LPs that have been released in the U.S.A. by Bo Diddley, only two have been released here. The same may be said about Chuck Berry and many other fine R & B artists. Why, I do not know. But I do know for a fact that there is a big market in this country and it seems to me that record companies would cash in on it.—R. NOBLE-NESBITT, 39 Benton Road, High Heaton, Newcastle-on-Tyne, 7.

Editor's Note: R & B fans may be interested to know that Pye plan to start an extensive campaign to promote R & B. First releases will be LPs by Bo Diddley and Chuck Berry, in a few weeks time.



MARCIE BLANE, the 18-year-old American college girl who missed out on her "Bobby's Girl" hit here to Susan Maughan, arrives in Britain on Saturday for radio and television dates—as part of her school holidays.

She is in "Easy Beat" on March 24, "Thank Your Lucky Stars" on the 30th—and she is likely to do "Go Man Go" on March 22. Other dates are being negotiated.

Marcie likes her school work so much that singing is not allowed to intrude. She recently turned down £1,000 for a Hollywood concert. Her follow-up to "Bobby's Girl" is "What Should a Girl Do?" and is out here on London. Marcie is accompanied by her mother for her trip here.

BACK NUMBERS

In response to many requests from readers we have now opened a back numbers department.

If you require any of the earlier editions of the NEW RECORD MIRROR we advise that you enquire as early as possible as copies are in short supply.

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NRM Back Numbers Dept.,
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PATSY CLINE—A TRIBUTE

THEY voted her, in America, the top female Country 'n' Western star. And, with the building of a substantial following for this music-form in Britain, she looked like becoming a regular chart resident here, too. But now Patsy Cline is dead.

Killed in a plane crash in the States, on her way back to Nashville, Tennessee, her spiritual home, from a charity show in Kansas City. With her, and also dead, were singers Cowboy Copas and Hawkshaw Hawkins, and her manager Randy Hughes, who piloted the light craft.

Patsy had had only one substantial hit here, with "Heartaches". But she's built her following, slowly but surely, with others

DETERMINED

But, at 31, Patsy was, according to reports from the States, determined to make a real stab at fame in Britain. She was planning "more sophisticated" numbers for release here. A concession, sure—but she felt that if she got in on more commercial numbers her chance to sell her own loved C and W music would be all the stronger.

There was talk, too, of her visiting the Continent later this year—and her big ambition was to call in on London, meet some of her followers, maybe do some radio and television work. And get a closer look at the disc scene she so much wanted to conquer.

Patsy Cline had great talent. She'd even been called the "female Ray Charles". But she had something else—something vitally important in the world of popular music. She had courage.

In the summer of 1961, Patsy was involved with her brother in a serious



head-on car crash. Two people were killed outright. Patsy was seriously injured and she was warned, firmly, in hospital, that she could forget all about singing.

"I'll show 'em", she said. And despite appalling injuries, including damage to her brain, a dislocated and fractured hip and disfiguring facial injuries, she did just that. The staff of the main hospital in Nashville could not remember a recovery like it . . . right against all the odds.

Her record at that time was "I Fall To Pieces", which is a sadly ironic title. It was a huge hit in the States and nibbled at the lower chart placings here. But "Heartaches" was the big one, with (in the States) numbers like "She's Got You" (which Alma Cogan "covered" here), "Crazy" and "When I Get Through To You", all doing well in the States.

Patsy's latest release was "Leavin' On Your Mind", a strangely-titled piece which has built substantial sales without actually making the charts. And her album on Brunswick was "Sentimentally Yours".

The album was a sign of her efforts to find a world commercial success. She was pop-ish on several of the tracks, but she did include "Your Cheatin' Heart", "Heartaches" and "Lonely Street".

Now that fightback and that determination has gone. Finally ended in a plane crash which brings back to memory that dreadful affair of four years ago when Buddy Holly, Big Bopper and Ritchie Valens all perished in a similar type of aircraft in a similar type of crash.

Virginia Patterson Hensley, her real name, was surely on the threshold of enormously increased prestige here in Britain. She was on the verge of the big breakthrough.

I wonder if her posthumous career will approach that of Buddy Holly. I do know there is a great stack of hitherto unreleased Patsy Cline material in the vaults of the studios of Nashville, Tennessee.

And I also know that she will be sorely missed by millions of fans throughout the world.

PETER JONES

SMALL ADVERTISEMENTS

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AFTER CHRIS'S FIRST DISC WAS RELEASED HIS RECORD COMPANY WAS

SAVED FROM BANKRUPTCY

HE slammed the bedroom door behind him. Locked it. Then he sat down on the bed and started hollering out rock 'n' roll numbers. But they didn't come out too well because he was of Mexican descent and couldn't mouth the English lyrics very easily.

That was young "hopeful" Chris Montez, not so very long ago. He wanted desperately to be a recording artist, but he didn't really know the way to go about it.

His brothers and sisters (all eight of them) taught him to play the guitar and he listened to all the discs he could lay his hands on.

Now: all his brothers and sisters are in humdrum jobs, or married. And Chris is not only a red-hot property, disc-wise, but also has the satisfaction of knowing that he SAVED an entire record company from ruination and bankruptcy.

How come? Let Jim Lee, 22 and personal manager to Chris, take up the story.

DISASTROUS

"We had this disc company going and, frankly, things were disastrous. Chris had produced a demonstration record some while before, but I had trouble persuading the other folk in the company that he was a worthwhile talent. Anyway, things went from bad to worse.

"Eventually, we got down to business. I took over and realised that I had to find some really good talent to lift this firm from as-near-as-can-be bankruptcy. I remembered that demo from Chris and decided that, at last, I could have a say in releasing him.

"Trouble was I couldn't find him. So we went ahead and released his first disc, anyway. 'All You Had To Do Was Tell Me' was the title. It started moving. Many of our financial problems were solved."

Monogram Records had started the fight back. Then came "Let's Dance"

NRM Picture



and now "Some Kinda Fun". Tack on Chris's long-player and you have a lot of loot earned by one shy, friendly young man.

★ PETER JONES TALKS TO CHRIS MONTEZ ★

Chris, chatting shortly after he arrived in this country for his first-ever tour, didn't really look like a disc-company saviour. Wide-eyed, flamenco-styled suiting, hair combed forward in black, curly waves. Flashing white teeth. Determined willingness to be accepted.

BALLADS

"What comes next on records? I don't know. I want to keep the same sound going as far as possible, But I do include ballads on my stage shows. But I'm not anxious to be known just for one style of performance. Of course, it's not easy. You know something—things have happened so fast to me that I don't really know where I'm going."

Generally, in the States, Chris spends his time on tour. After his current British outings with Tommy Roe, who is a mate of his, he returns to the States for one month solid of recording sessions. Then he plans a trip to Germany and the Continent.

Said Chris: "Back home, I spend a lot of my leisure on the surfing kick. A group called the Beach Boys are particular friends of mine and we go out on our fibre-glass surf-boards. But there's a trouble about this. It's kind of a cult. You know, the guys all bleach their hair and that sort of thing."

Chris modelled his vocal styles originally on that of the late Ritchie Valens, who died in a plane crash with Buddy Holly and Big Bopper.

"I saw him work and I listened to all his records. Sure, I know he didn't make

it too big in this country but then he hardly had time. He was so young when he died. But if he'd lived he'd be a big name for sure. . . ."

How is rock 'n' roll in the States?

Said Chris: "People say it's dying. They've said that for years. But the rock shows go out on tour and they do well. I understand that in Britain now they're all called beat shows, rather than stressing the rock side. But rock will go on and on. . . ."

Said Chris, warming to his subject: "What I want to do is develop as an entertainer. Right now, records are most important to me. But I want to produce a real good act for night-clubs and I want to break into films one day. I love this business and I'm mighty proud of all the friends I've made in it."

Chris now lives with his mother, Zoraida Montez, in a suburban Los Angeles home. His father, Isaac, died some years ago.

As Chris was carted off for more pictures and more stories, he said: "By the way, please don't say I sound anything like Ritchie Valens. I don't. It's just that he influenced me. . . ."

Four dates for Chris from the end of this week are as follows:

March 16, City Hall, Sheffield; 17, Embassy, Peterborough; 18, ABC, Gloucester; 19, ABC Cambridge; 20, ABC, Romford; 21, ABC, Croydon; 22, Gaumont, Doncaster; 23, City Hall, Newcastle; 24, Empire, Liverpool; 26, Mansfield; 27, ABC, Northampton; 28, ABC, Exeter; 29, Gaumont, Lewisham; 30, Guildhall, Portsmouth; 31, de Montfort Hall, Leicester.

'FOLLOW-UP IS ALREADY PLANNED' SAY GERRY AND THE PACEMAKERS

"HOW Do You Do What You Do To Me?" sings Gerry, of the new team of Gerry and the Pacemakers. Well, not strictly new. For the group has been on the beat scene for years now—the Northern beat scene, in fact, where the much-heralded Beatles sprung from a few months ago.

Gerry and the Pacemakers were originally one of the many beat groups congregated in and around the Merseyside area. After going through many musical phases, they found their "sound."

Originally a skiffle group five or six years ago, they started to play in the dance halls, clubs and cellars, where they quickly managed to build up a considerable following amongst the 'kids from the area.

Time went by and they didn't seem to be getting anywhere. It was all right just knocking around and playing to all the packed houses, but recordwise there was nothing.

One day they were performing—their act, it must be said, is rated one of the highest in England—by a certain George Mervin. He took the boys to a recording studio and the rest is known.

They cut the disc "How Do You Do It?"—sung in the refreshing Liverpool accent, and in no time it was released by Columbia records. Manager Brian Epstein has got the boys filled in pretty well for stage dates and other appearances. They are due for a screening of "Thank Your Lucky Stars" on March 16, while they also have a date on "Talent Spot".

They are touring with a special Mersey beat showcase package—touring the country and showing everyone some of the hidden potential that has only



GERRY of the PACEMAKERS fame.

recently come to light in view of the recent success of the Beatles.

And if their disc hits it? "Well," said Gerry, "we haven't many plans for that. But a follow-up has been penned for us by John Lennon, of the Beatles. It's called 'Pretty Little Girl'—and it's a good song."

That's about all from the group that looks like following in the Beatles' footsteps.

But in their own inimitable style and with discs that are like a breath of fresh air to a cramped musical scene. . . .

WESLEY LAINE

Not Only Are Their Suits Identical

Their Pyjamas Are Too!

TO say the Eagles dress alike is an understatement. Not only are their suits, their shirts, their ties, their socks the same, but they assured me that their pyjamas and their undergarments were the same.

When I met them, I found four smart young men, sporting college boy hair-cuts and wearing black corduroy jackets with grey trousers, white shirts, olive ties and black boots.

The only one with any semblance of difference is Rod Meacham, aged 19, the group's drummer, who has a short crew cut—and blond hair.

"It's bleached," he hastened to assure me. "Our manager said it would look better if the drummer, who is naturally behind the rest of the group, had something to make him stand out. Mind you, my parents went absolutely mad when they saw me. But everyone's used to it now. If I dyed back to my original colour I wouldn't know myself."

Rod used to work in a blacksmith's. All the boys come from Bristol—it was there they were spotted and auditioned for a part in the film "Some People". They won the audition in the face of stiff competition from over fifty other groups.

HIGH-POWERED

"Bristol Express" was their first effort—on the EP "Some People", which made the singles charts some time back. Their next disc was their own version of "Exodus"—and the boys got a fresh approach to the tune and sold quite a few discs into the bargain.

Their latest is "The Desperados"—and that too is a high-powered instrumental much in the same vein as their others. But the boys tend to think it may have something more. They hope so, at least.

The other members of the group are Terry Clarke, 18, the lead guitar; John Payne, 18, rhythm and guitar, and Mike Brice, 19, bass guitar. The boys have been playing together for about two and a half years now.

