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No. 1

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WEEK ENDING MARCH 18, 1961

EVERY THURSDAY 6d.



OUR TOP

PET CLARK: Here is a recent picture of Pet taken in Paris. Her expression seems to say that there is "Something Missing" as far as the weather is concerned. And as that happens to be the title of her follow-up disc to "Sailor" what better excuse than to have her pretty picture on our front page.

STAR

ADAM FAITH: With offers for films and television appearances pouring in Adam looks like being just about the busiest personality in Show Business. Meanwhile his biography is to be published soon.



PICTURE

THE ALLISONS: Latest record hits from this part of the world are The Allison's who clicked with the query "Are You Sure?" Well the public soon put their minds at rest on that one! (See back page for more pictures and a feature on the boys.)



PARADE

ELVIS PRESLEY: With Elvis riding high in the charts with "Wooden Heart" we thought you might like to see a still from "G.I. Blues" of the scene where he performs the song.



**IN THE TOP TWENTY OF
BRITAIN'S NEWEST PAPER is**

**Britain's Newest Star—
MARK WYNTER WITH Dream Girl**

DECCA F 11323

THE NEW RECORD MIRROR

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EDITORIAL

NO doubt our regular readers will be somewhat taken aback by the sudden appearance of the "new look" paper this week. Well, we hope the surprise has been a pleasant one.

As you can see we have changed the style of the paper somewhat and have re-titled it THE NEW RECORD MIRROR.

From now on the editorial policy will be emphasising the "new" and the "record" side of our title.

Our aims are to bring you the biggest and best news and features about the stars of the recording world. We are going all out to attract the record-buying reader and we hope to supply them with all the information they want in connection with their record favourites.

We aim to please and satisfy—so let us know the things YOU want to read about and, incidentally, what YOU think of our first edition.

In launching this first edition we would like to thank the stars, the recording and publishing companies and our printers for giving us such a wonderful support.

If we get a similar response from our readers then we will be very happy indeed.

This week our edition features interviews, news and pictures of many top artists on record; the latest records (both LP and singles) are reviewed; there is a new-style charts page and a special "Star Of The Week" spot on the back page.

What's In A Name?

Marke Anthony Wants YOU To Help Him Find A New One

"I MEAN with a singing style like I have — I like to belt out numbers as a properly trained baritone should—the name I have is slightly ridiculous.

"I've come to the conclusion that's the whole trouble. My professional name."

That was Tony Bloom speaking.

But Bloom isn't the name that's causing all the trouble. Tony works under the name of Marke Anthony.

"And with a name like that people think you are mixed up with a group like Nero and the Gladiators.

"I want a new name."

Remember Marke?

He cut a disc in June last year—"Why Didn't You Tell Me"—which attracted attention. Before that he was in the Tom Arnold Ice Show at Brighton as a singer. From there he went as a solo artist and then into pantomime at Southampton. Last year he did television work, appeared in a summer show, "2.30 Special" at Bournemouth and pantomime at Torquay with Derek Roy and Ruby Murray.

All under the name of Marke Anthony.

When "Look For A Star" was a hit via the Garry Mills recording it was a particularly bad time for Marke.

"Look For A Star" was written by Pye A & R man Tony Hatch under HIS pseudonym.

Which happened to be — Mark Anthony.

"So people were congratulating me on writing the song. Point is that I also write songs . . . all very confusing.

"And people are still coming up to me about 'Look For A Star'."

So last week Tony Bloom decided to stop being Marke Anthony. Problem was—what to call himself?

"I don't mind so long as it's not a gimmicky name," said Tony.

"Perhaps readers of the NEW RECORD MIRROR could help with suggestions. I'll want to use it soon because I have a disc session coming up."

Over to you, readers . . .



Singer MARKE ANTHONY alias TONY BLOOM alias—well, you decide.

The Stars Send Their Best Wishes

WISHING YOU EVERY SUCCESS. HOPING TO MEET ALL MY BRITISH FANS LATER IN THE YEAR. SINCERE REGARDS.—BRENDA LEE.

LOTS OF LUCK, JIM, AND KEEP SMOKING, SINCERELY.—TONY HALL, ROY LISTER, MIKE SLOMAN.

WISHING YOU EVERY SUCCESS IN THE FUTURE.—TONY NEWLEY.

BEST WISHES IN THE NEW VENTURE. — FROM ALL AT DECCA, HANOVER COURT.

ALL BEST WISHES FOR A BIG SUCCESS.—JESS CONRAD.

GOOD LUCK. LOVE.—SHANI WALLIS.

MY BEST WISHES FOR A RECORD SUCCESS. — MANTOVANI.

SUCCESS AND ALL GOOD WISHES.—FROM ROBB STORME.

BEST WISHES AND CONGRATULATIONS ON YOUR NEW APPOINTMENT.—TED HEATH.

ALL BEST WISHES TO THE NEW RECORD MIRROR.—EMILE FORD.

WISHING YOU EVERY SUCCESS.—KENNY BALL.

ALL GOOD WISHES AND LOTS OF SUCCESS.—LONNIE DONEGAN.

EVERY SUCCESS TO THE NEW RECORD MIRROR. — JOAN REGAN.

WISHING THE NEW RECORD MIRROR EVERY SUCCESS. — PETULA CLARK.

WISHING YOU EVERY SUCCESS.—FROM ALL AT PYE RECORDS LTD.

BEST OF LUCK MATES. — TOMMY STEELE.

WISHING YOU EVERY SUCCESS AND LOOKING FORWARD TO A LONG AND HAPPY ASSOCIATION WITH YOU.—PRESS OFFICE, PYE RECORDS.

BEST WISHES AND EVERY SUCCESS.—SID JAMES.

WISHING YOU THE BEST OF LUCK.—MIKE PRESTON.

WISHING YOU EVERY SUCCESS IN THE FUTURE. REGARDS.—FRANK CHACKSFIELD.

WISHING YOU EVERY SUCCESS IN YOUR NEW VENTURE. — MR. MILLS AND STAFF, VOGUE RECORDS.

CONGRATULATIONS AND LOTS OF LUCK.—JOE HENDERSON.

ON BEHALF OF R.C.A. RECORDS, MAY I WISH YOU SUCCESS RIGHT FROM THE START.—ARNOLD KLEIN.

GOOD LUCK, JAMES, AND THE NEW RECORD MIRROR. EVERY SUCCESS TO YOU AND YOUR NEW VENTURE.—PETE MURRAY.

HEARTY WELCOME TO THE NEW RECORD MIRROR.—EVERY SUCCESS FROM EVERYONE AT ORIOLE RECORDS.

BEST OF LUCK TO THE NEW RECORD MIRROR. REGARDS.—MARK WYNTER.

WISHING YOU EVERY SUCCESS WITH THE NEW RECORD MIRROR.—LOVE, THE TWO-TONES.

HERE'S TO THE GREAT SUCCESS OF THE NEW RECORD MIRROR.—ANNE SHELTON.

BEST WISHES TO THE NEW RECORD MIRROR.—TONY BENNETT.

BEST WISHES AND EVERY SUCCESS TO THE NEW RECORD MIRROR.—DORIS DAY.

WISHING THE NEW RECORD MIRROR A GREAT SUCCESS.—RONNIE CARROLL.

WISHING THE NEW RECORD MIRROR EVERY SUCCESS. — FRANKIE VAUGHAN.

BEST OF LUCK TO THE NEW RECORD MIRROR. — JIMMY LLOYD.

Thank You

Everybody—

We're thrilled

SMALLS

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AND HOW I LOVE YOU 'SAMANTHA'

— says **Kenny Ball**

IN these days when twin-channelled television is reckoned as a greater idol-maker than ordinary steam radio, consider this statement from bandleader **KENNY BALL**:

"Without a doubt, 'Easy Beat' has pushed the band into the limelight. Now the band is known and recognised far outside the normal jazz club circuit.

"And it's happened so quickly — within weeks. There's been a real breakthrough."

Breakthrough is the key word.

Less than a handful of British traditional jazz bands have broken through the jazz barrier to be regarded as thoroughly commercial products. Ball is now treading the same path taken by Mr. Acker Bilk and Chris Barber—without becoming a carbon copy.

"Easy Beat" was one way.

Kenny has now had his contract for this BBC Sunday morning show extended to run until the end of June. He has now been featured on the programme for six months. "Surely this must be some kind of a record especially for a trad. band on a show that attracts such a high listening figure," adds Kenny.

"Samantha" was another breakthrough.

Why "Samantha", a song warbled softly and sentimentally by Mr. Bing Crosby in the film musical "High Society?"

Explained Kenny: "We are still wondering ourselves. It was Lonnie Donegan's decision that we recorded it. I personally had no idea at the time that it would become popular.

"In fact what I wanted to record as a single was '76 Trombones' from 'The Music Man'. But Lonnie—he handles all our disc sessions—said 'Samantha' and, of course, he's been proved right."

All the Ball band saw "High Society"—not because they are such avid film fanatics but because it featured the considerable talents of Louis Armstrong.

Kenny continued: "We all liked 'Samantha' but nobody did anything about it until a couple of months ago up in Liverpool.

"We were playing there and in the intermission a ragtime pianist—I think his name is Cecil—took the stand and started to play it. In fact he was doing a Warsaw Concerto on the thing.

"In the end we joined in . . . but the song was in such a peculiar key that we couldn't finish it at first—it was too difficult."

But Kenny remembered "Samantha"

Interviewed
by
IAN DOVE

and a few days later a rough arrangement was worked out, key changes made and it emerged as part of the Kenny Ball band's repertoire. Kenny admits he thought of it only as a good swinging tune for him to get his untrained tonsils around.

But Lonnie Donegan, spare time a. and r. man, thought differently.

"I'd still like to record the '76 Trombones' though," said Kenny. "We do it a lot on our club and concert work, 'Easy Beat' too, and it always seems to go down well."

The Donegan-Ball association goes back some time now, ever since Mr. D. and Mr. B. met in a television studio.

"We were auditioning and Lonnie happened to pass by. He stopped to listen and when we finished he slapped a recording contract for Pye into my hand there and then," Kenny recalled.

One of the more publicised results of this partnership was a long player called "Gary On The Ball," which combined the talents of Gary Miller and Kenny in a selection of swinging oldies. Kenny backed Gary and was also featured.

This has led to another accompanying job. On Last Sunday's "Easy Beat" show the Ball band backed singer Lorie Mann on an uptempo version of "Happy Feet".

"First time we've ever accompanied anybody on this programme before," added Kenny. "Things must be looking up."

Things certainly are considerably brighter for Kenny Ball these days. He turned professional in 1953 when he joined Sid Phillips and stayed with him for three years.

Then he took an unusual (for a traditional jazz bandleader) step. He had a spell as second trumpet for the Eric Delaney big band which worked wonders for his sight reading and technique.

After this he returned to small group work and more normal pastures with the Terry Lightfoot New Orleans Jazzmen. But he didn't stay long.



(Dezo Hoffman picture)

Kenny Ball and the lovely Lorie Mann are pictured during a break at last week's "Easy Beat" rehearsal.

Months later the Kenny Ball band appeared.

Recently there were two additions to the Ball group. Paddy Lightfoot—Terry's brother and vocalist of the Lightfoot near-hit disc, "Old Pull'n' Push"—joined the band.

So did Clinton Ford, who surprised those who only remembered him for his maudlin Top Tenner, "Old Shep" by giving out with some full-blooded vocals mainly on old jazz standards.

Now however Clint only sings with the

band on the "Easy Beat" programme. Rest of the time he is with guitarist Diz Disley and his Bards.

That is Kenny Ball and his Jazzmen at the present moment . . .

Two years ago Chris Barber shot to the top as one of the biggest commercial attractions in this country.

Last year the bowler hatted Mr. Bilk moved into this place.

IN 1961 IT COULD BE KENNY BALL!



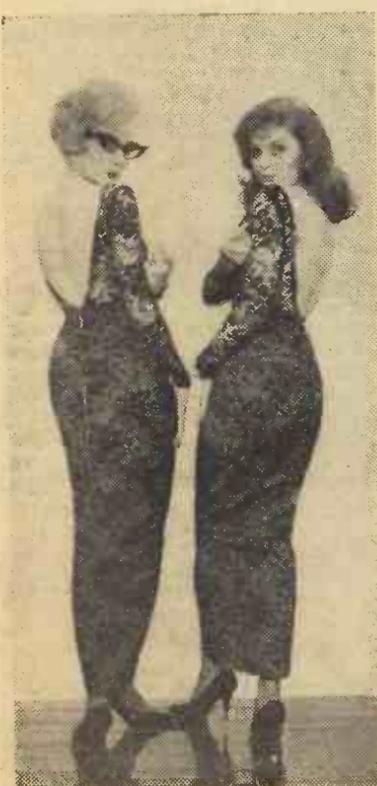
(Dezo Hoffman picture)

Again the setting is at the "Easy Beat" studio as Kenny and his band swing out in typical fashion.

