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A HIT ON JUKE BOX JURY!

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45-HLK 9416 45 rpm record

THE

NEW

6d.

RECORD MIRROR

116 SHAFTESBURY AVENUE, LONDON, W.1.

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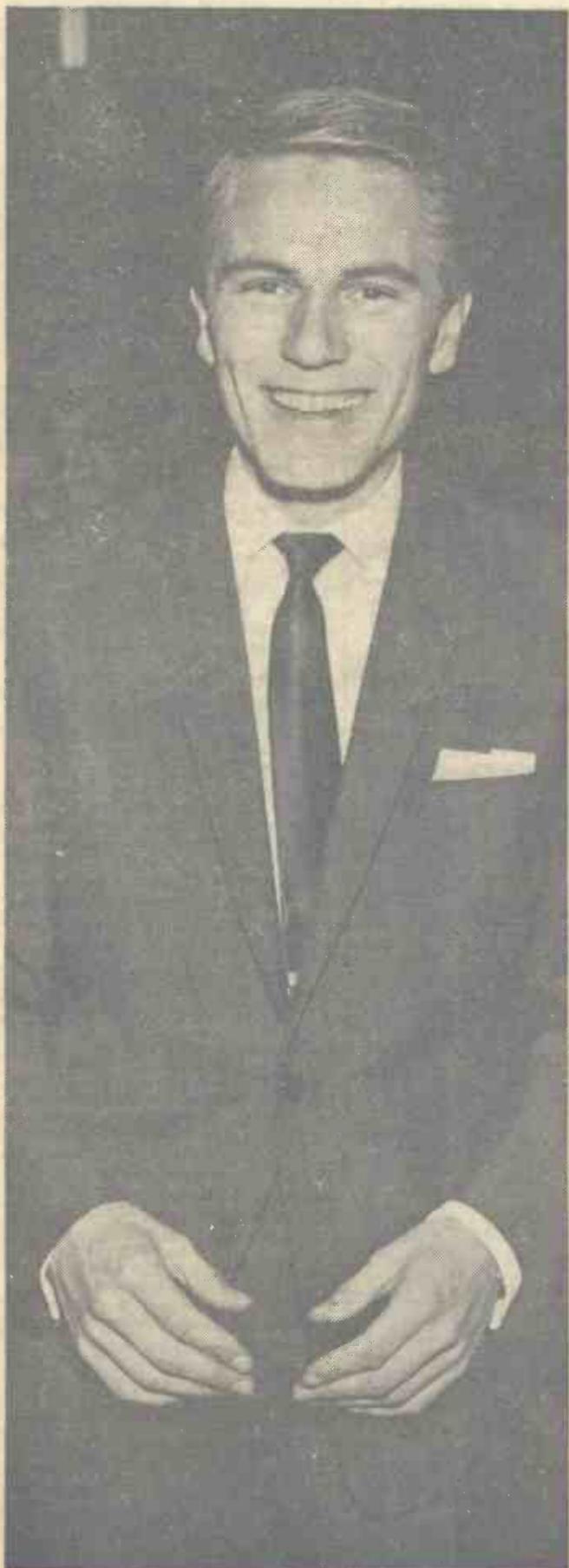
No. 30

Registered at the G.P.O. as a newspaper

WEEK ENDING OCTOBER 7, 1961

EVERY THURSDAY, 6d.

TRADDIES BUT NO TEENBEAT ARTISTS AT ROYAL VARIETY SHOW—See Page 6



ADAM

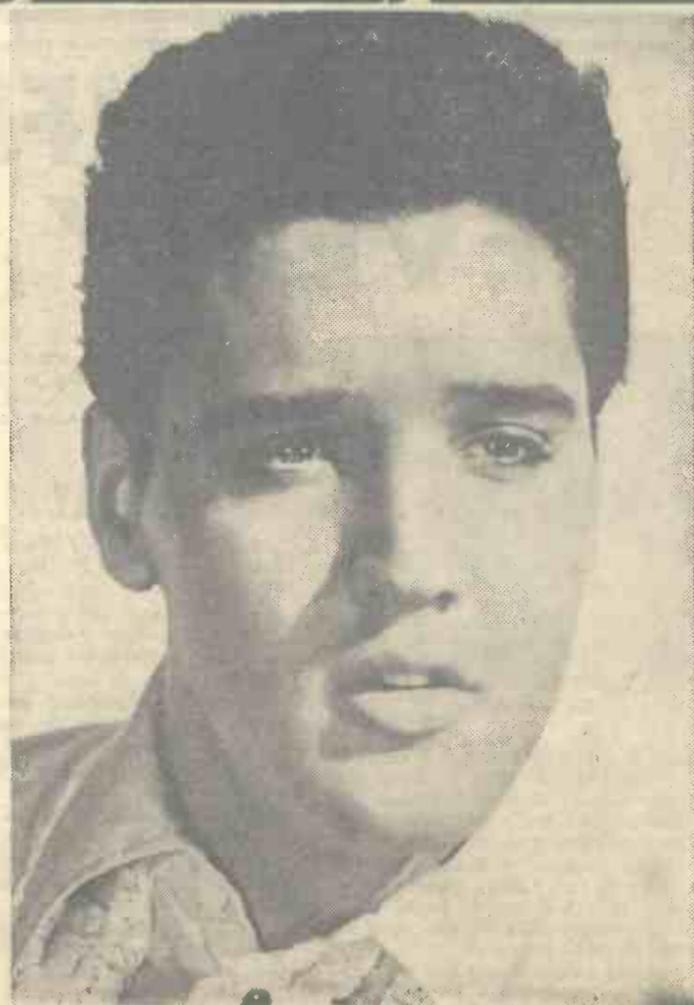
Faith (left) looks happy. He should be. The picture was taken as he entered the Rialto Cinema, London W.1, for the premiere of his new comedy film, "What A Whopper". NRM picture by Bill Williams. More pictures and comment inside.

SAMMY

Davis Jr. looks happy. He should be. The picture was taken during the rehearsal for Sammy's highly rated Sunday Night At The London Palladium. With Sammy is his wife May Britt and—in the background—Lionel Blair, who will appear with Sammy at the Royal Variety Show. NRM picture by Bill Williams.

ELVIS

Presley (right) doesn't look happy, but his fans are. The new Presley film "Blue Hawaii" will be shown in London in November. This is a shot from the film. More inside.



NEW RECORD MIRROR

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 116 SHAFESBURY AVENUE LONDON W.1
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GEORGE 'N' CLINT

THE three ladies (Pat, Maggie, Adrienne), who asked (September 30, NRM) if I had listened to George Melly and Clinton Ford, seem to have missed the point.

First, they write a long paragraph on Mr. Melly in which they refer to his great intellectual ability. I don't doubt that he is highly educated, but what has this to do with his singing? My point is that neither he nor any other non-American can sing the Blues. Furthermore, Mr. Melly is a white man and the only white man who could really sing Blues was the late Jimmie Rodgers (not the young pop singer).

To say that Clinton Ford is a good C & W singer is utter nonsense. The reference to so-called "rag-time" songs is completely irrelevant. The word "rag-time" is a misnomer. Real Rag-time, as played by Scott Joplin and Jelly Roll Morton, is another form of music—and solely American.

When Messrs. Ford and Melly sing other types of songs, they are as original as anyone. As to Otilie Patterson, no one can deny she modelled herself on Bessie Smith, and that Bessie is far better.—R. JONES, 39 St. Leonards Avenue, Stafford.

SINGING GROUPS

LIKE Editor Jimmy Watson, I was quite a fan of the Ink Spots—and their latest Ace of Hearts album brings back many happy memories. I presume this group is the ORIGINAL Ink Spots, as they broke up some time ago and various members formed their own groups.

All right, so they are corny compared with the ultra-modern sound of the Hi-Lo's, etc., but I think there is

★ STAR LETTER

THE POWER OF A BROADCAST

DISC JOCKEY NEAL ARDEN has said the power of broadcasting on sales of records is tremendous. A handful of American stars are doing very well with this power.

Well, it's a pity that more consideration isn't shown for the British artists who have done so much for this country in the past.

Maybe Mr. Arden would give Vera Lynn's "Adios, My Love" a spin because it is one of her best. It was played on "Family Favourites" recently when Jean Metcalfe said "Welcome back, Vera." Though Vera has not been played often, it does not mean she has not been requested. I have sent many requests, so have my friends . . . and still it is not played.

Lonnie Donegan's "Does Your Chewing Gum" proves the power of broadcasting. After two years, and some plugging, it is at No. 5 in the American charts.—F. J. BANBROOK, 4 Mount Street, London, W.1.

JACKSON? BOO!

I HAVE listened to JACK JACKSON'S disc programmes for months, and I have come to the conclusion that he is the biggest hypocrite on the air.

He consistently runs down rock 'n' roll, even though he makes his living from it, and he renders it almost impossible for one to hear a record owing to his constant jokes and silly noises which he makes while the disc is playing. He should remember that the programmes are for people to hear records.

I also noted that there was not a single beat disc that he liked on Juke Box Jury; his remarks on the Crickets' record being somewhat insulting.

In my opinion, he should either cut out the quips, or else compare shows in which only his type of music is being played.

If he likes music, that is.—JOHN SHELDRAKE, 27 Moselle Avenue, Wood Green, N.22.

a very good chance that vocal groups without girlie choirs can come back. I remember seeing, some months ago, the Mills Brothers on a Perry Como show, and to me this is a group somewhere between the Ink Spots and the Freshmen. I'd like to see them in the charts again.

Yet, in the LP Top Ten, we see the straightforward singing of the George Mitchell Singers doing great guns, with refreshing, no-gimmicky singing.—JOHN WATERFIELD, 6 Wembury Park Road, Plymouth, Devon.



LEAVE B. H. ALONE

THE VENTURES

I WAS mad when I heard that Mike Berry and the Outlaws have cashed in on a song about the late great Buddy Holly. There has already been two records made in tribute of B.H. in which the record company singers have done well (money wise).

If a record company must pay tribute to B.H. why shouldn't they release B.H.'s records where the royalties will be sent to his wife and mother.

If a record company can't release B.H. records, well I suggest that they leave him be.—RAY O'NEILL, 27 Meadowbank Gardens, Cranford.

TOO GOOD TONY

I AM surprised that TONY NEWLEY has not made the charts with his latest release, "What Kind of Fool Am I?" which was released some little time ago. Tony is a great artist, as his "Stop the World, I Want to Get Off" demonstrates, and I honestly think that this latest disc of his is his best.

Apart from the fact that "What Kind of Fool" was released too soon after "Be-Bom," I think the record must be too good for the Top Twenty, if I may use such a cliché. Tony's singing is excellent, while the backing is superb and the song, I think, is the best from the show. I sincerely hope that Tony does better with his next record, as he deserves to.—VERONICA MAXWELL, 3a Croxted Road, Dulwich, S.E.22.

WOODEN ARTISTS

WHY are some British disc-buyers so wooden? If an artist gets a record in the Top Twenty these people automatically and unfailingly think that every record made by the artist is great. Granted that there are a few exceptions (e.g. the Allison's, the Drifters, the Ventures) but it is more often than not that this rule applies.

Take John Leyton for example, he is the most talked of artist in show business just at present all because "Johnny Remember Me" is where it is and I'd bet any odds that "Wild Wind" will do just as well but what about his other records such as "The Girl On The Floor Above". This, in my opinion, was better than the two said records but the only reason it never got anywhere was simply that nobody knew the name of "John Leyton".

Of course this does not apply to John Leyton. Another good example is Billy Fury's "Jealousy" which is only in the charts because of his "Halfway to Paradise" fame.

I think his "Jealousy" is the worst record he has made to date and it doesn't reach anywhere near the standard of, say, "A Thousand Stars," which wasn't a tremendous hit.—BRIAN WILLIAMS, 34 14th Avenue, Hull.

READERS' LETTER BAG



CHET ATKINS: on session.

It has now been learned that the decision taken by the brothers to take acting lessons at drama school on the Warner Brothers' film lot cost them 100,000 dollars in concerts that they had to turn down.

And there is still no news of any film for Don and Phil. I.D.

SMALLS

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"THE MAGIC MARIO." Tribute of love and remembrance of darling Mario, died Rome, October 7, 1959; also beloved Betty, died March 11, 1960.

The annals of history will Carve his name with pride. We who love him dearly Carve his name with pride.—Doreen (Secretary) and members, International Lanza Society.

I love you now dear— And for eternity— Just Mario—always Mario. —Your devoted friend Doreen (Secy).

High Mass in honour of our dearest friends, Mario and Betty Lanza, Birmingham Oratory, Sunday, October 8, 11 a.m.

Get-together for all Lanza fans Digbeth Civic Institute, Birmingham, October 7, from 2 p.m. to 10 p.m.

Remembering you today and every day, dear. "Arrivederci Mario."—From your friends in Birmingham.

A SIGNIFICANT EVERLY DISC



DON and PHIL (NRM Picture)

THE LATEST EVERLY BROTHERS' disc to make the charts here—"Muskrat," backed by "Don't Blame Me"—has an unusual, and significant, history.

Warner Brothers, in America, brought it out as a "Plus Two" oldies record, their first attempt to build up the alarming decline in the sales of singles in America.

