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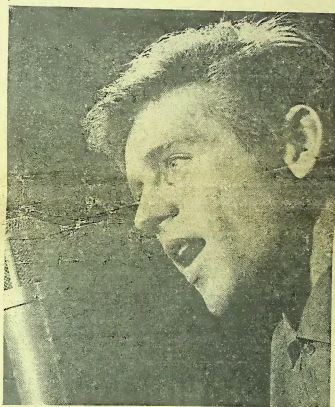
EVERY WEEK!

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WEEK ENDING MARCH 24, 1962

EVERY THURSDAY, 6d.



The Trad Mad Fad

INSIDE

THE AMERICAN
INVASION ...
LAY OFF HAYLEY
... ROY ORBISON ...
THE 'HEY! BABY'
MAN ... SINGLE,
LP AND EP
REVIEWS ...
BACKGROUND TO
NEW ARTISTS ...
PICTURES OF
CHUBBY CHECKER
DEL SHANNON
JOHNNY BURNETTE
TEMPERANCE
SEVEN



... has some strange partners.

In these photographs from the upcoming film, "It's Trad, Dad!" we can understand the inclusion of KENNY BALL — above — and Mr. ACKER BILK — right — partaking of a cup of tea. But what's JOHN LEYTON — above right — doing in a movie devoted to things trad? Or come to that, those two well-known faces serving Mr. Bilk and the members of his band — HELEN SHAPIRO and CRAIG DOUGLAS?

Anyway, whatever the reason we're happy about it.

Turn to page three and see America's contribution to the British Trad Jazz scene, Messrs. Shannon, Checker and Gary (U.S.) Bonds!

NEW RECORD MIRROR

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LAGGING BEHIND

Judging from the letters last week, the statement concerning the American supremacy of best instrumentalists is one of argument.

As suggested, I put an ear to a Fleet-Rockers E.P., but found B time and time. Fidelity? More like atrocious! Nero and his Guardians sound as cozy as his name.

I have records by the Hurricanes, Bill Black's Combo, and Eric Freeman, but those artists, although good, cannot be compared with the polished performances of the Ventures or the String-A-Longs.

You should listen to the "Vagabond" (Top Rank) LP, by the Fireballs. The four talented Texans play with a great beat but are still able to keep the melody, something rather rare with British groups. The group's "Tom-Mee" melody is very much in vogue with the late Buddy Holly and the Crickets, and both Crickets and Fireballs shared the Cash N & W Mexico recording studios of Norman Petty. He's been instrumental in building—RAY DONOVAN, 10 Welbeck Road, West Harrow.

SO R'U OUT BRENDIA LEE DATES!

DELIGHTED as I am to see that so many TV appearances are being lined up for Brenda Lee, when she arrives in this country at the end of this year, I am dismayed to read that she'll be on "Jackie Boy Jury" and "Thank Your Lucky Stars" on the same date, April 7.

When we have so well as long for an artist from America to visit this country surely deserve more intelligent programme planning than this.

So, please B.B.C. and A.T.V., sort out this clash so that we can enjoy Brenda's appearance on both programmes to the full.—B. H. MARTIN, 104 Langley Road, Slittington.

MORONIC?

NEVER in my whole life have I heard such a moronic, pathetic dirge as Gene Chandler's "Duke of Earl." I think that it would be the worst record in a long time.

The words have absolutely no meaning, and Chandler himself sounds as though being a Duke of Earl is something to be hated.

Did I think anyone could do better than that repulsive backing group. My advice to Mr. Chandler is for him to get a very long walk through "his dukedom."

Incidentally, I like the record!—ROGER JONES, 25 Brookside, South, East Barm.

POP VEIN

CONSIDER Billy Fury's disc—"Letter Full of Tears"—to be more of a tune with a pop vein in it. He does not want to look too uncommercial for his fans, even though the beat of this song is R and B.

But, all the same, I hope that Fury's disc is a big success as I should like to know that B and G is getting the ears of today's music listeners, and I have no doubts whatsoever that if given reasonable publicity, it would be extremely popular.

The words of his song are not especially poetic, the chords are not fancy, but it certainly is a change from the usual dirge that is being presented to the record buying public nowadays.—J. H. WARD, 55 Groves Buildings, London, S.W.3.

SO R'U OUT BRENDIA LEE DATES!

"TWISTIN' THE NIGHT AWAY" is Sam Cooke's fifth disc hit in this country. His fourth hit was "Cupid," and while it was in the charts Sam told us all just what kind of songs he sings. And records.

"Just Gospel and Blues. I wouldn't record Rock 'n' Roll, not because I don't like it, but because my background is strictly gospel."

FEEL IT

After that, Sam took "Feel It" as his next single. "Feel It" happened to be a rock number, performed in the rock idiom by Sam. And as we all know, Sam's latest record, "Twistin' The Night Away" isn't so far removed from that category. You can draw your own conclusions from this. As far as I'm concerned it comes in the same category as the recent statement by an American record company.

"We won't touch anything that looks like 'bad music.' And that means rock."

Need? A flood of 'twist' singles in a solid R & B beat from them and some outstanding rock discs.

But look to Sam Cooke. He sells more in the States than any other American. He might be still rates as a very popular

SO R'U OUT BRENDIA LEE DATES!

name over here. And why does Mr. Cooke have to go against his own principles to let his eyes, you might say, be forced to see the light? He's good enough in the past. Good tune, a good lyric, and a plausible explanation of accompaniment, were all that was needed to get every disc Sam made into the top forty over there, and five of them into the first twenty in England.

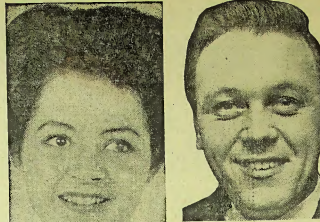
His biggest hit was "You Send Me," a slowie recorded for Ken, then, his first hit. The Specialty label he sold a million, and clicked over here, too.

UNBROKEN HITS

And since then, Sam has had a string of broken hits. Like "Teach Yourself Some," "Remember," "Only You," "Chain Gang," "Sad Mood," and "We're Here." And the wonderful "Wonderful World."

His first real rock, "Twistin' The Night Away" was also his first hit in the States.

Sam recorded this with "Twistin' The Night Away" which currently rats at



MATT Double date!

DOUBLE TROUBLE

NOW that the latest trend in R records is to have two or more records on one side, I.H.B.E.P. C.H.E.R.R. and BOBBY RYDELL will like to submit my personal choice.

First, the Sisters and Bo Diddley. Jerry Lynn and Screamin' Jay Hawkins. Matt Turner and the Rays; Frank Sinatra and Screamin' Frank Sinatra; Judy Garland and Queen Sirrily; Jerry Lee Lewis and Eddie Veleno; Brenda Lee and Matt Moore; Tony Martin and Sunny Davis; Ernie Breakey and Joan Jett; Cliff Richard and Grace Turner.

I'm sure that if I happened the charts WOULD look different.—STEWART N. BORN, 23 Lightcliffe Road, LONDON, N.13.

IN DEFENCE

COME off it, Mr. Double (N.R.A., March 18). You can't possibly regard the Fireballs with the Fleet-Rockers (the double) are by far the best of the two groups, as the Double would find out if he listened to their LP "Vagabond" (Top Rank), which contains swinging versions of "Toulet" (much better than the Clamps) and "In Little Spanish Town."—TONY MINEHAM, 130 Lake Road, Kings Lane, London, S.E.21.

FLOPPED?

WHAT has happened to Jimmy Dean?

Since his fabulous disc "Big Bad John," he seems to have flopped. His London Palladium TV performance was equal to that of Dinky and Jerry, and he cracked the usual old jokes about the English weather.—DAVID WARD, 155 Cheshire Road, Mottisfield.

SO R'U OUT BRENDIA LEE DATES!

No. 7 in the States. Much the same as his other discs in tone, it contains a far more commercial lyric, but is a little lacking.

This, then, was the boy who wretched hand long with his confidence of his singing voice.

MONEY

And a lot of money Sam has made too. His new album "Kind of Blues" has just been released by RCA, his present disc company, while he sings three songs on the new London album "Our Significant Hits," taken from the RCA catalogue.

Sam even owns his own recording company, Sam Records, for which he has purchased several of his own old hits from Ken and Specialty for recording. And it looks like Sam is set up for a long, long time making money out of his voice, a very good voice indeed for Sam's gospel's style. But not, I think, for Rock 'n' Roll.

Norman Jopling

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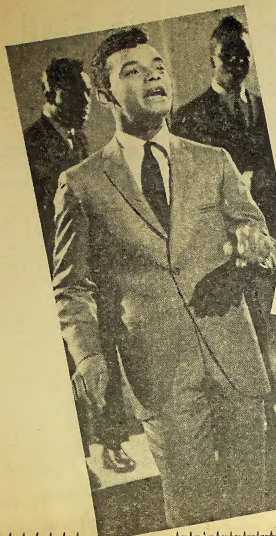
EVERYBODY'S DOING IT!

I CAN'T help disagreeing with I Bernard Owen's letter (NRM March 1975).

He stated that Paul Anka and Bobby Vee referred to teenagers as "kids" and that he himself referred to them as "kids." To an English person, my ears were hurt by the American call, say with certainty that everyone calls teenagers "kids" in the U.S. (see teenagers)—CAROL KENDALL, 23 Hampstead Lane, London, N.W.6.

GENUINE

NOW COUNTRY and Western Music is at its best becoming popular in this country. We think it is being commercialized by the record companies who are pushing us before the public a string of electric guitar and an echo chamber, plus a rock beat, and a few "twists" and W records. I presume they have never heard of a simple G, C and W singer held by a straight guitar, playing a folk-like—A.M. DONOVAN, 50 Welbeck Road, West Harrow.



The American contingent in "It's Trad Dad" are here shown in action, GARY (U.S.) BONDS, Twister CHUBBY CHECKER and "Runaway" man DEL SHANNON.

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LAVISH & SPECTACULAR MUSICAL
FLOWER DRUM SONG

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and S.W. LONDON from APR 8th

**'IT'S
TRAD,
DAD!'
(U.S.A.
STYLE)**



**AND KENNY'S NAME
WILL SELL IT TOO!**

PROMOTION for film "It's Trad Dad!" is likely to be altered when it gets its premiere in New York later on this year.

