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116 SHAFTESBURY AVENUE, LONDON, W.1.

INSIDE

BILLY FURY
PATTI PAGE
MARK WYNTER
RUSS CONWAY
JAZZ, POP
REVIEWS

No. 8

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EVERY THURSDAY, 6d.

Men of Temperance...



(N.M.M. Picture)

The assembled members of the TEMPERANCE SEVEN, captured by magnesium flare and photographic camera at the London Palladium last Sunday, show no emotion when told that "You're Driving Me Crazy" is No. 1 in the British Top Twenty. "We are always dignified", said Mr. BRIAN INNES, holder of percussion chair in the ensemble.
Would they have a drink to celebrate? "We are", they reminded us, "the Temperance Seven."

and Dignity

NEW RECORD MIRROR

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Bing sings... and out comes another disc

Bing And Gracie

Sir,—In Leslie Gaylor's letter stating that Bing Crosby has made more records than any other artist, surely he is forgetting our own Gracie Fields?

If she hasn't made quite as many, she must be a very close second—HAZEL PRYORSKY, 7 Woodside, Wigners, Gillingham, Kent.

Editor's note: Mr. Gaylor is, of course, quite correct. Bing has made and sold more discs than any other artist.

I Enjoyed It

Sir,—I disagree with your reporter, I thoroughly enjoyed watching Alan Faith being subdued at the Beat Show... and I think he did, too—DEREK WARD, 32 Highfield Road, Bourne End, Bucks.



Richard Rogers. He's in London for about a month to attend the opening of "The Sound of Music"—he wrote musical lyrics with the late Oscar Hammerstein—and to meet Alan J. Lerner, his next partner

★ STAR LETTER

ARE THE "MIND 7" REALLY SERIOUS?

SIR—CAN THE TEMPERANCE SIR—SEVEN really expect us to believe they are a serious group of jazz musicians (see last week's New Record Mirror)?

They are nothing more than a highly comical band or cleverly staged act with a comedy act giving the music of the 1920s, '30s and '40s a new lease of life—a "pilgrim-like band"...well!

Does this "serious approach" lend itself to the 1920 style of dress the group affects, I think if they are serious about the music, then dressing up shouldn't be bothered with.

Please, Temperance Seven, stick to the 1920 style of dress, the music and cultural—FAMELA BLEE, 120, Drury Road, Harrow.

READERS LETTER BAG

Echoes Of An Echo

Sir—For that an answer should be made to Mr. Spafford's letter in last week's issue, regarding the Cannon and their echo equipment.

The echo equipment used by Mr. Spafford's group is of a later and somewhat altered design to that employed by the Cannon, added to which the original unit has been greatly modified by the Cannon's dedication in close co-operation with Jennings Musical Instruments Ltd., by whom the equipment was originally supplied some six months ago.

It is worth pointing out that the cost of a producer's equipment can in no way be regarded as a barometer as to the sound or the quality of the music produced. Regarding Mr. Spafford's point that his group "produce a better sound than any group you care to mention," it is safe to mention Diane Dodd, The Shadows, The Ventures, The Piedmont Men, The Ramones, The Krew-Cats—and the Temperance Seven.—FRANK MAHER, Secretary and Personal Manager, The Cannon.

LP For Frankie?

Sir,—Why doesn't FRANKIE LAINE do a long-playing album similar to the popular BRUCE "BING'S BUDDIES AND BEAUS" LP?

It could comprise a dozen of the many great records Frankie has made with the craze of the popular music and jazz world.

For example: Buck Clayton, Michel Legrand, Jay Johnson, Kai Winding, The Fair Lads, Johnny Ray, Jo Stafford, the late Carl Fischer, and the ever-popular Dells Duo—remember their big hit, "Sugarbush"?

It would be a big seller. I'm sure—PAUL HARRISON, 75 Sutton Ave., Woking, Surrey.

Mad For Marty

Sir,—I would like to comment on the article in last week's New Record Mirror on MARTY WILDE. I think Mr. Wilde will have very little to say to "Babe, Eye, Birdie" if the role requires "burping, mauling and shobbering."

I say him once. I don't want to say. I'm sure Marty is a nice young man offstage, behaving normally, but if that was entertainment



A burp or a mumble?

then Bill Shakespeare wrote nursery rhymes. All this applies to other bores—their kind of comedy.