Featured on the Everly disc were extracts from two previous Don and Phil hits, "Ebony Eyes" and "Walk Right Back."

Along with the issue came a statement from Warner Bros. on the subject of the sales decline. As far as Warners know, only one record has sold over a million copies, despite claims made by record companies.

PRESLEY

And the big seller? "Are You Lonesome Tonight?" by Elvis Presley.

But despite a longer pistoning time on the American Everly Brothers' issue, it is taking its time about getting to the Top Ten.

"Muskrat," a fast-paced number, is the side that is selling the disc over here, but in the U.S. "Don't Blame Me" is forging ahead—although not too quickly.

Its present position in the Cashbox chart is No. 47.

"Muskrat" appeared a week ago briefly at No. 95 in Cashbox's Top 100 and then disappeared.

Warner Brothers' records in Britain told the NRM that there was no chance of the "Plus Two Oldies" idea being extended this side of the Atlantic because "the set-up regarding single play discs

doesn't apply over here."

Which means that sales are healthy. (Incidentally, don't get the idea that the American disc scene is flopping. There is still a lot of business and a lot of records being sold. One only has to glance at the long playing album scene to realise this).

The session that produced "Muskrat" and "Don't Blame Me"—two contrasting sides if ever there were any—became the talking point of Nashville where, naturally, it was made.

This was because all the men on the session were Nashville's top musicians. Six big name guitarists were present, including Chet Atkins, who is responsible for the introduction to "Don't Blame Me."

TOUR?

As already reported the proposed 14-day tour of this country by the Everlys, set for October, has been cancelled because of the Duo's other commitments.

But the latest news is that more plans are being made to get them to tour before the end of this year.

Don and Phil are at present touring Australia after playing a series of one-nighters in New Zealand.

'WHAT A WHOPPER' — ADAM'S NEW FILM OPENED LAST WEEK IN LONDON—PROVINCES SOON ADAM FAITH AND THE LOCH NESS MONSTER



ADAM FAITH is sitting on a bed with a chick, listening to himself on the radio singing "The Time Has Come."

All the way through he makes depreciating remarks about the quality of the singing voice. "Fancy making thousands with a voice like that," he says.

Which should give you some idea of the level of his new film, "What a Whopper," a British comedy that runs along the same lines as other British comedies—a bit of slapstick, a lot of bawdiness, a lot of running in and out of bedrooms and—as this concerns the Loch Ness monster—over the Scottish moors.

It features Mr. F. and a cast of 37 credited. It also follows that the acting demands are not too heavy.

Adam sings two songs in "What a Whopper"—the other one is the title tune sung over the credit titles. Both are by Johnny Worth and both, to these ears, appear below the usual Worth standard.

☆☆☆☆☆☆☆☆

AND NOW A
PREVIEW OF
'BLUE HAWAII'

ELVIS FILM FOR NOVEMBER

The two pictures below come from ELVIS PRESLEY'S latest film—for Paramount—"Blue Hawaii" where Elvis plays the part of a beach boy along Hawaii's famous beaches, which should open in London in November.

He is scheduled to sing 14 songs in the film, produced by Hal Wallis.

Picture below should revive memories. Elvis is back in uniform again. He returns from a two-year hitch in the U.S. Army in the film to start feuding with his socialite mother (played by Angela Lansbury), whose ideas and social ambitions are out of tune with Elvis's own plans.

In both these stills from "Blue Hawaii" Elvis is seen with his leading lady, JOAN BLACKMAN—her first real starring part, although she has made four films.

Apparently "The Time Has Come" will be released by Parlophone, although no date has been set. The company is not sure, either, whether it will be an "A" side of a "B" side.

Without calling Adam's performance the greatest thing to hit the screen, I do note a certain confidence from Adam that was completely lacking in "Beat Girl" (his first film) and "Never Let Go" (where he coasted in the shade of a major performance from Peter Sellers).

NO COMPLAINT

Faith fans shouldn't complain. Their idol is seen long and often, engages skilfully in a few clinches with French starlet Marie France, appears in a kilt, wears a false beard, sings, and attempts an atrocious (intentional) Scottish accent.

Sidney James makes a characteristic appearance, Carole Lesley looks very charming, and comedian Freddie Frinton carries his drunk act—which made his name in variety—throughout the whole film.

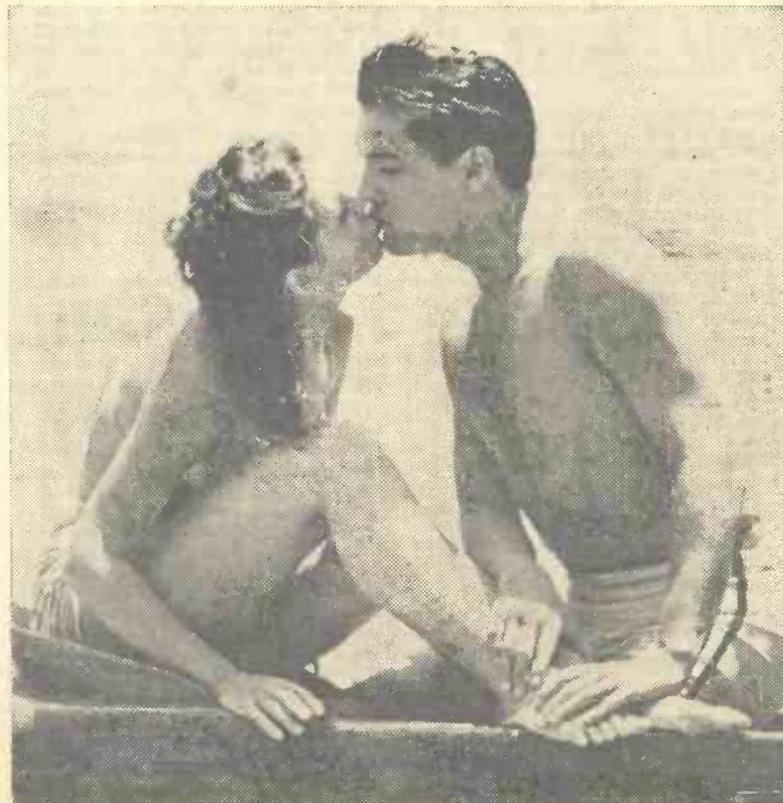
Spike Milligan is an excellent weirdly fantastic tramp, and Charles Hawtrey plays the part that Charles Hawtrey plays well.

In short, no surprises in "What a Whopper." But when it goes on general release in a couple of weeks I predict the fans will turn out in force.

Story concerns Adam, who is a writer with a book about the Loch Ness monster which he cannot get published. So he decides to fake a monster to get it on the market. He gets involved with an irate father chasing an eloping couple, salmon smugglers, and Scottish jokes . . . and the Loch Ness monster.



MESSING ABOUT IN BOATS...



ADAM'S PICS

Top left: An unusual piece of head-gear for Adam who looks slightly uncomfortable under his tam 'o' shanter.

Above: But he soon switches . . . and expertly doffs his bowler hat.

Top right: This time Adam has gone the whole way—tweed jacket, long socks and a kilt. He is leading starlet Marie France by the hand. She appears in Adam's film "What A Whopper", too.



CROAKING PEE WEE UNIMAGINATIVE WALLIS

PORTRAIT OF PEE WEE
PEE WEE RUSSELL

That Old Feeling • *World on a String* • *Exactly Like You* • *It All Depends on You* • *Out of Nowhere* • *Pee Wee Blues* • *I Used to Love You* • *Oh No!* COUNTERPOINT CPT 565.

Lovers of the "gaspie" style of clarinet playing, reported to have stemmed originally from the wild Chicago days, will like this Counterpoint album now released in this country. With a mixed personnel composed of trumpeter Ruby Braff who is not at his best, Vic Dickenson with a much milder approach and the old reliable "Eel"-man, Bud Freeman on tenor, Pee Wee wails and croaks his way through a well chosen library of numbers.

It is a pity that the final result isn't particularly rewarding.

SWINGING WITH PEE WEE
PEE WEE RUSSELL

What Can I Say, Dear • *Midnight Blue* • *The Very Thought of You* • *Lulu's Back in Town* • *Wrap Your Troubles In Dreams* • *I Would Do Most Anything for You* • *Englewood*. PRESTIGE-SWINGVILLE 2008.

A better example of the ebullient Pee Wee is to be found here, with firm and incisive trumpet by Buck Clayton and a three-handed rhythm which moves along with force and bite.

Happily, Pee Wee himself has more Blues and Blues-styled pieces to build on and manages to remind us of the old days when the Blues was at home in Chicago. He and Buck match well and make interesting music. A swinging, exciting album with Windy City overtones and a good deal of moving music.

BOB CROSBY AND THE BOBCATS

Fidgety Feet • *Pennies from Heaven* • *Magnolia Street Parade* • *Maryland, My Maryland*. CAPITOL EAP 1-20112.

Although this EP is from a much later period than the famous Bobcat sessions, they can't be described as an improvement on the old pattern. The marches, on the reverse side, are pedantic and heavy even though a great deal of the playing in the hands of white Dixielanders like Charlie Teagarden, Warren Smith, Matty Matlock, Eddie Miller and company, is competent enough.

The date is actually 1951, and the real Crosby sessions which caused so much furore were around the middle to late 'thirties. Many of Crosby's old sidemen are present but the band is a big one and the use of the old title "Bobcats" is completely misleading.

Pleasant white modern-voiced Dixieland, but nothing outstanding.

OLE MAN RIVER

BOB WALLIS

The Bad Young Man from St. Tropaz • *Ole Man River* • *Knocked 'Em in the Old Kent Road*. PYE NJE 1079.

Typical "Trad" music, and very little imagination to boot.

The banging banjo, the rather inferior singing and the general air of "let us hit it hard and get it over with" make this just another of those inferior Trad offerings which may or may not appeal to the fanatics of this current craze, but which certainly do not appeal to me.



LOUIS ARMSTRONG: a scene from new film "Paris Blues", with music by Duke Ellington, which opens in London shortly. Louis plays the part of trumpet player Wild Man Moore.

NOSTALGIC WHITEMAN

PAUL WHITEMAN

50th ANNIVERSARY

Jeebers Creepers • *Basin St. Blues* • *It's the Dreamer in Me* • *Washboard Blues* • *The Night is Young and You're So Beautiful* • *How High the Moon* • *My Romance* • *Lazy River* • *Christmas Night in Harlem* • *Lover* • *Mississippi Mud*. LONDON HA.2365.

Whilst this is by no means an important disc jazzwise it at least possesses a nostalgic and enjoyable atmosphere where old sidemen of the portly Paul Whiteman rejoin their leader for a few revivals to commemorate the fiftieth

anniversary of the old pop maestro.

Whiteman used many famous jazz names in his time—Bix, Trumbauer, Teagarden, Eddie Lang and Joe Venuti—besides the hoary old crooner, Bing Crosby. Bing, cheerfully reunited with his old buddies Harry Barris and Al Rinker, thoroughly enjoys a new and zestful version of the Rhythm Boys' classic, "Mississippi Mud".

Jack Teagarden displays his Texas trombone to good advantage on things like "Basin Street" (as if you hadn't guessed), "Lover" and "Lazy River" while old-timer Johnny Mercer partly sings "Jeebers Creepers" and "Christmas Night in Harlem".

Joe Venuti is back again on a lively "How High the Moon", but sorely misses his onetime partner, the late Eddie Lang, on guitar. Nevertheless, the beat is there and quite infectious, too.

Hoagy Carmichael does his own "Washboard Blues" and, all in all, this is a fitting tribute to a genial and famous American commercial bandleader. But I don't think it has very much to offer the jazz fraternity.

TEMPERANCE SEVEN

You're Driving Me Crazy • *Charley My Boy* • *Pasadena* • *Sugar*. PARLOPHONE GEP 8840.

From the Temperance Seven, fresh from the Hit Parade, comes the four numbers which have already had good sales as singles. They just cannot be unknown to any reader who has a radio or a neighbour who likes the current pops and Trad fad.

But, in case you are fortunate in this respect, let me say that the Temperance Seven have made a rather successful gimmick out of the 'Twenties with some oldtime dance music. I used to listen to this stuff churned out nightly by the Savoy Orpheans and other gay 20's bands.

These boys have certainly studied the medium and recreate it with a faithfulness, plus an underlying wit, both delightful to hear. To imagine that this kind of music has made inroads into the Rock-ridden Top Ten beggars imagination—and pleases me beyond measure.

JAMES ASMAN

HARRY JAMES... ALIAS THE COUNT

HARRY JAMES

THE SPECTACULAR SOUND

Man With the Blues • *What a Woman Feels* • *Swingin' Together* • *New Life* • *There's a Crowd* • *The Jazz Connoisseur* • *Harry's Delight* • *Sweet's Tooth* • *Lover Man* • *Connectin' the Bones*. MGM C.862.

A further instalment of the escapade in which Harry James attempts to pass himself off as Count Basie. On the face of it a surprising attempt, because we all wrote James off years ago, and his new recordings are surprisingly good so long as we remember that they are frank and unashamed imitations of Basie.