For one thing the runaway success of Kenny Ball with his "Midnight In Moscow"—which climbed to No. 2 in the American charts—has made Kenny into a name to reckon with.

However, in the film he plays an old traditional New Orleans march, "1919 March".

"A pity but that's the way it is", said Milton Subotsky, "Kenny is now a big name in America and so is Chris Barber."

In fact negotiations are in progress to show the film which includes British stars like Acker Bilk, Terry Lightfoot, Bob Wallis, the Temperance Seven, at the big Washington Jazz Festival later this year.

"This means the film would be seen by President Kennedy because he is organising this festival. Chris Barber is scheduled to appear there so everything should tie in nicely."

"But we're not trying to sell a name, we are trying to sell a film. That's what matters in the end."

Helen Shapiro comes in for a lot of praise from Mr. Subotsky: "In time I think she will be very big all over the world. For a girl making her debut she comes over very well."

"I thought she was very nervous when she first came on the film set but the more calmed down and in the end was making suggestions about how she

should play the part to director Dick Lester."

The American side of "It's Trad Dad!"—which opens at the London Pavilion on March 30—was filmed in New York.

They feature twist-king Chubby Checker, Del Shannon, Gary (U.S.) Bonds, Gene McDaniels and Gene Vincent.

Three British dee jays star—David Jacobs, Pete Murray and Alan Freeman.

Show is headlined by Helen Shapiro, Craig Douglas and Chubby Checker with special guest appearance by John Leyton.

(Full review next week.)

**TOUCH
OF THE
TONSILS**

CHRIS MITCHELL banjo player with the Cyril Preston Jazzband, was taken ill with tonsillitis over the weekend and was replaced by Tim Stretton for the group's dates at Wimbledon on Monday and Wood Green Tuesday.

With Clifton Ford, the group start a short tour Thursday this week at Bridgwater, following with Birmingham (23), Shrewsbury (24), Stockport (25), Sheffield (27) and Bedford (28).

GENE McDANIELS, HE

AND the American invasion of Britain continues, with three more hit-making U.S. stars due to arrive for a big initial assault on April 1: Johnny Burnette, Gene McDaniel and U.S. Bonds are the names.

All will be cropping up regularly during their stay, which ends around the middle of May.

So let's meet this trio and recall some of their achievements.

GENE

GENE McDANIELS—Now 26, celebrating his 21st year in show business—the best of which has been his church program by the time he was blown to space by a meteorite—was born at the age of 11, he decided he wanted to become a big choline conductor. He formed a group called quartet, and at 20, he was considered a leading exponent of rock n' roll—though he was recruited at Omaha and Nebraska University as well as the Omaha Conservatory of Music.

Benny Green

HE became jazz soloist with Fred Warlock and the Pennsylvania. This was followed by a healthy career in pop, folk and r-and-b. Then he started singing to Dorey, Mike and Charlie Parker—and singers like Sarah Vaughan and Billie Holiday.

by PETER JONES

Gene moved to Hollywood. A jam session at the Jazz Cellar gave him a chance to sing, and he was hired after only three days in the Film City, Martin Brandt club. So did Milt. He did. And Ricky Nelson.

A tape of his work went sent to Si Waronker of Liberty, and Si promised that he would make Gene a star. He fulfilled his promise through in the States. A Hundred Pounds of Clay, "A Tear," "Cover of Strength" and "Chip Clip." Cover versions have delayed Gene's impact here but he's a very consistent seller all the time.

JOHNNY

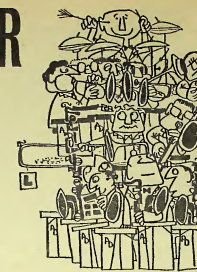
JOHNNY BURNETTE: Another Liberty boy. He played guitar at the age of 10—was an all-around football player by high school but had to turn down a football scholarship at Holy Trinity University. Burnette had to earn ready to help his father.

He did a spell as a professional boxer—won one bout and was knocked-out in the second. He found that the physical trials weren't worth it because his training expenses were always higher than his purse money.

Johnny signed for a six-year label for the next time he signed with the MCA-Split. Music became a more practical career.

With MCA, he set out for New York for a while he worked as a pianist. He had a job at the time he gave that up when he won an audition for the Original Four Quartet. He's standing in line and waiting his turn for the next time he signed with the MCA-Split. Music became a more practical career.

Eventually, he started on record in Columbia. He did a pair of 45's with Ricky Nelson . . . by camping in front



McDaniel

THE ESSENTIAL CHARLIE PARKER

GENE: Just Friends @ Bloodshot @ Au Revoir @ Funky Blues @ The Rote @ I Didn't Know What Time It Was @ You Chi Chi @ Swedish Schnapps @ KC Blues @ MMV CLP 155.

THE READER: I suppose you are going to tell us to dash out and buy these without even hearing it, just because it happens to be Charlie Parker.

B.G.: Quite right Parker was so great an musician, perhaps the greatest jazz player of all time, that everything he ever played is of vital interest.

THE READER: But isn't it true that this album is a bit of a hot-potch. I mean, there are small band sides with Thelonious mixed up with big band sides with a load of strings.

B.G.: That's true, but I didn't like the way you said "a load of strings," as if though there were something inherent about strings.

THE READER: Yah! They only put Parker with strings as a sales gimmick. It wasn't the true jazz.

B.G.: That may or may not be true. I don't know. But when the original intention was, it is interest of mine. All I care about is the end result, and if you are ready to tear your hair out as a performance like "Just Friends" just because it is with strings, then you belong in a straitjacket.

THE READER: Do you mind if I stick to my favorite of yours?

B.G.: Oh, very well, you poor fish. But even so, that still leaves eight tracks without strings, and even so. If you have some vintage Parker. Listen to the duo solo on "Chi Chi." It is a gem. It follows the Sinatra track. "I Didn't Know What Time It Was" is a gem. It still has enough early TBMAT performance, "Chi Chi" ought to be on the album. So, if you don't go out and buy "The Essential Charlie Parker" immediately there is little here for you.

THE READER: You see, I told you that's what you would say. I knew it all the time.

B.G.: So did I. That's why I haven't bothered to review the record. Might as well review radio or waterfalls.

CARMEN MCCAIE

THE VERY THING OF YOU @ Oh, Look at Me Now @ Betwixting to You @ It's So Much Fun. MERCURY ZEP 1032.

THEY ARE catching up with Carmen McCaie, just like my college with Diana Washington. They have surpassed Miss McCaie in every respect. Their arrangements, loads of strings that are the same kind as Charlie Parker, and tried to drown her natural feel for singing with it all together.

The recording companies no doubt think this is the way to make a money artist appeal to a wider audience. They are wrong, of course. They are arranging Diana Washington's singing power with every slithering album they produce, and if they are not careful they will do the same to Carmen McCaie.

It is a considerable tribute to her talent that despite the unfavorable handling the stars will continue to make the four sides worth a hearing.

ZOOT SIMS DOWN HOME

Five at Five @ Doggie Around @ Avoine @ I Gave You My Love @ You Come Home, Billie @ Good-night Sweetheart @ The Best of Some Blues Changes Made @ Five Heart 1169.

THEY ARE. PARLOPHONE PMC 1169.

TAKE a look at the list of songs contained in this album. It is going to claim the key to the kind of jazz Sims is playing. Now, Sims is generally recognized as a modern musician, his choice lies fallow on the territory he belongs to the previous days. On these days when the musicians preferred tunes which moved from the traditional seventh to the next.

Sims is a modernist, as is John Coltrane, and yet there is a vast

difference between their respective approaches. Perhaps we need to overhaul our creaking terminology.

For what has happened is that modernism has split into two. One had applied the newer approach to an older style, while the other half plodded, uncreatively experimenting. Sims belongs to the first group and is among the most gifted players. It is rare that the natural jazz musician, The sheer joy he gets from playing is very apparent to the listener. His is a easy, relaxed, unself-conscious.

When he plays even the straight melody of "I Gave for You" we know we are listening to a master. The solos grow out of themselves, bubbling from down to down, and all the time he plays what that pleasant surprise that comes with the rediscovery that playing and listening to jazz can be a gay and happy affair.

"Bill Bailey" has the spry of chord sequences, but Sims makes it sound quick with his embellishments. "Changes" is one of older standards of the jazz world, and it is on the face of it a weird offer for a modernist to make. If a local musician in one of the London clubs suggested it, no doubt he would get a few looks from his fellows. But now that Sims has shown that you can play well on anything if you have enough talent, perhaps this kind of prejudice will be allayed.

It would be impossible to nominate a track in this album, because of its general level is unusually high so well as consistent. The accompanying rhythm section suits Zoot perfectly and pianist

THE MONTGOMERY BROTHERS GROOVE YARD

THEY ARE. BACK @ Groove Yard @ If I Should Lose You @ Delirium @ Just For Me @ Day @ Heart Strings @ Remember! RIVERSIDE RLP 362.

There is something peculiar about the music of the Montgomery Brothers, particularly on this album. Probably they do have some kind of congeniality of their own, but there is something disconcerting about their playing for all that.

They seem to lack a trend for all their intentions. There never to be no direction. Not that they play without conviction, but the cathartic they are opposed to symbolic clarity since jazz. But they sound as though they are drifting and happy to do so.

Their own compositions here demonstrate that. "Buddy Montgomery" is just for New" and brother Woe's "Doggie"

WHEN I MET TONY PARENTI at the Metropolitan, near Broadway and New York, last year, we quickly found a common interest in our mutual friend, the late, great, charismatic MONTY SUMMERS. Parenti, a somewhat tired of the Vonker's rat race, alternated too many white-collar jobs with his favorite New Orleans jazz.

IN COMPANY with a jam group led by a mousy COZY Cole, whose high-lighted drum solos attracted a crowd of curious New Yorkers who were tempted into the long bar for a newer view and a stereotyped white "New Orleans" band called The Southern Street Six, Parenti provided part of a constant jazz and the visiting rubberneck. The Metropolitan is the heart of New York's equivalent of fiscalidity. The bartenders were very busy.

THE TONY Parenti Trio worked afternoons with the leader, though a smooth, white-skinned New Orleans horn against an undistinguished piano and drums. Like so many other musicians I heard in America, his workaday music was a far cry from the record. I remembered a lot of the melody and the melody and imagination of the Tony Parenti Rag-

pickers which were made between 1947 and 1948 (issued on Equaire in this form).

