



THAT'S IT, I QUIT,  
I'M MOVIN' ON  
SAM COOKE



45/RCA-1230

THE

**NEW**

6d.

# RECORD MIRROR

116 SHAFTESBURY AVENUE, LONDON, W.1.

NEXT WEEK

## BILLY FURY

is interviewed by  
**PETER JONES**

plus  
THE LATEST NEWS,  
PICTURES, FEATURES  
AND AMERICAN AND  
BRITISH CHARTS

No. 7

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WEEK ENDING APRIL 29, 1961

EVERY THURSDAY 6d.

# ADAM and ACKER



Two of the casualties at the second BBC Beat Show—Adam Faith was besieged and knocked off his feet by girl fans, Mr. Acker Bilk had his bowler stolen. "They aren't stage ones either", he said afterwards. "They are real—and expensive." However both recovered in time for this photograph to be taken backstage by Bill Williams. More pictures on centre pages.

(NRM Picture)

**INSIDE:** Adam Faith Mobbed By Girl Fans : Marty Wilde The Actor  
Temperance Seven : Lonnie Donegan—'Star Of The Week'

# NEW RECORD MIRROR

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## ★ STAR LETTER WHY CAN'T THEY GET TOGETHER?

Sir,—After reading last week about the late BUDDY HOLLY'S discs, I find it strange that Buddy's ex-recording manager cannot come to an agreement with Buddy's wife, MARIA HOLLY, about releasing several tapes of the singer.

I would like to quote from the sleeve notes to the second volume of "The Buddy Holly Story" L.P. Mrs. Holly says: "I feel justified in assuming that many of the songs (on the L.P.) were sung directly to me... it would be unforgivably selfish of me not to want to share some of these treasured moments with you." Therefore I cannot for the life of

me see why agreement cannot be reached. I have written this letter on behalf of many Buddy Holly fans.—R. KIRK, 230-Old Kent Road, Bermondsey, London, S.E.1.

### Help!

Sir,—Does the record "Baby Sittin' Boogie" have real baby sounds, or is it somebody imitating one?

Please will you tell me, as I am dying of suspense. — MRS. M. PARKER, Odds Farm, Wooburn Common, Bucks.

*Editor's note: Relax, Mrs. Parker. It is a real baby. The whole thing was an excellent job of tape splicing, involving hours of recording, done by Buzz Clifford.*

## CRAIG DOUGLAS—FOR THE DEFENCE

Reader DAVID W. LEWIS really put singer CRAIG DOUGLAS on trial when, in last week's New Record Mirror, he accused Craig of insincerity regarding Craig's hit disc "100 Pounds of Clay."

What's more, he found the disc "offensive and sacrilegious."

His letter brought in a shoal of mail—all leaping to Craig's defence.

We print a selection:

Sir,—Craig Douglas doesn't have to stoop low for a song at all. May I remind reader Lewis that there were clever musicians required to produce that record. Gene McDaniels, who sings the original American version, has a gospel preacher father. He, too, says it's a great record.

I imagine him to be a better judge than David Lewis on the subject. "100 Pounds Of Clay" goes to show that Craig can sing any type of song with great sincerity.

After all, some rock 'n' roll songs are revolting, even sung by Cliff Richard or Elvis Presley.—MISS L. INNCE, Werrar Cottage, Stag Lane, Newport, Isle of Wight.

### BBC Unreasonable

Sir,—This record of Craig's is definitely sincere; what does it matter if a pounding beat is added? A record of this description can do a

lot to get religion through to the mass of today's teenagers.

I was surprised to see reader Lewis call the song "low material." There is a lot of truth in the lyric and it is in no way offensive.

Although the BBC banned one version, this has no bearing on the matter, for they are known to be unreasonable in banning discs.—JOHN HANNAM, 16 Osborne Road, East Cowes, Isle of Wight.

### Craig's Two Spirituals

SIR,—I can't see where Craig Douglas has stooped low for another hit, just because it is a spiritual and reader Lewis doesn't think Craig should sing them.

It isn't the only spiritual that I've heard Craig singing. I saw Craig's stage act for the first time 18 months ago, and he sang TWO spirituals then. It was just as good, if not better, than some of these so-called gospel singers! — MISS ROSLYN REED, 17 South View, South Hylton, Sunderland.

### Craig And 'Blue Moon'

Sir,—Regarding the letters about Craig Douglas's hit "100 Pounds of Clay," I think it's about time these people—particularly the panelists on "Juke Box Jury"—began to realise several things.

(1) That some people, myself included, prefer these revivals and modernised versions to the originals.

(2) That for those people who don't, the original versions in the original settings are still available. Surely, therefore, nobody can complain.

Personally, I think Craig is truly sincere and as for reader David Lewis he can like "The Lord's Prayer" by Mahalia Jackson and "Deep River" by Cogi Grant, but give me "Blue Moon" by the Marcels or "Run-away" by Del Shannon any time.—JEREMY FLETCHER, 15 St. James's Terrace, Farnham, Surrey.

### 'Gunslinger' Laine

Sir,—In reply to Paul Harrison's letter concerning Frankie Laine, I am pleased to tell him that the LP he wanted has been issued in the USA and will soon be released here. The front cover is resplendent with "Gunslinger" Laine in his recent "Rawhide" get-up, and the songs reader Harrison requested are all there. So are "Wild Goose" and "O.K. Corral," but wait until you hear "Hanging Tree" and "Bowie Knife."

Over the transatlantic telephone Frank told me he hopes to be over next year for stage and club work in this country.

Thanks to David Gell for consistently backing Frank's discs.—IAN COLEMAN, 86e Ladbroke Grove, Kensington, London, W.11.

### I Agree With Frankie

Sir,—I agree with Frankie Vaughan's statement in last week's issue that "cubby-holing of artists is slowly killing the artists."

In support of his argument I would offer the versatile and very talented Pet Clark as an example. In order to achieve her ambitions she had to go on the Continent to succeed. And how she has succeeded!

She tops the bill at France's top music halls, gets her discs in their hit parade, and appears continually on television, acting as well as singing.

Do we have to force our best artists to go abroad, like Pet and Frankie? At present the only alternative open is to become "typed" in this country. And as soon as their particular "type" is no longer fashionable, they fade into oblivion.

Just ask any rock star of the past few years.—F. WRIGHT, 3 Lifford Place, Kettering, Northants.

### Oh, Those 'Screamers'!

Sir,—A few words of praise to all the artists who gave their services free on Sunday for the "Our Friends The Stars" concert in aid of the Songwriters' Guild.

And in face of very big opposition from Adam Faith, the hit of the show was our own "Penny Whistle Man," Desmond Lane, back from Australia.

A special mention, too, for The Raindrops and the clever Young Brothers.

Something we could have done without this year, though, were the "screamers." They not only screamed their heads off for their favourites, but giggled and nattered through the other turns.—IVY CONIPERS, 277 Gander Green Lane, Sutton, Surrey.

## What About Jimmy and Donald

Sir,—In view of the fact that the ballad is getting a fair share of the Top Twenty now it is regrettable that two of the finest exponents are not getting their breaks on the air and



JIMMY

television. I refer to JIMMY YOUNG and DONALD PEERS.

Both these artists have done dee-jay shows recently, but surely they ought to be singing—not just putting on discs?

Many of the new stars of today are generally a long way behind in stage craft and in really putting themselves over unlike Donald and Jimmy.



DONALD

I have been delighted in Elvis Presley's departure from his purely rock singles to more melodic ballads—but I am still very interested in when he is going to pay Europe a visit for personal appearances.

I am sure he owes his fans a visit, but are his advisors so sure of his impact on the more-difficult-to-please fans in this part of the world? — JOHN WATERFIELD, 6 Wembury Park Road, Plymouth.

## Echo From The Paramounts

Sir,—I feel I must write to you concerning your article on The Cannons in last week's New Record Mirror.

Their echo equipment is not the only one of its kind in the country. Both my groups, The Sunsets and The Paramounts have been using this equipment for months. In fact, the first piece of equipment of this kind was flown in especially for The Paramounts by Ivor Arbitor, of Paramount Musical Instrument Co. Also, incidentally, this group's equipment is worth nearer £2,000 and they are not professionals, but can produce a better sound than any group you may care to mention.—W. S. SAPP-FORD, "Enfin," Westmeston Avenue, Saltdean, Sussex.

## C&W Surprise

Sir,—I would like to say what a wonderful surprise I received from last week's New Record Mirror. When scanning the "L.P. Hits," I saw what I thought would have been an impossibility—two Country and Western L.P.s listed among the best sellers!

These were the Philips album, "C. & W. Requests," and the new Jimmy Rodgers album, "My Rough and Rowdy Ways." This must be a great achievement indeed.—CHARLES G. NEWMAN, 43 May Road, Lowestoft, Suffolk.

## Pet's Pics

Sir,—Thank you very much for the recent new pictures you have printed of Petula Clark. They were of a very high standard indeed, and I hope to see more of them in your paper soon.—TERENCE YOUNG, 10 Highfield Road, Ramsgate, Kent.

## SMALLS

2s. 6d. per line (average five words) prepaid. Forward copy to SMALL ADS. DEPT., THE NEW RECORD MIRROR, 116 Shaftesbury Avenue, London, W.1.

ALWAYS required: 45s, EPs, LPs, in perfect condition. Any quantity, large or small.—"The Record Exchange," 46 South Clerk Street, Edinburgh Phone 46632.

ANNE SHELTON fan clubs.—Details, s.a.e.: (North) 218 Heywood Old Road, Bowlee, Middleton, Manchester; (Midlands), 15 Foston Lane, Fagley, Eccleshill South, Bradford, 2, Yorks; (South), 74 Beverley Road, Whyteleafe, Surrey.

CAN YOU WRITE A SONG? You may have just the right idea for a success.—Write to us, stamp for details, Popular Song Writing Bureau, 10/11 Gt. Newport Street, London, W.C.2.

CLIFTONVILLE, Margate, centre for "Dreamland," jazz, rock, modern dance halls (rock in the smugglers' caves), roller skating, boat trips. 3 min. sea, sands. Excellent food. Rooms single and double. Breakfast, evening dinner 6 gns. Some vacancies June and Sept. May 5 gns. only.—Send for brochure, "Primrose," 17 Clarendon Road.

COLOURED and black and white photographs of Adam, Cliff, Elvis and many more stars of TV, Movies and Records. Sizes up to 10in. x 8in. Send 2/- P.O. for price lists and samples.—Walker, Dept. (R), 770 Leeds Road, Shaw Cross, Dewsbury, Yorks.

FRIENDLY Folk Association, Torquay (est. 1943). Social introductions, pen-friends, photography, Tape-sponding, stamps 100 countries.

INTERNATIONAL MARIO LANZA SOCIETY.—President, Maria Cocozza; Secretary, Doreen Higginbottom.—Address, 85 Princess Street, Barnsley. Annual subscription, 15/-.

JAZZ, Classics, Pops. Records by mail. 6d. stamp brings mammoth catalogue. Callers welcome daily.—Zodiac Records, 19 Gerrard Street, W.1.

MAESTRO Mario ("Maker of Stars"). The greatest singing teacher of them all.—101 New Bond Street, W.1. MAY 5/60

MAKE FRIENDS anywhere, opposite sex, seventeen to seventy.—Details free, Personal Column, Falcon House, Burnley.

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MARK WYNTER FAN CLUB. Subscription 5s., to include free photo and badge.—Apply, 24 Litchfield Street, W.C.2.

MY sincere and heartfelt thanks to Mario fans throughout the world for your beautiful and comforting letters. I love hearing from you and I deeply appreciate your loyalty to my dear son. God bless you always.—Mrs. Maria Cocozza.

MYRTLE Friendship Club.—Penfriends home and abroad. All ages and interests.—S.a.e., Manor Hill, Sutton-in-Craven, Keighley, Yorkshire.

RECORDS at only 4/- each. Join our club and get your records cheaper. Top labels and artists. Records are slightly used, but in top condition.—S.a.e. for details, Record Club Dept., The Cottage, Worplesdon, Guildford.

RECORDS wanted in quantities, 45s, EP, LP. Top cash prices. London representative can call.—Royal Mile Record Exchange, Lawmarket, Edinburgh. Phone CAL 6850.

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SONGWRITERS' ASSOCIATES. Personal advisory service for new songwriters.—Details, Songwriters' Association (PRS), Norman Long, 19 Gerrard Street, W.1.