One whole side of this issue is given up to the writing of Basie orchestrator Ernie Wilkins, and it is hardly surprising, therefore, that it is closest to the Basie ensemble power and cohesion. There are certain brass passages on "Sweet's Tooth" where the ensemble really does sound like Basie, but the thing which gives it all away is James's own trumpet solo which presumably was meant to evoke thoughts of Harry Edison, which it doesn't.

While the full sound of the orchestra is very effective, and has the added advantage of sounding highly familiar, it is in its solo strength the James band fails to reach the high standards it has set itself. It all points the difficulty and the danger of trying to mould one's style on that of an accepted master. No matter how good you get, the original is always going to be better, and frankly, polished and pleasant as this record is, nobody could honestly recommend it in preference to the many Basie albums already on sale.

BENNY GOLSON

THE MODERN TOUCH

Out of the Past • *Reunion* • *Venetian Breeze* • *Hymn to the Orient* • *Namely You* • *Blues on Down*. RIVERSIDE RLP 12/256.

Another latecomer, recorded

about a month after the Garland issue (below) and perhaps just a fraction dated. The front line consists of Golson on tenor, Jay Jay Johnson and Kenny Dorham, so that Golson's skilful writing is able to manifest itself.

His is one of the most original writing talents in modern jazz, and indeed some of his ballads have a touch about them which brings to mind the songwriters of the Broadway stage of the last generation. It is therefore hardly surprising that on the notes Golson tells how his original piece "Out Of The Past" represents his attempt to write something in that style.

"Originally I had planned to do an old show tune, maybe a Rodgers and Hart; but later I decided instead to write something that would be reminiscent of that type of tune, in which I could try to get that kind of sound."

Naturally enough, Golson has a very academic instrumental style, and may even be said to play "arranger's saxophone," which is not meant as a disparagement. His solo on "Out Of The Past," for instance, meticulously observes every movement of the harmonies he himself has concocted, and the approach sounds like a compromise between Don Byas and Lucky Thompson, with the father-figure of Hawkins somewhere in the background.

The two Gigi Gryce themes, "Reunion" and "Hymn To The Orient," have not quite the sophistication of Golson's compositions, of which "Blues On Down" is one of the simpler examples. "Namely You" will be remembered as one of the torch songs from "L'il Abner." Jay Jay Johnson seems oppressed by his own technique, and Kenny Dorham sounds much freer and more imaginative. The rhythm section is perfect throughout, and includes Wynton Kelly, Max Roach and Paul Chambers.

by Benny Green

RED GARLAND

SOUL JUNCTION

Soul Junction • *Woody'n You* • *Birk's Works* • *I've Got It Bad* • *Hallelujah*. ESQUIRE 32/136.

This finely-balanced album was recorded in November, 1957, which perhaps underlines the fact that very little new has happened in modern jazz over the last few years, because nothing on any of the five tracks can be said to have dated in any way.

Garland is one of the most prolific of pianists, appearing all over the place without giving the impression that he has given us everything he has to say. His ballad interpretation ranks among the best in its field, and "I've Got It Bad" proves this, although the remarks on the sleeve notes credited to Garland, where he suggests what it takes to interpret a tune of this kind, seem to me to put him on very dangerous ground indeed. It is all very well to experience personally what is expressed in the lyric but there are certain songs where this is quite impossible.

Garland has the knack of playing modern changes in a way which makes them sound uncomplicated without being naive. His solo on "Birk's Works" is one of the best things on the album, and his superlative technical control is there to see on "Hallelujah."

I remember reading something a couple of years ago about the way in which trumpeter Donald Byrd had been over-recorded. Since then, the flood of Byrd albums has dried up, and I take it this appearance with the Garland Quintet is a legacy of those hectic days when Byrd seemed to hop from one session to another.

The front line is completed by John Coltrane, playing with a typical stridency which never quite gets out of hand. His power on "Hallelujah" is quite frightening, and I prefer his solo on "Birk's Works," which is one of the best examples of the month of controlled, adventurous blues playing. It is the track from which the album takes its title which possesses the greatest depth.

It is not just another attempt to cash in on the "soul" gimmick, but a beautiful evocation of the blues at a contemplative tempo, with Garland surpassing himself in his long but never boring solo. On the face of it an unambitious album, but one which contains more good music than most.

TR (AD) TIME

IN recent months, I have noticed a tendency for a number of jazz clubs to look more like art galleries. The reason is the growing competition in band posters.

The backroom boys of the trad business are falling over themselves to produce slick posters and leaflets as part of the publicity build-up which surrounds the big boom-struck bands.

I suppose it all really started with Acker. Publicity man Peter Leslie did a fine job building the Edwardian aura around the Bilk band. His latest effort is a brochure illustrated with photographs depicting Mr. A.B. in various types of headress. Some of Leslie's poster designs for Bilk Festival Hall concerts have been most ingenious, with richly embellished seventeenth century phraseology.

A more modern approach to advertising is favoured by some bands. Among the best poster designs on dis-



DICK CHARLESWORTH

your friendly neighbourhood jazz club whenever Band X appears and give your cares away." Well, it wouldn't surprise me!

ROUNDUP:

Jim Waghorn, from Mike Daniels' band, has replaced Geoff Over on banjo in the Alex Revell Band. The full line-up is Alex leading on clarinet, Dave Cutting—trombone, Chez Ches-

THE JAZZ PAGE: NEWS

play at "Jazzshows" in Oxford Street I single out those of Alex Welsh, Eric Allendale and Gerry Brown.

Leaflet campaigns are now a must to push a new trad disc. The rivalry amongst bands is so keen that leaders fork out hundreds of pounds annually on publicity campaigns. Whilst the competitive spirit prevails, these advertising stunts will expand.

Perhaps we'll one day see the TV commercial which boldly proclaims "She's lovely, she's lively, she's engaged. She slimmed the easy way, jiving to Band X. Rush to

terman—trumpet, Alan Thomas—piano, Bob Sinclair—bass, Jim Waghorn—banjo, and Geoff Blackwell—drums. The Revell Band has dates at Macilroy's Ballroom, Swindon (5th October), Corn Exchange, Abingdon (6th), and The George Hotel, Burslem (7th).

Dick Charlesworth trumpet player, Bob Masters, turns promoter for a series of six Monday Trad jazz sessions at the Civic Hall, Exeter, commencing 9th October. Bands lined up by Bob are the Clyde Valley Stompers (9th), Micky Askman (16th), Gerry Brown and Ed Corrie on a

continued p. 6

LEYTON, KANE AND NOW SHANE

I'M NOT BOASTING BUT I SPOT A NEW BOY

IT'S not that I'm boasting—"He is, you know": Editor—but I was dead right about EDEN KANE. What's more, I was totally accurate about JOHN LEYTON. Now watch out for my latest, SHANE FENTON and the Fentones.

Re: Eden Kane, I said it was time for Cliff and Adam to move over at the top and let a new boy in. Mr. Kane duly obliged—and is still doing so.

Re: John Leyton, I said the television exposures would help more than somewhat but that the quality of his first disc would get there. It did—as has already the follow-up, "wild Wind".

BIGGIE

Now then, make receptive with the ears, Shane Fenton, with his first disc, is all set for a chart appearance. The 'A' side is "I'm A Moody Guy", a fine composition by Jerry Lordan, and the 'B' is the old "Five Foot Two, Eyes of Blue". I believe the Americans would call this a "back-to-back biggie".

Lined up with me as fans of Fenton are "Saturday Club" producer Jimmy Grant, compère Brian Matthew, Jerry Lordan and Eden Kane, who rates them as the best-dressed, best-presented group around.

Shane was born Bernard Jewry, in Mansfield, Notts. When he formed his group, they had months of struggling, taking two quid a week each out of the kitty—if they were lucky.

He told me: "We looked on music as a job not as a pastime. At home, we rehearsed three hours a day, taping your numbers so we could see where we go wrong."

"Then, early this year, the hard work paid off. We found we could collect £15 a week each and used the

BY
PETER JONES

money over to pay for equipment and clothing.

"Now we have outfits and gear worth £1,500. Myself, I've got a wardrobe of 20 suits, ranging from green to gold lamé and leopard skin."

What's more, he often wears two suits at a time on stage so that he can nip off one side in blue and re-appear the other side seconds later in be-spangled gold.

If this sounds like a knock-about act, forget it. The sound is the thing. The repertoire ranges from rock to "Mary's Boy Child". But it IS a colourful act, carefully staged and laced with comedy. In a word: entertainment.

February this year brought the big break. They auditioned for "Saturday Club" and appeared on the highly-rated show a month later. Since then they have been on "Easy Beat" and "Music With A Beat", packing in several months' broadcasting experience before making that first record.

FLIPPED

The disc came about because of the enthusiasm of pianist Tommy Sanderson who introduced them to Parlophone's Ron Richards.

Jerry Lordan, too, flipped—and wrote "Moody Guy" specially for them . . . a distinct accolade from such a busy writer.

The disc-boosting begins on Saturday this week. The group appear on "Thank Your Lucky Stars", as protégés of



SHANE (in gold lamé) and the FENTONES

(NRM Picture by Dezo Hoffman)

Helen Shapiro, and they're on "Saturday Club" in the morning.

Afterwards comes dates on Scottish TV and Ulster TV, with a one-nighter tour of Scotland starting on October 30.

They have a flourishing fan-club, a lot of fan-mail and boundless enthusiasm for perfection.

And a touch of sadness. Just before he left school, Shane became friendly with a Nottingham singer, Johnny Theakstone and his group, The Tremolos. Johnny became ill and Shane stood in for him.

Then Johnny died, at 17. And Shane, then Bernard, agreed to stay permanently with the group, using the name Shane Fenton which was devised by Johnny just before he died.

On Tuesday, this week, Shane hosted a party for Press and show folk to introduce the group. And on the guest-list were Mr. and Mrs. Theakstone, Johnny's parents.

Line-up of the Fentones? Tony Hinchliffe (drums), Jerry Wilcox (lead guitar), "Bonney" (bass guitar), Mick Eyre (rhythm). They've a co-operative

outfit, each kicking in with presentation ideas.

Comparisons are inevitable—but really unnecessary in this case. Just let me say that Shane regards Louis Prima as his favourite singer—"He's full of expression . . . and so happy."

That's it, then. My next tip for the British big-time.

Kane, Leyton . . . and Shane. Not a bad hat-trick, eh? and I'm really not boasting.

THE FLEETWOODS (HE'S) THE GREAT IMPOSTER

45-HLG 9426 London

LONDON

YOU DON'T KNOW WHAT YOU'VE GOT

BIG JIM SULLIVAN COMBO

45-F 11387 Decca

DECCA

BEN E. KING

AMOR

45-HLK 9416 LONDON ATLANTIC

LONDON
ATLANTIC

SIX SWINGIN' SINGLES

OLIVER REED

LONELY FOR A GIRL

DECCA

45-F 11390 Decca

BOBBY DARIN

YOU MUST HAVE BEEN A
BEAUTIFUL BABY

LONDON
ATLANTIC

45-HLK 9429 LONDON ATLANTIC

PAT BOONE

BIG COLD WIND

LONDON

45-HLD 9420 London

45 rpm records

THE DECCA RECORD COMPANY LTD DECCA HOUSE ALBERT EMBANKMENT LONDON SE 1

THIS YEAR'S ROYAL VARIETY PERFORMANCE TEENAGE STARS IGNORED TRAD JAZZ RECOGNISED

SHIRLEY BASSEY IN FOR THE FIRST TIME... TRAD JAZZ RECOGNISED WITH A THREE-BAND PRESENTATION... NO ROCK OR BEAT SINGERS IN THE LIST. THAT IS A SUMMARY OF THE NAMES FOR THE ROYAL VARIETY PERFORMANCE, PRESENTED BY BERNARD DELFONT, AT THE PRINCE OF WALES THEATRE, LONDON, W., ON MONDAY, NOVEMBER 6.

The current Top Twenty lists are almost ignored in a line-up which features rather less than half the usual number of names.

Explaining the difference, Bernard Delfont told the NRM: "This year we plan to give each artist a real chance to get across his or her personality in their own acts. There will be production numbers at the start of each half and in the finale, but the rest will be straight acts with no attempt to be a spectacular."

THREE BANDS

On the pop side, Shirley Bassey is joined by Sammy Davis Jr. (in a feature with dancer Lionel Blair), the McGuire Sisters (who will then be appearing in "Talk Of The Town"), Nina and Frederik (accompanied by the Malcolm Mitchell Trio), Scottish star Andy Stewart and Frankie Vaughan.

The trad feature lines up Kenny Ball and his Jazzmen, Acker Bilk and the Paramount Jazz Band and the Temperance Seven.

Mr. Delfont said: "I wouldn't say rock 'n' roll is out. But we've had rockers in the past years and we want, this time, to represent the craze of the moment, which is undoubtedly trad jazz."

Comedy is to come from: Jack Benny, George Burns, the Crazy Gang, Charlie Drake, Bruce Forsyth, Arthur Haynes, Morecambe and Wise.

Maurice Chevalier, currently filming in Britain, is on the list, together with Max Bygraves and the "Do Re Mi" company, which includes EMI singer Steve Arlen.