I love the theatre and I hate to see such things thrown to nothingness often at the expense of real artists who have spent years learning and working their way to the top of what is, to them, a profession.

And these inept, noise-makers regard it mostly as a way of making money easily.—ANN CLARE, 114 Yorkhill, Crescent Avenue, Rye, Yorkshire.

Rave For Ray

Sir,—There is no doubt in my mind that the greatest artist on wax is Ray Charles. In nearly every field of music he is the tops.

For the blues side, what can beat "Down in My Own Tears"? For the rock side what can beat "Whard I Say"? For the pop side nothing but "Georgia on My Mind" and now he has brought out a first-rate instrumental "One Mint Jelly".

Besides this, Ray is reputed to be a terrific live performer. Is there any younger hero called The Group?—E. LOLLINGTON, 178 Ubridge Road, Hatch End, Pinner, Middlesex.

Game On Gaynor

I hope you find it most gratifying for me for including in last week's NRM an article on the smash hit LP of "South Side"!

I read it with interest and delight. I hope you continue to print such interesting articles—especially on Miss Gaynor—V. MARSH, Flat 3, Northdown Avenue, Clontarf, Margate.

Twinstet ...

Sir,—I have just heard Jess Conroy's latest disc, "This Pullover" and I must say it does sound extremely like the Italian hit, "This Pullover," sung by Gianni Meunier. The arrangement is very similar to the Italian recording.

I am sure that if the Italian version was issued it would make a similar impact in England.

There are quite a few Italian records on the market, but those issued here seem to "type" Italy as a land of musical and romantic tunes. In actual fact, this is not the case. Italy has produced as we do. And they have just as much to discerning records as we have.—MICHAEL ESMERIG, "Beverly," 25 Fairholme Gardens, Finchley.

Editor's note: Jess Conroy's disc is reviewed on page eight by NRM disc reviewer, David Gill.

COMPOSER RICHARD ROGERS

will attend the opening of "The Sound of Music" and has the opportunity to announce that he plans to write musicals with ALAN J. LERNER.

Lerner wrote the lyrics to "My Fair Lady," with music by Fritz Leiber. Said Rogers: "I have a definite understanding with Alan and we shall work together on a musical. We haven't decided what we shall do yet, although around ten ideas have been suggested..." all turned down.

"I understand from Alan and also from what I've read that Fritz Leiber, because of his heart, doesn't want to work for another 18 months to two years."

Richard Rodgers' partner and lyricist, OSCAR HAMMERSTEIN, died earlier this year. "It was the loss of a friend, not a business partner. We would have been friends even if we hadn't worked together. I have never worked completely alone before. In all my years writing music, 42 of them have been with the two best lyric-writers in the United States..."

Richard Rodgers first worked with LORENZ HART on south Harro's disc. However, Richard Rodgers had written words and music—three songs

ROGERS & LERNER!

in all—for the forthcoming re-make of "The State Fair," which stars PAT BOONE.

He commented: "Working with Hart and Hammerstein has left me a completely inexperienced writer of working alone."

Richard Rodgers worked on "State Fair" with Oscar 16 years ago and they worked three new songs for the revival. I did it myself, a new coming in on this old work of ours. I had a good time doing the songs."

Richard Rodgers commented on the trends of musicals today: "We have changed largely in the scope of subject matter. The musical theatre is now willing to cope with subjects that it wouldn't have touched 30 years ago."

"I don't think you could have done 'The King and I' 30 years ago."

"Pal Joey" was a success when it first appeared—but it is the only show that the revival was more successful than the original show. The characters in 'Pal Joey' were all real people, except for one girl—and that was me. I had a wonderful time writing it."

"But in those ten years between the original and the revival, musical theatre had grown up ten years."

Richard Rodgers was in London for about a month. "The Sound of Music" will be at the Palace Theatre, London, on May 10. L.D.

SMALLS

2d. per line (double five words) per line. For more details see page 116. Always required: 45s. EPs. LPs to perfect condition. Any quantity, large or small.—THE REMY RECORDS, 20 South Clerk Street, Edinburgh, Phone 46623.