Parenti was born in New Orleans in the same year as GEORGE LEWIS. 1926. He was established as a jazz clarinetist by the time he was 14. For some time now Tony Parenti has been neglected by the busy record companies in New York. He is concentrating on modern jazz with a European-primed Mainstream tempo-which is sought about by Stanley Dance and a few other splits from the Old World.

Looking back now on my meeting with Parenti, and on my various contacts with musicians like Zoot, Singleton, Gene Sedric, Raymond Burke, Doc Cheatham, Sonny Greer, Frank Hancock, Louis Galland, Kirk Thomas, Punch Miller, Bob Shortell, Eric Aigard and many, many more, I now realize how utterly wasteful is the American jazz scene.

It isn't sufficient that Dance and others make their temporary headquarters in America to organize recordings for European consumption—the demand should rightly come from within. That it doesn't, and that so far much of the activity from European sources has been accorded itself with Mainstream styles, leaves far too much talent neglected.

And, as we see with our record this week, some of the British-primed and fiscally recording activity just doesn't

DOUG DOBELL visited New York to organize this. He fell personal taste in jazz must lead him to one particular subdivision, to recreate the FRANKIE NEWSON, PETER BROWN, MEZZORUBIN session of 1939 with their group, liquid swinging jazz music. A free-industry recording date was arranged with the TONY PARENTI ROSENKRANTZ' new TBMJ album, scheduled at 272 West 84 Street.

I linked the date to a party. Friends and we passed the drinks around. We got to work and make all I liked into place and, apart from one item where an arrangement and ending was called for, all the numbers were improvised from start to finish.

Despite Doug's natural enthusiasm and the sensitive manner in which he ran his New York date, the results are not very exciting. The personnel consisted of Brown (piano) John Johnson (trumpet), Pete and Wendell on "I Want A Little Girl", Hayes Aiko (bass) and Sonny Greer (drums).

My own reaction to the album as a whole was unfavorable—Pete Brown was plainly able and off-form and the front line didn't sound as though it jelled on any number. Worse still, the rhythm section moved dully and without inspira-

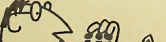
tion. Let us hope, at least, that the party at the New York Bowdoin Club, which he had a greater success and I can certain that the album will be a success.

One lesson is apparent from "High In A Basement," and even a great many other tunes on the album. It is a tune is invariable you cannot hit it, no one is back.

James Asman

HIGH IN A BASEMENT

THEY ARE. ADDISON ALL STARS FEATURING PETER BROWN Little Big God @ Them Two 84th Street @ For You @ I Want A Little Girl @ 272 West 84 Street @ Surrender Dear @ Piece Dear @ I Am About Me When I'm Gone @ High In A Basement. DOBELL 271 A 11 B.



GARY (U.S.) BONDS, JOHNNY BURNETTE ARRIVE SOON AMERICAN INVASION GOES ON!

of the Nelson home for hours on end. He submitted some songs to Rick.

Says Johnny: "I don't write made in the usual way, I composed mostly and then never forget the tune. But Rick liked what I did. And today he has a goodly portion of my material in his files."

With touring and personal appearances, Johnny has made the grade. His big aim now is a film career, but he is carefully weighing the merits of various scripts before committing himself.

His hits? Best remembered are "DREAMS," "You're Sixteen" and "Little Boy Sad." All Top Tenners in this country.

GARY

U.S. BONDS. Gary Anderson is the real name, 22 the real age. Because of his unusual name, he has been mistaken (before taking in "Gary" in the title) for everything from a Treasury Department marching band to a vocal group.

He excels in almost every sport but prefers golf, usually in the low seventies. He recently issued a challenge to developers in towns where he played—with 100 dollar U.S. Bonds as the stakes.

His hobby is song-writing and three of his hits have pushed him into the big-time. For illustration, he collects spiritual and classical records, He plays piano and drums . . . but his ambition is to stray into the folk and spiritual fields on disc. He likes rock—but often feels frustrated because his ability goes far deeper.

Frank Guida is his manager and he insists on professionalism in performance. So much so that Bonds' recordings have been described, authoritatively, as "impressionistic art translated into music."

Bonds' strong point is his uncanny sense of timing. Dick Clark says of him: Studio audiences tell me that there's

nothing quite like the U.S. Bonds' sound for sheer excitement."

Gary himself is quiet, unassuming and he really does invest a lot of his earnings in U.S. Bonds. His hits? "New Orleans" and "Quarter to Three" in this country, with "Dear Lady Twist" a hit in the States.

And so we stand by for an important tour for this trio, arranged in Britain by the George Cooper Organization of London. They're all welcome.

What's more, they're all good performers.

LAY OFF, HAYLEY!

WHAT'S all this giggling and snickering about Hayley Mills' latest disc, then? Anyone would think the duly-elected "Actress of the Year" had perpetrated some appalling crime by performing "Jeepers Creepers."

Note I used the word "performing." Nobody could call it singing. . . But let's get the record straight, as the man said.

I can't remember a disc getting a more over-all push-over. The gist of "Like Boy Hey's" essence was that it was an atrocity preying on the gullibility of teenagers. Despite BRIAN MATTHEW was similarly uncompromising. So have been sundry newspaper critics.

But what's it all about? Since when has genuine singing ability been a matter of importance, generally speaking, in the pop world? Since when has a touch of the out-of-time warbling been so highly valued?

Hayley entranced movie-goers by her performance) in "The Parent Trap."

A nice little song cropped up — "Let's Get Together"—and it seemed quite natural to get it on record.

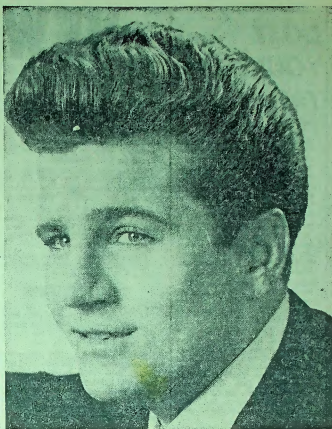
It was released first in the States and fairly rushed to get together with other discs. Presley et al. in the Top Twenty. Then it was released here . . . and did likewise.

Nobody said Hayley Mills could sing. But at least she proved DIFFERENT. And COMMERICAL. It was her movie name that started it. As with other movie names . . . i.e., Sophia Loren.

It was, in short, a personality piece. And little Hayley came across in precisely her real-life image—a sweetie of a 15-year-old girl. She sounded as if she enjoyed herself and the enjoyment proved infectious.

Then came "Jeepers Creepers." Annunciation for the equipment was provided by her family view that Hayley was NOT a recording star, come what may. "She should have staid by that." THEY said. But why? hang it, why?

There was obviously a demand for



JOHNNY BURNETTE

another disc. It was met. And, while Hayley is still technically no singer, her personality still comes across.

The fans appear unanimously on Hayley's side.

Fans like Anthony Gowin, of Newcastle, Redhill, Surrey, he writes: "It was emphasized that Hayley didn't intend making a record but went in connection with a film of hers. However, a Mr. Camarata somehow talked her mother and herself into cutting another

—an all-out attempt at the charts.

"Tutti Camarata carries out Walt Disney's orders and Walt hadle Hayley's very successful contract. She owes him a great deal."

"So, please, those concerned, allow yourselves a little empathy and make sure your arrows of scorn are fired at the right target."

I'm with you all the way, Mr. G. But I'm not apologizing for Hayley on disc. I like the kid. . . . P.J.



magnificent
music
recorded by

MANTOVANI

MANTOVANI FILM ENCORES

High noon; My foolish heart; Three coins in the fountain; Laura—and eight others

● SCL 1005 ● LK 1200

MORE MANTOVANI FILM ENCORES

When you wish upon a star; The high and the mighty; Tummy; Be my love—and eight others

● SCL 1007 ● LK 1216

FOUR FABULOUS FILM THEMES

Moon river; Goodbye again; Fanny; Nadia's theme

● SCL 1013 ● DFE 1013 Extended Play record

SONGS TO REMEMBER

Tonight; With these hands; Tenderly; When I fall in love—and eight others

● SCL 1008 ● LK 1222

Mantovani is appearing at the Royal Albert Hall, London on March 31st, and at Leicester, March 23th; Manchester, March 28th; Sheffield, March 27th; Bournemouth, March 28th; Portsmouth, March 29th and Bristol, March 30th.



STEREO OR MONO RECORDS

THE DECCA RECORD COMPANY LIMITED DECCA HOUSE ALBERT EMBANKMENT LONDON SE1

GEMS FOREVER

I could have danced all night; All the things you are; True love; This nearly was mine—and eight others

● SCL 1015 ● LK 1203

CONCERT SPECTACULAR

Stars and stripes forever; Estrellita; Granada; Forgotten dreams—and eight others

● SCL 1018 ● LK 1227

ITALIA MIA

Catari, Catari; Mattinata; Come back to Sorrento; Italia mia—and eight others

● SCL 1020 ● LK 1206

There are many other delightful LP, EP and 45 rpm Mantovani records available—ask your dealer for a list of titles direct to us.

DOT YOURSELF TRENDS

THE trend for top American artists to set up their own recording companies has continued this week with the news that Roy Charles is to operate as boss of his own Fangerine setup.

He has also signed a new contract, for three years, with the Decca-Parmout label—and that company will handle distribution for Fangerine. Charles will set up his own "A" & "B" men and plans to sign important big-name artists for future releases. He will continue to record himself on the ABC-Paramount label and a half million dollars.

He says: "We hope the first Fangerine release will be out in about two months. We will be covering a wide field, attracting pop and rhythm and blues."

So the list of big-name artists with their own outfits grows. Others involved: Frank Sinatra (Ruffalo); Evelyn Brothers (Callison); Bing Crosby (Project); Sam Cooke (Sark); Bobby Darin (Ashdown); Nat "King" Cole (A&C)—and Nat Cole recently signed up-and-coming Son Roney in A&C, with her first single release due in April.

WEEDON TEACHES

GUITARIST Red Weedon adds a new feature to his "Tuesday Rendezvous" television series—soon a short import of guitar tuition starting in May.

Last time Reed did this on another program he received 10,000 letters wanting more.

MCM announces that the first picture starring Elvis Presley—contracted to make four for the company—will be a musical with a San Diego locale.

Titled "Helter, Will You Marry Me?" it is described as a gay, romantic comedy and will be produced by Jack Cummings.