Specialities are by the Ballet Trianas, the Baranton Sisters (currently at the London Palladium), La Compagnie De Marottes and Ugo Garrido.

The show is to be staged by Robert Nesbitt, and Harold Collins, veteran show conductor, is musical director.

All the programme will be televised by ATV on the following Sunday, November 12, and the BBC radio will carry an edited one-hour excerpt.

Sammy Davis Jr. has obtained special leave from a Las Vegas engagement. He will virtually come straight off stage at the Royal Performance and fly straight back to America—a round trip of 10,000 miles for just a few minutes.

In the next few weeks, Lionel Blair will fly to Las Vegas for rehearsals with Sammy Davis.

All three trad groups are new to Royal Performances as are Shirley Bassey, George Burns, Arthur Haynes, the McGuires, Morecambe and Wise, Nina and Frederik, Andy Stewart and all four speciality acts.

Disappointment will certainly be felt in pop music circles that some of the younger disc stars are not represented—names such as Helen Shapiro, Billy Fury, Eden Kane, John Leyton. Or possibly Tony Newley.

But satisfaction will be felt that those selected will have a real chance to put across their personalities in longer routines than in the past.

The Royal Variety Performance will be attended by Queen Elizabeth the Queen Mother, and is in aid of the Variety Artists Benevolent Fund, organised and run by Arthur Scott. In the past 31 shows, about £200,000 has been raised.

BING AND MAURICE

MAURICE CHEVALIER is star guest in "The BING CROSBY Show," to be transmitted by BBC-TV on Monday, October 9, together with dancer Carol Lawrence, Bing's Rome night-club discovery, Aldo Monaco and the Nelson Riddle Orchestra.

The show was first seen in America last March.

Bing opens the show with "Without A Song" and one feature is when Bing and Maurice go through their little "black books," reminiscing about girls in song.

Included: "Thank Heaven For Little Girls," "Once In Love With Amy," "Ida," "Gigi," Candy," "Margie," "Louise." The two close the show with "I'm Glad I'm Not Young Any More."

KING 'SNAP'

DAVE KING tops the bill in Val Parnell's "Sunday Night At The London Palladium" on Sunday, October 8, with support from BRUCE FORSYTH and ventriloquist SENOR WENCES.

Music in "Sunday Break" the same evening is by Dick Charlesworth and the Chy Gents and vocalist Jackie Lynn.

FRANKIE GETS HIS LOOT

FRANKIE AVALON, now 21, became the first of the strong Philadelphia rock 'n' roll star group to leave the jurisdiction of the Orphans' Court in the City.

This means that he will be allowed full control of his 100,000 dollar estate — his accumulated earnings over eight years.

There are some legal problems before Frankie is able to write his own cheques because his appointed guardian has, first, to explain how money has been spent during the Avalon career.

EDDIE JOINS

EDDIE ROGERS, well-known Tin Pan Alley character, has joined the exploitation staff of music-publishers, Chapells, in their new Bond Street offices.

He has specialised in arrangements, in discovering new talent and on promotion work.

double session (23rd), Dick Charlesworth (30th), Terry Lightfoot (6th Nov.) and Bob Wallis (13th Nov.).

This week two new bands swing into action on the jazz club circuit on the same day, Thursday, 5th October. Sonny Morris debuts his new Crane River Jazzband at the Embassy Ballroom, Northampton, followed by dates at the Atlantic Ballroom, Lake, I.O.W. (6th), Crystal Ballroom, Ilford (7th), and Elm Park Hotel, Hornchurch (8th). Personnel is Sonny leading on trumpet, Trevor Kaye—clarinet, Brian Cotton—trombone, Johnny Johnson—bass, Dave Fawcett—banjo, and Mike Wallace—drums.

SYNCOPIATORS

The Back o' Town Syncopators leave their native Glasgow on 5th October and head for the Imperial Club, Stockport, followed by Leofric Hotel, Coventry (6th), Morris' Cafe, Shrewsbury (7th), White Hart, Romford (8th), and Assembly Rooms, Bowden (9th).

This is probably the most versatile new band on the trad scene. Several

LEYTON'S AMERICAN DISC

ABC PARAMOUNT, in New York, have finalised plans to release the American and Canadian rights of JOHN LEYTON'S huge-selling "Johnny Remember Me."

The deal was arranged by Sam Clark, President of ABC, and L. G. Wood, of E.M.I., over the weekend.

John Leyton is, this week, tackling his second week in variety as a bill-topper. He is with EMILE FORD and the Checkmates at Brighton Hippodrome.

RICKY NELSON SET-BACK

AFTER presenting a petition containing 10,000 signatures to the BBC, the Official RICK NELSON World-Wide Fan Club have had a further setback in their efforts to get the "Ozzie and Harriet" American TV series transmitted in Britain.

A letter from Ronnie Waldman states: "It was kind of you to go to such lengths to support your request. As you may know, we very carefully considered the possibilities of this programme some years ago, when it was first produced."

"We felt then, and alas still feel, that despite the development of the more recent episodes, its attractive qualities and the inclusion of the popular Rick Nelson, it is not a show for which we can, at present, find a place in our schedules."

"You will realise, I am sure, that our requirements for American programmes are strictly limited and we are sorry to think that we are disappointing several hundreds of your members by not being able to

present this series." And from Co-Presidents, Jeanne and Dug, comes the comment: "Do not lose heart. We are taking the petitions to ITV next and will keep you posted."

RICK NELSON has recently won his eighth Gold Disc for "Travellin' Man" and "Hello, Mary Lou." His new singles, out soon, is "A Wonder Like You" and "Everlovin'", the former by JERRY FULLER, who wrote "Travellin' Man."

Fontana staff chief, Jack Baverstock, hummed and whistled the tune over the phone to over 15 publishers without success.

In desperation, Jack made plans to substitute another tune on the disc when he received a telegram from Gerry saying, "Sorry, dad. Wrong title. Try 'I'm Just a Poor Bachelor'!"

PLANS

Terry Lightfoot's plans for Christmas include a rather unusual television programme. He and the band will take part in A.B.C. TV's "Christmas on the Other Man's Farm." The programme will be pre-recorded on December 18th for transmission on Christmas Eve, and will emanate from Mossborough Hall Farm, near St. Helens, Lancs. Clinton Ford will be among the guests. The Lightfoot band will be heard on "Saturday Club" on October 21st.

Terry's band is currently doing concert and dance dates with the Sonny Terry—Brownie McGhee—Bob Wallis package show.

TRAD SCENE

Continued from page 4

members of the band play two instruments and have considerable stage experience. The B.O.T.S., who seem to do everything in duplicate, will have no hotel problems on one-night stands. They recently bought TWO caravans to hitch to their TWO mini-buses. Incidentally, a unique feature of this group is the instrumentation. TWO banjos, drums (making up the FRONT line), trumpet, clarinet, trombone and tuba.

Gerry Brown's first Fontana disc, "Ol' Man Mose" ("I'm just a Poor Bachelor" (H.334) is now released. Previously I announced the "B" side title as "Driftn' Along." It seems Gerry wasn't too sure of the title and



Stars In The News



PICTURE GUIDE

Top left: Helen Shapiro celebrated her 15th birthday last week with two records in the top twenty and a visit to the 'Talk Of The Town' theatre restaurant where Dezo Hoffman photographed her. (NRM Picture). Top right: Kay Starr, on BBC TV last week-end with her own show. Centre left: Shirley Bassey—her first Royal Variety Show. See story. (NRM Picture) Centre right and bottom right: Acker Bilk (NRM Picture) and Kenny Ball also making their Royal Variety debut. Bottom left: Frank Sinatra. He may visit England to promote his disc company. Centre bottom: John Leyton, singer with two Top 20 discs. His latest 'Wild Wind' made the best sellers after two days on release.



NEW RELEASES

KARL DENVER Mexicali rose 45-F 11395 Decca

JESS CONRAD Every breath I take 45-F 11394 Decca

HAYLEY MILLS Let's get together from 'The Parent Trap' 45-F 21396 Decca

This time TROY SHONDELL 45-HLG 9432 London

I understand THE G-CLEFS 45-HLU 9433 London

The astronaut JOSE JIMENEZ 45-HLR 9434 London

RAY CHARLES I wonder who 45-HLK 9435 BRONX ATLANTIC

Tammy, tell me true SANDRA DEE 45-05858 Brunswick

BOBBY DARIN

You must have been a beautiful baby

45-HLK 9429 BRONX ATLANTIC

ROY ORBISON

Cryin'; Gandy Man

45-HLU 9405 London

JOHN TILLO

Witho

45-HLA 94

ORIGINAL MAMA BLUES

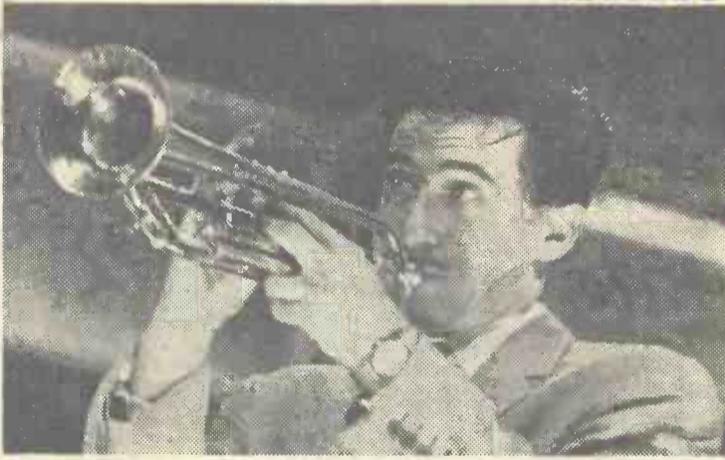
ALVINO REY

45-HLDY 9431 London

THE DRIFTER

Sweets for my sweet

45-HLK 9427 BRONX ATLANTIC



SHADOWS BOMBSHELL

This week's bombshell news from the CLIFF RICHARD camp is that drummer TONY MEEHAN has left The Shadows, as from Sunday last. Taking over is 21-year-old Londoner BRIAN BENNETT, formerly with The Wildcats and Krew Kats.

Tony's resignation was accepted immediately to allow time for his successor to play himself in with the group before Cliff's tour of Australia and Scandinavia starts on October 14.

Reason given for Tony's departure is that he wants to concentrate on extensive studies in musical theory, and in drumming, under his coach, Max Abrams.

Tony told the NRM: "I have been considering this move for some time, because constant touring virtually cuts out any chance of my keeping up my studies.

"My ambition is to arrange and to gain every kind of experience as a playing drummer. Now I can really get down to the job."

At EMI, Columbia executive NORRIE PARAMOR said: "I have the highest regard for Tony's devotion to music. He is a very fine young drummer—perhaps the finest I have come upon.

"I understand about his decision not to tour because I had to make

the same sort of decision a few years ago.

"Tony has many fresh ideas musically, and this week he is coming in to my office to see me and discuss how best we can help each other."

Peter Gormley, manager to both Cliff and The Shadows, said: "I shall continue to manage Tony. And his business affairs will still be conducted from The Shadows' office at 17 Savile Row, W.1."

Before starting his studies, Tony is having his first holiday in two years—and leaves for Ireland at the end of this week.

TONY MEEHAN TO LEAVE



TONY (NRM Picture)

Brian Bennett joined the Shadows on Sunday, October 1. He has been a personal friend of the others and of Cliff for a long while. He already has considerable experience of broadcasting and television with other backing groups.

SINATRA MAY HEAD OWN EUROPEAN TOUR

TONY AS GUEST

ANTHONY NEWLEY is "Guest Of The Week" in BBC Light Programme's "Woman's Hour" on Wednesday, October 11.

He will be asked questions by comère Marjorie Anderson about himself and his life in show business.

Tony's first broadcast was in 1951, though he made his television debut in "The Teenage Show" in July, 1949.

PITT SWITCHES

ROY PITT, formerly with the Chappell Organization on Sheldon Music, has joined the exploitation staff of Filmusic, the company which specialises in film and television scores.

He joins simultaneously with the launching of Helen Shapiro's latest "Walkin' Back To Happiness."

REPORTS from Hollywood this week rumour that FRANK SINATRA, head of the Reprise label, may be heading a promotion tour of Europe with artists from the Reprise organization.

It is said that he wants to introduce his newer performers by television and radio dates.

And Reprise executives are also said to be interested in two artists currently attached to the Pye company, who distribute and promote Reprise discs in Britain. They are the KENNY BALL trad group and singer PETULA CLARK, now "infantichating" in France.

The first three Reprise singles issued in this country are all selling well and Sinatra's own "Granada" is in the NRM chart at No. 15.

MORE BASSEY DATES

EIGHT dates have been set for concert appearances by SHIRLEY BASSEY when she returns to Britain from her triumphant, highly-praised season in the Persian Room of New York's Hotel Plaza.

On each of them she will appear with Ken Macintosh.

Dates: November 10, Colston Hall, Bristol; 12, Guildhall, Portsmouth; 19, City Hall, Newcastle; 24, City Hall, Sheffield; 24, Sophia Gardens, Cardiff; December 3, Winter Gardens, Bournemouth; 6, Town Hall, Birmingham; 10, de Montfort Hall, Leicester.