The Two-Tones Back In Town

TWO ex-Vernons' girls, Margaret Stredder (the blonde with the bizarre spectacles) and Jean Ryder, who branched out with their own vocal act, The Two-Tones, in November last year, start their first British tour in the bill topped by Matt Monro at Newcastle Empire on March 20.

The Two-Tones returned last week from a ten-week tour of Germany on which they did cabaret dates in hotels and American Service centres.



Margaret told the NEW RECORD MIRROR: "It gave us a great chance to work out our material—even though we were singing in English to some audiences who didn't understand us.

"We have been concentrating mainly on standards, but dressing them up in a different style. For instance, we treat 'Around The World' as an up-tempo, clipped number."

Said Jean. "Oddly enough, we both had operatic training so we don't HAVE to use microphones. That meant we could get right among the audiences as we sang numbers like 'Why Don't We Do Right'. Funny the effect it had on some of them . . ."

The girls are right in line for a recording contract and are spending their free time tracking down suitable material. Two major companies are reportedly "decidedly interested" in putting the duo on disc.

Incidentally, the act's name came from the girls' determination to be as different visually as possible. Jean is a red-head and spectacle-less. Margaret is blonde and wears the glasses with the famous frames. Their dresses are made in clashingly different colours—to add that final touch of contrast.

An eye-catching shot of the delectable Two-Tones shows Margaret on the left and Jean on the right. Don't all rush at once fellows!

Here — There
and Everywhere
by
PETER JONES

CARMEN DRAGON PLANS

CARMEN DRAGON, internationally famous composer-conductor-arranger, left London on Tuesday this week for a fortnight in his native California, where he has concert and television dates lined up.

On his return, he leaves for Germany—but with his family on what he calls "an educational tour on which we shall really be playing it by ear."

He told the New Record Mirror. "During April, I am working, basically in Munich, on concerts and radio, conducting leading orchestras there. But after that, we're mixing in a holiday, too, and for May and most of June we'll be going where we like through Austria, Switzerland, Greece, Portugal, Spain, the Netherlands—oh, anywhere our fancy takes us."

In the Dragon party will be his wife, Eloise, his 18-year-old son Darryl, who is studying at the Royal Academy of Music in London, Dennis (14), Carmen (13) and baby Kathy (nine).

"We are using a Volkswagen which is a combined sleeper and car. There is also tent accommodation which is fitted to the side of the car so you can sleep four in the car interior and two outside."

But he has a great deal of writing to fit in, too, for he is due to make four

albums for Capitol Records in the Autumn. He has made 27 L.P.'s to date, eleven of them with the Hollywood Bowl Orchestra—and "Americana" was the last to be released. His E.P.'s are issued almost monthly.

Said Carmen. "I have to be back in England on June 21 for radio work and I have a concert with the Philharmonia Orchestra at the Festival Hall on July 2."

Then he has to return to America for a few weeks in July, returning via Ireland for Radio Eireann dates.

"Naturally I shall contact the Capitol representatives in each city I visit—they would give me contact with various impresarios."

He added. "We plan to make our home in Europe for the coming season, though I shall still have to go back and forth across the Atlantic. Perhaps we'll make it Switzerland. Or possibly Rome."



Carmen Dragon, famed American conductor, caught in dramatic pose. His British followers should be pleased at the news that he is spending more and more time on this side of the Atlantic.

BUTLIN REUNION AT ALBERT HALL

POP stars Marion Ryan and Craig Douglas, composer-singer Paddy Roberts and disc-jockey David Jacobs were among the star visitors who made Billy Butlin's four-day Festival of Reunion go with a swing at the Royal Albert Hall, London, last week.

But they weren't singing or performing. Their job was to judge the finals of a fashion competition sponsored by "She" magazine.

With them on the panel were journalist Shelagh Wilson and dress-designer Pierre Balmain, who produced the wardrobe of clothes for actress-singer Sophia Loren in "The Millionairess".

The Festival, which was from Wednesday to Saturday, had amateur and professional dancing competitions as the main attraction, the strict-tempo music coming from the orchestras of Eric Winstone, Al Freid and Harry Davidson, the originator of "Those Were The Days" and veteran of some 4,000 broadcasts.

Harry Davidson has won the Carl-Alan Trophy as the outstanding conductor for Old Time dancing seven years in succession.

Eric Winstone has been associated with Billy Butlin for 15 years. During the winter, he broadcasts from Radio Luxembourg in a programme for 200,000 Butlin Beavers—to whom he is known as "Uncle Eric".

Singing with the Winstone band during the Reunion only was Steve Martin, former recording artiste and, says Eric, "one of the most under-rated singers in the business".

Others taking part were the Smith Brothers and the Dior Dancers.

MUSIC FROM "THE CONNECTION"

Who Killed Cock Robin? • Wiggin!
 • Music Forever • Time to Smile •
 Theme for Sister Salvation • Jim
 Dunn's Dilemma • O.D.

BLUE NOTE 4027

WHILE Jack Gelber's anti-play pursues its stormy course at the Duke of York's, the original recording of the music from "The Connection" is now made available to British buyers. The score was composed by pianist Freddie Redd, but as the show had run for more than a year before it came to this country, the musicians involved understandably used the transference as an excuse for changing some of the material.

That is why three of the themes on this record have been replaced in the London production. But the record gives the listener an opportunity to hear the music before the men involved got tired of playing it every night.

Frankly, were these tracks issued just as an ordinary session, nobody would know the difference, for apart from "Theme for Sister Salvation", all the music Redd composed was run-of-the-mill modern jazz writing. The "Sister Salvation" theme is the only one written to highlight one of the play's characters, and in some ways it is the most imaginative piece of composition achieved by Redd in this unusual project.

Starting with a triplet theme which is likely to stay in the mind of the listener long after the turntable has stopped, it then moves into a slow ballad which is played by the group on the record with great skill and feeling.

The outstanding soloist throughout the album is the alto saxophonist Jackie McLean, who, playing in what is known as the hard-bop school (playing as though you really mean it), proves himself one of the best of the younger altoists following along the paths first blazed by Charlie Parker. Both he and the group in general are at their best in the "Sister Salvation" theme, "Time to Smile", a medium-tempo tune, and "Music Forever", which is a surprisingly gay and happy affair for an album with such morbid associations.

GEORGE GERSHWIN AT THE PIANO

Rhapsody in Blue • That Certain Feeling • Left All Alone Again Blues • Grieving for You • I'm a Lonesome Little Raindrop • Just Snap Your Fingers at Care • Strike Up the Band.

EMBER 3315

I SUPPOSE strictly speaking this isn't a jazz record at all, but I thought it worthy of inclusion because of the unusual connections between the music Gershwin composed and the way in which it was reinterpreted by jazz musicians of all generations.

It has been said more than once that Gershwin was fascinated by the recordings of his work in which jazzmen reshaped his songs. After hearing him playing the piano on this album one can see why, for although he was a past-master at the art of composing popular music, and although he was in his own way a skilled pianist, he really didn't have very much idea of jazzing up his own work.

One hearing of his own version of "That Certain Feeling" and it becomes quite clear why he must have been fascinated by, say Teddy Wilson's versions of "Lady Be Good" and "Liza," or Billie Holiday's recording of "The Man I Love". One cannot help wondering how he would have received Charlie Parker's "Embraceable You", had he lived long enough to do so.

Frankly when Gershwin plays his own work he sounds rather like a parody of the old-time rehearsal pianists who played sixty or seventy choruses of "I Got Rhythm" while the chorus hoofed it around all morning. In fact it would not be too hard to deceive the listener into thinking he was hearing an old piano roll.

But if there is little or no jazz value in the album, there is a tremendous amount of sheer musical interest in it. The "Rhapsody in Blue" side shows how brilliant a pianist Gershwin could be, at least in interpreting his own work, although the Rhapsody sounds decidedly meretricious in places, now as always.

The wonder is that a man whose own playing was too gauche to bear comparison with the great jazz pianists, should have written so many songs which jazzmen recognised for their tremendous harmonic potential. And there is always the sociological attraction. There is no doubt that "George Gershwin at the Piano" is an irresistible historical curio, one of the sounds of time which capture their own era to perfection.

BENNY GREEN
 ON
 MODERN

J

A

Z

Z

OSCAR PETERSON TRIO

Liza • Woody 'n You
 HMV 45—POP 850

TALKING of George Gershwin, "Liza" was one of those tunes which had an inviting chord progression for the jazzman, and Oscar Peterson literally revels in it. At times his technique becomes quite overwhelming, and of course there are those percussive grunts with which he always accompanies himself.

But there is no mistaking the power and imagination of Peterson as he parades his ideas in chorus after chorus. It is true that after three or four choruses, the listener, having become fully acquainted with the movements of "Liza", also becomes fully acquainted with Peterson's variations upon them, but perhaps the fault is Gershwin's as much as Peterson's.

"Woody 'n You" is less impressive although still a virtuoso performance, and perhaps those who are currently enjoying Peterson's rendering of this theme on the current Ella Fitzgerald tour will take the chance to buy a recorded version of it in an economical form.

I confess though, to my bewilderment at seeing that such an uncompromising jazz performance is issued on a "pop" label. However, jazz fans must always take whatever they are able to lay their hands on, and they may well welcome the HMV singles series.

SOMETHIN' ELSE

Cannonball Adderley and
 Miles Davis

Autumn Leaves • Love for Sale •
 Somethin' Else • One for Daddy-O •
 Dancing in the Dark.

BLUE NOTE 1595

THIS is a long-awaited album which has been delighting those with private copies for more than a year now.

Its arrival on the British market is certain to start controversies about the respective merits of it and the recent Adderley Quintet album, "Them Dirty Blues", which it resembles in some respects. The personnel is Miles Davis and Cannonball front line, with Hank Jones, piano; Art Blakey, drums; and Sam Jones, bass.

GEORGE GERSHWIN



George Gershwin . . . it's a fascinating experience to hear the composer himself playing his own material and to contrast it with improvisations by jazzmen on the same themes.

Bluegrass

From A-Z



Edited By JAMES ASMAN

DURING my stint over the years as a musical journalist there have been many coined words and phrases. Some of them spring readily to mind as I write — "Traditional Jazz", "Mainstream", "C & W" and "Bluegrass".

One of the letters I received this week puts the ball firmly at my feet by asking, very simply and succinctly: "What is really meant by 'Bluegrass'?"

Like many of these recently-coined words, "Bluegrass" actually came into use just over a decade ago, in the early 'fifties to be precise. It originally referred to the group music of the famous country band leader Bill Monroe, who with his Bluegrass Boys, has promoted his own Kentuckian music with success for well over twenty years now.

Mike Seeger once wrote: "Bluegrass describes a specific vocal and instrumental treatment of a certain type of traditional or folk-composed song. Vocally the style is characterised by high-pitched, emotional singing. In duets, Monroe's high tenor voice is dominant in volume and interest in harmony above the lead, part using unorthodox, often modal and minor sounding intervals, probably influenced by his childhood church singing as well as by early country musicians such as the Carter Family.

"Often a third, or baritone, part is added, usually below the lead voice and in gospel songs there is often a bass singer. Harmony in parallel thirds, popular in more formal music, is rarely used and Monroe's tenor (harmony) often seems to be a separate and superior melody. The singers are also the instrumentalists."

Seeger goes on to detail some of the features inherent in Bluegrass music. He points out that it is a direct outcome of familiar hill songs and music and that it uses no amplified instruments at all.

Although it possesses some magnificent solo work, "Somethin' Else" lacks the group cohesion of the Adderley album, which is after all very understandable.

It is also slightly inferior in the rhythm section, perhaps because Hank Jones, a fine all-round pianist is not the specialist that Bobby Timmons is with Adderley's group on "Them Dirty Blues". Art Blakey does very well here, managing not to become overwhelming behind the soloists, and providing an inspiring crisp beat.

"Dancing in the Dark" is a Cannonball alto feature, but on the other four tunes solo time is equally divided, with Miles Davis being the outstanding member of the group.

Cannonball is inclined at times to sound a little distraught in his attempts to create atmosphere, and one or two of his phrases border on the comical, in "Autumn Leaves" and again on "Love for Sale". He is a little too wild for his own good at such moments, but for most of the time weaves literate and interesting patterns.

Miles produces that special Miles Mood the moment he begins to play, and his solo in "Autumn Leaves" is another reminder how completely original a musician he has become. The penetrating muted tone and the severe selection of notes, the cautious movement from harmony to harmony which suggests a limited technique, and the sudden high flights which cancel out that suggestion, make "Somethin' Else" one of the best authentic modern jazz albums to appear for a long time.

For once there is some good sense on the sleeve notes, which point out that far too much is made of the difference between the various schools of jazz, and that the collaboration of Miles, supposedly cool, and Cannonball, supposedly hot, is a lot more natural than the dissectors of jazz would have us believe.

