



# NEW RECORD MIRROR

EDITOR: JIMMY WATSON

Editorial, Advertising and Circulation Departments:

116 SHAFESBURY AVENUE LONDON W.1

Telephones: GERrard 7460, 3785, 5960

## UNFAIR

I THINK it was very unfair of British television to let Brenda Lee appear a mere three times. To appear only three times is a very poor state of affairs.—GEOFF CALLOW, 10 Tolson Road, Isleworth.

## Readers' Letter Bag

### ALL TIME TEN

I WAS very interested to note a reader's All Time Top Ten last week. It certainly is very difficult to sort out ten records and my choice would be very different. Not being a "pop" fan this is my pick:

- 1, "You're So Fine," The Falcons;
- 2, "Music Music Music," The Sensations;
- 3, "High Blood Pressure," Huey Smith;
- 4, "Tonight's The Night," Shirelles;
- 5, "Gee Whiz," Carla Thomas;
- 6, "Fool In Love," Ike and Tina Turner;
- 7, "Love You So," Ron Holden;
- 8, "There Goes My Baby," Drifters;
- 9, "Poor Boy," Royaltones;
- 10, "Come To Me," Mary Johnson.—DANIEL MIKES, 115 Fulwell Park Avenue, Twickenham.

★ ★ ★

- 1, "Love Is Strange," Mickey and Sylvia;
- 2, "Peggy Sue," Buddy Holly;
- 3, "Greenfields," The Brothers Four;
- 4, "Rebel Rouser," Duane Eddy;
- 5, "Rock Your Little Baby To Sleep," Buddy Knox;
- 6, "It's Too Late," The Crickets;
- 7, "Could This Be Magic?" The Dubs;
- 8, "Rumble," Link Wray and The Raymen;
- 9, "What'd I Say," Ray Charles;
- 10, "Rockhouse," Buddy Knox;
- 11, "Down By The River," The Georgettes.—T. SCOTT, 12 Palliser House, London E.1.

★ ★ ★

MY favourite Top Ten: 1, "Lavender Blue," Sammy Turner; 2, "He Will Break Your Heart," Jerry Butler; 3, "Where or When," Dion and the Belmonts; 4, "Over The Rainbow," Demensions; 5, "Wonderland By Night," Burt Kaempfert; 6, "My True Story," Jive Five; 7, "The Class," Chubby Checker; 8, "Oh Jubee," The Crescendos; 9, "The Way You Look Tonight," Lettermen; 10, "Blacksmith's Blues," Ella May Morse. My Top Ten is over a period of ten years.—BRUCE V. THOMPSON, 32 The Cross Way, Luton.

★ ★ ★

- 1, As You Like It—Adam Faith;
- 2, Wonderful Land—The Shadows;
- 3, Walk Don't Run—John Barry Seven;
- 4, The Time Has Come—Adam Faith;
- 5, Asia Minor—Kokomo;
- 6, Little Boy Sad—Johnny Burnette;
- 7, Stranger On The Shore—Acker Bilk;
- 8, What Do You Want—Adam Faith;
- 9, When My Little Girl Is Smiling—Jimmy Justice;
- 10, Save The Last Dance For Me—Drifters.—BRONNEN YOUNG, 2 Kirkby Avenue, Middlesbrough, Yorks.

★ ★ ★

HERE are my Top Ten tunes over the last three years.

- (1) "Turn Me Loose", Fabian;
- (2) "Tiger", Fabian;
- (3) "Never Be Anyone Else But You", Rick Nelson;
- (4) "The Twist", Chubby Checker;
- (5) "Run-around Sue", Dion;
- (6) "Lonely Blue Boy", Conway Twitty;
- (7) "Runaround", The Regents;
- (8) "Alley-Oop", Dante and the Evergreens;
- (9) "You Excite Me", Frankie Avalon;
- (10) "Wild One", Bobby Rydell.—SEPI LA BARBA, 115 Rook Street, Preston.

## QUEEN CONNIE

WHY is there a dispute about who is tops in the female record world? Surely it is plain enough that the answer is Connie Francis.

No other female vocalist can put a record into the charts of several countries like she can.

There is no doubt about it, Connie still is The Queen of Song.—W. NOTTER, 123 Skipton Road, Colne.

## SUFFERING

IT ISN'T ONLY the classical record fans who have cause to complain when pop artists intrude into their field and make records such as "Nut Rocker".

What about the long suffering rock and rhythm and blues fans who have to put up with pseudo-rock artists like Cliff Richard mutilating Bobby Freeman's "Do You Want To Dance".

Surely it is only a matter of time before we have to suffer Adam Faith lip-sing his way through "Bony Moronie" or John Leyton voicing the praises of "Jenny, Jenny, Jenny".—JOHN K. GREGORY, 71B, Brook Street, Stourbridge.

## LORDAN'S LUCK

I FAIL to understand how all Jerry Lordan's compositions waxed by other recording artists, such as the Shadows, always seem to hit the charts in a big way, yet when he himself records one of his own better numbers, he rarely gets off the ground with it.

In the past, "I'll Stay Single" and his coupling of "Who Could Be Bluer"/"Do I Worry" did moderately well, but now surely this situation can be remedied, for he comes up with a magnificent number of his own, "One good solid 24-Carat Reason".

If that doesn't make it, then there's no justice.—BARRY NYE, 22 Pembroke Avenue, Hove 3.



ACKER BILK received his first Gold Disc last week for "Stranger On The Shore". Making the presentation on behalf of Columbia was Denis Preston, boss of the Landsdowne Jazz series, who record Acker (NRM Picture).

# THE JAZZ REVIEWS

## PLEASANT, SMOOTH ACKER

### STRANGER ON THE SHORE ACKER BILK

Stranger on the Shore • Lullaby • Mean to Me • Greensleeves • Take My Lips • Sentimental Journey • Nobody Knows • Is This The Blues • Cielito Lindo • Deep Purple • I Can't Get Started • Carolina Moon. COLUMBIA 33SX.1407.

This new Acker Bilk album was originally intended for American consumption—the release of the single "Stranger on the Shore" to coincide with the TV serial brought a new fame to the jovial Acker and the release of an LP devoted to his attractive, throaty-voiced clarinet.

Non-jazz friends of mine who, years ago, heard my precious American Music samples of George Lewis playing things like "Burgundy Street Blues" and "Over the Waves" always maintained that all Lewis needed was an efficient publicist to make him a best-seller. But, by some ironic fate, it was two young, British disciples who hit the jackpot with smooth carbon copies of Lewis' style.

Without his Paramount Jazz Band and with the outright commercial backing of the Leon Young String Chorale, Bilk's tone and Lewis-like playing receives more than its due. Despite the success of the single, which sold to a non-jazz public, I doubt the selling power of this album. It is pretty, pleasant and smooth. I would hardly call it jazz.

### BEST YET! CHRIS BARBER

Streets of the City • Basin Street Blues • Chiquita • Lazy River • Taln't What You Do • King Kong • Gonna Build a Mountain • Yvette • If You Can't Be Good, Be Careful • Stevedore Stomp • I Can't Give You Anything But Love • Moose March. COLUMBIA 33SX.1401.

Behind a great deal of the stereotyped, popular Trad sound of this highly successful group the sincerity of musicians like Pat Halcox, Ian Wheeler and Chris

Barber must be reckoned with. I feel it is a pity that, for all of their individual and collective endeavours, the music which is finally produced makes such a neat, over-fidy, corny sound.

Why this is, and probably always will be, is, I am sure, the Traditional mark of Cain. This is, at the beginning and at the end, an imitative music. All its patterns and accents are borrowed from, to all intents and purposes, another kind of culture and another kind of people. Six young British lads just cannot emulate with sufficient authenticity the near-folk music of the American Negro. That is why this is pleasant, lilting in a rather two-beat way and mildly attractive to the knowledgeable.

That is why it can be no more than that. JAMES ASMAN.

### CUNNING MILES

#### MILES DAVIS SOME DAY MY PRINCE WILL COME

Some Day My Prince Will Come • Old Folks • Prancing • Drad-Dog • Teo • I Thought About You. FON-TANA TFL 5172.

JOHN COLTRANE appears in this album, although only here and there. Perhaps he took note of the way in which Miles Davis does precisely the thing that Coltrane himself ought to do, which is to practice the art of selection. In a way Davis and Coltrane, though sympathetic musicians, are at opposite ends of the pole, for while Coltrane plays every note in the world, Miles gets to the same destination by playing as few notes as possible. If Coltrane is the prolific one, Miles is the cunning one, and it is Miles whose solos have a stronger form about them. The way he caresses and cajoles "Some Day My Prince Will Come" is an object lesson.

Most of the tenor solos are taken by Hank Mobley. This is one of those rare

jazz albums which has no sleeve note and no information about the playing, but Mobley is very easy to distinguish from Coltrane. His playing is modest in comparison with Coltrane's strident insistence, and bears a much closer resemblance both in its tone and the shape of its phrases, with Lester Young's style. Mobley is much the less profound musician of the two, and for that very reason his playing never goes beyond sanity as Coltrane's sometimes appears to do.

Miles is masterful throughout, but the sepulchral tempo and atmosphere of "Ole Folks" and "I Thought About You" come dangerously close to unintentional farce. It is SO mournful, SO sad, SO introspective, that it almost invites a rude noise, as self-pity always does.

"Prancing has much more muscle, and Miles blows open horn with great poise and inventiveness. "Teo" has Coltrane again, and the track must have reminded him of that "Kind of Blue" date with Miles, when on "Flamenco Sketches" he, Coltrane, succeeded in creating one of the finest-wrought tenor saxophone solos of the modern era. Perhaps it was this thought which kept Coltrane's solo within reasonable bounds.

He produces a resonant tone instead of the stuck-pig effect of more recent albums, and sometimes hits on one of those severe modal phrases whose simplicity makes it twice as effective as the strings of semi-quavers to which Coltrane is becoming more and more attached. This solo of his cancels out many of the reservations about his playing at the moment.

The best work on the album, because it has the strongest links with the roots of jazz, is the piano playing of Wynton Kelly. He has a clean, strong technique, witty ideas, and a crispness of execution which makes all his solos sound unstrained.

His playing on "Prancing" particularly, is jazz piano of the highest class. Miles has done better than this album in the past, but not many of his contemporaries have. BENNY GREEN.

## SMALL ADVERTISEMENTS

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

ANNE SHELTON Fan Clubs.—Send s.a.e. for details to (North) 218 Heywood Old Road, Bowlee, Middleton, Manchester. (Midlands) 15 Foston Lane, Fagley, Eccleshill South, Bradford, 2 Yorks. (South) 74 Beverley Rd., Whiteleaf, Surrey.

ATTENTION Secretaries of Dance, Record and Jazz Clubs. Licensed Caterers have beautifully furnished private lounges available to properly organised clubs, without charge, for regular private mid-week lettings. Latest "Tannoy" sound equipment, including auto-change record players available. Premises are situated in Lambeth (near Kennington Oval) and Tottenham areas. Contact Mr. A. A. Smith, 18 Gower Street, London, W.C.1.

ATTENTION: If you have already had your Lesson in Love why not continue your studies by joining The Allison's Fan Club, c/o 19 Eddiscombe Road, Fulham, London S.W.6.

BRITAIN'S biggest pen-club (over 17's).—Send stamped addressed envelope: Laura Leigh, 48 Chaseside, London, N.14.

CHARLIE CHESTER CLUB. Servicemen aged 18/22 wanted urgently as penpals. Particulars:- Josie Veen, 72, Clarence Avenue, Clapham Park, London, S.W.4.

CRAIG DOUGLAS Fan Club.—Details from The Secretary, 58 Holmwood Rd., Ripon, Yorkshire.

DICK JORDAN Fan Club. c/o 106 Sheen Road, Richmond, Surrey.

FOR ALL YOUR Musical Requirements, music to lyrics, piano arrangements, etc., write or call, Musical Services, 2 Denmark Place, W.C.2.

FRIENDSHIPS cultivated easily, confidentially. Lowest fees. Write Desk 4, Room 3, 134 Foregate Street, Chester. GLAMOROUS YOUNG LADIES wanted as amateur singers for vocal group. Send photograph.—Write Mr. C. E. Shaw, 241 Barnsole Road, Gillingham, Kent.

"HAPPY BIRTHDAY" dear Lee, May 16th. From Miss Jean Burgess and members of "Liberace Club", 91 Rookery Road, Handsworth, Birmingham. INTERNATIONAL TEEN CLUB. Free Penfriend Service. Monthly Magazine. Social Events. Trips. Full details (s.a.e. if possible) from David Edwards, 40 Grindley Avenue, Chorlton, Manchester, 21.

MARK WYNTER Fan Club.—Subscription 5s., to include free photo and badge. Apply 24 Litchfield St., W.C.2. MYRTLE FRIENDSHIP CLUB.—Penfriends home and abroad. All ages and interests.—S.A.E., Manor Hill, Sutton-In-Craven, Nr. Keighley, Yorkshire.

RECORDS YOU HAVE MISSED. A 3d. stamp brings you our list of back numbers at 3/6 each. Record Rendezvous, 12 Farnham Road, Guildford.

STRICTLY CONFIDENTIAL Friendship/Marriage Brochure, free. (Established 1943.) Friendly Folk Association, Torquay.

THE NATIONAL FRIENDSHIP EXCHANGE—an organisation for the promotion of friendships throughout the British Isles welcomes enquiries, especially from London, Surrey, Devon, Wiltshire, Cambridgeshire, Gloucestershire and Scotland.—S.a.e. for particulars from Administrator, N.F.E., 1 Pages Close, Stowmarket, Suffolk.

UNDER 21? Penfriends anywhere. S.a.e. for details. Teenage Club, Falcon House, Burnley.

YOUR FAVOURITE Film, Record or TV Star. Real Photos. 10in. x 8in. at 2/6, postcard size 6d. Send s.a.e. for free list—Starfotos, 38 Rupert Street, London, W.1.

