

INSIDE: SHADOWS' SENSATION, BILLY FURY, ALL THE DISC REVIEWS

BOBBY DARIN
WHAT'D I SAY

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No. 59

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WEEK ENDING APRIL 28, 1962

EVERY THURSDAY, 6d.



EIGHT TOP POPSTERS!



And pride of place must go to **BILLY FURY** (above), 21 last week, crowning his best ever year as a pop star. This picture — **BILLY FURY** having his cake AND eating it — was taken at his 21st Birthday party (NRM Picture). Top left: Backstage at the London Palladium when **SHIRLEY BASSEY** dropped in to wish **ADAM FAITH**, **NEIL SEDAKA** and **TED HEATH** all the best on their concerts together. (NRM Picture.) Bottom left: Three singers who opened their British tour this week — (l. to r.): **JÖHNNY BURNETTE**, **GENE McDANIELS**, **GARY (U.S.) BONDS** (NRM Picture).

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GARLANDS FOR JUDY

I'VE recently had the chance to see four Judy Garland films made between 1944-48, namely "Under the Clock", "Easter Parade", "Meet Me in St. Louis" and "The Private".

Seeing these films brings home to me the tremendous loss Judy was to the screen during the 1950s (apart from "A Star is Born") and also makes utter nonsense of J. Gibson's recent claim that she made only one great film.

In my view Hollywood has been totally unable to produce a comparable musical talent to take Judy's place.—BRIAN KING, 187 Boundary Road, Woking.

30 YEARS ON

SINCE the coming of Rock 'n' Roll only one song in that category can be classed as a standard, and not one beat artist has firmly established themselves with the adult population.

The acceptance and publishing of songs by anybody and the exploitation of any singer is the current trend.

How many of today's teenage idols and rock songs will stand the "test of time", and will we have a "Black and White Minstrel Show" or "The Singing Years" in 30 years time using today's beat songs?—LESLIE GAYLOR, 114 Medina Avenue, Newport, Isle of Wight.

REAL C & W

YOUR reader Keith Wilkins would obviously like to see what HE calls "Country and Western" as a new craze in the charts. This would kill authentic C & W.

Look what "trad" has done to good traditional jazz!

Surely the pop addicts have enough junk to choose from without ruining good C & W and spoiling it for those who really CARE about what they listen to.—A. M. LAWRENCE, 12 Cressingham Road, Wallasey, Cheshire.



HAYLEY MILLS: name dropper.

OH JOHNNY!

WITH Shelly Fabare's "Johnny Angel", yet another boost is given to the name Johnny.

It seems that the girl singers go overboard for this guy in the recording world.

To name but a few discs including this title there are "Johnny Jingo" (Hayley Mills), "Johnny Vagabond" (Bonnie Guitar), "Johnny Dariin'" (Connie Francis), "Johnny One Note" (Ella Fitzgerald), "Johnny Blue" (Nancy Whiskey), "Johnny Will" (Mimi Romain) and "Johnny's Dream" (Gogi Grant).

I say that the Marmadukes and the Cuthberts are not getting a fair deal.—TONY GRINHAM, 218 Fulbourne Road, London E.17.

THE SINATRA FANS HIT BACK

ALTHOUGH there is a fair amount of truth in Peter Jones's article "Standard Slipping Mr. Sinatra?" I'm afraid he is in the position of a critic who only sees the first half of a Hitchcock film and then comes to a conclusion without seeing the end. If only Mr. Jones had heard the Sinatra albums as yet unissued in Britain then he might possibly come to another conclusion.

"Sinatra with Strings" finds Frank singing even better than on "I Remember Tommy" and one track in particular—"Come Rain or Shine" ranks amongst the greatest things that Frank has ever done. "Sinatra's Swinging Session" wasn't Frank's last for Capitol either—there is yet to come a very good album from this company entitled "Point of No Return" which is full of fine things thus absolutely disproving the Sinatra is slipping theory.

Would Mr. Jones like to answer one question for me? Even assuming that "Ring a Ding Ding" and "Come Swing With Me" (which PJ didn't mention) are not up to the highest Sinatra standards, would PJ like to name any albums by male vocalists or recent issue that are greater than these? I wager less than half a dozen come within a mile of Sinatra's standard.—F. G. DELLAR, Secretary, Frank Sinatra Appreciation Society.

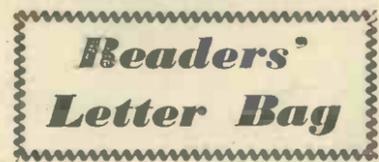
SIMPLER

I READ Peter Jones's article on Sinatra with interest.

Arrangements in the 40s when he was at his peak were much simpler than they are today.

"Everybody's Twisting" whilst no masterpiece is good of its kind. Listen to "East Of The Sun" from his latest LP, a great arrangement and vocal.

No, Mr. Jones, his voice is not so good as it was, but we all have to get old. I don't think he is slipping.—DAVE SHIPTON, 13 Cranbourne Road, Northwood Hills, Middlesex.



Readers' Letter Bag

ROCK SYMPHONY

I ONLY hope that when Bill Haley arrives in this country the disc jockeys will be more fair to him than they have been in the past 5 years and give him the airplays he deserves.

It would appear that the only disc jockeys these days that do play Haley records are Jimmy Savile, Tony Hall, David Jacobs, Jack Jackson and, on rare occasions, Pete Murray.

In closing may I offer a word on the arguments put forward by Larry Adler on the pop music of these days. I wonder if he knows that a musical work lasting 40 minutes was written round the 12 bar theme of "Rock Around The Clock" by Merrick Farran, a former violinist with the Royal Philharmonic Orchestra and performed by the BBC Concert Orchestra under Willem Tausky at the Royal Festival Hall in June, 1957...

I don't remember an outcry from the teenagers on their form of music being changed to suit the highbrows, so why all the fuss over some classical pieces being altered a little for the teenagers' benefit.—FRED JACKSON, President, Bill Haley Fan Club, Blackpool.

PUSH BUTTON

IT is time the BBC had a better method of selecting panellists for JBJ i.e. people who know what they are talking about.

Time and again four people are allowed by pressing a button to publicly condemn a record merely because they personally "do not like it" or "would not buy it".

These records have often been given good reviews by musical papers and deejays.—ANNE HARDS, 138 Horton Road, Datchet.



FRANK SINATRA: arrangements in the '40s were much simpler.

VALUE

SHIRLEY BASSEY believes in giving her fans full value for their money, by trying to record two "A" sides to each record if possible, and once again, she has

done just that.

"Ave Maria" is a big gamble to have taken, but it has to be heard to be believed. It is such a wonderful record, possibly the greatest she's ever recorded.—JOAN HARVEY, 86 Bromyard Road, St. John's, Worcester.

THE 'WONDERFUL LAND' COMPOSER

JERRY'S 14 MONTH ABSENCE

NOT for 14 months has the VOICE of Jerry Lordan been heard on a single release — though his songs have provided huge hits for a lot of other stars. Latest of his chart-toppers is "Wonderful Land," for The Shadows.

But all that time, Jerry has nursed an ambition to get back on disc with precisely the right type of number.

Said Jerry: "Previously I had singles out and I thought at least three of them might have done well . . . but they didn't. 'Who Could Be Bluer?' did nicely but I still felt that I didn't want to record again until I had the right song and the right arranger-director."

I report that Jerry is back on disc with an April 27 Parlophone release. Top side is "One Good Solid 24-carat Reason".

The arranger-director is Bill Shepherd. And the composer, words and music, is . . . Jerry Lordan!

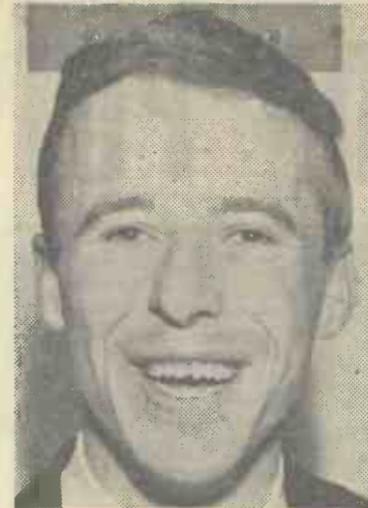
What's more, he wrote the flip, "Second Hand Dreams", with Pye's Tony Kaye. And Jerry and Tony originally kicked off their careers with an act called "Lee And Jay Elvin".

Said Jerry: "I really think this is the best record I've done. I think the world of Bill Shepherd—and made up my mind I wanted him to work with me after he did Vince Eager's 'World's Loneliest Man' for Top Rank. He's full of ideas . . ."

Why should successful songwriter Jerry worry about disc stardom? "Pride," he said. "I think that's it. I just want to prove I can do it, given the right material and the right backing."

Would disc success not interfere with successful songwriter Jerry's composing? "Not really," he said. "I'd only tour with people I really knew and liked. And there is always plenty of time to fit in television appearances . . ."

I suspect that Jerry is, to some extent, hankering after a get-away from the pop-writings of Tin Pan Alley. He wants to experiment with writing on a broader scale. And this has brought him one early disappointment.



JERRY LORDAN: the right song.

"We completed a musical," he said, "and I took it over, together with tapes and discs, to America. It seems they liked the music but they fought shy of the story, which is set in a South American country and has a bit of a political theme. We wrote the show specifically for the American market—so it was a bring-down."

"If I can find the right collaborator I would work on re-writing and changing the basic story. That way I estimate I could save 40 per cent. on the present score."

"I was talking to Anthony Newley about my ambitions on the musical scene. And he said the only way was to find the right sort of collaborator—he has Leslie Bricusse—and then work regular office hours until the job is done."

"Tony said he was a bit lazy otherwise. So am I. Now I've got to find the right collaborator. But it's worth it—there is a lot more money to be made out of a successful musical than out of pop music. Anyway, with pop, I keep asking myself how long it can last. I've had three years of song-writing—and that is quite a long time."

Immediately, though, Jerry would like to make it big on record. He's got "one good solid 24-carat reason" for being pretty confident . . .

PETER JONES

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A POP SINGER GETS THE KEY TO THE DOOR...

THE CHANGE IN BILLY

THERE once was a time when impresario LARRY PARNES had an office full of young singers called Fame, Goode, Eager, Power, and Nancy Spain said he had someone called "Thighs." And other humorists said he was thinking of calling the next lot "Seth Angry," "Rut Manly" or "Hub Kapp".

And there was a lad called Fury. Now the Parnes stable door has been left open and most of them have gone. Except Marty Wilde, Tommy Steele—and there is this lad called Fury. Billy Fury.

And Billy is the one now nearest to nudging Cliff Richard off his top-of-the-tree perch.

Yet Billy has been the most controversial of them all. He's been attacked for his sexy stage act. Banned in Ireland because of his physical gyrations. And criticised up and down the country.

But we say he is the most improved singer of the lot. And the most improved visual artist. And the most modest—tongue-tied sometimes—pop star of them all.

Now he is twenty-one.

The key to the door has been added to his thousands in the bank. In effect, maturity only hit Billy Fury with the success of "Halfway to Paradise."

That was his first Top Ten entry after many near misses and doubts. For



This is one of the very first pictures taken, several years ago, of a new singer. Larry Parnes was going to call him... BILLY FURY.

BILLY FURY.

Billy it was a complete change of policy. Strings, loud brass—all on the disc for the first time. What's more, it wasn't one of his own compositions.

DIFFERENT

It was so different that Billy himself wasn't impressed with it. He was talked into recording it by the shrewd Larry Parnes and Decca executives.

Now he admits that once over this Top Ten hurdle he has become happier and more confident than ever before. Perhaps this is reflected in the fact that he has abandoned the gold lame suit and has even been known to sing sitting on top of a stool on stage.

The fact that he is appearing in a film is another sign that Billy is no longer just one of the herd. Now the film is safely in the can, to be released in June under the title "Play It Cool," Billy is detached enough to view it dispassionately.

He told us: "I enjoyed it. Although I wouldn't call myself an actor. I've

FURY... NOW...

Billy before the mike. (NRM Picture.)

only seen the odd rushes here and there and I'm a bit wary of seeing it from start to finish. Still, it won't do me any harm. That's for sure."

He added: "I look upon the film as more of a singing film than an acting film. However, the fans will see me acting and talking as well, and they may even have to get used to my Lancashire accent!"

Billy has never made any secret of his liking for the Ray Charles kind of rhythm and blues singing. He was one of Charles's earliest supporters in this country. Therefore it was no surprise to those close to him when he took off and recorded "Letter Full of Tears."

His tribute and attempt to get under the skin of r'n'b singing—and though it wasn't his most successful disc, Billy has no regrets.

He still wants to record a whole L.P. of this kind of material. "I want to have really two sides, two approaches, to singing," he says. "One side is the ballads like 'Halfway To Paradise,' 'Jealousy' and 'I'd Never Find Another You.' And the other is the rock 'n' roll."

SEARCH

While other beat singers have had their groups—and largely stuck to them—Billy has had a long search to find just what he wanted, both from the personality point of view and from the instrumental side.