Quite right. There is nothing anti-pathetic about the styles of Miles and Cannonball which was not cooked up by some imbecile copywriter. The two men have worked together before and will do again, although whether they will ever improve on the refined skills of "Somethin' Else" is debatable.

The 5-string banjo generally takes the lead and supplies the background for vocals while the guitarists play open chords as a rhythmic support.

Earlier Bluegrass music was performed by the Carter Family among others. The banjo is picked in a most distinctive style, as can be noted in the LP "Banjo in the Hills" and in the various Bill Monroe albums on Brunswick.

"The fiddle player uses odd double stops and slides that vary from breakdown to country blues, a smooth style initiated largely by the Florida fiddler, Chubby Wise, also on the early Monroe (American) Columbia records. . . The string bass supports the guitar by picking on the downbeat with an occasional lead," continues Seeger.

"The songs themselves are mostly built on traditional patterns, 4 line verse, three or four chords and in simple 2/4 or 3/4 time; instrumentals are usually in a breakneck 4/4 time and, like the songs, are performed with great skill. Often new songs are made from the old with a change of words, harmony, treatment or pace.

"The subject-matter is most usually unsuccessful love but covers home, mother, catastrophes, religion and almost anything else under the sun. Monroe has written a large number of his own songs, as do many other artists."

The traditional "corn-shucking" party banjo and fiddle provided a direct link between the old pre-Bluegrass style and the character of the music played by the first Bluegrass Boys, Bill Monroe, Earl Scruggs, Lester Flatt and Chubby Wise. In this country, it would do well for us to remember, Johnny Dumean still carries on this forceful tradition.

The introduction of such instruments as the mandolin, the guitar and the string bass from the cities of the Deep South back at the turn of the century caused a change which was materially affected by such pioneer mountain singers and instrumentalists as the Carters, the Blue Sky Boys, Bill and Charlie, the Monroe brothers and the various members of their band. Seeger, in his article, mentions certain more obscure pre-Bluegrass artists — The Mainers, Byron Parker, Snuffy Jenkins, and so on.

The rise of popularity for Bluegrass music reached the top around 1953, and a more recent upsurge of approval has been noticed during the current revival of interest in country music both here and in the States. As a direct result of this, Bluegrass has altered even further, particularly with the introduction of modern recording and amplifying techniques, and with the infiltration of new material.

Nevertheless, perhaps because the demands of most Bluegrass enthusiasts have always been folkwise and purist, the basic style remains today. More recent performers using this tradition include "Smiley" Hobbs, Carl Story, Bill Clifton, Jim Eanes, Tex Logan, Earl Taylor and the Stony Mountain Boys, Pete Roberts, the Stanley Brothers, the Kentucky Travellers, the Country Gentlemen, Buzz Busby, Bob Baker and the Pike County Boys, Ken Clark, Jerry Stuart, Bill Harrell and a host of others.



My Kinda Life!

TWO-HITS-IN-A-ROW STAR FINDS HIS LIFE IS MORE HECTIC NOWADAYS

MATT MONRO relaxed on a cushioned settee in a BBC studio and admitted: "I'm a lazy sort of a bloke. In a way I was quite happy just pottering along with a job just once in a while."

"But now I'm ridiculously busy. I'm having to make do with four hours sleep a night. It's a tiring business having a couple of hit records."

Matt, the really capable singer who had to wait far too long for the breakthrough to stardom, has comfortably cleared the first hurdle in his fight to keep that stardom.

His follow-up disc to "Portrait Of My Love", Leslie Bricusse's "My Kind Of Girl" has jumped straight into the charts—and near enough 100,000 have been sold at the time of writing.

Said Matt. "Though I liked 'My Kind Of Girl', I must admit I didn't think it would be very big. Then I heard the fabulous arrangement Johnny Spence did for the recording session and I changed my mind, double-quick."

"But the ITV Song Festival really made up my mind for me about what disc to do as a follow-up."

"Before, when I was recording there was little to worry me. You just went along making records, not expecting very much but just hoping that something would break. But you get one hit—and it is panic all the way trying to find just the right thing for the next."

"Then there is the worry about suddenly being a top of the bill. I'm at Newcastle Empire, week of March 20. It's up to me to pull in the customers. Believe me, I'm scared stiff."

Though Matt's date book is crammed full just now, his biggest break is likely to be his own television series for Associated-Rediffusion for the summer. Matt is banking on it—even to the extent of having turned down lucrative summer season work for it.

Each show is of 15 minutes and Matt said. "I hope to pick my own guests. One would certainly be Rosemary Squires. I like her, I love her work—and anyway I was on a couple of her programmes."

"But I don't see why a singer should have to have other singers on his programmes. I'd like to include, say, a dancer like Lionel Blair or pianist Bill McGuffie."

To compensate for missing a sum-

mer season, Matt is to do 14 Sunday concerts at the North Pier, Blackpool in the holiday period.

And plans for an L.P. are in "the discussion stage". "I want to mix 'em up", he said. "Some ballads and some real swingers. But I think album-buyers want at least a few original numbers on the list—so I want to include some".

PETER JONES Tells The Story



MATT MONRO: Matt paid a visit to Selfridge's for a personal appearance on Monday in conjunction with the store's "Birthday Celebration Week". He is seen here with one of his fans who could be — "his kinda girl"?

I asked Matt about Pete Murray's broadcast gag regarding a Frank Sinatra record, "Now hear the Matt Monro of America!" Said Matt. "I thought that was marvellous of Pete. I've been going along with all this Sinatra business for a long, long time. It really tickled me to hear it put the other way round"

Matt finds, too, that stardom is a pretty expensive business. You make it, but you have to spend it, too. He said. "The fan-mail is coming in fast, too. That means pictures and postage and all that costly jazz."

"I'm going out on a 15-night tour for Arthur Howes with Jess Conrad. Out of the blue, I had to produce 50 large, glossy photographs".

But if you think all this makes Matt an unhappy young man, you are quite

mistaken. He is revelling in stardom. Even if he gets so knocked out that he has to spend a couple of hours catnapping in his car on some lay-by.

"My only problem is that I want to go to America soon and just can't seem to find a spare week. I was going anyway in June but now I'd like to go earlier. 'My Kind Of Girl' is being released there and I want to make some personal appearances in the States to help the sales along."

"Just imagine me being too busy to get a week off in America!"

One thing is certain. No recent success-story in show business has brought more genuine delight among quality-lovers than that of former bus-driver Matt Monro. I think he's set for a long stay at the top.

THE SINGER — BUT NOT THE SONG

(with apologies)



The scene which was left on the cutting room floor!

Jess Conrad Talks To The New Record Mirror

LOOK at the photograph above. It's something of a rarity.

It is part of the horror film, "Konga" that JESS CONRAD fans WON'T see.

Originally it was a three-minute sequence added to the film to enable Jess to sing a ballad, "Once Upon A Time".

Once upon a time it was scheduled as a big scene in "Konga". Once upon a time it was scheduled for release by Decca.

Now, just a couple of quick snips and it lies on the cutting room floor. And Decca have shelved their plans for the disc.

What's more Jess isn't bothered about it.

He told the New Record Mirror: "Konga" was filmed early last year but the reason it's taken so long to get a release date is because there's a lot of technical work involved.

"At the time of filming I'd just been voted top of the poll in the 'Wham!' television series.

"So producer Herman Cohen — the man responsible for 'I Was A Teenage

it's part of the story. I play a young crook who is also a night club singer."

And the song? "Why Am I Living?"

Decca plan to release it on April 14 and the film should be seen early in May.

April is a busy month for Jess Conrad. A one nighter tour starts on April 9 at the Regal, Colchester with Matt Monro, Lyn Cornell and the Red Price combo also on the bill. Jack Good comperes and produces the show.

Jess will be backed by Group One as his regular accompanying group, the Four Jays will be touring Germany at the time.

Jess's latest disc, "Mystery Girl," was released in America and Germany last week.



The Death Scene

Werewolf" — decided it would be a good idea to cash in on this and put a song in the script.

"Actually the story line didn't call for a song at all.

"Now it's been cut I think it gives my part stronger dramatic impact. I think the song probably held up the action of the film.

"Also 'Konga' is going out as a feature so there was some trouble about the length. The song could have been kept in, I think, but it wasn't really necessary. I know it cuts down my screen time but it doesn't bother me that much."

Jess Conrad plays a young student in "Konga" boy friend of Claire Gordon. Co-starring with Jess are Michael Gough, Margo Johns and Konga the monster.

It is Michael Gough, a slightly demented professor, who gives Konga orders to kill Jess who is knocked off his motor scooter and crushed to death.

"My fans ought not to mind about this," says Jess. "After all I am an actor."

For Jess "Konga" represents part of a gradual build-up in his acting career.

His next film, "Rag Doll" gives him a bigger part — and another chance to sing!

"This time it won't be cut out because

IN VIEW

A look at the TV screen

EXAMINE the new Carole Carr series, "Soft Lights And Sweet Music"

(BBC-tv, Wednesday) closely. In format, simplicity was the keynote. Just Carole and a quintet plus a guest artist, working their way casually through a dozen or so first-rate standards (writes Ian Dove).

Carole sang professionally. The Dennis Wilson-led five played professionally. George Chisholm left his "Black and White Minstrel" gear at home, just brought his trombone and blew professionally.

The whole programme rated as a tribute to the music profession. Nothing was raucous or amateurish. Taste abounded although a continuous round of hands — hands playing piano—ditto vibes, ditto bass, ditto guitar, ditto drums—was slightly monotonous

Yet for all this surfeit of elegance and taste the programme came out slightly flat. Could it be that in stressing the relaxed, the casual, the intimate, Miss Carr and her musicians tended to become slightly atrophied?

A pity, because the basic idea of simplicity is one that should have been applied to music on television long before. Usually the whole approach is cluttered up with over fussy, over imaginative camera angles.

The idea of focusing intently on a performer while singing is a good—and simple—one.



SID JAMES LAUNCHES HIS "OOTER SONG"

THE nose on the clean cut face of Sid James comes in for some rough treatment on his debut disc for Decca, "The 'Ooter Song."

To mark the occasion Mills Music, the publishers, threw a reception at manager John Kennedy's flat.

Apart from pressmen and executives of both the publishing and recording companies, several show business friends came along to wish Sid success on record.

Among those in attendance were Shani Wallis, Liz Frazer, Sylvia Sands and that lovely lass who did the cute dance with Sid on his T.V. "Spectacular" last Saturday.

Also on hand were disc-jockeys Peter Haigh and Kenneth Wolstenholme plus TV producers Russell Turner and Stewart Morris.

Recently returned from a holiday in Hawaii and America piano star Russ Conway hardly had time to catch his breath before starting on a round of engagements.

Here he is pictured at the "Ideal Home Exhibition" (Olympia) in a two-for-the-price-of-one shot.

Russ has also made an appearance at Selfridge's during the Oxford-street store's "Birthday Celebrations".

With a television series in the can and more records undoubtedly lined up Russ can now concentrate on more personal appearances.

MARK WYNTER GETS BIG U.S. BREAK

Top Promotion For 'Dream Girl'

BRITISH singing star MARK WYNTER has been chosen as the spearhead for a new campaign to promote British artists, organised by London Records in America.

Mark was scheduled to leave for America on May 22 for a ten-day tour. Now, at the request of Lee Hartstone, head of London Records in New York, he will leave on May 16.

This is to enable him to be feted by London at the National Disc Jockey Convention in Miami, Florida. He will also appear on several coast to coast television shows including "Saturday Prom", a top dance party show put out by NBC.

Mark's personal manager, Ray Mackender told the NEW RECORD MIRROR "They intend to unveil Mark's latest disc at the dee-jay convention AND make it their top record there.

"Up to the present London have been half-hearted in promoting British artists in America but now they want to start

off the ground regarding British material.

"I'm very honoured that they have such confidence in Mark."

Over the telephone Mark said: "I'm very thrilled at the prospect. I never expected to make an appearance at such an important convention when my American visit was first arranged.

"Apart from appearing on several television shows like the Dick Clark show and radio programme, I'm looking forward to renewing acquaintance with Jimmy Jones—I was on the same tour as Jimmy last year. We became great friends.

"I'm also scheduled to meet Jo Ann Campbell.

"But this Disc Jockey Convention appearance is really something."

Next month Mark will be appearing in a new television series networked by the London ABC company, titled, "Thank Your Lucky Stars". Mark's debut is set for April 15 with Petula Clark and Michael Holliday also on the programme.



MARK WYNTER: Checking off the dates to his forthcoming visit to America.

a big drive . . . with Mark at the head."

On his recent visit to London Mr. Hartstone heard Mark's new disc, "Dream Girl." He told Mark that he considered it to be a "sure fire hit in America."

As soon as he arrived back in New York he started work plugging it. The aim is to get Mark's name known before the Convention.