Filming will start as soon as Elvis finishes "Gambino Ya Ya" for Mel White and Paramount—the terms that produced the successful "Blue Hawaii" (see Hawaii) will now take more than 4,200,000 dollars at the box-office—100,000 dollars short, so far of Hal Wallis' other Presley picture—"GI Blues."

Biggest big-name Presley film so far: "Love Me Tender," which grossed four and a half million dollars.

SINGLE DISPUTE

"**G**OOD Luck Charm"—the latest single in America—by Elvis, is the center of a copyright dispute in progress, although the distribution of the disc has not been held up in any way.

Writer Aaron Schroeder claims that the song belongs to his own publishing firm, but opposing attorney states that it belongs to Presley's G&P Music publishing house. According to Elvis' attorney, writers who have songs recorded by Elvis sign contracts that the song belongs to Presley's company.

STARLIGHT ROOF

DUKE ELLINGTON, Ray Anthony, Les Brown, Jack Teagarden, Ella Fitzgerald, Steve Funder, Phil Napoleon, Pat Suzuki—are just a few of the international artists that are to be heard in a new series, "The Starlight Roof," starting in the BBC Light Programme on Saturday, March 31.

"**G**ood Luck Charm," recorded five months ago and is the nineteenth song the Schroeder's had recorded for Elvis.

DARIN'S FILM SONG

BOBBY DARIN, who stars with his wife, Sandra Dee, in Universal-International's new picture production, "If A Man Answers," has just completed the writing of a hit song which he will sing in the picture.

He has also composed a musical love theme for the film.

Both Darin's song and love theme will be used as the basis for the film's musical score which Hans J. Selter will compose.

Pamela Searle, chosen by photographers covering the 1959 Miss Universe contest as the world's most photogenic girl, will portray a model employed by Darin, who plays a commercial photographer.

"If A Man Answers" also stars Madeline Fazio, John Wood and Cesar Romero.

BOONE, TOO

PAT BOONE has become a song lyric writer—seriously. Egeed on by the success of his lyrics to the theme from "Exodus"—a big hit for Far in America—he has written a new series, "The Main Attraction," in the film theme that will be his latest film, "The Main Attraction."

Although the film is a dramatic one, with Pat playing the part of a singer, the only songs in the film will be heard over the opening credits. Music is composed by Jule Styne.

FRESHMEN SHOW

CURRENTLY made the rounds of Britain is a package show starring the four Freshmen: Matt Monro, Danny Williams and the specially favored Kenny Baker Band. Miffi Jonsson was also scheduled to share the bill, but, unfortunately, illness overtook her prior to the tour—although she did make an effort on opening night at the Gaumont State, Kilmarnock.

I went to see the show at Finbury Park, Astoria, last Saturday and was thoroughly entertained.

Opening the programme, the Kenny Baker band presented an interesting and well performed set which prompted me to wish for the rapid return of the popular indie series, "Baker's Choice." First vocal attraction of the evening was Danny Williams, who delighted the audience with his disc hit plus a few standard offerings nicely set apart. Danny

has still to gain experience. Matt Monro was next on the agenda and his truly international artistry seemed to me to improve with each show. His very little chat between songs (not overlong) and spontaneous touches of humour built up a nice relaxed atmosphere for the four Freshmen here. This was the second time I had seen the top American vocalists in action and they were surely rated as one of the most polished sets I have seen in Britain. Being singing ability apart they have a wonderful ability for comedy and presentation.

And I said last time I reviewed the set, the instrumental work of all four is of the highest standard.

This is one show I strongly recommend. Don't miss it.

JIMMY WATSON

KENNY DOWN UNDER

KENNY BALL, with his "Midnight in Moscow" number one in the Australian Top Twenty, has been invited to make a four-week tour with his group in October.

Plans are for him to stay about two weeks, also appearing in Zealand, and finalisation depends on his commitments.

The tour may be worked in with Far East visits which are being done at the same time. Kenny would be booked for television and stage dates.

Details for his Scottish tour have been completed as follows: April 9, Glasgow; 10, Ayr; 13, Glasgow; 12, Dumfries; 15, Perth; 14, Stirling; 15, Dundee; 16, Hamilton; 17 and 18, Aberdeen; 19, Elgin. On his way back to London he plays: April 21, Buxton;

22, Leicester.

Then he leaves for his German tour, as previously reported, on April 24, opening in Hannover.

HALEY RE-SIGNS

BILL HALEY and the COMETS, leaders of the early days of rock 'n' roll, have just been offered a long-term exclusive contract with Roulette Records in New York. And this week, while working on a new album, they are cutting "Rock-A-Hula," their new single for the "Fifties" label.

In early April, Bill and the group leave for a three-week Mexican tour where they are particularly popular. From there they go to Las Vegas for a three-week season at the El Cortez Hotel.

GADE ROSE' HANCE FOR TED

HEAT

THE BBC announced this week that their entry for next year's Golden Rose of Montreux competition, which they won last year with "Black and White Minstrel Show," is to be "Big Band Concerts," featuring the Ted Heath Orchestra, with singers.

The show will be transmitted in Britain on Monday, April 2.

Ted's music is as well known now in America as it is in Britain. The group's music has acclaim on all their U.S. tours.

And on the programme they will feature music heard first in the States. It was originally presented in two LPs titled "Big Band Performances"—and the first of them, now released in Britain, has the American best-seller for 21 weeks. The sequel will be released here.

The orchestral arrangements, which feature most of the percussion instruments together with the big band sound, were felt to be particularly apt for visual treatment. Apart from the ten titles from the original arrangements, a good number of new presentations have been added—complete a balanced programme which has no introductions and no narrations.

There is to be a particularly percussive treatment for the singers—and where dance inter-pretation is required, musical arrangements have not been changed in any way from their original writing.

The Bionic Heath orchestra of 20 trumpets, seven trombones, five saxes,

HEAT

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The Bionic Heath orchestra of 20 trumpets, seven trombones, five saxes,

piano, bass, drums and guitar was supported by two flutes and four extra percussion players, together with Tubby Hayes on tenor, maracas and vibes, and with Kenny Baker, once a Heath sideman, on sax trumpet.

The vocalists are Carole Carr and Anita Harris and the dance team is led by Irving Berlin.

REGAN TV

JOAN REGAN will be special guest star on the television Sunday night, "The London Palladium, on March 25."

Jo is a returnee from her successful London tour which opened at the Regis Hotel, Fifth Avenue, New York, on March 22.

Last week we put the right caption on the wrong picture. This is in fact FRANK KELLY. The gent in last week's shot was BARRY JAMES. Sorry both of you. (MRM Picture.)

CLIFF: SIX MONTHS' FIRMING

A CONCERT at the Birmingham Hippodrome on April 1 will be the last in person appearance of Cliff Richard for about six months.

He will be concentrating on making a film, "Summer Holiday," in Greece. Story deals with a group of songwriters who enter for a song contest in Greece.

Producer Ken Harper is at present in New York searching for an American girl to play opposite Cliff.

Said a spokesman for Cliff: "The film will be sold to international markets. That's why we want an American girl. There will be a lot of girls in the picture—French, English and Swedish."

Like Cliff, record-breaking first musical, "The Young Ones," this film will also be in colour and a musical. Ken Harper produced "The Young Ones."

Cliff appears at Beaky Heath (March 30) and Reelford (March 31).

TRAD BAND FOR LAS VEGAS

AN American jazz band the Mike Cotton Jazzband has captured the hearts of . . . Las Vegas!

Robert Leonard, head of Creative Artists, an American company who handle jazzmen, heard a record of the Mike Cotton band, saw some pictures and has called a request for the band to appear in Las Vegas nightclubs towards the end of the year.

Negotiations are at present in progress. The Cotton band appear on "Trad Bands," May 7 and "Saturday Club" on April 21.

WELL, THEY CAN'T TELL

PRANK PAVERTY, sous-chef of the Temperance Seven, gave a cookery demonstration on the BBC's television series last week.

It consisted of a lecture on how to eat bread and butter and a slice of bread and spreading it before the camera.

He also said that an alternative substitute was that very hard to tell from butter could also be used.

The Temperance Seven have recorded over 200 letters demanding to know what this alternative substitute was. And the result? A well-known magazine firm is sending all the letters, which is a sample of their product.

NEW RELEASES

TERRY LEE LEWIS
I'VE BEEN TWISTIN'
45-HLK 9225 London

WHEN MY LITTLE GIRL IS SMILING
THE DRIFTERS
45-HLK 9232 4500-FLANZON

WYNN WINTER
HEAVEN'S PLAN
45-1148 Decca

BILLY FURY
LETTER FROM
45-1147 Decca

What's your name
Don't you know
Love letters Kathy Lester
45-HLK 9177 London

What's your love
Just a moment
45-HLK 9178 London

Paulo Robeco
Love is a wonderful thing
45-HLK 9179 London

Becca baby Jimmy Powell
45-HLK 9180 London

Emmett McKinnon Saturday dance
45-HLK 9181 London

The Melba Bates
Goodbye home
45-HLK 9182 Decca

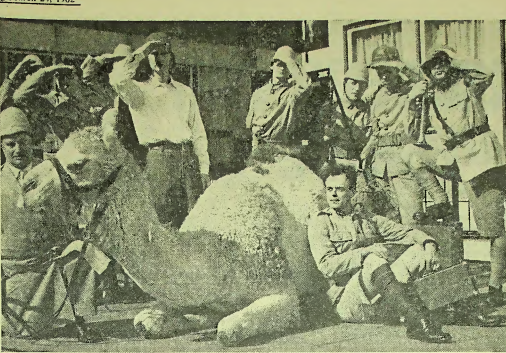
What's your name
George Bradley
45-HLK 9232 4500-FLANZON

THE DECCA RECORD COMPANY LTD.

CHIC BARBER has his first full-length presentation on the upcoming "Best Yet" album for Columbia's *Let's Dance* Jazz Series label, when he issues *Five Walkers* on the 10th volume in the Barber "Band Book" series. *Five Walkers* will be released in stereo and mono, and features three Ottilie Patterson vocals, "Brain Street," "I Can't Give You Anything But Love" and "Faint Heart You Do." Barber said this week that he liked working on *Five Walkers* material, and recalled the Ottilie Patterson version of "Can't About My Baby."