They often have the accusation levelled at them that they copy the Shadows. It's untrue.

"You can't help getting a similar sound if you have exactly the same lineup," said John. "But we try to get and achieve a distinctive sound. One thing that bothers us is that our sound on disc is nowhere near as good as our sound on stage."



On stage the boys break away from the normal run of things. They do vocals as well as instrumentals and they spend a lot of time practising their stage craft. Soon they are due for tour dates with Del Shannon and Chris Montez.

The Eagles themselves are always ready to try something new. They jumped at the chance of moving away from Bristol—with its cut-throat competition of rock groups. They've all got digs in Battersea, but they are seldom there. Most of the time they are working, whether it be recording, appearances, or just rehearsing.

STOLEN

"When we came to London six months ago we were very green," they admitted. "But we had our Tony Curtis's shaved off and started wearing similar clothes. Up until then of course we had only been amateur. Now we are fully professional."

One big setback the group had was about four months ago when they all bought new equipment—and the next day fifteen hundred pounds worth of it was stolen from the locked garage in which they had stored it.

"That made a big hole in our pockets. The trouble was that we had it stolen on the Sunday after buying it on Friday. We

had intended to have it insured on the Monday," said Mike.

But it didn't set them back for long. Now they are four months older and wiser.

And my guess is that they won't have to wait much longer for that disc which will put them on the top together with the Shadows and the Beatles. . . .

NORMAN JOPLING

MERSEY BEAT SHOWCASE

WHAT with the success of the Beatles and now Gerry and the Pacemakers (number 39 in the charts this week), Merseyside music is on the up and up.

The touring show "Mersey Beat Showcase" plays its first London date at the Majestic, Finsbury Park, on April 24. The show penetrates south of the Thames the next day for a concert at The Fairfield, Croydon.

On the bill are the Beatles, Gerry and the Pacemakers, Billy J. Kramer and the Dakotas, and The Big Three—who have their first Decca record "Some Other Guy", released on March 29.



PETER JAY & THE JAYWALKERS

Totem pole

F 11593



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Skeeter Davis

RCA 1328



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Screaming
Lord Sutch

F 11598



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NEIL SEDAKA

Alice in
Wonderland

RCA 1331

DOES HE MEAN THAT MUCH TO YOU

Eddy Arnold

RCA 1334

TEARS OF MISERY

Pat
Hervey

RCA 1332



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REMINISCING

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MR. BASS MAN

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HLR 9682



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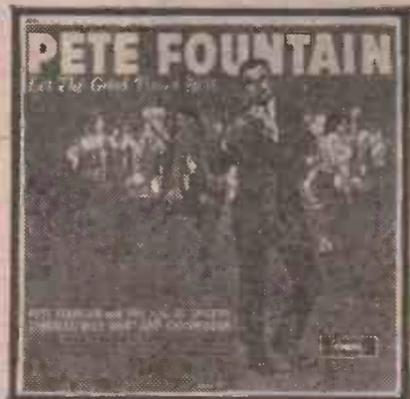
PAT BOONE Meditation

HLD 9674

TURN BACK

Jerry
Jackson

HLR 9689



PETE FOUNTAIN

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WHEN WE GET BUTTERFLIES IN OUR STOMACHS! BY THE TORNADOS

PROUD? Naturally we have a little pride. Pleased? We couldn't be more delighted if we tried. Knocked out? Over and over again.

We're talking about our disc successes. Winning two gold presentations for the one record—outside of the other awards that have come our way—is enough to get even us feeling a bit emotional.

Even the worry about a follow-up is over. Nothing has disappointed us about the sales of "Globetrotter". Of course, we get butterflies in our stomachs before each release—and it's the same with "Robot". But we feel pretty confident.

NEVER!

So you know about the Gold Records. What about other "things". You see, everybody reckons that, having sold a million, only two things can happen. You either zoom to the bottom as quickly as you zoomed to the top—or you find everything is a bed of roses.

Neither is true. You can, of course, drop fairly fast. But a bed of roses? NEVER!

We like to feel that our disc successes, at home and abroad, have struck a blow for British disc prestige.

We're honestly not so worried about our own prestige. We'd have been very happy no matter who it was. For the British disc image needed A CHANGE abroad. It had to be livened up.

Now, for us, it all happens. Tours, publicity, cars, fan-clubs—and all those "things". But just how much difference does a Gold Disc make to your career over, say, a quarter-of-a-million seller.

We'll let you into a secret. Not a great deal.

There are the material gains. Higher royalties, more publicity and prestige. But the funny thing is, whether you sell 200,000 or two million, the public can forget about you in just the same short, quick space of time!

At home here, a quarter-of-a-million can do you just as much good as a million. The best example is Joe Brown. His "Picture Of You" sold around the 300,000 mark. Yet look at him! Just look at him!

Whether you consider your success a fluke or not, you MUST look on it as a fluke temporarily. You must pick all the faults in your success that you can. This brings you back to reality. And

we can reveal several things about our current position.

Like . . . **THAT FOLLOW UP.** "Globetrotter" sold 250,000 copies in England—and it's also in the American Top 100. We think, however, that people generally thought this was BAD. For anybody else, this would have been thought GREAT.

Now, luckily, we think the time has passed when people will expect a million sales from every one of our discs.

There's a great "beauty" in winning a Gold Disc. You lie awake at night and just think of it. You mould a picture of the whole world. Stretching across each country you see a best-selling disc list. What you see at the top of each list warms you. . . .

Now? We're involved in this hectic "Your Lucky Stars" tour, which goes on till the end of this month.

Following this—PARIS. We're topping an all-French bill at the Olympia for 13 days, finishing on April 17. And this'll be a special occasion in at least two ways.

On Saturday this week our rhythm guitarist George Bellamy gets married to Jean Rodda. And because of our touring, they can't even have a honeymoon. The Paris trip provides an excellent excuse for Jean to come along and have a belated honeymoon in the world's most romantic city.

SUMMER

Back to business. We've a great summer season lined up at the Windmill, Great Yarmouth. On the bill: Joe Brown, Rolf Harris and Mark Wynter. Whatta line-up.

We look forward to repeating the things we did last summer. Like Go-Karting—we have a championship going among the artists in the show. We also have a championship at draughts—a great relaxation. Also, of course . . . girls! Except for George, this year.

Summer seasons really are great. None of that hectic travelling. You can call the daytimes your own. Sun-tans, beach football.

Now we wait, nervously, to see what is going to happen to "Robot". It's another Joe Meek composition and let's face it he's been lucky for us.

Life is so good, business so good. What we want to know is: **WHY CAN'T YOU WIN A GOLD RECORD EVERY DAY?**



The broad grins which mean SUCCESS for the international TORNADOS.

'EXECUTE HIM!' SAID THE GERMANS

The Story of The Beat Show's Top Guitarist

IT was the last day of World War II. A slim young man, battling with German soldiers along with other Dutch Resistance men, showed himself for a moment . . . and stopped a bullet in his arm.

He regained consciousness three days later. The first figure he saw was a surgeon, who assured him gently: "Don't worry. We've set your arm so that you will be able to write again."

The slim young man struggled to sit upright. He checked. He COULD write. But he could NOT play guitar. And that worried him terribly for he was Wout Steenhuis, founder member of the Dutch Swing College and one of the Continent's leading guitarists.

So he asked the surgeon to start all over again—and re-set the arm in a guitar-playing position.

Luckily the surgeon was VERY friendly. For Wout is fast becoming, now, one of our most popular instrumentalists via such beat-happy shows as "Saturday Club" and "Easy Beat", plus his own series (a long-running one) on Southern Television.

ESCAPE

But this was just one chapter in a life story which should be just right for an epic film script. When he stopped that bullet, he had not long escaped from a German concentration camp while being taken out with other resistance workers for . . . EXECUTION.

Wout recalled: "We were on a transport set for the execution field—a bit of heathland a short distance from the camp. On the way there, I managed to jump off the wagon with several other prisoners. Most of them ran back along the road and were shot by the Germans, but I and one other dashed through a wood. We found a cottage occupied by a Dutch woman whose one object in life had been to build up a stock of clothes and false identity cards and ration books to help escaping prisoners.

"We were the first prisoners who came her way. And we learned why the Germans had not bothered to follow us through the wood—because it was heavily mined!"

Later Wout was hidden by a farm labourer, re-joined the Resistance . . . and avoided wounds until that very last day of the war.

JAZZ BANNED

The Dutch Swing College was formed in 1942. He said: "To play jazz music was forbidden by the Germans. But my friends and I had a collection of jazz records and formed a little school to teach the young local folk what jazz was.

"We formed this orchestra and played concerts with a Hawaiian band doing the first half and the jazz group the second. We explained it was folk music and even gave the old jazz standards Dutch titles. On several occasions, though, the police came in to break up the concerts, and we had to move fast, often leaving our instruments behind us."

Wout—pronounce his name "Vout Stainhouse"—came to Britain in 1948 to help his father run a fruit and vegetable preserving business in Kent. And Wout's guitars had to take second place.

Which is, believe it or not, how it has to be today. Wout, with his debut disc for Columbia, "Long Road South" and "Scottish Soldier", out this week, and

with offers pouring in from all promoters, has to work his office hours with his father—and then fit in engagements.

Businessman Steenhuis was becoming worried by the increasing popularity of guitarist Steenhuis.

Wout told me: "It is difficult. I love to hear applause and audience reaction and things have snowballed marvellously for me on personal appearances. But I simply have to put the business first and foremost. My father is anxious to retire soon and I would have to assume full control of the business."

TELEVISION

Already Wout has seen his Southern TV series grow from six weeks to 19 to 32. He's been on "Sunday Night At the London Palladium", on "String-Along", on "Guitar Club" and the pop radio shows. He's been on children's television explaining his multi-track tape-recording techniques, has written telly-themes, has been commissioned to write the soundtrack for a documentary film.

This double life of Wout Steenhuis leads to other complications. All his free

time goes to making appearances—and this means he literally never gets a chance to rehearse. "Long Road South", for instance, was composed while he was actually driving from Margate to a Southampton show.

Now he's working out ideas for a long-player of Hawaiian music, which he thinks is coming back fast in popularity. Presumably he does that while in the bath!

A modest man, especially in regard to his influence on the jazz world in Holland. He says simply: "I've no regrets about anything. My biggest ambition was to see my name on a record label and to appear on television. I never dreamed either would happen to me. I've no real ambitions now for the future.

"I have a son, aged 13, who plays ukelele. I have a wife who is most understanding. When fans write offering proposals of marriage, I simply send back a note saying I think it'd be a marvellous idea, but I'd have to ask my wife."

It is, for me, one of the most interesting disc-artist stories I've ever heard.

And that first disc is more than interesting, too. **PETER JONES.**

PROVINCIAL ROUND-UP

NRM Picture



PERSONAL tragedy struck Karl Denver last Saturday when his eight-year-old son died in a Glasgow hospital after a road accident. Karl, who is appearing in "King Cole" at the Palace Theatre, Manchester, made a dramatic road dash to Glasgow after receiving news of his son's injuries.

FRANK KELLY and The Hunters had £20 stolen from their dressing room while they were on stage during their tour of Scotland last week.

BUSY week for The Mudlarks, who added The Cromford Club to their cabaret venues last week when Edna Savage had to withdraw through illness.

THE Original Checkmates, whose record "You've Got To Have a Gimmick Today" is just released, visit the north next week to appear on Granada's "Scene at 6.30" on the 19th, and for ballroom dates up into Scotland.

"MR. SMITH'S", a new club for Manchester, opens on March 25th with a cabaret including Frankie Howard, Norman Vaughan and Cherry Wainer.

EMILE FORD has promised to pay his fee for an appearance in Oldham to charity following demonstrations against his late arrival at the venue. On this occasion, Emile claims he was delayed through transport and road hold-ups, but Lancashire fans are beginning to protest very volubly against the non-appearance of many "names" who are advertised.