"Mark will record another disc on April 24 which will be angled at the American market, for the American audience. This will be flown over and presented with Mark on his tour," said Mr. Mackender.

"London Records—they have no connection with the London label that issue in this country—are really trying to get

Idea behind the programme is to introduce newcomers nominated by known artists.

Mark will also be guesting on this Friday's (17th) ABC-TV "Cover Girl" show — his second appearance in this programme.

On Wednesday (22nd) he makes his fifth guest appearance on "Parade Of the Pops" (BBC Light).

TAB HUNTER'S first hit disc, "Young Love," has been revived. It's sung this time by girl singer called Little Suzie. "Little Suzie" was also title of rock 'n' roll instrumental that scored in America via a RAY BRYANT (piano) version . . .



The wonderful reception accorded U.S. star Betty Hutton when she opened her season at the Pigalle last Sunday brought tears of joy from the artist.

However, as our picture shows, she was soon emotionally recovered and giving out with her usual zing.

This shot of Betty was taken as she ad-libbed a few golf swings when the microphone came away in her hand.

According to all reports she was her usual "zingful" self and received round after round of warm applause.

PET GETS 'SILVER DISC'

ON her "Sunday Night At The London Palladium" television appearance on March 26 singer Petula Clark will be presented with a Silver Disc—to mark sales of over a quarter of a million of her hit recording, "Sailor."

Meanwhile the Pye label are busy rush releasing the follow-up, a French song "Something Missing."

English lyrics have been added to this by song-writer Jack Fishman. Some time ago this song, with its original French lyrics, made an appearance in several continental best selling lists.

But Petula has not finished with "Sailor" yet. She will record it with French lyrics for the French market.

LONNIE GUESTS

LONNIE DONEGAN is guest star in "Crackerjack," introduced by Eamonn Andrews, on Thursday, March 30, BBC television.

JAZZ flautist Johnny Scott—the man behind the backings of many best selling discs—is guest artist on the Carole Carr "Soft Lights and Sweet Music" televised half-hour on March 29.

TOO MANY COOKS?

NEW disc released by Capitol, featuring the Hollywood Vines, has thirteen people claiming credit for writing the two numbers.

Side one, "When Johnny Comes Slidin' Home," has seven composers listed; the other side, "Cruisin'," has six.

BREAK FOR NEW TALENT

THAT old problem of how to get an initial break into show business should be made a lot easier when London's new Centre of Sound opens on May 17.

The idea is to hold weekly talent competitions for singers or comedians at the Centre building in Archer Street, London, W.1—the street where, traditionally, musicians meet in search of jobs.

Apart from the competitions, the Centre organizers will offer full recording facilities to visiting performers.

And all show business writers and critics will be made honorary members of the Centre, with standing invitations to meet and listen to the entertainers who record there.

Twin aims of the Centre are to provide a national headquarters for the 7,000 British Recording Club members and a promotional centre for Britain's audio industry. Said a Centre spokesman: "We want it to become a popular rendezvous for everybody concerned in the production, reproduction and reception of sound."

The Centre, a striking new building, is sponsored jointly by the Audio Industries Club Ltd. and the British Recording Club. It features a restaurant, bars, TV lounges, a library, a theatre, a cinema and a recording studios.

The theatre will stage modern works and intimate revues as regular late-evening features. And they can also be seen in separate viewing lounges through the closed-circuit television system linking the theatre and cinema.

But the main advantage is for the newcomers to show business who will have an outstanding chance of attracting the attention of talent-spotters.

Fancy your chance as a pop star? Here's an opportunity to prove your ability.

Mmm! That's Nice!

RAY ELLINGTON opened a new supper-restaurant, "The Candlelight Room", in George Street, Croydon, last week. Guests at the unveiling included Marion Ryan and Paddy Roberts.

Music will be provided by the Ray Ellington Quartet, with new singer Maureen Donne.

Ray is part-owner of the "Candlelight Room".

"Portrait Of My Love" is at No. 86 in the Cash Box magazine's Top 100. The version is not Matt Monro's, but is by Steve Lawrence.

MICHAEL CARR FOR STATES

SONGWRITER MICHAEL CARR—responsible for the SHADOWS' hit, "Man Of Mystery"—leaves for New York on Sunday (March 19) for a six week trip.

While there he will help on promotion of the new Shadows' disc, "Kon Tiki", which he also composed.

Michael told NEW RECORD MIRROR: "'Kon Tiki', a Hawaiian-styled number, will actually be released in America before Britain

"April 1 is the American release date. It should be available in Britain between April 5 and 15. 'Kon Tiki' will be issued on the Atlantic label in America."

Michael's "Man of Mystery" has also been released in America under the Shadows' banner.

Michael will also tie up two deals while in America. He has purchased the American rights of the famous "Dr. Syn" books and will make a television series in Britain. "I will also write the theme music for it," stated Michael.

"There's also the possibility of my doing the music for a film, a mystery thriller."

SIGN PLEASE

SHOW business stars are being invited to trade an autograph for an autograph by the Commonwealth Society for the Deaf.

It is the idea of the Society's chairman, Mr. John Dugdale. He told the NEW RECORD MIRROR: "We are having a campaign that involves among other things the writing of signatures in a large book, to be presented to Her Majesty the Queen on Commonwealth Day.

"The book will be called 'The Book of Silence'."

Mr. Dugdale's idea is for artists to go along to Marshall and Snelgrove, Oxford Street, London, W., when the book is on display, offering to give their autographs to members of the public who will sign the book.

"Already some big names have promised to attend. It's only for a short while . . . everybody's welcome," said Mr. Dugdale.

F & T FOLLOW-UP

Latest Ferrante and Teicher disc to be released in America is their version of the love theme from the Marlon Brando Western epic "One Eyed Jacks." It has already appeared in the American Top 100.

Poll taken in Hong Kong recently put Elvis Presley as top male singer, followed by Pat Boone and Ricky Nelson.

PAID IN COFFEE

KEN KIRKHAM, Decca's new singer, was invited by Covent Garden Opera Company to join their talent nursery, but since this meant five years of study he turned to pop singing for a living.

For three years he was featured with the Squadronaires Dance Orchestra. He took singing lessons from the conductor of Frankfurt Opera Company and paid for them in coffee. First disc, "A Kiss In Time" . . .

Soundtrack Award

SOUND track album of "Song Without End"—based on the life of Franz Liszt and starring Dirk Bogarde—has won the International Grand Award in the Second Annual Contest for cinema music at Valencia, Spain. Disc was issued in England by Pye.

Sammy Coming, But No Venue Yet

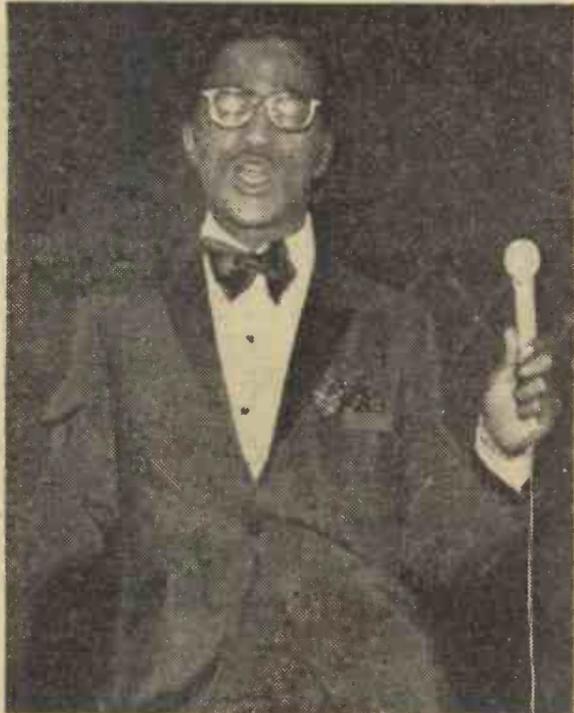
SAMMY DAVIS JR. has been booked for an eight week season at an — as yet — unspecified London theatre, starting in August.

The deal has been negotiated by the Bernard Delfont office. Said a spokesman on Tuesday: "The booking is quite definite — Sammy is already looking around for a house in the West End for the eight weeks.

"But we cannot say just where Sammy will be appearing."

Also likely are several major television appearances for Sammy.

His last visit to England was last year when he appeared in a fantastically successful one-man-show at London's Pigalle theatre-restaurant.



SAMMY DAVIS JR.: Picture taken during his cabaret season at the Pigalle.

NEW RELEASES

A kiss in time Ken Kirkham
45-F 11338 Decca

Young love Little Suzie
45-WB 35 Warner Bros.]

Bill Black's Combo
Hearts of stone
45-HLU 9306 London

Roy Orbison I'm hurtin'
45-HLU 9307 London

No wings on my angel
Jordan Brothers
45-HLW 9308 London

Just for today
Frankie Davidson
45-HL 9309 London

Theme from
'EXODUS'
FERRANTE and TEICHER
45-HLT 9298 London

BILLY FURY
DON'T WORRY
45-F 11334 Decca

THREE FURY SONGS —EXPORT ONLY

BILLY FURY—at present on tour with the Rock 'n' Trad Show—has recorded three songs strictly for the American market.

Billy told **NEW RECORD MIRROR**: "They are all blues numbers—rather too uncommercial for the British market. That sort of material isn't really wanted over here."

Two will be picked for intensified plugging when Billy makes his eight-day trip to the States on April 23. Titles recorded by Billy were "Coming Up In The World" for "Will You Stand By Me" and "Stick Around".

He has several television dates lined up for his American trip including the Dick Clark Show and productions headlined by Buddy Bean, Milt Grant, Dick Hayes and Bob Clayton.

Meanwhile Decca report that Billy's latest British disc, "Don't Worry", is selling well.

CAMBRIDGE STRINGS

NON U(K)...BUT U(S.A.)

INSTRUMENTAL unit, the Cambridge Strings, organised by Dick Rowe, made a recording this week in the Decca studios—for the American market only!

It is the Johnny Dankworth-composed theme music to the much-lauded British film, "Saturday Night And Sunday Morning".

The disc will be released in America at the end of this month to coincide with the premiere of the film.

It is also a follow-up to a previous hit in America only by the Cambridge Strings. This was the theme from another film, "Tunes Of Glory".

S.A. Crowds Greet Cliff And Shadows

CLIFF RICHARD and instrumental group The Shadows had a tremendous reception when their plane landed at Salisbury, Southern Rhodesia, airport last week.

Over 5,000 fans were there to cheer Cliff at the start of his three-week tour of East Africa.

'Swoon Club' For Bart

LIONEL BART makes a personal appearance on Radio Luxembourg's "Swoon Club" next Sunday (March 19). Interviewed by Peter Aldersley, the programme's producer, Lionel will discuss his latest song, "Why The Chicken", which has just been recorded by Dave Sampson.

It was featured in a play of the same name, directed by Lionel at the Wimbledon Theatre recently.

Also in "Swoon Club" are Russ Conway and Alma Cogan.

VAUGHAN FILM PREMIERE: APRIL 6

FRANKIE VAUGHAN'S new film, "The Right Approach"—the follow-up to "Let's Make Love"—will be premiered at London's Rialto Cinema on April 6.

General release will probably be a couple of weeks later.

Frankie stars in "The Right Approach" with Gary Crosby and Juliet Prowse, last seen with Elvis Presley in "G.I. Blues."



Meanwhile, Frankie embarks on an extensive tour of one-night stands in company with Harry Worth, Tony Fayne, The Tracy Sisters and Billy Tennent's orchestra.

Dates include: Plymouth Odeon (March 18), Salisbury Gaumont (19), Cheltenham Gaumont (20), Wolverhampton Gaumont (21), Doncaster Gaumont (22), Sunderland Odeon (23), Derby Gaumont (24), Cardiff Gaumont (25), and Birmingham Hippodrome (26).

While at Wolverhampton, Frankie will be televised as he lays the foundation stone of a new boys' club.

On April 4, Frankie appears in BBC TV's "Picture Parade," which will highlight various fans' clubs, including Frankie's.

KING BROTHERS PALLADIUM SEASON

PARLOPHONE recording artists, **THE KING BROTHERS**, have received a big career boost. They signed last week for a summer season at the London Palladium, starting May 15.

This vocal-instrumental trio are on the same bill as comedian **HARRY SECOMBE** and **ROY CASTLE**.

Current King Brothers' disc is "76 Trombones," from show "The Music Man."

HANCOCK ON "208"

COMEDIAN Tony Hancock will be first guest star on a new Radio Luxembourg series, "ABC of the Stars," which will be introduced by Keith Fordyce.

Tony will discuss his latest film, "The Rebel."

"ABC of the Stars" makes its debut on March 18. Soundtrack music will play an important part in the programmes, and some of the most popular film music, old and new, will be featured.

RAY ORCHARD is a guest on "Juke Box Jury" on Saturday, March 25.