Barber's band were the first booked by ATV for the "Best Yet" series, and appeared on the first two programs. Now they have been re-booked for March 28, when they'll appear at 12:30 on Monday this week, together with Ottilie and Ronnie Aldrich and the Soulmates.

Following Barber include Anthony Newley's "Gonna Build a Mountain" on his new LP—possibly a tribute to the late Ottilie—on the new CBS two-part series "Stop the World—I Want to Get Off" a few days ago.



TEMP, 7 and friend pose amid W.I. cement dunes. Picture celebrates new "5 Shabra".

OPER-TOUGH!

OLIVER REED is 23 years old, handsome... and TOUGHL. That's enough to get him out of his pre-Army career when, though wounded, he became a film actor, he thought if not worth while to embark on training.

As became a *privateer*, challenging battles in farground booms all over the South of England; he was a *honey*, *clever*, *understanding* from a nightclub-cad, to show he wasn't squeamish, he had a spell at 114 a week, with overtime, in a London mortuary.

That last job helped him considerably in his later film career in which he played a warlord in "Curse of the Werewolf." Funny thing is that the last *hurry* he had a spell at 114 a week, with overtime, in a London mortuary.

At his Army interview, he was considered "officer material," but his outspoken views on Army life led him to skip the ranks. On demob, he tore into an acting career, leaving out *romances* and acting schools and concentrating on "attacking" film directors in their lairs.

After a long spell of illness, he landed the part of Richard III in a seven-week "BBC" series, "The Wars of the Roses" with no acting experience whatever! Now he is riding high. His first *big* success, it is to be snubbed by *colleagues*. "This, I hope, will finally prove my worth," he says, "and I intend to appeal to *producers* and *investors* understanding in whatever I do."

Coincidence note: Oliver Reed's manager is Stuart Reid. And his arranger is Leslie Reed.

FAST RISING NETS

A FAST rise in the States is "Love Letters" by the Kitty Lister, hitherto unknown to British audiences. On her disc, on the London label here, make the same sort of impression.

Ketty was born in the Arkansas village of Hope, which is a long way from the entertainment business. She went to San Francisco to study nursing at City College there.

Her work in the choir was impressive and she soon joined a college show band and began to perform in it. She studied acting and dances, later taking up music at the Santa College.

Her break came in 1957 when she was invited to sing at an outdoor at the Purple Onion club, with a theatrical group, she toured France, Germany, Switzerland and Italy, but she returned home her biggest break came when she met up with *talent* *manager* Cal Colley.

With his help, she toured South America, returning to New York with the "White Noise" record.

Critics rate her one of the most versatile singers. She can work like Pearl Bailey or belt it like Della Reese. Her only problem seems to be finding her own style.

But don't come, "Sweeties" in a nightclub, with two "a" men, she was persuaded to become a film actress. "Letters" recorded it—and now has a five-track contract for discing.

IS HIS FACE RED? THEN HE'S SINGING!

JIMMY POWELL, 19-year-old latte turner in a Birmingham tool factory, doesn't just sing. He goes into a frenzy of excitement, face growing redder and redder, veins standing out alarmingly, sweat rolling off profusely.

Producer Jack Good supervised his first session — "Sugar Baby", parts one and two — for Decca and waved his arms about afterwards, crying "A He... it's a hit."

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

Jack discovered Jimmy, as he has discovered so many others, Jimmy was at an audition in Birmingham for a new TV series. He managed to show an audience of 100 noisy teenagers and forced Jack to sign a contract for 200 yards.

Jack says: "When I first saw Jimmy he was really raw, but he was determined and his voice was phenomenal. He could hit a top C without using falsetto. The average singer requires extra, limiters and equalizers applied to the recorded voice track. Jimmy has all these things naturally. They're there—built into his neck."

Asked Jimmy says: "People call me a scab singer. Well, when I get out, all sorts of shapes come into my mind, clothes and friends and things. They I turn them into sound with my voice."

INTERESTING

He adds: "I don't sing a song and leave it at that. I try to make the whole composition interesting from start to finish. I use my voice as an instrument for my ideas — a sort of trying for a 'step-by-step' sound."

That makes him a Jekyll and Hyde character. Off stage he is a quiet lad with a soft Midland accent. On stage, he is extraordinarily to see."

Jimmy is first of hair blue of eye 5, 8 in tall. Though he has been singing around his home at a semi-professional, he still can't afford his own guitar.

He admits to being surprised that Decca are working so hard to promote him. And he wonders about his chances of success: "I'm just not sure," he says, "I am not at all sure that the public will dig my style."

THEIR BREAK CAME

Their break came, oddly enough, when they were painting the living room of impresario Peter Paul's apartment in New York. He returned home early to find the two mutually-endeavouring painting party, picking-out arrangements with their palm-soled fingers.

Angry to start with, he soon realised their commercial potential.

Within a week, the boys were under contract to Mr. Paul, and had closed their first disc contract.

PRIME LOVE

The boys' concert: "We still consider we are Great Lovers—but our prime love right now is *sex*, our only concern going up the charts."

"What's Your Name?" is a thumping, virile double vocal with a big, compelling beat. Flip it "Chicken Nicks" as up-tempo rocker.

No Gimmicks For im...

BASS PLAYER Jim McIlroy has led the Scottish Jazzband for just over three months although Jim himself has had much more experience than years in fact.

In early 1952 he formed the City of York Jazzband, and later he was touring and recording for Pops—before heading over to Ian Meades. In 1957 his own band won the first Jazzband championship but then left for London in Canada where he played with Earl Hines, Muggsy Spanier, Willie (The Lion) Smith, Ruby Braff and many more visiting musicians.

In 1960 he returned to Scotland and took up songwriting. Josh McRae recorded "Never Never Mine" written by Jim. Robin Hall and Jimmy McGriff recorded "The Blue Grass" and "The Mountain" for Decca.

But the dawn of the 1961 Jim felt the jazz urge once again and joined the Dick Charlesworth band until he returned to the North to start the Scotchbells.

He doesn't believe in *commercialism*—no kills or fast-tourists. But Jim does believe in the sound of his group.

ALPHACHA

ALEX WELSH still holds his "air-time" record. This week he had reached the fantastic position on having to *TURN DOWN* television offers, and to "breathe in" *Starline* on March 28 due to a recording for "Ray Beal," which will be released on the ATW Program on April 1. However, ATW persisted and the Welsh was booked for the "The Gameable and Wise Show," which will be screened at a later date.

STOMPERS

THE Cyle Valley Stompers are another busy group. They are so busy with club dates that they have had to cut short a four-day holiday they were planning from April 1-4. The Club have been booked for *Two Feet Five* "Young at Heart" from Newcastle on April 4. And from April 5-7 the Stompers will be working every night without a break.

CITY GENTS

NOROL ROGERS, of Dominion Music, publishers of the latest Dick, Charlow and the City Gents' single, "Smoking in America" on Saturday last to motivate fall plugging coverage for the number in the States—and a possible tour for the Charleston outfit.

The City Gents visit Scotland for a 16-day tour in May and return to be the first of a series of appearances by an English-based band. They also plan a tour of Ireland in September.

SUNSHINE

THE Sunshine Band, dogged by illness over the last week, hopes to cut a new LP shortly. *Gettifer* Dick is expected to be featured on the title track, "Young Raindrops" "House of Dreams." Another track will be "The House of Fakers" on one of the other possible positions, "Seven of Hearts." For other titles Monty has some "levelly material" up his sleeve.

'EXTRAORDINARY'

DOUG RICHARDS' London Jazzmen, with trumpet star *NO* Gaults, return to the Light Programme's Saturday night "Frid Even" on April 7. It's the *charismatic* Doug. "There'll be no gimmicks numbers on my head," says Richards for him views on what he calls "the extraordinary choice of material among many bands around today."

"I really dislike what I can only call "pop" numbers from trend bands. A lot of them just don't suit a band's style, and I intend to maintain jazz standards as the backbone of my band's repertoire," says Doug. "We much prefer jazz good old tunes as "Buddy Boy" and "The Extraordinary Choice of material among many bands around today" to jazz fashion."

So if you're a fan of jazz you've after, tune into "Frid. Even" on April 7.

MORE CHAT

Bel Wallis and his Storyville Jazzmen are booked for ATW's "Starline" on March 28. They also book Roy Castle and the Dukes Boys on the show. Bob's group telecasts "All That Jazz" on March 28 and Bob himself is guest artist on "The Go Man, Go" show on March 29.

And for the Alan Eldon band it means Christmas, 1962, in the South of France. The band has been booked for a four-day stint, starting Christmas Eve in Cannes hotel.

Manager of the band, James Eldon, reports that he booked 13 jobs for husband Alan last week... in one day.

The Colton group also landed a day's total of 25 jobs.

LEN BALDWIN'S DAUPHIN STREET SIX

Thank Everyone for Their Support During Their Professional Year

Sole Representation—
Lyn Dutton Agency, 101, Wardour Street, London W.1. GERARD 3417.

TWO Long Island house-painters, with the real names of Roland Trone (2) and Charles Johnson (2), called themselves Don and Jan respectively because "we finished ourselves as Great Lovers."

Now their names are on disc labels and their debut number, "What's Your Name?" is doing well in America, with release here on London.

MARSHALL WATER HEAVENS PLAN 11434

SHARON LITTLE GIRL 45-114 9515

LOVE AND KISSES 45-DC 16662

SPEAK TO ME PRETTY BRENDA LEE 45-114 9515

THE white rose of Athens (from the "Dreamland of Desire") THE CHORDETTES 45-114 9515

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-Mr. Donegan sings a Judy Garland standard

COLLEMBERS FOR LONNIE...
LONNIE DONEGAN

LONNIE DONEGAN *The Party's Over* Over *The Hollywood Stars* (1545)

OUR Lonnie is nothing if not adventurous. Who'd ever have thought he would take these particular titles?

"The Party's Over," so beloved of the Christie-Lee school of singers, is given a surprisingly soft and sentimental treatment by Lonnie. Stacks of atmosphere created here, with a quieted-chorus and a positive minimum of instrumental backing. A really great performance by Mr. Donegan. True late-night listening, probably for the first time by Lonnie.

Thoroughly singing - except for his last notes.

"Over the Rainbow" Equally good. Slow, pulsating tempo, sung with luminous feeling. And vines, yet Lonnie's emotionless songs through with every note.

A double-ended hit if ever we justify heard one.

TOP TWENTY TIP.