## NEW RECORD MIRROR PHOTO SERVICE

We can supply copies of all photographs marked "NRM Picture" Prices: 6in. x 8in. — 3s. 6d. 10in. x 8in. — 5s. 12in. x 10in. — 7s. 6d.

Send to: NRM Photo Service, 116 Shaftesbury Avenue, London W.1

THE TIME BOMB WITH THE FOUR YEAR OLD FUSE

# 'YOU DIG MY KILLER HAIR?'

## — ASKED JERRY LEE LEWIS

FOUR years ago Jerry Lee Lewis came on his first ever visit to Britain—a visit that was cut short, cancelled, with Jerry Lee hustled and smuggled back to America. He returned last week.

During the four years Cliff Bennett, a young rock 'n' roll singer, who plays piano, lead a group called the Rebel Rousers, arrived on the scene and began making records.

His records sound like Jerry Lee Lewis. "It's meant that way. Jerry Lee Lewis, to me, is the greatest thing that's happened to music", admits Cliff.

Cliff Bennett met Jerry Lee Lewis last week before Jerry's Birmingham concert, in a cafe off the M1 motorway.

He told us about it:

"I just went over and introduced myself to him. I never imagined meeting Jerry Lee in a transport cafe and he was surprised that I was going all the way to Birmingham to see him.

"We talked records. Jerry was a bit disappointed about the record scene over here. He told me that he had about five discs over in America that sold quite well but the people over here didn't rate them very highly and wouldn't release them.

"There was one Jerry Lee liked, a piano instrumental called 'The Hawk'. He thought it would really go over here.

"But 'Whole Lotta Shakin' Goin' On' rates as Jerry Lee's favourite disc and one he enjoyed making most. He was really happy that it turned out to be one of his Gold Disc awards.

(Other Gold Discs: "Great Balls Of Fire", "Breathless" and "High School Confidential".)

### PUZZLED

"Jerry was really puzzled about the attitude to his discs in this country. Not by the fans though, because one of the things that Jerry was really happy about was that 'What'd I Say' had sold over a quarter of a million.

"Jerry came over with his own drummer, Russell Smith, which after seeing his act at Birmingham was a wise thing to do. I don't think anyone else could follow him. I mean there isn't much actual presentation when he's on stage. He's a frantic performer with a lot of flash, and the gift of the gab and very wild.

"He raves so much and I don't think he knows what he himself is doing half the time. Certainly he's always changing numbers when he's on stage.

"Yet off stage he's a different person. Quiet and he doesn't talk much except about back home in Tennessee. He was expecting his wife to join him when I was there. He was pretty excited about meeting her and telling her about his success in Britain.

"He did tell me how much it mattered to him over here. The people have been quite wonderful, he told me. He also said he'd been waiting four years just to prove to himself that he could make it in Britain.

"It's not only the fans that dig him. Johnny Kidd and his Pirates—who are on tour with him—and all the rest of

the show watch him every night. They say they haven't seen anyone like him. They're right.

"At Birmingham two fans came round to his dressing room—he never turns anyone who wants to meet him away—and showed him their son's birth certificate. They christened the baby Jerry Lee Louis, which is about as far as you can go, I reckon.

"Jerry Lee signed the back of the birth certificate.

### ELVIS QUOTE

With Jerry Lee Lewis on his British trip is Judd Phillips, one of three brothers who control Sun Records, Jerry Lee's American disc company.

He told Cliff Bennett: "Almost every day I kick myself.

"Several years ago we sold a young rock singer who made a small name on our label. We sold him to a man called Tom Parker and his name was Elvis Presley. And Colonel Parker paid us 10,000 dollars.

"As I say, every day I kick myself. . ."

"I think Jerry must have realised that there was a lot of criticism about his hair combing when he was last here. He's cut it out a lot, only about once or twice.



### WHY DON'T THEY ISSUE MY DISCS?'

"But his first question when I met him was, 'What about the killer hair?'

"'Killer' is a favourite word with Jerry right now.

"He told me that Ray Charles and the country and western singer Hank Williams were his two favourite singers. He was always talking about Ray."

Jerry Lee Lewis's Birmingham concert gained him a fantastic reception.

NRM's Birmingham correspondent, A. E. K. Stinton, writes:

"Seated at the piano, his fingers pounding out incredible chords, he will tear furiously into a number like 'Breathless', his powerful vocalising filling the hall. Halfway through he will kick away the stool and play the piano solo whilst on his knees, and such is his ability with a piano that he never misses a note, even with his foot!

"At Birmingham he began his 30 minutes with 'Down the Line', which set the pace for all of his other num-

bers except 'You Win Again', the country ballad by Hank Williams. After 'You Win Again' hit followed hit, including 'Breathless', 'Great Balls of Fire', 'High School Confidential' and 'What'd I Say'. The finale (barring encores) was to have been 'Whole Lotta Shakin' Goin' On', which drove the audience wild with delight; but of course he was called back by the stamping, cheering crowd.

"As soon as he was seated at the piano again the call changed to 'Sing 'Money''. (Obviously many of his fans already knew that this was his latest Stateside single). He did not sing 'Money', however, but surprised everyone by giving a gravel-voiced rendition of Presley's 'Hound Dog'. This brought the audience to their feet as one, clapping, whistling and yelling for more. But it was the end of the show, and another tremendous triumph for Jerry Lee Lewis, the time-bomb with the four-year-old fuse.

# IS IT 10 YEARS OF TRAD?

THE first remark that could be termed controversial comes on page one, line eleven: "It looks as though the sixties may well come to be labelled the ten years of Trad."

Well, well.

Right now Jerry Lee Lewis, a rock star, is on a very successful, applause ridden, audience appreciated tour. Brenda Lee and Gene Vincent have just completed same. Larry Parnes says that Billy Fury's recent marathon of one nighters was more successful than anything else

as regards coining loot and audiences.

All rock, all successful.

Can the above remark be true?

It's made in a book, "Trad Mad" (Souvenir Press, 3s. 6d.), written by television and radio compere and character Brian Matthew, the 'me old mate' man who came up with "Saturday Club" and in with the boom for Trad jazz.

### CRAZE

He says later: "When rock had been big for quite a time, many music publishers and pundits of the record industry began to look for signs of the next craze.

"You may remember that we were told frequently and loudly that rock was dead and next in line would be the calypso—but it wasn't... suddenly out of nowhere, it was all happening with traditional jazz.

"Surprise, surprise."

Brian emerges in the book — as he does on screen and radio—as an expert on the British traditional scene. He writes well of Acker Bilk, Kenny Ball, the Temperance Seven, Terry Lightfoot, Chris Barber, Alex Welsh, Bob Wallis and Dick Charlesworth.

But it is his remarks about the emerging of British trad that are interesting: "It was in 1958 that we started our now famous radio programme 'Saturday Club' and as it was our intention to give a cross section of all forms of popular music, each week we included a trad. band in the bill.

"Day after day we were bombarded with abusive letters and post cards telling us to soft-pedal on the jazz.

"What we want is rock and more rock," was the cry.

"As our brief was to please most of the customers most of the time we had no alternative but to drop jazz from the programme for quite a long time."

Now of course, all that jazz has changed this formula.

The rise of Kenny Ball—obviously one of Brian's favourite talking points—is dealt with by Brian:

"Towards the end of 1960 I was producer of the BBC's 'Easy Beat' and I was a producer with a headache. This was, even at that stage, a popular programme, but we had been running for considerably over a year on a diet of rock, a sprinkling of folk music and pop records.

"And quite suddenly the programme needed a vigorous shot in the arm."

The shot in the arm was "one of the lesser-known trad. groups"—Kenny Ball. Originally they were offered a four week try-out, reveals Brian. They stayed on the show for seven months without a break!

However, says Brian: "Unlike Acker Bilk, Kenny Ball really arrived on the scene at a time when jazz had already made its presence felt in the world of pop. In fact a stage had been reached when the trad banner was sufficient in itself to mean success for many bands, playing very bad jazz, just as in the early days of rock many groups earned large amounts of money by producing deafening sounds from amplified electric guitars to the accompaniment of loud drummers." IAN DOVE.

## 'NUT ROCKER' IS IN THE CHARTS THE CLASSICS AND ALL THAT JAZZ

SAY the B.B.C.: "We haven't banned the disc 'Nut Rocker', despite contradictory statements."

It's true—they haven't. But, on the other hand they have given the disc just about as little air-play as possible. Except, of course, the all-important plug on the "Juke Box Jury", which is probably the reason why B. Bumble and his Stingers are riding so high in the charts.

Most other discs in this vein, that is to say, classics moulded into pop pieces, definitely were banned, or seriously restricted by the B.B.C. And in doing so, restricted their chart chances.

Let's take a look at some.

Here in Britain, this "desecration", as the classical fans put it, hardly exists, except for the off-beat team of Nero And The Gladiators, who have managed to produce a couple of excellent rock discs in this vein.

Their first disc was "Entry Of The Gladiators", while another was "In The Hall Of The Mountain King". The latter was taken from the piece of the same name by Grieg.

In the States, though, the tendency to rely on the oldies is much deeper. The original version of "Nut Rocker" was by a combo called Jack B. Nimble And The Quicks, but didn't get released over here.

### by NORMAN JOPLING

The first B. Bumble disc, "Bumble Boogie", was, of course, taken from a Rimsky-Korsakov piece, "Flight Of The Bumble Bee", and although the disc was a biggie in the States, it meant nothing over here.

However, with the success of "Nut Rocker" "Bumble Boogie" has begun to sell again.

Another gent, who seems to be fond of the classics is pianist Kokomo, who, in fact, used to be a classical musician. Until he found that he could do better in the pop field, and sold a million copies of his disc "Asia Minor". This was taken (as the title implies) from another Edward Grieg composition, the "Concerto In A Minor".

Kokomo again tried the classics in his last disc, "Journey Home", which is, in fact, "The Song Of The Volga Boatmen". This though, was almost a straight version of the piece with a slow backbeat.

One which did make the charts was "Piltdown Rides Again", by The Pilt-down Men, from "William Tell Overture". And they really gave this one a thrashing, even more so than the various TV. shows in which it has featured as the theme.

Vocal versions of the classics have appeared, too. Jackie Wilson had his versions of "Night", and "My Empty Arms" banned from sale for this reason, while his "Alone At Last" got restricted air-play.

U.S. vocal team the Jarmels had a goodly run on the classics. Their big U.S. hit "A Little Bit Of Soap" was condemned here, while there was chaos when their first disc was played on Juke Box Jury. The title was "Little Lonely One" and it was taken from a Chopin prelude. When it was played, the women jurists fainted and the men turned pale.

The Jarmels had the compensation of knowing though, that those were the days when the J.B.J. panels were rather ill-informed about the subject they were talking about.

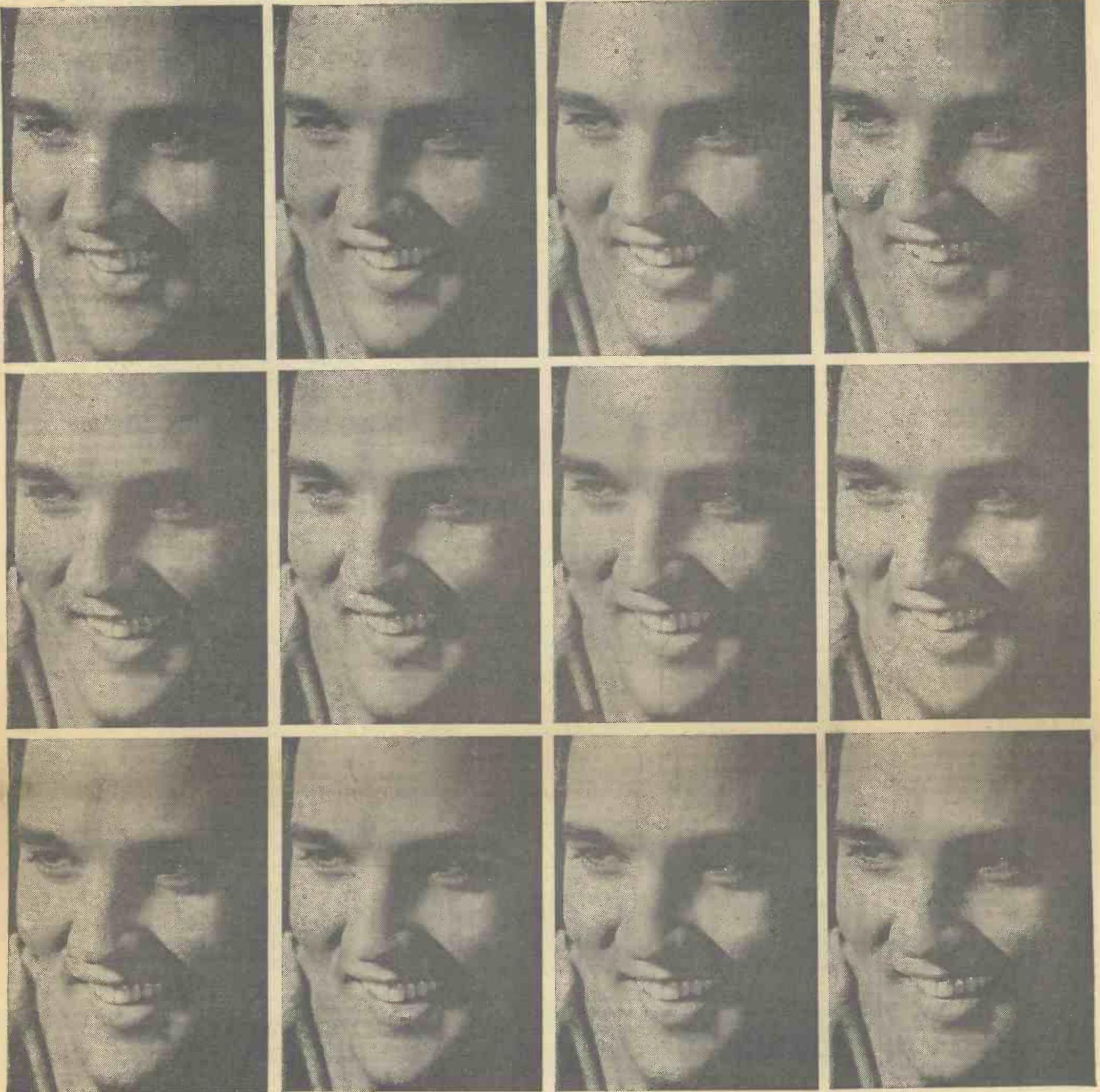
This "mutilation" has been going on for quite some time, as Tony Bennett proved with his "Stranger In Paradise" hit. This was from "Kismet", which in turn was from Borodin's Polyvtzian Dances.