BLUE PENCIL FOR 'BAWDY SONGS'

THE Audio Fidelity company have been advised not to issue a set of best selling long players by folk singer **OSCAR BRAND**.

Reason given by Audio's general manager, John Ridley, is: "Because they have a tendency to corrupt and deprave the listener."

Involved in the censorship question are six LPs by Brand under the general title: "Bawdy Songs and Back Room Ballads."

They are best sellers in Audio's American catalogue.

"What's more there is an enormous demand for them here, so much so that copies are being pirated and sold in London record shops quite openly and under the counter."

"Brand sings the kind of material sung during the war. They are true folk songs in that they reflect the spirit of the times."

"Still, we took counsels' advice—it

cost us £200 guineas—and they said they had the tendency to corrupt. This is nonsense, I think," added Mr. Ripley, "but what can I do as far as the law is concerned?"

"I could go to prison for three months."

Another Ban

A similar ban has been applied to a long player of Elizabethan and Jacobean songs, by folk singer **ED McCURDY**, called "When Dalliance Was In Flower."

"This, too, is being pirated," Mr. Ridley told the **NEW RECORD MIRROR**. "It is issued in America on our sister label Elektra, which we also release in England."

Elektra have, however, released an LP by Oscar Brand—"Sports Car Songs For Big Wheels"—and one by McCurdy, an album of folk songs called "Blood, Booze 'n' Bones."

"No question of censorship involved here," said Mr. Ridley.

'POOR ME!'—ADAM'S BIOGRAPHY

"**POOR ME!**" is the official title of the forthcoming **ADAM FAITH** biography. It will be published as a pocket edition sometime in May by Four Square books.

A spokesman for the singer told the **NEW RECORD MIRROR** that Adam did not write the book himself, but dictated it for editing.

News of the biography was revealed when Adam appeared as guest celebrity on the "What's My Line" panel game last Sunday.

Adam has just finished moving into a new house in Sunbury-on-Thames. But he will not have much chance to settle in because on Saturday he starts a tour of eleven one-night stands.

He appears in Gloucester, Peterborough, Maidstone, East Ham, Chesterfield, Hull, Cambridge and Ipswich.

After Ipswich he breaks off the tour to appear at the charity concerts for the Spastics Organisation at Wembley, sponsored by the "Daily Express."

His tour resumes on Monday (March 20) with a concert at Watford, followed by appearances at Bedford and Southall.

Adam will also star in the "Crackerjack" TV programme, introduced by Eamonn Andrews, today (Thursday).

LENA HORNE RETURNS THIS MONTH

LENA HORNE, highest paid woman cabaret artist, arrives in England on the liner "Liberte" on March 24 and will start a season at London theatre-restaurant, the Talk of the Town.

It is her first visit to Britain since her Savoy cabaret appearances two years ago when she also topped the bill in ATV's "Sunday Night At The Palladium" television show for two weeks in succession.

Lena will stay in this country for approximately three months and television work is also being lined up for her.

Accompanying her will be Lennie Hayton, her husband and musical director.

Janet Richmond—Film With Boone?

SINGER JANET RICHMOND—now in Las Vegas—may star opposite **PAT BOONE** in a Hollywood musical if the results of a screen test in the film city are satisfactory.

Janet left for Las Vegas late last week after she had been delayed no less than four times through trouble with her work permit.

And hours before she took off from London Airport, the 20th Century Fox company telephoned from Hollywood and told Janet they wanted her to take the test.

Musical in question is a remake of

STAR 'FARE'

TEDDY JOHNSON and **PEARL CARR**, **BILL MCGUFFIE**, the **ERIC DELANEY** band and **SID PHILLIPS** and his band are among the stars in a sponsored show, "Melody Fare," which is making a short tour of several Moss Empires' theatres.

Shows, which are held in the afternoon, also include a cookery demonstration, and are free.

Dates: Theatre Royal, Hanley (March 15), Birmingham Hippodrome (March 21 and 23), Empire, Liverpool (April 18 and 20), and Hippodrome, Bristol (May 9 and 11).

Another sponsored show, compered by David Jacobs, visits Brighton (March 2), Cardiff (28), Leicester (April 25), Manchester (26), Sheffield (27), and Bournemouth (May 3).

Ted Heath and his orchestra are included in a "Variety Fare" show at London's Victoria Palace on May 17 and 18. The Pearce Duff Show—including Bruce Trent, Eric Delaney and singing group The Avons among the line-up—is scheduled to appear at Folkestone and Bedford for three days at each spot in the near future.

"State Fair", a famous Hollywood film that previously starred singer Dick Haymes.

Pat Boone has been anxious to start filming it for several months.

Novello Awards

THIS year's Ivor Novello Awards will be announced next week. This year the judges will include Hubert W. David, vice-chairman of the Songwriters' Guild, Julian Holland, of the "Evening News", Johnny Franz, David Jacobs, Anne Shelton, Peter Yorke, Joe Loss and Wally Whyton.

TV FOR U.S. STARS

COMEDIAN-SINGER Dennis Day headlines the Granada-TV "Variety Show" on March 22. Also appearing is Californian-born singer Ruth Olney and close harmony group The Honeys, who recently toured Granada theatres with Adam Faith.

Compering the show will be Billy Raymond, of "Spot The Tune" fame.

Adam Record For Film

SINGER Adam Faith recorded a new song last week which will be included in a new film "The Kitchen", adapted from a play by controversial author Arnold Wesker.

Title was "Something Cooking" and was composed by Johnny Worth, songwriter responsible for all of Adam's previous hits.

FRANK SINATRA DISCOGRAPHY

A **FRANK SINATRA** discography—listing all the singer's discs from 1939 to 1961—is soon to be published in this country.

It is being compiled by the British section of the Frank Sinatra Appreciation Society.

The Society's Magazine Editor, **John Deacon** told the **NEW RECORD MIRROR**: "This venture which has taken five years to bring up to date will feature details from each Sinatra recording session, covering the period from his first record with Harry James on July 13, 1939 up to his most recent a few months ago."

Frank Sinatra has so far made 700 records

"We are confident that there is a certain ready market for such a publication," said Mr. Deacon.

Cost of the discography? 7s. 6d.

FRANK SINATRA AND NELSON RIDDLE—A long and happy musical association, which will be featured in the new publication.



TS DOMINO

HAT A PRICE;
T THAT JUST
KE A WOMAN

45-HLP 9301 London

CRAZY KID

from 'KING KONG'
LEMMY 'SPECIAL'
MABASO

45-F 11330 Decca

JOHNNY AND THE HURRICANES

JA-DA

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ESTRELS

33 Decca

SHOP AROUND

THE MIRACLES

45-HL 9276 London



45 rpm records

The Decca Record Company Ltd
Decca House Albert Embankment London SE1

Another Winner For Mike Holliday?

WHATEVER your taste in pop records there's bound to be a disc amongst this week's releases to please. Slick and sophisticated, like GARY MARSHALL'S coupling, bright 'n' bouncy like ALMA COGAN'S, film theme music like DAVID ROSE'S disc, cowboy-cum-pop like FERLIN HUSKY'S American hit, or just plain rock 'n' roll . . . they are all here. Add a few more hit names like MATT MONRO, MICHAEL HOLLIDAY, DEAN MARTIN and FRANK CORDELL and it makes for fine listening.

TTT
MICHAEL HOLLIDAY
"The Miracle of Monday Morning"
"I'm The One Who Loves You"
 (COLUMBIA DB 4604)

IT'S been some time since Mike has had a hit record. Time that was rectified, and "The Miracle of Monday Morning" could well be the song to do it.
 An extremely pleasant new love song, it's well sung (of course) with a catchy arrangement by Norrie Paramor. I think it'll be a hit.
 "I'm The One Who Loves You", too, has much appeal. A smooth love song with Mr. Holliday in his best form with a simple and effective backing, combining rhythm combo and male vocal group.

MATT MONRO
"My Kind of Girl"
"This Time"
 (PARLOPHONE R 4755)

IT'S all happened so fast he's beaten me to the draw. Already in the Top Twenty is Matt's superb "My Kind of Girl", and with every right.
 If some say Matt sounds like Sinatra, and that Johnny Spence's excellent arrangement is like Riddle—well, who's complaining? It's great in every way.
 Just about as fine an offering is the quiet and romantic "This Time". Again top marks for Matt and Johnny for producing a side that ranks with the best of the best.

FRANK CORDELL
"Theme From 'The Rebel'"
"Ou-La-La"
 (H.M.V. POP 852)

THE theme music written by Frank Cordell for the marvellous Tony Hancock film "The Rebel" is here played by the Cordell orchestra. And if it isn't one of the year's Best-Sellers, then there's no justice.
 Topside is a slow-tempo number with a romantic flavour, a haunting, nostalgic effect created by the accordion and strings. Lush and lovely. Delightful.
 "Ou-La-La" is the comedy theme, a bouncy, image-creating sound picture. Dancing strings with whimsy written all over them, a superb orchestration of a delightful idea. Top marks.

TONY BRENT
"Ten Lonely Weekends"
"Until The Real Thing Comes Along"
 (COLUMBIA DB 4610)

THAT clever young arranger, Johnny Spence, has provided Tony with the kind of backings that can help make winners.
 "Ten Lonely Weekends" is a happy-sounding shuffle rhythm number in which the lyrics lament the absence of the lost one. A natural for those separated from the object of their affections.
 Given a slow-tempo R & R treatment, the oldie "Until The Real Thing Comes Along" might well catch the fancy of the young record buyer who likes a good song in a strictly commercial setting.

BERT KAEMPFERT
"Cerveza"
"La Vie En Rose"
 (POLYDOR HN 66646)

"CERVEZA" (another "Tequila" in more ways than one—it, too, is a potent brew) has been providing Mr. Kaempfert and his German orchestra with many American royalties for some time, for it's been a hit Stateside.
 Nothing more than an excellent orchestration of an intriguing instrumental, perfectly played it deserves every success it may meet with.
 "La Vie En Rose" is more in the "Wonderland By Night" category; solo trumpet with a slow-tempo, gentle backing. Again, very good.

KENNY BAKER
"Jacqueline"
"Blue Ice"
 (PALETTE PG 9012)

KENNY "and his heavenly trumpet" play the appealing Sidney Bechet melody "Jacqueline" with a heavenly choir and down-to-earth rhythm. Pretty.
 "Blue Ice" again features the vocal element, a soprano voice beginning things for Kenny to blow his way through a tune written by that prolific combination, Barnes and Adams. Again a very pleasant side.

THE COUSINS
"Kili-Watch"
"Fulgo"
 (PALETTE PG 9011)

A GIMMICK bass voice and the combination of a R & R combo and vocal group begin things and soon embark on the up-tempo rocking treatment of the oldie "Kili-Watch".
 The gimmick voice returns during the guitar solo. A toe-tapper with gimmick value. Could well be a winner.
 "Fulgo" begins with a long martial intro, then suddenly breaks into a cha-cha rhythm for The Cousins to sing the Spanish lyrics of an attractive novelty number.



by
DAVID GELL
 BBC Comperre
 Luxembourg Dee-Jay
 Television Personality

DAVID ROSE
"Cimarron"
"Spellbound"
 (M.G.M. 1124)

MR. ROSE has come up with an interesting syncopated beat for the theme from the new film "Cimarron". Lots of atmosphere as this more than competent arranger applies his considerable skill to a number that will soon be familiar to millions.
 From the superb Miklos Rozsa score for that compelling film, recently remade, comes this haunting love theme from "Spellbound". Without the effect of that unusual instrument, the theremin, this arrangement still conveys much of the feeling of the original score. A brilliant composition, excellently arranged, and beautifully played.

FERLIN HUSKY
"Wings of a Dove"
"Next To Jimmy"
 (CAPITOL CL 15160)

THOUGH none would have expected it, Ferlin's strictly C & W treatment of "Wings of a Dove" has been a big hit Stateside, spending weeks in the Top Twenty.
 No special gimmick, just a straightforward Country and Western treatment of the familiar old waltz number. The vocal group and tambourine-bashing musician keeping him company. I'd be surprised if it clicked here, but then there are a lot of surprised Americans right now.
 "Next To Jimmy" is even more C & W, a cowboy ballad of heart-break. I think I could safely predict this not to be a big hit in the pop market.



The oh-so-casual Mike Holliday, shown "off duty" in our picture, looks like having another hit on his hands, according to David Gell.

KEN KIRKHAM
"A Kiss In Time"
"Never"
 (DECCA F 11338)

ONE of the better of the new ballads, "A Kiss In Time (Can Save A Broken Heart)", is given an extremely polished treatment here with an interesting arrangement by Ian Fraser.
 Sounding just a trifle like Ronnie Carroll, Ken sings smoothly and with considerable effect.
 "Never" is in similar mood, strings adding a lush effect this time. Ken sings rather more powerfully this side as another good ballad is given a good launching. Should do well.