EUROPEAN premiere for the Broadway smash musical "How To Succeed In Business" at Manchester Opera House today (Thursday). Ken Dodd, who vacates this theatre, has broken his existing box office record at this venue with the most successful Christmas show ever. **JEFF BAYLISS.**

WOUT STEENHUIS



A success story such as is rarely read in pop papers. First-class material for an epic film. Wout has had a life packed with thrills galore.

It's a story of many sides . . . and all of them make interesting reading.

JOHNNY SETTLES FOR FONTANA 'I'M DELIGHTED'

BY PETER JONES



A typical action shot of talented JOHNNY DANKWORTH.

JOHNNY DANKWORTH, restless young man of British jazz, has signed for Fontana Records — after months of being urged to sign by numerous other companies both sides of the Atlantic.

And J.D. told the NRM this week: "I'm delighted. Fontana is already the home of so many great jazz names, including our own Tubby Hayes.

"I'm more than satisfied with the terms of the contract and the co-operation I'm getting. I'm sure it will be a successful move for me—and, I hope, British jazz. I'm specially impressed with the way Fontana have sold and are selling British jazz in America and Europe."

TOP TOPPER

Johnny, who has in turn recently signed a new singer, Joy Marshall, has, this year, been voted: TOP band; TOP alto; TOP arranger; TOP composer. And he was second in the **MUSICIAN OF THE YEAR** department.

Titles for his first releases have not yet been decided, though plans are for a debut jazz single. Dankworth had a big chart entry with "African Waltz".

One of the more ebullient men of music, Dankworth has:

Said he refuses to recognise musical labels or limits. "I'm biased in favour of MUSIC";

Lost his temper at a Lionel Hampton concert over the "pop" content and shouted "How about playing some jazz?"

But collaborated with Hampton and Humphrey Lyttelton in putting on a Festival Hall show protesting against the South African treason trials.

Been the first British band ever to play the Newport Jazz Festival in America—and the first to play Birdland, New York's top jazz rendezvous.

Created a precedent by being the first jazz composer and arranger to combine with a classical orchestra;

Turned down a £10,000 offer to tour South Africa because he loathes racial discrimination;

Studied at the Royal Academy of Music in London and qualified at 19—as an LRAM;

Been a dominant figure since he made his debut with the Dankworth Seven at the London Palladium in 1950;

Made sure his band is the best-dressed in the country—though he goes for casual clothes himself.

Initiated his feeling for jazz on a six-penny tin whistle—and still blows the odd chorus on it.

Been ideally happily married to Cleo Laine, jazz singer and actress.

Now meet the line-up on the current Dankworth band . . .

Trumpets: Dickie Hawdon, Leon Calvert, Ken Wheeler, Gus Galbraith.

Trombones: Tony Russell (and baritone horn), Eddie Harvey (and valve trombone).

Tuba: Ron Snyder.

Saxes: Roy East (alto, baritone, flute), Art Ellefson (tenor, clarinet), Vic Ash (clarinet, tenor).

Piano: Alan Branscombe.

Bass: Kenny Napper.

Drums: Johnny Butts.

'TOP DRAWER'

And a recent word from the American magazine "Downbeat": "This is top-drawer big band playing, smooth, swinging and powerful. The band got in there and swung and proved it is fit for consideration after such evidently unapproachable eminences as Basie and Ellington. To other American bands, Dankworth takes no back seat—and his band is far and away the best of big overseas crews."

No wonder the Fontana folk are making such a big roar about J.D.'s signing of an inclusive contract.



A BEAT



TOP: All four BEATLES run through their next JOHN caught in close-up during a "take". RIGHT: takes the group through a

Geoff Brook's Teeth Trouble

GEOFF BROOK, of the Brook Brothers, was fed up to the back teeth last week. In fact, he nearly lost his back teeth.

An operation to remove a bit of infected jaw bone was successfully carried out. Then, the same day, the dentist had another look at Geoff's X-ray and spotted more infection in the upper jaw.

"You might as well get all your suffering over at once," he said on the phone to Geoff, "so I suggest you come back this afternoon."

The result of these two operations was that Geoff had to cancel engagements for the rest of the week. Brother Ricky went alone to Amsterdam, where they were scheduled to appear on television, and did a couple of guest spots on radio shows. The Brooks' place in the TV show was taken—at four hours notice — by the Kestrels.

The Brooks start their summer season on May 31 at Weymouth Pavilion. The Kestrels start May 20 in the Lonnie Donegan Show at the Queen's Theatre, Blackpool.

JESS CONRAD TV SHOTS

JESS CONRAD is "The Flipside Man". For that is the title of a television play in ABC-TV's "Human Jungle" series. Jess plays the title role on April 6. The part is that of a pop singer.

Jess, currently touring with the Larry Parnes "Your Lucky Stars" show, will also be seen on April 6 earlier in the evening in ABC-TV's "Thank Your Lucky Stars". He will sing "It's About Time", which is one of four numbers from "The Flipside Man" to be released on an EP by Decca. The others are "Downtown Tonight", "I Don't Care What People Say" and "One Of These Days".

FALLEN IDOLS No. 17—The FLEETWOODS



'ROUND about 1959 everyone was singing a little song that began "Be-du-be-du dum dum" to a pleasant little tune that added up to a million copies of one song being sold in the States and almost half a million over here.

It was "Come Softly To Me" by the Fleetwoods, America's latest teen group to tear up the top hundred. Dolton records was the label which the group found fame on—fame in the shape of what was probably the catchiest pop tune ever to hit the market.

The lead on the disc was Gary Troxel, born on November 28, 1939, while he was given ample vocal support from Barbara Ellis, born on February 20th, 1940, while the last member was Gretchen Christopher, born on February 29th, 1940.

They got together first at high school where the three found out that they could make an almost perfect form of popular harmonising. It wasn't long before the record contract fell into their laps—and the result was "Come Softly To Me"—a disc which started them on a long trail of hits in the States.

Before they became full-time recording artists, Gary used to spend a lot of time racing motors. He graduated from the chicken runs to competitive auto racing—even though his record company and

manager have told him to lay off the stuff.

Gary doesn't though—and his record company are still worried that he may take it up now that he has completed his service in the U.S. Navy. As yet, though, he has been too busy in the recording studio to give his manager much worry concerning his obsession with motor racing.

After their success with "Softly", the Fleetwoods made many more hits in the States, "The Last One To Know", "Run-around", "Outside My Window" and the marvellous "Mr. Blue", another million-seller and Stateside chart-topper for the group were but a few of those.

Other hits included "Tragedy", formerly a big hit for six-foot-five Thomas Wayne, once hailed as "the new Elvis". Their only hits lately have been "He's The Great Imposter", "Poor Little Girls", and their most recent Stateside hit "Lovers By Night, Strangers By Day". The reason for their lack of releases is, of course, that Gary, the leader of the group, has been doing his navy service.

In Britain the Fleetwoods suffered badly through cover versions. Their first "Come Softly To Me" was covered by several artists, although their version was the best seller. But that didn't prevent the Philips disc by Frankie Vaughan and

the Kaye Sisters from getting into the top ten.

Their second big Stateside hit, "Mr. Blue", was almost completely killed at birth by British competition. Both the British cover versions by Mike Preston and David MacBeth reached the top twenty—the Fleetwoods had to be content with a top fifty place.

After that they didn't mean much in Britain. Despite heavy Top Rank plugging in their cinemas and on their Luxembourg programmes, neither "Run-around" (not the later disc by the Regents rock group) or "Outside My Window" made the charts in any way. When Rank folded and London-American again got Dolton outlet, they had a minor hit with "Tragedy" but that was the last. And it looks like the Fleetwoods won't have any more hits in Britain — especially if they get killed by British cover versions like their "Mr. Blue" hit was. . . .

JUST RE		
THE EVERLY BROTHERS (So it was . . . so it is) SO IT ALWAYS WILL BE WB 94 	THE TORNADOS ROBOT F 11606 	
THE MAJORS WHAT IN THE WORLD HLP 9693 	BIG BASS BOOGIE RUNE OVERMAN F 11605 	SOMETIME KIND OF LOVE CLODA ROGERS F 11607
THE DECCA RECORD COMPANY LIMITED DECCA		



JOHN LENNON
in action on
harmonica



BEATLES: All NRM Pictures by
DEZO HOFFMANN

BEATLES: Flu Victim

RIGHT in the middle of their first flush of popular acclaim, a setback hit the Beatles this week: John Lennon has been confined to his London hotel room with 'flu.

The Beatles have been carrying on without him on the Chris Montez tour, and John hopes to rejoin them at Sheffield on Saturday. The Beatles were due to record an appearance in "Saturday Club" on Monday, but, because of John's illness, the boys will make a special journey from Bristol (where they appear Friday night) and John will join them in the BBC's studio to appear live in "Saturday Club".

SPRINGFIELDS New Single

THE Springfields record a big TV show in Berlin this Friday, the same day that Philips release their new record "Say We Won't Be There", a version of the French tune "Au Claire de la Lune", with new English lyrics by Tom Springfield.

Tom is also co-author (with Clive Westlake) of the "B" side, a bossa nova titled "Little Boat".

The Springfields' Nashville-recorded LP "Folk Songs From the Hills" will be released here on April 3.

Bobby Rydell "Palladium"

BOBBY RYDELL stars with Dolores Gray in "Sunday Night at the London Palladium" on this weekend's ITV.

ATV's "Startime" on April 3 will be a musical show, produced by Francis Essex, starring Alma Cogan, The Kaye Sisters, The King Brothers, Edmund Hockridge and Pete Murray.

Cleo Laine will guest in the April 13 "Arthur Haynes Show".

New Record Mirror

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BEATLES RECORDING SESSION



record at EMI's studios. ABOVE: PAUL and A&R manager Parlophone's GEORGE MARTIN "balance" run through.



RELEASED

KARL DENVER

CAN YOU FORGIVE ME
(from the film 'Just for fun')

F 11608

DECCA

PUFF

PETER, PAUL & MARY

WB 95

WARNER BROS.

BEN E. KING

HOW CAN I FORGET

HLK 9691

LONDON ATLANTIC

SHAKE-A TAKE-A
JERRY MARTIN

HLU 9692

LONDON

DICKIE HENDERSON

I BELIEVE IN YOU

(from the show 'How to succeed in business without really trying')

F 11609

DECCA



It's in the can! JOHN, RINGO, GEORGE and PAUL join GEORGE MARTIN for a welcome tea break after a hard session in the studio. The lads seem happy with the results but George Martin seems to be thinking ahead to the next single (or L.P.)

TORNADOS — BETTER THAN LAST

THE TORNADOS

Robot; Life On Venus (Decca F 11606).

STRANGE sounds open this latest from the hit-makers in the same format as their last two hits. But this time as opposed to "Globetrotter" the tune is original and is performed better than that number. The whole thing is exceptionally well performed and must be a cert top five entry.

This one opens with more strange sounds, a vocal introduction and a usual type Tornados sound moving along at a medium tempo pace with plenty of organ work. A worthwhile flip.

FOUR 🍷🍷🍷🍷

TOP 20 TIP

SHELLEY FABARES

Telephone (Won't You Ring); Big Star (Pye Int. 7N 25184).

PIANO and drums lead the beat, then strings then Shelley's multi-tracked voice on this one which has a nice little tune and a nice little lyric. Not extremely commercial stuff but well-performed and, of course, Shelley's got a nice voice. Medium tempo and tuneful—not another "Johnny Angel" though. A bit predictable unfortunately.

Flip is much in the same vein again with plenty of chorus work and again a rather original lyric. She sings well with herself—on this medium tempo sardish ditty.

THREE 🍷🍷🍷

CHARLES BLACKWELL

High Noon; For Me And My Gal (Columbia DB 4994).