Meantime, there are no new developments on the album she was rumoured

to make with COUNT BASSIE and his orchestra.

From America this week comes news that she had talked over the project with Bassie after listening to the band at Birdland. One problem is that Shirley's exclusive British disc contract might prevent her from recording in the States—but there is no reason why a deal should not be made in this country.

Apart from her cabaret season, in which she has been compared favourably with the American "greats," Shirley has been making guest appearances on dee-jay shows. And she has been doing strong "plugging" work for Matt Monro, who opened in New York in cabaret on Tuesday this week.

NAME DROPPING

HELEN SHAPIRO

is gratified at the reaction to her "You Don't Know," released in the States on the Capitol label. Edward B. Marks' Music has obtained the U.S. and Canadian publishing rights to the song which looks like becoming a very big seller.

DEL SHANNON

headed a pop-star package at Ponchartrain Beach in New Orleans—a show which attracted over 100,000 people. The show, produced by a local radio station in return for "listener support," is free to the public and also included Tony Orlando, Barry Mann, Dick and Deedee, Danny and the Juniors, and Janie Grant.

JOHN BARRY

left for an American visit this week. He plans to step off in Hollywood to discuss writing music for American films and TV. And on October 12, he arrives in New York for two weeks, staying at the Plaza Hotel to find an outlet for his new LP, "String Beat," issued in Britain on Columbia.

MARIO LANZA

whose birthday anniversary was being celebrated this week by fans of the late, great tenor, is one of the several top stars on whom film biographies are being lined up in the States. Others: Maurice Chevalier, Edith Piaf and Belle Baker. Leslie Caron is fixed for the Piaf part, with Shirley McLaine as Mistinguette. Nobody is yet cast for the Lanza part.

SLIM WHITMAN

challenging hard in a comeback bid in America with his new Imperial release, "In A Hundred Years" and "The Old Spinning Wheel." He says he is hankering after a return visit to Britain if his discs start registering again.

U. S. BONDS

record of "Quarter To Three" has been banned in New Zealand, but a cover version by a local group, the Kell Isles, on the Viking label, has been accepted by the broadcasting authorities. Also banned "down under" is Bobby Lewis's "Tossin' And Turnin'," but it is being sold in large quantities, without plugging.

BILLY FURY

has, with his record success, become the 185th disc version of "Jealousy" to become available, according to statistic-conscious executives of Lawrence Wright Music.

MR. ACKER BILK

chosen for the Royal Variety Performance, is to appear at the Olympia, Paris, on November 18, before going on to Switzerland for up to a week of personal appearances.

CONNIE FRANCIS

has waxed a new album in Germany for Continental sales—the LP. was made in the new Polydor studios in Paris. She is due in Paris for personal appearances on October 10.

MICHAEL HOLLIDAY

now recovered from his nervous breakdown which forced him to retire from his Blackpool season but he expects to take it very easy until the end of the year.

LONNIE GETS TWO GOLD DISCS FROM BING

ON Monday, BING CROSBY is presenting LONNIE DONEGAN with two gold discs—each representing the sale of over one million records—at Shepperton Film Studios. And Bing is the artist who has sold more records than anyone else in the world.

Lonnie already has a gold disc for "My Old Man's a Dustman," and has qualified for another from recent sales—mostly in America—of "Does Your Chewing Gum Lose Its Flavour."

"Chewing Gum" had about 250,000 sales when first released in Britain in February, 1959, but made little impression on the American market until six months ago.

Lonnie's other gold disc for presentation on Monday is something of a mystery. It is for "Rock Island Line," his FIRST big hit in 1956. He left Decca then for Pye before the million mark was reached, and was therefore considered to be ineligible.

Now, after five years, the position has been cleared up. And Donegan becomes the first British artist to hold three Gold Discs and the first to receive two at the same time.

It also represents a nice gesture by Decca Records for their co-operation to their former artist.

IVORY JOE HUNTER

says of rock 'n' roll: "I've been playing rock for 20 years and so have lots of other coloured artists. Maybe it hasn't always been called that. It was once boogie-woogie. Guys like Clarence Williams, Pete Johnson and Jimmy Rushing—they know all about rock 'n' roll. It was only accepted by the white folk when whitemen like Bill Haley started doing it."

<p>EDEN KANE</p> <p>Get lost</p> <p>45-F 11381 Decca</p>	<p>DECCA</p> <p>Brunswick</p> <p>LONDON</p>
<p>45 rpm records</p> <p>The Decca Record Company Ltd Decca House Albert Embankment London SE1</p>	<p>CANTINA</p> <p>THE CHAMPS</p> <p>45-HLH 9430 London</p>



Left: KARL DENVER TRIO
Above: ANITA HARRIS

KARL DENVER COULD MAKE IT WITH 1925 PRE-DISC HIT

KARL DENVER *Mexicali Rose; Bonnie Scotland* (Decca F 11395)

4 THE three voices — well, that's what it sounds like to me—of Karl Denver swoop and glide around "Mexicali Rose" which was made a hit back in 1925.

I think the process can be repeated.

Like in his first hit "Marcheta" Karl employs generous use of his falsetto voice. And it stands an even better chance because "Mexicali Rose" is a better number.

Flip is written by Karl himself and he extolls the virtues of his native land in a most un-Celtic manner. General effect is akin to Gene Autry singing "Loch Lomond".

Its novelty and strong performance make it a strong flip-side.

TOP TWENTY TIP

TROY SHONDELL *This Time; Girl After Girl* (London HLG 9432)

4 TROY is new to Britain. But he's the centre of a fantastic publicity campaign in the States which has rocketed him up the charts—to the tune of 31 places in one week.

His chances here? Bright enough for a Top Twenty Tip. It is an original sort of number; neat lyrics; sound, moody backing and Troy sings with immense feeling. The song kinda grows on you—and should receive the sort of plugging which will make it one of the family.

I'm not so struck on the 'B' side, though again Troy establishes a warmth and ease of performance which surely will register. Nothing wild about him but an underlying depth.

TOP TWENTY TIP

TEDDY RANDAZZO *Let The Sunshine In; Broken Bell* (HMV POP 925)

4 WHAT a contrast! The main side builds, builds, builds to a shouting climax like a spiritual Teddy backed by a hard, shouting vocal group.

He growls and moans like Ray Charles and Bobby Parker, but generally gets his feeling—if not all the words—across. Apart from an instrumental break involving a twanging guitar which sounds pretty disastrous, this is a well-made track.

Turn this disc over, however, and we get a prim and proper Mr. Randazzo leaning back on a set of shimmering strings and turning out a normal love ballad.

What's more, he had a hand in writing both sides.

BOBBY DARIN *You Must Have Been A Beautiful Baby; Sorrow Tomorrow* (London HLK 9429)

3 THE first couple of choruses have Bobby sounding deliberately vaudevillian and most unlike Bobby Darin. It is amazing that Bobby has worked so hard to develop his style and then throws it away like this.

Disappointing. "Sorrow" is not a song with any particular distinction to it either. All in all a not very good release from Bobby. Almost as if he didn't care...

G-CLEFS *I Understand; Little Girl I Love You* (London HLU 9433)

3 SOFT counterpoint on an innocuous ballad with a light touch from the strings in back. Before the end, though, one longs for a good loud crash to break everything up.

The whole thing, in fact, just before the end turns into "Auld Lang Syne" with a monologue from one of the singing Clefs.

Two coconut shells provide the backing for the flip which is slightly brighter. But the Clefs still lack passion in their singing.

HAYLEY'S EXPORT

HAYLEY MILLS *Let's Get Together; Cobbler Cobbler* (Decca F 21396)

4 NICE to see another British record making it so big in the States. Young Hayley, youngest of the John Mills-headed theatrical family, made this originally for Walt Disney's recording company. It is already high, high in the States.

Delayed-action release in this country probably won't harm it. It is a rock song which Hayley delivers with quite a refined English accent in parts, though she does an overall darned good job of it, especially with the jangle-rhythm backing.

Perhaps it is better to say little about the flip. She's more-than-slightly out of tune and delivers with a harassed air. And the song makes her sound even younger than she really is. For the top side... Four Stars.

THE CORONA KIDS *The Big Ship Sails On The Alley-Alley-O; Nid-Nid-Noddin'* (Philips PB 1185)

3 "THE BIG SHIP... " comes from the Shelagh Delaney movie "A Taste Of Honey", in which the Corona Kids sing as a background chant.

None of them will be able to see the film on account of it having an "X" certificate!

It is tuneful, happy and pushed along by the Ivor Raymonde Group. And it is a few degrees above nursery rhyme status. Flip is best described as a marching-tune for kiddie-winkies, with a subtly simple arrangement.

BOBBY EDWARDS *You're The Reason; I'm A Fool For Loving You* (Top Rank JAR 584)

3 NASAL - STYLE singer Bobby has his roots in Nashville. So it follows that it is a typical sentimental twangy Country ballad. A soft sell from Mr. Edwards—and it sounds as if he recorded it sitting on a horse.

Flip is livelier, with a camp-fire sort of atmosphere. Male group behind keeps it all matey. Not to mention thoroughly enjoyable.

FRANK WEIR AND HIS ORCHESTRA *Farrago; Love, Sunshine and Cha-Cha-Cha* (Philips PB 1186)

4 SOLID, swinging Latin 'big' band stuff from the saxophone maestro who doesn't take a solo on "Farrago". It has slabs of vibrant tonal qualities which make me say that it ought to be a hit even though it probably won't. On the solo side: guitar, trumpet—and a fascinating drum bit at the close.

Much the same formula on the flip with trombones speaking out on the theme. A fine big brass sound. And every bit as good as the 'A' side.

THE STACCATOS *Topaz; Main Line* (Parlophone R 4828)

3 CANT see a lot of hope for this debut by the instrumental group, The Staccatos. They play well enough on both sides; but they are

handicapped by basic weaknesses in the tunes.

"Topaz" is easily the stronger side. It has a neat percussive introduction then a powerful guitar fighting off strong drumnastics. The real trouble is that there is so much of this sort of thing about—and most of it is better.

"Main Line" just doesn't have anything whistleable about it.

OLIVER REED *Lonely For A Girl; The Wild One* (Decca F 11390)

3 BANG up-to-date, Oliver Reed is another actor turned singer with a lazy styled voice that appears to be tailor-made for this song.

An engaging low-key performance which features a monologue in the middle.

He wakens up somewhat however on the flipside, "The Wild One" which is brighter in tempo.

Oliver is certainly at the other end of the spectrum from the ranting raving rockers.

JOSE JIMENEZ *The Astronaut (parts 1 and 2)* (London HLR 9434)

4 THIS disc is well up the American best sellers. But I think it doubtful that the same thing will happen here. Recorded live, it is comedian Bill Dana's top rate sketch where he adopts a Mexican accent and character.

In this instance Dana is Jose as America's first astronaut. Sample joke: What will you do during the long lone solitary hours in space?—I plan to cry at lot.

SINGLE PLAY REVIEWS BY PETER JONES

ANITA HARRIS *I Haven't Got You; Mr. One and Only* (Parlophone R 4830)

4 THIS I like. Miss Harris, 19 and lovely, is a cut above most of our recording girls. The top side features a strange, jerky, 100 per cent. effective backing by John Barry, and Anita phrases with pert clarity. Maybe she sounds a wee bit too happy and composed for the sardish lyrics—but who's complaining?

Flip, by Jerry Lordan, is also good. A throatier Anita, specially fluent in the lower register and emoting with deliciously-accented meaning. Two good songs, two good backings, two good performances. And four good stars.

DUANE EDDY *Caravan (Parts One and Two)* (Parlophone R 4826)

4 THIS starts off with Mr. Eddy leading the caravan out through his echo chamber on to the desert sands. And while you're turning over to Part Two, some violent rock musicians join the procession. There seems to be a running battle between Duane, the musicians and the tune. Compatibility is established in the end, Mr. Eddy disappearing back into his echo chamber.

Why Parlophone? Because Duane recorded this several years ago. It is a thoroughly commercial version of the classic Duke Ellington-Juan Tizol piece. Part Two is the side which is most likely to click.

THE CHAMPS *Cantina; Panic Button* (London HLH 9430)

4 THE title is "Cantina" and it's written by Messrs. Burgess and Fuller. They could have fooled me. Cos I think it should be called "There Is A Tavern In The Town".

A frog asks at the start "Is There a cantina in the town?" And from the other side of the swamp, a saxophone brays into the first chorus and nearly reaches the end before collapsing with reed trouble. Then Spanish-style guitar-style, yet.

Seriously, they've done precisely this before and it has been a big hit. "Tequila" and "Subway", for instance. "Panic Button" could easily be the theme for a late-night telly crime series. In this field, it's a good record.

TOMMY SANDS *Love In A Goldfish Bowl; I Lost My Baby* (Capitol CL 15219)

4 YOUNG TOM has never really been big in Britain and I've never understood why. Perhaps the trouble is that this particular goldfish bowl is overstocked. It's all too busy. Girls, saxes, strings, wordy lyrics... everything is happening at once. But Tommy does sing very well indeed.