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WANTED, 12in. LPs, 15s., 10in. 10s., EPs 4s. 6d., 45s. 1s. 6d. Good condition.—Write or call Discland, 7 Queen St., Gravesend

WE, Michael John Penney, Barry Dunning, Terry Parmenter, Christopher Gyoury and Robert Gordon-Walker, hereby declare their application for a theatrical agency licence, to be named Mike Clayton Productions. The licence authority is the West Sussex County Council and the business address of the proposed agency will be "Larocca," Wisborough Green, West Sussex.

100 PERSONAL Sticky Labels in book form for records, books, friends, 1,001 uses.—Send 5/- P.O., name and address (clear), to R. S. Frost Services, Breadsall, Derbyshire.

## AN OPEN LETTER FROM PETER JONES

DEAR A. and R. MAN,

SOMEWHERE among those tapes submitted to you from young singing "hopefuls" is one by a cute 17-year-old, SANDRA VALENTINE. I know you gentlemen are busy. And I know you get snowed under with material from youngsters who are convinced they can sing better than any of the established artists.

But do yourselves a favour and root out this particular tape, for I am convinced Sandra has a whole heap of genuine talent.

While you listen to her swing through standards such as "He's Funny That Way" and "De-Lovely," let me fill in some background dope about Sandra.

She's dark-haired, shapely and expressive-eyed. She's been well-trained vocally by MABEL COR-RAN, who lists DICKIE VALENTINE, CRAIG DOUGLAS, ROSEMARY LANE and VALERIE MASTERS among her pupils.

She works on a distinct jazz kick and has appeared mostly in cabaret, including club tours in Germany and France. Shrewd judges such as DICK KATZ and BOB MILLER have heard her—and liked her.

She is tremendously ambitious and willing to learn.

Her manager is EDDIE DAVIS, of the WALTER JOKEL organization,



SANDRA VALENTINE  
A pretty and talented singer

who told me: "I first heard Sandra at a party and was convinced that, with careful grooming, she could make the grade."

"The time is surely right for a new girl singer—especially one who can get away from the purely pop approach. Sandra swings most easily and phrases well. If there has to be a comparison, and I rather hope there won't be, she is a little like KAY STARR in her handling of a song."

An additional point from me: I saw Sandra in a cabaret spot last week and can affirm that she is a polished visual artist, too. Very confident.

So, you snowed-under gentlemen, do look out that tape and give it a listen. I'm sure you won't be disappointed.

# PETER JONES REPORTS SHAKESPEARE SWOTTING

## That's For Me Says Marty Wilde

NOT MANY MONTHS AGO, MARTY WILDE went on record as saying that he'd be prepared to work for nothing—or very little, anyway!—as long as he got the chance to develop his career beyond mere rock rampaging.

Well, his career is now riding high.

He's just completed a major film in South Africa. And he soon starts rehearsals for his first West End musical starring role in "Bye Bye Birdie".

AND, BELIEVE ME, HE'S NOT DOING IT FOR NOTHING!

I talked to Marty soon after his return from South Africa. He wore lengthy side-burns, which caused a bit of a hou-ha among the women present.

He explained: "In the film, 'The Hellions', I had to wear a beard. But I couldn't face London with a beard so I shaved it off. I didn't want to be tagged 'The Bearded Rocker' or anything like that.

"But I've a feeling I'll need the side-burns for 'Bye Bye Birdie' so I couldn't part with them."

"Birdie", which has a two-and-a-half week season in Manchester before opening in London on June 15, has been a big hit on Broadway since April, 1960. It extracts the Michael in a hearty way from the rocking character, played by Marty.

This might, I suggested, put the real-life rocking Marty in something of a ticklish situation.

"I don't agree," said the amiable Marty. "This character Conrad Birdie is a real slob, a real tearaway. He burps on stage. He mumbles. But you must remember it is an acting role. The better I slobber, the better I

play the part. And the better it is for raising laughs.

"Look, mate, when Peter Sellers did that take-off of rock singers on his long-player, he was going back to the first days of this sort of music. It had something of the truth of satire.

"But it's not true nowadays. You talk to Cliff, or Adam, or an American like Bobby Rydell. They're shrewd blokes. They're not kids any more. I don't think anyone honestly thinks the beat singer can't read or write or shakes every time anyone shows him a sheet of music.

"No, it's a part. I'll be acting. And you must remember that you can take the mickey out of anything that is bold. Even the Prime Minister.

Marty's part is not all that long from the speaking point of view. But he's a central character, with plenty of singing — and plenty of standing around operating like a slob of a guy.

"I'm glad it's not too big. After all, it's a start for me. There's no point in rushing things."

Certainly it adds greatly to Marty's prestige, being top-billed with Chita



(NRM Picture)

Marty Wilde, photographed soon after his arrival in this country from South Africa. He looks happy. He should—his career is riding high.

Rivera and another male lead as yet unconfirmed.

His film, too, hasn't got too big a part for him. He plays a tough character, one of four brothers, with Lionel Jeffries as the father.

Said Marty: "When I first met the stars, I was embarrassed. I didn't know what to say to them, because an actor's world is very different from that of a singer. They could have taken the rise out of me, or ruined the film by just turning their back on me.

"But they didn't. They accepted me. And helped me. There were James Booth, Colin Blakely and Al Mulock . . . brothers, with me, in the film—and like brothers off the set, too.

So what happens now for Marty, now that he has made the breakthrough into new fields of show business?

"Well, I don't profess to be a Marlon Brando", he said. "When I saw the rushes of my first film, 'Jet Storm', I hated myself, I'm far from happy

even now. But I'd like to spend a lot of time filming.

"During the run of 'Birdie', I plan to take drama lessons. Craig Douglas is doing just that—and he's very sensible. I plan to swot up on Shakespeare, too, for that sort of knowledge is very important.

"You see, the art of expression is a natural thing. But you do need practice in actually putting it across. That's where the lessons come in. I'm very serious about this side of the business".

And records? There were theories from the knockers that Marty had had it, disc-wise. His last release, "When Does It Get To Be Love", did not do much, but the one before, "Rubber Ball" was a hit.

Said Marty: "I'm off right now to see my recording manager, Johnny Franz. Lionel Bart has written me a fine number and we have five others to pick from. There'll definitely be a single out in a few weeks.

"But being in 'Birdie' means that there is not the same urgency for a hit as if I were going out on one-nighters round the country.

"I can afford to wait, if necessary, and look round for just the right material."

Marty is doing nicely, thank you. He's tackling things that even he couldn't have foreseen happening even a year ago. Remember, too, that before he started filming in South Africa, he caused fantastic scenes of fanaticism on his personal appearances there. He's getting through, now, to all sections and age groups.

And I think he's deserved it. I've known Marty since he started. He's had his share of the kicks as well as the glory. But he's a picture of relaxed amiability nowadays.

With, for him, the most gratifying thing that he is being accepted by stars of the film and theatre worlds as somebody more than just a rocker.

As, in fact, "one of them".



(NRM Picture)

The two singing 'brothers' THE ALLISONS, caught backstage by New Record Mirror photographer, Bill Williams, at the Victoria Palace on Sunday. Eurovision Song Contest finalists, the Allisons were appearing at the annual concert, "Our Friends The Stars" organised by the Songwriters' Guild of Great Britain.

### Another 'Creation' Disc Released

ANOTHER disc telling the story of Adam and Eve and the Creation has been released—this time by American singer, ROBBIE LESTER.

It's called "The Miracle Of Life" and is the flipside to a new treatment of "Frankie and Johnny."

Song's publishers, Merit Music, say: "We don't expect the Adam and Eve song will run into the same kind of controversy as CRAIG DOUGLAS'S "100 Pounds of Clay."

"It has very careful lyrics and cannot offend anyone."

Disc will be released by Polydor.

### MORE BY THE MARCELS

AMERICAN rock group, THE MARCELS, that have a runaway hit with their grotesque treatment of Rodgers and Hart standard, "Blue Moon" will be featured on an LP, released soon by Pye International.

And contained on it are several old standards like "Blue Moon."

They include: "Over The Rainbow" and "Sunday Kind Of Love"—titles more associated with Frank Sinatra than the Marceles.

A spokesman for Pye said: "The tunes are given a similar treatment to 'Blue Moon'."

Album will be called "Blue Moon."

## THIS →

SALUTE the world's top selling long player!

It isn't by any big name in the disc world either. In fact the principal singers of the LP don't even make their living as full-time singers.

But for all that it is, any time now, going to be the first long player to ever reach a sales total of ONE MILLION.

And that is in Great Britain alone! LP in question is the soundtrack album from the Todd-AO film "South Pacific" which stars Mitzi Gaynor and Rosanni Brazzo.

The film went into its fourth year at the Dominion, Tottenham Court Road, London, W., last week. The long player was released at the same time as the film.

And since then it was featured without a break in the First Five of our LP chart. That means that since April, 1958, "South Pacific" has been consistently at the top.

A spokesman for RCA Records said: "At present the sales from this LP are well past the three-quarters of a million mark and show no signs of declining yet.

"This album is a fantastic success story all over the world. World sales are in fact well over the two million mark.

"But for an album to sell a million in this country alone is a tremendous achievement.

"It is the greatest selling LP of all time . . . surpassing "Oklahoma!" and "My Fair Lady."

Sales figures show a steady rise, with the initial impact being maintained, say RCA.

"In fact, since the film has been shown up and down the country—for some time it was restricted to a London-only showing—possibly sales have stepped up somewhat.



## IS THE WORLD'S TOP L.P.

On her last visit to London Mitzi Gaynor said that she was paid royalties for the record—it was just a matter of collecting a big, fat cheque every month, she added.

Now sales for the album have reached such a peak that Mitzi has been paid more in royalties than she received for making the film!

### ANOTHER HIT

for

## Johnny Burnette LITTLE BOY SAD

45-HLG 9315

45 rpm



record

London Records division of The Decca Record Company Ltd  
Decca House, Albert Embankment, London SE1

# COUNT BASIE IS FOUND LACKING

## COUNT BASIE

### THE COUNT BASIE STORY

Vols. One and Two  
 Broadway • Down for Double • Lester Leaps In • Topsy • Jumpin' at the Woodside • Taps Miller • Shorty George • Doggin' Around • Avenue C. • Jive at Five • Rock a Bye Basie • Swinging the Blues • Sent For You Yesterday • Tickle Toe • Blue and Sentimental • Time Out • 9.20 Special • Red Bank Boogie • Every Tub • Dickie's Dream • Texas Shuffle • Out of the Window • Boogie Woogie. COLUMBIA 335X 1316-1317.

LAST week we were faced with spectacle of DUKE ELLINGTON prodding around some of his old masterpieces. This week it is COUNT BASIE who is looking back wistfully over his shoulder to the days when the comparatively simple instruments he featured were the last word in subtlety, and when he had soloists in the band who were without any doubt leaders in their field. It is a desperately perilous game, this raking about among the old bones, and Basie must not be too riled if we compare each of these renovations with the originals and find every single one of them lacking, at least from a musical point of view.

I say musical, because these themes do undoubtedly have a hypnotic attraction even after all this time. The best of them raise a flicker in the breast which, I think, is not due

## BENNY GREEN

### on MODERN JAZZ



COUNT BASIE, the perilous game

entirely to nostalgia and the odd attractions of total recall. "9.20 Special", "Jive at Five", "Blue and Sentimental" reveal themselves as themes with a genuine strength which has survived a musical revolution and a complete change in jazz styles.

The virtue of tracks like these is that, whatever their solo shortcomings, they do swing. "9.20 Special" still makes the feet tap, and "Jive at Five" still induces a musician to whistle variations on the chords as they float lazily by. The trouble is that it is quite impossible to look upon the likes of "Lester Leaps In", "Dickie's Dream" and "Tickle Toe" without regarding the original solos of Lester Young as part of the text, and as some of Lester's playing around the 1939 was among the best jazz ever recorded, it is no wonder that the virile, highly professional playing of Frank Foster and Billy Mitchell sounds like a violation of the first recordings.

The lesser textual amendments tend to become irritating to those who were weaned on the old band. "Lester Leaps In" and "Dickie's Dream", for instance, are taken at a slower tempo than the original for no reason I could discover. As for Joe Williams' versions of "Sent For You Yesterday" and "Boogie Woogie", it is very doubtful whether anybody will prefer them to the Rushing recordings. Williams sounds far too stylised for such red-blooded material. "Topsy" and "Jumping at the

Woodside" sound utterly tamed by the years, and there is one point above all else which underlies the difference between the old Basie and the present one. Considerable play is made of the fact that there are moments when the tenor soloists Foster and Mitchell are indistinguishable from each other, which seems to me just a backhanded way of saying that neither playing has enough individuality to be recognisable. Problems of identification never arose when Lester, Herschel Evans and Buddy Tate were in the band.