VERY UNUSUAL guitar sounds on this captivating instrumental version of the old cowboy song. Well performed and presented at a medium tempo it moves along well, and the guitars manage to sound somewhat like pianos—how we do not know. And a strange twanging noise in the background adds to the effect. Could make it in a small way.

Flip is the oldie as you may have guessed. It's taken at a slow-medium pace and the noise is the same as side one. Again another pleasing side.

THREE 🍷🍷🍷

JOHNNY THUNDER

The Rosy Dance; Rock-a-Bye My Darling (Stateside SS 168).

"YES" and "Yeah" open this one from the gent who lost out in England with "Loop-De-Loop." It's very much the same sort of thing with plenty of femme choral support and hand-clapping. This time it's an adaptation of "Ring Around the Roses." A good sax break on the disc which could make it, providing no one covers it.

More of the same thing on the flip, "Rock-a-Bye Baby On the Tree Top" this time. Much the same bluesy style but not as effective as side one.

THREE 🍷🍷🍷

FRANKIE AVALON

My Ex-Best Friend; First Love Never Dies (Pye International 7N 25183)

THE usual old story about the best friend taking the best girl—well he shouldn't have more than one girl, should he? Rather repetitive and hackneyed. There's a shrill femme chorus to back the whole thing up. Very similar to James Darren—it moves along well but not too commercially. We don't reckon it much. He's made much better things than this.

Flip is a bit slower and there's a lot of orchestral stuff on it. It's a beat ballad with a strong flavour and a very nice lyric indeed. Not commercial but very enchanting and well performed—and rather sad.

THREE 🍷🍷🍷



FOUR SEASONS

SHIRLEY SANDS

It Was Always You; If You Should Leave Me (HMV Pop 1131)

SHAPELY blonde Shirley is one of the finest dramatic singers in the business but she's had positively no luck on disc. There's a beautiful roundness to her style and she's bang on the note, but still manages some of the emotional content of a Garland. "It Was Always You" is from "Carnival", in which she starred. It's great singing. If only it could be commercially accepted. Flip is not such a good number, we felt, but Shirley invests it with a deep-throated appeal.

FOUR 🍷🍷🍷🍷

THE GLADIATORS

Bleak House; Tovarich (HMV Pop 1134).

PIANO, etc., opens this one at a slow-ish pace and the guitar joins in the off-beat treatment. It's well performed and extremely gimmicky and there's some good instrumental work—but maybe it's a little too complicated for the charts. Good medium-tempo stuff, though.

More of the usual style of guitar instrumental on the flip, another reasonable tune with some good patches of instrumental workouts from the boys.

THREE 🍷🍷🍷

SOUNDS OF LES AND MITCH

Why Can't We Love; Don't Wake Me Up (Fontana 267265).

BEATY sounds open this one—it's got two vocalists and moves along well with them dueting rather well. Off beat stuff at a fastish pace with some good backing sounds from all concerned and some solo work now and then. Maybe a take-off on the Four Seasons but it's quite commercial, yet we think it doesn't quite make it.

Flip employs the same sounds and moves along well with some of the same things including some falsetto. Not bad not too good, either.

THREE 🍷🍷🍷

KARL DENVER

Can You Forgive Me; Love From A Heart Of Gold (Decca F 11608)

THIS one is from "Just For Fun" and that means it's gonna get a lot of exposure. Typical Karl Denver material, with Karl singing the medium paced number well in his yodelling style that's oh-so-familiar. It's a good song with a good tune and a Nashville type piano the dominant feature on the backing. Guitar solo half-way through. Will probably make the fifty—but we doubt about the twenty. Not as strong as his great hits like "Never Goodbye" or "Marcheta". Pleasing nevertheless.

Recorded live this one is another typical Denver type number with Karl singing well, and a very good guitar backing from his group. A strong beat on this strong side—which is probably better than side one.

FOUR 🍷🍷🍷🍷

FOUR SEASONS

Walk Like A Man; Lucky Ladybug (Stateside SS 169)

MUST be a hit again for the Four Seasons. It's one well-established in the States. The boys manage to include all those "different" harmonies that have become their trademark and the thing rides comfortably throughout without being at all forced. Solidly laid down beat pushes the voices through some dynamic falsetto work. Just watch this one go. And go. And go. Guitar and drums provide the basis for the less-exciting flip. But the group show again their command of harmonies and punchy selling. A value-for-money all-rounder.

FOUR 🍷🍷🍷🍷

TOP 20 TIP

CANNONBALL ADDERLEY

Jive Samba; Lillie (Riverside 106911).

CURRENTLY hovering about the bottom of the U.S. Charts is this effort by Mr. Adderley and his sextet. Like the title says it's a samba and has a sellable melody line and a little beat. Not we think for the charts here, but there's some good effects on it. Not so commercial as you may think—in fact rather for the purist.

Gentler stuff on the flip—a lilting number taken at a slow pace and again not too commercial. Appealing late-night stuff but not for the charts again.

THREE 🍷🍷🍷

DON AND DEWY

Soul Motion; Stretchin' Out (Cameo-Parkway CP 750).

A BLUESY instrumental from Pye's new label with the lead taken by a violin-fiddle played in the most extraordinary way, with heavy drumwork supporting it, and an organ somewhere along the line. No tune but a beat and not much commercial appeal. We can't see this one selling—for purists it's on the "Green Onions" kick again.

More of the same stuff on the flip, except a lot faster and more powerful. Quite entertaining stuff without much hit potential though. But then you never know.

THREE 🍷🍷🍷

WES SANDS

There's Lots More Where This Came From; Three Cups (Columbia DB 4996).

SHUM-DUM'S open this beaty effort—a teen type number by Wes, whose main claim to fame is that he happens to be Eden Kane's brother. His voice isn't the same though, although it's quite powerful when employed on this fast string-filled effort. Joe Meek recording with much chorus work. Could be a surprise hit.

Medium tempo beat, falsettos which sound like cats in pain on the enchanting backing to this atmospheric disc. Again a well performed effort which could make it.

FOUR 🍷🍷🍷🍷

ELAINE DELMAR

No More Blues; Yours (Columbia DB 4993)

NICE sound on this jazz-type number from Elaine. There's some pretty good backing sounds on the fairly tuneful medium tempo number, with Elaine handling the vocal pretty well. But it's not too commercial—despite it's being a very entertaining disc.

Flip is the Vera Lynn oldie with Elaine again handling the whole thing very well. The slow-ish ballad has quite a bit of appeal with Elaine wringing everything out of it. A jazzy backing.

FOUR 🍷🍷🍷🍷

GARY CRISS

Long, Lonely Nights; I Still Miss You So (Stateside SS 164).

GARY, you may remember, lost out to Craig Douglas on "Favourite Melodies." He takes the oldie on this one—it's got a good tune and Gary gives the slow ballad a power-house treatment. Assisted by chorus, he groans



KENNY LYNCH

his way through and this could easily make it with some pushing. Well performed.

Faster tempo on the flip with more work from the chorus, but Gary gets a bit out of tune on this one. All the same it's still got a bit of appeal. Quite a lot of atmosphere.

THREE 🍷🍷🍷

DANNIE DEXTER

Sweet Mama; Go On (London HLU 9690).

A BIG drum beating consistently in the background is the main point of this medium tempo disc. Other ingredients include a rock beat, an extraordinary good harmonica solo and a voice that's ordinary but manages to hold the attention. Good stuff, not commercial; but should sell well owing to the beat.

Ordinary type beat ballad on the flip which moves along at a medium pace without the beat of the top side. Again not too bad.

THREE 🍷🍷🍷

BOB WALLIS

Whistlin' For The Moon; The Faithful Hussar (Pye Jazz 7NJ 2063).

LATEST from the trad stable is the number which Petula Clark recorded without much success some time ago. It's a nice little tune which moves along at a fastish tempo and is handled very well by the boys without getting too cluttered up. Typical trad stuff which must sell consistently but maybe not quite enough to get into the charts. Commercial and rather pleasing.

The flip is the old tune re-hashed in the usual trad manner with some rather good banjo work from the crew who make this into a fair old disc.

THREE 🍷🍷🍷

JIMMY HOLIDAY

How Can I Forget; Janet (Vocalion POP V 9206).

SOMEWHAT bluesy vocalist is this Jimmy feller—on the new label. The song moves along at an atmospheric medium tempo pace with some good male chorus work in the background—also a bit of strings. Not bad but maybe not too commercial.

Flip is slower and employs a gentle bass voice in the back. And there are some reasonably good gimmicks. Tuneful and nice—especially for someone going out with a bird called Janet. Not for the charts though.

THREE 🍷🍷🍷

KENNY CHANDLER

Heart; Wait For Me (Stateside SS 166)

SOUND like a heart-beat on this one, with Kenny singing the powerfulish medium tempo number with a lot of emotion. He's got a good voice and the lyric is good. Maybe it lacks a bit in commercial appeal but there's a lot of entertainment value on this powerful disc. He works up a bit of a storm at the end together with the chorus.

Faster tempo on the flip with plenty of chorus work at the beginning. A fair old flip with a fair old tune. A nice lyric on an entertaining and pleasing disc.

THREE 🍷🍷🍷

KENNY LYNCH

Misery; Shut The Door (HMV Pop 1136).

SLOW intro on this latest from Kenny. It was penned by two of the Beatles, and is a fastish tuneful effort that looks like being another hit for him. It moves along well, and has an interesting backing, with Kenny singing dual tracked sometime. We reckon it will make the twenty pretty soon.

Kenny penned the flip. It moves along at a brisk pace with quite a fair lyric, but nothing in the way of a tune. Inferior to side one—but not too bad nevertheless.

FOUR 🍷🍷🍷🍷

TOP 20 TIP

RAY CHARLES

Don't Set Me Free; The Brightest Smile In Town (HMV POP 1133)

MORE "You Are My Sunshine" sounds on the topside of the latest from Ray. It's a change from the "Can't Stop Loving You" type of thing—but the fact is that it is not his best. Fast and bluesy with plenty of big band sounds, and most of the time Ray is singing with Margie Hendrix, leader of the Raelets. Very similar to Ray's "Unchain My Heart". Will sell well but maybe not get into the top twenty.

Flip is more commercial for this country. Slower with Ray wringing every ounce of emotion from the lovely song. Usual style of things with a good backing from his band. Commercially the better side.

FOUR 🍷🍷🍷🍷

BOB BROOKMEYER

Colonel Bogie (Bossa Nova); A Felicidade (Verve VS 508)

BOTH these are tracks from the L.P. "Trombone Jazz Samba". As you can guess the top side the old theme from "River Kwai" dressed up in the Bossa Nova beat—somewhat more authentic this time. And the lead is taken by the trombone of course. Not for the charts but the fans of latin-jazz stuff will go for it.

Flip has a piano lead on the rather delicate sounding disc, with the insistent Bossa Nova beat in the background. Nice little tune well played.

THREE 🍷🍷🍷

JAY AND THE AMERICANS

Strangers Tomorrow; What's The Use (United Artists UP 1018)

THE group who had a big U.S. hit with "She Cried" have a go at another atmosphere number on this ballad. It isn't as good as their first, but it could sell well on the strength of the performance and the lyric. The boys put it over well, but the tune lacks a little.

Flip has a latin-ish beat and again plenty of strings to back up the polished vocal group who again have a go at a ballad. Not for the charts again though.

THREE 🍷🍷🍷

CHECKMATES

You've Got To Have A Gimmick Today; West Point (Decca F 11603).

JOE MEEK and the Checkmates make J for entertaining listening. They look for the gimmicks and start having a go at Frankie Vaughan. Very Funny. And the capital letters are intended. Then the Shadows come under the hammer, for "Wonderful Land." Even "Coronation Street." It's a sort of riot of "everything happening." Probably won't make a big chart success; but, goodness, it'll sell well. And for a long while, too. "West Point" is a guitar-stressed instrumental with a lot of spirit, though it also has a bit of the "Telstar" about it, too. But it moves. A good double-sided effort by the Original Checkmates.