ELAINE DELMAR
"Back Of The Moon"
"The Earth Turns Over"
 (DECCA F 11337)

BOTH numbers are from the South African production "King Kong", and benefit here from a slick performance by Miss Delmar with interesting instrumental effects by the Eric Rogers outfit.
 "Back Of The Moon" is a bright novelty, with a Kwela effect from the reeds plus a catchy rhythm pattern. Elaine, of course, adds a fine and important quality that should help this into the Best-Sellers.
 "The Earth Turns Over" is a slower-tempo ballad, Miss Delmar effectively interpreting a song with feeling. Another extremely good side.

DEE CLARK
"Your Friends"
"Because I Love You"
 (TOP RANK JAR 551)

A CATCHY syncopated rock beat helps Dee and the group make of "Your Friends" one of the more likely newies.
 Holding its own in the U.S Top 100, it will probably do the same here: be a continuous medium seller. So even if it doesn't make the Top Twenty, it should still sell a fair number over a period.
 "Because I Love You" is an even brighter rocker, Mr. Clark using some vocal pyrotechnics as the combo provide the driving backing. Lots of enthusiasm.

THE VALENTINES
"Hey Ruby"
"That's How I Feel"
 (EMBER S 123)

A ROCKING novelty, "Hey Ruby" features a fella and a gal exchanging things vocally, then joining forces for duet singing.
 A rock combo with a beat that is both solid and interesting provide the backing and the middle break. Good for jiving.
 "That's How I Feel" is a slow-tempo rock 'n' roll lament, Mr. Valentine soloing throughout, the rest of the group keeping up the insistent triplet beat.

DAVY JONES
"Model Girl"
"Scarlet Woman"
 (PYE INTERNATIONAL 7N. 25072)

BUSILY fiddling strings, a R & R rhythm section, a bass voice and a femme vocal group provide the interesting ingredients that open Davy's catchy rock number "Model Girl".
 A simple but effective melody with a good syncopated rock beat.
 "Scarlet Woman" is a lament about the gal who done him down. A near bolero beat is on hand to emphasize the mood, strings and electric guitar making their important contributions. Could be a winner, what's more.

CLYDE McPHATTER
"I'll Love You Till The Cows Come Home"
"Tomorrow Is A-Comin'"
 (MERCURY AMT 1136)

WATCH this one; it should be a big winner. A bright shuffle-rock rhythm for Clyde to sing "I'll Love You Till The Cows Come Home".
 A catchy ditty in one of the most commercial treatments imaginable. Should be a Top Twenty entrant.
 "Tomorrow Is A-Comin'" is so strong a flip it might even give the top-side a run for its money. Again there's an excellent job by Belford Hendricks and his orchestra, providing the kind of interesting rock score that sells records.

GARY MILLER
"Dream Harbour"
"Goodnight Sweetheart"
 (PYE 7N. 15338)

AN interesting rhythm is struck up by the Bill Shepherd orchestra, something of a latin-rock with syncopation, as Gary sings "Dream Harbour".
 It's a smooth love song, smoothly sung, with additional velvety effects from the strings and the Babs Knight Singers. Very pleasant.
 "Goodnight Sweetheart" is the old, old last dance favourite, given a rhythm that is gently just within the R & R fold. Gary sings smoothly and the effect can only please.

JORDAN BROTHERS
"No Wings On My Angel"
"Living For The Day"
 (LONDON HLW 9308)

UNFORTUNATELY, the boys will be compared to the Everly's, and The Everly Brothers are not going to be the losers.
 With strings and a rock group for company, the Jordans sing "No Wings On My Angel", a number with not much that's fresh in the way of ideas, but the disc could still find enough young record buyers who like it to make some sort of impact.
 "Living For The Day" is rather better, and if the song hadn't already been successfully recorded, could have given the Brothers a winning side. Strings and a commercial beat with the kind of harmony that has put the Everly's in the charts before.

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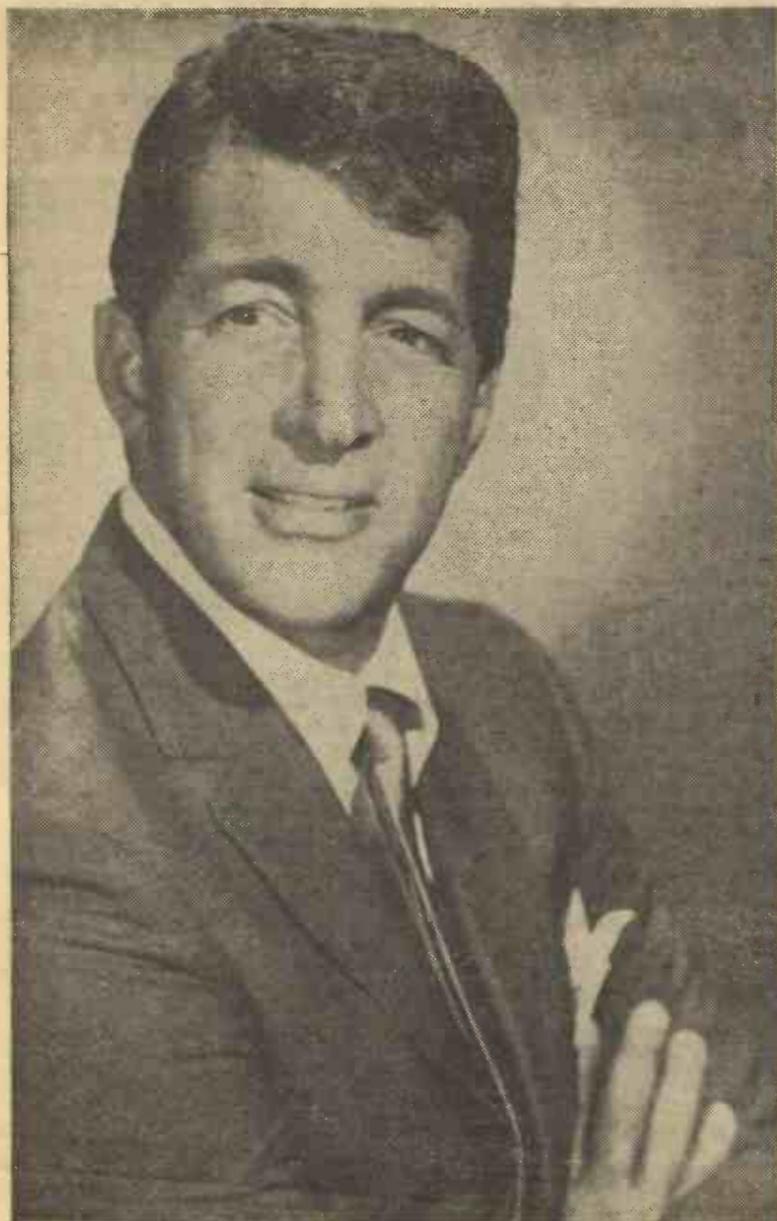
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MARTIN SLAVIN AND HIS GANG
45 CB 1603

1961's version of the Charleston

ORIOLE RECORDS LTD., 104, NEW BOND STREET, LONDON, W.1.



Dean Martin is awarded four stars for his latest by reviewer David Gell. The picture above is for the ladies among us who admire Dean's handsome Italian looks.

GARY MARSHALL

"One Pretty Baby"
"Ev'ry Chance I get"

(PARLOPHONE R 4758)

A FINE swinging arrangement by Ken Jones opens Gary's own composition, "One Pretty Baby", a bright riff number about a slick chick who's great on the dance floor, and though she's hopeless in the kitchen Gary doesn't worry. A great brass middle break before they all swing on slickly to a satisfying end. Could be the one.

"Ev'ry Chance I Get" is slower in tempo, but still on the slick side. Mr. Marshall sings more softly while the Jones band swings along smoothly. Haven't heard many discs like this for a long while. Hope it does well.

ALMA COGAN

"Cowboy Jimmy Joe"
"Don't Read The Letter"

(COLUMBIA DB 4607)

ALMA, Geoff Love's orchestra and the Rita Williams Singers join talents on the easy-going "Cowboy Jimmy Joe". A pleasant little number in a medium tempo with Alma leading the way, a steel guitar adding a rather Polynesian flavour.

Alma's pianist, Stan Foster, conducts the orchestra on the flip. "Don't Read The Letter" approaches the C & W category more than the topside, despite the "Cowboy" title, a medium-tempo waltz ballad in which the singers share vocal honours with Alma. Another good side that should do well.

DEAN MARTIN

"Sparkelin' Eyes"
"Tu Sei Bella, Signorina"

(CAPITOL CL 15188)

SO, who wants more than this? Ole Dino with Nelson Riddle. All fine stuff, even if "Sparkelin' Eyes" does sound like "Memories Are Made Of This". Another easy-to-listen-to number with the almost sleepy sound of Mr. Martin blended with the leisurely rhythm and male vocal group.

"Tu Sei Bella, Signorina" (free translation: "You're a Bit of All Right, Love") is another of those extremely pleasant pseudo Neapolitan love songs, Gus Levene in charge of the Italian-American backing. Very pleasant.

BRIAN FAYE

"Short Back and Sides"
"Dusky Slant-Eyed Maiden"

(PARLOPHONE R 4756)

THESE are two catchy newies penned by Brian (under his earlier name, Fahy; he has just changed it to Faye).

"Short Back and Sides" is a happy, bouncy instrumental in which the double-sax sound is augmented by a brass section while the rhythm boys provide the cheerfully swinging rock beat.

"Dusky Slant-Eyed Maiden" benefits from a rapid-fire rhythm pattern while the reeds provide the interesting melody. Brasses on hand again as the well-thought-out arrangement expands. Extremely good big band sounds.

MARTY HILL

"Mr. Oracle of Love"
"Somebody"

(PHILIPS PB 1116)

BOTH Marty Hill originals, these pounding offerings benefit from imaginative arranging from the pen of Bill Ramal.

"Mr. Oracle of Love" is a medium-tempo rocker in which Marty is effectively supported by a string-heavy rock group, a gimmick effect being rapid upward slides from the fiddles. Could well be a winner.

"Somebody", too, is a rocker in which Mr. Hill enthusiastically works his way through his own words of love.

BILL BLACK'S COMBO

"Hearts of Stone"
"Royal Blue"

(LONDON HLU 9306)

DUNNO if this has anything to do with The Flintstones of TV fame, but topside is "Hearts of Stone", a catchy rock instrumental. Sax first, then organ, handle the solo work while the rest of the small outfit keep up the toe-tapping beat.

Could be a big one.

"Royal Blue" is a slower-tempo offering, the piano opening things with a bit of solo work vaguely reminiscent of Earl Hines. Sax next with comments from the 88's, and the thing rocks smoothly on. Should go down well with the dance floor crowd.

FRANKIE DAVIDSON

"Detour"
"Just For Today"

(LONDON HL 9309)

"DETOUR" is an up-tempo rocker in which Frankie sings the old C & W favourite with an energetic band of musicians behind him.

A name, new to many, to make a note of; might even be showing up in the Best-Sellers.

"Just For Today" is another good rocker, the personable Mr. Davidson carrying a good song well, with successful support from the vocal group and the rhythm boys.

ROY ORBISON

"I'm Hurtin'"
"I Can't Stop Loving You"

(LONDON HLU 9307)

VOCAL support in addition to the new strings-with-rock sound that is popular kick things off for Roy to complain "I'm Hurtin'."

A typical new rock ballad in the style that has proved a success for Roy before.

"I Can't Stop Loving You" finds Roy singing more softly (rather like Presley in his less violent styles), with the singers, strings and cling-cling-cling arrangements providing a solid commercial backing.

MAURICE WILLIAMS

"I Remember"
"Always"

(TOP RANK JAR 550)

"I REMEMBER" is a medium tempo rocker, with The Zodiacs providing the pounding backing, vocally and instrumentally, as Maurice belts home these R & R lyrics of a lost love affair.

Strictly commercial rock 'n' material. "Always" is a Williams original, a rock number with a Latin touch in the rhythm as Maurice and the vocal group share the lyrics.

PET CLARK'S FOLLOW-UP DISC REVIEW

PETULA CLARK

"Something Missing"
"Isn't This A Lovely Day"

(PYE 7N 15337)

IT'S a very subdued follow-up disc to "Sailor," but a better-class of song.

Petula brings a soft voice to bear on a song of loneliness backed by a plaintive guitar, quiet shuffle thm, strings and occasionally flute all of which are ideal in complementing the mood of the material.

Irving Berlin's "Lovely Day" is quite a different set of grooves. Pet, plus a gong infested Oriental-Latin accompaniment, sings the whole thing in a series of different voices ranging from a subtle take-on of Dakota Staton to a more obvious Sellers-Pakistani voice. Goodness gracious me!