FOUR

KENNETH MCCELLER *Misty* *Islands Of The Hawaiian Sky* (1428)

MC received Kenneth delivers a straight piece of Scottish border-lore. The homestead ballad is bound to bring tears to the eyes of many and to all the chaf about glens and crofters' huts.

"Saturday Dancer" shows the other side of the same Scotland, the good time Charley McElvain of the Saturday night dance. By our reckoning the Saturday dancer takes up every tempo fast . . . But seriously, this is typical Scottish. Fine.

THREE

JIMMY POWELL *Frenzy and scat* singing.

PERCY FAITH *Main Theme From The Light In The Piazza; The Fair* *Houstonians Of The Acetylene* (PFA 125)

"LIGHT IN THE PIAZZA" may not be so well known as it is a medium tempo piece employing atmospheric strings highlighted by a muted trumpet section. This warm melody, the pittoresque romantic sketch.

The "Houstonians" is much of the same thing, this time composed by jazzman André Previn. It's the love theme from the film. This is really LE music, but it's handy to have in this small size.

THREE

CARMEN MICALTE *Take Five; It's A Raggy Waltz* (Fontana H379)

It had to happen - lyrics added to the two Broadway commercial tunes. Here the ultra-talented Carmen is backed by the Brubeck four. It's a number of surprisingly well. Well-performed, unusual, experimental - with the proviso that something is lost in respect from the four.

Further complications on the flip and the "Raggy Waltz" doesn't come through and give it ratings for that, alone. Might be an idea to do an album here.

FOUR

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FOUR

DAVE CAREY *Drum Beat; Come Light Your Fire* (Philips PB 1231)

"STARGAZER Dave CAREY did nicely with his "Blings" song a few months 'A' back. Now he employs his sturdy voice on a story of how he took his girl to a club and found she was "blinky" for the drummer and the drum beat. It's a slightly new backing but Dave studiously refused to be beaten into submission. Executing in his way - but probably not too commercial.

More professional-type singing on the flip "Come Light Your Fire". He really gets AT lyrics - and in this case the backing helps him out a lot. Big noise, big backing. And a fair old trombone break. Nice work.

THREE

ROSE BRENNAN *Come Down The Mountain Katie Daly; Shame On Me* (Philips PB 1231)

IRISH born Rose Brennan does a sound - from the folk type decomposition - as if she is singing about the Mountains of Moura but rather the American Appalachians on the top side of this disc. Mist. Irish - but probably not too commercial.

Probably the fault with this single - Oliver's peculiar debut - is that there is too much going on at once, the whole affair seems out of arrangement. Certainly there aren't any real faults with Oliver's violin treatment of this up beat melody. But in the end we are satisfied by choice and big sounding arrangement. But promising. Mr. Reed, prominent. Not so good as first 2. Kate's version though.

THREE

OLIVER REED *Ecstasy; Sometimes* (Piccadilly 35037)

DEEP VOICED ballad sung by actor - Singer Oliver, a handsome side although perhaps too much of the chorus in the background.

"Shamus O'Brien" is more conventional. A fast love song using Irish phrasing and concerning an Irish Don Juan.

THREE

THE ORIGINAL CHECKMATES *Hot Today; Tuxedo Junction* (Pye 1542)

SANS EMILE FORD, the Checkmates play a usual session on two side instrumental. "Hot Today" is a nice easily mellow, pleasantly worked over - and looking, thoughtfully set up, the heaviest of best that most small groups go for. Musicianship is top class. The other side is for the most part it is ensemble stuff with little delicate touches. The end-section for my call is a little dull - "Tuxedo Junction", revived for the unpopulous time, is taken at a faster-than-usual rate - and again says better the tune. We'd have had the more likely commercial bit.

THREE

SUE THOMPSON *Two Of A Kind; It Had To Be (Polydor 66976)*

"CAD MOVIES" and "Norman" were "TOP FIVES" in the States - and both covered, rather successfully, get by, Carol Dace. Sue might get "Two Of A Kind" to herself and repeat her American hit over this side.

It was written by the former lead singer of the Crickets, Earl Slick. Sue is an appealing, somewhat small-voiced singer . . . and the song itself has plenty of appeal. Perhaps it is not so catchy as her earlier ones. We'd like to see it a hit for Sue's sake. She deserves it.

Don Gibson, country of the young gentlemen, wrote the flip. Boxy sax leads in it and Sue sings to a slow rock backing.

FOUR

CHIAOTOU *Nicola; Cha Cha Willa* (Fontana H 388)

OH, here is a superb, "Nicola" - it's a rare find to be a quiet subdued piece of big band work that is taken at a slow-medium tempo. And therein lies its charm. A sugary trumpet has a few rare touches to the end and it has one of those stop-start angular endings.

Back to last year's dance rage on the flip - it's a very good one. It's a good one - maintains his high reputation for loud and fiery sounds. It is loud, brassy and fiery.

THREE

KETTY KESTER *Love Letters; For A Fool To Want You* (London HLN 952)

A POWERFULLY emotional performance from Miss Kester with added backing by whoever plays the accompaniment. One of those quiet songs that is a real gem. It's a good one. The song sounds like a Top Ten translation of a medium slow cover song.

Kitty switches to dead slow on the flip, uptempo accompanied by piano and strings. Life on it - these two small hours, low light - again, it proves that we don't produce really original girl singers.

FOUR

AL MARTINO *Darling I Love You; There's No Tomorrow* (Ember EMB 5 147)

THIS is more like it: Al sings out of the kind of song that put Mr. Martino at the top a few years ago. Set to a tango type rhythm. All sings persuasively and infinitely a song that has a good reaction from his being sincerely on "Two Way Family Favorites".

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THE MIRACLES *What's So Good About You; I've Been Good To You* (Fontana H 384)

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LONNIE DONEGAN: two sides, Top Twenty Tip. (NRM Picture.)

JO ANN CAMPBELL *You Made Me Love You; I Changed My Mind* (Jack BHM 700 106)

AN ODD SORT of rhythm is used for Jo Ann's whiplung-up version of the oldie "You Made Me Love You," she's a clear-voiced belter who "pops" the lyrics with enormous confidence. This one could grow on you . . . but fast. And it's smartly-allocated for the juke-boxes. We like . . . "I've Been Good To You" First Jack BHM's OLTJ. It was asked to come back. This time it sounds final. He's out. Jo Ann is helped for possibly inadvertently by a poor man's Pier Charles around the midway mark. But it moves. Perhaps a little too busy, though.

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THE NEW RECORD MIRROR POP DISCOVERY

DIFFERENT

SOUL FROM

THE 'TEMP 7'

THE TEMPERANCE SEVEN
Sahara, Everybody's Loves My Gary (Parlophone R 483)

So far, all the Seven's discs have got in the charts. But will this one? Performance-wise, as they say, it's as good as their others. They create sounds of the desert with dignity and precision. Mr. McDowall, impassive as ever, sings about "Sahara" and there seems to be some camouflaging going on in the background. This disc may need more concentrated exposure than the Seven's earlier ones, but we're feeling that it will make the grade.

GARY MILLER
 picks out another pair of good old songs for his latest on PYE —and the **NRM** group ring out four bells.

HOWIE CASEY and **THE SENIORS** *Two At The Top, I Ain't Mad At You* (Romana H 381)

PAST TEMPO frantic touch of *Trust Me* by Mr. Casey, resident at the Room. At the Top right spot—hence the title. Saxophone gets a chance to strut, giving it opportunities to trump every body else and yell all the way through. Exciting.

Flop is a piece of rhythm 'n' blues song an old-fashioned, ill-effective, sort of song that you can add lyrics to endlessly. We didn't mad at Mr. Casey.

THREE ♪

PADDY ROBERTS *Love Is A Wonderful Thing, Sand For Me* (Decca H 1146)

"**THE SALLY**"—Sally's computer here sounds a lot like Noel and did all these thirty ago. Lyric deals with races, animals and the various attitudes towards love. We imagine that this could be quite elusive material in a catalogue to those with cold minds so could be particularly useful. Paddy manages to rhyme Martins, postmen, and Russians which is a piece of rhythm 'n' blues. Roberts has captured the acid approach somewhat.

FOUR ♪

Flop is a bit jollier. The faithful reconstruction of an orchestral sounds of days long gone in one that pulls you with some of the jury, but let's face it—there is a big demand. Mr. McDowall refuses to let caution run away with him—even though his baby love nobody but him.

TOP TWENTY TIP.

FOUR ♪

GARY MILLER *If You Were The Only Girl In The World, Dancing In The Dark* (Pye H 4525)

"**CARY** is intent on reviving oldies—the "G" good old good ones—and giving them a quiet melodic approach. This is similar in style to his last disc, "There Goes My Song Again" and just as appealing. Lyric is delivered straight which in itself is a novelty. Very consistent and distinctive in arrangement. This also applies to Tony Hackett's arrangement, more or less the same rhythmic style to the flip side except that we prefer the tune. Two moos sides.

FOUR ♪

MCGUIRE SISTERS *Sugarwine, Julie* (London HLP 8528)

"**DVE** BOSWELL's personal come up here. The McGuire sisters are professional and highly distinctive. The McGuire sisters are a little through the top inflection in show business. The fact the McGuire's wife is a professional arranger and also co-writer. But we can't help thinking that the musical McGuire's are a mile higher in their approach.

"**MONA HEARNS** is a very romantic and made for a three musical McGuire's.

THREE ♪

THE SENSATIONS *Let Me Be Oh Yes, I'll Be True* (Pye Int. 25128)

RELATED vocalism from The Sensations after a number of "Wow-ops" from the male vocal group, backing the female lead voice. Number 16 is a fast semi-sultry affair that has reached a high spot in the U.S. chart. Lyric is dealing with Yvonne, who hears music coming from her friend's house and goes to be in for all the fun.

For those who remember the team's "Music" disc about eight months back, this is very much in the same vein. It's "Oh Yes, I'll Be True" is a slowie, very much in the tradition of this sort of vocal group. That is, plenty of strained singing, busy feeling and throbbing backing. Yvonne, who again leads the group, declares that she'll be true while her girl goes away. Not much chance of this disc becoming a hit—it's good for its kind, but the kids don't seem to go for this semi-rhythm and blues stuff ever.