FOUR 🍷🍷🍷🍷

TRAD FROM ACKER: CONNIE'S COMEBACK?

ACKER BILK

Manana Pasado Manana; Trinidad, Dad (Columbia DB 4999)

SHUFFLE rhythm on this so-certain hit for Acker. He goes straight into the vocal and it's full of his usual good humour and ingenuity in phrasing. Persistent cymbal work boosts the set-up. Then trumpet cracks on more solidity. Clarinet next. Fluent, flexible. All in for a spell. All in on a catchy, familiar number. Then Ack steps up to the vocal mike for the last phrases. Yes, a so-certain nit. Right back to his best trad offerings. Calypso-trad! That's the flip. Trinidad, Dad, swings dad! Lotsa Ack's clarinet too.

FOUR 🍷🍷🍷🍷

TOP 20 TIP

STEVE LESTER

I Will Come Home; Till The End Of Time (Parlophone R 5007)

CHORUS and piano boost Steve on the ballad top-side. A Nashville-styled piano bit. Steve has a fine, clear voice, high-pitched and a simple sort of approach to lyrics. Not a chart probable, but good for the request programmes. It's the sort of song which grows on you after a couple playings. Steve sounds distinctly different on the standard ballad "Till The End Of Time". Voice is deeper, more sensitive. More adventurous on note-production. A delicately satisfying disc.

THREE 🍷🍷🍷

PETER PAUL AND MARY

Puff; Pretty Mary (Warner WB 95)

PLEASING guitar work opens this one—the story of Puff the Dragon. Male voice opens on the folksy song and the others join in occasionally. It's got a good story line—and it's a long disc. Very pleasing, very nice and it even stands a chance of making the charts. But it's not a patch on their great "If I Had A Hammer."

More folksy gentle guitar work on the flip—from the group who put their LP top of the U.S. charts. We don't know whether or not it's a compliment to the female member of the folk team, but it's a nice little tune nevertheless. Slow ballad work.

FOUR 🍷🍷🍷🍷

TEDDY AND THE TWILIGHTS

Bimini Bimbo; I'm Just Your Clown (Stateside SS 167)

THIS beat group have had some successes in the States and this is a limbo effort from the team that moves along at a fast rock pace with plenty of gimmicky sounds from the group which has one male lead voice—sounds like an Italian gent—and plenty of choral work from the rest of group. Jolly disc that's quite commercial.

More beat sounds and an organ on the flip, an average beat ballad without too much to recommend it.

THREE 🍷🍷🍷

GERRY BROWN'S JAZZMEN

Russian Salad; Struttin' With Some Barbecue (Fontana 267271)

HANDSOME toe-tapper of trad from one of the best but most underrated in the business. "Russian Salad" hauls up the Iron Curtain atmosphere to such an extent that one imagines Gerry is wearing a Cossack 'at! Violent trombone mid-way and the overall swing lasts to the last notes. Different enough to garner plenty sales, given the right plugging. The old trad-stand-by on the flip is given an exciting, but controlled, workout, with trumpet taking the first lead against clarinet. Again, it swings. And that is the important thing. Standard vocal.

THREE 🍷🍷🍷



(NRM Picture)

MIKI AND GRIFF

It's My Way; Time Changes Everything (Pye 7N 15507)

SMOOTH, folksy-sounding, plaintive number on this latest effort from our own Miki and Griff. Very nice little sad and tuneful number with a fairly authentic country backing, and with Miki soloing occasionally. Commercial, but not quite enough for the charts. Yet it could be a surprise hit.

Faster stuff on the beatier flip. A very C & W type number with that Square Dance quality about it. Bright and jolly and well performed, but not as good as the top side.

THREE 🍷🍷🍷

MISTER TWISTER AND THE TORNADOES

The Big Twist, Parts 1 and 2 (Starlite ST 099)

THIS one, we think, is a bit late on the old twist kick—despite it's being a well performed instrumental effort from the strangely-named boys who seem to have no connection with the "Telstar" team. Both sides move along at a goodly pace—and there's some very good work-out stuff on this purely instrumental rock number. Could sell with the rock fans.

THREE 🍷🍷🍷

THE MIRACLES

You Really Got A Hold On Me; Happy Landing (Oriole American CBA 1795)

THE long overdue release from America's top R & B group comes in the shape of a slow atmospheric number that has been resting in the U.S. top ten for a while now. Slow heavy beat with a shrill male voice leading the plaintive bluesy tuneful song, with exquisite vocal support from the rest of the group. Not commercial enough for the charts we think, but every R & B fan will buy it.

Organ leading the faster flip which moves along well with the typical Miracles sound. Not as good as side one, but the performance is good. A fair flip.

FOUR 🍷🍷🍷🍷

RUNE OVERMAN

Madison Piano; Big Bass Boogie (Decca F 11605)

DRUM beat opens this one, and then the piano and sax join in. The piano work is good, but the Madison idea is a bit out now. The whole thing is well performed and has a slightly heavy sound to it. There's a chorus somewhere along the line, and the piano work is repetitive and entertaining—but not strictly commercial.

More drums open this one—and then the piano joins in on another slightly monotonous tune—drab but in parts entertaining. Again not too commercial except maybe for piano fans.

THREE 🍷🍷🍷

JOHNNY SCOTT OCTET

Closer Walk; Wildcat Bossa Nova (Parlophone R 5009)

UNUSUAL tonal colours for the imaginative Johnny Scott group. Top side is the traditional item, newly arranged. Ensemble takes the first chorus, then excellent alto takes over. Intriguing percussive backing eases the whole thing through. It's fine music but not specially commercial. Much the same goes for the flip, which is better than most of the Bossa Nova stylings of late. More first-class alto sax.

FOUR 🍷🍷🍷🍷

CHARLIE RUSSO

Preacherman; Teresa (Stateside SS 165)

PIANO and drums open this sax-led instrumental, with some femme chorus work everywhere. A rockin' sound on the familiar tune, with plenty of gusto everywhere, but maybe not much chance of making the charts. Not too appealing, but could sell reasonably well.

Flip has some of the same sounds, and there's a fair one with the saxes leading, and the slightly off-tune piano answering. Not bad, not too good, but well played.

THREE 🍷🍷🍷

DON CHARLES

Angel of Love; Lucky Star (Decca F 11602)

BALLADEER Don, who has a pretty fair old effect on the gals in his audiences, has a useful song here which might garner fair sales. It follows along confidently and there's charm in the backing and overall arrangement. He sings slap on the button and injects considerable emotion into his reading. May not be the big one he's looking for... but it's a good performance for all that. "Lucky Star" is brisker, and in a lot of ways much better than the top side, because Don really has a bit of a roar-up on it. The tempo is very much more commercial.

THREE 🍷🍷🍷

THE CONTOURS

Shake Sherry; You Better Get In Line (Oriole American CBA 1799)

"SHAKE SHERRY" was pretty big for the Contours in the States. It's goodly rhythm 'n' blues, with the usual wailing vocal work to a thundering treat of a rhythm section. Mid-tempo and laying down a tremendous beat, this is specially right for the enthusiasts. Hints of growling tenor sax keep things going behind the every-man-for-himself vocal department. Might take off here. Talkie opening to the flip, all quiet and serene: then weeow! they're off again. Lots of a-howlin' and a-hollerin' and again it's worthy R and B styling by a group who know their onions.

FOUR 🍷🍷🍷🍷

BEN E. KING

How Can I Forget; Gloria, Gloria (London HLK 9691)

A SLOW, bluesy song from Ben on this number, with a shrill femme chorus backing him up. He lets rip on the old emotion on this one—and it's a powerhouse treatment. It'll sell well, but maybe won't make the charts. First hearing doesn't impress too much, but the later ones do.

Flip is a lot softer and has a good bit of organ work on it. He sings the song well—it's a bit faster than side one. Will appeal to the blues fans, but not to the popsters.

FOUR 🍷🍷🍷🍷

TIMMY WELCH

Peppermint Man; You Should Know Better (Reprise R 20137)

THROATY shouting from Timmy on this slow rocker from the Reprise stable, which is doing reasonably well in the States. There's a femme chorus backing him up on his frantic vocal work, with a heavy backing, including sax. Rock fans and the R & B kids will go for this.

Flip is less wild with a sax grunting all the way through and Timmy singing less hoarsely. But the sound of the beat-ballad isn't so commercial as side one.

THREE 🍷🍷🍷



THE ORLONS: Hit potential for their latest single.

THE MOODS

Duck Walk; Easy Going (Starlite ST 098)

GENTLE sort of rock instrumental work on this slow beater from the Moods. It's got a Duane Eddy touch about it and there's a sax rasping about somewhere in the background. A piano joins in later and the whole effect is quite captivating. A well-performed disc.

Slightly faster stuff on the flip, a rock disc that moves along at a good pace, without much tune to support it, but plenty of raucous instrumental work on the bluesy workouts.

THREE 🍷🍷🍷

THE ORLONS

South Street; Them Terrible Boots (Cameo-Parkway C 243)

MORE teen group noises from the Orlons on this beatty effort from the semi-bluesy group that put "Don't Hang Up" into the charts. The girls lead on the tuneful fast effort while the boy butts in occasionally.

More beatty efforts on the flip, another group disc with as much hit potential as the top side. It's good stuff, lively and all that. Could make it.

THREE 🍷🍷🍷

NRM POP DISC JURY

CONNIE FRANCIS

Follow the Boys; Tonight's My Night (MGM 1193)

BIG orchestral sounds open the latest from Connie, the title song from her latest film. It's a powerful ballad, with a good strong tune, a good lyric and a powerhouse treatment from Connie. She sings excellently and this will probably be the song to put her back into the charts. Better than her last few efforts—it has an immense appeal.

Latin-ish sounds from Connie on the flip. A number that sounds rather like "Never On Sunday." Again a good treatment of a good song—it, too, comes from the film. A double-sider.

FOUR 🍷🍷🍷🍷

TOP 20 TIP



CONNIE: Tipped!

THIS IS THE HUMOUR THIS IS

THAT WAS THE WEEK THAT WAS

DAVID FROST, MILLICENT MARTIN, Etc.: That Was The Week That Was; I've Heard Of Politics But This Is Ridiculous; 326098 L/Cpl. Wallace A.J.; Royal Signals; Emergency Call; Lawrence Of Arabia; Regella; Party Line; Salvation Army; Dixon; Peter Cadbury; Engagement; If You're Game, Baby; Safe Comedian; Stop Press; Ad Nauseam Skybolt; Faith In This Nuclear Age; Fly Buttons; Well I Must Admit Sir; Closing Titles. (PARLOPHONE PMC 1197.)

JUST one of the shows which has helped "Auntie" BBC to lose that title is "That Was The Week That Was". This LP has gathered together the cream of items from the TV series and will obviously sell like wildfire.

The only three shows I have been able to catch on Saturday evenings have frankly disappointed me... but hearing these items lumped together I can at last appreciate some of the things my friends and colleagues have been "raving" about.

FIVE 

JONATHAN WINTERS

ANOTHER DAY, ANOTHER WORLD: Opening; California; Igor And The Monster; The Lost Island; New Frontiers; Civil War; TV Commercials; American In Paris; Moon Map; Ivy League; Human Torpedo; Sail Cat; My School Days. (VERVE VLP 9017.)

PROBABLY the least sick of the current crop of comedians is Jonathan Winters. However, as to me he comes across better visually, this album loses a little in impact.

There is, however, a load of good material worth your attention.

THREE 



DAVID FROST, RONNIE CARROLL and MILLICENT MARTIN pictured during the L.P. session. (NRM Picture.)

L.P. REVIEWS by JIMMY WATSON

THE ESTABLISHMENT

News Art Gallery; Utylignesis; MacLeod; Coventry Cathedral; Lovely Lunch; Lodgings; Couple; Jomo Kenyatta; Lord Home; The Sign. (PARLOPHONE PMC 1198.)