JOSH WHITE AND SPORTS CARS: CONTRASTING FOLK ALBUMS

JOSH AT MIDNIGHT

Josh White

ELEKTRA EKL 102

St. James Infirmary ● Raise A Rukus ● Scandalize My Name ● Jesus Gonna Make Up My Dyin' Bed ● Timber (Jerry The Mule) ● Jelly Jelly ● One Meat Ball ● Joshua Fit The Battle Of Jerico ● Don't Lie Buddy ● No 12 Train ● Peter ● Takin' Names

"JOSH AT MIDNIGHT" is a further example of the metamorphosis of Josh White — from folk singer to singer of folk songs. I get the impression that he is treading carefully towards the Harry Belafonte style of presentation and may I say here and now that purely as a singer Josh has a greater range — musically and dramatically — than old hair-shirt-open-to-the-navel.

This is Josh White—aided by Al Hall, bass and Sam Gary, who sings along with Josh on several numbers—working his way through some well worn blues and spirituals. "Dyin' Bed" is a spiritual that Josh recorded more than 20 years ago when he was known as "The Singing Christian" and there are others, "Takin' Names" "Scandalize My Name", of similar vintage.

"One Meat Ball" a popular song of 1944 probably has the most interesting history. It was adapted from an 1850 ballad, "The Lay Of One Fishball" and in its original form was part of an operetta.

"At Midnight" captures the relaxed casual cigarette-behind-the-ear ease of a Josh White performance and is a decided improvement on the first Elektra album, "Chain Gang Songs" having no choral work in the background to mar the proceedings.

SPORTS CAR SONGS FOR BIG WHEELS

Oscar Brand

ELEKTRA EKL 188 12 ins.

Sports Car Casanova ● That's What I Should Have Said ● Grand Prix of Monaco ● Vive la Mille Miglia ● What'll We Do With The Baby-O ● Accessories After The Fact ● Atomic Hot Rod ● Old Crocks To Brighton ● The Liar's Club ● Rally Song ● Classified Ads ● Sports Car Heaven ● How To Be A Hero Driver ● Beep Beep

OSCAR BRAND as a folk singer is immediately suspect among the more narrow minded of the folk fraternity, not only because he makes a good deal of loot out of it but because he also puts folk style material into the Top Ten ("A Guy Is A Guy").

His folk music politics lean heavily towards the liberal as is obvious from "Sports Car Songs For Big Wheels" where the satirical Mr. B. puts a spoke in the wheel of sports car lovers and haters. He takes a handful of known and not-so-well known folk melodies and decks them out with new words.

This is Brand's first release in this country and it reveals a humorous voice with a pleasant nasal twang. It is this style of singing that formed the commercial roots of the type of polished folk singing of groups like the Kingston trio.

Well worth listening to . . . and I hope Elektra or Audio Fidelity intend to issue more of Brand. On this album he is accompanied by his Hubcaps. Sleeve notes give a breakdown of Sports Car terms i.e. "Maserati 8 — unfinished Italian Soccer score; Vanwall — the side of a truck; Connaught — British for cannot". I.D.

*On this LP "What'll We Do With The Baby-O" — a saga of small sports car and growing family — could make the best sellers. British folksingers, please note.

A Reader Begs To Differ

SIR,—I would like to criticise Miss Burley's effort last week of listing the top twenty records of the year purely on a weekly points basis. This method I think, gives a completely false picture.

A record that sells steadily for two months may amass considerably points tally. But another record may have a short spell of extremely high sales.

Take ELVIS PRESLEY'S "It's Now Or Never." Placed at No. 6 on the weekly points basis it has more copies to my knowledge than any of those records above it on the list.

Surely therefore it would give a much more accurate picture of the year's best selling discs if they were listed according to the number of copies actually sold. —L. L. Pass, 54 Spring Bank, Hull, Yorks.

TOP POPS

ELVIS PRESLEY
WOODEN HEART

45/RCA-1228

DELLA REESE

THE MOST BEAUTIFUL WORDS

45/RCA-1224

SKEETER DAVIS

MY LAST DATE

45/RCA-1222

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"ROAD SHOW" SET AND JOANIE SOMMERS RECORD ARE TWO PICKS OF THE WEEK!

A TWO-ALBUM package from STAN KENTON, JUNE CHRISTY and THE FOUR FRESHMEN headlines the reviews for this week and makes my "LP Of The Week" spot a reasonably simple choice. True there are faults to be found in the set, but these are easily countered by the wonderful entertainment as a whole contained between the covers. Quite a strong line-up all together this week so let's get down to the business of finding out what they are all about.

THE JONAH JONES QUARTET

A Touch Of Blue

So Blue; It's A Blue World; I Get The Blues When It Rains; Blues In My Heart; Blue Turning Grey Over You; A Touch Of Blue; Blue And Broken Hearted; Blue Champagne; Birth Of The Blues; Dust Bowl Blues; Blue Danube; Blue Skies.

(CAPITOL T.1405)

LIGHT and easy, with RAY CONNIF-L type vocal backings to the smoothly-swinging JONAH JONES trumpet.

If you "dig" your jazz in a most listenable style, then this is the disc for you.

Jonah is a smash hit wherever he appears in America, and is already notching up strong record sales on this side of the Atlantic.

If you haven't discovered this combo for yourself yet—then now is the time to do so.

I don't think you'll ever regret making the acquaintance of the Jonah Jones Quartet.

BOBBY RYDELL

Sings And Swings

Saints Go Marchin' In; Chemistry; Volare; Hey Good Lookin'; Stop Foolin' Around; I'd Do It Again; Toys; An Angel Is Missing; I Cried For You; Where Is My Love; The Great Pretender; Please Don't Be Mad.

(COLUMBIA 33SX 1308)

BOBBY has just left these shores after a highly successful, if whirlwind, tour. He has promised to return, and if he keeps up the standard he sets on this album then I'll welcome him with open arms—and good reviews.

This is a teenage-appealing album . . . but with a lot to offer adult listeners, too.

When it comes to swinging out a song, few can equal this talented young performer.

Strongly recommended.

BENNY GOODMAN

Swings Again

Air Mail Special; Slipped Disc; Gotta Be This Or That; Where Or When; I Want To Be Happy; After You've Gone; Waiting For The Robert E. Lee; Bill Bailey Won't You Please Come Home; Sing Sing Sing.

(PHILIPS BBL 7449)

THIS is the new BENNY GOODMAN band—1961 style—the old man still playing those wonderful solos on the liquorice stick or, more politely, the clarinet.

The new band runs through some of the old hits, and throws in an exciting new version of the internationally-famed "Sing, Sing, Sing".

Here's a chance for today's teenagers to get interested in what the teenagers of my day were buying . . . but dressed up in modern style.

I loved it—hope you do, too.

STANLEY UNWIN

Rotate Diskers With Unwin

Pidey Pipeload Of Hamling; Goldy-loppers And The Three Bearloaders; Olympical B.C.; Hi-de-Fido; Arty Craft; Populode Of The Musically; Classicold Musee; Prof. Unwin Answers Questions On;—Elvis Presley; Top Twenty; Tottenham Hotspurs; Musical Mangles; Trends In Music; Frank Sinatra; Lady Chatterley's Lover; Musical Academies.

(PYE BPL 18062)

QUITE a controversial figure, is Mr. STANLEY UNWIN. His well-known TV advertisements for a brand of beer have been a talking point among viewers since they were first screened—and, of course, his other small screen showings have aroused similar interest. So he talks nonsense? So he makes the majority of people laugh!

Anyway I had myself a good giggle over this recording debut—particularly at his answers to the questions put to him by some of my colleagues in the trade and national press.

All good harmless fun.

THE FOUR FRESHMEN—STAN KENTON — JUNE CHRISTY

Road Show

Vol. 1—Artistry In Rhythm; Stompin' At The Savoy; My Old Flame; The Big Chase; I Want To Be Happy; It's A Most Unusual Day; Midnight Sun; Kissing Bug; Bewitched; How High The Moon.

(CAPITOL T1-1327)

Vol. 2—Day In Day Out; Angel Eyes; I'm Always Chasing Rainbows; Paper Doll; Them There Eyes; Love For Sale; September Song; Walking Shoes; The Peanut Vendor; Artistry In Rhythm.

(CAPITOL T2-1327)

THE "Pick of the Week" for me, this set, as it makes the perfect souvenir of the recent and wonderful tour by JUNE CHRISTY and THE FOUR FRESHMEN.

For this album we have the Stan Kenton Orchestra replacing our own Bob Miller's crew which accompanied the British tour.

The Kenton band have their spot on side one. Here they showcase some of their top standard favorites, plus some new arrangements.

June Christy takes the spotlight for side two and runs through several of her successes.

Although I am an ardent Christy fan, the highlight of the set comes next when The Four Freshmen take their cue. These boys make a perfect act. Naturally we are already familiar with their excellent harmonies, but here they present comedy as well, and it comes over in a very big way. Having seen the show, I can vouch for the fact that these discs serve as an excellent reminder.

Who cares if Miss Christy has a heavy cold—her talent still shines through. And anyway, the remainder of the set makes up for anything else.

PEARL BAILEY

Naughty, But Nice!

Gettin' A Man; Since I Became A Hussy For My Husband; Never Give Anything Away; Satin And Silk; Nobody Makes A Pass At Me; Pas Ce Soir; Not Now John; Mouton To Muskrat To Mink; I Hate Men; They're Either Too Young Or Too Old; Around The World With Me; Always True To You In My Fashion.

(COLUMBIA 33SX 1294)

WHAT a way with a song this girl has especially if there is a slightly naughty hint in the lyric.

It has been my pleasure to see Pearl Bailey perform in her best setting—cabaret—and although she excels in this medium there is still enough of her talent which comes through on wax to satisfy even the severest critic.

This is an ideal collection of her type of song material.

On "Mouton To Muskrat" you will enjoy the lyric immensely, but don't let it detract your attention too much from the excellent piano accompaniment.

DAVE BARRY

Laughs For Losers

Oy Vegas!; Women Drivers (Murder Inc.); Dishonesty Is The Best Policy; One Man's Family; T-V—Tired-Vesterns; Bless Our Mortgaged Home; Alcoholous Anonymiks; Barry's Sound System; The Mis-guided Tour; The Unfair Sex.

(LONDON HA-G 2313)

DAVE BARRY uses some pretty long-in-the-tooth material on this album, but coming from him it sounds as fresh as tomorrow.

He is one of the "new school" American comedians (Berman, Sahl, etc.), who are currently dominating the best-selling album charts, and I just know you are going to like what you hear on this taping.

Barry is an intimate type comic who gets right to the heart of his audience.

Good for laughs for a long time to come.

Latest Records

Reviewed By

J. W.

SARAH VAUGHAN

Close To You

Say It Isn't So; Missing You; I've Got To Talk To My Heart; I'll Never Be The Same; There's No You; I Should Care; If You Are But A Dream; Maybe You'll Be There; Out Of This World; Last Night When We Were Young; Funny; Close To You.

(MERCURY MMC 14059)

THE magnificent SARAH VAUGHAN is in her usual fine voice for this waxing and has just the right lush orchestral accompaniment to set the mood.

But playing through the record one finds the relaxed mood is suddenly shattered—beautifully—by a track on side two. "Out Of This World" is the track, and that is just about the best description possible of Sarah's interpretation.

There is a private joke going on in the studio during the recording, as you can hear Sarah laughing in one part if you listen closely.

Just the job for anyone who has ever enjoyed a Sarah Vaughan recording. And as for those who haven't heard her as yet—now's your chance—get listening!

TONY BENNETT

Alone Together

Alone Together; This Is All I Ask; Out Of This World; Walk In The Country; I'm Always Chasing Rainbows; Poor Butterfly; After You've Gone; Gone With The Wind; It's Magic; How Long Has This Been Going On; Sophisticated Lady; For Heaven's Sake.

(PHILIPS BBL 7452)

THIS is an album designed for the early hours of the morning—but even although I played it at around 10 a.m. I still "got the message".

Tony Bennett improves with every recording, and I am eagerly awaiting his projected appearance at the Pigalle in London later this year.

The songs, as with most of his recordings, are nothing short of the best. The arrangements are in keeping with the mood and the quality of the material.

And the singer? Well, he is just the great Tony Bennett at his best.

THE DEEP RIVER BOYS

The Blue Deeps

Get Happy; The Hallelujah Day; Clap Your Hands; When You're Smiling; I'm Sitting On Top Of The World; Castle On The Nile; Deep River; Little David Play On Your Harp; Birth Of The Blues; Water Boy; St. Louis Blues; The Whole World In His Hands.

(TOP RANK 35-108)

WHAT a pity the DEEPS decided to drop that fourth voice. The result is that the group sounds just that little bit thinner . . . though still highly professional.

These boys have been delighting audiences for many years now throughout the world, but I believe that this is their first real try in the LP world since an issue on the old Nixa label about six years back.

They do a run-down of standards and spirituals in fine style—but I would still like to hear that extra voice back in there.