He's certainly happy in the flip and for that earns my undying gratitude. Again, he sells the song with confident professionalism—and the song, new or not, has the real vaudeville flavour to it. I loved it, but I wonder about the younger lot!

CLIFF ADAMS' SINGERS *Lullaby of Birdland; Tumbling Tumbleweeds* (Columbia DB 4709)

4 CLIFF, happily recovered from his recent illness, has boosted his following through television appearances. The ever-green "Lullaby of Birdland" gets a tremendously enjoyable treatment, featuring in the main Cliff's piano in both old and new styles. The singers are virtually gap-fillers.

I enjoyed this a lot. "Tumbling Tumbleweeds," too, comes in for a bright treatment, though slow of pace. Whistling, singing, sad piano alternate. On second thoughts, though, perhaps this one is too slow-paced, too musically relaxed.

Laurie Johnson *Sucu Sucu; Echo Four-Two* (Pye N 15383).

5 LAURIE introduces an intriguing combination of sounds, featuring big brass and small guitar. A very professional, well-ordered version of the haunting Latin theme from the "Top Secret" television series featuring astute use of a harp, as well.

The fans are already going for "Sucu Sucu" but I'm much more impressed with the dramatics and tingling power of Laurie's own composition "Echo Four-Two". I just hope it doesn't get overlooked, that's all, because it is absolute top-class big band material. Isn't it something like "Night Train"? Good trombone and trumpet solo work, too.



LAURIE JOHNSON: arranger-leader is already in the charts with 'Sucu Sucu'—but Peter Jones prefers the flip.

CATCHY CONRAD—DRAKE THE ORIGINAL ABORIGINAL

THE DRIFTERS *Sweets For My Sweet; Loneliness or Happiness* (London HLK 9427).

3 THIS just isn't up to the best standards of the Drifters, even though there is something strangely compelling about the knocked-out piano on "Sweets For My Sweet", a Pomus and Shuman composition. Again, it has done well in the States. Several of the Drifters appear to have taken the afternoon off.

The other side is a doomy piece with a bass drum beaten at irregular intervals as a sort of death-call omen. Both numbers, in fact, have little production tricks which stick firmly in the memory. And let's face it, that's more than half the battle these days. Not quite a Top Twenty Tip — Top Fifty, yes.

JESS CONRAD *Every Breath I Take; Walk Away* (Decca F 11394)

4 POSSIBLY the most adventurous Conrad so far — that's the verdict on "Every Little Breath". It has Jess moaning out the title repetitiously backed by Ivor Raymonde's strings and a drum figure that is featured throughout the track. Not much of a tune to be sure, but it could sell on the catchy title riff.

It's true, by the way, Jess does feature a lot of breathing.

Flip has Jess almost walking his way through the lyric backed by a fussy rhythm and chorus. Routine.

CHARLIE DRAKE *My Boomerang Won't Come Back; She's My Girl* (Parlophone R 4824)

3 THIS is best described as an original Aboriginal. There's trouble in the tribe because the chief's son, Chas., just can't make his boomerang come back. He practices

TED TAYLOR *Cat's Eyes; Canyon* (Oriole CB 1628)

4 "CAT'S EYES" is the latest episode in Mr. Taylor's flirtation with road traffic his first disc was "MI" — and is a faster rocker based loosely on a well-known blues theme. In fairness Ted and his quartet, resident in London, do manage to sound like those American groups that make the charts over here.

"Canyon" is slower tempo, more Western flavoured. It has enough variation to keep things interesting.

PINKY AND PERKY *What's New At The Zoo?; Dream Your Tears Away* (Columbia DB 4710)

3 THOSE lovable pig-lets natter through the novelty item from the stage show "Do Re Mi" — a number, incidentally, already disked by Max Bygraves, star of the show. The link pieces are put over in human voice by Tony Tanner.

It's difficult to assess the chances of a disc of this type. If it gets big, everybody is astonished. But . . .

Anyway, I found it very entertaining. The flip, too, is bright, breezy and not too twee.

TONY OSBORNE *Mexico; San Paolo* (HMV Pop 921)

4 OVER the years, Tony has built up enormous sales, though not sufficiently week-by-week to get the Top Twenty prestige he deserves. But few leaders can create an atmosphere like Tony does so consistently. "Mexico" is a fine example. Even if you have never visited Mexico, you have the feeling that the composition is just right. Tony didn't write this side, but his "San Paolo" is his own work and features his own piano styling.

Either side could turn up regularly in "Housewives' Choice" and similar shows.

MALCOLM LOCKYER and The Orchestra *Theme from "The Pursuers"; Stranger Than Fiction* (HMV Pop 929)

3 A BRASS-HAPPY bash at the theme from the popular TV series "The Pursuers", with clipped guitar providing the main respite from the ensemble. Certainly the melody is among the less-memorable of TV themes but it does get a crisp musically arrangement.

Flip, "Stranger Than Fiction", is certainly strange. Or wierd, perhaps, is the better word. A swingalong orchestral piece, it is hardly likely to bother your memory a few minutes after being played.

VICTOR SILVESTER *Pasadena; Together* (Columbia DB 4713). *Baby Talk To Me; Put On A Happy Face* (Columbia DB 4712)

3 TWO singles, comprising a slow fox-trot, two quick-steps, and a waltz, from Mr. Strict Tempo. Two singles with nary a chance of Top Twenty status. In fact, they've just like any of his previous offerings, with "Pasadena" most interesting because it just ain't nothing like the Temperance Seven hit.

... breaking off only for "a nice cup of tea".

Good comedy. Plus spasms of singing from Charlie which suggest he could be very, very good. Of course, his boomerang WOULD come back if only he'd throw the perishing' thing first!

A slab of music-hall on the flip — also written by Chas. and Max Diamond. But ending with them "trad-fadding like hooligans".

They'll sell, of course. And over a long period. But I didn't know there was any sort of single market for this "dancers-only" material.

HANK LOCKLIN *You're The Reason; Happy Birthday To Me* (RCA 1252)

4 ANOTHER typical offering from Hank, the "Please Help Me, I'm Falling" gent. It is a Country and Western ballad, with a girl group providing a neat contrast. If you dig this kind of music, you'll dig Hank for sure.

The 'B' side starts off with an organ as Hank expresses his sorrow because his girl didn't turn up to help him celebrate his birthday. He had a party all by himself, singing "Happy Birthday To Me".

But why, why, why are Country songs all so perishing sad?

KARL HAMMELL Jr *Summer Souvenirs; The Magic of Summer* (London HL 9422)

3 KARL HAMMELL Jr. — I've never heard of his dad either! — is quite a competent performer with that engaging huskiness seemingly inbred in American youngsters. He can, and does, sing out from time to

SANTO AND JOHNNY *Theme From Come September; Hop Scotch* (Pye International TN25111)

4 SANTO and Johnny are two guitarists, not rockers either. Round about two years ago they had a faired sized hit on both sides of the Atlantic with "Sleepwalk".

They might possibly do it with their version of Bobby Darin's theme from

NRM SINGLES CONT. ...By PETER JONES

THE FLEETWOODS *He's The Great Impostor; Poor Little Girl* (London HLG 9426)

4 THE two-girl, one-boy Fleetwoods did nicely with this in the States. Story is of a bloke who loses his bird to an impostor — though I doubt if teenagers would call him "Impostor".

time and nothing too diabolical happens.

But, as far as both sides go, there is no real distinction. After all, the output is so big these days that routine material, be it reasonably acceptable, is just hidden in the pile.

"Summer Souvenirs" is clearly the better side.

DANNY JORDAN *Jeannie; Boom Ditty Boom* (Mercury AMT 1159)

3 BRISK beater, with amiable backing, is "Jeannie", not to be confused with the chick with the light brown Barnet Danny doesn't slur the vocal side. He has a crisp style which is . . . yes, pleasant! Nothing to shout about — but pleasant.

There is a Latin tinge to "Boom Ditty Boom", which opens with pizzicato strings. Again, Danny sounds pleasant — a well-mannered young chap. Whether that is a recommendation or a condemnation is up to the individual buyer.

RAY VASQUEZ *Easy To Love; Nothing Ever Changes My Love For You* (Starlite ST.055)

3 ANOTHER pleasant disc but without containing anything sufficiently different to give it obvious sales appeal. The Continental gentry do have their following in Britain, of course, but somehow they seem to lose the vocal fire when they sing in English.

I'd say there are dozens of singers in this country who are every bit as good but who just don't have a recording contract. "Easy To Love," actually, is a wonderful number. But think of all the greats who have sung it.

THE DREAMLOVERS *When We Get Married; Just Because* (Columbia DB 4711)

3 WELL, I played this and would have said it was about two years too late. Just like anything churned out by the early Platters, the Flamingoes — or the Four Intestines, or whatever.

But you know what? "When We Get

the film "Come September". It doesn't so much swing as bounce along. It is a very happy sound without being coy or pretentious.

"Hop Scotch" will have any Nationalistic Scotsman gnashing his teeth. Not only do the duo imitate a set of bagpipes on their guitars but also use a few trad. Scottish airs to supplement their theme.

Strings and a razor-blade reeded sax also intrude on this side. Very much the 'B' side.



THE FLEETWOODS and (below) JESS CONRAD.

Very well sung, very well arranged. Gary Troxel takes the lead all the way and the girls fill in amiably and unselfishly.

There's a lot of quality in the flip performance, too. A sad, sad song. But there is nothing sad about their great harmonica work. The coin came down "heads" so it just misses a Top Twenty Tip.

Married" is in the American Top Twenty. And the Dreamlovers are Chubby Checker's backing group. The lead voice hovers uncertainly and throbs unremittingly.

It must stand a good chance. Certainly not on originality but perhaps on tastes of the American camp-followers.

JOHNNY GREGORY AND HIS ORCHESTRA *Sucu Sucu; Echo Four-Two* (Fontana H 337)

4 SOMEBODY will get a hit from "Sucu Sucu" and it strikes me that Johnny Gregory's gently lilting, smoothly Latinish, version could be it. He pulls out one or two tired old clichés on the arrangement side but for the most part it is an alert orchestration. The theme is, of course, from the TV series "Top Secret".

Flip is from yet another TV series and provides high old drama. Good belting brass, violent percussion and above all solid swinging. Laurie Johnson wrote it — and, with his own orchestra is a rival to Johnny on "Sucu Sucu"



ELAINE AND DEREK *Wooden Heart; Bluebird* (Parlophone R 4829)

4 THERE'S something completely captivating about these twin nippers from Belfast who, technically, aren't even teenagers yet. Either side could catch on — but it is doubtful whether sufficiently to make the charts.

On "Wooden Heart", which one Elvis P. recorded, they pay respects to its folk origin by a chorus in German. Which is a darned sight more than I could have done at the age of twelve.

"Bluebird" is sweet — and I don't mean syrupy sweet.

JOHNNY FRAY *What A Sky; Trust Me* (Durium DC 16659)

2 HEAVILY ACCENTED Johnny, an Italian, sings in English, which is probably why this debut disc doesn't come off too well. He's one of the sobbers of the business and the laying-on of emotion is pretty palling after the first chorus.

TOP POPS

TRANSISTOR SISTER
ROBB STORME
45-F 11388

BLESS YOU
GARRY MILLS
45-F 11383

BILLY FURY
JEALOUSY
45-F 11384

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45 rpm records

IMPECCABLE PRECISE MATHIS

PICK OF THE WEEK

MARIO LANZA

A NEVER BEFORE RELEASED PROGRAMME

Lamento Di Federico; Gio Il Sole Del Ganga; Pieta Signore; Tell Me, Oh Blue, Blue Sky; Bonjour Ma Belle; The House On The Hill; E Lucevan Le Stelle; Mamma Mia, Che Vo' Sape?; 'A Vucchella; Marechiaro; I'm Falling In Love With Someone; Because You're Mine; Seven Hills Of Rome. (RCA RB-16253.)

4 TWO years ago this month, the voice of Mario Lanza was silenced—but thanks to records the sound still lives on. This is a concert performance taken from his show at London's Royal Albert Hall just a year before he died. His voice seems in much better shape than in some of his earlier records. There was one period just a few years back when some very poor discs were released.

This is close to the Mario Lanza who took the musical world by storm with his striking good looks and powerful voice. A recording which will become a treasured part of many a collection throughout the world.



The late MARIO LANZA

THE LORD CHAMBERLAIN REGRETS!

AN ORIGINAL UNCENSORED CAST RECORDING

Great Little World; Kid Stuff; Lac Des Scenes; Mother Of Invention; Lest We Forget; The Oldest Established; Christmas Present; The Ballad Of Basher Green; Trial By Jury; I Love A Comedian; Where The Heart Is; Red Sky At Night; Jacqueline; Spanish Fly. (PYE NPL 18065).

4 THE stars are JOAN SIMS, RONNIE STEVENS and MILLICENT MARTIN and PETER MYERS and RONALD CASS were the writers — who can ask for anything more in a West End revue?

Yes, the formula is of the box-office sell-out nature and is typical of the other successes previously heard from this writing team.

The dialogue is topical. The musical numbers are interesting and entertaining. There are some very, very funny items and the whole is most certainly amusing.

But as is the case with all such records one cannot really sum up properly without first seeing the show.