Whether or not the classics being altered in this way is a good or a bad thing, is something on which many people differ. But it proves one thing.

They knew how to write tunes in them thar days.



CLIFF BENNETT (left) meets his idol, JERRY LEE LEWIS.



At last! The long awaited successor to  
 'CAN'T HELP FALLING IN LOVE'

**Elvis**

**GOOD LUCK CHARM**

*c/w* ANYTHING THAT'S PART OF YOU  
 45/RCA-1280

His two latest smash LPs

**BLUE HAWAII**

Blue Hawaii; Almost always true; Aloha-oe; No more;  
 Can't help falling in love; Rock-a-hula baby; Moonlight swim; Ku-u-i-po;  
 Ito-eats; Slicin' sand;  
 Hawaiian sunset; Beach boy blues; Island of love; Hawaiian wedding song  
 featuring **THE JORDANAIREs** © SF-5115 © RD-27238

**SOMETHING FOR EVERYBODY**

There's always me; Give me the right; It's a sin; Sentimental me;  
 Starting today; Gently; I'm comin' home; In your arms; Put the blame on me; Judy;  
 I want you with me; I slipped, I stumbled, I fell from 'Wild in the Country'  
 with **THE JORDANAIREs** © SF-5106 © RD-27224



STEREO OR MONO RECORDS

When Whispering Paul Wanted DANGER MONEY

NOW it can be told, tongue in cheek of course, how CRISIS was averted in the ranks of the Temperance Seven. How dissension, be it ever so dignified as is the group's wont, was avoided with only minutes to go before their London Palladium debut in variety.

Paul McDowell, the Whispering Gentleman of Song, was due to make TWO entrances. One was from the flies, wafting in on wire like a white-clad Peter Pan. The other was in a puff of smoke through a trap-door from the bowels of the huge stage.

And Mr. McDowell required DANGER MONEY for his performances. And, furthermore, he was not whispering his requirements.

Union regulations were studied. It transpired that Mr. McDowell was, indeed, justified in his claim. The financial aspects were considered.

THREEPENCE

If worked out that he was entitled to is 3d. an hour. This, decided the group's spokesman and mathematician Brian Innes, worked out at THREEPENCE per performance. And this sum was added to Mr. McDowell's pay packet at the end of the week.

The frightful scare "No Flying Tonight" was averted...

The Temps have been gratified at their receptions during the variety season.

Said Mr. Innes: "We talked over the potentialities of the act and strove to use the technical aids of the Palladium stage to the fullest."

"An act like ours, which is the epitome of relaxation, leads audiences to give

# Crisis!

## in the 'TEMPS 7'

rather the warm applause more than the cheers and whistles attracted by other performances.

"Really, of course, we like plenty of time to establish the mood. Often, we get two hours in our concert appearances. But at the Palladium we have to do the opposite to other acts. We have to establish our relaxed attitude in a short time—while others are trying to create the greatest immediate impact in a short time."

Critical knockers have suggested that the Temperance gimmick is wearing a bit thin as far as records are concerned.

Not surprisingly, Mr. Innes does not subscribe to this view. But "Sahara", their latest single, has not had the Top Twenty impact of "You're Driving Me Crazy", "Pasadena", "Hard-Hearted Hannah" and "The Charleston".

He said: "This last release has sold well but rather more slowly. Possibly it will go on selling longer than the others. As you know, a record in a favourable

THE TEMPERANCE SEVEN—with Cephas Howard and fiancée (front row). (NRM Picture.)



week can sell 70,000 and go into the Top Twenty and then drop out immediately."

CHANGES

Are any changes foreseen in the Temperance Seven? Said Mr. Innes: "There can be no basic changes otherwise the whole idea is lost. Most of our ideas are developed slowly, through use. We try out an idea... and frequently discard it."

"We are, as a group, full of ideas. Perhaps we have too many ideas. Sometimes we get hysterical when ideas are put forward at conferences. Voices are raised. I have to restore order."

"Future records? We have some already in the can which haven't been released. But there are certain items in the repertoire which have not yet been recorded... or, again, there are some new ones which might make the grade."

Following the Palladium season (which ends on Saturday), the group continue their one-nighters and will be making concert appearances at coastal resorts during the summer.

They are interested, too, in doing more cabaret—they tackled a 14-day spell at London's Savoy Hotel a few months ago. Said Mr. Innes: "We find we get a more relaxed audience there and rather longer to get the atmosphere across than, say, the Palladium. There is also something restful about being in residence, for the one-nighter circuit is very hectic and tiring."

Of the marriage-to-be of brass instrumentalist Captain Cephas Howard, Mr. Innes reported: "This will make no difference. Most of us are married or...! It makes no difference."

But the Temps will be very much in the public eye with the release of their major film "Take Me Over". The production is very much built round the personality of the group and special music was written for them. Some of

the score will, no doubt, be featured on future recordings.

Top Twenty appearances or no, one thing is certain.

The Temperance Seven, all nine of them, have created a very special position in British show business.

An utterly, unpredictably, unique position.

DEE-JAY TONY

TONY CALDER, London's only teenage disc-jockey, takes over as resident dee-jay at London's Lyceum Ballroom in the Strand, from Sunday, May 6. He will handle the Tuesday "Off The Record" session and the Sunday Club, together with Cyril Stapleton's band.

Calder also hosts the Monday evening "Off The Record" sessions at the Ilford Palais, Essex, and the "Teen Beat Night" on Thursdays, with Phil Tate and his Band.

# BURL IVES GOES 'SOFT'

TOP TWENTY status, in which he jostles for space with the Elvis Presleys and Cliff Richards, has softened 52-year-old show business all-rounder Burl Ives in his approach to the beat music of today.

A one-time harsh critic of the beat scene, he now says: "The rowing about today's pop music is all greatly exaggerated. It's dance music. Kids go for a thing and it's not unlike what we, back in my youth, used to go for."

Burl made the Twenty with "Little Bitty Tear" and is following it up fast with his "Funny Kind Of Laughing". Both were recorded in Nashville, Tennessee, on one of his very rare visits to the town.

Never really a pop singer, and only rarely anything but a critic of the scene, Burl's own singing career has been primarily on the folk side, together with Gregorian chants, German lieder, oratorio and semi-classical ballads.

T. & C.

He goes on: "The kids today want things that are their very own. This beat music is their very own. After all, they can't always be wrong—the whole nation, young and old, followed in the Twist."

"Some of the freshest pop music is coming out of Nashville these days and it was a pleasure to work there. People ask me if I changed my style to make a try for Top Twenty rating but the answer, believe it or not, is that I didn't."

"The material is what has changed. Therefore a style of singing must change with the music."

Ives, at 52 a real "veteran", wants to do more work in Nashville. He believes that good taste is the requisite for all music and he enjoys doing what he calls "town and country" songs. Like "Little Bitty Tear".

He is, too, angered by recent moves on American broadcasting networks to cut out the rock material and concentrate on what producers have called "better quality" material—such as putting on marathon Frank Sinatra sessions.

"If you don't like rock, then the best thing to do is to tune into one of the stations that cater for other kinds of



by

PETER JONES

music—without trying to force something different on the kids.

"I know people who don't like Cole Porter. It is not defensible to impose on other people's taste."

Burl Ives, last in Britain to film in "Our Man In Havana", admits to liking a lot of today's disc output... though some sounds he finds offensive.

"Youngsters grow out of it," he says. "But it is something that is important to them when they are in this particular age bracket. There are, fortunately, many fresh ideas coming up for pop music."

"'Little Bitty Tear' was the biggest chart success I have ever had, even though some of the earlier ones sold just as many copies, and I want nothing more than to record more material like it."

And so the brilliant actor-singer-writer-producer explained his change of heart.

Footnote: He has a new album out in the States. "It's Just My Funny Way of Laughing" is the title and it features a group of contemporary tunes in the folk and country genre.

## LIVE PERFORMANCES ON RECORD

### The slightly fabulous LIMELITERS

Western wind; Medley: Hard travelin'—Mount Zion; Lass from the Low Country; Gunslinger; Curima; Vikki Dougan; Aravah, aravah; The whistling gypsy; The time of man; Harry Pollitt; Hard ain't it hard; Mama don't 'low

© SF-5126 © RD-27254 RCA Victor

### JOANIE SOMMERS for those who think young

A lot of livin' to do; Out of this world; 'round about midnight; Hey! Jealous lover; Hard hearted Hannah; Blues in the night; I feel a song coming on; You came a long way from Saint Louis; My ship; Everything I've got; Why shouldn't I; I feel pretty

© WS 8062 © WM 4062 Warner Bros.

### BUD DASHIELL & THE KINSMEN

sing everybody's hits at a live concert extraordinary

Marianne; The whistling gypsy; Scarlet ribbons; Michael; I almost lost my mind; Matilda; Jamaica farewell; Inside Tom Dooley; Shenandoah; Good-night Irene; Green fields; Guadalajara

© WS 8065 © WM 4063 Warner Bros.

### LENA HORNE Lena at The Sands

Maybe; The man I love; Get rid of Monday; Jule Styne medley: A ride on a rainbow—Never never land—I said 'No'; You don't have to know the language; Out of my continental mind; Rodgers and Hammerstein medley: A cock-eyed optimist—I have dreamed—The surrey with the fringe on top; Harburg medley: Thrill me—What is there to say—The begat; Don't commit the crime

© SF-5127 © RD-27255 RCA Victor

### JANE MORGAN at The Coconut Grove

Fascination; You and the night and the music; Stay out of Paree; Mon coeur est un violon; Sous le ciel de Paris; La petite valse; La Seine; I love Paris; The second time around; The day the rains came; Oh those hips, oh those lips; Lillian; Life upon the wicked stage; Don't throw stones at mother; By the light of the silvery moon; Moonlight Bay; Daisy Bell; Take me out to the ball game; When you wore a tulip; Put on your old grey bonnet; It takes love

© SAH 6226 © HAR 2430 London

LONDON RCA VICTOR WARNER BROS STEREO OR MONO RECORDS THE DECCA RECORD COMPANY LIMITED DECCA HOUSE ALBERT EMBANKMENT LONDON S E 1

# IT'S TIME FOR A REAL CHANGE FOR THE EVERLYS

THOSE youthful veterans of the recording industry and newcomers to the United States Marines, the Everly Brothers, Don and Phil, have another record out this week.

Nobody can possibly go far wrong if they tip it for the Top Twenty. Because it is in typical Everly vein.

The voices are the same, the backings are different—and that's about it.

## BUSY-BUSY

And this new disc—"How Can I Meet Her?"—has a mediocre backing that is much too busy-busy to offset the essential country style simplicity of Don and Phil's approach to singing.

It sounds to me as if it's been made in a hurry, without the usual care that goes into an Everly record.

I do know that Don and Phil made a lightning trip to Nashville to cut these two sides—the flipside is "That's Old-fashioned." Maybe everything was hurried for them and it hasn't turned out well.

However, the disc is going very well in America, where after a week

of issue "How Can I Meet Her?" is at No. 74 and "That's Old-fashioned" is No. 80.

The top side has the currently fashionable harmonica sound that has graced such big sellers as "Hey Baby!" (Bruce Channel) and "Johnny Will" (Pat Boone—350,000 copies sold in Britain to date) and "I Just Don't Understand" (Ann-Margret).

But I still think it's time for the Everlys to re-think.

I wonder if they ever consider the fact that their popularity rests on discs that haven't changed in their basic approach for years, since Elvis Presley pushed himself and rock and roll as we know it into the limelight.

Can it go on for ever, the same old way?

Or do the Everlys sense that they must vary their records. Since they switched from the London label to Warner Brothers, Don and Phil seem

in a more experimental frame of mind.

Gone are the straight and simple guitar and rhythm backing that had the sweet smell of country music surrounding them—and the sweet smell of success.

Consider "Cathy's Clown," one of their biggest hits. This has a complicated backing that started off simple and changed halfway through. But "Muskrat," which had a complicated backing, flopped right down.

"Cryin' in the Rain," their current hit, was really quite a simple thing as far as backing is concerned.

You cannot point out any trend, any basic change in the Everly approach to making records at all. Except that they don't seem to be using the same steady formula any more.

Do they need a real shot in the arm, discwise?

I think so. It's time for a real

Wedding party: Don and Phil Everly with actress Venetia Stevens (Mrs. Don Everly).



big, sweeping change for the Everlys, Don and Phil.

A few new facts about the Brothers Everly: Twenty-four-year-old Don was married in the Marine Corps Recruit Depot in San Diego, California, with Phil as best man. Bride was actress Venetia Stevenson, who designed her own wedding dress.