## JOHNNY HODGES

### BLUES A PLENTY

I Didn't Know about You • Cool Your Motor • Gone With the Wind • Honey Hill • Blues-a-Plenty • Don't Take Your Love From Me • Saturday Afternoon Blues • Satin Doll • Reelin' and Rockin'. HMV. CLP.1430.

You have heard all this before, a thousand times.

The chord sequences are old hat. The solo content is old hat. The album is practically reactionary in the musical sense. It might have been made any time in the last twenty years.

Why, then, do I say, buy the record all the same? Because every note is played with real artistry, because good playing is at too high a premium ever to ignore, even if it is good playing which we all know inside out.

The point about a player like Hodges is that even though he is never going to play anything new at this late stage of his career, he remains the only saxophonist who can produce work like this. It may be old hat, but only because Hodges has maintained a remarkable consistency throughout a long career.

I still find a dated blues like "Cool Your Motor" a moving jazz performance, even though Hodges runs through his few changes as if Charlie Parker had never happened. Eldridge, who plays a typical solo on the same track, has moved forward a little more than the leade, but then he was always a more adventurous spirit.

## I AM EMBARRASSED BY THIS ALBUM

### SHORTY ROGERS

#### THE SWINGIN' NUTCRACKER

Like Nutty Overture • A Nutty Marche • Blue Reeds • The Swingin' Plum Fairy • Snowball • Six Pax • Flowers for the Cats • Dance Espresso • Pass the Duke • China Where • Overture for Shorty. RCA RD 27199.

Duke Ellington's "Nutcracker Suite" was recorded in June, 1960. The notes to the Shorty Rogers "Nutcracker" mention no recording date. If Rogers got in first, then it was sheer bad luck for him that Ellington should then come along and completely obliterate every note of the Rogers album. If, however, Rogers followed the Duke, then there is simply no explanation for the whole affair. Rogers pales before Ellington so absolutely that there are moments when it is hard to believe that both men started off with the same raw material.

Ellington gave us supuous orchestral effects with solos perfectly integrated into the whole. Rogers gives us a non-descript ensemble sound lacking any orchestral richness.

The soloists too are anonymous throughout when one recalls the Gonsalves solos on the Ellington record. Indeed, I am so embarrassed by this album that I feel obliged out of the goodness of my heart, to say something complimentary about it. The score is neatly played and everything is tidily musically.

But of inspiration there is none. The most valuable information I can impart to the reader of this review is the number of the Ellington album, PHILIPS BBL 7418.

ONE OF AMERICA'S FOREMOST TRADITIONAL JAZZ CRITICS, BUCKLIN MOON OF THE OLD "RECORD CHANGER", THE "NEW REPUBLIC" AND "NATION", PAID A FLYING VISIT TO LONDON LAST WEEK AND SPENT SEVERAL EVENINGS INVESTIGATING THE BRITISH TRAD SCENE.

BUCKLIN MOON IS A TALL, LANKY NEW YORKER WITH A SHY MANNER, LOOKING VAGUELY LIKE OUR OWN WALLY "TROG" FAWKES. HIS WRITINGS FOR "RECORD CHANGER" IN THE MID-FORTIES HAVE BROUGHT HIM LASTING FAME WITH OLDER JAZZ ENTHUSIASTS, AND HE HAS ALWAYS PROFESSED A PARTICULAR WEAKNESS FOR THE WEST COAST TRADITIONAL JAZZ OF TURK MURPHY AND PIANIST PAUL LINGLE.

OTHERWISE HE IS A CONFIRMED PURIST, FAITHFUL TO THE MEMORY OF THE MUSICS OF JELLY ROLL MORTON, KING OLIVER, BESSIE SMITH, GEORGE LEWIS AND COMPANY.

"I'm terribly impressed that there is such a feeling among young people in Britain," he told us. "In New York all the young musicians are modern. They're scornful of New Orleans Jazz—they call it square and corny—and it isn't anything of the kind.

"It is beautiful music, music that ought to be kept alive. It should be played honestly and sincerely. You can intellectualise jazz and it loses all its meaning. It was created to be listened to, to be danced to—to feel and to enjoy in the fullest sense. It is music of the heart more than of the head..."

Now aged 49, Bucklin Moon lives in New York and works outside the jazz field as senior editor for "Pocket Books," an American paper-back reprint publishing house. He was born in Wisconsin and went to school in Florida. Apart from his jazz work, he wrote several novels, including "The Darker Brother," "Without Magnolias," "The High Cost of Prejudice" and "Primer for White Folks," and his definite statements on American race prejudice brought him into conflict with the Congressional Un-American Activities Committee led by the late Senator McCarthy.

After the lightning tour of London's jazz spots, we took him back

# GUEST REVIEW: AN AMERICAN ON THE BRITISH TRAD SCENE

home to compare notes and to play a few new issues...

## THE COMMERCIAL COURSE OF TRAD...

### TERRY LIGHTFOOT

#### STILL TRAD

The Preacher • I Wish't I Was in Peoria • Old Fashioned Love In My Heart • Alabama Jubilee. COLUMBIA SEG.8008.

I played this because it represented the commercial course which popular Trad jazz has taken over here. The banjo was tilted and much too prominent, and the pattern, derived from both American and British Revivalist sources rather than the original conception of New Orleans music, was unimaginative.

"While this is a New Orleans sound there is little originality," commented Bucklin Moon. "It is commercial and slick, but otherwise quite pleasant. Whoever wrote the sleeve notes had his facts wrong—Peoria is NOT a sun-kissed location in California. It is often referred to as a joke, the typical hick town, and it's down in Illinois."



## JAMES ASMAN

### on TRADITIONAL JAZZ

## MR. ACKER BILK

### SEVEN AGES OF ACKER (Volume 2)

Old Comrades March • Let The Light From The Lighthouse Shine • Cushion Foot Stomp • Berliner Luft March. COLUMBIA SEG.8076.

A typical Bilk performance, well balanced and lively with the strong-handed rhythm which is such a popular feature of this Hit Parade group. Bucklin was equally impressed with the commercial possibilities of Mr. Acker Bilk—"This band could be as successful in the States as the Dukes of Dixieland. Great showmanship—good musicians—but the music is much too neatly tied up into a pretty package to have any real impact."

## RED NICHOLS

### RED NICHOLS STORY (Volume 1)

Honolulu Blues • Wabash Blues • My Gal Sal • The New Twister. FONTANA TFE.17266.

### RED NICHOLS STORY (Volume 2)

Five Pennies • After You've Gone • Some Sweet Day • Feelin' No Pain. FONTANA TFE.17267.

"These old records still sound good—if you place them in their proper place," said Bucklin Moon. "These men are actually white Chicago studio musicians trying to play like white New Orleans musicians who started out in their turn to play like New Orleans Negro musicians. This is not said in criticism, but merely to clear up a slight misunderstanding—the original meaning of 'Dixieland' was white New Orleans jazz. This music sounds interesting to listen to because the music is almost historical, but the truth is that time has made these tracks seem better than they are—than they sounded when they first made these records."

## SID PHILLIPS

### DIXIE BEAT

I May Be Wrong • S'Wonderful • Glad Rag Doll • Everybody Step. HMV 7EG.8461.

"They play just as if they had it all arranged and timed with a stop watch," said Bucklin with a long face. "It is so sweet, so gooney, it might easily be GUY LOMBARDO himself playing his one attempt at jazz—"When the Saints Go Marching In."



TERRY LIGHTFOOT, slick, commercial

## THE POP SINGERS OF THEIR AGE...

### RALPH WILLIS

#### ALABAMA BLUES

Lazy Woman Blues • Good-bye Blues • Church Bell Blues • Tell Me Pretty Baby (with Brownie McGhee & Dumas Ransom). ESQUIRE EP.241.

We finally played a Blues E.P. of the little-known Ralph Willis, composed of two items taken from Esquire's deleted 78 rpm lists and two previously unissued tracks. The truth was that I had never been particularly impressed by Willis' singing—nor had I ever regarded Brownie McGhee's guitar work outstanding. Remembering Bucklin Moon's bias for coloured musicians and his purist love for the earlier forms of jazz, I was curious to hear what he had to say.

"Race records flooded the Negro areas during the 'twenties and early 'thirties. There were countless labels and singers, and all but a handful sound pretty much the same. To tell the truth, I am not even sure that Ralph Willis, blindfolded, could swear it was himself on this record. These were, after all, the pop singers of their age and environment, not too unlike the Rock 'n' Rollers of today, and only very few could be regarded as important.

"On the other hand, few of them were downright bad—and this selection is interesting, perhaps a little above average, but not much. I wouldn't suggest that the album is a collectors' item by any means."

Ralph Willis' voice is modest, but not creative—he sings strongly but without much real imagination. It is as if he didn't care overmuch about the whole thing, which is probably quite misleading. McGhee's guitar is suitable and folksy, while Dumas Ransom plays adequate bass with an unknown drummer who does nothing to make the listener curious about his anonymity.

A set of pleasant Blues items with little else to recommend them but the comparative rarity of such releases in this country.

The Temperance Seven At No. 1; Clinton Ford A Hit On 'Easy Beat'

# Old-Fashioned Approach

gering. Roars of applause go up for "Goodbye Dolly Gray" (sung with Pith helmet and drum stick) and one of the good-old-good-ones, "Let's Wait And See The Pictures".

## FROM THE FAMILY

Clint told me: "My mother taught me that. The Performing Rights Society had no record of it."

"I get most of the songs I use from my family. My mother was an old silent-films accompanist—on piano—while my father was a silent films SINGER, if you can imagine it."

"Why is it popular? Well, of course, songs like 'The Boers Have Got Your Daddy' can't possibly mean the same thing these days."

"Maybe it's the sense of humour that is different these days. I suppose it's ironic really. I mean, they like these songs for the wrong reasons."

"Mind you, they are good songs, you know. Very good melodies, telling a good story. I reckon I know about 700 of them, including my own particular favourite, 'Please Let Me Read Your Letter And Let Me Pretend It's Mine'."

Clint's new disc, just released on Oriole, is "Oh By Jingo" and "Get Out And Get Under".

The first was written in 1925, the other in 1911.

They formed part of an EP that was issued some time ago. In fact Clint, apart from the "Old Shep" has been singing this kind of thing for years.

The Temperance Seven have been playing roughly in the same idiom for years, too.

Yet the public has suddenly pounced on them and elevated them to major commercial status.

Neither they, nor I, can give a concrete reason why. IAN DOVE.

the way for all the younger ones."

What do the Temperance Seven think of their surprising hit?

Claimed Brian: "It is one of our less satisfying performances. It wasn't quite what we wanted. At the session two hours were taken up with clarinet cleaning and then we made five titles in the last hour."

"We thought it would be just the start, serve as an introduction for us. I had no idea..."

The time has now come I feel to dispel the illusion that the Temperance Seven is a comedy unit. Nor is it Edwardian.

Brian said: "We had to ride with the general picture. We are actually very serious trying to date ourselves somewhere in the 20's as a collection of old and staid musicians who have known more dignified days."

"We are a jazz group, but not a British trad group, which we feel is up a backwater and can't advance. It's formalised itself into a code."

"The Temperance Seven are slowly developing along the same lines as the original white jazz musicians."

Now Clinton Ford.

Originally he found fame as a Butlin's holiday camp vocalist who landed a disc in the Top Ten. This was the maudlin dog-song, "Old Shep".

Now singing mainly with the Kenny Ball band he has made himself a sizable niche by singing old-timey, music hall songs.

He too finds the appreciation stag-

## WELL, WHO WOULD HAVE THOUGHT IT!

The TEMPERANCE SEVEN holding the coveted No. 1 slot in the best sellers alongside ELVIS; and CLINTON FORD, one of the big hits of "Easy Beat," a programme with one of the highest listening figures.

And both featuring a slightly dated approach to music. No beat ballads, no twanging strings, no rock 'n' roll, no trad... the Temperance group have the approach and sound of a 1920 band, while Clinton Ford, goes back even further.

Soon he will sing, he claims, "The Little Strip Of Khaki Your Daddy Wore At Mons."

## MUMS AND DADS

Why the popularity of the old-fashioned approach? I asked Brian Innes, who guides the Temperance Seven from his grand jazz percussion kit.