LONDON'S home of satire is the Establishment. Four of the talents from the Club, John Bird, Eleanor Bron, John Fortune and Jeremy Geidt, display some samples of the humour on this LP. It's as fresh and topical as today. Worth a listen.

FOUR 

JOSE JIMENEZ

TALKS TO TEENAGERS: The Cheerleader; The Vocational Guidance Counsellor; The Etiquette Expert; The Baseball Star; Teenage Problems; Christopher Columbus; The Marriage Counsellor; George Washington; My Alma Mater. (LONDON HA-R 8041.)

MY favourite astronaut, Mr. Jose Jimenez, turns his talents to offering advice to a teenage audience. The results are, as expected, highly entertaining and amusing. Mind you, my best moments of joy from this talented comedian have come from larger slices of his previous two albums.

Still plenty to recommend this one, though.

FOUR 

MARC LONDON

THE PRESIDENT STRIKES BACK: The Cabinet Meeting; Cuber; The "President" Strikes Back; The Theatrical Agent; The Press Conference; Face To Face; International Competition; The Taxi Ride; Fan Mail; The TV Commercial; The U.N. Meeting; A Typical Day At The White House; Big Men. (LONDON HA-R 8055.)

IN answer to Vaughn Meader's riotous "The First Family" comes this one from Marc London. The idea is that the occupant of the White House should make his own comedy LP. The result is pretty hilarious, with the Kennedy voices again taken off to perfection.

An absolute must for those who enjoyed "The First Family".

FOUR 

THE SMOTHERS BROTHERS

THE TWO SIDES: Chocolate; Hangman; I Don't Care; Laredo; Cabbage; Map Of The World (Let The Rest Of The World Go By); Stella's Got A New Dress; Where The Lilac Grows; If It Fits Your Fancy; The Four Winds And The Seven Seas; Sailor's Lament; Apples, Peaches And Cherries. (MERCURY MMC 34119.)

THE Smothers Brothers have indeed two sides to their performance. One side is straight singing and playing, in which I suppose they sound sort of like a Kingston Duo.

Other side is their undoubted flair for comedy. It isn't sick and it isn't glossily slick... but they certainly draw out the laughs. For a giggle, try side one. For entertaining vocals, try side two. In any case, try the album... you'll like it.

FOUR 

Long Awaited Disc From Don And Phil...

LEE STIRLING

My Heart Commands Me; Welcome Stranger (Columbia DB 4992)

NEWCOMER Lee makes a first-class job on this debut—and that goes for both sides. "My Heart" is a beat-ballad of considerable charm and Lee sings in double-tracking with himself. He sings softly, mostly, but offers slabs of big-voiced dynamism. Very creditable—and will build his name fast. "Welcome Stranger" is another good number and Lee shows just a touch of the Adam Faiths on this, singing alone. Perky backing helps a lot, with the sliding strings. Excellent.

FOUR 

JERRY BUTLER

The Wishing Star; You Go Right Through Me (Stateside SS 170)

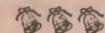
THE throaty-voiced Jerry sells his items with plenty of warmth. Top side is a movie theme and as such is good, though it doesn't have the strength to make much commercial noise. Jerry's style has a lot of the Eckstine and Daniels about it... a sort of smoky quality. Persistent backing. And it does grow on you. Flip is an up-tempo ballad, with a hearty-sounding choir behind Jerry's vocal meanderings. He's certainly a classy sort of song-vendor.

THREE 

ROGER ROGER

The Desperados; Song Of Mexico (Fontana 267268)

TV theme by the composer. He collects a fat royalty cheque no matter who wins the battle for chart status—and it should be said that this French orchestra leader must be an "outsider" because his name is not known. But followers of the "Desperate People" serial will go for his full-blooded rendition. It really is an exciting theme, with stacks of atmosphere. Flip is another atmospheric piece but lacking the melody-line strength of "Desperados".

THREE 

TOMMY ROE

The Folk Singer; Count On Me (HMV Pop 1138)

BIG plugging on this, now that Tommy is here in person, should establish it in the charts. Certainly he's got miles away from that Holly bit. Simple guitar backing, plus choir, as he takes a mid-tempo course through a sweetly effective story-line lyric. All very gentle and neatly arranged. His high-pitched tones suit the number ideally. Much more power for the flip. Julie Grant, of course, had this as an original by her recording manager Tony Hatch—and Tommy makes it a useful 'B' side performance. A good song. He shows how he can be as good at powerhouse pace as on the slower stuff.

FOUR 

TOP 20 TIP

DICKIE LEE

Just A Friend; Don't Wanna Talk About Paula (Mercury AMT 1200)

DICKIE lost out to Doug Sheldon on his last effort "I Saw Linda Yesterday," but he could well have a hit on his hands with this effort. It's a fast number with a rock backing which Dickie's nasal voice is well suited to, and we think that he may well have a hit if he doesn't get covered by anybody.

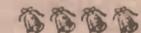
Slower beat on the flip, another catchy teen number which Dickie handles very well, assisted by much choral work from all concerned. Again another commercial side, but slightly inferior to the top side.

FOUR 

VIC ASH

Man Of Action; Bano (Columbia DB 4997)

A MALCOLM CECIL composition for clarinet star Vic Ash. March-along build-up for the start and a clever arrangement of the pounding brass. Then the clarinet bit, which is smooth as satin and full of interesting surprises. Technically it just can't be faulted—but it's an awkward sort of rhythm to find chart success. Vic's group, called now the Men Of Action, turn in a similarly satisfying job on the flip. Intricately arranged, full of light and shade—and more great clarinet.

FOUR 



TOMMY ROE

BOBBY RYDELL

Butterfly Baby; Love Is Blind (Cameo-Parkway C 242)

PIANO and sax open this one from Bobby, who sounds rather like Helen Shapiro. It's a good song with a good tune and sung extremely well by Bobby. There's a catchy melody line and some good backing work. This could be Bobby's big comeback hit over here.

A very nice atmospheric ballad on the flip with Bobby singing very well with himself. The femme chorus is there, too, but much subdued. Good stuff again.

FOUR 

JERRY MARTIN

Shake-a Take-a; Exchange Student (London HLU 9692)

JERRY and chorus open this singing "Shake-a Take-a" and then Jerry starts vocalising by himself. Plenty of fast beaty singing from Jerry, who sounds rather like Presley, which may or may not be a good thing. But it's quite an enjoyable disc on the whole and we think it should sell reasonably well.

Medium pace beat ballad on the flip with Jerry singing lamentably about the exchange student scheme. Not bad, but not too commercial.

THREE 

THE EVERLY BROTHERS

So It Will Always Be; Nancy's Minuet (Warner Bros. WB 94)

LOVELY guitar work and some lovely singing from the boys on this their Latin-tinged effort, which we've all been waiting for. We can't say it's one of their best—but the beautiful ballad is good enough to get into the top twenty and a lot higher than that. A moving lyric and a disc well worth waiting for.

Flip is slightly faster with an organ somewhere behind everything. It's another extremely well-performed ballad which the boys sing with the maximum of feeling. Not as commercial as side one, but another good side.

FOUR 

TOP 20 TIP

TONY HOLLAND

Sidewalk; Time Goes By (HMV Pop 1135)

ANOTHER of the Joe Meek stable and the disc is unmistakably a Meek product. Organ leads in "Sidewalk", which is a new dance already successfully tried out. Tony sings out with the right amount of verve and determination. The arrangement swings. The organ is excellent. Who could ask for anything more? Joe wrote the flip and it gives Tony a chance to show his more subdued mood. Should be a useful seller either way.

THREE 

KRIS JENSEN

Don't Take Her From Me; Claudette (Fontana 267267)

KRIS has shown promisingly in the past. Here he has a dramatic sort of backing, complete with choir, and sings in his unusual tones. It's a BIG sort of ballad and Kris extracts the maximum emotional content. But it may be a bit short on commercial impact. Flip has more "go" about it, with some intricate double-tracking by Kris. Maybe it's a bit too busy in parts but it has the right beat and the right attack in performance.

THREE 

BRITAIN'S TOP LP's

- 1 SUMMER HOLIDAY (1) Cliff Richard & The Shadows (Columbia)
- 2 GIRLS! GIRLS! GIRLS! (2) Elvis Presley (RCA-Victor)
- 3 I'LL REMEMBER YOU (3) Frank Ifield (Columbia)
- 4 SINATRA-BASIE (4) Frank Sinatra with Count Basie (Reprise)
- 5 WEST SIDE STORY (5) Sound Track (CBS)
- 6 ALL STAR FESTIVAL (18) Various Artistes (UNO)
- 7 OUT OF THE SHADOWS (6) The Shadows (Columbia)
- 8 BOBBY VEE MEETS THE CRICKETS (7) Bobby Vee, The Crickets (Liberty)
- 9 SOUTH PACIFIC (8) Sound Track (RCA-Victor)
- 10 ELVIS (ROCK & ROLL No. 2) (9) Elvis Presley (RCA-Victor)
- 11 THAT WAS THE WEEK THAT WAS (14) David Frost-Millicent Martin (Parlophone)
- 12 BLACK & WHITE MINSTREL SHOW (10) The George Mitchell Minstrels (HMV)
- 13 ON STAGE WITH THE GEORGE MITCHELL MINSTRELS (11) The George Mitchell Minstrels (HMV)
- 14 BUDDY HOLLY STORY Vol. 1 (15) Buddy Holly (Coral)
- 15 PICTURE OF YOU (12) Joe Brown (Pye Golden Guinea)
- 16 RICHARD CHAMBERLAIN SINGS (—) Richard Chamberlain (MGM)
- 17 CARIBBEAN GUITAR (17) Chet Atkins (RCA-Victor)
- 18 JAZZ SAMBA (—) Stan Getz (Verve)
- 19 DANCE WITH THE GUITAR MAN (—) Duane Eddy (RCA-Victor)
- 20 MODERN SOUNDS IN COUNTRY & WESTERN (—) Ray Charles (HMV)

BRITAIN'S TOP EP's

- 1 KID GALAHAD (1) Elvis Presley (RCA-Victor)
- 2 FRANK IFIELD'S HITS (2) Frank Ifield (Columbia)
- 3 SOUNDS OF THE TORNADOS (5) The Tornados (Decca)
- 4 FOLLOW THAT DREAM (6) Elvis Presley (RCA-Victor)
- 5 OUT OF THE SHADOWS Vol. 1 (10) The Shadows (Columbia)
- 6 BLACK & WHITE MINSTREL SHOW (9) The George Mitchell Minstrels (HMV)
- 7 FOUR HITS AND A MR. TELSTAR (8) Acker Bilk (Columbia)
- 8 THE BOYS (7) The Tornados (Decca)
- 9 SHADOWS TO THE FORE (3) The Shadows (Columbia)
- 10 PLAY IT COOL (4) The Shadows (Columbia)
- 11 BILLY FURY HITS No. 2 (11) Billy Fury (Decca)
- 12 CLIFF'S HIT PARADE (14) Cliff Richard (Columbia)
- 13 SINCERELY (17) Bobby Vee (Liberty)
- 14 I CAN'T STOP LOVING YOU (12) Ray Charles (HMV)
- 15 DANCE ON WITH THE SHADOWS (19) The Shadows (Columbia)
- 16 HITS FROM THE FILM 'THE YOUNG ONES' (16) Cliff Richard & The Shadows (Columbia)
- 17 SPOTLIGHT ON THE SHADOWS (20) The Shadows (Columbia)
- 18 WONDERFUL LAND OF THE SHADOWS (18) The Shadows (Columbia)
- 19 KENNY BALL HIT PARADE (15) Kenny Ball & His Jazzmen (Pye)

(Compiled by 'The Record Retailer')

Britain's Brightest Twist & Teen Package

THE BARRIE JAMES SHOW

with Gary & Lee

Tania Day

The Strangers

Southampton 20795

FRANK STEPS DOWN

THE expected topper this week of course is Cliff with "Summer Holiday". And surprisingly enough the Beatles move back into second place with their "Please Please Me". Ifield takes a long step down from Number One to Number Seven. Billy Davis, the Shadows, and Paul and Paula make the top ten, while the Cascades and Ned Miller enter the top twenty.