WANE SHELTON has clubs—Details, R.A.C. (North) 218 Heywood Old Road, Wigan, Lancashire; (Midland) 15 Foston Lane, Fosse, Leamington Spa, Warwickshire; (South) 14 Beverley Road, Whiteley, Surrey.

YOUNG man, 24, requires Gill Pen Friend in London area. Interests, social, business, film, music, photography appreciated. All letters answered—John Roberts, 43 Harvest Road, London, N.W.6.

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PETER JONES REPORTS

There have been some changes and a gradual toning down on the frenzied side reveals—

THE BASIC BILLY FURY

I LOVE him, loathe him . . . but you certainly can't ignore **BILLY FURY** as a stage performer.

He's Different — and that capital "D" is deliberate. Probably the most criticized, certainly the most controversial.

But it seems there are changes going on round the furious Fury career. Nothing too radical or hurried, but a gradual toning down on the frenzied stuff.

Let's deal first with his stage act. Somebody said he was going to be the "sexiest singer in the world" — but Billy says it wasn't him. At any rate, some of his movements were knocked for being suggestive, over-exaggerated, embarrassing or downright cack according to the measurably sane critics. Billy told me this week: "I have changed, quite deliberately, over past months. That early criticism really upset me — and my mother worried herself sick over it."

"People said it was a disgusting act. Made me feel like some sort of monster. Well, nowadays, I don't get so much screaming from the girls through my numbers. But I do get much more applause after the song and, believe me, that is very satisfying."

"Naturally, on the 'Rock 'n' Trad' touring show, I can't change the format much. But I do want to get away from the real rock-type stuff and feature a wider choice of numbers."

"But you know all the time on stage I really behave normally, doing what comes naturally according to the audience reaction. Still, I am quietening down."

Now for the recording scene. Billy's latest for Decca is "Halfway To Paradise" and "Cross My Heart," both American numbers — he used to rely mostly on his own compositions. A "new" Fury was publicized last May by Sounds Like Gell, wrote this week's reviewer David White, but NRM's review of the *OLD Fury to me*, with the difference being that . . .

And Billy agrees: "The voice

isn't different—it's the same old me. But there are guys with a baritone sound, instead of violins as on the original American version. I think it is the sort of record to appeal to teenagers mainly."

NO BIG HIT

Billy has had virtually everything in the biggest department bar a big hit disc. Why? He said: "I think I have got to many loyal fans — and they buy the records. Every record I get me fairly near the Top Twenty . . . but not enough for the real hit."

Two previous LPs by Billy sold well. One on the A.C. of Billy's label, was called just "Billy Fury" and the other, on Decca, was "Sound of Fury."

Two more are on the way, one for

Acc of Clubs. Said Billy: "We haven't got the actual files yet. One I think will include a lot of old favourites, but we expect to make it in June."

And the filming scene? Billy is involved now in talks with a producer and is expected to make a dramatic debut in a story about a real life prison.

A few months ago, Billy told me that he wanted to act, but in sad, blurry parts. He felt that was more his own personality. "Now I'm not so sure," he said: "I think I would like to play something, or someone, different from me as I really am. I'm looking forward immensely to starting a film career."

His song-writing? "I've given it up," he said: "For the time being anyway. The record company don't seem to know and it would be a waste of my time to carry on."

NEW RADIO SERIES

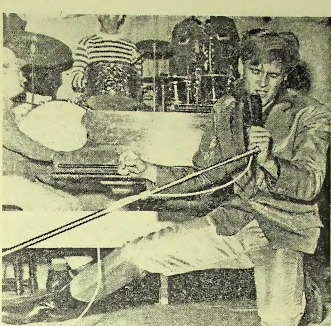
The future? Well, Billy is currently touring with the tail-end dates of the "Rock 'n' Trad" show for Larry Parnes. Then there are the records and the film. And a lot of one-nighters.

"But I start a new half-hour series on Radio Lavenham soon," he said: "We're trying to make the set-up different. It will take place in a flat in London, with various star guests turning up from time to time."

"From my own point of view, I hope to introduce some different scripts myself, which is something I've wanted to do for a long time."

Finally, his motor-carriage dispute. Billy is carrying mad, despite the British he claims to be his manager. It's a gimmick — he really is interested and it's turned good driver, too.