THE CHECKMATES

Presented by Emile Ford

Night Train; Caravan; On The Sunny Side Of The Street; Autumn Leaves; Can't Wait; In The Mood; Chattanooga Choo Choo; Juicy; Blue Moon; Ram Bunk Shush; Yep; Honky Tonk.

(PYE NPL 18061)

IN his capacity of part-time A & R man for Pye, EMILE FORD here presents his own backing group, The Checkmates, on their first L.P.

And the group come shining through both vocally and instrumentally.

I think the album may come as a surprise, pleasant, of course, to many of Emile's fans (and those of The Checkmates, too, naturally).

This album is certainly worth a hearing. If you find yourself in the locality of your record shop, why not try it out?



That Sarah Vaughan is one of the world's outstanding vocal stylists, we all know—but here we picture her at the piano keyboard and can tell you that she is an equally accomplished performer on this instrument.

SACHA DISTEL

Les Grandes Chansons—Vol. 5

Mon Beau Chapeau; Oh! Quelle Nuit; Scoubidou; Monseur L'Baron; Dites A L'Orchestre; Les Celibataires; Quand On S'est Connus; Ouah! Ouah! Ouah! Ouah!; Dis! O Dis!; Oui, Oui, Oui, Oui; Ce Serait Dommage; Et Que Ca Dure.

(PHILIPS BBL 7451)

SACHA DISTEL is the ELVIS PRESLEY, CLIFF RICHARD, ADAM FAITH or what have you of France.

He is handsome in a romantic Latin way, he has been engaged to MISS BARDOT—and he also happens to be a singer. How lucky can one guy get?

On this album—number five in an excellent Philips series—he runs through a collection of his most popular numbers.

And "Oh! Quelle Nuit" happens to be the cross-Channel version of Johnnie Ray's "Such a Night" for those whose French is a little shaky.

The girls will certainly go for this set—pity the cover couldn't have had a nice picture of the lad—and some of the boys will like it, too.

E.P.s

JOANIE SOMMERS

Positively The Most

My Heart Belongs To Daddy; Something I Dreamed Last Night; It Might As Well Be Spring; I'm Beginning To See The Light.

(WARNER BROTHERS WEP 6013)

THIS is my "Pick Of The Week" as far as E.P.s go. Joanie has a gorgeous voice somewhere around the PEGGY LEE and JERI SOUTHERN styles.

But this lass is no copyist. She is an individualist and outstanding all the way.

I don't expect her to make much of an impact on the best sellers, but I do know she will have a lot of appeal for those who appreciate a good song, well arranged and sung.

I like it.

JOHNNY MATHIS

It's Love!

Hey Love; No Love; Let's Love; To Be In Love

(FONTANA TFE 17319)

THE soft, smooth voice of JOHNNY MATHIS is nicely showcased on this four-tracker from Fontana.

A nicely swung "Hey Love" opens side one, and he has a further three tracks of high standard to follow up.

I'd say this was a "must" for all of Johnny's fans. Don't miss it!

KAY STARR

Wheel Of Fortune

Wheel Of Fortune; Bonaparte's Retreat; You've Got To See Mama Every Night; Wabash Cannon Ball.

(CAPITOL EAP 1-20063)

IT'S quite a few years now since KAY STARR hit the jackpot with the title tune of this re-issue collection.

Just over a decade, in fact.

But to me the songs still have a certain freshness about them which should appeal to a lot of today's record buyers.

Anyway, you won't be wasting your time if you give it a spin next time you visit your local dealer.

JERRY LEWIS

I'm A Little Busybody

Sunday Driving; Never Smile At A Crocodile; I Keep Her Picture Hanging Upside Down; I'm A Little Busybody.

(CAPITOL EAP 1-20069)

YOU like funny records? Well, this should raise more than a few chuckles as ace comedian JERRY LEWIS comes back with some of his first recordings.

"I Keep Her Picture" has had me laughing for many years now, and I feel sure you will do likewise when you hear it.

Jerry does an amazing job with "Busybody," when he never seems to take a breath except between choruses—and the number is sung ultra-fast to make it worse still.

Most enjoyable.

PEGGY LEE

Favourites

Don't Smoke In Bed; Manana; Life Is So Peculiar; Deed I Do.

(CAPITOL EAP 1-20074)

MORE revivals from Capitol—this time from the delectable PEGGY LEE.

Around 1949 Peggy sang her way into our hearts with the "Don't Smoke" track, and further added to her popularity with her own composition, "Manana".

There's no getting away from it . . . there's few lasses who can put over a song with the same gorgeous style as Miss Lee. And don't forget she's booked for a season at London's Pigalle niterie later this year.

THE JOHN BARRY SOUND

Hit And Miss; Rockin' Already; Walk, Don't Run; I'm Movin' On.

(COLUMBIA SEG 8069)

AND what an exciting sound it is. JOHN BARRY, one of this country's most talented arrangers if commercial success is anything to go by, has come up with four sure successes on his new E.P.

He kicks off with the now-famous theme tune of "Juke Box Jury" and follows up with three equally stimulating tracks aimed smack at the heart of the teenage record customer.

But I wouldn't mind betting that a few of the older ones will go for it, too.

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CHARTS PAGE

NEW IN BEST SELLERS

BOBBY DARIN—Lazy River (LONDON)
JUST when all the news is about Bobby Darin concentrating his activities on films here comes a swinging version of Hoagy Carmichael's 1931 classic, "Lazy River" to redress the balance.
It has Darin in the same swinging form that he showed with the phenomenal "Mack The Knife", and is in fact a re-creation of the highly stylised type of arrangement that Darin puts over at his plush night club appearances.

At present he has returned to one of America's top night spots, New York's Copacabana where he started a short season on February 23.

"Lazy River" is at present in the American best selling lists at No. 19.
Regarding films, Bobby Darin is one of the 35 stars who make guest appearances in "Pepe". Bobby sings an Andre Previn composition, "That's How It Went, All Right".

Andre Previn will also provide the music for another film that stars Bobby. Called "Too Late Blues", it is a story of show business and involves the versatile Mr. D. in an acting and singing capacity.

Meanwhile "Come September" will soon be shown in London. In this film Bobby appears with his new wife, Sandra Dee.

Still on the film kick, latest news from Bobby is that he and his manager, Steve Blauner, have formed a film production company, Sandar Productions, to make their own films as independents.

First move in this direction is the purchasing of the rights to "The Sound Of Hell". This will be made shortly starring Bobby.

That's the busy life of 24-year-old Bobby Darin—night club work and film work.

But it's fine and dandy that he can find time to slip in a hit disc every so often.

PILTDOWN MEN—Goodnight Mrs. Flintstone (CAPITOL)

QUESTION: How long can a gimmick last?
Answer: Surprisingly well in the case of the Piltdown Men who have done it again with their latest offering from the Stone (or at least Rock) Age.

Again it's an instrumental, like their other Top Twenty discs, "McDonald's Cave" and "Piltdown Rides Again".

Amazing thing about these Piltdowners is that they don't tour—in fact they don't exist out of range of the red light of a recording studio.

They are just a bunch of studio musicians. A pick-up group, in fact.

BROOK BROTHERS—Warpaint (PYE)

NOT a saga of a Red Indian uprising but a tale of woe about a girl who has too much make-up.

All the dee-jays and journalists were made well aware of this because the Brook Brothers went around with the test pressing personally—and with them came a girl wearing all that warpaint. So successful was the idea that this mystery girl accompanied the duo on several personal appearances.

Yet both Geoff and Ricky Brook insist that their ideal girl is small, dark, neatly dressed—and neatly made-up.

But if this disc goes higher they ought to change their minds and be grateful to heavy make-up.

During the last ten months the Brook Brothers have amassed 23 broadcasts. Ten of these were on "Saturday Club".

They have appeared six times on Southern Television where they won a talent competition in 1959.

Ricky and Geoff always wanted to turn professional but Ricky had to wait—working in an estate agent's office—while his younger brother finished school. Then working for their father as upholsterers they worked out their act.

A big break came last year when they toured with the Jimmy Jones package show.

At present most of their work comes from a package show—which they headline—that tours Rank Ballrooms every week. On Sundays and Tuesdays they appear at the State Ballroom, Kilburn, London N; on Mondays at the Regent, Brighton and on Thursdays at the Majestic, Reading.

Ricky confesses leanings as a songwriter. "I don't think my material is of a high enough standard yet", he says. "But maybe one day..."

The 'Spectacular'
Sidney James

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MILLS MUSIC

THE CASHBOX TOP 30

AIR MAILED FROM NEW YORK

Last Week	This Week	Song	Artist
2	1	Surrender	Elvis Presley
1	2	Pony Time	Chubby Checker
4	3	Don't Worry	Marty Robbins
5	4	Where The Boys Are	Connie Francis
3	5	Calcutta	Lawrence Welk
6	6	Wheels	String-A-Longs
7	7	Dedicated To The One I Love	Shirelles
8	8	Apache	Jorgen Ingmann
15	9	Spanish Harlem	Ben E. King
10	10	Baby Sittin' Boogie	Buzz Clifford
11	11	Ebony Eyes	Everly Brothers
14	12	You Can Have Her	Roy Hamilton
17	13	Gee Whiz (Look At His Eyes)	Carla Thomas
13	14	Good Time Baby	Bobby Rydell
49	15	Blue Moon	Marcel
21	16	Think Twice	Brook Benton
16	17	Exodus	Ferrante & Teicher/Mantovani
9	18	There's A Moon Out Tonight	Capris
18	19	Lazy River	Bobby Darin
27	20	Walk Right Back	Everly Brothers
29	21	Hearts Of Stone	Bill Black's Combo
24	22	Little Boy Sad	Johnny Burnette
12	23	Shop Around	Miracles
34	24	For My Baby	Brook Benton
35	25	I Don't Want To Cry	Chuck Jackson
20	26	All In My Mind	Maxine Brown
37	27	Asia Minor	Kokomo
19	28	Will You Love Me Tomorrow	Shirelles
40	29	Please Love Me Forever	Cathy Jean & Roomates
23	30	Wings Of A Dove	Ferlin Husky

LIKELY ENTRIES

1	Once Upon A Time	Rochelle & Candles
2	Happy Birthday Blues	Kathy Young & Innocents
3	Watusi	Vibrations
4	I Don't Know Why Clarence Frogman Henry	
5	Find Another Girl	Jerry Butler

Britain's TOP TWENTY

WEEK ENDING MARCH 11, 1961

Last Week	This Week	Song	Artist
1	1	WALK RIGHT BACK/EBONY EYES	Everly Brothers (Warner)
5	2	WOODEN HEART	Elvis Presley (R.C.A.)
2	3	ARE YOU SURE?	The Allisons (Fontana)
4	4	THEME FOR A DREAM	Cliff Richard (Columbia)
3	5	WILL YOU LOVE ME TOMORROW?	The Shirelles (Rank)
7	6	F.B.I.	The Shadows (Columbia)
8	7	RIDERS IN THE SKY	The Ramrods (London)
17	8	EXODUS	Ferrante & Teicher (London)
13	9	MY KIND OF GIRL	Matt Monro (Parlophone)
6	10	SAILOR	Petula Clark (Pye)
9	11	WHO AM I?	Adam Faith (Parlophone)
16	12	WHEELS	String-A-Longs (London)
10	13	CALENDAR GIRL	Neil Sedaka (R.C.A.)
12	14	SAMANTHA	Kenny Ball (Pye)
14	15	DREAM GIRL	Mark Wynter (Decca)
—	16	AND THE HEAVENS CRIED	Anthony Newley (Decca)
—	17	LAZY RIVER	Bobby Darin (London)
—	18	GOODNIGHT MRS. FLINTSTONE	Pitdown Men (Capitol)
19	19	BABY SITTING BOOGIE	Buzz Clifford (Fontana)
—	20	WARPAINT	Brook Brothers (Pye)

BEST SELLERS BY BRITISH ARTISTS

1	1 ARE YOU SURE?	The Allisons (Fontana)
2	2 THEME FOR A DREAM	Cliff Richard (Columbia)
4	3 F.B.I.	The Shadows (Columbia)
7	4 MY KIND OF GIRL	Matt Monro (Parlophone)
3	5 SAILOR	Petula Clark (Pye)
5	6 WHO AM I?	Adam Faith (Parlophone)
6	7 SAMANTHA	Kenny Ball (Pye)
8	8 DREAM GIRL	Mark Wynter (Decca)
—	9 AND THE HEAVENS CRIED	Anthony Newley (Decca)
—	10 WARPAINT	Brook Brothers (Pye)

L.P. HITS

1	1 G.I. BLUES	Elvis Presley (R.C.A.)
2	2 SOUTH PACIFIC	Sound Track (R.C.A.)
3	3 A DATE WITH THE EVERLY BROS.	Everly Brothers (Warner)
—	4 NICE'n'EASY	Frank Sinatra (Capitol)
5	5 BLACK AND WHITE MINSTREL SHOW	George Mitchell (H.M.V.)

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