THREE ♪

JACK JONES *Lullabyes and Roses, Julie* (London HLP 8528)

"**OLDFOLK** is on the way up in the U.S. chart. Jack is really in the Vie Danmore category but lacks the hipness of the duo and the dramatic of the duo's spot song, well-sung and well-timed even more by the delicate arched backed Jack. He phrases it in a slightly old-fashioned style. The lyrics are worth hearing."

"**JULIE**" is, frankly, more the sort of song that we'd like to hear. It's just the bit-hour listening but in cold dry weather it fills a bill. But we do give the nod to the stylish Mr. Jones. The strings appear ensure that Jack Jones is not on his Jack Jones.

THREE ♪

JIM McHARGUS *SCOTSMILE, JAZZMAN* *Forayster, Dreams* (St. Thomas) (Pye Jazz 2053)

"**LEROY ANDERSON'S** "Forgotten Dreams" comes in for the jazz treatment here. (Notice the word is jazz not trad). Taken at medium tempo the ScotSMILE band turn in a well arranged but not over arranged sound. But in our opinion the better side is "St. Thomas" a tune written by moderate saxist Sunny Rollins. Catchy melody—fitly singing "A Song Of Suspense" in the old rock style. Star of the band is Malcolm Higgins whose exceptional trumpet work, pictured after Louis Armstrong hit the band right out of the usual run.

FOUR ♪

RON GOODWIN *Theme From The Village Of Daughters, The Cafe Royal Waltz* (Parlophone R 4832)

"**STRINGS** SBAR way above the rhythm to make a romantic piece of film theme—in this case from the Eric Syles comedy, "Village of Daughters." Those who die across can waltow in this one.

"**Cafe Royal**" is the waltz from another "The Trials of Oscar Wilde" film—some score from the boss Mr. Goodwin—and is another string filled selection. Light and easy on the lip.

THREE ♪

JAMES ASMAN ON COUNTRY AND WESTERN

THE NEW RECORD MIRROR POP DISCOVERY

A few years ago I picked up a rare copy of John Lomax's "Cowboy Songs and Other Frontier Ballads" for 16d. JOHN LOMAX, worked just as hard and intelligently in the pursuit of folklore and music as his son, and this book has long been regarded as a basic reader, despite its pioneering quality.

Cowboy songs have been imitated by thousands of pop song writers and singers since the elder Lomax's time and some of the fragments he discovered and listed in his book have been commercialised in many unhappy ways, "Hiss on the Range," "Get Along Little Doggie," "The Cowboy's Dream" and "Bury Me Not on the Battlefield" among them.

They can be divided quite simply into the two distinct categories, the birding or riding songs (sung by cowboys in the saddle, often to amuse themselves, plus instrumental, some the jangled cattle and lasso songs), and the love, often without accompaniment, and the latter sub-categories being instrumental accompaniment (guitar, mouth-organo, and so on) and country.

Again, the two modes devote themselves to rather different subject matters. The birding songs are usually about the cowboy's work and life and are comparatively factual. The lasso songs are often about heroes and are less factually oriented songs of Western derring-

do rather too contemporary for the majority of more purist folklorists, they did reflect a very real tradition and way of life. As Lomax writes, "As long as red blood runs, the rough words and the plain melody notes found in some of the tunes will trace the heart of man."

THE OLD CHISHOLM TRAIL

MERRICK JARRETT
The Old Chisholm Trail ♪ When the War All Done Over, The Cowboy's Dream ♪ The Railroad Corral ♪ High Gun Bo ♪ The Frontier Lasso ♪ The Cowboy's Dance ♪ Cowboy Jack ♪ The Gal I Left Behind Me ♪ Roy Bean ♪ Little Joe and the Old Gun ♪ All Day on the Strawberry Road ♪ Arizona Boys and Girls ♪ Union Corral ♪ All Day on the Prairie. RIVERSIDE RLP 12431.

MERRICK JARRETT began his folkie career in 1941 and made his name in Toronto, Canada. While serving as an arranger in Newfoundland he was featured as a solo on a weekly radio show on VORC, Canada. He returned to his native Toronto after the war and produced his own folk music programme on a local network.

The songs on this Riverside LP are taken from his series and the majority are to be found in John Lomax's "Cowboy Songs and Other Frontier Ballads". His diction is tight and managed to win the hearts of his listeners.

His delivery is tight and folksy and he accompanies himself on an unobtrusive

guitar, adding authentic yodels and a general atmosphere of the open range and the lasso-like bunkhouse.

Songs like "The Cowboy's Dream," "The Railroad Corral" and "All Day on the Prairie" are in the tradition of the old-time middle-night-berling songs which the cowboy would croon as he circled the herd during the night hours. The talkative bunkhouse diet is exemplified by "The Strawberry Road" and "Little Joe the Wrangler."

BIG BAD JOHN

JIMMY DEAN ♪ "The Cowboy's Dream" ♪ "The Railroad Corral" and "All Day on the Prairie" are in the tradition of the old-time middle-night-berling songs which the cowboy would croon as he circled the herd during the night hours. The talkative bunkhouse diet is exemplified by "The Strawberry Road" and "Little Joe the Wrangler."

The main part of this new Phillips LP devoted to their star pop-country artists, **JIMMY DEAN**, is equally interesting and commercial in content—overlooked bits like "Big Bad John," "Smoke, Smoke, Smoke," "Sixteen Tons," and "Little Joe and the Old Gun." Also included are three **STUART HARMLEN** numbers and that's about all. The rest of the LP is "Who's Got Hustin' With You, Jack?" "Crusopher" and "The Best Part of the Album."

It's a pity that the unhappy mixture of material since the time of pop music in the States has been so far from a factory release, but I am sure that the many Dean fans will be happy.

GEORGE GREELY *What Now My Love, Earth, Hear Me Now* (Warner Bros. DB 62)

"**GEORGE** is one of the popular concert men in the States. Here his piano is set against the pit-a-pat of snare drums and snoring strings. Next to us try the melody is a very good one and we prefer that this disc will be one of those house-wives' favourites. We can't see this one in the local juke box.

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FOUR ♪

DON AND JUAN *What's Your Name, Chicken Neck* (London HLP 9529)

"**WHAT'S YOUR NAME?**" With a "monster" like this duo uses, we should be asking that question. As it is they turn in a woe-woe-woe-woe type song which employs a simple rhythmic structure and dimpling miss backing. Either Don or Juan solo halfway through this song but instead, it's hard to see why this particular piece is in the American charts.

"**Chicken Neck**" is their particular diet, unusual to say the least. The song is all string version of something that sweep but merely cooks chicken necks and is a song that is hard to see why this particular piece is in the American charts.

A rough round turn has a spot and Don and Phil Everly have nothing to worry about.

THREE ♪

YOUNG WORLD

RICK NELSON
 45-1142 8048 London

GYRIL STAPLETON

Orchestra

AFRIKAN BEAT

45-1143 Decca

FATS DOMINO

JAMBALAYA

45-1142 8048 London



45 rpm records

The Decca Record Company Ltd. (Incorporated in England) London SE1



BRITAIN'S TOP 50

COMPILED BY THE
"RECORD RETAILER"



- | | | | | |
|---|--|---|---|---|
| 1 WONDERFUL LAND
(2) The Shadows (Columbia) | 23 DR. KILDARE THEME
(27) Johnny Spence
(Parlophone) | 30 I'LL SEE YOU IN MY DREAMS
(31) Pat Boone (London) | 38 LESSONS IN LOVE
(30) The Allisons (Fontana) | 45 PEPPERMINT TWIST
(36) Joey Dee (Columbia) |
| 2 TELL ME WHAT HE SAID
(3) Helen Shapiro (Columbia) | 24 HEY LITTLE GIRL
(43) Del Shannon (London) | 31 PLEASE DON'T ASK ABOUT BARBARA
(29) Bobby Vee (Liberty) | 39 THE COMANCHEROS
(28) Lonnie Donegan (Pye) | 46 WALK WITH ME MY ANGEL
(45) Don Charles (Decca) |
| 3 CAN'T HELP FALLING IN LOVE/ROCK A HULA BABY
(1) Elvis Presley (RCA-Victor) | 25 HEY! BABY
(-) Bruce Channel (Mercury) | 32 TOWN WITHOUT PITY
(34) Gene Pitney (H.M.V.) | 40 LONE RIDER
(50) John Leyton (H.M.V.) | 47 LET THERE BE DRUMS
(44) Sandy Nelson (London) |
| 4 MARCH OF THE SIAMSE CHILDREN
(6) Kenny Ball (Pye) | 26 RUN TO HIM
(25) Bobby Vee (London) | 33 I'D NEVER FIND ANOTHER YOU
(21) Billy Fury (Decca) | 41 THERE FROM Z CARS
(-) Norrie Paramor (Columbia) | 48 FRANKIE AND JOHNNY
(42) Acker Bilk (Columbia) |
| 5 LET'S TWIST AGAIN
(7) Chubby Checker (Columbia) | 27 PIANISSIMO
(26) Ken Dodd (Decca) | 34 MIDNIGHT IN MOSCOW
(35) Kenny Ball (Pye) | 43 WHEN MY LITTLE GIRL IS SMILING
(-) Craig Douglas (Top Rank) | 49 YOU'RE THE ONLY GOOD THING
(39) Jim Reeves (RCA-Victor) |
| 6 WIMOWEH
(5) Karl Denver (Decca) | 28 TONIGHT
(23) Shirley Bassey (Columbia) | 35 FANLIGHT FANNY
(37) Clinton Ford (Oriole) | 44 WHAT KIND OF FOOL AM I/GONNA BUILD A MOUNTAIN
(-) Sammy Davis Jr. (Reprise) | 50 DRUMS ARE MY BEAT
(-) Sandy Nelson (London) |
| 7 THE YOUNG ONES
(4) Cliff Richard (Columbia) | 29 LOVE ME WARM AND TENDER
(47) Paul Anka (RCA-Victor) | 37 LETTER FULL OF TEARS
(32) Billy Fury (Decca) | | |