Trouble is I can't get the time.



Billy Fury the Frenzied—at the first "Rock 'n' Trad Show" (NRM Picture)

I've been going to the Finmare track in Buckinghamshire for practice. But I haven't had the time for the past month or so to what with the tour and other jobs.

"You've got to keep in practice. So, just for kicks, I am building my own stock car, using an American straight-eight engine. With that, I can enter races at the last moment—and it will give me suitable practice for proper car-racing later on."

That, then, is the state of the Billy Fury career. I'd say he came in with the sort of act which didn't correspond with his off-stage nature, though that is true of quite a few top singers. But once he was identified with a

particular sort of performance he was more or less lumbered with it. Off-stage, he is quiet, shy, a little hesitant. On-stage, he works his songs with an almost dramatic intensity, collecting fantastic audience responses.

Almost, you could say, a Jekyll and Hyde character. But there are many who think that, despite the blatancy of his movements on stage, he is one of the finest entertainers produced in this country.

I am one. And I am sure that his eventual emergence in a much wider field of show business will surprise everyone. Especially those knockers who have never taken the trouble to get to know the BASIC Billy Fury.

PATTI PAGE & 150 RAINBAGS

THE most surprising fact about **PATTI PAGE**, at the Pizalle, London, W., on May 15, is that she is the least talked-about, biggest-selling female singer in the world.

Statistics prove that the former Miss **CLARA FOWLER**—her real name—sells more discs than anyone.

Yet she is a stranger to the best selling lists that reflect the impulse buying of today's teenagers.

It was not always the case. Patti was the first singer over to have three of her discs—"Tennessee Waltz," "Would I Love You" and "Mocking Bird Hill"—competing with each other in the top eleven places in the American hit parade.

This was in 1951 when Patti notched up a cool six million sale for her discs!

"Tennessee Waltz" was, and still is, the big one—three million.

This blockbuster in three-fourths time was an accidental recording. "I was recording a thing called 'Bouquet Weeping Santa Claus', a title I still shudder at, and a novelty tune we expected to wow the Christmas market.

"And only because a record boy two sides did us back it with a hill-billy waltz . . ." Tennessee Waltz!

Well, "Santa" didn't arrive that year, but "Tennessee" came back with a bang, and you know, it's still selling. . . I've included it in a recent album," said Patti.

500,000 ten years later, sees Patti Page embarking on a new stage in her career-writing.

Although she has sung in films before, Patti recently did her first dramatic part in *Burt Lancaster's*

award-winning saga of revivalism 'n' religion, "Elmer Gantry." Patti also sang in the film, she played a spiritual singer, Rachel, about which the film synopsis says: "man - hungry."

This had led to other things.



The former Miss Fowler

"They have now given me a starring role in another film, 'Daddy' with David Newman as my co-star."

Some years ago a check of Patti's wardrobe revealed some startling figures.

Shoes, 150 pairs. Matching handbags, 150. Mink coats, three. Dresses, 200. Gowns, 35. Cashmere sweaters—10. I'd be ashamed to report how many, said Patti at the top.

"Obviously, no one needs that many clothes. So I took stock of myself."

Patti probably subconsciously thought that sheer numbers would make up for the poverty she experienced during her youth.

Patti was one of a Fowler clan of 13 in Claremore, Oklahoma.

"I lived in railroad shacks—my father drove railroad spikes for 50 dollars a month—and I wore hand-me-down dresses and went barefoot."

"My mother kept house and picked cotton. Those of us too young for school went into the cotton fields with her."

Clara Ann Fowler started singing in Tulsa for the Page Milk Company.

She was re-named Patti Page by her sponsor!

Her manager Jack Rael met her on the radio, signed her to an agency, took her to Chicago where she started singing on an excellent radio show.

This led to records . . . and "Tennessee Waltz."

Time magazine summed it all up for the former Miss Fowler: "The U.S. record scene has just heard of the Page Milk Company." But only the dead and the dead have heard hearing the big beautiful beautiful voice of Patti Page. LD.