He is now sure he has got the right blend. The Tornados—five men who were originally session musicians for people like John Leyton—in fact they once backed John on his own package show.

They now have their own record out, a number called "Love And Fury."

Billy has made his name in mammoth tours. He has travelled widely. He's driven himself to illness. He recently collapsed on his current show and was taken off to the London Clinic.

He has no intention, however, of taking life any easier. Because he knows himself how important a good stage act is. Billy's stage technique is such that he no longer really needs a hit disc to draw people in to see him.

This, then, is Billy Fury.

AND MANY HAPPY RETURNS TO YOU, BILLY.



GOLD LAME

the early wilder days. (NRM Picture.)



THE BIG SONG OF 1961

"MOON RIVER"—THE song of 1961, the Academy Award-winning number from the movie "Breakfast At Tiffany's", the song which had three hit single discs, 13 "also-ran" singles and featured on at least 15 albums.

And the song that established young Danny Williams as a Top Twenty star in Britain. In America the main hits were by Jerry Butler (vocal) and composer Henry Mancini's orchestral version.

GUNN

Composer Mancini came to prominence three years ago with his "Peter Gunn" theme and this was followed by "More Music From Peter Gunn" and "Music From Mr. Lucky". At Universal-International ten years ago he wrote the score for "The Glenn Miller Story" and also composed special material for Dinah Shore, Billy Eckstine and Betty Hutton.

Co-composer Johnny Mercer, one-time performing colleague of Bing

Crosby, has countless hits to his credit—such as "Old Black Magic", "Autumn Leaves", "Lazybones", "Come Rain Or Come Shine" and "Blues In The Night."

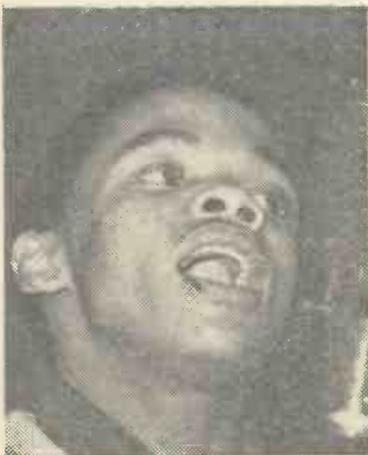
"Moon River" is the 28th Award-winning song.

The others, going backwards from 1960, were "Never On Sunday", "High Hopes", "Gigi", "All The Way", "What Ever Will Be, Will Be", "Love Is A Many-Splendoured Thing".

"Three Coins In The Fountain", "Secret Love", "High Noon", "In The Cool, Cool Of The Evening", "Mona Lisa", "Baby It's Cold Outside", "Buttons and Bows", "Zip A Dee Do Dah".

"Atchison, Topeka and Santa Fe", "It Might As Well Be Spring", "Swingin' On A Star", "You'll Never Know", "White Christmas", "The Last Time I Saw Paris", "When You Wish Upon A Star", "Over The Rainbow", "Thanks For The Memory".

"Sweet Lellani", "The Way You Look Tonight", "Lullaby of Broadway" and "The Continental".



DANNY WILLIAMS: the 1961 Academy Award winning song set him on the road to fame—"Moon River". (NRM Picture.)

IT PAYS TO BE LONELY

I'VE come to the conclusion that "loneliness" is being over-worked in the pop music field.

And my reasons?

The first is JOHN LEYTON. His latest disc is "Lonely City", and it follows his last one called "Lone Rider". His publicity men dub him Leyton The Lonely, and hand out pictures of him in appropriate stances to fit the name.

Surely nobody that successful could be that lonely!

My other reasons are the loads of pop discs that get issued with an oh-so-lonely title. Just lately we've had "Alone Too Long", by courtesy of Frank Ifield, and Vince Eager reckons he's "The Loneliest Man In The World".

Some past hit-paraders in this medium have been "Only The Lonely", by Roy Orbison, also by Frank Sinatra, although a different song, and "Lonely Boy" from Paul Anka.

Elvis Presley sang a song called "Lonesome Cowboy", and Mr. Jackie Wilson gave us "Lonely Teardrops" and "Alone At Last".

There have been at least three different versions of the title "Lonely". One from Eddie Cochran, one from Chris Wayne and The Echoes, and one from Gary Stites. And once, they said in the States, that Gary was a com-



ADAM FAITH (NRM Picture.)

petitor to Presley, for such was the frenzy of his fans, when he toured in concert.

The twangy guitar man, Duane Eddy made a disc called "The Lonely One", while Adam Faith got "Lonely Pup" into the charts. Other sundry discs in the idiom include "Lonely Blue Nights", "Mr. Loneliness", "Alone In The Night", "Lonely Week-ends", "Lonesome Traveller", "Lonely Street", and recently "Lonesome No. 1".

It gets rather depressing when one sees just how many lonely records there are. But one thing's certain: It must be profitable to be lonely. Musically, anyway. N.J.

'Racially Biased' Jazz

MARDI GRAS IN NEW ORLEANS

Sharkey Bonano's Kings of Dixieland—
Buzzards Parade • The Saints/Johnny
Wiggs' New Orleans Kings—King
Zulu Parade • If I Ever Cease To
Love • Just a Little While to Stay
Here/Sharkey Bonano—High Society/
Al Hirt and his New Orleans Band—
While We Dance at the Mardi Gras/
Emile Christian's New Orleans Jazz
Band—Mardi Gras Parade/Santo
Pecora's New Orleans Rhythm Kings—
Bourbon Street Parade/Pete Foun-
tain's All Stars—March of the Bob-
cats/Tony Almerica's All Stars—South
Rampart Street Parade. STORYVILLE
SLP.120.



A New Orleans Funeral band—see 'Funeral Jazz'.

My meeting with JOE MARES, the tall, greying chief of Southland Records, which is situated above the Mares Brothers' fur warehouse to the rather suitable odour of curing hides, was not a happy one. His obvious Jim Crow attitude towards Negro jazzmen was so patently condescending that I found myself extremely angry with every word he said.

His catalogue of New Orleans music on the Southland label reveals this prejudice more than any words he could say, and his reputation among coloured jazz musicians in the city is rock-bottom.

SUPERIOR

Because he believed that white jazz was always superior to coloured jazz and because he presented a racially biased front to such Negro musicians as entered his studios to record, the discs he issued were of a certain character, and that character illustrated the man. This album is only one typical example . . .

These are Bourbon Street white Dixieland bands playing, for the most part, tunes usually played by coloured New Orleans bands. In such a collection of musicians and bands there are a few interesting moments, and one or two touches of inspiration, but the mood is imitative and the music sterile. Compare this with the fine "Living Legends" albums of JIM ROBINSON, KID THOMAS and SWEET EMMA BARRETT (Riverside RLP.369, 365 and 364 respectively) and the object lesson is effectively brought home. J.A.

BELFAST

BLUES

SWINGIN' SHILLELAGHS

Rodney Foster

Slattery's Mounted Fut • Say Si Si • Margie • Poteen Shakes • Solly's Blues • I Can't Believe That You're In Love With Me • Bluebells Goodbye • Miserable Molly • You Took Advantage of Me • Mam's Gone Goodbye • I'll Take You Home Again Kathleen • Paddy Reilly • When Irish Eyes Are Smiling • Galway Bay. BELTONA LBE.41.

BELFAST, the home of the Rodney Foster band, is a more significant jazz centre than one might suppose, listening to this unimaginative album. Even before the George Webb Dixielanders, back in the days when Trad. jazz was in the embryonic stage, Ken Smiley's Band made a few impressive broadcasts on the Northern Ireland Home Service, only faintly heard on my set in the Midlands.

Like Freddy Mirfield's Garbage Men, Nat Gonella, The Six Swingers, The Rhythm Rascals, Vic Lewis-Jack Parnall Jazzmen, Harry Parry and a few other professional and near-professional musicians in the pre-Webb days, Smiley added his own contribution to the scene, unadvertised as it was by the distance between Belfast and London and wartime conditions.

Smiley's clarinet player, Howard Chamberlain, was stationed a mile from

THE JAZZ PAGE...

Modern Jazz by BENNY GREEN

Traditional Jazz by JAMES ASMAN

my home in Newark, and I knew all about the group even before I heard the Webb Dixielanders. So Belfast has some claim to importance as a founder-city of British jazz.

This record, however, will not, I think, add much to that reputation. Despite the use of some good Irish tunes, the pattern can hardly be called original. There is one Blues which sounds moderately attractive, but the shadow of pioneer Ken Smiley has not guided this second-rate Trad. band into new ideas.

WEST SIDE

KENTON

STAN KENTON
"West Side Story"

Prologue • Something's Coming • Maria • America • Tonight • Cool • I Feel Pretty • Officer Krupke • Taunting Scene • Somewhere. CAPITOL T 1609.

OVER the years Kenton's idea of spectacular orchestral writing has not changed very much. He still has the penchant for great showering brass figures and a certain type of soloist who is technically polished but whose solos rarely rise above the level of the sentimental. The Johnny Richards treatment of "Maria" is typical. There is something relentless about it that is rather wearying. All those bare, unprepared major tritads make your head spin after a while, for all the precision with which they are executed.

I think the best way for Kenton to restore the jazz content of his orchestra is to pack the band with outstanding soloists, as he did eight or ten years ago. Sam Donahue on tenor and Gabe Baltazar on alto are not really gifted enough to sustain the jazz ear over an extended performance like this.

The best of the soloists is trumpeter Conte Candoli. His style is exactly the same as it was ten years ago, but the sameness is acceptable in the light of Candoli's spirited playing, his fine clear tone and his ability to generate an aura of excitement.

There are also a few of those bogus-concerto piano interludes from Kenton, an observation not meant to be disparaging. Possibly these pieces are bad music, but I find them pleasant enough. B.G.



STAN KENTON (right) with British agent VIC LEWIS and arranger JOHNNY RICHARDS who collaborated on the 'West Side Story' LP reviewed.

BIRD IS FREE

CHARLIE PARKER
Bird Is Free

Rocker • Laura • Sly Mongoose • Moose the Mooche • Star Eyes • This Time the Dream's on Me • Cool Blues • My Little Suede Shoes • Lester Leaps In. ESQUIRE 32/157.

EACH TIME a new Parker album appears we think perhaps this is the last, but transcriptions of dances concerts and private sessions continue to appear. This one is the relic of a concert-dance in New York City around 1951-52, and very little is known of the event apart from the fact that Parker was there. Research at Esquire has revealed a list of personnel which is probable rather than definite, but the list seems pretty accurate to me, except that the appearance of Barney Kessell's name shocked me, because I never thought of him in the same ensemble as Parker.

The reproduction is, of course, poor when compared to the studio perfections we have all become used to. But once again, the acid test involves the quality of the music, not the quality of the recording. It is purely a matter of personal decisions, but speaking for myself, I would rather have this album, with all the attendant crowd noises, than almost any of the current studio-produced crop. There are some moments when Parker's playing beggars description. In the Gerry Mulligan original "Rocker"

Parker is really astounding. He flies through the harmonies with such ease and such melodic grace that one realises yet again that there is nobody who remotely compares with him. The same remark applies to parts of "Cool Blues", "This Time the Dream's on Me", indeed practically every track.

Possibly we all tend to take Charlie Parker for granted these days. His is an O.K. name we bandy about. If we need any reminder as to exactly how much of a genius he was, we ought to study that solo on "Rocker" in close detail. After that chore, we know what jazz can really sound like when a genius is playing it. B.G.

LESTER YOUNG

Neneah • I Cover the Waterfront • These Foolish Things • Lester Leaps In • Destination Moon • Sunday. ESQUIRE 32/158.

A COMPANION-ISSUE to the Parker album in a way, for once again this is a transcription of a live performance, around 1951-52, with all the crowd noises and other unavoidable distractions thrown in. And the conclusion one comes to is the same. There may be people who choose not to buy such albums because they demand felicitous reproduction. They must suit themselves, but they do so at the risk of overlooking jazz of superlative quality.

I would gladly give the price of this album for the "These Foolish Things"



GARY BONDS (NRM Picture).

track alone. There is a phrase on the bars 27-30 of his last chorus on this tune which Lester often played on this theme. It is a typical Lester phrase, whimsical and romantic and entirely original. Moments like that do not occur very often in jazz, and the phrase is the very essence of Lester's beautiful style.

"I Cover the Waterfront" is taken at a medium tempo and is another marvelous example of how the soloist ought to string together his phrases into one extended statement. Lester's touch is light as thistledown, his conception graceful and exquisite. In this track can be seen the germs of the style which led to later refinements like Getz and Zoot Sims, Al Cohn and Wardell Gray. Readers may extend this list at leisure.

The "Lester Leaps in" shows a strong relationship to the vintage recording of 1937, especially in the way Lester patterns his stop-chorus effects, and although the technique is not so blithe as it had been in the good old days, it is still impressive enough. The other musicians are once again probables rather than established fact, but once again Esquire have left no stone unturned in case one of the musicians was under one of them.