He confessed: "I don't really know. I've no idea why everybody has lapped us up so avidly. But still it's very encouraging. We do try to bring back the music, you know."

"I notice that we drag in a lot of mums and dads who aren't usually interested in the hit parade. In fact I suppose the older generation must account for a fair percentage of our audience."

"But I hope we act as a torch-bearing pilgrim-like band, pointing

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SAT., 29th—2 SESSIONS  
7.30—11.30 THE JAZZMAKERS PLUS THE QUINTET  
12 MIDNIGHT—5 a.m. THE QUINTET AND HARRY KLEIN  
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## Eddie's Hollywood Visit

EDDIE ROGERS, London boss of United Artists music publishing company, was in Hollywood last week for the presentation of the Best Song Oscar at the 33rd annual presentation of Academy Awards at Santa Monica Civic Auditorium.

The winning song was "Never On Sunday," theme of the film of the same name. As soon as it was known that the song was on the short list for the award, United Artists in America cabled Eddie to make the trip—a reward for the "exceptional" work done in plugging the number in Britain.

"Never On Sunday" has been the most exploited and played number from a film since "The Harry Lime Theme."

The London branch of United Artists Music, at 9 Great Russell Street, W.1, was formed almost a year ago. At the presentation, the winning song was performed by Connie Francis to an estimated television audience in America of over 100 million viewers.

Eddie Rogers arrived back in London on Monday.



## WILD WILLIAM! ON SCREEN

Wee Willie Harris makes a surprise appearance—doing his celebrated 'I Go Ape' routine — in Italian-made film, "World By Night." Film is a survey of night club and cabaret acts in entertainment centres of the world. Wee Willie appears with Tony Crombie. "World By Night" opens at the Warner Theatre soon.

## FILM REVIEWS

# PAT BOONE PLAYS A HUMAN BEING



PAT BOONE with BARBARA EDEN in a scene from his latest comedy musical "All Hands On Deck".

PAT BOONE, in his latest film, "All Hands On Deck," plays, for the first time, a human being.

In his early days as a saintly college boy, a mythological All-American, too full of his own goodness to be true, Mr. Boone presented an easy target to critics with the normal amount of acid and jaundice in their make-up.

Things reached a peak when Pat refused to kiss on screen.

Now I'm happy to report that the target is considerably smaller, Pat being cast as an over-amorous bachelor naval officer.

And regarding the kissing bit, within minutes of meeting Barbara Eden, Pat has her manoeuvred on to the bridge,

locked in the steering cabin, and looks all set to start close-up clinching straight away.

It follows, then, that "All Hands On Deck" can be considered as Pat Boone's best film yet, and the start of an encouraging trend.

Film is a comedy, a light, frothy piece that keeps a steady tempo all the way through. The action centres around Shrieking Eagle Garfield, a Crickasaw Indian sailor, completely incompetent at his job but whose oil-rich family are alleged to pay enough income tax to keep half the American fleet afloat. Mr. S. E. Garfield is played by Buddy Hackett.

Pat sings four good songs in the film, all composed by RAY EVANS and JAY LIVINGSTONE, a well-known screen song duo. Their material is well up to standard, particularly an up-tempo "I've Got It Made" which features Pat in a Sinatra-ish mood.

Others are "All Hands On Deck"—title tune—and two ballads, "Somewhere There's Home" and "You Mean Everything To Me."

Pat Boone makes money for 20th Century-Fox. He should make a lot more with "All Hands On Deck."

Film opens at the Odeon, Marble Arch, London, on April 27. I.D.

## Connie Sings Two

"Where the Boys Are," which opens at the Ritz, Leicester Square, London, on April 27, is an interesting film for two reasons. One is that it presents a whole roster of new young M-G-M stars — a promise of things to come — and secondly it marks the screen debut of possibly the world's biggest selling girl singer.

It's an interesting debut, although no great reserves of acting are called upon.

Connie plays Angie, one of a quar-

tet of attractive young teenagers who spend their Easter vacation in Florida at a resort where, of course, the boys are.

The film deals with the entanglements — emotional and otherwise — with their opposite numbers.

Connie makes her conquest last, but hooks an interesting catch. Basil, who leads a far-out "dialectical" jazz group — music by Pete Rugolo — from behind horn-rimmed glasses and a bass.

Therefore Connie gets a chance to sing "Turn on the Sunshine," apart from warbling her current Top Twenty disc "Where the Boys Are"

as the credits unfold.

Both titles have music composed by Neil Sedaka.

"Where the Boys Are" started life as a vitriolic piece of satire on the life and times of college students on vacation. This has been toned down more than somewhat for the film, which emerges as a moral, harmless piece of property with virtue triumphant.

And M-G-M's young crop? Best bet for the future is GEORGE HAMILTON. But Connie should make more films, too.

How about a real musical? F.N.



Connie singing 'Turn On The Sunshine', in a successful attempt to attract the attention of Basil, the bass player (FRANK GORSHIN).

# THE SECOND BBC 'BEAT S



## ALL THE STARS

Above: Matt Monro, pictured backstage between Carole Simpson (left) who used to sing with Ray Ellington and has now joined Dick Williams' group, and Jackie Lee, member of the Raindrops vocal foursome.

Obviously Matt is thinking "My kind of girls".

Centre right:

Weedon Jumps! Not the best way to play guitar perhaps but this photograph seems to have guitarist Bert feeling the spirit of the occasion. Bert, voted Britain's top guitarist leads his group regularly on the "Easy Beat" programme.

Centre left:

Maureen Evans. Cardiff-born Maureen came in on the receiving end of some over-impatient Adam Faith fans, although she shows no sign of it in the photograph.

Top:

The Four Raindrops, Len Beadle, leader and arranger, Vince Hill, Brian Adams and Jackie Lee, who form one of Britain's most prolific vocal groups.

All photographs on this page taken by New Record Mirror cameraman Bill Williams. All NRM pictures.



**THE TRAD BEAT.** Two of Britain's most popular traditional jazz groups who were featured at the BBC Beat Show. Both have appeared in the best sellers. Top photograph shows Mr. ACKER BILK—before his bowler was stolen—in full solo watched by his drummer-vocalist, RON MCKAY in the background.

Bottom photograph is the man from "Easy Beat" KENNY BALL and his clarinettist DAVY JONES. Kenny of course did "Samantha"—which entered the Top Ten recently.

Judging by the applause the trad beat is big business . . .



## Tony On 'Jury'

TONY BENNETT, currently in cabaret at London's Pigalle Restaurant, joins the panel of BBC-TV's "Juke Box Jury" on Saturday, May 6.

He accepted the offer from producer Bill Cotton Jr., at a reception given for the star by Philips Records last Monday.

The panel for April 29 features Arthur Askey, and Richard Murdoch's daughter, Jane—and a return appearance by New Record Mirror pop reviewer David Gell.

## Marty's Tip

MARTY WILDE, The Allison's and Mike Preston are featured in Pete Murray's "Thank Your Lucky Stars" ABC-TV presentation on Saturday (April 29).

Guest "discovery" of Marty Wilde, introduced by him as his strongest tip for future stardom, will be Scots singer Jeannie Lambe, whose recent recording of "Across The Valley From The Alamo" has been well received by disc-jockeys.

Ac

GOING —



PHASE ONE—Outstretched hands press Adam as he sings. Teenage girls lined the stage each with their offering to their idol.



## MUSIC 'MAKER'

FONTANA'S JOHNNIE LEE, singer, artist and inventor, has designed and made his own electric guitar, which cost him £30 to make and has since been valued at £200.

He says: "It's easily the best instrument I've ever played and I can't believe I made it myself."

Johnny's latest record is "Lonely Joe" and "Nobody", released last week—both his own compositions.

## NEW 2 I's FIND

LATEST discovery of TOM LITTLEWOOD at the "2 I's" coffee bar, JACKIE LYNTON, a boy singer with a three-and-a-half octave range, from Walton-on-Thames, Surrey, has signed a recording contract for Pye's new Piccadilly label.

Jackie's group, the Teen-Beats, broadcast on the BBC Light Programme's "Music With A Beat" on May 4, and are on "Saturday Club" on May 13.

Apart from working with Jackie Lynton, they frequently back Keith Kelly on stage and dance hall dates.

## NEW RELEASES

Jess Conrad This pullover 45-F 11348 Decca

Billy Fury Halfway to paradise 45-F 11349 Decca

Jim Reeves The blizzard 45/RCA-1233 RCA

Little lonely one Barry Martin 45/RCA-1234 RCA

Jerry Lee Lewis What'd I say 45-HLS 9335 London

The continental walk The Rollers 45-HLG 9340 London

A PLEA THE THE

from 'On the brig THE ORIGINAL

45-F 11347 D

MOTHER IN LAW

ERNIE K-DO

45-HLU 9330 Londe



# 'HOW' — PICTURE ROUND-UP

Adam's Fans Run Riot .....

GOING — GOING — **GONE!**



PHASE TWO—A solitary fan breaks through, grabs Adam's hand and pulls him towards her. She is oblivious to everything but Adam.

PHASE THREE—Another girl eludes the attendants. This time Adam is prepared and keeping one eye on the audience he helps to shunt her off the stage.

PHASE FOUR—The invasion. The complete breakdown of off-stage security as a wave of girls crash through to encircle Adam. No smiles from him now. He's used to this kind of treatment, but usually it's off-stage, at the theatre entrance.

## JERRY LEE'S BACK

PIANIST JERRY LEE LEWIS, who ran into a storm of criticism over his marital state when he visited this country some years ago, has started making a come-back.

He retired a year ago in America to concentrate on fishing!

But he was persuaded to make another disc, a version of the RAY CHARLES tune "What'd I Say?" which has just been released in Britain. It is now in the American Top 50.

Why did he decided to make a come-back?  
Says Jerry: "I just got tired of fishing."

## All-Star Dance For Everly Fans

THE EVERLY BROTHERS' British Fan Club have organised a dance, to be held at Caxton Hall, London, on May 5.

Many British stars will make guest appearances. Among those who have already accepted are Jess Conrad, Ricky Valance, Dickie Pride, Paul Hanford, Garry Mills, Dick Jordan, Monty Babson, Pete Chester, Terry Dene, Michael Cox, The Bachelors and Peter Wynne.

## TWO DOWN—ONE TO GO

TWENTY-THREE-YEAR-OLD SHAN PALMER, of the famous KAYE SISTERS singing act, is to marry restaurateur MERVYN CONN, who owns the Riviera Restaurant in Hanover Square, London.

The engagement was announced last Tuesday.

## STRIKE TWO!

EDMUND HOCKRIDGE and BERT WEEDON have accepted a second invitation to appear on JOAN REGAN'S BBC-TV series, "Be My Guest" on Sunday, May 7.

Their first appearance, scheduled for earlier this month, was cancelled because of the electricians' strike.

The Polkadots are also on the programme.

## DISC-JOCKEY WEDDING



Married in Luxembourg last Saturday to local girl Lucie Flennon, "208" disc-jockey Ernie Williams is shown under an "archway" of records with (l. to r.) Ted King, the happy couple, senior announcer Barry Aildis and Martin Lock.

## BILLY FURY: STAR FILM ROLE

### American Trip Cancelled

BILLY FURY'S plans to leave for a short stay in America this week were cancelled at the last moment because of his "extraordinary heavy" commitments in this country.

He was due to leave last Monday, returning for the last two weeks of Larry Parnes's "Rock 'n' Trad" touring show at Bristol (week commencing May 1) and Brighton (May 8).

A spokesman for Larry Parnes told the NEW RECORD MIRROR: "Billy was urgently needed for talks and finalising plans by a film company.

"We cannot give details at this stage, but he will be starring in a feature film which will portray someone's life story. It is a major acting rôle for Billy."

In addition, Billy has been having talks with Radio Luxembourg executives concerning his next series. And there has been some complicated routing for his next Decca album.

On Wednesday this week, Billy was in Southampton tele-recording appearances for Southern Television in their "Day By Day" magazine feature.

(Editors Note: The "Day By Day" TV show features NRM staffman Peter Jones on Mondays and Fridays).

## MINSTREL MARATHON

AVERAGE rate of songs in the "Black and White Minstrel Show" is one a minute, which means that the present BBC-TV series which ends May 6 will have included over 400 numbers.

Starring in the last edition will be George Mitchell, Stan Stennett, George Chisholm, plus Eric Robinson's Minstrel Orchestra.