Great follow-up to 'ARE YOU SURE'

ALL SONS AND DAUGHTERS

Great follow-up to 'ARE YOU SURE'

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Great follow-up to 'ARE YOU SURE'

ALL SONS AND DAUGHTERS

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RECORDS

SONNY ROLLINS

THE SOUND OF SONNY
The Last Time • Saw Paris • Just in Time • Foot Foot Tootsie • What is There to Say • Deeply Beloved • Every Time We Say Goodbye • Cate • It Could Happen to You • Mangos. NYRSD 812-1241.

SONNY ROLLINS is a very strange man. All the signs are that he chafes at the sheer inadequacy of humanity. As his career has progressed, he has moved further and further towards some mysterious ultimate in jazz expression where there are no bluesies, and every phrase is a gem composed in innocence and played with purity. This kind of fanaticism is all very well, but it can lead a man down some very odd avenues.

Some time ago Rollins retired from the scene in order to practice, and perhaps win back the title of the *Wavefront* which he seemed to have lost to John Coltrane. Since then there have been rumours, but only rumours, of his return, besides many other less healthy tales.

Strength

Only last week a friend told me stories of Rollins walking down New York streets at 3 a.m. playing tenor solos to himself. Whether or not the tale is true does not matter. What does is the fact it COULD be true. Rollins is that kind of an adventurer.

Even on this album, made in 1957, just before his self-imposed penance, there are signs that the normal channels of jazz expression are becoming too shallow. One note the master of this extraordinary saxophone plays: "It Could Happen to You" is played unaccompanied, and frankly the effect is more dramatic. What big band accompaniment could ever make it. There is something about the sound of a man standing alone before a microphone playing by himself alone, no rhythm section to listen to, no tempo to worry about, no progression to be pre-arranged. And yet, despite this freedom, never

getting lost in it always maintaining wonderful musical discipline.

It is a very beautiful performance, tenorly, melodically and narratively, and is worth the price of the whole album.

Another performance like this suggests that the future of jazz is another matter, to get infinite delight from such a track, but I suspect this has a great deal to do with the fact that an accomplished myself who can relish the things Rollins is doing unsupported. Whether the public at large is ready to swallow very much of that kind of presentation is a very different matter.

One interesting point. Almost all material on this album is comprised of standards rather than originals, and this does make a very pleasant change. Having listened to so many anonymous themes I have come to the conclusion that there are a few jazz pianists who can top Kern and Cole Porter whom we used to think.

I wonder what Kern would have made of Rollins' dazzling, outrageous but always musical version of "The Last Time I Saw Paris." As for the thought of AL JOLSON hearing the Rollins' version of "Toot Toot Tootsie."

The one impression one gets after listening to this album right through is one of strength.

Tommy, Rollins has a thrilling recording. On the unaccompanied track you can almost feel his muscles in the room with you, and all the more for it. The tenor instrument just as you would expect of a jazz player of his calibre. More important, the lines Rollins thinks up and plays are strong lines of great strength.

Boldness

He has a bold mind, although perhaps not quite so bold as his great contemporary John Coltrane. Unlike the other hand, Rollins is the more galloped player. He plays the instrument just as you would expect of a jazz player of his calibre. More important, the lines Rollins thinks up and plays are strong lines of great strength.

Coltrane never always achieves the severity of Rollins' "What is There to Say" the probably wouldn't

BENNY GREEN on MODERN JAZZ

want to, and above all else it is baffling to me why a player so mature and rounded as Rollins shows himself to be so on this album, should find his own artistic crisis so acute that he stops appearing in public.

Speaking as a reviewer who hears far too few enlightening albums, I sincerely wish Rollins would re-emerge. It would make my job much more enjoyable, for a start.

GERRY MULLIGAN THE CONCERT JAZZ BAND

Sweet and Slow • *Burebida* • *Melodie* • *Mesur de mes Feet* • *Djanog's Castle* • *You Took My Heart* • *COIN and HOLL* • *World's My Family Valentine* • *Brotherhood of Brass* • *Goona Go Fish!*. HMV CLP132.

New big bands are so rare in these choppy days that each arrival is an event. The Gerry Mulligan big band is one of the most interesting large groups to appear for a long time. It is possible that his success in this performance is by any means brilliant.

I think probably the chief trouble is to be found in the writing. The books were shared by Mulligan, BOB BROOKBANK, BOB COHN and BILL HOLMANN, and all of it is characterized by a certain dogmatism. There are few changes in their group's lines it is all going to be in the same vein.