The list is Jesse Drake, trumpet, who displays a pleasant lyrical style on "Waterfront", Earl Knight, piano, who keeps the harmonies not too avant-garde, just as Lester liked them, Gene Ramey, bass; and Lee Abrams, drums. Like the Parker album, this one is indispensable to the connoisseur and the diligent collector. B.G.

FUNERAL JAZZ

JAZZ BEGINS

Sounds of New Orleans Streets, Funeral and Parade Music

The Young Tuxedo Brass Band

GOING TO THE CEMETERY—Lead Me Saviour • Eternal Peace • Flee as a Bird • Nearer My God To Thee • Pleyel's Hymn; COMING BACK FROM THE CEMETERY—Just a Closer Walk With Thee • Bourbon St. Parade • Lord, Lord, Lord • Just a Little While to Stay Here • Panama • It Feels So Good • Joe Avery's Piece • John Casimir's Whoopin' Blues. LONDON LTZ.15234.

THE Young Tuxedo Brass Band, which I heard in somewhat abbreviated form as John Casimir's Young Tuxedo Jazz Band on St. Peter's St., in the French Quarter, is a famous operating parade band. It hardly transfers to wax because the music it makes belongs to the open air, not to a studio. Nevertheless, like the Melodisc and Topic releases of the old-Eureka band, it remains a document of great importance.

SLOW

The slow funeral music on the first side is an acquired taste. It really belongs to a certain environment and to a certain social occasion. Away from it the impact is largely lost to the onlooker and listener. The music springs to life in the section called "Coming Back" climaxing with "Joe Avery's Piece", a rumbustious ride-out with fierce Avery's trombone and Wilbert Tillman's sousaphone in fine, swinging form.

This is early Negro jazz music with all the force and fire of the true original. J.A.

'D-Js have to play r & b,' says U.S. Bonds!

GARY ANDERSON arrived last week. He is small, about 5 ft. 6 ins., very very quiet, almost reserved. Under his professional name U. S. Bonds, which is now being changed to Gary (U.S.) Bonds—"so that I can work in the better night clubs. It looks classier than just U.S. Bonds"—he has been responsible for some of the wildest sounds on disc of last year.

It is a sound that appears to be of extremely low fidelity, recorded either in the open air or in a tin-roofed garage, in the middle of a wild wild party.

Over in this country, Gary's disc, "Quarter To Three", introduced this to the Top Ten but in America he has had a whole string of like-sounding hits.

He considers himself a rhythm 'n' blues singer, but won't admit that his voice or the effects on his records are doctored.

He explained about his sounds: "I use about four or five musicians—that's all. It's not recorded in a park or anything like that but in a recording studio back home in Norfolk Virginia.

"I agree about the party. I like to sing as if I'm at a party. If I get that approach, I pat myself on the back because I feel like I'm at a party when I'm singing.

"About the only thing doctored is the double tracking. I use a lot of that on my records. But so do a lot of other singers and I don't think I sound like anyone else.

"My manager, he thinks up all these ideas for me, Mr. Frank Gulda. He looks after the recording, too, and has a special gimmick of his own that he uses.

"He won't even tell me what that is.

"He also thought up my name, for which I'm really grateful because a

lot of people knew my name before they knew me."

Gary admits to earning a lot of money from his one-nighter tours and consistent hit discs in America. "But it's not a million dollars like they say. And I've invested a lot of the money in U.S. Bonds."

Which is quite natural.

I questioned Gary on the recent attacks by American dee jays on rhythm 'n' blues and rock 'n' roll, which was thinly disguised as promoting "good" music, marathon sessions of Sinatra, Ella, Como, etc.

He reacted tolerantly: "You'll notice they've stopped doing it now. They realise that you have to give

Gary is an acknowledged golfer, shooting in the low 70s. He flung out a challenge to any disc jockies for a game with a side bet of 100 dollars to go to charity. This is a favourite sport of his in America, where the money gets paid, of course, in U.S. Bonds.

Someone suggested that Premium Bonds would be more suitable here.

Gary will, however, have to borrow some golf clubs. He left his own

back. "I aim to get some of these fine British clothes".

Then he left. He was off to see "It's Trad Dad!" the film in which he appears singing in a night club. "Was that what it was?", he said, "It was just a set to me in New York.

"I haven't seen it yet but I know about trad music. Kenny Ball and that, isn't it?"

"Oh," he continued. "And I'm not worried about getting my record sound on stage. The organisers have told me they've got a group that sounds just like Daddy Gee and the Church Street Five."

So off went Gary Ulysses Samuel Bonds Anderson, quietly.

RHYTHM 'N' BLUES: IAN DOVE

people what they want and they want this kind of beat music.

"America has a big market for rhythm 'n' blues now, far bigger than it ever was. You can see this by the number of rhythm 'n' blues discs that get into the charts.

"Although, of course, the Twist is the really big thing now. And that is really rhythm 'n' blues.

"I like Sinatra and those people, too. But not all the time. There's a lot of room on the record scene, you know."

Pressed to name his favourite singers, Gary admitted: "Jackie Wilson, Chubby Checker. And there's always Ray Charles. What can you say about that man. He's so big.

"I saw him for the first time before I left for England, at the Appollo, Harlem."

Gary himself works alone, apart from his regular accompanying group, Daddy Gee and the Church Street Five. He prefers it this way.

"But I would like to play more night clubs and such. This is what we'll be working on this year."

behind. "My luggage was overweight, anyway", he explained. It's likely to be more so when he goes

GENE McDANIELS is, in a way, a "singer's singer". He goes for the quality material. But he has also come to terms with himself with regard to the Top Twenty field. Very BIG in the States, he suffered, sales-wise, here through cover jobs on "A Hundred Pounds of Clay" (CRAIG

DOUGLAS) and "Tower of Strength" (FRANKIE VAUGHAN).

Listen, then, to Gene on the matter of the one-way traffic on cover versions.

"When I realised I had been beaten on those two hits in Britain, my first thought was... well, damn it! Then I thought again and realised it was a compliment. It meant that someone had thought my work worthwhile.

"It did nothing for my wallet. But a lot for my ego.

"And it COULD have been the other way round. I think the fans have a perfect right to make up their minds which is best.

By the way, I'd like to set the record straight about my views on rock 'n' roll. I've been quoted as being anti-rock. I'm not. I'm for music in any form just as long as it is good. You can have good rock, good folk, good standards, good anything that is music.

"For me there is a field of music, going from modern jazz to folk music and including standards, in which I like to work. That's my personal choice. They don't exactly FORCE me to work on commercial material—let's say they just persuade me.

"Back at the start, I had a quartet which worked with the Lionel Hampton band. We did folk material, spirituals, rhythm and blues, jazz. I loved it.

"But it is no good working all the time to feed your ego. That wallet matters as well.

"You know, I've honestly wanted to visit Britain for the past ten years. And three years ago I virtually made up my mind to live in London. I'm interested in all forms of show business and it was the brilliantly high standard of your movies which attracted me.

4,000 DOLLARS

"Technically, they are way ahead of anywhere in the world. That includes camera-work, scripts, acting... everything.

"I always hoped that when I finally did make it to Britain I'd be able to do the sort of performance I believe in. But there I've had a disappointment.

"I understood I was having an 18-piece orchestra to back me so I had special arrangements of some very lovely numbers done. Now I find we're working with a six-piece group.

"I spent over 4,000 dollars on those arrangements and now can't use them. That's another smack for my wallet.

"My background in music starts with the church and gospel music, for my father was a minister.

"I had my own vocal quartet, the Echoes of Joy, when I was still in junior high school. I guess I was about 11 then. I had to teach myself music but I've always wanted to develop and



GENE McDANIELS (NRM Picture).

Gene McDaniels... on those cover discs

recently I've spent a lot of time studying vocal improvisation.

"For a while I was keen on the trumpet but money got short and I had to pawn the instrument, which cost 600 dollars, for around 75 dollars. I never got around to redeeming the ticket—singing was going very well.

"Records started for me when I was singing in Los Angeles in a place now run by Shelley Manne. Don Reardon, now my manager, was there and got me in with Liberty Records. You know, I still think my first disc was the best... a song called 'In Times Like These'.

"Of course, 'Hundred Pounds of Clay' struck me as a likely hit right away. It had been bouncing around for several years and nobody seemed to want it. I know that Pat Boone and Dinah Washington both turned it down.

"Thing that knocks me out about Britain is the sports car industry. I've already got myself a T.R.4 and I want to look over all the factories. Also I want to see and meet some of your top singers.

"Me?—I go for Frank Sinatra, Joe Williams, Sarah Vaughan and the late Billie Holiday... They're all great but, with all modesty, I want to say that my ambition is to be the best singer in the business. I'm trying to learn all the time..."

4 a.m. DECISION

It was four o'clock in the morning. Young Tony Victor woke with a start and decided, there and then, that he would leave right away for London and try to persuade Joe Meek to give him a break as a singer.

He arrived in London around breakfast time and spent the rest of the day searching for Joe's RGM studios. Joe was chatting in the reception room when Tony eventually found the North London disc-production centre.

"I could see immediate potential in the lad," says Joe now. "He had a striking personality, good looks and excessive enthusiasm. So I gave him a test right away... and signed him to a contract".

Now Tony's debut disc is out for Decca — "Dear One" and "There Was A Time". The top side came about because Decca's Dick Rowe sent through the song for Joe to "try" on Tony. It took Decca just ten minutes to decide that the finished product had definite hit potential.

Prior to his out-of-the-blue trip to London, Tony had worked as a shoe salesman, managing a local instrumental group in his spare time.

Later he decided he would like to become a singer and took a job backstage in a big theatre to watch and study how experienced artists worked.

FOUR HEARTS IN TUNE

ELLA FITZGERALD THE BEST OF ELLA — VOL. 2

I've got the world on a string; Mixed emotions; Smooth sailing; You'll have to swing it; Walkin' by the river; An empty ballroom; I wished on the moon; That old black magic; Lover, come back to me; My one and only love; The tender trap AH 22

THE ANDREWS SISTERS BY POPULAR DEMAND

Bei mir bist du schön; Beer barrel polka; Beat me daddy, eight to a bar; I'll be with you in apple blossom time; Rum and coca-cola; Hold tight, hold tight; Oh! Johnny, oh! Johnny oh!; Oh, ma-ma; Yes, my darling daughter; Pennsylvania polka; Sonny boy; Down in the valley AH 21

DANNY KAYE HANS CHRISTIAN ANDERSEN

I'm Hans Christian Andersen; Anywhere I wander; The ugly duckling; The inch worm; Thumbalina; No two people; The king's new clothes; Wonderful Copenhagen; Tubby the Tuba; Tubby the Tuba at the circus; Uncle Pockets; There's a hole in the bottom of the sea AH 20

LIONEL HAMPTON and THE ALL-STARS JUST JAZZ

Stardust; One o'clock jump; The man I love; Oh! Lady be good AH 19

22/8 EACH



MONO RECORDS

The Victorian



**'IT MAY BE
RUBBISH,
BUT IT'S
ENGLISH
RUBBISH'**

The Alberts with Prof. Bruce Lacey on the penny-farthing.

WHENEVER a band that affects an Edwardian garb or plays roaring Twenties-style music appears on the music scene nowadays, the cry immediately goes up: "Cashing in on The Temperance Seven."

Likewise with the Alberts and Professor Bruce Lacey, who do play the music of the Twenties and earlier, who do prefer to wear Edwardiana, who do indulge in the same kind of basic humour.

Except for one thing: The Alberts are ten years old, professionally speaking. Physically and musically speaking, of course, they are much older.

In fact, Douglas Gray, member of the three massed Alberts, claims to have named The Temperance Seven many years ago, when he was an original member of the group.

Another startling thing that sticks in his memory was being pelted with bread rolls when appearing before royalty. Pressed on this point, he admits it was at a party attended by the Duke of Kent

The Alberts have their follow-up disc out this week on Parlophone, "Sleepy Valley" and "Morse Code Melody." It is a follow-up of their recording with

pre-d

Spike Milligan, "You Gotta Go Ow!" —released in December, 1956.

As Professor Lacey himself says—on the disc he solos on human voice—"It may be rubbish, but it's English rubbish."

Who, then, are these purveyors of patriotic refuse?

The Alberts are Douglas Gray, his brother, Tony, and Prof. Lacey. Between them they play slide cornet, key bugle, one string phonofiddle, serpent, cornopean (a kind of cornet), tuba, bagpipes, harp, contra bass, balalaika, and the musical penny-farthing bicycle.

Prof. Lacey's speciality is vocalist, comedian and performer of "Show Me the Way to Go Home" on the spokes of the penny-farthing. If pressed, they can also play "Ragtime Cowboy Joe" and include a solo on revolver!

It's all part of The Alberts' theory about themselves. "We are really an extension of Victorian home entertainment. People were very serious about the awful noise they made.

"There are still those terrible music hall comics and orchestras of the potted palm variety.

"That's what we poke fun at."

Poking fun in The Alberts' manner can occasionally be dangerous. "We're always in Charing Cross Hospital with split fingers and sublike," said Tony Gray.