If you like revues you'll like this — as they always say.

DORIS DAY

I HAVE DREAMED

I Believe In Dreams; I'll Buy That Dream; My Ship; All I Do Is Dream Of You; When I Grow Too Old To Dream; We'll Love Again; I Have Dreamed; Periwinkle Blue; Someday I'll Find You; You Stepped Out Of A Dream; Oh What A Beautiful Dream; Time To Say Goodnight. (PHILIPS BBL 7496.)

4 DORIS DAY is in subdued, romantic mood for this set, and, despite some terribly audible gasps for breath at times, she still shines brightly in my vocal book.

Miss Day has that girl-next-door appeal (I wish she lived next door to me!), with a really friendly personality which wins her more and more followers with each new recording.

More an album singer than a chart bidder these days, Doris Day has a vast army of fans eagerly awaiting each new release.

To them I say this one has been well worth waiting for. P.S.—What about that terrific cover picture?

JOHNNY MATHIS

PORTRAIT OF JOHNNY

Starbright; While You're Young; Should I Wait; All Is Well; You Set My Heart To Music; My Love For You; Oh That Feeling; Laurie My Love; Cherie; Hey Love; Jenny; The Story Of Our Love (FONTANA TFL 5153.)

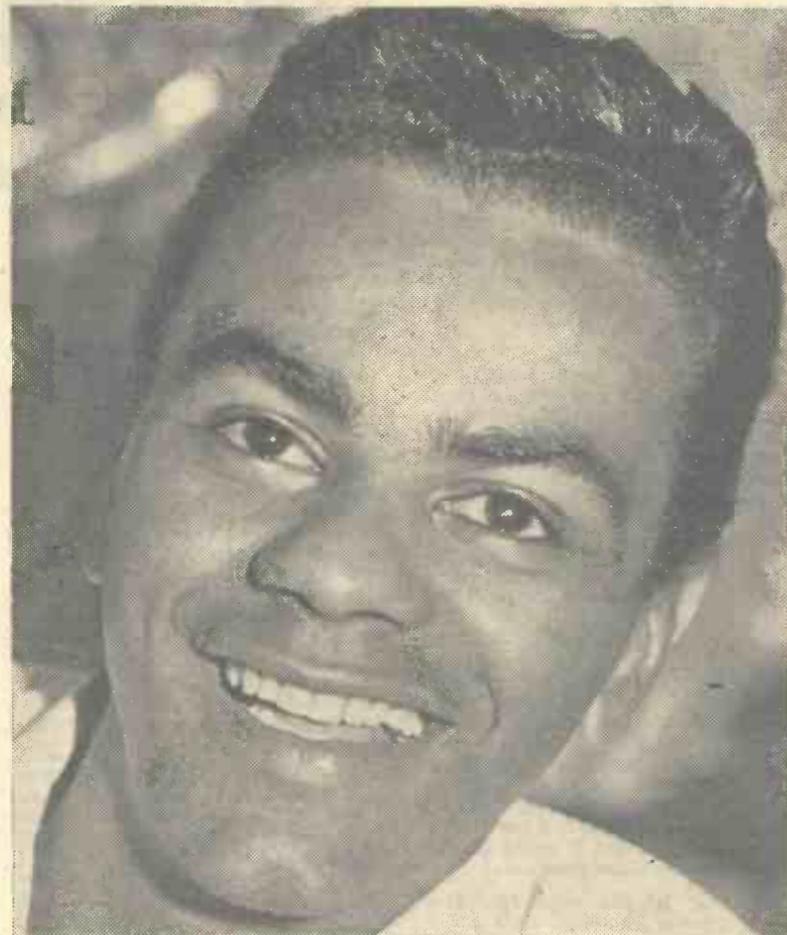
5 IMPECCABLE is, I suppose, the best word to describe the Johnny Mathis vocal style. His phrasing is precise and his lyrics crystal clear. His stage act was one of the highlights of my entertainment year, and since seeing a "live" performance his records have increased in meaning for me.

In this programme the songs are of a dramatic nature, but there is a sense of urgency whether gentle or hard-swinging about any Mathis melody.

The fine polish of this entertainer really does come across on disc, and this set is a pleasure from start to finish.

As an added attraction, there is a free "portrait" copy of the cover picture with each album. At first glance this give-away could pass for an oil painting.

Yes, this you'll like.



MATHIS: crystal clear

(NRM Pictures)

ADAM WADE

ADAM AND EVENING

Sleepy Time Gal; We Kiss In A Shadow; Polka Dots And Moonbeams; Gloria's Theme From 'Butterfield 8'; Guess I'll Hang My Tears Out To Dry; Canadian Sunset; My Reverie; I Have Dreamed; I Couldn't Sleep A Wink Last Night; For You; Dreamy; The Party's Over. (HMV CLP 1451.)

3 DESPITE a fairly close similarity in style to Johnny Mathis, Adam Wade still has enough to offer of his own to make it worthwhile spinning this latest album.

His choice of songs is first class, and the arrangements and backing excellent.

The aim is for relaxed evening listening, and the aim is achieved.

I think that this could be just the LP that a lot of people are looking for—try it out for yourself.

Here is a very polished young performer who knows how to put a song across in an entertaining way.

BOBBY VEE

STRINGS AND THINGS

Baby Face; Pledging My Love; Love's Made A Fool Of You; Light Infatuation; Susie-Q; Tears On My Pillow; How Many Tears; That's All; Diana; Laurie; Each Night; Bashful Bob. (LONDON HA-G 2374.)

4 PROVING himself to be a much better vocalist than some of his pop singles would have led you to believe young Bobby Vee provides a most entertaining session on this LP.

A good mixture of tunes which will

JOHNNY BURNETTE

SINGS

Little Boy Sad; Mona Lisa; I'm Still Dreamin'; In The Chapel In The Moonlight; Red Sails In The Sunset; Big Big World; The Ballad Of One Eyed Jacks; Treasure Of Love; The Fool; Blue Blue Morning; Memories Are Made Of This; Pledge Of Love (LONDON HA-G 2375.)

3 A PRETTY good set this for the teenage market despite the inclusion of some titles which I wouldn't have thought really ideal for that field.

Johnny Burnette follows up his hit "Little Boy Sad" with this entertaining

Record Reviews by Jimmy Watson

appeal to the younger set have been arranged in modern style, and the result should be setting many a party off with a swing in the next few months.

I enjoyed the album quite a bit, and I think we'll be hearing more from Bobby Vee for a long time yet.

programme, which is very varied in content, trying perhaps to cater to the older customers as well as his immediate teen fans.

Not as strong as it could have been, but still meaty enough for a better-than-average sales figure.

THE EVERLY BROTHERS

ESPECIALLY FOR YOU

Sleepless Nights; Carol Jane; Nashville Blues; That's What You Do To Me. (WARNER BROTHERS WEP 6034.)

4 A TYPICAL Everlys collection of pops with a hint of C & W thrown in from their Nashville background.

The Everlys always give a good account of themselves on record, and this is no exception.

I've heard them do better and I've heard them do worse. It will sell strongly.

ERNEST WILSON

STRICT TEMPO

QUICKSTEPS: Let Yourself Go; Easy To Love; I Wish I Were Twins; Fascinating Rhythm; Won't You Marry Me; Dancing In The Dark; Keep It Smooth; On Your Toes; Dance Little Lady; Only Make Believe; Whispering; Sweet Georgia Brown; Moonlight And Roses; All I Do Is Dream Of You; My Honey's Lovin' Arms; Dancing On The Ceiling; Goodbye Blues. (SILVER DOLLAR SD 3911.)

WALTZES: Dancing With Tears In My Eyes; Mighty Lak A Rose; Someday My Heart Will Awake; Brahms Lullaby; If I Should Fall In Love Again; Charmaine; This Is Our Waltz; I'll Be With You In Apple Blossom Time; Chopin Nocturne; Anniversary Waltz. (SILVER DOLLAR SD 3912.)

SLOW FOXTROTS: The Very Thought Of You; Too Marvellous For Words; You're Dancing On The Strings Of My Heart; Deep Purple; You Stepped Out Of A Dream; June In January; More Than You Know; Fools Rush In; Stranger In Paradise; Play That Tune Again. (SILVER DOLLAR SD 3913.)

THE "STANDARD" 4: Lebestraume (W); You'll Never Know; As Time Goes By; I'll Get By (SFT); Canto Dela Punta Arenas (TANGO); Romeo; Pasadena; Yama; It's De Lovely (QS). (SILVER DOLLAR SD 3914.)

4 FOUR Strict Tempo sets from the Silver Dollar label supply just the right sort of programme and music for ballroom enthusiasts.

Ernest Wilson is a first-class pianist and has bass and drum accompaniment to help lift the tempo. This tempo, incidentally, is as strict as you will get, and the music makes nice listening, too.

This I strongly recommend.

LES PAUL AND MARY FORD

NOLA

Nola; Meet Mr. Callaghan; Little Rock Getaway; Johnny Is The Boy For Me. (CAPITOL EAP 1-20145.)

4 NOW here's one that does take me back. Back to the late Forties and early Fifties, when this talented team first came into international popularity.

Four of their big 'uns from that time are included here, and it is interesting to note that Judd Proctor's version of "Nola" is currently riding high.

Guitarist Les and his vocal wife make for some nice enjoyable listening. Try it.

MATT MONRO

My Kind Of Girl; Love Walked In Portrait Of My Love; This Time. (PARLOPHONE GEP 8839.)

5 I THINK it is wonderful to see such a fine talent as that belonging to Matt Monro hitting the show business high-spots.

Matt is in big demand for TV, records, cabaret and stage work—and no doubt filmdom will be beckoning soon.

Here are two of Matt's outstanding hits and a couple of other typical offerings. It's a beauty.

THE TEMPERANCE SEVEN

You're Driving Me Crazy; Charley My Boy; Pasadena; Sugar. (PARLOPHONE GEP 8840.)

5 I'M happy to be able to say that this doesn't take me back — my closest connection with the Twenties, previous to the Temperance Seven, was through the many Hollywood gangster films glamourising that era.

But, in common with many others, I manage to thoroughly enjoy the musical treatments set out by this very popular group of entertainers, despite having missed that famous decade.

No need to recommend this one.

E.P. CORNER

THE SPRINGFIELDS

Dear John; I Done What They Told Me To; Good News; Breakaway. (PHILIPS BBE 12476.)

4 WHAT about these Springfields (below) then? Aren't they terrific? I could listen to them all day without getting tired.

These four offerings have proved to be pretty popular with the customers, and, in fact, "Breakaway" looks like doing just that and entering the charts.

A sort of folk and pop mixture which will bring a great deal of success to this young trio.



THE CHARTS PAGE

THE CASH BOX TOP 30

Air Mailed From New York

2	1	(6)	Crying	Roy Orbison
9	2	(2)	Hit The Road Jack	Ray Charles
20	3	(2)	Runaround Sue	Dion
1	4	(7)	Take Good Care Of My Baby	Bobby Vee
16	5	(2)	Bristol Stomp	Dovells
25	6	(2)	Let's Get Together	Hayley Mills
7	7	(4)	You Must Have Been A Beautiful Baby	Bobby Darin
8	8	(4)	Mexico	Bob Moore
17	9	(2)	The Way You Look Tonight	Lettermen
3	10	(11)	Michael	The Highwaymen
5	11	(6)	Little Sister	Elvis Presley
4	12	(7)	The Mountains High	Dick & Deedee
—	13	(1)	Sad Movies (Make Me Cry)	Sue Thompson/Lennon Sisters
—	14	(1)	This Time	Troy Shondell
—	15	(1)	I Love How You Love Me	Paris Sisters
6	16	(6)	My True Story	Jive Five
14	17	(3)	Look In My Eyes	Chantels
—	18	(1)	Ya Ya	Lee Dorsey
28	19	(2)	The Astronaut	Jose Jiminez
19	20	(6)	Bless You	Tony Orlando
18	21	(4)	More Money For You And Me	Four Preps
—	22	(1)	Sweets For My Sweet	Drifters
10	23	(7)	Who Put The Bomp	Barry Man
29	24	(2)	One Track Mind	Bobby Lewis
—	25	(3)	His Latest Flame	Elvis Presley
12	26	(5)	Without You	Johnny Tillotson
11	27	(7)	Does Your Chewing Gum Lose Its Flavour	Lonnie Donegan
15	28	(12)	Wooden Heart	Joe Dowell
—	29	(1)	Stick Shift	The Duals
22	30	(9)	Hurt	Timi Yuro

LIKELY ENTRIES

1	Take Five	Dave Brubeck
2	(He's My) Dreamboat	Connie Francis
3	The Fly	Chubby Checker
4	(He's) The Great Imposter	Fleetwoods

TOP TWENTY CHATTER

Surprise of the week must be the Highwaymen's version of "Michael" which enters the No. 1 spot. And, when least expected, for only last week did the Shadows "Kon-Tiki" take over from Mr. Leyton. Still at No. 2 is Elvis, who still hasn't hit the top spot with his new release, the double-header, "Wild In The Country", and "I Feel So Bad". Helen Shapiro jumps ten places to No. 3, while John Leyton brings in his "Wild Wind" at No. 8. Another surprise must be the Laurie Johnson version of "Sucu Sucu" coming in at No. 9, and yet another hit for the Pye label. The ever constant Everly's, and The Temperance Seven, join the parade with their new offerings, while the mammoth selling "Halfway To Paradise" drops out, together with Eddie Hodges, The Brooks, Sam Cooke and Acker Bilk.