Ronnie Carroll is doing wonderful things with his latest "Say Wonderful Things", while Little Eva moves up at a fast pace with her "Turkey Trot". Roy Orbison isn't moving too slowly either with his powerful "In Dreams" while Steve Race is getting the sales on "The Pied Piper". Buddy Holly makes a very expected entry with "Brown Eyed Handsome Men" while the northern group Gerry and the Pacemakers leap to number 39 with "How Do You Do It".

The lovely ballad "End Of The World" gives country star Skeeter Davis her first hit here—"Mr. Bass Man" does the same for Johnny Cymbal. Little Richard will also garner some considerable royalties from Jerry Lee Lewis's revival of his "Good Golly Miss Molly", which has made Number 44 first week on release.

Big drop for the Four Seasons — but watch out for their hymnal "Walk Like A Man" due for release next week. Longest chart stayer — "Like I Do" — 16 weeks.

CASHBOX TOP 50

AIR MAILED FROM NEW YORK

- | | |
|---|---|
| 1 WALK LIKE A MAN*
1 (8) 4 Seasons | 26 ALL I HAVE TO DO IS DREAM*
35 (3) Richard Chamberlain |
| 2 RHYTHM OF THE RAIN*
4 (8) Cascades | 27 DON'T SET ME FREE*
34 (3) Ray Charles |
| 3 OUR DAY WILL COME*
7 (5) Ruby & Romantics | 28 YOU REALLY GOT A HOLD ON ME*
16 (11) Miracles |
| 4 RUBY BABY*
3 (8) Dion | 29 FOLLOW THE BOYS*
42 (2) Connie Francis |
| 5 HEY PAULA*
2 (10) Paul & Paula | 30 MR. BASS MAN*
36 (3) Johnny Cymbal |
| 6 THE END OF THE WORLD*
9 (8) Skeeter Davis | 31 WHY DO LOVERS BREAK EACH OTHERS HEARTS*
37 (3) Bob B. Soxx & Blue Jeans |
| 7 BLAME IT ON THE BOSSA NOVA*
6 (7) Eydie Gorme | 32 A GYPSY CRIED*
20 (8) Lou Christie |
| 8 YOU'RE THE REASON I'M LIVING*
5 (7) Bobby Darin | 33 LAUGHING BOY
43 (2) Mary Wells |
| 9 WHAT WILL MY MARY SAY*
10 (7) Johnny Mathis | 34 DAYS OF WINE AND ROSES*
38 (4) Henry Mancini |
| 10 ONE BROKEN HEART FOR SALE*
11 (7) Elvis Presley | 35 DO THE BIRD
48 (2) Dec Dee Sharp |
| 11 WILD WEEKEND*
8 (8) Rockin' Rebels | 36 SEND ME SOME LOVIN'*
29 (7) Sam Cooke |
| 12 HE'S SO FINE
26 (2) Chiffons | 37 CAST YOUR FATE TO THE WIND*
32 (8) Vince Guaraldi |
| 13 IN DREAMS*
18 (4) Roy Orbison | 38 BOSS GUITAR*
30 (4) Duane Eddy |
| 14 WALK RIGHT IN*
12 (10) Rooftop Singers | 39 CAN'T GET USED TO LOSING YOU*
— (1) Andy Williams |
| 15 OUR WINTER LOVE
19 (5) Bill Pursell | 40 BABY WORKOUT*
— (1) Jackie Wilson |
| 16 SOUTH STREET*
25 (4) Orlons | 41 HITCH HIKE
47 (3) Marvin Gaye |
| 17 FROM A JACK TO A KING*
13 (10) Ned Miller | 42 FLY ME TO THE MOON*
28 (9) Joe Harnell |
| 18 MAMA DIDN'T LIE*
14 (8) Jan Bradley | 43 TELL HIM I'M NOT HOME
49 (2) Chuck Jackson |
| 19 LET'S LIMBO SOME MORE*
22 (4) Chubby Checker | 44 CALL ON ME
31 (6) Bobby Bland |
| 20 I WANNA BE AROUND*
21 (5) Tony Bennett | 45 YAKETY SAX*
— (1) Boots Randolph |
| 21 LET'S TURKEY TROT*
23 (5) Little Eva | 46 THAT'S THE WAY LOVE IS
39 (6) Bobby Bland |
| 22 GREENBACK DOLLAR*
17 (6) Kingston Trio | 47 DON'T BE AFRAID LITTLE DARLIN'*
— (1) Steve Lawrence |
| 23 ALICE IN WONDERLAND*
24 (8) Neil Sedaka | 48 HE'S SURE THE BOY I LOVE*
33 (9) Crystals |
| 24 BUTTERFLY BABY*
27 (4) Bobby Rydell | 49 TWENTY MILES*
— (1) Chubby Checker |
| 25 LITTLE TOWN FLIRT*
15 (10) Del Shannon | 50 OUT OF MY MIND
— (1) Johnny Tillotson |

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

NEW RECORD MIRROR: CHART SURVEY

A LOOK AT THE U.S. CHARTS

FAST rising U.S. hits include — "Over The Mountain" — Bobby Vinton; "Linda" — Jan and Dean; "Pipeline" — Chantays; "He's Got The Power" — The Exciters; "You Don't Love Me Anymore" — Rick Nelson; "On Broadway" — Drifters; "Young Lovers" — Paul and Paula; "Lockin' Up My Heart" — Marvelettes; "Never" — Earls; "Mecca" — Gene Pitney; and "How Can I Forget" — Jimmy Holliday/Ben E. King.

Some recent releases include: "Insult To Injury" — Timi Yuro; "Surfin' U.S.A." — Beach Boys; "So It Will Always Be" — The Everly Brothers; "Cast Your Fate To The Winds" — Mel Torme; "Mother Please" — Jo Ann Cambell; and "That Low Down Move" — Hank Ballard and the Midnighters.

Four Rick Nelson sides in the lower fifty — "I'm In Love Again" (51); "That's All" (53); "I Got A Woman" (70); and "You Don't Love Me Anymore" (78).

Coming up — "Ann Marie" — Bel-monts; "Laugh And The World Laughs With You" — Jack Scott; "Memory Lane" — Hippies; "I'm The One Who Loves You" — Impressions. N.J.

BRITAIN'S TOP 20

FIVE YEARS AGO...

- Magic Moments/Catch A Falling Star
(1) PERRY COMO
- Don't/I Beg Of You
(3) ELVIS PRESLEY
- The Story Of My Life
(2) MICHAEL HOLLIDAY
- Nairobi
(6) TOMMY STEELE
- Jailhouse Rock
(4) ELVIS PRESLEY
- At The Hop
(5) DANNY & THE JUNIORS
- Good Golly Miss Molly
(9) LITTLE RICHARD
- Whole Lotta Woman
(16) MARVIN RAINWATER
- Maybe Baby
(14) CRICKETS
- You Are My Destiny
(7) PAUL ANKA
- Oh! Boy
(7) CRICKETS
- April Love
(11) PAT BOONE
- Love Me Forever
(12) MARION RYAN
- We Are Not Alone/Can't Get Along Without You
(10) FRANKIE VAUGHAN
- All The Way
(13) FRANK SINATRA
- Why Don't They Understand
(20) GEORGE HAMILTON
- Baby Lover
(17) PETULA CLARK
- Mandy
(18) EDDIE CALVERT
- Peggy Sue
(15) BUDDY HOLLY
- Swingin' Shepherd Blues
(—) MOE KAUFFMAN

BRITAIN'S TOP 50

COMPILED BY THE RECORD RETAILER

- | | |
|---|--|
| 1 SUMMER HOLIDAY
2 (4) Cliff Richard (Columbia) | 21 SAY WONDERFUL THINGS
37 (2) Ronnie Carroll (Philips) |
| 2 PLEASE PLEASE ME
3 (9) The Beatles (Parlophone) | 22 CUPBOARD LOVE
23 (4) John Leyton (HMV) |
| 3 THAT'S WHAT LOVE WILL DO
5 (6) Joe Brown (Piccadilly) | 23 HAVA NAGILA
16 (8) The Spotnicks (Oriole) |
| 4 LIKE I'VE NEVER BEEN GONE
6 (5) Billy Fury (Decca) | 24 HI LILI-HI LO
20 (4) Richard Chamberlain (MGM) |
| 5 THE NIGHT HAS A THOUSAND EYES
4 (6) Bobby Vee (Liberty) | 25 NEXT TIME/BACHELOR BOY
19 (15) Cliff Richard (Columbia) |
| 6 ISLAND OF DREAMS
9 (13) The Springfields (Philips) | 26 LET'S TURKEY TROT
44 (2) Little Eva (London) |
| 7 WAYWARD WIND
1 (8) Frank Ifield (Columbia) | 27 LIKE I DO
24 (16) Maureen Evans (Oriole) |
| 8 HEY, PAULA
11 (5) Paul & Paula (Philips) | 28 IN DREAMS
38 (3) Roy Orbison (London) |
| 9 FOOT TAPPER
25 (2) The Shadows (Columbia) | 29 PIED PIPER
36 (3) Steve Race (Parlophone) |
| 10 TELL HIM
14 (6) Billie Davis (Decca) | 30 BOSS GUITAR
27 (5) Duane Eddy (RCA-Victor) |
| 11 CHARMINE
12 (8) The Bachelors (Decca) | 31 GLOBE-TROTTER
22 (10) The Tornados (Decca) |
| 12 ONE BROKEN HEART FOR SALE
18 (3) Elvis Presley (RCA-Victor) | 32 BROWN-EYED HANDSOME MAN
— (1) Buddy Holly (Coral) |
| 13 LOOP-DE-LOOP
8 (7) Frankie Vaughan (Philips) | 33 SATURDAY NITE AT THE DUCK POND
40 (3) The Cougars (Parlophone) |
| 14 DIAMONDS
7 (10) Jet Harris and Tony Meehan (Decca) | 34 MY LITTLE GIRL
32 (8) The Crickets (Liberty) |
| 15 WALK RIGHT IN
10 (7) The Rooftop Singers (Fontana) | 35 MY KIND OF GIRL
35 (2) Frank Sinatra-Count Basie (Reprise) |
| 16 FROM A JACK TO A KING
21 (5) Ned Miller (London) | 36 TOWN CRIER
39 (3) Craig Douglas (Decca) |
| 17 RHYTHM OF THE RAIN
30 (3) The Cascades (Warner Bros.) | 37 DON'T YOU THINK IT'S TIME
26 (10) Mike Berry & The Outlaws (HMV) |
| 18 LITTLE TOWN FLIRT
13 (9) Del Shannon (London) | 38 BIG GIRLS DON'T CRY
29 (9) The Four Seasons (Stateside) |
| 19 ALL ALONE AM I
15 (9) Brenda Lee (Brunswick) | 39 HOW DO YOU DO IT?
— (1) Gerry & The Pacemakers (Columbia) |
| 20 SUKI YAKI
17 (9) Kenny Ball and his Jazzmen (Pye) | 40 A TASTE OF HONEY
28 (9) Acker Blik (Columbia) |
| | 41 IT'S UP TO YOU
34 (9) Rick Nelson (London) |
| | 42 SOME KINDA FUN
33 (9) Chris Montez (London) |
| | 43 END OF THE WORLD
— (1) Skeeter Davis (RCA-Victor) |
| | 44 GOOD GOLLY MISS MOLLY
— (1) Jerry Lee Lewis (London) |
| | 45 MY OWN TRUE LOVE
47 (3) Danny Williams (HMV) |
| | 46 DANCE ON!
31 (14) The Shadows (Columbia) |
| | 47 ALLEY CAT SONG
41 (8) David Thorne (Stateside) |
| | 48 I SAW LINDA YESTERDAY
48 (11) Doug Sheldon (Decca) |
| | 49 MR. BASS MAN
— (1) Johnny Cymbal (London) |
| | 50 TROUBLE IS MY MIDDLE NAME
42 (4) The Brook Bros. (Pye) |

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

TWO HIT RECORDS

THE BACHELORS

Charmaine

DECCA F.11559

THE PIED PIPER
(THE BEEE)

STEVE RACE

PARLOPHONE R. 4981

PIANO COPIES WITH DANCE INSTRUCTIONS 2/9

KEITH PROWSE, 21 DENMARK ST., W.C.2

KPM

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

Eden Kane's Brother, Wes Sands, Makes A Disc—But PETER JONES Calculates

THE ODDS ARE AGAINST YOU

IF YOU HAVE A BIG-STAR RELATION . . .