This is not through playing their music, however, but from external effects like placing flash powder in the bells of their instruments, for a surprise joke. Occasionally things go wrong, like the time at the music hall in the Edgware Road when they set fire to a bass player's trousers, and the time when the nightclub had to be evacuated because the flash powder didn't flash but merely smoked.

"It's all show business," said Tony, admitting that no insurance company would chance their funds on The Alberts in cabaret.

"We don't believe our music should be conventional. That idea is rubbish. Our kind of music, which I suppose is roughly jazz, can be played on anything. We just emphasise the satirical twist to it."

The image of Victoriana or Edwardiana—"We were the first Edwardian band of the present day"—persists in private life.

Ex-coal miner on Spitzbergen—an island below the Arctic Circle—Tony Gray is a founder member of the Vintage Lorry Club, also collects vintage motor cycles, a 1908 motor cruiser, 28 overcoats, and resents sleep as interfering too much with being awake.

Douglas is an ex-bus conductor who

WHAT IS JOE

BROWN

JOE BROWN is 20. He is a Cockney. His hair looks like the business end of a well-worn shaving brush. He is a practical joker of nerve-shattering violence.

But what else IS he? What is his role in show business? How best should his advisers channel his talents?

My personal guess is that Joe shouldn't be here at all. He was born about thirty years too late. The days of the musical would have been best for him, when he could have rhyming-slanged his way through as a top of the bill comic, surrounded by performing dogs and two-spot dancers.

NATURAL

But the fact is that Joe is a unique "natural" even in his chosen field of big beat shows. Even though he stands out because of his refusal to kow-tow to the usual pop-purveyors' habits.

Joe, I think, hasn't the foggiest idea what he really wants to do. Is he a singer or is he a clown, that perky-faced, sallow-cheeked Joseph Brown?

His last disc was "What A Crazy World We're Living In" and it sold 125,000 copies without really denting the Top Twenty. It sold over a long period—that was the trouble.

Now he comes up for Pye Piccadilly with his first Country and Western-type disc, "A Picture of You", written for him by his bass guitarist Peter Oakman. He's not so Cockney in tone and hits it off peaceably enough with the choirs and strings behind him.

Flip is back to normal "Layabouts' Lament", written for him by "Crazy World" composer ALAN KLEIN. Like a sort of young-faced BILLY BENNETT.

There is positively no point in interviewing Joe Brown. He tears off at every available tangent and cannot be nailed long enough for constructive views on his own career

WHISPERING

Sample quotes have gone as follows:

"I like shooting . . . anything or anyone! I like tinkering with cars . . . well, with anything tinkerable. I am what you'd call educated in the art of nicking. I'll nick anything . . . used to nick the brass doorknobs at school.



Was Joe Brown born 30 years too late as an entertainer, asks PETER JONES. (NRM Picture.)

"When I was young, I thought little girls were things that had to be whispered about in corners. Now I think little girls are whispering about ME in corners."

It is a fact that when he calls in the George Cooper Organization offices they have to lock him in the reception room in order to get on with any work.

But . . . Joe broke through with Marty Wilde's "Boy Meets Girls" series and was promoted to leading personality and comic. He starred in his own show at the Queen's, Blackpool. Then he went to the Britannia Pier, Great Yarmouth.

His discs have included "Darktown Strutters' Ball", "Jellied Eels", "People Gotta Talk", "Shine", "Crazy World", "Crazy Mixed-up Kid".

UNIQUE

TV producers, especially Jack Good, are convinced of Joe's exceptional talents. His disc company are dead sure that he will make it really big soon—and they're happy to persevere. Film producers are eyeing him with interest.

But somewhere along the line the wise-cracking Joe has missed out on the really BIG stardom which so many experts have predicted for him.

I think it adds up to that fact that he really doesn't know which way he wants to develop. Certainly he is unique—but in these days of pigeon-boling of performers you can easily be so unique that you price yourself out of the business.

The latest news on Joe is that he may be going to the States as the British half of an exchange deal. I'm sure the Americans would dig his outrageously Cockney performances, his engaging grin and his serious musicianship.

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Dear one Tony Victor

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Ben E. King

The hermit of misty mountain

45-HLK 9544 ~~PARLOPHONE~~ ATLANTIC

Lemon tree Peter Paul and Mary

45-WB 66 Warner Bros.

Twist little sist

BRIAN POOLE & THE TREMELC

45-F 11455 Decca

Experiment in t

(from the film)

THE CHAMPS

45-HLH 9539 London

BRENDA

SPEAK TO ME

45-05867 Bru

Alberts ate the 'Temps

worked in the Suez Canal zone and now lives in a Chiswick-moored barge, where he can play his bagpipes, collect Russian samovars, coffee grinders, debts, enamel jugs, feed his two greyhounds and his cat. He has 20 overcoats.

"Six, however, are made from furs," he admits.

Douglas was also sacked from a trad. band.

"I played too many notes on my tuba," he says.

Bruce Lacey is a television prop designer and painter—the Queen has one of his etchings—who is an entertainer because he can "dress up, perform and show off."

He occasionally shows off by donning a diving suit and singing "I Do Like To Be Beside the Seaside."

Prof. Lacey appeared in "The Running, Jumping and Standing Still Film" with Peter Sellers.

Incidentally, for those interested, he keeps a life-sized stuffed camel in the hall of his North London home.

He is the sole actor in "Dear Sir," a film to be entered in this year's Edinburgh Film Festival, but prefers to play with his seven magic lanterns and collection of Victorian slides.

'THEY CAN PLAY 'RAGTIME COWBOY JOE'... WITH SOLO ON REVOLVER'



EDDY ARNOLD: no gimmick, no cowboy suits, no horse . . . but thirty million Arnold discs have been sold over the years.

EDDY'S SOLD THIRTY MILLION . . .

THIRTY million records sold is quite a feat and figure. It's all the more exceptional if you consider that not many teenagers—or adults for that matter—in this country would probably know the man responsible for this sales figure.

It is in fact EDDY ARNOLD, nicknamed the Tennessee Cowboy.

Eddy has a new disc out this week, "Tears Broke Out On Me", a folk-styled ditty that used the "Blue Tail Fly" "Jimmy Crack Corn" tune as a basis. It was Abraham Lincoln's favourite tune, although bearing in mind how he liked his poetry thoroughly serious, we don't think he'd dig the lyric.

On the disc can be heard the guitar work of RCA-Victor's A. and R. chief, Chet Atkins, no mean disc seller himself. On the flipside, "I'll Do As Much For You" Floyd Cramer sits in on the piano.

As befits his disc sales Eddy is a veteran in the disc world, a man who still sings "When Your Hair Has Turned To Silver" in his act.

The point is, however, that Eddy introduced it!

His first records were released on

RCA-Victor in the middle figures and were aimed squarely at the Country and Western market. His fame spread with appearances at Tennessee's top country music show, the fabled "Grand Ole Opry".

His manager, Sam Wallace, has explained their first meeting backstage at the Opry shows: "I stood in the wings to watch the faces of the crowd. The authentic flavour Eddy imparted to his music and the sincerity with which he sang endeared himself to everyone in the house that night, just as they have to millions of folk song lovers the world over."

"Eddy loves people and people like him."

Coming from Tennessee, Eddy is naturally referred to more than once as a cowboy singer. But Eddy draws the line at wearing the traditional brightly hued gear that goes with the cowboy singer.

In fact he is against gimmicks of any kind, either sartorial or musical.

And it's paid off for Mr. Arnold.

From beginning with a two dollar guitar and local dances Eddy now runs a ranch, 107 acres of it, and his own television show.

In his career he's made a couple of Hollywood pictures, been managed by Col. Tom Parker, present manager of Elvis Presley . . .

And, of course, sold thirty million discs!

BACKGROUND

A feature that gives you the background to the week's single releases

ALL BECAUSE HE WORE SPECS

BRIAN POOLE, 20 and a one-time butcher's boy, owes his debut disc for Decca this week—"Twist Little Sister"—to the fact that he wears glasses.

How come? Well, a few months ago, while on his delivery round, he stopped at his optician to pick up a new pair of horn-rimmed spectacles and found himself being introduced to bespectacled Decca producer MIKE SMITH. Mike was another customer of Brian's optician-fan—and they were brought together on purpose.

Brian used to sing and whistle numbers during his delivery round in Barking, Essex, as rehearsals for his evening shows with a five-piece rock group, the Tremeloes.

He is also an accomplished soccer player and, at 18, had a trial for West Ham United against Manchester United. He also represented Essex county at football and swimming. And he has studied piano for four years and plays classical music for "relaxation" away from the rock scene.

Brown-haired, blue-eyed and a six-footer, Brian is making a present of a copy of his debut disc to his extra-special fan. His optician.

NOW TV BUILDS HITS

LET us talk telly-themes. Let us consider the new importance placed on these jiggly little bits of music that set the theme for your favourite TV shows—because there were FOUR of them in last week's Top Twenty.

In the past, British publishers would not touch them with the proverbial barge-pole. The themes were tailored to suit the mood of the programme . . . and to heck with possible disc-hit chances.

Not any more. Now the themes are considered very largely because of likely disc impact.

For TV can build hits. If you hear a theme, week by week, it impresses itself on the Great British Public's mind. It doesn't have to be by an established pop singing star. Usually the artist—is it Spence, Keating, Johnson, Paramor?—isn't known until the buyer is enlightened in the record shop.

So it is that these musical directors, backroom boys on vocal hit discs, are nicking their share of the Hit Parade glory.

Last week, Johnny Keating's "Z-Cars" theme was in at Number Seven. Mr. Acker Bilk's "Stranger On the Shore" was 12—and was the ONLY telly-theme to make the American Top Hundred. "The Dr. Kildare Theme", by Johnny Spence was in and so was Joe Loss's "Maigret" theme piece. There was another "Z-Cars" version, by Norrie Paramor, kicking around the 30 mark, too.

A rich, lucrative market for writers and publishers. Australian pianist Ron

Grainer is one of the foremost and most prolific of telly-theme writers.

But it is also a hugely unpredictable market.

Successes in the past, all well spaced out, included Elmer Bernstein's "Johnny Staccato" melody—this jazz-laced series starred John Cassavetes; and Henry Mancini's "Peter Gunn"—an American series which didn't see the light of day here.

Max Harris's "Gurney Slade" made it. So did John Barry's "Juke Box Jury" opener-closer "Hit And Miss". Laurie Johnson, with "Sucu Sucu", did exceptionally well.

But "Candid Camera", "Face To Face", "Dixon of Dock Green" and "M-Squad" were among the ones to miss out.

Hardly makes sense, does it? Popularity of the telly-theme does not necessarily follow the Top Twenty ratings of the programme concerned.

And many orchestras and groups are making phrenetic efforts to get in on the golden trail.

BIG CLICK

But the scene is equally unpredictable in the States. As I say, there is only ONE in the Top HUNDRED—and that's a British made piece from a British TV series which isn't being shown in the States. So TV exposure has nothing to do with Acker's triumph.

And yet the Americans have virtually all-day-round television from which there must be hundreds and hundreds of different themes. They are recorded as singles, lots of them . . . but a Top Fifty rating is very rare indeed.

What the Americans go for are film and stage show sound-tracks and interpretations on long-players. A recent listing showed TWELVE in the Top Fifty Monaural albums and FIFTEEN in the Top Fifty Stereo albums.

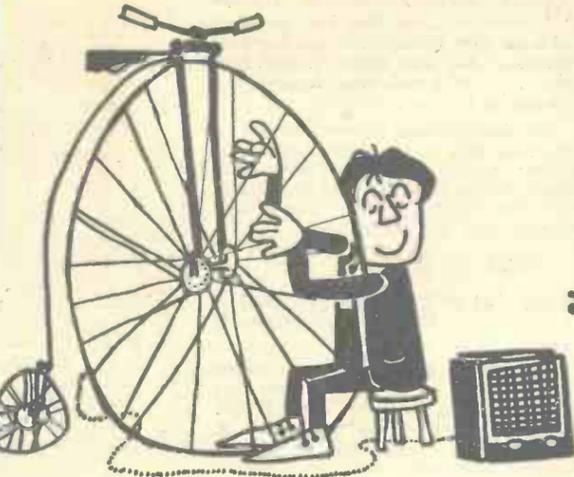
But nothing showing concerned with music specially written for the old goggle-box.

In London, Keith Prowse Music have all the AR-TV telly numbers and report that the big-clicking themes are riding high in sheet music sales as well as on disc. Says executive Jimmy Phillips: "There has been a complete change of attitude through the publishing business."

"No longer is there a feeling of coolness towards television as a major plugging medium."

The only thing missing is the big VOCAL theme, possibly sung over the credits by a name star—as so often happens in the cinema.

I've a feeling that it is only a matter of time. P.J.



ter DES	Lover please DENNIS TURNER 45-HL 9537 London	Chapel by the sea BILLY VAUGHN & HIS ORCH. 45-HLD 9541 London	DECCA
error	Ooh la la BOB MOORE & HIS ORCH. 45-HLU 9538 London	Five smooth stones JIMMY CURTISS 45-WB 64 Warner Bros.	LONDON
LEE PRETTY	THE BEN CASEY THEME TED HEATH & HIS MUSIC 45-F 11453 Decca		Brunswick
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RCA VICTOR

HONEY HIT PARADE RECORD OF THE WEEK

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NRM POP DISC JURY

BURL IS CRYING AGAIN



PAT BOONE: recorded in West Hampstead, London.