The show will be back on television around Christmas, followed by a regular series through the winter and spring of 1962.

## GARY MARSHAL—OWN TV SERIES

GARY MARSHAL, Parlophone recording artist, starts his own series, "Young At Heart," as compere and feature singer on Tyne-Tees Television on Wednesday evenings, starting May 31.

He told the NRM: "Peter Glover is directing the series and it looks as if I shall have plenty of scope over writing the scripts."

Gary's latest disc, "One Pretty Baby", his own composition, and "Every Chance I Get", both published by Kassner Music, is exciting interest in the States. He said: "Eddy Kassner, head of the publishing company, heard the disc and liked it. He says it is very likely that it will be released in America."

This would suit Gary well because his agent, Vic Lewis, is negotiating for him to appear in cabaret at Los Angeles and Las Vegas at the end of the year as disclosed in last week's NRM.

Gary appears on ATV's "Cover Girl", from Birmingham, for the week of May 19 and is on TWV Television on May 25.

## ATTENTION PHOTO FANS!

ALL PICTURES TAKEN AT THE BBC BEAT SHOWS ARE AVAILABLE TO YOU THROUGH THE NEW RECORD MIRROR PHOTO SALES SERVICE.

FULL DETAILS OF PRICES, SIZES, ETC. CAN BE FOUND ON PAGE 11 OF THIS WEEK'S ISSUE!

FOR RONE nter side' L CAST cca	<b>DUANE EDDY</b> THEME FROM DIXIE 45-HLW 9324 London	<b>FATS DOMINO</b> SHU-RAH 45-HLP 9327 London	<b>BOBBY VEE</b> MORE THAN I CAN SAY 45-HLG 9316 London
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<b>MANTOVANI</b> and his music THE VALIANT YEARS from the BBC TV series 45-F 11341 Decca	<b>NEW HIGH NOON</b> SALT 'N PEPPER 45-HLU 9338 London	<b>SWEET LITTLE KATHY</b> RAY PETERSON 45-HLX 9332 London
--	--	---

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# What Can I Say About Cliff's New Disc?

CLIFF RICHARD'S multitudes of fans have made this job a trifle embarrassing.

A full two weeks before I received a copy of Cliff's latest single, "Gee Whiz It's You" I saw that it had appeared in the New Record Mirror's Top Twenty.

40,000 fans had put it there. Reason for the complex situation is that the disc was originally released for the European market only.

So now I have a disc for reviewing (Columbia DC 756)—and what can I say?

It's already a hit, so what good is a Top Twenty Tip? I'll just say welcome back, Mr. Richard, although this isn't even strictly correct seeing that "Theme For A Dream" is still in the best sellers.

Gee, whiz!

TTT

## ERNIE K-DOE

"Mother In-Law"  
"Wanted \$10,000 Reward"  
(London HLU 9330)



"MOTHER-IN-LAW" has raced up the American Charts to position number three and will probably enter the British Top Twenty, ere long.

A medium-tempo novel rocker, it features Ernie pulling no punches in denouncing that worst of all evils, the Ma-in-law. The backing includes piano, R & R combo plus a brass section. Just sufficiently different to earn a TTT.

"Wanted, \$10,000 Reward" is a brightish rocker, a vocal group endorsing Ernie's comments, a sax holding the middle break. A good flip.

## NINA AND FREDERIK

"Sucu-Sucu"  
"It's Been A Long Long Time"  
(Columbia DB 4632)



WELL NOW, this should be another long-term teller for this wonderful twosome. "Sucu-Sucu" is an extremely catchy ditty with a leisurely Latin beat that is irresistible, Nina and Frederik singing with an assumed Latin accent that is equally delightful. Full marks.

"It's Been A Long Long Time" is the lovely old Jules Style/Sammy Kahn favourite, given an attractive treatment here. A quiet, romantic treatment of a quiet, romantic standard. Wonderful.

## CONNY

"Midi-Midinette"  
"Yes My Darling"  
(H.M.V. POP 867)



"MIDI-MIDINETTE" is a German song, so it's fitting that the first vocal version of it issued in Britain should be a German waxing. Conny und die Hansen Knaben und Mädchen sing it extremely well, and if you don't understand any of the words you'll still find it one of the most attractive of the season's releases. (Don't let the "Je t'aime" lines fool you; the song IS sung in German!) Catchy, tuneful, well presented.

"Yes My Darling" is also in Deutch, even though the oft-repeated title is in English. Another pleasant ditty in a catchy performance, it features Conny and Rex Gildo in a romantic exchange. A good band behind them, too.

## LINDA SCOTT

"I've Told Every Little Star"  
"Three Guesses"  
(Columbia DB 4638)



THIS LITTLE MISS is currently holding down number 11 spot in the States with her medium-tempo R & R rendering of the lovely old Hammerstein-Kern standard "I've Told Every Little Star." A pleasant young voice in an arrangement that is strictly commercial. Will probably be a big one here, too.

Linda herself penned "Three

Guesses," a slowish rock ballad in which she invites you to guess just whom she's crazy over. Definitely a "B" side.

## THE PENTAGONS

"To Be Loved (Forever)"  
"Down At The Beach"  
(London HLU 9333)



"TO BE LOVED" has been hovering about half-way up the U.S. charts for some weeks, which is a pretty good indication that it's only average material. One of The Pentagons solos pretty well while the others turn in a very typical sort of backing on this slow-tempo rock ballad. Generally mediocre.

"Down At The Beach" is a bright rocker, again typical of many rock 'n' roll rhythm numbers. Good for jiving.



by

## DAVID GELL

BBC Compere  
Luxembourg Dee-Jay  
Television Personality

## THE DRIFTERS

"Some Kind Of Wonderful"  
"Honey Bee"  
(London HLK 9326)



THIS IS ANOTHER of those fast-moving sides State-side—the Drifters "Some Kind Of Wonderful". Beginning with an extremely dramatic opening, it soon breaks into a vehicle for solo male voice with the rest chanting "wonderful" effectively. If this doesn't make the Top Twenty it will come very close.

"Honey Bee" is a slower ballad with a beat, the solo femme voice soloing as the rest provide good commercial background sounds. A flip that could help the disc into the Best-Sellers.

## CLINTON FORD

"Oh By Jingo"  
"Get Out And Get Under"  
(Oriole CB 1612)



THE MERSEY-SIPPI JAZZ BAND provide the bouncy backing for Clinton to let loose on the old ragtime favourite, "Oh By Jingo". Bright, toe-tapping, catchy. Might well put the lot in the charts.

"Get Out and Get Under", too, gives an oldie a shot in the arm, reviving it in a style quite close to the idiom in which it was first written. Clinton

## Another Film Theme For Shadows



(NRM Picture)

The theme that musical director NORRIE PARAMOR wrote for the film, "The Frightened City", has been turned into an ideal vehicle for the four SHADOWS to work on... which means hit parade material.

The sound that has put this instrumental group into the best sellers is here again, recorded with the electronic gimmicks and flourishes that add so much to the chances of a disc becoming a winner.

But this is also a very interesting composition and things look bright for the film soundtrack if this is an example of Norrie's film work. "The Frightened City" which stars comedian ALFRED MARKS in his first dramatic role, was Norrie's first attempt at film work.

"The Frightened City" is a continuation of the Shadows' association with the Anglo Amalgamated company responsible for the film. They recorded "Man Of Mystery" which was the theme to a series of short features by Anglo.

Flip side to this disc (Columbia DB 4637) is "Back Home", slower in tempo, and a pretty tune which is presented by solo guitar to the catchy backing of the rest of the boys. A very strong flipside. Top Twenty Tip, of course!

sings this tuneful novelty about the do-it-yourself car enthusiast, who of necessity, spent his time fixing the car instead of cuddling his sweetie. Good fun and a welcome happy sound.

TTT

## BRENDA LEE

"You Can Depend On Me"  
"It's Never Too Late"  
(Brunswick O 5849)



IN JUST THREE WEEKS, Brenda's "You Can Depend On Me" has shot into the U.S.

Top Twenty, and there's no doubt but that it will be a quick hit here, too. It's a pretty ballad, given a gentle, easy-to-listen-to interpretation. Brenda has lots of presence in her singing and with such material (in the new trend back to ballads) should have a big one here.

"It's Never Too Late" is similarly quiet, though there's still the trace of R & R that helps sell discs. Strings and rhythm back her as she dominates the scene. A lot of talent in this young miss.

## BERT WEEDON

"Mr. Guitar"  
"Eclipse"  
(Top Rank JAR 559)



A TRIBUTE TO BERT by The Shadows, is "Mr. Guitar", which he plays with typical complete mastery of the instrument. The rhythm group keep things going brightly in the background as Mr. Weedon presents a catchy theme with all those sounds we've come to expect in a successful guitar waxing these days. Could well be another big one for Mr. Guitar.

"Eclipse" bounces along even more briskly, again Bert dominating the side while the group sustain the beat. Bright and catchy.

## THE VELVETS

"That Lucky Old Sun"  
"Time And Again"  
(London HLU 9328)



THOUGH IT'S NOT YET MAKING much of an impact in America, this U.S. disc will probably make considerable inroads on the British charts soon. This "Lucky Old Sun" is an up-tempo rocker, quite unlike the old earlier versions. One of the boys solos while the rest turn in a bright and rhythmic backing with strings. Watch it; it could be big.

"Time And Again" is a slower ballad with a beat, again the solo voice supported by the others. Another young song of heart-break that will meet with considerable enthusiasm no doubt.

## SARAH VAUGHAN

"True Believer"  
"What's The Use"  
(Columbia DB 4634)



SULTRY SARAH is still sultry even though she has a bright rocker in "True Believer" (a true believer in love, that is). The Joe Reisman band provide the catchy backing as Miss Vaughan proves that she is not only a great jazz singer but a very commercial one when she wants to be.

## EVE ADAMS

"Kookie Talk"  
"My Love Dear"  
(Qualiton PSP.7131)



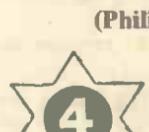
EVE, WHO HAILS from the same Tiger Bay district of Cardiff as Shirley Bassey, has recently been seen on BBC-TV with the Welsh Dance Orchestra, and comes out now with a disc that could easily help her to a position of national popularity.

"Kookie Talk" is an extremely catchy new number with a pleasantly sophisticated quality, sung with loads of personality and S.A. by Miss Adams while the Webb Wood Sextet, directed by Anthony King, provide the kind of backing that is interesting and swinging. Could be a big one!

"My Love Dear" is a slow ballad with a beat, Eve singing more quietly and romantically. A pleasant flip.

## JOHNNY GENTLE

"Darlin'"  
"Pick A Star"  
(Philips PB 1142)



GENTLE BY NAME, gentle by style. Johnny's own "Darlin'" is a very pleasant, easy-going number with a nostalgic quality. The quietly lilting mood suits the quietness of the song ideally as he sings of his loved one whom he will soon join when he returns from far away. A song every serviceman and his girl will take as their own. Very pleasant, and quite possibly a hit side.

"Pick A Star" is another leisurely ballad with a delicate but catchy quality. The Ivor Raymonde backing is again extremely pleasant as Johnny sings with himself. Another very good side.

TTT

## CLARENCE "FROGMAN" HENRY

"But I Do"  
"Just My Baby And Me"  
(Pye International 7N.25078)



THIS DISC HAS ROCKETED into the U.S. Charts, "But I Do" being number four last week. It's a medium tempo rocker, complete with triplets, in which Clarence laments the absence of lost love. There's a hint of big band sounds in the full sax sounds. It's a disc that has that commercial something that spells H-I-T. A Top Twenty Tip.

"Just My Baby And Me" is roughly the same sound, though the lyrics are more optimistic, and the brass section augment the R & R combo sounds. Again The Frogman turns in a strictly commercial job that is bound to appeal to the young record buyer who likes his ballads with a decided beat. A strong flip.

TTT

**THE MUDLARKS**

"Toy Balloon"  
"When Mexico Gave Up The Rumba"

(Columbia DB 4636)

**4** I THINK THE MUDLARKS are Top Twenty headed with this catchy new rocker, "Toy Balloon". That man who has helped a small army of youngsters produce hit recordings, Harry Robinson, provides the Muds with this bright backing. A newie you'll be hearing a great deal of very soon.

Last a big seller about five years ago, "When Mexico Gave Up The Rumba" is given a new treatment that should help it enjoy a considerable new lease on life. Again Harry's backing is just right to help the group produce a side that will please the young record buyer no end. A strong flip.