ONES TO WATCH

Two late starters are Barry Mann and the Viscounts, with "Who Put The Bomp", both versions showing strongly, even though they have been released some weeks now.

Watch out for the Dale Sisters with their "My Sunday Baby", which just missed the charts this week, despite the fact that it hasn't been heard much on the teenage record programmes.

Another who just missed was Mike Berry with his controversial "Tribute To Buddy Holly", and this disc is being given maximum exposure, so it could easily make it next week.

Others to watch are the frantic US Bonds, with his "School Is Out", the Dick and Deedee version of "The Mountains High", and two which have been around for a while, and have just started to move; "There I've Said It Again", Al Saxon, and "Backbeat No. 1", by The Rondels.



THE HIGHWAYMEN (above)—beat Donegan to No. 1 after a slow start.



Tony Orlando—missed out with his original 'Halfway to Paradise'. In with "Bless You"

A LOOK AT THE U.S. CHARTS

Fast rising U.S. hits include: "What A Party", Fats Domino; "I Really Love You", Stereos; "Big Bad John", Jimmy Dean; "A Wonder Like You"/"Everlovin'", Rick Nelson; "Fool No. 1", Brenda Lee; "Please Don't Go", Ral Donner; "Why Not Now", Matt Monro.

New releases include: "God, Country And My Baby", Johnny Burnette; "The Bridge Of Love", Joe Dowell; "Door To Paradise", Bobby Rydell; "Crazy", Patsy Cline; "Tongue-Tied Boy"/"Kansas City", Fabian; "Blue Moon", The Ventures; "My Prayer", The Rondels; "Blue Plate Special", Freddie Cannon; "Big Red Sunset", Hank Ballard; "Gabriel Blow Your Horn" (Pts. 1 & 2), Gabriel and his Trumpet.

Big Question of the Week must be which disc is for the top spot next week? There are at least seven discs which could make it, if not for competition from the others. The three most likely are "Hit The Road Jack", "Runaround Sue", and "Bristol Stomp". Another likely is home-grown Hayley Mills with her Shirley Temple-ish "Let's Get Together". Other big jumps have been made by "Sad Movies", "This Time", and "I Love How You Love Me".

N.J.

BRITAIN'S TOP 20

Week Ending September 30, 1961

Last This Week
Week In Charts

4	1	(4)	Michael	The Highwaymen (H.M.V.)
3	2	(5)	Wild In The Country/I Feel So Bad	Elvis Presley (R.C.A.)
13	3	(2)	Walkin' Back To Happiness	Helen Shapiro (Columbia)
1	4	(5)	Kon Tiki	The Shadows (Columbia)
2	5	(10)	Johnny Remember Me	John Leyton (Rank)
6	6	(4)	Jealousy	Billy Fury (Decca)
11	7	(3)	You'll Answer To Me	Cleo Laine (Fontana)
—	8	(1)	Wild Wind	John Leyton (Rank)
—	9	(1)	Sucu Sucu	Laurie Johnson (Pye)
5	10	(13)	You Don't Know	Helen Shapiro (Columbia)
10	11	(3)	Together	Connie Francis (M.G.M.)
7	12	(3)	Get Lost	Eden Kane (Decca)
9	13	(5)	Hat's Off To Larry	Del Shannon (London)
8	14	(10)	Reach For The Stars / Climb Every Mountain	Shirley Bassey (Columbia)
16	15	(2)	Granada	Frank Sinatra (Reprise)
—	16	(1)	Muskrat	Everly Brothers (Warner)
12	17	(5)	Michael Row The Boat / Lumbered	Lonnie Donegan (Pye)
—	18	(1)	Bless You	Tony Orlando (Fontana)
—	19	(1)	Hard Hearted Hannah / Chilli Bom-Bom	Temperance Seven (Parlophone)
15	20	(5)	Sea Of Heartbreak	Don Gibson (R.C.A.)

L.P. HITS

1	1	(4)	The Shadows	The Shadows (Columbia)
2	2	(170)	South Pacific	Sound Track (R.C.A.)
3	3	(41)	G.I. Blues	Elvis Presley (R.C.A.)
4	4	(30)	Black & White Minstrel Show	George Mitchell (H.M.V.)
8	5	(21)	His Hand In Mine	Elvis Presley (R.C.A.)
5	6	(7)	Sound Of Music	Original Cast (Philips)
6	7	(3)	Stop The World I Want To Get Off	Anthony Newley (Decca)
—	8	(1)	Portrait Of Johnny	Johnny Mathis (Fontana)
—	9	8	Sound Of Music	London Cast (H.M.V.)
7	10	(2)	Swingin' Session	Frank Sinatra (Capitol)

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STAR OF THE WEEK - No. 30

CLEO LAINE

CLEO LAINE, Jill-of-all-Trades in show business, does not exactly woo the Top Twenty. Quality is the thing that interests her. She refuses flatly to kow-tow to commercialistic gimmickry.

But she's in the Top Twenty with "You'll Answer To Me" — whether she likes it or not! It's been described by top critics as one of the finest vocal performances of recent years.

What made it a hit?

Persistent plugging by dee-jay fans of Cleo, of course. Plus the easy-to-remember melody and lyrics way above the usual moronic level.

TALENT

And those warm, velvet-smooth Laine tones, wrapped meltingly round each word.

No doubt Cleo is surprised at the disc-buyers latching on. She shouldn't be, because everything—but EVERYTHING—is happening for her since she came out of temporary retirement after adding to the Dankworth family line-up.

The word "talented" is lavished willy-nilly. The dictionary classifies it as "intellectually endowed, clever". In other words, Cleo Laine.

Consider. Cleo is, to millions, our best jazz singer. Now she has commercial acclaim, too. Without lowering her standards.

Cleo has been praised by Sir Laurence Olivier and the Moscow Arts Theatre as an actress.

Cleo has starred at the Royal Court

by
James Craig

Theatre, on television and the Third Programme . . . as an actress.

Cleo has lectured at the Institute of Contemporary Arts.

Cleo was the first British singer contracted to an American company to make LPs.

Cleo was the first British girl to be featured by the U.S. Government-sponsored "Voice Of America" radio show, with 38 million listeners.

Cleo was the first jazz singer to star in opera-ballet—in "The Seven Deadly Sins" at the Edinburgh Festival, this year. And went with the production to Sadler's Wells.

Some of this makes her sound stuffy . . . high-brow. In fact, Cleo has a fine sense of comedy as fans saw when she tackled a cod poetry-reading bit at the Royal Festival Hall recently.

She was born in 1927. Her family suffered in the depression of the 1930's. But she didn't need money to join in with the Salvation Army on street-corner meetings—and with them, she learned to sing.

In show business, she started at 12—as an extra in "The Thief of Bagdad". But, after school, she dabbled widely in different jobs—hairdresser's apprentice, library assistant, sales girl, shoe-repairer.

But it was in a British Legion Hall in Southall that her vocal career really started. She sang a song, a young bassist

heard her and got her an audition with the then new boy of British jazz, Johnny Dankworth.

And, of course, she married the leader of the band.

Right now, Cleo is having what is, for her, a rest. That means a number of regional television shows, the odd broadcast, the odd personal appearance—and lullaby-crooning (unpaid) to the junior Dankworth at their fine home.

WHERE NOW?

But she scored a big success on "Sunday Night At The London Palladium" last week on the Sammy Davis Jr. bill—and probably ensured an even higher placing for the haunting "You'll Answer To Me".

Johnny Dankworth, too, hardly woos the Hit Parade. But earlier he has his "African Waltz" orchestral piece in the charts—and it sold well over a long period. Again, he found his success without in any way lowering his standards.

Where to now, for Cleo? The big point is that she has established herself with the younger element. They are now aware of her and her big, swinging voice. This could lead to continued commercial success.

But there are so many sides to her personality. She wants to act in worthwhile productions. She wants to continue singing and is convinced she can combine the two.

Yes, everything is happening to Cleo, the girl who had it pretty rough during her early years but learned to LIVE. Even bigger and greater honours are on the way for her—and fully deserved, too.



CLEO LAINE—a backstage photograph taken following Cleo's spot at the 'Sunday Night At The Palladium' television show, when she appeared with Sammy Davis Jr. (NRM Picture)

IN AMERICA, TWENTY-ONE HITS. IN BRITAIN—THREE! NORMAN JOPLING FOCUSES ON

THE INCONSISTENT DRIFTERS

ONE of the most consistent vocal groups, Stateside, are THE DRIFTERS (below).

But in Britain they must be the most inconsistent. Their last big hit was "Save The Dance For Me." In the States, it topped the Charts over here it reached No. 2.

Since then The Drifters have had numerous hits in America: "I Count The Tears," "Some Kind Of Wonderful," "Please Stay," and their most recent offering, "Sweets For My Sweet," which is to be released in Britain this Friday.

All of these reached the U.S. Top

Twenty. Not one reached the British charts. The most successful in terms of disc sales was "I Count The Tears."

A debatable point is whether or not the breaking away of ex-lead vocalist BEN E. KING had any effect on their sales in this country.

For Ben was the lead on all of the Drifters' hits in this country.

Since he left the group he has had several solo hits in Britain and America including "Spanish Harlem," "First Taste Of Love" and "Stand By Me." Plus the fact that his latest, "Amor," was showing very strongly last week.

But the style on their discs hasn't changed, even though the personnel has.

The group was founded in 1953, and comprised completely different artists, from the present day. Lead

voice was Clyde McPhatter, and it was as a showcase for his talent that the combo had been founded.

Tenor was Gerhart Thrasher, bass was Bill Pinkey, while baritone was handled by Charlie Hughes.

When Clyde joined the Army, Johnny Moore took over the lead, and on his demob, Clyde branched out on his own, to make discs like "A Lover's Question" and "Think Me A Kiss."

CHANGE

Their U.S. hits while with these first two lead vocalists were numerous. They included "White Christmas," "Adorable," "Soldier Of Fortune," "Such A Night," "Without Love," "Steamboat," "Ruby, Baby," and "Treasure Of Love." Their first record was "Money, Honey," and was their first hit for the Atlantic label, their present company.

When Johnny Moore relinquished the lead to Ben E. King, The Drifters made their first million seller, "There Goes My Baby." After this, they notched up hits both in Britain and America. There was "Dance With Me," "This Magic Moment," and "Lonely Winds."

The personnel changed rapidly, and when Ben left the group, the line-up was Charles Thomas, lead, Ellsbury Hubbs (at present in the U.S. Army), Doc. Green, Rudy Lewis, and Tommy Evans. This is the present line-up and it seems by their successful discs one they will keep to.

Successful in the States, that is. Things could be much better disc-wise in England for the group, and it is difficult to see why their records are not hits over here. All are well made, and have that certain something that makes hit tunes. All are plugged extensively, and, perhaps the most important factor, all are hits in America.

Perhaps "Sweets For My Baby" will bring back their name to the Top Twenty, if not, The Drifters will just have to try and try again.



RHYTHM 'N' BLUES

By
JAMES CRAIG

BACK to RAY CHARLES again this week. For some reason two of our major companies have seen fit to issue a single each by Ray.

HMV with "Hit The Road Jack" obviously stand the best chance because their disc has zoomed up the American charts and is rated as the biggest Charles seller so far.

I wonder why. To start with I think the Raylettes backing group should have got equal billing on this medium tempo spiritualish number. It sounds somewhat akin to the pseudo-religious ditties that Woody Herman used to specialise in.

"I Wonder Who" is the London label's contribution to the Charles' scene. This is a slow tempo blues that gives full scope to Ray's gymnastic vocal ability. It has an authentic backing, small group, lots of Charles' piano. Nice but not commercial.

Other side of this disc, "Hard Times" features Ray in reflective and possibly autobiographical mood. Again is slow and has Ray just backed by piano and small group. Reasonable saxophone,

probably Fathead Newman intrudes. Ray screws himself up with excess of emotion towards the end.

But the oddity of the four tracks is the flipside of "Hit The Road"—"Danger Zone". This leads me to one conclusion: that Ray would have been sitting in Trafalgar Square the other weekend.

Sample line in the song: "World is in an uproar, danger zone is everywhere." Followed by: "That's why I'm afraid of the progress that's been made/Towards eternity."

LONG SERVICE

It's slow and obvious Ray must feel this way because a more uncommercial side would be hard to imagine.

I read with delight that two r and b sides did considerable long service in the American charts. Bobby Lewis' "Tossin' And Turning" is one—in the US 100 for nigh on 23 weeks including a No. 1 spot. The other disc is "I Like It Like That" by Chris Kenner which stayed for 17 weeks. One American observer (in Billboard) wrote: "If the tendency continues it could be regarded as a sort of return to the era of the great days of r and b records. Naturally I hope so. Because American tastes—despite a pro British Top Ten—is still reflected a great deal over here.

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