BURL IVES *Funny Way Of Laughin'*; *Mother Wouldn't Do It* (Brunswick 05868)

FIFTY-TWO-YEAR-OLD Mr. Ives here has a neat follow up to his hit song, "A Little Bitty Tear". Faster tempo but the mood is the same. Burl's "Funny Way Of Laughin'" is really breaking down over the usual romantic trouble about the girls leaving him. He even mentions a "little bitty tear". You'd think that at 52 Burl could get his romantic life better organised.

Homely philosophy on the flip — "You can't tell a book by the cover, every girl you meet won't treat you like your mother . . ." This is a situation we're quite happy about actually, but once again Burl is brought down over his love life. His girl has left him yet again.

That means in his last two discs, three times Burl's girl has upped and left him. He's had a little bitty tear that let him down, a funny way of laughin' over it all and now he's complaining that his mother wouldn't do it.

As someone once remarked, all he's got now are his royalties to keep him warm and he's cryin' all the way to the bank. Cheer up, Burl, this one will probably make the charts and you know how the girls dig Top Twenty stars!

FOUR 🍷🍷🍷🍷

TOP TWENTY TIP.

BILLY FURY *Last Night Was Made For Love*; *A King For Tonight* (Decca F 11458)

MR. FURY drops his rhythm 'n' blues act for three minutes on his latest disc to give out with a classy ballad that is delivered against a background of crashing drums and soaring strings.

But he can't resist a touch of wildness, a few snarls and groans to jerk you out of your seat. If you dug the Billy Fury on "Jealousy" then this is your meat. Should be a big one for Bill to celebrate getting the key of the door with.

The flip is more of a rocker and features Billy together with his unusual way of pronouncing certain vowels. Rousingly effective.

FOUR 🍷🍷🍷🍷

PAT BOONE *Quando Quando Quando*; *Willing And Eager* (London HLD 9543)

HERE IS the first fruits of Pat's West Hampstead recording session with the orchestra conducted by Malcolm Lockyer. It's a Latin tune sung quietly by Pat. The lyric is sound, the arrangement pleasant and not too obtrusive. All in all it should quietly creep into the charts.

"Willing and Eager" is Pat's collaboration with composer Richard Rodgers and comes from Pat's new film "State Fair". A good love ballad although not a great one.

THREE 🍷🍷🍷

PINEWOOD STUDIO ORCHESTRA *Waltz Of The Toreadors*; *Picture Parade* (Parlophone R 4906)

THE TITLE tune from the Peter Sellers' movie is lush, violin filled, romantic and keeps the interest going until the final bar. A piece of typical film music conducted by Ken Jones.

"Picture Parade" is more of the same, not a waltz though. Well played, excellent arrangement. Good light music on both sides.

FOUR 🍷🍷🍷🍷

BEN E. KING *Don't Play That Song*; *The Hermit Of Misty Mountain* (London HLK 9544)

OUR collective advice is: play it some more. Mr. Ben E. King is one of the stylists of today's song scene and it is an injustice that he isn't more popular over here. A very good song that is put over emotionally aided by a chorus and answer arrangement. A record that pulls Ben out of the doldrums, song wise.

Very off beat story line for the flip, all about the hermit who dispenses advice to the love lorn like some woman's magazine. He is aided in his advice, however, by a rocking piano and a better-than-average tune. Ben sings very well, too, but the lyric is really too ridiculous to get anywhere.

FOUR 🍷🍷🍷🍷

BRIAN WESKE *In The Midst Of The Crowd*; *All Mine Alone* (Oriole CB 1723)

OVER A dum-de-dum-dum rhythm that is quietly effective Brian sings his variant on the theme that he met his destiny in the middle of a crowd, which could be interpreted as meeting his bird at the football match, we suppose. However, Brian's voice indicates that it's more romantic than that and we go along with him. Good voice but the tune meanders a little.

French horn sound for a pulsating ballad (the type of song that Frankie Laine used to blast out!) that Brian sings powerfully.

THREE 🍷🍷🍷

WEIRD FANTASY

STANLEY UNWIN *Goldilocks*; *The Saucy Apprentice* (Pye 15436)

PROFESSOR UNWIN'S excursion into his weird fantasy world of double talk is concerned with telling the Goldilocks story. He uses and misuses words with abandon and yet it seems logical. It's just that when you analyse it you end up wanting someone to analyse you. A good idea to put it on a single and also for having a great muted trumpet piano and rhythm to wail some blues behind him. If you don't like Stan then dig this.

Stanley rejigs "The Sorcerer's Apprentice" on the flip. The backing group wail at faster tempo. They ought to be named on the label.

THREE 🍷🍷🍷

HERR LENNIE HASTINGS *When The Lilac Blooms Again*; *My Heart And I* (Columbia DB 4827)

MORE GABBLEDEGOOK German nonsense from Herr Len, drummer with the Alex Welsh band, also heard on the disc. The label states "English lyric by . . ." If Lennie sings English, den ich bin ein monkey's onkel.

No doubt Richard Tauber fans will be gnashing their teeth at this, the worst affront on Mr. T's theme song since Marty Wilde recorded "My Heart And I". Only trouble is Marty was serious. Lennie isn't, but he's funny.

THREE 🍷🍷🍷

THE ALBERTS *Sleepy Valley*; *Morse Code Melody* (Parlophone R 4905)

THE Massed Alberts on parade singing the great songs of yesteryear—are you lending an ear Mr. Adler? What's more they almost play them too! A parody of the Temperance Seven (the Alberts were going first) this is music played badly well, if you see what we mean. A violinist has a delicious moment halfway through where not only does he fail to find the tune, but most of the time fails to find the string. We enjoyed this . . . and we do know the Alberts can really play. Prof Bruce Lacey is the Victorian Jess Conrad.

"Morse Code Melody" is considered the flip. We think that this rumbustious melody — featuring Mr. Lacey again "solo on the human voice"—about a successor to the Twist, dancing to the Morse Code, is far better. As Prof Lacey says at the end, "It may be rubbish, but it's English rubbish".

The Alberts have been as funny as this for years. It's about time someone discovered them!

FOUR 🍷🍷🍷🍷

BOBBY GREGG & HIS FRIENDS *The Jam Part 1 and 2* (Columbia DB 4825)

A PIECE of excitement, plus guitar, tenor saxophone, organ, and rhythm combine well on a piece of rhythm and blues that sounds authentic. Guitarist shows a feeling for the blues on the main side while the tenorist shows that his instrument has range by honking and whining in turn. Uncool.

The flipside is exactly the same. The tenor saxist has most of the solo space and quite frankly he needs it. A fast rising hit in America but unlikely to repeat the success in here.

THREE 🍷🍷🍷



THE HIGHWAYMEN *I'm On My Way*; *Whiskey In The Jar* (HMV POP 1012)

OF ALL the pseudo folk-styled groups, the Kingston Trio and the Highwaymen do the best jobs—and possibly the Limelites, too—as can be heard on "I'm On My Way", a traditional spiritual. It's sung in a simple and direct way, a way that, however, lacks the real excitement and swing that a Negro gospel group might give it. But this is the way the Highwaymen want to sing and it is going up the charts in America. Here? We don't think so.

Kentucky mountain ballad style, with banjo to the fore, in a song of whiskey and the men who drink . . . and the women, too. It drones on relentlessly. Use of the word "daddy-o" is used in the same manner as "raggle-taggle gypsy-o" and not as in "Well, like, daddy-o, you don't dig!" We dig, however, the Highwaymen.

FOUR 🍷🍷🍷🍷

WANDA JACKSON *If I Cried Every Time You Hurt Me*; *Let My Love Walk In* (Capitol CL 15249)

WANDA IS called a country and western singer back home in America but we are more purist about our pigeonholes in this country. We'd class Wanda in the same groove as Patti Page. Which means she is a warmly emotional singer that comes out best on a semi-slow ballad. "If I Cried Every Time" is a semi-slow ballad. No further recommendations needed.

Rock ballad is on the flip, which Wanda sings and drives up a storm with a chorus chanting rapidly away in the background. Exciting.

FOUR 🍷🍷🍷🍷

IAN VINT *Cry Baby*; *Someone I'd Rather Forget* (Columbia DB 4826)

WITH a touch of "Whoa-oah-oah-woes" Ian sounds as if he's the one who is doing all the weeping. One of those treatments that make you wonder just what the human voice is capable of. If you wrote the lyric out phonetically it would be amazing. Mr. Vint has a hard voice that sounds ideal for this material.

Mr. Vint calms down somewhat on the other side and shows more of his voice and less of the eccentrics, although the tune is faster. Ian could turn out to some someone we won't forget.

THREE 🍷🍷🍷

ON THE DOLE

JOE BROWN *A Lay-About's Lament*; *A Picture Of You* (Piccadilly 35047)

JOE'S COMPLAINT is that the Labour Exchange isn't what it was, because so many new blokes are signing on these days. It's getting worse to be a lay-about, more like a bingo meeting than the dole.

All of which means that Alan Klein and Joe—responsible for "What A Crazy World We're Living In"—have done it again. A warm witty piece of modern folk song (in the real sense) sung engagingly by Joe and backed by his Bruvvers. Should do as well and last as long as "Crazy World". Joe has a spot of whistling once or twice.

Joe is more conventional on the flip. He has a jangling guitar accompaniment to an average rock 'n' country beat ballad. Rating is for the top side.

FOUR 🍷🍷🍷🍷

PAT BOONE'S BRITISH

DISC

BRIAN POOLE AND THE TREMELOES *Lost Love*; *Twist Little Sister* (Decca F 11455)

THE GUITAR TREMELOES are naturally very pronounced in the background while Brian sings the plaintive melody in a wistful voice. Good song and pleasant treatment although the chanting voices behind Brian get a little wearisome.

Brian gets his teeth into the routine fast twister on the flip in which he informs his lady love that she's got to twist before he is likely to embrace her — or words to that effect. Exciting.

A promising debut.

THREE 🍷🍷🍷

MIKI AND GRIFF *The Tears Break Out On Me*; *I Wonder Where You Are Tonight* (Pye 15432)

AFTER "LITTLE BITTY TEAR"—a hit for this folksy duo—comes "The Tears Break Out On Me". Competition here comes from Eddy Arnold but Miki and Griff manage to sound distinctive although their treatment is very simple. Good country song material, in the tradition, composed by Hank Cochran.

Country singer Hank Snow wrote the flip, a faster item that sounds almost a typical C&W song. Nice touch with the guitars on the arrangement.

FOUR 🍷🍷🍷🍷

TONY VICTOR *Dear One*; *There Was A Time* (Decca 11459)

SLIGHT TOUCH of the Eden Kanes from Mr. Victor making his debut disc but he puts over a rockin' little item with a lot of verve and power. In fact he gets quite wild towards the finish. There's a spot of piano and a lot of fiddles.

Flipside is slower but the approach is the same. On the right song Mr. Victor would be one to watch.

THREE 🍷🍷🍷

ALEXANDER BROTHERS *Bonnie Wee Jeanie McCall*; *Johnnie Lad* (Pye 15419)

TYPICAL SCOTTISH TRAD. By that we mean traditional Scottish airs telling a story. In this case the Brothers Alexander are backed by a jaunty accordion. The flip is more of the same. Put a couple of claymores down on the carpet and jig away.

THREE 🍷🍷🍷

NRM POP DISC JURY

NEW CLIFF AND ADAM



ADAM FAITH: old firm back again. (NRM Picture.)

JOE HENDERSON *Rickshaw; Beach Ball* (Parlophone R 4904)

CHOP chop Chinese piano playing from Joe, the Singalong with king. After the ying-tong intro Joe gets down to the tune proper—written by himself of course—and in the end strings are soaring away with him. Catchy tune.

Another Henderson composition on the flip, a busy theme that allows guitar and strings and band to join in and playalong.

THREE 🍷🍷🍷

PETER PAUL & MARY *Early In The Morning; Lemon Tree* (Warner Bros. DB 66)

ROCKIN' folknik treatment of a white spiritual that gets a big sound considering the small number of people involved. There's a big revival in this kind of Kingston trio folk singing in America that is reflected over here in the number of discs issued. (This, however, has no bearing on the number sold!) P.P. and M. are pleasant tuneful but unlikely entrants for the charts. Accompaniment in guitar and rhythm.

English-sounding piece of folk funk that changes into a calypso-type melody for the chorus, all based on the moral that the lemon is nice to look at but terrible to eat. Apply it to the fair gender and . . . well, you know the rest.

THREE 🍷🍷🍷

SIMPLE JOG

EDDY ARNOLD *I'll Do As Much For You Someday; Tears Broke Out On Me* (RCA 1286)

WAAL, here's ole Eddy with a piece of homely Country and Western bringing the people together with a piece of philosophy brought about by a broken-romance. Rhyming and tune and simple jogs along with the kind of sincerity that goes with good C & W music. This kind of song has long roots going back to Victorian times.