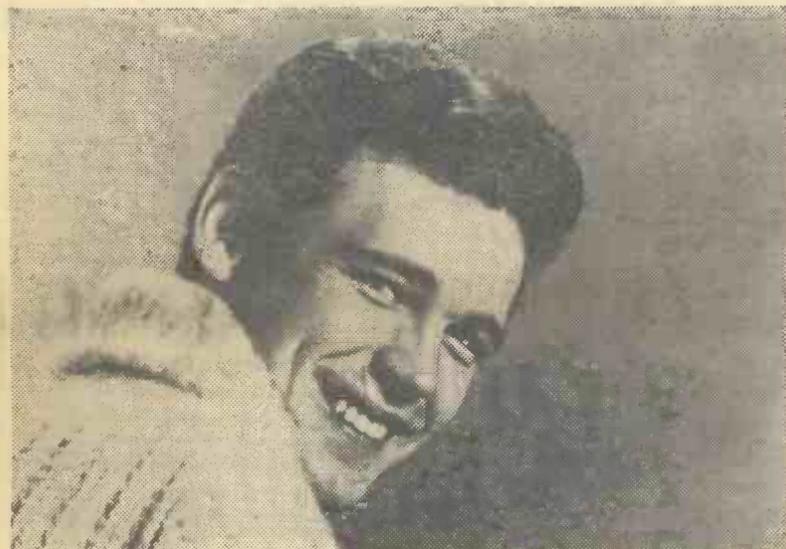
In mid-May, the Everlys return to civilian life on completion of their Marine Corps training, and one of their first jobs will be to return to Nashville to make an album which they had no time to make during their last leave.

I hope it's not made in too much of a rush!  
IAN DOVE

## PRESLEY FILM —JUNE 8

ELVIS PRESLEY'S latest film, "Follow That Dream", is now almost certain to open at the London Pavilion, Piccadilly Circus, London, on June 8.

The movie is based on Richard Powell's novel, "Pioneer, Go Home", and co-stars Arthur O'Connell, Anne Helm, Joanna Moore and Jack Kruschen. It runs for one hour and 50 minutes.



DUANE EDDY: his version of old standard 'Deep In The Heart Of Texas' is the thirty-seventh so far recorded. Duane's future is as much concerned with film cameras as twangy guitars.

# £50,000 WORTH SHOUTING ABOUT FROM FIRST DISC IS

FIFTY THOUSAND POUNDS from one disc — that is the estimated amount of loot 22-year-old Ernie Maresca will earn from his big hit disc "Shout Shout".

How come? Well Ernie wrote both the top side and the flip, "Crying Like A Baby Over You". As well as singing both.

"Shout Shout" has sold over 300,000 copies in the States, where it is safely in the Top Twenty. It is Number One

in Canada. And rising rapid-like in Britain.

Top publisher Eddie Kassner, in Britain on a business trip, is Ernie's mentor and guide. He says: "Ernie has already earned himself £10,000. If you add his television and personal appearances, for which he's getting £1,000 a week, he'll finish up with £50,000 at least as a result of that one disc."

Adds Kassner: "Maresca is such a tremendous find that we are making arrangements to rush him over to Britain for TV and personal appearances the moment this first disc hits the charts."

"But Ernie has already made a big impression on show business even before he made this disc. His hit songs for artists included 'Runaround Sue', 'Barbara Ann', 'Runaround' and 'The Wanderer'.

He went on: "Maresca strolled into my publishing office in New York to demonstrate this new song of his, 'Shout Shout'. He put it over in a real gone sort of way. Loads of personality, with a funny wiggling of the head that really sends you.

"Sung this way, the song sounded sensational. So I bought it.

"What's more, I bought Ernie himself, too, as a singer. I asked him to round up his pals, which he did, and

with five musician-buddies and a vocal quintet behind him we went to a local studio and cut the disc.

"The whole session cost us just £100 to make.

"I sent the copies to a dee-jay I know in Charlotte, North Carolina, and within three days it was a smash hit there. Before long, it had taken off everywhere."

## DISCOVERY

Mr. Kassner admitted: "I know my claims for this boy sound a little extravagant. But I honestly believe he will be the big disc-biz discovery of 1962—the lad most likely to topple the established stars."

Footnote: Mr. Kassner, at 42, is a man with a deep love for pop songs. He started in a small office in London's Soho just after the war and has, in a few years, built his organisation into an international set-up with branches all over the Continent and South America as well as in London, New York, and Toronto.

Among the many British songs he has discovered and launched are "Portrait Of My Love", "If", "No Orchids For My Lady", "My Boomerang Won't Come Back"—and his first hit, his own composition, "How Lucky You Are".

# CAN DUANE GET OUT OF THE DOLDRUMS?

DUANE EDDY switched labels quite recently. His first single release under the new deal with RCA-Victor is "Deep In The Heart Of Texas" — and a vitally important record it is, too, for the personable young guitarist.

Vital because Duane disc dealings have been in the doldrums.

Time was when his original stylings like "Peter Gunn", "Yep", "Forty Miles Of Bad Road", "Because They're Young", "Pepe", "Some Kind Of Earthquake" and so on just whistled straight into the charts both sides of the Atlantic.

Right now Duane is expecting to make a return visit to Britain and the Continent in October this year, according to a cable received from RCA-Victor in New York. They haven't fixed dates and details yet—and it could be they are delaying final plans to see just how high Duane can get "Deep In The Heart Of Texas" in this country.

Decca claim the latest is his best for a long time. Certainly it is a dressed-up version of the gay little song which helped raise morale during the dark war-time days of 1942.

But here's an ironic drawback to the plugging campaign for the Eddy lad. It cannot be played—the tune itself that is—on BBC's "Music While You Work" series, which is a programme that could revive a lot of interest in it.

It was banned from the series back in 1943—"because the tune made factory

by PETER JONES

workers bang spanners and other tools on their machines. Time was lost at this vital time and machines were damaged".

What's more, there is no question of the BBC re-instating the song for "Music While You Work"—though it is all right for other programmes.

Incidentally, Duane's version of the song will be the 37th so far released in Britain. The others ranged from the Bing Crosby relaxed bit to the Dave Brubeck experimentation.

Even if the Eddy career has slumped on disc, he has been branching out pretty solidly in other directions.

In the last few months, he has been film-making — and has just completed "The Last Westerner" for Columbia, with Guy Mitchell, another one-time hit-

maker but now less prominent, as a co-star. This movie will be released in America soon.

He is also set for the lead in "Have Gun—Will Travel", the television series which will be transmitted in America around Christmas. This important part came about through his friendship with Richard Boone, who plays the lead and produces the series. Eddy taught Boone to play guitar. In return, Boone taught Eddy some of the methods of acting.

Duane Eddy is also nominated for the lead in another TV series "Johnny Guitar", which may eventually find its way on to British screens.

Eddy's own view of his career? "It has always been my ambition to widen my general appeal. Pop discs were fine, initially, to establish my name and maybe get people talking about me. But I've always wanted to get in some acting and maybe try some stage work, too.

"But no matter how much I enjoy the acting, I don't want to lose sight of the pop field. Discs are very important and I'm keeping my fingers crossed that 'Deep In The Heart Of Texas' will get me right back in the British Top Twenty".

And if that twangy guitar sound DOES make it all over again, then it is a racing certainty that Duane WILL travel. To Britain to meet up with his fans again in the late Autumn.

## IN YOUR SHOPS TODAY

The Everly Brothers  
How can I meet her? That's old fashioned  
45-WB 67 Warner Bros

Don Charles  
The hermit of misty mountain  
45-F 11464 Decca

A big big baby Doug Sheldon  
45-F 11463 Decca

Soul twist King Curtis  
45-HLU 9547 London

Quando, quando, quando  
Gianni Fallabrino and his Orch  
45-WB 68 Warner Bros

Weela weela walle Donal Donnelly  
45-F 11465 Decca

Jackie Wilson Sing  
45-Q 72453 Coral

Jet Harris Besame mucho  
45-F 11466 Decca

BEN E. KING  
DON'T PLAY THAT SONG  
45-HLK 9544  
CORDEX/ATLANTIC

Yet another smash single—  
DEEP IN THE HEART OF TEXAS

BING CROSBY  
with Joan Collins

LET'S NOT BE SENSIBLE

(from the film 'The Road to Hong Kong')

45-F 21452 Decca



# THE JUKE BOX MONEY SPINNERS ...

**JIMMY DEAN** (left) and "Big Bad John" earned more money for juke box operators in America than any other single throughout 1961 — but it beat Chubby Checker's "The Twist" by just on point. And in third place, with equal points, were Brenda Lee's "Fool Number One" and Patsy Kline's "Fool To Pieces".

The figures were announced this week as a result of polling in award sections run by the trade magazine "Billboard".

Running close in the biggest money spinners were "Walk On By", Leroy Van Dyke; "Calcutta Walk", by Lawrence Welk; "Wheels", Billy Vaughn; and two by Connie Francis — "Baby's First Christmas" and "Breakin' In A Brand New Heart".

Top-earning standard disc of the year was Glenn Miller's "In The Mood", via its RCA Victor dishing. And the top earning standard tune was "Stardust", with the most popular versions (in order) Glenn Miller, Frankie Carle, Artie Shaw and Tommy Dorsey.

In the "most popular artists" section for juke-boxes, Connie Francis, Elvis Presley and Brenda Lee headed the list—again in that order. Next

came Chubby Checker, Patsy Cline, Fats Domino, Jimmy Dean, Lawrence Welk and Billy Vaughn.

And others well supported were Kitty Wells, Bill Black's Combo, the Banjo Barons, Johnny Horton, Ernie K-Doe, Frank Sinatra, Jim Reeves, Faron Young, Rick Nelson, Ray Charles, Pete Fountain, Buck Owens, George Jones, The Highwaymen, Mitch Miller, Leroy Van Dyke, Sue Thompson, Bobby Darin, Joey Dee and the Marvelettes.

A section for rhythm and blues big-earners was headed by Chubby Checker's "The Twist", followed by "100 Pounds of Clay" Gene McDaniels, "Let The Four Winds Blow" (Fats Domino) and "Moon River", by Jerry Butler. Others highly-rated: Solomon Burke's "Just Out of Reach" "Hearts of Stone", by Bill Black's Combo, "Tossin' and Turnin'", by Bobby Lewis, and Phil Upchurch's "You Can't Sit Down".

## JUDY GARLAND PLANS BRITISH RECORDING

**JUDY GARLAND** — in London to make the film "The Lonely Stage" with British actor Dirk Bogarde — said last week that she intends to make a follow-up to her best selling 'live' album "Judy Garland At Carnegie Hall".

She told the NRM: "We did start to record a live concert in America but a lot of things went wrong. They was a lot of fooling about and goofs, so it was abandoned. We did get several titles though."

Judy said she planned to complete the set by recording in England at the EMI studios.

She added: "I'd love to do a live album from the London Palladium. After all the Palladium is my second home."

"But right now I don't want to concentrate on just one thing. I want to combine singing and acting."

Plans are going ahead for Judy to star in a charity "Judy Garland Evening" at the Hollywood Bowl, California, during September this year.

It is believed that it will raise the greatest amount for charity by a single performer at just one concert.

And Capitol who recorded the Carnegie Hall concert — "I think that it's really my favourite album", said Judy — plan to record this one.



Picture shows Judy with British star Dirk Bogarde. They star together in 'The Lonely Stage'. (NRM Picture.)



LEROY VAN DYKE



CHUBBY CHECKER

## KENNY'S TOP 10 ALBUM

**KENNY BALL** and his Jazzmen opened at the Bourbon Club in Chicago this week with the news that Kenny's American LP "Midnight In Moscow" was in the American LP Top Ten.

His new single "Green Leaves Of Summer"—from the film "The Alamo"—will be released in America to coincide with his Chicago stint.

Kapp records' chief Dave Kapp telegraphed congratulations to Pye and r. man Alan Freeman, who supervised the session. Kapp, who release Kenny's disc in America said it had more potential than "Midnight in Moscow".

Pye announce that they will release a live Kenny Ball concert LP recording of April 1 at Liverpool on May 29.



KENNY BALL surprised his a. and r. man Alan Freeman last week—a small gold disc for 'Midnight In Moscow'. (NRM Picture.)

## NEW EMBER DISC SERIES

**EMBER RECORDS** this week announced the start of a new series of single releases. They feature well-known artists but are not aimed so much at Top Twenty status as at juke-box sales. Some of them are likely to become collectors' items.

Eight singles, as follows, are included in the first batch:

The Platters, "Only You", "Tell The World"; Billy Eckstine, "If That's The Way You Feel", "Good Jelly Blues"; Clyde McPhatter and Jackie Wilson, "Tenderly", "Harbour Lights"; Tony Kinsey Quintet, "Girl In Blue", "Weber The Great"; Woody Herman, "At The Woodchoppers' Ball", "Body and Soul"; Jonah Jones, "Down By The Riverside", "Stars Fell On Alabama"; Tony Crombie Quintet, "Gut Bucket", "Just Like Old Times"; Earl Bostic, "Air Mail Special", "Tuxedo Junction".

The releases will be known as "The Celebrity Series".

Also out this week is a new orchestral L.P. of the music from "State Fair", by the 20th Century Strings Orchestra, conducted by Sonny Lester.

## PINKY HERE!

**DOROTHY PROVINE**, who now arrives in Britain on May 22 to appear in "Sunday Night At The London Palladium" on June 3 and to tele-film an ATV Spectacular, is to record a new single for special promotion during her stay here.

The "Roaring Twenties" girl flies back on June 5 to start work on a new Stanley Kramer film.

## SAMMY ON BROADWAY

**SAMMY DAVIS JR.**, returns to the straight theatre as star of the Broadway musical edition of "Golden Boy", playing the leading role of Joe Bonaparte, who abandons a career as a violinist to take up prizefighting.

Clifford Odets, who wrote the original drama, is adapting it for the musical form but the composer has not yet been named. Production is planned for late 1963.

(See page 12).

## INDIA DIGS GARRY

**DECCA STAR** Garry Mills, whose recording of "I'll Step Down" is currently in the Top Ten in India, has received several offers to make a tour of India — and they are being sorted out this week.