"Burebida Babidna" and "You Took Advantage of Me" are especially to be faulted on this point and indeed it seems



MULLIGAN'S MUSIC

that the whole Mulligan-Brookbank-Cohn-Holman approach to jazz writing finds it impossible to score an up-tempo theme without sounding curiously quaint.

It is not that there is anything unambitious about this band. On the contrary, there is perhaps a shade too much technique. It is all rather clever, but too often it seems emotionless quite cold. There are exceptions, of course, and at least one track is magnificently conceived and executed.

That is the arrangement of the old Djanog Reinhardt theme, "Manoir de mes Reves," entitled here "Djanog's Castle". The voicing is rich and colour-

ful, and Mulligan's solo feature is the best jazz playing on the record.

Another track with a very similar feel is "My Funny Valentine", a tune with which Mulligan is not unfamiliar. It is with this kind of material that Mulligan's harmonies sound most effective. Playing with a boss in the background he achieves the same twilight effect which he evoked from his very first recordings. Thoughtfully and clearly he weaves his way through moving harmonies with perfect instrumental control and at times a stringent authority, no doubt partly due to the absence of the piano.

RECORDS

BEFORE we delve into the May releases on British labels there are a few specialist items which can be obtained to order and these cover one or two of the greatest periods in vintage jazz music. LUIS RUSSELL, who was born at Carencing City Island, near Panama, emigrated to New Orleans in 17, in 1919. He worked in a band led by clarinetist Albert Nicholas in 1923-1924. Nicholas and many other great New Orleans musicians were to play under him.

Between 1925 and 1927 he played piano in King Oliver's Dixie Syncopators, came to New York and formed his famous group with Charlie Holmes on alto sax, then other great jazzmen joined him, J. C. Higginbotham (trombone), Harry Allen (trumpet), Peter Indio, Nicholas (clarinet) and Paul Bartholin, a very old friend, (drums).

Luis Russell's classic rhythm section consisted of himself on piano, Bartholin (drums) and John Johnson (guitar), and the brilliant "Papa" Foster (sax). Between 1929 and 1930 this was the nucleus of the band to electify the jazz world with masterpiece after masterpiece. "Swing of the Swain", "Feelin' Drowsy", "Country Bird Fly Away", "The Sweetest", "Call of the Freaks", "On Reception Day" and "Picnic Day" among many.

The glorious avenue of Luis

RUSSSELL ON OUR OWN HIS BAND NEVER WAS PROPERLY TESTED. Before he came to New Orleans to join His Master's Voice and a wave of protest delusions suddenly hit the market, we did have an exciting talent. E.M.I. which followed enclosed several masters of "Swing of the Swain" and "Feelin' Drowsy", neither could be originally recorded.

Recently, however, E.M.I. quickly began shipping a few specialised French Orlean albums to this country for retailers. Among them was a 12in. double album.

CLASSIC RECORDINGS LUIS RUSSELL Feelin' Drowsy, 1930 Jersey Lightning • Feelin' the Spirit • Doctor Blues • Singsong Show • The Swing of the Swain • Got Me Your Television Number • It's Tight Like That • New Call of the Freaks • Panama • High Llamas • Muggin' Lightly • On Reception Day • Louie Louie • Poor Little Me. FRANCH ODDON KODACH.

This album represents much that is the finest of his kind, Negro swing music which is paralleled and even in spirit, predates Ellington and his band. The music is so good that the choice of sidemen for Henry Reed and his band is a little surprising, logically considered, warm and swinging. The music is so good that the choice of sidemen for Henry Reed and his band is a little surprising, logically considered, warm and swinging. The music is so good that the choice of sidemen for Henry Reed and his band is a little surprising, logically considered, warm and swinging.

JAMES ASMAN ON TRADITIONAL JAZZ

Of all the classic recording groups, with the few exceptions, the New Orleans Bootblacks and Wanderers, McKinney's Cotton Pickers and one or two of the Hot Fives, many of Luis Russell's sides might be regarded as models of objective, reasoned and perfect jazz band music.