**TOMMY SANDERSON**

"The Hapsburg Serenade"  
"Petite Loraine"

(Ember EMB. S.127)

**4** A CATCHY INSTRUMENTAL written by one Ricardo Martinelli, "The Hapsburg Serenade" is given a lilting treatment by Tommy and his "Sparkling Piano". A tuneful offering in the kind of performance that could well prove highly commercial.

"Petite Loraine", too, pleasantly jogs along with Mr. Sanderson's keyboard performance happily matched by the boys in the rhythm section. Toe-tapping tunefulness that must please.

**JOE NELSON**

"Hey Mister Cupid"  
"No One Really Cares"

(Polydor NH 66961)

**3** YOUNG AMERICAN ROCK SINGER, Joe Nelson has an average, commercial number in "Hey Mister Cupid" which he sings with typical young enthusiasm while strings and R & R combo provide the sort of support youngsters like hearing.

"No One Really Cares" is a slow tempo lament of heartbreak in which Mr. Nelson is supported by vocal group, strings and rhythm. Pleasant enough.

**BILLY STRANGE**

"Where Your Arms Used To Be"  
"Sadness Done Come"

(London HLG 9321)

**4** WITH A STRONG COUNTRY AND WESTERN ATMOSPHERE, "Where Your Arms Used To Be" is a slow-tempo love song in a performance that could easily spell a winner for Mr. Strange. His intimate style of singing, with a smooth, fresh voice, is well matched by an appealing song and interesting arrangement. Definitely one to watch out for.

"Sadness Done Come" is a much brighter number in a rock setting. Billy and the girls chorus sharing vocal honours. A catchy syncopated beat enhances its chances of success. Another good side.

**JOHNNY RAY**

"An Ordinary Couple"  
"Cool Water"

(Philips PB 1126)

**4** YET ANOTHER SONG from the Rodgers and Hammerstein show "The Sound of Music", "An Ordinary Couple" is given a medium-tempo treatment here by Johnny Ray with the Richard Maltby orchestra and chorus. Nary a hint of R & R as an attractive song of simple marital contentment unfolds gently. Very pleasant indeed.

"Cool Water" is, of course, the old Bob Nolan number, in a performance rather more typical of Mr. Ray than topside, Boudleaux Bryant provides the easy-going backing, a chorus swelling to help Johnny put over this effective old favourite.

**FRANK SINATRA**

"My Blue Heaven"  
"Sentimental Baby"

(Capitol CL 15193)

**4** THOUGH IT'S NOT the best side Sinatra has waxed, this swinging "My Blue Heaven" is bound to find many enthusiastic buyers. With a backing by Riddle that almost rocks during the swinging middle sax break, Frank easily takes the old Donaldson/Whiting standard at a brisk tempo. Again, not his best, but fine for all that.

"Sentimental Baby" is the quiet, romantic Sinatra, and it would be hard to find a better example of this side of the master than this one. Romance and atmosphere in every line, while again Nelson Riddle provides the support every singer dreams of.

# RELIGION AND C&W MUSIC

ONE of the paramount features of Country and Western music, and one which often deters collectors who haven't delved deeply enough into the subject, is the predominance of religious themes. Records of CARL STORY, BILL MONROE, the LEWIS FAMILY, HANK WILLIAMS, BILL CLIFTON, the STANEY BROTHERS, MARSHALL PACK, TENNESSEE ERNIE, and many more flood the West and South-West, the so-called Bible Belt where religion has a powerful hold on country folk.

These records should not be ignored because of their rather sanctimonious contents — country Gospel singing can hardly be distinguished from secular music for the Victorian sentiments of the typical C & W ballad are equally unaffected and naive. Little of the true white Gospel music has so far been released here, probably because the market is so restricted.

and congregation—Sermon and Lining Hymn/Alabama Sacred Harp Singers—Antioch ● Calvary/Neil Morris—Little Moses. LONDON LTZ.15212.

As Lomax himself comments: "The modern audience for folk music is largely interested in tunes that most of pioneer America considered the devil's own. The devil was the fiddler, ally of the banjo and guitar picker.

"His musical followers sang worldly ballads about the loves of the flesh rather than the love of God. According to their ministers, they risked hell-fire by dancing—square-dancing, crossing their feet in the buck and wing, and hugging up close in the blues, the one-step, the bunny-hug and the fox-trot.

"Meanwhile, the respectable, church-going folk sang hymns and spirituals. When a full count can be made, it will appear, I am sure, that between thirty and fifty per cent. of the folk music of our pioneer ancestors was religious in character." (The stress is my own).

Lomax covers the subject well and learnedly, pointing out that Dr.

**JACK'S BACK**

**JACK ELLIOTT**

Muleskinners ● San Francisco Bay ● Alabama Bound ● Talking Blues. COLLECTOR JEA.5.

I suppose one would call Ramblin' Jack Elliott a modern troubadour—he certainly lives the part. When I met up with him in a small pub in Bloomsbury, his guitar swung over his shoulders and his newly-found fame sat easily with him. He was shy, unassuming and modest.

He is a small man with an enormous stetson hat and pointed cowboy boots, and his real personality is just as gentle and friendly as the one he portrays on the stage. And folk music is his whole life.

Before he began recording for Columbia and Landsdowne House he was discovered and packaged by Doug Dobell for the small "77" label, from which this Collector album is taken. The tunes are good, and Jack Elliott in this unpretentious environment is on good form.

came a widespread religious revival and the established English or Old World churches were deserted for the more fiery, ranting Methodists and Baptists, among other non-sectarian bodies. The simple pioneer communities took to the danceable hymns and the style of singing turned back to earlier European mannerisms and feeling.

Estil Ball comes from the Blue Ridge Mountains and, with his wife Orna, starred in the Galax Folk Festival from the thirties to the fifties. His home is perched on a high mountain ridge facing North Carolina in one direction and Virginia in the other. Early in his impressive career as a local folk artist, Estil Ball was a singer of secular ballads and led his own Blue Grass group. Now he devotes himself exclusively to white spirituals and, with his wife, Lacey Richardson and Blair

**JAMES ASMAN**

on

**COUNTRY AND WESTERN**

The Starday label, for one example, releases Gospel and secular country music in equal proportions, and the head of the company, Don Pierce, confessed to me on a recent visit that most Gospel items had a guaranteed sale in America.

Continuing the excellent field recordings by Alan Lomax and Shirley Collins on the London label, we have a new volume devoted to white Spirituals, and Guy Kramer's notes are of particular interest.

"The word 'spiritual' normally is preceded by the word 'Negro.' It is unfortunate that more white people do not realise that the 'spiritual' in a very real sense is their music, too. Folk spirituals and religious ballads were composed in the early 1800's by whites and Negroes alike.

"While most white congregations from the latter part of the nineteenth century on ignored the pre-Civil War spirituals and styles of singing, not all did. This volume of religious song . . . indicates that a rich treasure of such music still remains in the South."

As with many forms of secular folk music in less sophisticated areas of the States, these white spirituals recall old forms of music which were once prevalent in this country but have now completely died away. The "lining hymn," known back in New England as far back as 1650 and of much earlier origin in the Old World, reintroduces psalm singing in which the preacher or leader sings a line, followed and repeated by the congregation. This style is also used, particularly in secular prison chants, by Southern Negroes.

At the Alabama State Sacred Harp Convention, use is made of a very ancient singing style with hymn books printed in what some historians call the "shape-note" pattern. The scores are set for four voices, treble, alto, tenor and bass (as are all hymns, for that matter), but the notation is not the now-accepted one of crochets, quavers and staves, but of four "shape-notes," round, square, triangular and diamond.

**SOUTHERN FOLK HERITAGE WHITE SPIRITUALS**

(Recorded in the field and edited by Alan Lomax, assisted by Shirley Collins.)

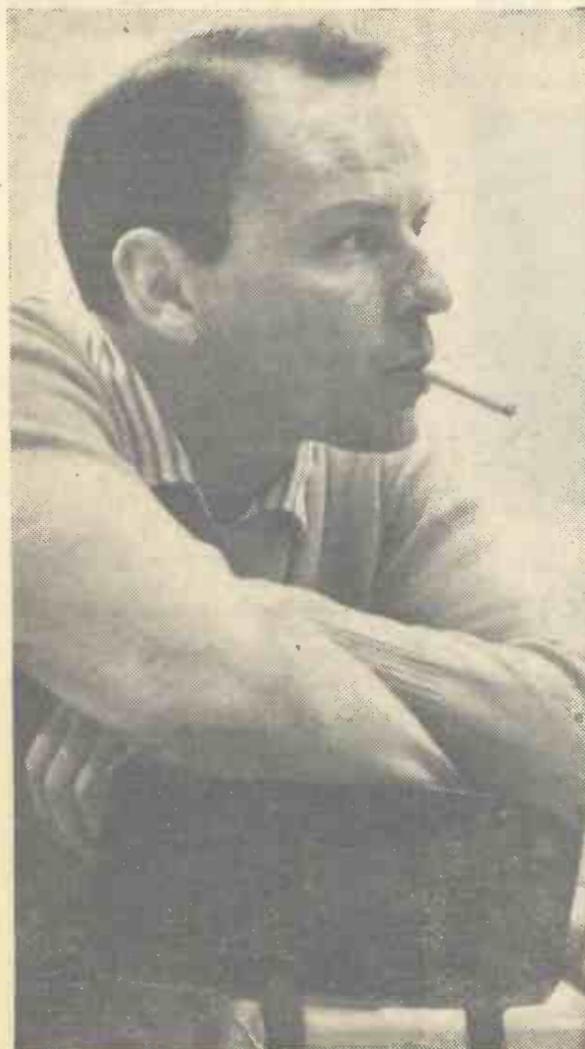
Estil Ball—Tribulations ● When I Get Home ● The Poor Wayfaring Stranger ● Please Let Me Stay a Little Longer ● Father, Jesus Loves You ● Lonesome Valley ● Father Adieu ● The Cabin on the Hill/The Mountain Ramblers—Baptizing Down By the Creek ● The Old Country Church/Rev. J. D. Back

## HELLFIRE AND DEVIL'S MUSIC

George Pullen Jackson has already written a series of anthologies on white and Negro Spirituals. Lomax, as indeed I do myself, disagrees with Jackson on the issue that the Negro Spiritual was merely a poor copy of the parent white hymn. But, more important, Jackson indicates that much of the similarity of white religious and secular music is due to radical Protestants who, during the nineteenth century, "borrowed" popular dance and secular ballads for their worship. This practice was also reverted and many litting, lively hymns were used in a non-religious way with new lyrics and sentiments.

With the American Revolution

Reedy, works regularly at prayer meetings, revivals and churches. Alan Lomax and his famous folk hunting father have been recording him for thirty years now, and Alan states: "Estil had grown graver and more impressive. His voice had deepened and his guitar playing had assumed the expertness of the great MERLE TRAVIS. . . . No question that Mr. Ball has acquired much sophistication from listening to singers like BURL IVES, Merle Trevis and other professionals. But he is so much a mountain musician and so devoted to the most serious aspects of his heritage that he has arrived at a sophisticated style of his own that enhances his favourite songs."



**Frank Sinatra**

The old combination, Frank Sinatra and orchestra leader-arranger Nelson Riddle pool their resources and come out with a re-working of the standard "My Blue Heaven". But it isn't their best work, says reviewer David Gell.

# TOP POPS

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# SOUNDTRACK LPs: 'AN AWKWARD COMMODITY'

## REVIEW IN DEPTH

Benny Green

RECORDED versions of great stage and screen successes are always an awkward commodity, because in productions like "On the Town" and "Seven Brides for Seven Brothers," sound is only half the story, or perhaps even less than half.

Can a musical comedy captivate when you can see no people, no colour, no movement and are deprived of the spectacle of the choreographer and the orchestrator putting their wits together? One thing I am certain of, and that is that those who rush to buy "Seven Brides" will be sorely put out if they expect anything like the effect of the film.

The screen version was one of the triumphs of the Hollywood musical. It was brilliantly danced and perfectly cast, and carried out with a gusto which swept audiences off their feet. The recorded version conveys very little of this vitality, which I suppose was only to be expected. What the record can do is to serve as a hint for those who are familiar enough with the film to close their eyes and see the action when they hear the sound.

"On the Town" is not quite the same thing. The album has nothing to do with the screen version which heralded the start of Frank Sinatra's transformation from animated gargoyle to real actor. The recording features the Broadway cast, a cast which was very unusual because its writers were its stars. Adolph Green and Betty Comden, who play one of the three couples with twenty-four hours in New York to spend together, wrote the lyrics to Leonard Bernstein's score, and after all this time some of their work still sounds fresh.