## ERROLL'S IN

**JAZZ PIANIST** ERROLL GARNER arrived in London on Monday—breaking his journey to the Continent—to discuss final details of his first British tour which starts with an already sold out concert at the Royal Festival Hall, London, on May 26.

He will be accompanied on British dates by his regular musicians, Ed Calhoun, bass, and Kelly Martin, drums. Dates: Hammersmith Gaumont (May 27), Liverpool Philharmonic Hall (May 30), Leicester De Montfort (May 31), Royal Festival Hall (June 2), Manchester Free Trade (June 3), Birmingham Town Hall (June 6), Bristol Colston Hall (June 8), Finsbury Park Astoria (June 9), Kilburn State Theatre (June 10).



FRANKIE VAUGHAN, backstage with trad leader TERRY LIGHTFOOT on Sunday. Both appeared on 'Sunday Night At The London Palladium'. (NRM Picture.)

### TWIST SHIP

**TEN** groups have been hired for the first ever "Cross Channel Twist". Two thousand fans are expected to cross from either Southend or Gravesend to Calais on June 17 by SS Royal Daffodil.

In Calais twist teams from Britain and France will compete for the European Twist championship, announce the organisers.

Tickets can be obtained from Keith Prowse or Eagle Steamers Tower Hill London.

<p><b>LE BITTY FEELING</b> JERRY LEE LEWIS I'VE BEEN TWISTIN' 45-HLS 9526 London</p>	<p><b>CURTIS LEE</b> A NIGHT AT DADDY GEE'S 45-HLX 9533 London</p>	<p><b>DECCA</b> <b>LONDON</b> <b>CORAL</b> <b>WARNER BROS.</b></p>
<p><b>SUGAR BABY</b> JIMMY POWELL 45-F 11447 Decca</p>	<p><b>PAT BOONE</b> QUANDO, QUANDO, QUANDO; WILLING AND EAGER (from the film 'State Fair') 45-HLD 9543 London</p>	<p>45 rpm records</p> <p>The Decca Record Company Ltd Decca House Albert Embankment London SE1</p>

First for RCA VICTOR  
**PART OF TEXAS DUANE EDDY**  
45 RCA 11288

# NRM POP DISC JURY

## JET HARRIS AS A VOCALIST

**JET HARRIS** *Besame Mucho; Chills And Fever* (Decca F11466)

VERY impressive is Mr. Jet Harris and his very, very, very important debut disc as a solo artist away from the safe commercial haven of the Shadows. "Besame Mucho" is an old pop which Jet has brought up to date with his deep down guitar sound. A chorus chirp perkily away "Besame Mucho" at quite a rate.

To Jet's credit this doesn't sound at all like the Shadows, despite the presence of Tony Meehan, an old Shadow, on drums.

Now the important vocal side of J. Harris Esq.

It's a quiet voice on a rhythm 'n' blues, song based on the Spiritual tune "Jesus Gonna Make Up My Dying Bed" and featured once by Billy Fury. Therefore we'd say that Jet is singing the wrong kind of song. A chorus — a la Ray Charles—are also present but there's no help from Jet in urging them along. Jet indulges in a spot of guitar part way along.

We'd really like to hear Jet on the right kind of song. He has a pleasant voice.

THREE 🍷🍷🍷

**DR FEELGOOD** *Doctor Feel-good; Mister Moonlight* (Columbia DB 4838)

ONE of Columbia's first release from the American Okeh label, Dr. Feelgood, aided by his group the Internes, shout out a fast piece of rhythm 'n' blues that is more authentic than most and is a fast rising hit in America. The 'doctor' theme has appeared in many Negro r & b items and this one is a little swinger with less double entendre than most.

A hit? Doubtful, but it might. Anyway, it ought to.

Strange how the mood switches to banality when the slower paced items are recorded. This has touches of Spanish running through but in all it doesn't add up much. The rating is for the top side.

FOUR 🍷🍷🍷🍷

### COMMERCIAL

**DAVE BRUBECK** *Unsquare Dance; Camptown Races* (CBS AAG 102)

ONE of the first releases on the CBS label is the Dave Brubeck follow-up to "Take Five" and it must rank as the most commercial Brubeck so far. A large portion of the disc is taken up with bass, drums, and hand clapping, slightly monotonous although rhythmic. Then Mr. B. takes over to ride out with a quotation from a well known country and western square dance. Not the same devastating effect as "Take Five", and no sign of altoist Paul Desmond.

"Camptown Races" is a very familiar tune of course, given a very unfamiliar treatment, of course. Mr. Desmond is present. The workout given to the Stephen Foster tune is typical Brubeck, apart from a weird fadeout finish with the instruments dropping out one by one.

THREE 🍷🍷🍷

**JORGEN INGMANN** *Violetta; Pinetop's Boogie Woogie* (Fontana H 353)

JORGEN, who had a hit with "Apache" in America presents us with another instrumental (he plays guitar). He has added Neopolitan guitar overtones in the arrangement of this tune, (Hear My Song) Violetta that has been belted out by every tenor under the sun. However, even Jorgen's professional polish cannot lift it out of the ordinary.

Clarence Pinetop Smith, one of the great early boogie pianists, write the flip, perhaps the best known and most recorded boogie tune there is, Jorgen just plays it straight and you have to admire his workmanlike professionalism. It may sound like a group on both sides but actually it's all Jorgen.

THREE 🍷🍷🍷

**RUSS CONWAY** *Concerto For Dreamers; Primera* (Columbia DB 4835)

THIS should get 'em. Soft, slow, dreamy Mr. Conway with a self-composed number that should keep the "Housewives Choice" disc jockeys — oops, sorry, the people who pick the discs for the programme busy for years. Strings accompany Russ through the simple melody that builds up a mood of quiet enchantment. An angelic choir intrude towards the finish.

It's as far away from the Conway pub piano as Liberace was from Pine Top Smith. Tasteful.

"Primera" soon squashed the mood of the top side, being a colourful Latin American type number with Russ accompanied by strings that zip up and down the scale with great verve. So does Russ.

FOUR 🍷🍷🍷🍷  
TOP TWENTY TIP.

**DINAH WASHINGTON** *Dream; Such A Night* (Mercury AMT 1176)

JOHNNY MERCER'S great standard "Dream" is given a soulful rousing performance by the big voiced Dinah Washington. A perfect example of how to swing at this slow-medium tempo and also of how to put over a song in an emotional bluesy manner. Quincy Jones's band rock along behind, thrusting in riffs and blues phrases without swamping Dinah. Thank you, Miss Washington.

The Johnnie Ray, Elvis Presley hit song, "Such A Night"—banned as suggestive—gets the rhythmic Dinah going. Why, oh why, ain't she more popular? The lady swings, has power and taste.

FOUR 🍷🍷🍷🍷

**DOROTHY SQUIRES** *Whoever; How Deep Is The Ocean* (Columbia DB 4833)

A BALLAD penned by Dorothy herself that is pleasant without being really off the beaten track—"whoever made the dawn...made my love for you my everything". However Dorothy sings as if she means it in her usual manner. No doubt in our mind that it's merely justice that she is copied by so many up and coming girl singers.

The classic "How Deep" is material of high enough standard for Miss Squires. Naturally it's very good.

FOUR 🍷🍷🍷🍷

**STEVE LAWRENCE** *The Lady Wants To Twist; Tell Her I Said Hello* (CBS AAG 101)

BIG band backing for Steve Lawrence—the other half of the Lawrence-Gorme cabaret duo—to swing into a beaty number, about a chick who crosses the Astor off her list. Tonight she wants to twist. Thoroughly professional, is Mr. L. Tune is by Lieber and Stoller.

Steve shows us how to handle the classic love ballad on the flip. Another case of injustice this. Steve, while working steadily in top class jobs rarely makes a chart appearance. This is the injustice. When Steve says he's miserable on this disc we believe him. That's the test.

FOUR 🍷🍷🍷🍷

**DAVID ROSE** *Ebb Tide; The Stripper* (MGM 1158)

A SWITCH! "The Stripper" is the top side but because it is heard in the film "Sweet Bird of Youth" "Ebb Tide" has been given the honour in this country. A familiar tune through many people's differing versions, including Jerry Colonna, and David gives it a familiar string filled treatment.

"The Stripper" will be familiar too—as background music to those who have ever sneaked in under the 'X' certificate or past the doorman. Blowsy rock and roll played with a lot of strings and rough sax with a lot of atmosphere. Potent.

THREE 🍷🍷🍷



JET HARRIS: instrumental and vocal. (NRM Picture.)

**WALTER BRENNAN** *Old Rivers; Epic Ride of John H. Glenn* (Liberty LIB 55436)

IT'S MR. RIVERS, by the way, who spent his whole life walking ploughed ground with his mule, Mid-night, as told by his gabby friend Walter Brennan. It's one of those heart things, with old Rivers dreaming about that land up there where the cotton's high and there ain't no fields to plough. Heaven, that is, where all good ploughmen go. Well eventually he does go there and Mr. Brennan—who has been telling this noble story with a grizzly, old timey voice—throws in a sob at the end to tell us how he feels. An American hit, it's the greatest thing we've heard since old Shep. went to the Great Kennel In The Sky.

Yup-yup, waaal, hyah tis ole Walt ajawing 'bout Coalnol Glenn, an' this hyah space flight. A heavenly choir underline the patriotic fallout. We await with interest Walter Gabriel from the Archers to tell us about the epic ride of that 3lb job we put up there.

FOUR 🍷🍷🍷🍷

**GERY SCOTT** *Stay With Me; Summer Love* (Parlophone R 4908)

VERY professional top side from Gery, who is the singer who did so well in Russia recently. But hardly chart potential. It's a slow, dreamy, very high class ballad. But uncommercial.

And most of the above remarks could apply to the flip which is the usual story of someone searching for a summer love in the autumn.

THREE 🍷🍷🍷



FRANK SINATRA: a warm manner with a great ballad.

## 'WEE SMALL HOURS' FRANK

**FRANK SINATRA** *I'll Remember April; Five Minutes More* (Capitol CL 15252)

MR. SINATRA in his "wee small hours" mood, slow svelte and dreamy, working on one of the quality plus standards and backed by a string filled orchestra directed by Alex Storn-dahl.

Which means that this is the way to sing things. No remarks about Sinatra dropping, losing his touch or suchlike when listening to this.

"Five Minutes More"—a big hit of a decade ago—establishes a lighter mood and there is a lot of brass in the arrangement. This is Sinatra swinging. And Mr. S. can swing at the drop of his celebrated tither.

FOUR 🍷🍷🍷🍷

**DUANE EDDY** *Deep In The Heart Of Texas; Saints And Sinners* (RCA 1288)

ALL the Duane Eddy ingredients are here in "Texas"—the rebel whoops and yells, the grating saxophones, the twangy guitar. But we tend to think that the side lacks the impact of the earlier Eddy triumphs. Maybe the fact that there is no build up to any sort of climax, no drama. Maybe it's the tune which really doesn't suit the Eddy approach. Sorry.

The Saints' part of the flip is the beginning which sounds like an open-air revival hymn. The Sinners are no doubt Mr. Eddy's driving twang machine and his saxophonist who join in and swing-along. After an organ makes a brief appearance everybody has joined together and get along famously. There's a Ray Charles yell in there somewhere too.

Much better than the top side.

THREE 🍷🍷🍷

**EDDIE REEVES** *Cry Baby; Talk Talk* (London HL 9548)

A ROUTINE beat-ballad sung by Mr. Reeves with more than one sob 'n' gulp in his voice. Perhaps there is slightly too much of "wer-her-hup-ho-ho-cry-li-li" for our taste. Also the whole effort lacks real individuality.

Flip is brighter but Eddie still has trouble with getting his words out.

THREE 🍷🍷🍷

**SAINTS JAZZ BAND** *Roses Of Ricardy; There'll Be Some Changes Made* (Parlophone R 4907)

BRITISH trad plotting its predictable course. The massed Saints chant the tune like a barber shop quartet against the banjo background. Jolly sound and something for the leapniks to prance to. Everybody's in tune and plays brightly.

One of the goodolegoodones on the flip, which is taken at a frantic tempo. A routine sound of the Scene.

THREE 🍷🍷🍷

**OTTILIE PATTERSON** *I Hate Myself; Come On Baby* (Columbia DB 4834)

MRS. CHRIS BARBER with hubby's band in the background sings a—for her—subdued offbeat blues tune that is quite fascinating. She almost throws the lyrics away in a casual manner that appeals. A side of Ottilie that we personally haven't heard, being used to the big voiced roars she usually makes.

A straight medium tempo blues on the flip with good work accompanying from Pat Halcox, trumpet and Ian Wheeler, alto sax. Blues was written by Ott.

THREE 🍷🍷🍷

### POWERFUL

**DOUG SHELDON** *A Big Big Baby; If You'd Be Mine* (Decca F 11463)

SLOW INTRO for Doug Sheldon on his latest disc, a powerful number with plenty of drumbeat and a good backing, plus a lyric that means somewhat more than the average. This is one of those discs that stand a see-saw chance of making the charts. Unfortunately for Doug, we think that he might topple away with this one.

Femme chorus for the start of this one, in which Doug actually does a bit of the swing for a change. Pleasing and entertaining, and proving Doug can sing more than rock 'n' roll.

THREE 🍷🍷🍷

**BRAD NEWMAN** *Stay By Me; Candy Lips* (Fontana 267220)

"SOMEBODY TO Love" achieved near-hit status for Brad and this busy treatment of "Stay With Me"—part composed by Brad—is quite up to that standard. Song builds to a fine climax with Brad urging things along, occasionally breaking into a voice that sounds like a Presley parody—but only very occasionally. It's more original than most British discs however.

The flipside is somewhat calmer with Brad equating his girlfriend with the sweetshop counter. It should please Selwyn anyway and quite pleases us.