CASHBOX TOP 50

AIR MAILED FROM
NEW YORK

- | | | | | |
|--|--|---|---|--|
| 10 THE WANDERER
(17) Dion (H.M.V.) | 1 HEY! BABY
(12) Bruce Channel | 14 LOVE ME WARM AND TENDER
(22) Paul Anka | 27 BREAK IT TO ME GENTLY
(15) Brenda Lee | 39 CRY BABY CRY
(43) Angels |
| 11 SOFTLY AS I LEAVE YOU
(11) Matt Monro (Parlophone) | 2 DON'T BREAK THE HEART THAT LOVES YOU
(3) Connie Francis | 15 MASHED POTATO TIME
(31) Dee Dee Sharp | 28 CRYIN' IN THE RAIN
(21) Everly Brothers | 40 JAMIE
(40) Eddie Holland |
| 12 HOLE IN THE GROUND
(14) Bernard Cribbins (Parlophone) | 3 MIDNIGHT IN MOSCOW
(2) Kenny Ball | 16 HER ROYAL MAJESTY
(9) James Darren | 29 THE TWIST
(17) Chubby Checker | 41 (DO) THE NEW CONTINENTAL
(34) Dovells |
| 13 CRYIN' IN THE RAIN
(12) The Everly Bros. (Warner) | 4 LET ME IN
(4) Sensations | 17 I'VE GOT BONNIE
(20) Bobby Rydell | 30 I'M BLUE (GONG-GONG-SONG)
(27) Ikettes | 42 LOLLIPOPS AND ROSES
(47) Jack Jones |
| 14 FORGET ME NOT
(10) Eden Kane (Decca) | 5 WHAT'S YOUR NAME
(6) Don and Juan | 18 SHE'S GOT YOU
(11) Patsy Cline | 31 DEAR LADY TWIST
(25) Gary U.S. Bonds | 43 WALK ON THE WILD SIDE
(42) Brook Benton |
| 15 WALK ON BY
(9) Leroy Van Dyke (Mercury) | 6 SLOW TWISTIN'
(8) Chubby Checker | 19 COME BACK SILLY GIRL
(19) Lettermen | 32 MY BOONERANG WON'T COME BACK
(26) Charlie Drake | 44 THE PEPPERMINT TWIST
(30) Joey Dee & Starlines |
| 16 LITTLE BITTY TEAR
(13) Burl Ives (Brunswick) | 7 TWISTIN' THE NIGHT AWAY
(7) Sam Cooke | 20 PLEASE DON'T ASK ABOUT BARBARA
(29) Bobby Vee | 33 DEAR ONE
(-) Larry Finegan | 45 AFRIKAAN BEAT
(37) Bert Kaempfert |
| 17 THEME FROM Z CARS
(20) Johnny Keating (Piccadilly) | 8 LOVE LETTERS
(14) Kitty Lester | 21 SMOKEY PLACES
(12) Corsairs | 34 SOMETHING'S GOT A HOLD ON ME
(45) Etta James | 46 POP-EYE
(50) Huey Smith |
| 18 TWISTIN' THE NIGHT AWAY
(24) Sam Cooke (RCA-Victor) | 9 DREAM BABY
(10) Roy Orbison | 22 WHERE HAVE ALL THE FLOWERS GONE?
(23) Kingston Trio | 35 YOU WIN AGAIN
(39) Fats Domino | 47 PATTIANN
(-) Johnny Crawford |
| 19 LITTLE BITTY TEAR
(18) Miki and Griff (Pye) | 10 GOOD LUCK CHARM
(36) Elvis Presley | 23 LOVER PLEASE
(49) Clyde McPhatter | 36 PERCOLATOR (TWIST)
(24) Billy Joe & Checkmates | 48 IF A WOMAN ANSWERS
(-) Leroy Van Dyke |
| 20 JEANNIE
(19) Danny Williams (H.M.V.) | 11 YOUNG WORLD
(18) Rick Nelson | 24 THE WANDERER
(13) Dion | 37 CHIP CHIP
(28) Gene McDaniels | 49 SOUL TWIST
(-) King Curtis |
| 21 LESSON ONE
(2) Russ Conway (Columbia) | 12 DUKE OF EARL
(5) Gene Chandler | 25 TUFF
(16) Ace Cannon | 38 CRY TO ME
(38) Solomon Burke | 50 NUT ROCKER
(-) B. Bumble & Stingers |
| 22 HAPPY BIRTHDAY SWEET SIXTEEN
(15) Neil Sedaka (RCA-Victor) | 13 JOHNNY ANGEL
(35) Shelly Fabares | 26 WHEN MY LITTLE GIRL IS SMILING
(48) Drifters | | |

Zooming Up!

A CERT HIT!

Hey! Baby

BRUCE CHANNEL

MERCURY 1171

SPEAK TO ME

PRETTY

BRENDA LEE

BRUNS. 05867

KEN DODD'S Hit

PIANISSIMO

DECCA F 11422



I'VE MADE THE TOP 20' SAYS CLINT

CLINTON FORD has taken a song written in 1938 especially for the late Lansburgh record, George Fanny, and is pushing it up the charts. It's called "Fountain Fanny," a humorous ditty that no one thought was worth even publishing until Clinton came along and made it into a hit.

But Clinton, with his disc on the verge of the hit parade, a trading time for any artist and/or disc, refuses mainly to sing it on television and radio.

"I'm tired of it," he says. "I think it's a humorous record just because to me it's hard again and again." "Of course, if people request it on disc programs, then that's a different matter, since it's on my record-stand and concerns them then I have a lot more time. But I don't think people can stand to hear me sing it again and again. And I certainly couldn't."

What's more, Clinton doesn't have a very high opinion of the Top Twenty. "No, the charts system makes show business into a big international talent competition. There are many many fine artists going around who never had a record. The Top Twenty and countless others are unknown."

"Take me, 'Top Many Beautiful Girls' went into the lowest rung of the Top Twenty for about one week and one week only."

"Yet all over the country people asked me to sing it. I became known because of this record... all very nice for me, but hardly fair."

"I don't like most of the songs in the Top Twenty. I like to sing with character, but they seem hard to do, but I don't like the modern-day pop beat talker or whatever they are called."

"To me they don't mean anything." "Fountain Fanny" has this character I'm talking about.

Clint has made these odd relics of a bygone era his province. It is his signature break. He is so knocked out about "Easy Beat" that he has been known to dress in costume specially for this RADIO program.

For Clint the B.B.C. means "Easy Beat," the radio program that was his biggest break. He is so knocked out about "Easy Beat" that he has been known to dress in costume specially for this RADIO program.



MICHAEL "LITTLE JOE" LANDON.

Mike describes himself as a "drill-may-care character," and gave the following example of how he got a job as a swimming instructor—though he couldn't swim a stroke!

However, he spent several hours each evening alone in the pool, reaching his feet to swim!

There's a show business background to Michael's family. His mother is Peggy O'Neill, of musical comedy fame. Her first radio work was formed by his father, EMO (Eli M. Orowitz), which sister is known as Victoria King.

Mike's real name, incidentally, is Eugene Orowitz, and he was born in Forest Hills, Long Island, New York.

Footnote: Have you any particular favorite whose picture you would like to see on this page? If so, write to "Picture Requests" at our usual address, and we will print your favorite picture as soon as possible.

STAR OF THE WEEK No. 54

THE 'HEY! BABY' MAN

THE harmonica is becoming the new instrument to use on discs these days—it's featured on the Bruce Channel disc, "Hey! Baby," which this week takes a big jump to No. 25.

This was the disc that dice jockey David Jacobs goofed over on a recent "Juke Box Jury." Bobby Vee said it was an American hit. Mr. Vee said it wasn't, found he was wrong and then tried to correct it.

In actual fact it was a big hit for Bruce and his label—prophetically named Smash—because for the best couple of weeks it's been at No. 1 in the American charts.

Born in Jacksonville, Texas, not far from Dallas, where the disc was made, Bruce belonged to a musical family that had him singing and playing guitar from

the age of five. Eventually the Channel family moved to Dallas where Bruce got his early training singing at Youth clubs and with his friends at the local high school.

He had his big break when his father drove him over to audition for the big country and western television show "Louisiana Hayride." He passed the audition, appeared on the show and did so well that he appeared regularly for six months.

So if and when those negotiations for Bruce to come over and tour dance halls in April for about two weeks bear fruit, we will not be seeing some one-bit television wonder. Bruce has been working steadily for over a year on television in the States.

His disc, "Hey! Baby" was recorded more or less privately because Bruce told us, more was issued and in the end it became a hit all over the country. And the name is pronounced like the perfume—Channel!

Why Do We Ask For It!

Why do we print a picture of Michael Landon, one of the stars of the TV western series "Bonanza"? There are two reasons. One is we have had many requests to do just "Bonanza." The other is we have readers here you are, one picture, at

Reason number two is that Merry Nolan in New York tells us that Michael Clinton on television as a singer and plays his own guitar accompaniment on Easter Sunday. The show is "High-

ways of Music," which, unfortunately, is not for Britain consumption.

Mids, or "Little Joe," as we know him on television, is aged 24, and claims to be the largest dog buster in the world. He has one "nine foot long, five feet wide and eight feet high."

He is also a pet collector of his. He has several snakes, two cats, a hamster and an organ grinder's monkey.

TOP 50 CHARTS!

COMMENCING with this week's issue the New Record Mirror enters its second year of publication. We are introducing a charts page which is unique in our particular field of journalism.

The TOP 50 Best Sellers as compiled by the Record Retailer in the highest regard by record dealers throughout Britain. This magazine is rapidly becoming the "bible" of the retail record trade.

From the same source we are also printing Britain's TOP 20 LPs and TOP 20 EPs.

As usual we are featuring the lists from America's best sellers as compiled by "Cashbox," the leading American trade paper. Only in place printing 50 in this case too.

Thus the New Record Mirror can now offer its readers an unrivalled chart service commencing with this week's issue. Tell your friends about it!

ROY ORBISON is a consistent hit-maker. The run was established here with "Only The Lonely" and carried on with "Blue Angel."

Then came "Runnin' Scared," "Cryin'"... and now "Dream Baby."

But the Orbison of today is not the same type of singer as made the first two hits. The difference? Both "Lonely" and "Blue Angel" were gimmickladen with "dum-dum-dum-dum" and "Yeah-Yeah-Yeah."

But the last three hits all build into powerful climaxes. He's a much stronger singer and much more street forward on tone. And lucky, what's more is able to change his style and still stay high in the popularity polls.

His first LP was brought out here after his third American hit, "In Harmony" which was one single which didn't make it here. After that, he had the changes of style.

All three of last LP, "Lonely and Blue" contained a colourful description story and a much more street beat on the million-selling "Runnin' Scared."

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BRUCE CHANNEL

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