What is more interesting is the way in which certain of the musical sequences look forward in their form and style to the score Bernstein was to write for "West Side Story." The "Miss Turnstiles" number and the "Lonely Town" routine are particularly distinguished in this way, and the "Turnstiles" piece is perhaps superior to anything one finds in most stage shows.

The question is, though, whether this kind of academic ability of Bernstein's is a help or a hindrance in the long run. For all the great technical skill and musical resource of his score, Bernstein has not after all produced in "On the Town" a single bar of music which anybody sings or even remembers today, except perhaps for the opening bars of the "New York" sequence.

One thing that Gene de Paul and Johnny Mercer did achieve in "Seven Brides" was "Spring, Spring, Spring," which, although a little precocious as sung by Jane Powell, has survived the ordeal of becoming a standard. My own personal preference has always been for "When You're In Love" partly because Jane Powell and Howard Keel sounded perfectly suited to the sentiments of the song,



HOWARD KEEL on the 'Seven Brides' album. (NRM Picture)

partly because the melody sounds a little less like an exercise, and partly because Johnny Mercer's lyrics are not as embarrassingly precocious as they can be.

### Slavonic dialect

"Finian's Rainbow" was another of the great successes which came just after the end of the war, and while "Old Devil Moon" has graduated into the evergreen ranks, nobody now recalls what the book of "Finian" was all about.

It had a dual plot concerning a leprechaun-turning-human, some gold in Fort Knox and some sharecropping melodrama. Not very encouraging, perhaps, but there is no doubt of the merit of Burton Lane's score.

In all its varied moods, Lane's music stands, notwithstanding the fact that Ella Logan's delivery of some of the songs, delivered as it is by a Glaswegian who has lived for twenty years in the United States and is now supposed to be an Irish colleen, half-convinces the listener that E. Y. Harburg's lyrics are being rendered in some obscure Slavonic dialect.

"If This Isn't Love" in its original stage setting sounds touchingly quaint, especially to those who have heard Sarah Vaughan's version. "Old Devil Moon," of course, has not dated at all, and is no doubt the most durable thing in the entire "Finian's Rainbow" production.

The album, however, may be best remembered for Ella Logan's "Too Hot to Handle," "Can't hold a candle" and "To your ruzzle-duzzle."

To get all three shows in perspective, it is necessary to look at the fourth which appears in this review, "Words and Music," very surprisingly placed in a subsidiary position, on the back of "Seven Brides."

Now "Words and Music" is a different affair entirely to the other three shows because it is not really a show at all, so much as an antho-



(NRM Picture)

LENA HORNE sings twice on 'Words and Music'.

logy of several shows, the biography, in fact, of the partnership of Richard Rogers and Lorenz Hart. The makers of the record, therefore, had lavish riches of material on which to draw, and it is natural that the "Words and Music" score should completely eclipse its rivals. Every song in the book of "Words and Music" is one of the timeless tunes of Broadway.

**BUT THAT IS NOT THE REASON WHY "WORDS AND MUSIC" SO UTTERLY OUT-DISTANCES THE THREE SHOWS WHICH APPEAR SIMULTANEOUSLY ON RECORD. IT IS A QUESTION OF QUALITY RATHER THAN QUANTITY, AND THE RODGERS - AND - HART PARTNERSHIP WAS PERHAPS THE MOST NATURAL AND ALMOST THE MOST FRUITFUL**

### SEVEN BRIDES FOR SEVEN BROTHERS and WORDS AND MUSIC

Bless Yore Beautiful Hide • Wonderful Wonderful Day • Lonesome Polecat • Goin' Co'tin' • Sobbin' Women • June Bride • Spring, Spring, Spring • When You're In Love. Manhattan • Johnny One Note • Small Hotel • The Lady is a Tramp • Where's That Rainbow • I Wish I Were in Love Again • Where or When • Thou Swell. MGM C853.

### ON THE TOWN

Opening • New York, New York • Miss Turnstiles • Come Up to My Place • Carried Away • Lonely Town • Can Cook Too • Lucky to be Me • Times Square • Night Club Sequence • Imaginary Coney Island Sequence • Some Other Time • The Real Coney Island • Finale. PHILIPS BBL 7462.

### FINIAN'S RAINBOW

Overture • This Time of the Year • How Are Things in Glocca Morra? • If This Isn't Love • Look to the Rainbow • Old Devil Moon • Something Sort of Grandish • Necessity • When the Idle Poor Become the Idle Rich • The Begat • When I'm Not Near the Girl I Love • That Great Come and Get It Day. PHILIPS BBL 7466.

### OF ITS DAY. CERTAINLY IT PRODUCED VERY MANY MODELS OF WHAT A POPULAR SONG SHOULD BE.

The half-an-album devoted to "Words and Music" comes from the soundtrack of the M-G-M production of 1948, and for that reason is inconsistent. Mickey Rooney, who will be remembered for his monumentally tasteless performance as Hart, is not up to the melodic demands of "Manhattan," which is a pity, because one of the few scenes in which he hit on the right mood was the sequence in which Rodgers, a stranger at Columbia University, comes to him and plays him the melody of "Manhattan."

### Dazzling virtuosity

Lena Horne, who sings "Where or When" and "The Lady is a Tramp," sounds better on the slow number, and is not helped by the fact that, after twelve years, the orchestration of "Lady is a Tramp" has dated rather. Betty Garrett's "Small Hotel" is innocuous except for that struggling falsetto on the last note, but the best moments are those created by Hart, especially on "Where's That Rainbow" and "Thou Swell."

"Rainbow," never heard today, is sung by Ann Southern, and has several vintage Hart devices to commend it, from the ingenuity of the rhyme-scheme in the verse to the reference to Hart's own previous successes—

Where's that Rainbow you hear about?

Where's that Blue Room they cheer about?

and finally to that dazzling virtuosity of the middle eight

In each scenario you can depend on the end where the lovers agree,

Where's that Lothario, where does he roam with his dome vaselined as can be?

"Thou Swell," rendered with surprising sympathy on the record by June Allyson, was one of Hart's greatest triumphs. He was attempting to capture the spirit of two different societies on his lyric, for the book was an adaptation of Mark Twain's story of the Yankee of his own times who falls asleep and re-awakes in the medieval days of King Arthur's Court. "Thou Swell" was Hart's inspired way of solving the problem. His verse was pure Round Table, with its

Thine arms are martial, thou hast grace,

My cheek is partial to thy face, And if thy lips grow weary, mine are their resting place.

Of course, by the standards of "West Side Story," and even some of the more recent achievements of his partner Rodgers, Lorenz Hart's conception of what a musical production was supposed to be about, which plane on which it ought to be conceived, is distinctly old-fashioned. It is doubtful for all that, whether anybody has matched Hart's skill in shaping a lyric for a singer.

After twelve years, "Words and Music," probably because of its material rather than the individual performances, remains a high point in the history of the musical comedy.

## ROSIE ROMPS IT! PICK OF THE WEEK

### ROSEMARY CLOONEY

CLAP HANDS! HERE COMES ROSIE

Something's Gotta Give; Give Me The Simple Life; Bye, Bye, Blackbird; Aren't You Glad You're You; You Got; Too Marvellous For Words; Oh! What A Beautiful Mornin'; Hooray For Love; Mean To Me; Many A Wonderful Moment; It Could Happen To You; Makin' Whoopee. (RCA RD-27189).

**5** THE rich, creamy voice of Rosemary Clooney blends beautifully with some exciting BOB THOMPSON arrangements of outstanding songs for this latest album. And it romps home an easy winner for my "Pick Of The Week" spot

This is Rosie's first sole album for the RCA company and she



takes the opportunity to give us her best.

I have long been an ardent admirer of this girl's way with a song and this album backs up my judgement one hundred per cent.

If you are the type of record fan who likes to sit back and relax while listening to good songs, well sung and arranged, then this is the album for you.

Buy it, hear it, enjoy it!

### PERRY COMO

#### FOR THE YOUNG AT HEART

When You And I Were Young Maggie; Young At Heart; I Was Young And Foolish; Too Young; You Make Me Feel So Young; Like Young; Hello Young Lovers; Especially For The Young; Too Young To Go Steady; While We're Young; Young Love; When Hearts Are Young. (RCA RD-27206).

**3** FOR the most part this is a very good PERRY COMO set of waxings. But there is one track—"Like Young" which makes the singer sound anything but young.

Yes, I'm afraid that Perry falls pretty far below his usually excellent standard on this one track, but I feel sure his countless fans will be prepared to skip this and enjoy the remainder of the set.

And enjoy the rest of the album they will indeed for the smooth and gentle Como voice is at its best on the other tracks.

What a pity that one bad track had to mar an otherwise excellent set.

## THE NEW LP'S REVIEWED BY J.W.

### LES PAUL AND MARY FORD

#### HITS

The World Is Waiting For The Sunrise; I'm A Fool To Care; Lover; I Really Don't Want To Know; The Carioca; Bye, Bye, Blues; How High The Moon; Mocking Bird Hill; Josephine; I'm Sitting On Top Of The World; Whispering; Vaya Con Dios. (CAPITOL T.1476).

**4** TOWARDS the end of the 40's decade a scintillating new sound appeared on record. Les Paul was the brain behind the "overdubbing" technique used on these discs and his mechanical dabblings brought him international success.

This album presents a brief run-down of his successes but does include three of his biggest hits—"Lover," "How High The Moon" and "The World Is Waiting For The Sunrise."

Playing those nostalgic pieces over again I found to my delight that they didn't sound dated in the least. And this means that a lot of new fans will be found for the highly entertaining sounds of Les Paul and his wife Mary Ford.



### STAR RATINGS GUIDE

5 STAR - EXCELLENT

4 STAR - GOOD PLUS

3 STAR - GOOD

2 STAR - AVERAGE

1 STAR - POOR

ALL REVIEWS

L.P. reviews back in full in next week's issue.

All the latest releases.

# CHARTS' PAGE

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## THE CASH BOX TOP 30

Air Mailed From New York

Last Week	This Week	Title	Artist
1	1	Runaway	Del Shannon
3	2	Mother-In-Law	Ernie K-Doe
2	3	Blue Moon	Marcel's
5	4	100 Pounds Of Clay	Gene McDaniels
4	5	But I Do	Clarence Frogman Henry
8	6	I've Told Every Little Star	Linda Scott
9	7	You Can Depend On Me	Brenda Lee
7	8	On The Rebound	Floyd Cramer
13	9	One Mint Julep	Ray Charles
12	10	Take Good Care Of Her	Adam Wade
11	11	Tonight, My Love, Tonight	Paul Anka
10	12	Please Love Me Forever	Cathy Jean & Roomates
18	13	Some Kind Of Wonderful	Drifters
29	14	Daddy's Home	Shep & The Limelites
16	15	Baby Blue	Echoes
6	16	Apache	Jorgen Ingmann
24	17	Portrait Of My Love	Steve Lawrence
25	18	Just For Old Time's Sake	McGuire Sisters
19	19	Asia Minor	Kokomo
30	20	Funny	Maxine Brown
14	21	Think Twice	Brook Benton
15	22	Surrender	Elvis Presley
—	23	Tonight I Fell In Love	Tokens
22	24	Find Another Girl	Jerry Butler
26	25	Trust In Me	Etta James
—	26	The Continental Walk	Hank Ballard & Midnighters/Rollers
—	27	Bumble Boogie	B. Bumble & Stingers
23	28	Please Tell Me Why	Jackie Wilson
—	29	My Three Sons	Lawrence Welk/Bob Moore
—	30	Like Long Hair	Paul Revere & Raiders

### LIKELY ENTRIES

1	Dance The Mess Around	Chubby Checker
2	Don't Worry	Marty Robbins
3	Mama Said	Shirelles
4	Runnin' Scared	Roy Orbison
5	Hello Mary Lou	Ricky Nelson

### NEW IN BEST SELLERS

**FLOYD CRAMER — On The Rebound (RCA)**

FLOYD CRAMER, pianist, has had hits before — although not necessarily under his own name.

Floyd is the official pianist in the RCA recording studios in Nashville, Tennessee. That means he appears anonymously on many hit discs.