THREE 🍷🍷🍷

**GIANNI FALLABRINO** *Quando Quando; Tango Italiano* (Warner WB 68)

GUITAR INSTRUMENTAL with pleasing tune is the top side. Pat Boone has recorded the vocal version of the tune, so he should be the one to gain chart honours with it. But this version is nice and soothing, and has the benefit of being easy to listen to, with strings taking over halfway.

As the title says, the flip is a tango. And of course with shades of Italy in the tune. Restful.

THREE 🍷🍷🍷



DION: a likely chart entrant with 'I Was Born To Cry'. (NRM Picture.)

# NRM POP DISC JURY

## A ROCKING DION

**DION** *I Was Born To Cry; Lovers Who Wander* (HMV POP 1020)

SINCE HIS big hit over here, Dion has grown into quite a name. His latest disc, "I Was Born To Cry," has shades of his last, "The Wanderer" in it. It's a beaty, rockin' sound, with powerful vocalising by Dion who handles the almost tuneless song with sincerity. Look for this in the charts very soon. "Lovers Who Wander" is like "Runaround Sue" in more ways than one. In fact, it's almost a carbon copy. Both these sides are good, but we'd like to see Dion sing one of his old slowies, which he seems to have deserted of late.

THREE

TOP TWENTY TIP.

**EVERLY BROTHERS** *How Can I Meet Her?; That's Old Fashioned* (Warner WB 67)

SLIGHTLY off-key singing on the top side, which features the harmonica, and an over-complicated backing. It's an average song, with an average performance by the boys. They can do better than this, as they prove on the flip.

"That's Old Fashioned" again has an over-complicated backing, which doesn't come off as well as it did in say, "Cathy's Clown". But the song, and the way the boys put it over, tops all the faults. It's a song that suits the plaintive style of the boys, with a good meaningful lyric. Our top side.

THREE

TOP TWENTY TIP.

**STEVE ARLEN** *Down In The Valley; They Took John Away* (HMV Pop 1021)

STEVE, tall, slim, good looking, big-voiced, is clearly of star potential. Somehow he has thus far missed out on disc . . . possibly choice of material is responsible.

Here, with the fashionable harmonica filling in gaps, he is well-served in all directions on "Down In The Valley." Unusually phrased in parts—involving a compelling sort of jerkiness of delivery—Steve turns in his best disc performance to date. It needs sturdy plugging . . . but could easily make the big-time grade.

Spiritual-ish Steve on the flip, a value-for-money flip, too. Much more big-voiced, Steve works to a cymbal-dominated backing directed by Ken Thorne. This is a more manly Steve, rugged and confident. We urge you: don't overlook this side. It could prove the bigger attraction.

FOUR

**DONAL DONNELLY** *Weela Weela Waile; The Furies* (Decca F 11465)

A TOUCH of the traditionals—an Irish folk song, "Weela Weela Waile," is a nightly show-stopper in the James McKenna musical "The Scatterin'." It's not pop, that's for sure. But it is the unusual, off-beat, infectious sort of disc that might shake the pundits and edge into the charts. Donnelly himself says: "I don't sing. I render. But I get a lot of enjoyment out of it."

Flip is from the same show and jogs along with the same liveliness. Unusual effects in the background help out. Very much a show tune, this, but worthily different from the usual single. The surprise is that ex-Shadow Tony Meehan handled the session. It's way off his normal beat.

THREE

**KING CURTIS** *Soul Twist; Twisting Time* (London HLU 9547)

"SOUL TWIST"—a big American hit for tenor saxist Curtis King—justifies its title no doubt by the introduction of an organ halfway through. But up until then it's become fairly routine twist-type music, admittedly more earthy and more powerfully 'down-home' than most. Curtis obviously leads a band that's at home with the blues.

"Twisting Time" is faster paced with the usual ingredients, a workover on a well grooved blues theme with everybody soloing and honking as they will. We particularly liked the guitarist who moves suitably authentic noises, albeit amplified.

Two good twist items which probably won't make the charts but will make the juke boxes . . . and a lot of parties.

FOUR



DON CHARLES: seen here with songstress Brenda Lee.

**DARRELL McCALL** *Dear One; I've Been Known* (Philips 304002)

PREVIOUSLY WE'VE had "Dear One" sung by Tony Victor although the original by Larry Finnegen hasn't yet been released over here. Song is a fast builder, with good vocalising by Darrell, who sings with quite a bit of feeling.

Though this disc may not appeal on the first few plays it certainly grows a great deal on you after a while. Interesting break in the middle, with piano taking over the lead.

Slow, fairly routine flipside with Darrell having a touch of the country and westerns in his voice, and some mmmmm's in his delivery of the number. Nice for late nights.

THREE

**BILLY COTTON AND HIS BAND** *Is This Gonna Be A Wedding?; Who's This Geezer Hitler?* (Columbia DB 4837)

BRITAIN'S MOST versatile bandleader tackles two songs from Lionel Bart's "Blitz." Cheerfully Cockney, Billy chortles through "Is This Gonna Be A Wedding?" with what can only be described as aplomb. A chorus sing-song away in the rear and the whole thing swings with the vitality of a public-bar get together in the lower reaches of Aldgate. If it wasn't for the stage show, we'd have sworn it was written specially for Bill.

It's funny to hear a song like the flip here and now in these days of alleged peace. But it's every bit as good as the war-time morale-boosting songs that filled radio shows in those days. Who is Hitler? "A nasty little basket with a black moustache," Mr. Cotton enlightens us. Again, bashy and bright. Best summed up as typically Cottonish.

THREE

**CHICO ARNEZ AND HIS ORCHESTRA** *Lazy River; Fedora* (Fontana 267218)

"LAZY RIVER" is given an unfamiliar treatment on this disc. It moves at a tempo completely different from that which it has previously been recorded at. It swings, and is good for strict tempo dancing. Can't see it selling copies though.

Latin-American intro for the flip, a familiar standard, with an equally swinging tempo as the top side. More tune, and with powerful band work.

THREE

**ROG WHITTAKER** *Steel Men; After the Laughter* (Fontana 267217 TF)

ROG'S FIRST was "Charge of the Light Brigade." This one is better, with the slight proviso that there sometimes seems to be too much happening. Plenty of steel-bashing, giving the impression of someone running amok in an ironmongery, with Rog singing out in an eventful, exciting sort of performance. If you want a comparison, he sounds a bit like an early Frankie Laine. It's all happenin' on this one.

"After The Laughter" is on the country 'n' Western kick, though delivered with rather more fire than is usual. Good deep voice, load of guitar not too far away. But it'll be the top side that will get the plays.

THREE

**JACKIE WILSON** *Sing; I Found Love* (Coral Q 72453)

JACKIE HASN'T had the luck he deserves in this country. Whether or not "Sing" will put it right is doubtful, but this doesn't detract from the qualities of the disc. It's more bluesy than most of Jackie's other items of late, and has a pronounced rock beat with a wider than wild chorus behind him.

Good and solid, and great for a party. On the flip, a slightly slower number than the top side, he sings with label mate Linda Hopkins. A good song, in which the only criticism is that Linda sounds more masculine than Jackie at times.

FOUR

**DON CHARLES** *The Hermit Of Misty Mountain; Moonlight Rendezvous* (Decca F 11464)

DON HAD a hit with his last disc, "Walk With Me My Angel". His new 'un stands a good chance of following in its footsteps. A number also recorded by Ben E. King, it has an unusual tune, and lyrics that are even more strange. Don has a good voice, and handles the song very well.

Slower and more big-voiced is the flip. It is a soft-ish and pleasing number, with a good treatment by Don. Nice for soft summer nights.

THREE

**BRIAN FAYE AND HIS ORCHESTRA** *The Clanger; At The Sign of the Swingin' Cymbal* (Parlophone R 4909)

WHAT A STRANGE fate-tempting title for a disc single! Leaving aside the obvious gags, this is a nicely-tempoed swinger, well played and always interesting. Unusual percussive effects provide something of the Eric Delaney sound in parts. Mostly ensemble work by the sections and that "clanger," heartily thumped, sounds like a bit of old iron. Given the chance, this could sell quite well. Out of the rut.

Flip is the theme tune of "Pick of the Pops," though most people don't know it under that name. Bags of cymbal work, then soprano sax. The overall sound gives it an Oriental type of atmosphere. There's no earthly reason why this one shouldn't go down well—the radio show has umpteen million fans. Another workmanlike job by Mr. Faye and his group.

FOUR

**JACK HAMMER** *Crazy Twist; Twist Talk* (Oriole CB 1728)

MANIACAL LAUGHTER leads into "Crazy Twist" and then starts a padded-cell sort of atmosphere which is plenty exciting. It's a good Twist record but apart from the anguished squeals which vie with the sax solos, it rarely gets out of the well-trodden rut. Best summing-up: just right for parties.

Flip is definitely different. Instrumentally introduced, a bird then arrives and asks Jackie Hammer a lot of Twisty questions. The bird is given, before our very ears, a Twist lesson. But it develops rather more than it would in a ballroom . . . naughty Jackie actually turns out the lights. "I love this crazy Twistin'," says the bird. One's imagination tends to run riot as this disc goes on. Which is pretty well what the backing group does, too. A neat, well-performed novelty.

THREE

**GORDON FRANKS AND HIS ORCHESTRA** *Sid's Tune; Rag Time Rag* (Parlophone R 4910)

MAN-OF-MUSIC Gordon wrote both these telly-themes and it's only natural that he should be so obviously at home playing them. The "Sid" is of course Mr. James, and the re-runs of "The Best of James" on BBC TV should help this disc to sizeable sales. It's a catchy theme, full of tonal qualities, with a number of instruments which are difficult to define. Taken at a fastish clip, there's a fine old flute solo towards the end. Could take off . . .

Sound of whistle: "Everybody In" says someone. And the top-rated "Rag Trade" signature tune gets off to a smartish start. Slight military band, marching-together, sound on this side in parts . . . but then there's also a touch of the trad, too. And of course it ends with "Everybody Out." Little to choose between either side.

THREE

ALBUM REVIEWS . . . BY JIMMY WATSON

# SOPHISTICATED RUSS

**RUSS CONWAY**  
CONCERTO FOR DREAMERS

Exodus; Legend Of The Glass Mountain; Lime-light; The Call Of The Sea; Londonderry Air; Our Love; Concerto For Dreamers; Ebblide; Skye Boat Song; Spellbound Concerto; Theme From Washington Concerto; The Story Of A Starry Night. (COLUMBIA 33SX 1408.)



RUSS again strolls casually away from his jingle-jangle, happy-go-lucky piano to take on a more sophisticated air as he delights his vast audience with another set of popular "big" themes.

Like all his previous efforts, this will prove more than worth the trouble taken in compiling it.

Bound to be a winner.

**JACKIE WILSON**  
BY SPECIAL REQUEST

Cry; My Heart Belongs To Only You; Stormy Weather; Tenderly; Lonely Life; The Way I Am; Try A Little Tenderness; Mood Indigo; You Belong To My Heart; Indian Love Call; One More Time; I'm Comin' On Back To You. (CORAL LVA 9151.)



QUITE a while now since Jackie Wilson has had a strong chart entry on this side of the Atlantic, but nowadays fortunes rise and fall so swiftly one never knows how the wind will blow for a new record.

However, Jackie has still notched up powerful sales for his albums as well as his singles, and this should prove to be another such success.

Recommend to all who have ever enjoyed a Jackie Wilson record release. And I suggest that, if you like a powerful presentation, you lend an ear, too.



RUSS CONWAY: away from the jangle. (NRM Picture.)

**FATS DOMINO**  
WHAT A PARTY!

Did You Ever See A Dream Walking; Rockin' Bicycle; Before I Grow Too Old; Ain't Gonna Do It; Bad Luck And Trouble; Hold Hands; Trouble In Mind; Coquette; What A Party; I Just Cry; I've Been Calling; Tell Me That You Love Me. (LONDON HA-P 2426.)



BUNDLE of beat. Fats Domino serves up another helping in his infectious rhythm and blues style which will gather the loyal followers around it like moths round a candle.

Happy music sung with a bouncy lilt just about sums up the efforts set down on wax by Fats. Sure to be a fairly strong success.

**EARTHA KITT**  
BAD BUT BEAUTIFUL

All I Want Is All There Is And Then Some; Please Do It Again; It's So Nice To Have A Man Around The House; La Dolce Vita; Lola-Lola; A Lady Loves; Love For Sale; Always True To You In My Fashion; Whatever Lola Wants Lola Gets; Diamonds Are A Girl's Best Friend; Never On Sunday; Good Little Girls. (MGM-C 878.)



THE compelling vocal style of Miss Eartha Kitt seems to take hold of the listener and embrace him strongly.

Several of these songs were quite harmless Tin Pan Alley love sonnets until Miss Kitt brought her talents to bear upon them.

As usual, powerful renditions, good material and exciting presentation.

**CHUBBY CHECKER**  
LET'S TWIST AGAIN

I Could Have Danced All Night; The Jet; Continental Walk; I Almost Lost My Mind; Fishin'; Quarter To Three; Let's Twist Again; Ballin' The Jack; Peanut Butter; The Ray Charles-ton; Takes Two To Tango; Dance-A-Long. (COLUMBIA 33SX 1411.)



TOP star rating for that very hot disc property Chubby Checker as he brings along a hot dozen for Twisters.

The beat is most inviting, and the tunes nicely mixed to give an interesting programme.

Can almost guarantee a big success with this one.

**TED HEATH**  
WEST SIDE STORY, ETC.

Get Me To The Church On Time; The Sound Of Music; A Hundred Million Miracles; When Did I Fall In Love; I Feel Pretty; Jubilation T. Cornpone; Tonight; Standing On The Corner; Gigg; Just In Time; I've Grown Accustomed To Her Face; Seventy-Six Trombones. (DECCA LK 4419.)