YOU'D think it would be a cinch. You've got a brother, or a dad, or a sister, who has made it big in show business. Then you decide to have a stab at stardom, armed with (a) talent; (b) know-how; (c) influence.

Dead cushy? Nope. Dead dodgy. This was brought on by the emergence this week of a likeable, talented young lad who looks like Eden Kane—and ought to, because he's his kid brother. After operating under more names than Sinatra's had long-players, he has finally chosen . . . **WES SANDS.**

Now what are his chances? Precedent suggests he'll have a fight on his hands.

Look at Tommy Steele. Original blue-eyed boy of rock 'n' roll, now passed on via films, stage shows and top television to status of all-round entertainer. His younger brother: Colin Hicks. Talented beat singer, similar looks to Tommy, perky confidence—but he didn't get anywhere at all in this country. Fame has come to him in Italy and Continental centres.

But Britain obviously didn't want **TWO Tommy Steeles.**

Helen Shapiro roared in with a string of hits. From gym-slip to sequins in about three easy months. On the scene comes her cousin, Susan Singer. An above-average voice, I'd say. Useful personality. But it was tough going for Susie. She works regularly. No chart entries, though.

Pat Boone. His brother, Nick Todd, rushed on the scene with a hail of publicity. Nothing happened. Last news on him was that he'd got married and officially retired from the business.

Doris Day, again voted the most popular film star in the world. Her son, Terry, showed vocal possibilities. But Terry Day didn't sell, despite the family name. It's as Terry Melcher that he now records with other artists.

How's about Little Eva? Her sister, Idalia Boyd, clambered on the bandwagon. But it doesn't look like a first-time hit for her. Alma Cogan has a sister, too. She is a fine musical comedy gal, with a good voice. But do disc fans know Sandra Caron?

Sinatra himself. His daughter, Nancy, is signed to his Reprise label. But the family name didn't rush her into Hitville. Crosby's boys? Are they, individually or collectively, much of a name?

And there are others. You'd think those with famous relations would bask in the limelight. But it's more like lurking in the shadows.

Over to Wes Sands: "Obviously I can't avoid being known as Eden's brother. But if I have any success, I'd prefer it to be on my own ability. No doubt he could have helped me—but I've honestly never asked him. I was content to take my turn, though nobody was interested until Joe Meek took a chance with me."

The Kanes, or the Sands—real name Sarstedt—come from India, where they had a large house, with servants, on a tea plantation. Wes was only eight when his father died, during a business trip to England—and Mrs. Sarstedt and the three sons and a daughter took off for London.

Says Wes: "I had schoolboy dreams of being a pilot. Then a singer. But Eden was

already training and I agreed to take up accountancy like my father.

"I played guitar spare-time—soon after Eden started. We got one group going, then formed the Sundowners. That wasn't successful—in fact, if we made a fiver a week we were quids in.

"At one American base, the only thing we played was the one-armed bandits. There'd been a mistake in the bookings and the other group arrived first. I used my last ten bob on the bandit—and picked up about fourteen quid. We had a slap-up meal that night. . . ."

The group was disbanded. Then they formed the Citizens. And they accompanied Eden on a Northern tour, following up with a month in Hamburg. But that group broke up, too. Wes was after a solo career.

He appeared, in quick succession, as **CLIVE KANE, PAUL KANE, CLIVE PARADISE, CLIVE ROBIN and CLIVE CONCORD.** His present name comes from an admiration for guitarist Wes Montgomery and a drive through Woburn SANDS.

Wes, a six-footer with black hair and green eyes, digs Louis Prima, Keely Smith, Ella, Louis Armstrong, Nina Simone and Elvis. His ambition is to make a film with Kim Novak.

And, of course, to make a hit record.

His first stab is highly commendable. So is his determination not to lean on his brother's reputation.

But he could find that old, old problem will hit him early on. That business of lurking in the shadow of an established performer in the same family.

Still Top But They've Slipped

SAYS GRAEME ANDREWS ABOUT THE EVERLYS



PHIL and DON, the fabulous EVERLY BROTHERS. Will 1963 bring them back to their normal top of the tree position?

THE Everly Brothers have slipped. I'm not knocking them. I'm not saying they're finished, but whether their fans like it or not they have slipped from the uppermost bracket of the charts in which they were such regular residents. They're still the world's undoubted top vocal group and they're still regular hit parade visitors, but lately they have failed to meet the high standards they set earlier in their disc career.

In fact since they crashed the charts with "Bye Bye Love" in 1957 the boys have not had a worse year than last. Neither the hits that followed on the London label nor the string of successes that followed "Cathy's Clown" after their switch to Warner Bros. were matched by Don and Phil's performance in 1962.

If you look closely at the golden-record voiced duo's career you will see that they have never had as lean a spell as this recent one. (I use the word "lean" in relation to their own hit parade record. Many recording artists would be more than grateful to have had the success the Everlys had in '62).

TREMENDOUS

After their initial hits, "Bye-bye Love" and "Wake up Little Susie", the two-some had the only miss of their recording career—the coupling "This Little Girl Of Mine" and "Should We Tell Him". Then came a tremendous chain of successes, starting with "All I Have To Do Is Dream" coupled with Roy Orbison's composition dedicated to his wife "Claudette". "Dream" and the hits that followed, "Bird Dog", "Problems" and "Take A Message To Mary" coupled with "Poor Jenny" were all penned by the team of Felice and Boudleaux Bryant, who have recorded with the Hickory label in the States. Then the boys had hits with their own composition "Til I Kissed You" and lastly, on London, an orchestra revival of "Let It Be Me".

Then came the phenomenal "Cathy's

Clown", the brothers' first recording for Warner Bros. and Warner's first disc in this country. It reached the top and stayed there for the best part of two months in the summer of 1960. Alternate London and Warner Bros. label hits followed: "When Will I Be Loved"—"So Sad"—and their last for London, "Like Strangers". Then came their second Warner label Number One "Walk Right Back" coupled with the equally strong "Ebony Eyes", followed by way out revival of "Temptation".

ASSOCIATION

At this stage their association with Wesley Rose, who had managed them through all their successes, ended. The boys then came under the wing of Jack Rael, who also handles Patti Page. Their next disc under their new manager was "Muskrat", which was a real dodo as far as hit parade liveliness was concerned. Came '62 and they had another big hit with "Crying in the Rain", followed by another comparative flop, "How Can I Meet Her". In America the flipside, "That's Old Fashioned", was the side that clicked, and if it had been pushed as the top side in this country it would almost certainly have done better than the not-so-popular official top side. Another moderate hit, "No One Can Make My Sunshine Smile", ended their worst-ever record year.

ILLNESS

The boys had bad luck over their tour, for with Don's illness they lost the chance of pushing their recordings to the full. Not that Phil Everly's plucky lone stand on the one-nighter tour did them any harm. If anything it enhanced the boys' standing, as most fans admired Phil for not crying off the tour when it meant going solo before the spotlight.

Will 1963 see a further decline in the fortunes of twice-married Isaac Donald Everly and his younger bachelor boy brother Philip or will they regain

their former chart stature? Their new disc, "So It Will Always Be", should give some indication of what 1963 holds in store for the duo. For the boys' bugbear has not been their ability but their material lately, which just doesn't match the catchiness of their earlier songs.

Another indication of this has been their recent albums. Their first for Warner Brothers was the excellent "It's Everly Time", which contained some first-class tracks like "Memories Are Made Of This" and "You Thrill Me". Then came "A Date With The Everly Brothers", another fair selection including "Stick With Me Baby" and other single tracks. But the brothers' next two albums were, if anything, mediocre.

Neither "Two Sides Of An Evening" nor "Instant Party" could be called sure-fire packages. The first is o.k. if you want to get to sleep early, and the latter is ideal material to put on when you want the gate-crashers to leave. Neither have proved to be as big sellers as some of their other albums. Another album on Warner was a package of all their singles on the label.

SPARING

One of the keys to the boys' past success has been their careful timing of their singles. They have been very careful not to saturate the market and bar their label change-over year, they have never had more than three singles issued in a year. When on London they also applied the same sparing policy to their album releases, having only a rock

album and a folk long player released during their three years with Cadence in America. After they left the label their later hits with it were packaged on a third L.P. "The Fabulous Style Of The Everly Brothers". Since joining Warners however, they have deliberately changed their album schedule, stepping up the releases. A change, which is not necessarily for the better.

COFFIN

But before the fans get infuriated and vow never to read the "New Record Mirror" again, they must take a cold look at the facts. It's very easy to slang someone who is a success, and there are always plenty of smart commentators who stick their necks out and forecast whose going to topple from fame next. Hit parade stats are subject to the laws of gravity and anyone who goes to the top must one day come down, and when someone does tumble the wise guys make sure they're in at the kill and say "I told you so". One of the favourite victims of these predictions is Connie Francis. People have been saying she would be finished since two years or more ago. But she's still here. Pat Boone was another for whom the crystal ball men prepared a coffin. He's still here, though. And it would be a fool indeed who told you the end was in sight for the Everly Brothers. But whether you are prepared to admit it or not, it is a hit-parade proven fact that the Everlys' records, however good they are, are NOT as good as they used to be.

ROLF HARRIS Roams Abroad

ROLF HARRIS doesn't need a fortune teller to reveal that he's in for a long journey. Rolf has been booked to appear in a mammoth charity show sponsored by the YMCA in Perth, Australia, which is Rolf's home town.

He leaves London on May 13 and flies to New York, where he will make a few guest appearances in connection with his disc "Sun Arise" (currently 74 in the American hit parade), then on to Sydney for a stay of a few hours before heading for Perth.

Rolf will be back in Britain in time to open in summer season at the Windmill, Great Yarmouth, on June 14, in the company of Joe Brown, The Tornados and Mark Wynter.

BUSY DON

DON RENNIE, whose TV work in the last couple of years has largely been for ABC Television (currently screening his "Late Night Date" series), records shows for two other ITV companies this month—three for TWW and five for UTW.

Also, negotiations are in hand for Don to appear on TV in Germany, Italy and Spain during April.

Seasons' Hit Released

THE Four Seasons have had three hits in a row in America: "Sherry", "Big Girls Don't Cry" and now "Walk Like a Man" (currently in the top slot), which is released here on Stateside on March 22.

THIS Saturday, for one night, Bert Weedon joins the Brenda Lee show at the Granada, Walthamstow.

On Sunday, Bert appears twice on the radio—in "Easy Beat" and "London Lights".

Everlys Touring

THE Everly Brothers—troubled in recent months by the illness of Don (now fully recovered)—have been offered a four-week tour of the Orient starting mid-May and taking in Singapore, Hong Kong, Tokyo and Bangkok.

A return visit to Britain, probably in the Autumn, is also under discussion.

Meanwhile, the Everlys are in Hollywood preparing material for an LP. Their single "So It Always Will Be" (Warner Bros.) is released this Friday.