Like for instance: "It's Now Or Never" (Elvis Presley), "He'll Have To Go" (Jim Reeves), "The Three Bells" (The Browns), "Please Help Me I'm Falling" (Hank Locklin), "Bye Bye Love", and "Wake Up Little Susie" (The Everly Brothers), "Heartbreak Hotel" (Elvis Presley).

But now he's out under his own name with the lively and bright piano instrumental "On The Rebound", which is at No. 8 in the best selling lists in America.

And it should be easier for 28 year, 6ft. 2ins. Floyd because it is his second big hit in America. His first solo disc that made the best sellers was "Last Date". But over in this country "Last Date" flopped. . . .

**HELEN SHAPIRO — Don't Treat Me Like A Child (COLUMBIA)**

When a 14-year-old schoolgirl is sitting down for her examinations, she learns that her first disc has made a surprising leap into the Top Ten.

Girl in questions is HELEN SHAPIRO of Bethnal Green, London, and the disc is "Don't Treat Me Like A Child."

And it's surprising because Helen's disc was issued all of eight weeks ago. Usual procedure is for a disc to make the charts within the first couple of weeks or not at all. Helen's debut waxing has been sleeping all this time . . . and then suddenly the sleeper awoke, and made a sales spurt that has surprised everyone.

"I knew it was selling, but this is fantastic. Imagine, right into the Top Ten," she said.

Helen has been receiving a trickle of royalties from the disc for some time. First thing she did with the money was install a telephone at home.

Second thing was to buy herself a record player. She had to go round to friends' houses to hear records before . . . even her own.

Helen is a discovery of singing teacher Maurice Burman, who thought there was a great deal of potential in her rich earthy singing voice.

Like Brenda Lee her voice belies her years.

When recording executives heard her, they were amazed. Also they considered her youth an advantage. Plenty of time for grooming, they said.

But most of the current crop of pop songs were out of Helen's emotional range. The lyrics were too adult. So the problem was to find suitable material. Columbia a. and r. man John Schroeder solved it. He wrote Helen some special material.

"Don't Treat Me Like A Child" — an apt title — was one of them.

And that started things for 14-year-old Helen, captain of the school netball team. Ambitions? To be a blues singer.

### ONES TO WATCH

**DEL SHANNON — Runaway (LONDON)**

Most peculiar thing about Del Shannon is how he made his entry into show business. He was a radio operator doing service in the American army in Germany.

As a spare time guitarist he applied for an audition in a show put on in Stuttgart by the Seventh Army, "Get Up and Go".

He passed and played guitar in the show. And he was a success.

Comes demob., and Mr. Shannon gets his civilian gear on and is rushed back to America for a disc session in New York.

And out comes his first disc, "Runaway".

But not a guitar instrumental — Del sings! And sings well enough for him to grab the coveted No. 1 slot in the American best selling lists.

We don't understand it either!

## BRITAIN'S TOP 20

Week Ending April 22, 1961

Last Week	This Week	Title	Artist
4	1	You're Driving Me Crazy	Temperance Seven (Parlophone)
2	1	Wooden Heart	Elvis Presley (R.C.A.)
3	3	Blue Moon	The Marcel's (Pye)
1	4	Are You Sure?	The Allison's (Fontana)
7	5	Lazy River	Bobby Darin (London)
20	6	Theme From Dixie	Duane Eddy (London)
11	7	Warpaint	Brook Brothers (Pye)
12	8	Gee Whiz It's You	Cliff Richard (Columbia)
—	9	Don't Treat Me Like A Child	Helen Shapiro (Columbia)
—	10	On The Rebound	Floyd Cramer (R.C.A.)
13	11	A Hundred Pounds Of Clay	Craig Douglas (Rank)
17	12	African Waltz	Johnny Dankworth (Columbia)
5	13	Walk Right Back/Ebony Eyes	Everly Brothers (Warner)
14	14	Exodus	Ferranti & Teicher (London)
20	15	Little Boy Sad	Johnny Burnette (London)
10	16	Where The Boys Are	Connie Francis (M.G.M.)
6	17	Theme For A Dream	Cliff Richard (Columbia)
16	18	My Kind Of Girl	Matt Monro (Parlophone)
9	19	And The Heavens Cried	Anthony Newley (Decca)
19	20	Baby Sittin' Boogie	Buzz Clifford (Fontana)

### L.P. HITS

1	1	G.I. Blues	Elvis Presley (R.C.A.)
2	2	South Pacific	Sound Track (R.C.A.)
4	3	Listen To Cliff	Cliff Richard (Columbia)
5	4	A Date With The Everly Brothers	Everly Brothers (Warner)
3	5	Black & White Minstrel Show	George Mitchell (H.M.V.)
10	6	Nice 'n' Easy	Frank Sinatra (Capitol)
—	7	Oklahoma	Sound Track (Capitol)
9	8	Country & Western Requests	Monro/Acuff, etc. (Philips)
6	9	Huckleberry Hound	TV Show (Pye G.G.)
7	10	Traditional Jazz	Ian Menzies (Pye)

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# STAR OF THE WEEK - No. 7

## LONNIE DONEGAN

**L**ONNIE DONEGAN'S new single—to be released on May 3—is "Take a Drink On Me." It is an adaptation of an old folk song that dealt with the dubious pleasures and pains of sniffing cocaine and called "Take a Whiff On Me."

And it looks like Mr. Donegan is putting the clock back, reverting to the basic roots of the style that swept him to fame.

### SKIFFLE.

Alan Freeman, a. and r. man for Pye, who organised the session, admits this.

"It is more in the old skiffle style, that's true," he said. "Somewhat along the same lines as 'Putting on the Style.'"

There's an obvious question here to anyone who has followed Lonnie's career.

"Lively," "Beneath the Willow" and "Lorelei"—while clocking-up useful sales—did not have the smashing impact of "My Old Man's a Dustman," "Putting on the Style" and a whole string of early Donegan hits.

And they were his last three releases. Is this apparent move backwards, towards vintage Donegan, a result of this recession?

"Not at all," said Alan. "We try

by **IAN DOVE**

to make every record different from the one that's gone before. This is part of the policy."

He added: "But a lot of the fans have been asking Lonnie to record something like his early hits. We thought it would be a good idea, too."

### A Good Omen

A good omen is that "Take a Drink . . ."—on which Lonnie plays banjo—was recorded very quickly. "We got it down very fast," said Alan. "It was finished in about ten minutes, on the second shot. Mind you, we had the balance already worked out and Lonnie was warmed up."

"All the same, it's still very fast time . . . and all of Lonnie's big ones were recorded very quickly."

"Take a Drink . . ." is an adaptation of a Negro-country and western song. Names under the label are Leadbetter-Lomax.

Lomax is noted folkologist Alan Lomax, while Leadbetter is perhaps the finest of all the great Negro folk-singers, Huddie Leadbetter—Leadbelly.

All of which takes us right back to the genesis of Donegan's career as an entertainer, the finish



(NRM Picture)

A recent picture of the versatile Lonnie Donegan.

of his career as a banjo player in CHRIS BARBER'S jazz band.

For Lonnie's first hit, the runaway "Rock Island Line" was Lonnie's impersonation of Huddie Leadbetter. "Rock Island Line" was one of Leadbelly's personal trademarks. He recorded it several times.

Now Lonnie's latest is a Leadbelly song. So was "Bring a Little Water, Silvy," Lonnie's second hit.

### Lonnie's Approach

But to say that he is an impersonator to the same extent today is, of course, very wide of the mark. The Donegan that sings today is a far cry from "Rock Island Line," although on certain numbers the influence, highly polished, is still apparent.

No, Lonnie's real personality, the talent for entertaining, began to assert itself over the material very early on.

He began to emerge as a personality, and gradually this took precedence over everything else.

But what is the secret?

To my mind it is that Lonnie Donegan's public image is that of the gifted amateur, a walking do-it-yourself music kit.

This is, of course, a highly professional thing to achieve. It takes years of training.

Crosby has the same approach, if not the style.

However, Lonnie still remains, above all else, a singer of folk songs (as opposed to a folksinger).

Put him on a straight ballad and the fit is not so perfect. Put him on some songs and he is as out-of-place

as Mantovani conducting the Count Basie band. "Lorelei" was a good song, but not good Donegan.

I think it no accident that all Lonnie's big hits have come from folk material . . . not necessarily from the other side of the Atlantic, however.

"My Old Man's a Dustman" is a folk song, an old Cockney rhyme—despite the fact that it has a composer listed.

And "Dustman" brought in the gold dust for Lonnie last year. It is the only British disc to reach No. 1 slot in the best sellers inside seven days. The only other artist to do this is a Mr. Presley, of Memphis.

"Dustman" was the ideal fit for Lonnie, the kind of thing he likes to do. Basically it is a series of short, snappy verses with the same chorus repeated throughout the whole chorus. "Rock Island Line" was like this, also "Putting on the Style."

"Take a Drink on Me" is in the same vein.

It means that Lonnie can use his material on stage and television longer than most other artists, simply because it is a loose framework and one that enables him to add new verses at will, topical or otherwise.

### Never Available

Does Adam still sing "What D'You Want"?

Does Cliff still sing "Move It"?

Now Lonnie Donegan is firmly established, at present ampexing a fresh television series, "Putting on the Donegan" (it's not known when it will be televised), ready to start a Blackpool summer season at the Winter Gardens.

He was in pantomime in Nottingham during the winter: He headlined the first BBC Beat Show.

He does a useful piece of a. and r. work for Pye—mainly in the trad. jazz line—one result of which was "Samantha" by Kenny Ball. Lonnie thought it would be a hit. Kenny wanted to record something else.

One thing he doesn't do a lot of, however—bring out long players.

Back to Alan Freeman: "He's never available long enough. He's always busy."

"And we both think that an L.P. should be carefully produced, not just thrown together."

This is Lonnie some years ago, when he was just about to give up playing banjo in CHRIS BARBER'S Jazz Band. Chris (right) was just starting on his climb to the top. And the big name in British jazz at the time was the trumpet player at the back, HUMPHREY LYTTTELTON.



## COMMENT . . . Bad Manners At 'Beat Show'

I SAY that a small minority of the audience at the second BBC "Beat Show" put on the worst display of ill-manners since last year's Beaulieu Jazz Festival fiasco.

At one time there seemed a danger of the proceedings being stopped altogether as the stage at the Royal Albert Hall was full of squealing girls all trying to get to grips with Adam Faith.

And Adam at the time was doing his best to entertain the 8,000-strong crowd.

It was Adam's second half appearance that started it all. Scores of his teenage fans—all girls—began the advance on the stage from all parts of the hall.

A few—despite gallant attempts at defence by Bob Miller's group—managed the breakthrough.

All Adam's songs suffered interruptions . . . one drastically as Adam was pulled over by an energetic fan and rolled over the stage among the flowers.

Adam tackled the solitary fans with grace but the final concerted attack upon him was too much. He was completely swallowed up.

The pity of it was that Adam was singing extremely well.

### ACKER'S BOWLER STOLEN

The arrival of Mr. Acker Bilk on stage gave rise to prolonged foot stamping on the part of his fans.

And during his solo he was interrupted by a teenager rushing on to the platform, stealing his bowler hat, before being chased off by attendants.

Matt Monro managed to overcome this kind of opposition and came down the aisle opposite the stage singing his latest hit, "My Kind Of Girl."

But the worst casualty of the evening was neither Acker nor Adam. It was Maureen Evans, whose second song was spoiled by this rowdy minority who persisted in chanting over and over again for Adam.

Thankfully the entire proceedings were not spoiled by this persistent barracking by tolerant fans. Bob Miller and his Millermen, Carole Simpson and Bert Weedon and the Raindrops all went down well with the crowd who then seemed to get impatient.

The trad jazz contingent more than held their own against the big beat opposition, with Kenny Ball proving just how popular he is, commercially, mainly due to his "Easy Beat" appearances. Vocalist Clinton Ford made his usual and potent excursions into the world of long ago with "Goodbye Dolly Gray," complete with pith helmet. He ended surprisingly by eating a stage tulip!

But those fans!

NORMAN JOPLIN.

(See BBC "Beat Show" Pictures—centre pages)



CLIFF RICHARD and Swedish singer SIV MALMKVIST (pictured above) arranged to go together on a combined shopping and sightseeing tour of London last week.

But traffic held Cliff up and he missed his date with Siv . . .

Siv was not staying long in London—she was here to promote her first British disc release, "Wedding Cake"—but Cliff made hasty preparations and arranged to meet her at midnight the same day.

He was making some new discs at Columbia's recording studios then. Siv went along and this was where the above picture was taken.

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