TED and his boys in sparkling form as they wend their way through a selection of top show tunes.

Arrangements are among the best yet heard from the band, in particular the exciting "Tonight," which had quite a success as a single.

This I recommend.

## 'OLD TIMEY' ANDY

**ANDY GRIFFITHS**  
SHOUTS THE BLUES AND OLD TIMEY SONGS

The Preacher and the Bear • House of the Rising Sun • How Long Blues • The Crowdad Song • Pick a Bale of Cotton • Good Morning Blues • Police Department Blues • Little Maggie • Careless Love • Molly Darlin' • I Want a Little Girl. CAPITOL ST.1105.

JUST released in stereo, this album by country comedian Andy Griffiths hasn't been given a monaural issue for some reason. This is only vaguely interesting, owing as it does a great deal of its style and material to the tutorage of Negro Blues singer Brownie McGhee, and to Negro songs hitherto made famous by artists like Huddle Ledbetter, Josh White, Leroy Carr and others.

As always, the imitation by a white singer of typical American Negro folk songs falls rather flat, becoming patently affected in most instances and completely sterile where the singer attempts originality. Another example of his work is to be found on the soundtrack LP (Capitol) of "A Face in the Crowd" in which, together with McGhee, he tries a similar sort of thing, with a similar sort of failure.

**FLOYD CRAMER**  
AMERICA'S BIGGEST SELLING PIANIST

Your Last Goodbye • Unchained Melody • You Win Again • Someone else, not Me • Lonely Again • The Waltz You Saved for Me • Hang On • Out on a Limb • Rejoice • The Ride and the Sea • Portuguese Washerwoman • Are You Sincere. RCA RD.27250.

Famous for his presence on many a modern country session, pianist Floyd Cramer parallels such accomplished sessionaires as Chet Atkins, Hank Garland and Dell Wood. This is, frankly, the only reason why an album of such commercial interest as this receives room at all in this column.

Not a trace of country style but a collection of popular pieces played smoothly by a technically proficient musician.

**THE EVERLY BROTHERS**  
INSTANT PARTY

Step It Up and Go • Temptation • Jezebel • True Love • Bye Bye Blackbird • When It's Night-time in Italy • It's Wednesday Over Here • Oh! My Papa • Trouble in Mind • Autumn Leaves • Long Lost John • The Party's Over • Ground Hawg. WARNER BROTHERS WM.4061.

The whining accents of the Everlys horrify me with every disc they make



FLOYD CRAMER: he sells.

these days, but I will freely admit that most of them prove to be bestsellers, so why should I cavil? It is only that I am forced to listen, with more than a small degree of personal agony of mind, to a round dozen modern scraps of nonsense with the emphasis on the Beat rather than the country.

**ROBERTO MUROLO AND HIS GUITAR**

Serenata a argellina • Desiderio 'e Scie • Pienzece Buono • Vurria • 10, 'na Chiarra e 'a Luna • Cuscritto 'Nnamurato • Serenatella sciu' sciu' • Manname 'nu Raggio 'e • Accussi • 'A Mogliera • Sarra' Chi Sa • 'Nu Quarto 'e I Una • Ficcola Italy • 10, Mammata e tu. DURIAM TLU.97042.

Very delightful folk singing by Italy's No. 1 balladeer. Roberto Murolo uses his guitar almost like a harp, with delicate shadings and the lightest touch you can imagine.

He already has several similar albums to his credit on the same Decca subsidiary, and all of them are worth investigating. He possesses a lovely voice, singing these warm and exciting Italian folk songs with just the right degree of taste.

This is heartily recommended to the folk collector who occasionally likes to step off the beaten track — and to the record buyer who remembers the star-bright nights and sunny days of Southern Italy.

James Asman

### BRITAIN'S TOP LP's

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

### BRITAIN'S TOP EP's

- 1 SPOTLIGHT ON THE SHADOWS (1) The Shadows (Columbia)
- 2 FOUR HITS AND A MR. (5) Acker Bilk (Columbia)
- 3 HELEN'S HIT-PARADE (3) Helen Shapiro (Columbia)
- 4 SHADOWS TO THE FORE (2) The Shadows (Columbia)
- 5 KING OF TWIST (4) Chubby Checker (Columbia)
- 6 HELEN (6) Helen Shapiro (Columbia)
- 7 CLIFF'S HIT PARADE (12) Cliff Richard (Columbia)
- 8 THE SHADOWS (8) The Shadows (Columbia)
- 9 BUTTON DOWN MIND OF BOB NEWHART No. 1 (13) Bob Newhart (Warner Bros.)
- 10 KENNY'S BIG FOUR (7) Kenny Ball (Pye)
- 11 HITS FROM THE FILM 'THE YOUNG ONES' (—) Cliff Richard and the Shadows (Columbia)
- 12 KENNY BALL HIT PARADE (10) Kenny Ball (Pye)
- 13 ANDY SINGS (9) Andy Stewart (Top Rank)
- 14 JOHN LEYTON (16) John Leyton (HMV)
- 15 DREAM (11) Cliff Richard (Columbia)
- 16 LISTEN TO ME (17) Buddy Holly (Coral)
- 17 NINA & FREDERIK Vol. 1 (15) Nina and Frederik (Columbia)
- 18 LITTLE PIECES OF HANCOCK (—) Tony Hancock (Pye)
- 19 THE TEMPERANCE SEVEN (14) The Temperance Seven (Parlophone)
- 20 EVERLY BROS. No. 4 (20) The Everly Bros. (Warner Bros.)

## SIX ★ STAR HITS FOR DECCA

**EDEN KANE**  
I DON'T KNOW WHY  
45-F 11460

**MAX BYGRAVES**  
DOWN THE LANE (from 'Blitz')  
45-F 11457

**BILLY FURY**  
LAST NIGHT WAS MADE FOR LOVE  
46-F 11458

**DEAR ONE**  
**TONY VICTOR**  
45-F 11459

**GINNY COME LATELY**  
**STEVE PERRY**  
45-F 11462

**MIKE PRESTON**  
MY FIRST LOVE AFFAIR  
45-F 11461

45 rpm



records

**NEW RECORD MIRROR: CHART SURVEY**

**CLIFF DISC IS FLIPPED**

**B**IG news is, of course, the predictable entry into the Top Twenty of Messrs. Presley and Richard—with a surprise concerning the new Cliff disc. People are buying "Do You Want To Dance?", the old Bobby Freeman rocker, slightly in preference to "I'm Looking Out The Window"

previously warbled by Gracie Fields and Peggy Lee.

Which is surprising because the big guns have been plugging "Window" as the top side. Just shows you that the public have the choice.

But at present Elvis has the edge on Cliff by four places. Both discs were released on the same day.

We expected B. Bumble to dislodge the Shadows this week but the British beat group still keep slightly ahead of the American beat group. But all praise to Brenda Lee for her No. 3 place. It's a long time since Brenda has been as high as this and it proves the lie to the theory that personal appearances don't help American artists.

Ketty Lester we're very pleased to see at No. 6 with "Love Letters" a neat example of how much good taste the Top Twenty buyers are showing these days. This could also apply to Mr. Donegan and his certainly non-beat "The Party's Over". (Wonder why Shirley Bassey's version of this one didn't sell?). And Danny Williams' ballad.



ADAM: 'As You Like It'.

Passing on to the final 30, we note that Helen Shapiro and her latest "Let's Talk About Love" has slowed almost as much as Adam Faith's "As You Like It" has gained momentum. Sinatra still might make the Top Twenty with "Twisting". Billy Fury certainly will.

Newcomer who is highest is Brian Hyland the "Polkadot Bikini" boy with his American hit, "Ginny Come Lately". And Perry Como looks like making it chartwise at long last with "Caterina". Welcome too, to Patti Lynn and "Johnny Angel". This will go higher.

But Mike Sarne and his "Come Outside" pleases us most of all. We liked the disc for its very humorous approach but thought it rather too clever for the charts. We're happy to be proved wrong.

**A LOOK AT THE U.S. CHARTS**

**F**AST rising hits include—"I Can't Stop Loving You", Ray Charles; "Liberty Valence", Gene Pitney; "Second Hand Love", Connie Francis; "So This Is Love", Castells; "It Keeps Right On A Hurtin'", Johnny Tillotson; "Lemon Tree", Peter, Paul And Mary; "Palisades Park", Freddie Cannon.

"Bristol Twistin' Annie", Dovells; "Follow That Dream", E.P., Elvis Presley; "How Can I Meet Her?"/"That's Old Fashioned", Everly's; "How Is Julie?"/"Turn Around Look At Me", Lettermen; "When I Get Thru With You", Patsy Cline.

Fast rising hit "John Birch Society", by Chad Mitchell Trio deals with extreme right wing movement. Society once accused President Eisenhower of being a Communist.

New U.S. releases include "Sharing You"/"In My Baby's Eyes", Bobby Vee; "Peg O' My Heart" Trophies; "Soldiers Of Love", Arthur Alexander; "Softly As I Leave You", Matt Monro; "Green Leaves Of Summer", Kenny Ball; "Dream Myself A Sweetheart", Clarence "Frogman" Henry; and "The Come-back", Faron Young. N.J.

**BRITAIN'S TOP 50**

COMPILED BY THE RECORD RETAILER

- |  |  |
|--|--|
| <b>1</b> WONDERFUL LAND<br>(1) The Shadows<br>(Columbia)                                   | <b>20</b> DO YOU WANT TO DANCE/I'M LOOKING OUT THE WINDOW<br>(—) Cliff Richard<br>(Columbia)   |
| <b>2</b> NUT ROCKER<br>(4) B. Bumble<br>(Top Rank)   | <b>21</b> DR. KILDARE THEME<br>(20) Johnny Spence (Parlophone)                                 |
| <b>3</b> SPEAK TO ME PRETTY<br>(7) Brenda Lee<br>(Brunswick)                               | <b>22</b> THE MAIGRET THEME<br>(25) Joe Loss (HMV)   |
| <b>4</b> HEY! BABY<br>(3) Bruce Channel<br>(Mercury)                                       | <b>23</b> AS YOU LIKE IT<br>(42) Adam Faith (Parlophone)                                       |
| <b>5</b> HEY LITTLE GIRL<br>(2) Del Shannon<br>(London)                                    | <b>24</b> LET'S TALK ABOUT LOVE<br>(32) Helen Shapiro (Columbia)                               |
| <b>6</b> LOVE LETTERS<br>(17) Ketty Lester<br>(London)                                     | <b>25</b> EVERYBODY'S TWISTIN'<br>(28) Frank Sinatra (Reprise)                                 |
| <b>7</b> DREAM BABY<br>(5) Roy Orbison<br>(London)   | <b>26</b> LAST NIGHT WAS MADE FOR LOVE<br>(36) Billy Fury (Decca)                              |
| <b>8</b> WONDERFUL WORLD OF THE YOUNG<br>(11) Danny Williams<br>(HMV)                      | <b>27</b> KING OF CLOWNS<br>(27) Neil Sedaka (RCA-Victor)                                      |
| <b>9</b> THE PARTY'S OVER<br>(16) Lonnie Donegan<br>(Pye)                                  | <b>28</b> LET'S TWIST AGAIN<br>(18) Chubby Checker<br>(Columbia)                               |
| <b>10</b> NEVER GOODBYE<br>(9) Karl Denver (Decca)   | <b>29</b> LOVE ME WARM AND TENDER<br>(26) Paul Anka (RCA-Victor)                               |
| <b>11</b> TWISTIN' THE NIGHT AWAY<br>(12) Sam Cooke<br>(RCA-Victor)                        | <b>30</b> SOFTLY AS I LEAVE YOU<br>(24) Matt Monro (Parlophone)                                |
| <b>12</b> WHEN MY LITTLE GIRL IS SMILING<br>(15) Jimmy Justice (Pye)                       | <b>31</b> THE YOUNG ONES<br>(30) Cliff Richard (Columbia)                                      |
| <b>13</b> WHEN MY LITTLE GIRL IS SMILING<br>(14) Craig Douglas<br>(Top Rank)               | <b>32</b> HOLE IN THE GROUND<br>(22) Bernard Cribbens<br>(Parlophone)                          |
| <b>14</b> CAN'T HELP FALLING IN LOVE/ROCK-A-HULA BABY<br>(8) Elvis Presley<br>(RCA-Victor) | <b>33</b> WIMOWEH<br>(21) Karl Denver (Decca)  |
| <b>15</b> STRANGER ON THE SHORE<br>(10) Acker Bilk<br>(Columbia)                           | <b>34</b> AVE MARIA<br>(31) Shirley Bassey (Columbia)  |
| <b>16</b> GOOD LUCK CHARM<br>(—) Elvis Presley<br>(RCA-Victor)                             | <b>35</b> LONELY CITY<br>(48) John Leyton (HMV)  |
| <b>17</b> TELL ME WHAT HE SAID<br>(6) Helen Shapiro<br>(Columbia)                          | <b>36</b> GINNY COME LATELY<br>(—) Brian Hyland (HMV)  |
| <b>18</b> THEME FROM Z CARS<br>(13) Johnny Keating<br>(Piccadilly)                         | <b>37</b> CATERINA<br>(—) Perry Como (RCA)   |
| <b>19</b> YOUNG WORLD<br>(19) Rick Nelson<br>(London)                                      | <b>38</b> SLOW TWISTIN'<br>(23) Chubby Checker<br>(Columbia)                                   |
|  | <b>39</b> DON'T BREAK THE HEART THAT LOVES YOU<br>(39) Connie Francis (MGM)                    |
|  | <b>40</b> JOHNNY ANGEL<br>(—) Patti Lynn (Fontana)   |
|  | <b>41</b> BIG MAN IN A BIG HOUSE<br>(34) Leroy Van Dyke (Mercury)                              |
|  | <b>42</b> MARCH OF THE SIAMESE CHILDREN<br>(33) Kenny Ball (Pye)                               |
|  | <b>43</b> JOHNNY ANGEL<br>(47) Shelly Fabares<br>(Pye-International)                           |
|  | <b>44</b> IT'S ALL OVER NOW<br>(29) Shane Fenton (Parlophone)                                  |
|  | <b>45</b> FANLIGHT FANNY<br>(37) Clinton Ford (Oriole)   |
|  | <b>46</b> COME OUTSIDE<br>(—) Mike Sarne (Parlophone)  |
|  | <b>47</b> WHAT KIND OF FOOL AM I/<br>GONNA BUILD A MOUNTAIN<br>(40) Sammy Davis Jnr. (Reprise) |
|  | <b>48</b> PIANISSIMO<br>(44) Ken Dodd (Decca)  |
|  | <b>49</b> I KNOW WHERE I'M GOING<br>(45) The Countrymen<br>(Piccadilly)                        |
|  | <b>50</b> I DON'T KNOW WHY<br>(—) Eden Kane (Decca)  |