More misery over broken romance from Eddy on the other side although the tune is brighter. You will recognise the tune as "The Blue Tail Fly." We enjoyed Eddy's misery.

THREE 🍷🍷🍷

GIL AND TERRY *Ballad Of Thunder Road; Why Shore* (Philips PB 1239)

THUNDER was his engine and white lightning was his load" sing the low key Gil and Terry as the beginning of a folk tale that takes us across many American states with an illegal whiskey runner in pre-prohibition days. This is the song from the film, part written by film star Robert Mitchum, which is currently enjoying a surprise revival in America. Interesting lyric (one that makes you listen) and good plonky-plonk tune.

Another Tennessee based tune about a chick who could only say "Why Shore" and had a mental age of three—at 26 years! Inter-to-say-the-least-esting!

THREE 🍷🍷🍷

THE SPRINGFIELDS: folk styled and ever improving.

CLIFF RICHARD *I'm Lookin' Out The Window; Do You Want To Dance* (Columbia DB 4828)

CLIFF IN quiet mood but so effective. In fact we might go so far as to say that it will be as big as "The Young Ones". The tune is adapted from a folk song, dressed up with modern lyrics . . . the usual theme about lost love, looking out the window waiting for his girl to come back.

Peggy Lee has recorded it before and she generally knows a great tune when she sings it.

There's a quiet beat behind Cliff and not too much of the strings. All in all Cliff's best disc to date and an answer to the pop scene critics.

"Do You Want To Dance", an up tempo rocker, was a big hit for American singer Bobby Freeman. Cliff—together with the Shadows—gives it typical treatment. The Shadows take a handclapping break in the middle pushed on by whoops from Cliff. Complete contrast to the top side. A well balanced record.

FIVE 🍷🍷🍷🍷🍷

ADAM FAITH *As You Like It; Face To Face* (Parlophone R 4896)

THE old firm, Adam Faith, singer, Johnny Worth, songwriter, John Barry, arranger, collaborate on a disc is more like the old Adam Faith than the old Adam Faith.

Lots of strings zip in and out, Adam sounds more powerful and assured on this up tempo love song. Included are one or two distinctive phrases that will probably catch on, like his earlier, "Boibi".

This disc could help Adam win fans and influence people, again.

No, the flip is not a vocal version of the TV programme theme, but a quick moving semi-comedy item where Adam is good and mad because his bird is a tele addict.

John Freeman must be pleased about this though.

Two good sides from Mr. Faith.

FOUR 🍷🍷🍷🍷

TOP TWENTY TIP

SPRINGFIELDS *Silver Threads And Golden Needles; Aunt Rhody* (Philips PB 1241)

MORE folk styled material from the ever improving Springfields. It's a simply told and engagingly swung tale of money and love. The three Springs start off quietly but things get wild towards the end of the disc. Pop folk for the masses.

"Aunt Rhody" a well known Negro folk song about a grey goose that has been done by such diverse personality folk singers as Lonnie Donegan and Leadbelly. The Springfields turn in a bright bouncy treatment.

THREE 🍷🍷🍷



DISCS

JERRY LORDAN *One Good Solid 24 Carat Reason; Second Hand Dream* (Parlophone R 4903)

JERRY, hit-writer for the Shadows et al, is a fine song-seller in his own right. This is his first single for over a year and it is (a) different—in 12-8 time; (b) stylish; (c) slightly reminiscent of a show tune; (d) well-sung; and (e) darned clever.

Takes a little getting used to because of those basic differences in construction . . . but after the second or third play it was with us for ever. Jerry's voice is fluent, flexible and pleasantly-toned. If this gets the plays it deserves, it'll be a hit.

"Second Hand Dream" is another first-class song. Touch of the old "singing from the heart" from Jerry, with choir, strings and overall solidity in the background. In a more familiar mould, it is likely to become over-awed by the top side.

FOUR 🍷🍷🍷🍷

TOP TWENTY TIP

RAY CHARLES and his Orchestra *Hide 'Nor Hair; At The Club* (HMV 1017)

THE latest Charles' chart entry in the States—and likely to build very big sales here as well. A fast, bluesy number with a whole heap of swinging goin' on. But, in some way, it doesn't seem as memorable as some of his recent singles. Plenty of colour in the background, with brass and saxes, forcing through against an off-beat percussive effect.

Let's put it this way. It's good music. And it'll make the Top FIFTY but probably not the Twenty.

Nice smoky, chatty atmosphere conjured up for the visit "At The Club". Then the waiting, soulful Mr. Charles takes up the story. We'd say this is the better side, judged from all points of view except possibly the commercial one. It has humour, punch and a bird (lady) who intrudes midway.

FOUR 🍷🍷🍷🍷

NAT KING COLE *The Right Thing To Say; The More I See You* (Capitol CL 15250)

WE didn't go much on Nat's last single, "Brazilian Love Song", but it did make the charts. However, the King is, in fine form on the emotional ballad "The Right Thing To Say"—which, he says, is "Goodbye" because the girl has found someone else. Those satiny, smoochy tones literally envelop the lyrics and bring out the last drop of sincerity. Full backing, string dominated, nice simple theme, all lightness and brightness.

We do go a lot on this single. Does that mean it won't make the charts? "The More I see You" is an old-established ballad, worked over in the past by virtually everybody who is anybody. Nat does a great job. And sings the verse first, which is a change. Lovely performance.

FOUR 🍷🍷🍷🍷



CLIFF RICHARD (ABC TV Picture): in quiet mood his latest single release is a five star Top Twenty Tip. DAVID WHITFIELD (below): the complete opposite of the rock school.

DAVID WHITFIELD *As Long As You Love Me; Impossible* (HMV POP 1015)

WELL, DAVID really gets his voice into this ballad, a tune and lyric that suits his big romantic grandiose approach. The complete opposite of the rock school is Mr. W. and he does quite well out of it. He has an exciting tenor voice that is better than most of the "big" tenors. In this record he packs everything into it.

"Impossible" presents David in a calmer mood although he builds up dramatically towards the end. A couple of sides to strain your loudspeaker.

THREE 🍷🍷🍷



TEARS BROKE OUT ON ME
EDDY ARNOLD

45/RCA-1286

PERRY COMO
CATERINA

45/RCA-1283

John D. LOUDERMILK
THOU SHALT NOT STEAL

45/RCA-1287

NEIL SEDAKA
KING OF CLOWNS

45/RCA-1282

45 rpm records

RCA VICTOR



The Decca Record Company Ltd Decca House Albert Embankment London SE1

LONG PLAYING ALBUM ROUND-UP:

O.K. ENTERTAINMENT FROM DANNY

A QUICK listen round some of the remaining albums currently available and we start by lending an ear to top-flight jazz and popular vocal star Dakota Staton. This exciting performer is aided and abetted by Benny Carter's arrangements and orchestra in a stimulating collection titled "Round Midnight."

And this you can enjoy if you ask to hear CAPITOL T.1597. There's a nicely balanced programme on the set.

Let's pretend that this next one is really for the tiny tots in the family and get a copy for them. You see the star is none other than Danny Kaye and he has brought along a couple of "Tubby The Tuba" tales plus the score from "Hans Christian Andersen" and a couple of other children's specials for good measure.

This load of entertainment can be found among the ACE OF HEARTS releases numbered AH 20 and will be enjoyed by everyone who listens.

Now let's go touring and listen to some "Great Israeli Hits" as sung by Bat'ya. I found this lady to be a vocal enchantress despite the language barrier. She builds up excitement and all the other emotions as she reveals her stories in song. This is another from the high standard of the REPRISE catalogue and the number is R.2011.

Let's stick with REPRISE and number R.6007 in particular for a trip to another part of the world. This time the country is the Argentine and we are introduced to the "Passionate Valentino Tangos" as played by Francisco Cazador and his Barcelona Caballeros.

The Valentino in the title is none other than Rudolph Valentino, who

was the Elvis Presley of the Twenties—only perhaps the fan worship was even stronger than it is for today's number one.

If you want to know more about Mr. Valentino then ask your grandmother as Mum was probably just a little too young at the time.

Now a switch to the music of Stan Kenton as he brings you the "Romantic Approach" in his ballad style on CAPITOL T.1533. Not for everyone to be sure but for those who, like myself, dig Mr. K. then this is sheer musical delight.

And incidentally every time I look at the cover of this Kenton album I want to take out my handkerchief and wipe the tear from the face of the young lady who decorates it so beautifully.

CAPITOL again and this time it is the turn of the ladies as we listen to songstress Mavis Rivers. Twelve beauts of songs sung in most delightful manner. I enjoyed the Dick Reynolds accompaniment, too. Number is T.1408.

From the voice to the piano key-

board to meet old friend and fellow countryman George Shearing in "Mood Latino". The title speaks for itself and needless to say George is in his usual tasteful and gently swinging frame of mind. The label, oddly enough, is CAPITOL and the number T.1567.

Let's give CAPITOL their money's worth by mentioning a smooth album which can be classified as dance and/or jazz music. The maestro in question is Benny Goodman and a bunch of his hits are recreated some improving with age, others losing a little of their edge. However the magic sounds which flow from Benny's clarinet are good enough for me at any time. Let's see how you enjoy them. T.1514.

Sticking to jazz for the last offering we have something else out of the archives as we listen to the ACE OF HEARTS reissue of the famous "Just Jazz" concert presented by Gene Norman. Lionel Hampton plus the All-stars are featured in four swinging tracks on AH 19. Great stuff. JIMMY WATSON.



DANNY KAYE: for children.

POP FOLK FROM THE FOUR

HIGHWAYMEN...

THE HIGHWAYMEN

Santiano • Big Rock Candy Mountain • Ala Claire • Fontaine • Carnavallito • Ah Si Mon Moina • Sinner Man • Michael • Take This Hammer • Au Clair de la Lune • Greenland Fisheries • Irish Work Song • Cindy. HIS MASTER'S VOICE CLP.1510.

And once again the folk fad—again pleasant enough for the indiscriminate listener, but not even vaguely country in style. The Highwaymen consist of Steve Butts bass, Chan Daniels bari-

tone, Bobby Burnett tenor, and Dave Fisher lead tenor, and their rather insignificant contribution to the contemporary folk output joins The Kingston Trio, The Wilcox Trio, The Wayfarers, The Easy Riders, The Cumberland Trio and far too many pop-folk combinations.

the general record buyer—stocks have been limited for some little time now but maybe supplies have improved in the last week or so.

TERRY GILKYSON and the Easy Riders. Rollin

Terry Gilkyson and the Easy Riders Saturday's Child • Quit Kickin' My Dog Around • My Pretty Quadroon • Poor Boy. LONDON RE.1333.

An excerpt from a London LP which didn't cause much of a stir when it was originally released. Quite pleasant stuff, but belonging more to the current American quasi-folk craze than to good country music.

RED SOVINE "Country Music"

Little Rosa • Hold Everything • No Money in This Deal • One is a Lonely Number. TOP RANK JKP.3015.

Hank Garland's modern styled country guitar behind Red Sovine's worthwhile contemporary country singing is much more effective—with Floyd Cramer on a fullblooded piano for good measure. This EP comes from the brief Starday contract with Top Rank which has already given us some pleasant moments in the past. I would describe this as good country music belonging to this day and age, and Red Sovine deserves more popularity than he has so far gained with C & W fans in this country.

RAY AND ARCHIE FISHER "Far Over the Forth"

Night Visiting Song • Far Over the Forth • The Twa Corbles • Kilbogie. TOPIC TOP 67.

Topic continue to be one of the best mediums for contemporary folk music, and this is yet another pleasant, if mild, EP from a duo of brother and sister, the founders of a northern folk club called "Folk Song Workshop". The songs are familiar to our folk-minded friends from over the border, and possibly sound more earthy to southerners who hear less of this kind of thing.

CYRIL TAWNEY Songs From The West Country

The Roving Journeyman • Chase the Buffalo • The Wild Rover • Seeds of Love • Baby Lie Easy. HIS MASTER'S VOICE 7EG.8738.

Apart from "Chase the Buffalo" these are, as the label suggests, West Country songs. The exception is, of course, more familiar to Wild West environment. Cyril Tawney is no folk singer—his presentation is easy and simple, but by no means earthy enough to excite an authentic collector. So the album is, at its best, mildly interesting and, at its worst, rather a waste of biscuit.

JAMES ASMAN

TWO FOR THE TOP

LOVER PLEASE
MAUREEN and the Vernons Girls
45-F 11450 Decca

DON'T TAKE AWAY YOUR LOVE
JOHNNY NASH
45-WB 65 Warner Bros

DECCA 45 rpm records WARNER BROS.

SHEB WOOLEY That's My Pa • Meet Mr. Lonely. MGM 45-1147.

"That's My Pa" is Sheb Wooley at his entertaining best, with banjo and cowboy hollering—lively country-styled music. The reverse is more pop-country, but Sheb sings pleasantly with second rate material.

FOLK FESTIVAL AT NEWPORT Vol. 2

Odetta with guitar and Bill Lee bass—Joshua Fought the Battle of Jericho • Cotton Fields at Home • Great Historical Bum • I've Been Driving on Bald Mountain • Water Boy/Joan Baez and Bob Gibson with guitar and Bill Lee bass—Virgin Mary Had One Son • We are Crossing the Jordan River/Mike Seeger with auto harp—Beware, O Take Care • When First Into This Country I came/The New Lost City Ramblers—Hopalong Petter/Barbara Dane with guitar, Frank Hamilton guitar and Bill Lee bass—Little Maggie • Dink's Blues/Sonny Terry and Brownie McGhee—My Baby Done Changed the Lock on the Door • Pick a Bale of Cotton. FONTANA TFL.6004.

Again a mixed folksy bag from Fontana and the folk festival at Newport. Better in content than the first volume, mainly because included in the varied fare are a couple of very fine pieces by our old friends Brownie and Sonny. Sonny Terry, by the way, sings earthy and exciting Blues on "My Baby Done Changed the Lock".

Mike Seeger, the younger brother of Pete, makes nice music with folksy overtones and, together with the New Lost City Ramblers, serves up some interesting up-to-date material worth more than an occasional hearing.

I do not share the current approval of Odetta whom I find, like Leon Bibb, rather a phoney performer in the folk sense. Nor, indeed, do I approve of these strangely uncomfortable mixed bags where the serious collector must buy long tracks he dislikes to get a few worthwhile songs for his collection.

JOHNNY CASH

Strictly Cash
Honky Tonk Girl • Second Honey-moon • Locomotive Man • Girl In Saskatoon. PHILIPS BBE.12494.

A better Cash effort, with the popular country singer making good time on four rewarding songs in the folksy style he sometimes uses. Incidentally this EP has been quite successful with

BRITAIN'S TOP EP's

- 1 SPOTLIGHT ON THE SHADOWS (1) Shadows (Columbia)
- 2 HIT PARADE (2) Helen Shapiro (Columbia)
- 3 SHADOWS TO THE FORE (3) The Shadows (Columbia)
- 4 KING OF TWIST (4) Chubby Checker (Columbia)
- 5 KENNY'S BIG FOUR (5) Kenny Ball (Pye)
- 6 FOUR HITS AND A MR. (9) Acker Bilk (Columbia)
- 7 DREAM (6) Cliff Richard (Columbia)
- 8 NINA & FREDERIK Vol. 1 (10) Nina & Frederik (Columbia)
- 9 THE SHADOWS (15) Shadows (Columbia)
- 10 HELEN (13) Helen Shapiro (Columbia)
- 11 JOHN LEYTON (16) John Leyton (Top Rank)
- 12 LISTEN TO ME (18) Buddy Holly (Coral)
- 13 ANDY SINGS (8) Andy Stewart (Top Rank)
- 14 BUTTON DOWN MIND Vol. 1 (12) Bob Newhart (Warner Bros.)
- 15 HIT PARADE (7) Kenny Ball (Pye)
- 16 EXCERPTS FROM 'DESERT SONG' (—) David Whitfield (Decca)
- 17 EXCERPTS FROM 'STUDENT PRINCE' (—) Mario Lanza (RCA Victor)
- 18 TEMPERANCE SEVEN (11) Temperance Seven (Parlophone)
- 19 HIT PARADE (17) Cliff Richard (Columbia)
- 20 SOUTH PACIFIC Vol. 1 (20) Soundtrack (RCA Victor)

BRITAIN'S TOP LP's

- 1 BLUE HAWAII (1) Elvis Presley (RCA Victor)
- 2 THE YOUNG ONES (2) Cliff Richard & Shadows (Columbia)
- 3 TOPS WITH ME (3) Helen Shapiro (Columbia)
- 4 BLACK & WHITE MINSTREL SHOW (5) George Mitchell Minstrels (HMV)
- 5 WEST SIDE STORY (4) Soundtrack (Philips)
- 6 SOUND OF MUSIC (7) London Cast (HMV)
- 7 THE SHADOWS (6) The Shadows (Columbia)
- 8 ROARING TWENTIES (8) Dorothy Provine (Warner Bros.)
- 9 SOUTH PACIFIC (10) Soundtrack (RCA Victor)
- 10 I REMEMBER TOMMY (12) Frank Sinatra (Reprise)
- 11 WIMOWEH (9) Karl Denver (Decca Ace of Clubs)
- 12 ANOTHER BLACK & WHITE MINSTREL SHOW (13) George Mitchell (HMV)
- 13 TIME FURTHER OUT (15) Dave Brubeck (Fontana)
- 14 BEST OF BARBER & BILK Vol. 1 (16) Chris Barber, Acker Bilk (Pye G.G.)
- 15 BUDDY HOLLY STORY Vol. 1 (11) Buddy Holly (Coral)
- 16 IT'S TRAD, DAD! (—) Soundtrack (Columbia)
- 17 BIG BAND PERCUSSION (18) Ted Heath (Decca)
- 18 OLIVER! (14) Original Cast (Decca)
- 19 BEST OF BARBER & BILK Vol. 2 (19) Chris Barber, Acker Bilk (Pye G.G.)
- 20 MY FAIR LADY (20) Original Broadway Cast (Philips)

NEW RECORD MIRROR: CHART SURVEY

WORLD CHARTS

JUST for one week, let's take a look at the current hits right round the world. Let's see how, for instance, Chubby Checker's "Let's Twist Again" is showing through in most of the countries where Hit Parades are compiled. It is top in Argentina, where the only

other non-local vocal record to show is Neil Sedaka and "Happy Birthday, Sweet Sixteen." But in Australia, with Henry Mancini's "Moon River" at the top, the ONLY local record is by the big-selling Johnny O'Keefe and "Sing", in at six. B. Bumble, Presley (Good Luck Charm) and two of Kenny Ball "Midnight In Moscow" at seven and "March Of The Siamese Children" at 13) are strongly featured, together with Karl Denver's "Wimoweh" (five) and Acker's "Stranger On The Shore" at 11.

Chubby Checker is fourth in Denmark, with two other English-spoken records showing—Cliff's "Young Ones" at eight and LeRoy Van Dyke's "Walk On By" at ten.

In Eire, the scene is much the same as in Britain. Kenny Ball's "Siamese Children" tops, with Helen Shapiro and The Shadows next in line.

Flemish Belgium shows Paul Anka topping the charts with his "Love Me Warm And Tender," while at No. 2 is Joey Dee with his "Ya Ya". This tune was a big hit in the States for Lee Dorsey, but didn't manage to get issued over here, Maybe the Joey Dee offering will. . .

Other big 'uns in Belgium include Cliff's "Young Ones" and The Tokens with their "Lion Sleeps Tonight".

In France The Tokens' hit is covered by Henri Salvador at No. 8, while the only other foreign disc in is "The Savage" from The Shadows at No. 10.

Highest foreign disc in Germany is "Happy Jose" from Jack Ross, at No. 4, while two British discs rest in the charts. They are "Stranger On The Shore" at No. 18, and "The Young Ones" at No. 19. There's a cover version of the last tune doing nicely, too, by home-grown Peter Kraus.

No. 1 HELEN

In Holland "The Young Ones" tops the lists, while "Let's Twist Again" is at No. 2. Sue Thompson's version of "Norman" rests at No. 5, while Fats Domino has put his "Jambalava" in at the seventh slot.

From nowhere to No. 1 in Hong Kong comes the Ventures' disc, "Driving Guitars" with Presley's "Good Luck Charm" a close second. Gene Pitney is at No. 4 with his "Town Without Pity", and Brian Hyland slugs "The Night I Cried" into No. 9 position.

In India Helen Shapiro is at No. 1 with her "Tell Me What He Said", while Bill Haley has taken "Spanish Twist" to No. 6. Gary Mills is at number ten with his "I'll Step Down".

Israel has Cliff topping the chart, while Elvis Presley sings "No More" and reaches No. 4.

In Italy Nancy Sinatra is at No. 4 with her "Like I Do", while Danny and The Juniors reach No. 10 with their "Twistin' U.S.A."

Three British records in Norway's hit lists, Helen Shapiro's "Tell Me What He Said" at No. 6, while The Shadows and Cliff are at places No. 8 and 9 with their discs.

Last but not least is Spain. And the only discs that aren't home-grown are all by Paul Anka. He's got his "Quiereme Muy Fuerte" at No. 1, which has taken over from his "Dance On, Little Girl" at No. 2. His only other chart entry (as if Nos. 1 and 2 aren't enough!) is "Kissin' On The Phone" at No. 4.

And that's the lot!

BRITAIN'S TOP 50

COMPILED BY THE RECORD RETAILER

- | | |
|---|--|
| 1 WONDERFUL LAND
(1) The Shadows
(Columbia) | 21 SOFTLY AS I LEAVE YOU
(16) Matt Monro (Parlophone) |
| 2 HEY! BABY
(4) Bruce Channel
(Mercury) | 22 THE YOUNG ONES
(19) Cliff Richard (Columbia) |
| 3 DREAM BABY
(2) Roy Orbison
(London) | 23 THE MAIGRET THEME
(20) Joe Loss (HMV) |
| 4 HEY LITTLE GIRL
(3) Del Shannon
(London) | 24 YOUNG WORLD
(26) Rick Nelson (London) |
| 5 TELL ME WHAT HE SAID
(5) Helen Shapiro
(Columbia) | 25 LOVE ME WARM AND TENDER
(25) Paul Anka (RCA Victor) |
| 6 CAN'T HELP FALLING IN LOVE/ROCK-A-HULA BABY
(6) Elvis Presley
(RCA Victor) | 26 LOVE LETTERS
(34) Kitty Lester (London) |
| 7 TWISTIN' THE NIGHT AWAY
(7) Sam Cooke
(RCA Victor) | 27 THE WANDERER
(23) Dion (HMV) |
| 8 SPEAK TO ME PRETTY
(17) Brenda Lee
(Brunswick) | 28 SLOW TWISTIN'
(27) Chubby Checker
(Columbia) |
| 9 WHEN MY LITTLE GIRL IS SMILING
(10) Craig Douglas
(Top Rank) | 29 EVERYBODY'S TWISTIN'
(38) Frank Sinatra (Reprise) |
| 10 NEVER GOODBYE
(9) Karl Denver (Decca) | 30 KING OF CLOWNS
(40) Neil Sedaka (RCA Victor) |
| 11 THEME FROM Z CARS
(8) Johnny Keating
(Piccadilly) | 31 MARCH OF THE SIAMESE CHILDREN
(24) Kenny Ball (Pye) |
| 12 STRANGER ON THE SHORE
(13) Acker Bilk
(Columbia) | 32 PIANISSIMO
(28) Ken Dodd (Decca) |
| 13 WHEN MY LITTLE GIRL IS SMILING
(12) Jimmy Justice (Pye) | 33 IT'S ALL OVER NOW
(29) Shane Fenton (Parlophone) |
| 14 NUT ROCKER
(31) B. Bumble
(Top Rank) | 34 FANLIGHT FANNY
(30) Clinton Ford (Oriole) |
| 15 HOLE IN THE GROUND
(14) Bernard Cribbins
(Parlophone) | 35 BIG MAN IN A BIG HOUSE
(—) Leroy Van Dyke (Mercury) |
| 16 WONDERFUL WORLD OF THE YOUNG
(22) Danny Williams
(HMV) | 36 CUTTY SARK
(—) John Barry (Columbia) |
| 17 THE PARTY'S OVER
(21) Lonnie Donegan
(Pye) | 37 AVE MARIA
(—) Shirley Bassey (Columbia) |
| 18 DOCTOR KILDARE THEME
(18) Johnny Spence
(Parlophone) | 38 WHAT KIND OF FOOL AM I?/
GONNA BUILD A MOUNTAIN
(41) Sammy Davis Jr. (Reprise) |
| 19 LET'S TWIST AGAIN
(15) Chubby Checker
(Columbia) | 39 LITTLE BITTY TEAR
(37) Burl Ives (Brunswick) |
| 20 WIMOWEH
(11) Karl Denver
(Decca) | 40 DRUMS ARE MY BEAT
(42) Sandy Nelson (London) |
| | 41 JOHNNY ANGEL
(—) Shelly Fabares
(Pye International) |
| | 42 HONEST I DO
(46) Danny Storm (Piccadilly) |
| | 43 SHE'S GOT YOU
(—) Patsy Cline (Brunswick) |
| | 44 CRYIN' IN THE RAIN
(39) Everly Brothers
(Warner Bros.) |
| | 45 THE MEXICAN
(44) The Fontones (Parlophone) |
| | 46 THEME FROM Z CARS
(33) Norrie Paramor (Columbia) |
| | 47 PLEASE DON'T ASK ABOUT BARBARA
(36) Bobby Vee (Liberty) |
| | 48 LITTLE BITTY TEAR
(35) Miki and Griff (Pye) |
| | 49 DON'T BREAK THE HEART THAT LOVES YOU
(—) Connie Francis (MGM) |
| | 50 WALK ON BY
(43) Leroy Van Dyke (Mercury) |