**CASHBOX TOP 50**

AIR MAILED FROM NEW YORK

- |  |  |
|--|--|
| <b>1</b> SOLDIER BOY*<br>1 (7) Shirelles                             | <b>26</b> DEAR ONE<br>22 (8) Larry Finegan                       |
| <b>2</b> MASHED POTATO TIME*<br>2 (10) Dee Dee Sharp                 | <b>27</b> TELL ME<br>31 (5) Dick & Dee Dee                       |
| <b>3</b> STRANGER ON THE SHORE*<br>3 (7) Mr. Acker Bilk              | <b>28</b> HIDE NOR HAIR*<br>26 (5) Ray Charles                   |
| <b>4</b> JOHNNY ANGEL*<br>4 (10) Shelly Fabares                      | <b>29</b> TWISTIN' THE NIGHT AWAY*<br>23 (13) Sam Cooke          |
| <b>5</b> GOOD LUCK CHARM*<br>5 (10) Elvis Presley                    | <b>30</b> MOST PEOPLE GET MARRIED*<br>39 (3) Patti Page          |
| <b>6</b> SHE CRIED*<br>6 (6) Jay & Americans                         | <b>31</b> DON'T PLAY THAT SONG (YOU LIED)*<br>43 (2) Ben E. King |
| <b>7</b> P.T. 109<br>7 (5) Jimmy Dean                                | <b>32</b> CONSCIENCE<br>42 (2) James Darren                      |
| <b>8</b> LOVER PLEASE*<br>8 (9) Clyde McPhatter                      | <b>33</b> LOVE ME WARM AND TENDER*<br>25 (10) Paul Anka          |
| <b>9</b> SHOUT<br>10 (7) Joey Dee & Starlites                        | <b>34</b> WHAT'D I SAY*<br>27 (6) Bobby Darin                    |
| <b>10</b> EVERYBODY LOVES ME BUT YOU<br>11 (4) Brenda Lee            | <b>35</b> ANY DAY NOW<br>45 (2) Chuck Jackson                    |
| <b>11</b> FUNNY WAY OF LAUGHIN'*<br>12 (5) Burl Ives                 | <b>36</b> JOHNNY JINGO<br>35 (5) Hayley Mills                    |
| <b>12</b> TWIST, TWIST SENORA*<br>13 (6) Gary U.S. Bonds             | <b>37</b> SHE CAN'T FIND HER KEYS*<br>34 (6) Paul Peterson       |
| <b>13</b> OLD RIVERS*<br>16 (4) Walter Brennan                       | <b>38</b> NUT ROCKER*<br>37 (8) B. Bumble & Stingers             |
| <b>14</b> SLOW TWISTIN'*<br>9 (8) Chubby Checker                     | <b>39</b> YOU ARE MINE*<br>47 (3) Frankie Avalon                 |
| <b>15</b> UPTOWN<br>21 (5) Crystals                                  | <b>40</b> (I WAS) BORN TO CRY*<br>— (1) Dion                     |
| <b>16</b> SHOUT, SHOUT (KNOCK YOURSELF OUT)*<br>18 (6) Ernie Maresca | <b>41</b> NIGHT TRAIN<br>— (1) James Brown                       |
| <b>17</b> THE ONE WHO REALLY LOVES YOU<br>19 (5) Mary Wells          | <b>42</b> I WILL*<br>44 (2) Vic Dana                             |
| <b>18</b> SOUL TWIST*<br>14 (8) King Curtis                          | <b>43</b> VILLAGE OF LOVE<br>— (1) Nathaniel Mayer               |
| <b>19</b> I WISH THAT WE WERE MARRIED<br>20 (4) Ronnie & Hi Lites    | <b>44</b> NUMBER ONE MAN<br>— (1) Bruce Channel                  |
| <b>20</b> LOVERS WHO WANDER*<br>28 (3) Dion                          | <b>45</b> TEACH ME TONIGHT<br>— (1) George Maharis               |
| <b>21</b> LOVE LETTERS*<br>15 (10) Ketty Lester                      | <b>46</b> PLAYBOY<br>— (1) Marvelettes                           |
| <b>22</b> CATERINA*<br>24 (4) Perry Como                             | <b>47</b> KING OF CLOWNS<br>48 (2) Neil Sedaka                   |
| <b>23</b> YOUNG WORLD*<br>17 (10) Ricky Nelson                       | <b>48</b> BLUES (STAY AWAY FROM ME)*<br>— (1) Ace Cannon         |
| <b>24</b> I SOLD MY HEART TO THE JUNKMAN<br>33 (3) Blue Belles       | <b>49</b> AT THE CLUB*<br>40 (4) Ray Charles                     |
| <b>25</b> TWISTIN' MATILDA<br>30 (3) Jimmy Soul                      | <b>50</b> HIT RECORD<br>— (1) Brook Benton                       |

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

No. 4

No. 3

No. 25

It's So Good

**Hey! Baby**  
BRUCE CHANNEL  
MERCURY 1171

**BRENDA LEE'S**  
BRUNS. 05867  
**SPEAK TO ME PRETTY**

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

**DEAN MARTIN'S 'C'est Si Bon'**  
on REPRISE 20076

# PATTI HAS A HIT WITH

## 'JOHNNY ANGEL'

IF you look very much like a young Rosemary Clooney, you are part of the way there. If your parents are a successful song-writing team, you're a little nearer. And if you also sing with a swinging enthusiasm AND write material for yourself . . . well!

You become a recording artist. Just as pretty Patti Lynn has. And you watch your latest single, "Johnny Angel," a cover job on the Shelley Fabares American hit, climb slowly to the top. Already it's at No. 40 from nowhere in one week.

Patti's grandmother used to play for the silent movies—and she passed on some of her piano knowledge. Her parents, Gladys and Pat Lynn, wrote such songs as "Autumn Souvenir" for Glen Mason, and "Each Moment I Live" for Vera Lynn.

Patti made some children's records and musical L.P.s for Cyril Ormadel and the World Record Club. Then came her first release, in February this year, for Fontana—"I See It All Now" and "Someone Else's Valentine." The second-named is a Patti composition.

Says Patti: "I want to concentrate on the singing. I've been gaining experience with groups led by my father. But I want to tackle song-writing, too."

"The main thing is to write material that is inoffensive to both boys and

girls. I think songs are split into two sections . . . the 'generalization' sort of song like 'It Might As Well Be Spring' and the 'personal' type of number, like 'Moonlight In Vermont.'

"Me? Well, I write late at night, usually when I'm lying in bed. I keep jumping out of bed and clicking on the light so that I can write down the ideas as they happen."

### MUSICAL

The Lynn family is so musical that they rarely talk about anything else but records and the Top Twenty, and especially work by Ellington, Basie and the like. Everything is centred, then, on Patti and her career. There's no discouragement. Everything is planned to help her.

Patti added: "I believe that writing, any sort of writing, is due to an emotional state. I'm sure it has something to do with spiritualism or telepathy. And they're based originally on hunches or inspiration."

BY  
PETER JONES

As I've said, Patti is an experienced singer. She made her first record at the age of two—an eight-inch acetate of "I've Got No Strings." At five she made her first public appearance, singing one of her father's songs.

At 16 she left school and decided to concentrate on becoming a professional. Early in 1961 she recorded four ten-minute shows for TWV under the name Patricia Lynn.

Then, through her writing ability, she met up with publisher Eddie Rogers, of Chappell's, and he signed her both as songwriter and singer.

### STUDENT

She ties up many of her activities with the stars . . . the sort in the sky. Astronomy is one of her hobbies, though she also studies Spanish, French, Russian and Latin. She is a student of the theories of "flying saucers." And for further stars . . . she was born on November 5.

Where personal tastes in music are concerned, she is clearly a quality girl. She loves singing standards, and her family have instilled a healthy knowledge of the better things of light music. She rates her own favourite bands as Les Elgart, Nelson Riddle, Les Brown and Bob Farnon—the latter being a personal friend and number one fan.

Singing tastes? Frank Sinatra, Peggy Lee, Julie London, Rosemary Clooney, Ella Fitzgerald and Matt Monro.

Said Patti: "Now I'm learning the piano all over again. This will help me both as a singer and a writer. And recently I played my first concert for teenagers . . . found them a very receptive audience."

"Covering an American hit? Well, it's all part of the game. I'm just hopin' . . ."

And away went Patti Lynn. Looking more than ever like a young Rosemary Clooney.



DUSTY SPRINGFIELD at present under doctor's orders and in hospital—not with the SPRINGFIELDS vocal trio—likes visitors. When the NRM visited, we found JOHN LEYTON there. (NRM Picture.)



PATTI LYNN: like a young Clooney. (NRM Picture.)

## WEEDON ASKS FANS TO CHOOSE

AFTER two years guitarist Bert Weedon leaves the BBC programme "Easy Beat". Bert's last programme before his Blackpool summer season is on May 20.

And Bert would like to play the two tunes most requested by fans on that date!

Bert appears at the North Pier Blackpool, starting June 8, with comedian Harry Worth and singer Edmund Hockridge.

He appears on the BBC's "Pops With Lenny" (May 24) and "Music Hall" (June 24).

**'TEMPS' MEET DAN**  
THE Temperance Seven will telerecord "Daniel Farson Meets The Temperance Seven" for ATV on May 17.  
No viewing date has yet been fixed.

Alan Elsdon Jazz Band makes its TV debut on the "All That Jazz" programme on June 1.

## 'TOP RANK' COMPANY FOLD UP

THERE are to be no more new Top Rank releases, it was announced by EMI Records this week. Their contract dating from 1960 with the Rank Organisation for the issue of Top Rank discs expired at the end of last month.

"Although no new material will be released", says the EMI statement, "we shall continue to press and sell existing discs bearing the Top Rank label for some time to come".

Top Rank artists who have already been transferred to EMI's HMV label include John Leyton and Bert Weedon and, from America, the Shirelles and Dion.

### Mike Cotton on ATV

Mike Cotton Jazz Band appears on "Thank Your Lucky Stars" (May 19) and "Tuesday Rendezvous" (May 22).

## SAMMY RECORDS MORE NEWLEY

SAMMY DAVIS JNR. returns to prize visit to London when he broke his journey between Rome and New Mexico on Monday. His arrival coincided with Pye's announcement that they are issuing two more Tony Newley-Leslie Bricusse songs, sung by Sammy.

He was full of praise for the British songwriting team: "Marty Paich, who arranged my first Newley-Bricusse single, and I are great admirers. At first we wanted to do a single but then decided on an EP".

New Newley titles are: "Someone Nice Like You" and "Once In A Lifetime". Both are from the Newley show, "Stop The World—I Want To Get Off".

"Let's face it," said Sammy. "The first single from that show, 'Gonna Build A Mountain' and 'What Kind Of Fool Am I?' was about the most successful single I've had for some time."

"So why shouldn't I follow up?" Pye general manager, Louis Benjamin asked Sammy which he thought should be the top side of his forthcoming disc.

Said Sammy: "I don't think any record should have an 'A' and 'B' side. It ought to be left for the distributors and the public to decide. They are the

people who matter and they should have the choice".

"Gonna Build A Mountain" and "What Kind Of Fool" was a double sided hit for Sammy.

Sammy also talked about his audience: "My audience is the guy who digs roads. I never get mobbed like Frank Sinatra. I've never been mobbed like that."

"But if I'm walking down the street a bus conductor will shout, 'Hi Sam'. That's my audience and that's their reaction. It suits me".

He also had a comment about his baby.

"It has", he said, "broken a few discs. Mainly by Johnny Mathis!"



SAMMY DAVIS (NRM Picture).

## CHARITY FRANK

FRANK SINATRA due in Britain at the end of this month — is at present in Israel for the country's independence Day celebrations and set of charity concerts.

He laid the corner-stone of an Arab-Jewish international youth centre to be named after him in Nazareth.

Sinatra will do eight benefits in Israel.

Three concerts Sinatra did at the City Hall Concert Hall in Hong Kong raised a total of 100,000 dollars for charity.

## OKEH FOR EMI

RECORDINGS from America's Epic and Okeh labels will be released in Britain and in some foreign countries by EMI. That is the result of an agreement between EMI managing director L. G. Wood and Harvey Schein, international director of Columbia Records in New York.

An EMI spokesman said: "The artistic scope available for release here on EMI's Columbia label, is quite considerable. In the pop field, Buddy Greco, Tony Orlando, Lester Lanin, George Maharis and Irma Franklin are leading the way for Epic."

First single release, for May 18, is "Doctor Feelgood", by Doctor Feelgood and the Interns, currently in the American charts. Singles and LPs by Buddy Greco and George Maharis will follow soon afterwards and then will come collectors' jazz albums from Okeh.

There will also be some classical releases, including those of George Szell and the Cleveland Symphony Orchestra.

## SOON

ELVIS PRESLEY'S latest film

'FOLLOW THAT DREAM'

All picture serial

## SOON