CASHBOX TOP 50

AIR MAILED FROM NEW YORK

- | | |
|---|---|
| 1 MASHED POTATO TIME*
2 (8) Dee Dee Sharp | 25 OLD RIVERS
47 (2) Walter Brennan |
| 2 SOLDIER BOY
4 (5) Shirelles | 26 WHAT'D I SAY*
28 (4) Bobby Darin |
| 3 STRANGER ON THE SHORE*
6 (5) Mr. Acker Bilk | 27 HIDE NOR HAIR*
37 (3) Ray Charles |
| 4 JOHNNY ANGEL*
1 (8) Shelly Fabares | 28 UPTOWN
38 (3) Crystals |
| 5 GOOD LUCK CHARM
3 (8) Elvis Presley | 29 SOMETHING'S GOT A HOLD ON ME*
20 (7) Etta James |
| 6 SLOW TWISTIN*
5 (8) Chubby Checker | 30 GINNY COME LATELY*
30 (4) Brian Hyland |
| 7 LOVER PLEASE*
7 (7) Clyde McPhatter | 31 JOHNNY JINGO*
36 (3) Hayley Mills |
| 8 LOVE LETTERS*
8 (8) Kitty Lester | 32 CATERINA*
42 (2) Perry Como |
| 9 SHOUT—PART 1
10 (5) Joey Dee & Starlites | 33 SHE CAN'T FIND HER KEYS
32 (4) Paul Peterson |
| 10 YOUNG WORLD*
9 (8) Ricky Nelson | 34 NUT ROCKER*
26 (6) B. Bumble & Stingers |
| 11 DEAR ONE
12 (6) Larry Finegan | 35 CINDERELLA*
39 (4) Jack Ross |
| 12 SHE CRIED*
19 (4) Jay & Americans | 36 TELL ME
40 (3) Dick & Deedee |
| 13 P.T. 109
17 (3) Jimmy Dean | 37 YOU BETTER MOVE ON*
27 (5) Arthur Alexander |
| 14 TWIST, TWIST, SENORA*
16 (4) Gary U.S. Bonds | 38 MIDNIGHT IN MOSCOW*
21 (13) Kenny Ball |
| 15 FUNNY WAY OF LAUGHIN*
24 (3) Burl Ives | 39 JAM—PART 1*
34 (4) Bobby Gregg |
| 16 SOUL TWIST
18 (6) King Curtis | 40 AT THE CLUB*
50 (2) Ray Charles |
| 17 EVERYBODY LOVE ME BUT YOU . . .
33 (2) Brenda Lee | 41 TWISTIN' MATILDA
— (1) Jimmy Soul |
| 18 HEY! BABY*
11 (13) Bruce Channel | 42 LOVERS WHO WANDER
— (1) Dion |
| 19 TWISTIN' THE NIGHT AWAY*
15 (11) Sam Cooke | 43 TWO OF A KIND*
41 (4) Sue Thompson |
| 20 LOVE ME WARM AND TENDER*
14 (8) Paul Anka | 44 I SOLD MY HEART TO THE JUNKMAN
— (1) Blue Belles |
| 21 DON'T BREAK THE HEART THAT LOVES YOU*
13 (11) Connie Francis | 45 WHAT'S YOUR NAME*
23 (11) Don & Juan |
| 22 I WISH THAT WE WERE MARRIED
45 (2) Ronnie & Hi-Lites | 46 LET ME IN*
22 (13) Sensations |
| 23 SHOUT, SHOUT (KNOCK YOURSELF OUT)*
29 (4) Ernie Maresca | 47 DREAM BABY*
25 (10) Roy Orbison |
| 24 THE ONE WHO REALLY LOVES YOU*
35 (3) Mary Wells | 48 WHEN MY LITTLE GIRL IS SMILING*
31 (7) Drifters |
| | 49 MOST PEOPLE GET MARRIED
— (1) Patti Page |
| | 50 YOU ARE MINE
— (1) Frankie Avalon |

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

No. 2

No. 8

No. 29

KENNETH McKELLAR'S

Hey!
Baby
BRUCE CHANNEL
MERCURY 1171

BRENDA LEE'S
BRUNS. 05867
SPEAK TO ME PRETTY

EVERYBODY'S TWISTIN'
FRANK SINATRA
ON REPRISE No. 20063

great record of
MISTY ISLANDS
of the
HIGHLANDS
on DECCA 11428

SHADOWS' SENSATION:

JET HARRIS QUILTS!

JET HARRIS, bass guitarist with Britain's No. 1 instrumental group, the Shadows, has left the quartet — to branch out by himself as an actor-singer.

Jet quit the Shadows on Sunday. His replacement for this top job in pop music is 21-year-old railway fireman, Brian "Liquorice" Locking, from Grantham, Lincolnshire.

Jet was one of the founder-members of the group. For his solo career he will have Jack Good as recording manager and artistic director. Jack told the NRM: "I have long felt that Jet has a great future both as an actor and a singer.

"Now is the time, I feel, for him to strike out on his own. This decision has been arrived at after long talks with Jet's personal manager Peter Gormley."

Peter Gormley added: "The last thing the boys and myself wish to do is stand in the way of Jet realising his ambition.

He has the good wishes of Hank Bruce, Bryan, Cliff and myself for a most successful future."

MORE JUDY

FOLLOWING the "fantastic" success of the "Judy Garland at Carnegie Hall" two-disc album, Capitol Records in America have recorded the song star "live" at New York's Manhattan Center before an invited audience of some 3,000 entertainment - world personalities.

Judy's previous "in-person" album has been in the best-selling charts in America for the past 38 weeks.

For the Manhattan Center, Judy will include a dozen songs never before recorded by her. Mort Lindsay, who conducted the orchestra for the Carnegie set, will again be musical director.

NEW NAMES

TWO new names have been added to the Jerry Lee Lewis tour, which starts at Newcastle-on-Tyne on Sunday next. They are Danny Storm, Pye Piccadilly singer, and Decca's bespectacled Buddy Britten. Both will use their own backing groups.

ELVIS'S AWARD

ELVIS PRESLEY and "Sing-along-With" king Mitch Miller were the dominant figures at the annual banquet held in Miami Beach, Florida for the presentation of the NARM.

Presley has the best-selling LP with "Blue Hawaii" and was also the best-selling male vocalist. Best-selling girl singer was Connie Francis—and the most promising female vocalist was named as Linda Scott.

Best-selling hit single was "Big Bad John" by Jimmy Dean.

Other awards included: Bob Newhart, as best-selling comedy artist; best-selling vocal group, Mitch Miller and the Gang—and this group, with "Sing Along With Mitch Miller", was named the best-selling LP record proposition.

MORE MATHIS?

AGENT VIC LEWIS, of William Victor Productions, leaves for New York on Thursday (April 28) this week—and the main reason is to talk over plans to bring Johnny Mathis back to Britain towards the end of the year.

Vic told the NRM: "I also want to have a look around New York again, take in some shows... but the main point will be with Johnny."

Afterwards, Vic Lewis goes on to Los Angeles, where he will start negotiations to bring Nat "King" Cole to Britain for concert and television dates.

BANNED DISC SELLS

B. BUMBLE AND THE STINGERS' disc, "Nut Rocker," is one of the fastest selling American records this year and one of the fastest ever, reports Mr. Arthur Muxlow, EMI executive.

In one day last week sales totalled 17,000 and already after just over one week's release the sales figure is 70,000.

Yet the disc has been given the silent treatment by the BBC. Apart from an airing on "Juke Box Jury," it has received no air plays. Reason is that "Nut Rocker" is based loosely on Tchaikovsky's "Nutcracker Suite" and comes under the BBC's restricted list.



HELEN SHAPIRO signed contracts last week with Alan Paramor (right), her agent and joint manager, and Jean Burman, also joint manager of Helen. Helen has also formed her own company. (NRM Picture.)

COLOUR MUSICAL FOR FURY

BILLY FURY spent his 21st birthday making final preparations for his visit to America, including finalising arrangements to meet Elvis Presley in Hollywood.

"I have to present him with an award", said Billy who left on Good Friday with his manager Larry Parnes for his five-week vacation.

Said Mr. Parnes: "It will mainly be a holiday although we will be talking to producers in Hollywood about a film for Billy.

"It will be made in Hollywood, and should be a colour musical specially written for Billy."

Billy added: "We'll be visiting New York, Hollywood, Miami and Chicago. I want to hear some of this Negro church music, gospel music, at first-hand if I can.

"Apart from meeting Elvis, I want to try and see Ray Charles, and gospel singer Mahalia Jackson."

Billy Fury has just finished a 55-night tour of one-night stands, "The Big Star Show Of 1962." Manager Parnes de-

scribed it as "Our most successful show so far." He promised another mammoth seven-week, 50-night, tour starring Billy for the autumn.

"There will be nine stars, all top names on the bill," he said.

This tour starts on September 30.

Meanwhile Billy starts a summer season at the Windmill Theatre, Great Yarmouth, on June 8 for 14 weeks.

Appearing with him are the Karl

Denver Trio, Marty Wilde, Chic Murray, the Vernons Girls, Alan Field, Peter Jay and the Jaywalkers, and 16½-year-old dancer Daryl Quist.

"This won't be a purely rock show," said Mr. Parnes. "It will be a very big spectacular show that is costing us £50,000 to put on. I'm having special sets designed."

Larry Parnes is also presenting at the Britannia Pier at Yarmouth — for the third year running—a "Sunday Special Show."

It starts July 8 and stars Karl Denver and John Leyton with Shane Fenton, Tommy Bruce, Ricky Valance, and the Jaywalkers.

When Billy Fury returns from America he will tape a series of 13 shows from Radio Luxembourg, his third in the series.

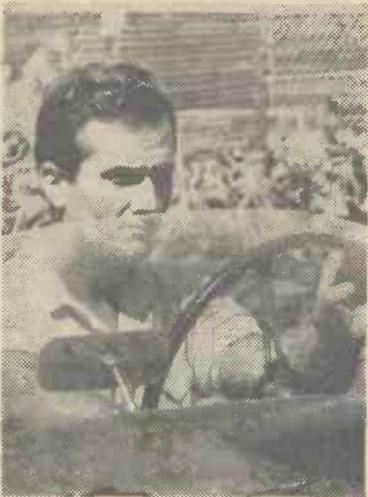
WELCOME TO 'STATE FAIR'



THINGS are hotting up at the Dallas, Texas, State Fair. For instance, there is Emily Porter (Ann-Margret) star of the State Fair show, hotting things up for herself, her accompanying dancers, and the audience. Which is as it should be. However, the romance brewing between the Frake family's

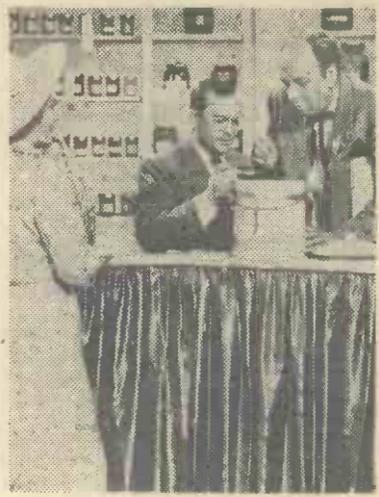
favourite and only son, Wayne (Pat Boone) is heading for stormy waters.

But right now Wayne has other things on his mind—winning the State Fair racing championship, for example, and settling an old score. Then he will consider proposing to Emily. He has paid her the greatest compliment he is cap-

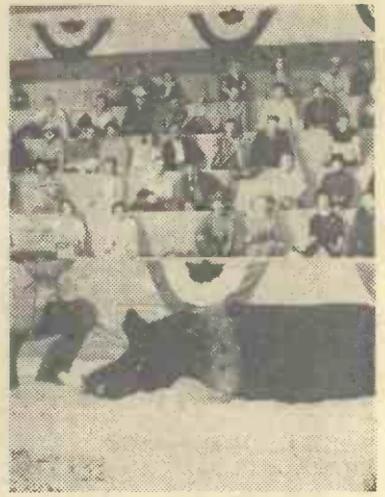


able of—calling his car after her. Any way, this makes his mother, Melissa (Alice Faye) curious. She knows nothing about the romance, but doesn't exactly agree with fairground romances, especially between show girls and farm boys, as Emily will find out later.

But right now Melissa is anxiously



awaiting the judge's verdict on her mince-meat. It has been well primed with brandy to give it flavour, much to the judges' surprise. Stoned out of their mind they pronounce their verdict in favour. In fact, they even manage to stagger out and give her a special plaque for that potent mince-meat.



The brandy was sneaked in by husband, Abel Frake (Tom Ewell), who is probably wishing he could pour a stiff one into his prize boar "Blue Boy," who is now taking his rest. However, he chooses to take his siesta in the middle of the judging ring.

More next week.

THE DAY AFTER TOMORROW

recorded by VERA LYNN on H.M.V.

THE FIRST TWO GREAT RELEASES FROM

DOWN THE LANE recorded by MAX BYGRAVES on Decca

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LIONEL BART'S

BLITZ!