Not only is Allen (on some Louis Metcalfe) a trumpet lead of unequalled strength and intensity, he is beautifully matched and paired by the lush, ravishing alto of Charlie Holmes, the "revisited" trombone of Higginbotham and the fervent, swinging rhythm. Other men played their great Russell aggregations—Teddy Hill (sax), Bill Coleman and Metcalfe and John Johnson (trumpet), and Bill Moore (bass)—but the mastery of the leaders is unmistakable.

Here is jazz music which lives after each and every time it serves as an object lesson to later-day musicians who strive,

often vainly, to reproduce the sound and sense of these classics.

McKINNEY'S COTTON PICKERS
Peggy • *I'd Love It* • *Get Ain't I Proud To You* • *Miss Hannah* • *The Way I Feel Today* • *Whenever There's a Wall, Baby* • *Selling That Stuff* • *Boedie Um Bam* • *Zonky* • *Body Wash* • *Just Pines from Home* • *Olely Baby* • *One Hour* • *Never Sweat at a Job* • *Rocky Road* • *Do You Believe in Love at First Sight* • *You're Driving Me Crazy*. FRANCH RCA 43277.

From yet another source, also available on retailers, are stocks of French RCA, items which this country seem disinclined to bring out here, including his unique collection from the fine McKinney's Cotton Pickers' recording area 1929 to 1931.

1929—A GOLDEN YEAR

1929 was the Golden Year of Jazz in many ways. It gave us so much—LOUIS ARMSTRONG, GEORGE MITCHELL, DUKE ELLINGTON, COTTON BUSH, RUSSELL, OLIVER, MORTON, CONDON, PATE, WALLER, JAMES P. JOHNSON, BOB LANGRISH, DON RODMAN, Don Rodman, whose outstanding arranging and playing with the Cotton Pickers is never to be forgotten. It was during this great period when jazz had its first great Cotton Pickers amazing heights of organized jazz to this group, even more than the Russell orchestra, paved the way for the Ellington who was to

Special announcement
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MARK IS BOOKE UP

MARK WYNER is still picking up the loot from "Kickin' Up The Leaves," a **LIONEL BART** composed song that Mark recorded last autumn.

He told me: "Funny thing is that although it only made the very bottom rung of the Top Twenty and then disappeared, the disc is selling far more than any of my others."

"And it's still selling."

"I think that about 100,000 have been sold so far. I'm happy because it was by my favourite. And Lionel composed it for me."

Mark at present recording his first long player "Warmth of Wyner" now finds his diary full of engagements until the end of this year. And climaxes the year in his part in the Rodgers and Hammerstein pantomime "Cinderella" for Harold Fielding.

"They haven't decided where it will be yet," said Mark. "But I'm not really bothered about that because it's such a wonderful show. I saw it with Jimmy Edwards starting this year in London."

"I play the part of 'Buttons'."

Manchester has been named as a likely venue.

But before the pantomime Mark is off to America and probably New Zealand and Australia for television work.

Negotiations are now almost complete for Mark to fly to New

Zealand on June 3 from America to appear in the "Big Show of 1961" and to appear on television in Sydney, Australia.

"I came down at a minute's notice last week from my car in the States to Australian television," said Mark.

Mark leaves for America on Monday and will be met at the airport in New York by **JIMMY JOHNSON**, Jimmy's brother-in-law and the two became great friends.

CONVENTION CANCELLED

Six American television shows have already been booked for Mark, although the **Disc Jockey Convention** in Miami, Florida—Mark was to be featured—has been cancelled at the last minute.

Trouble over **Payola** is believed to be the cause.

After returning from America Mark goes into a summer season at Southsea with Billy Cotton.

"But I have to fly to Blackpool every Sunday for concerts with Bob Martin and the Millies, so it looks like summer is going to be a very busy time again."

And in September Mark starts filming. He stars in a film for director Michael Gordon and Columbia Pictures, called "Barbra Fingers." It's the story of a pickpocket, played by Mark. "I still don't know who

will appear with me. But there's plenty of time."

Mark is currently very active on the disc side of his career. His "Warmth of Wyner," has two musical directors—Charles Blackwell and Johnny Douglas.

Mark said: "There won't be any rockers and there will be some standards." A couple of swinging ones probably. The LP should be issued in September.

Mark's new single comes out on May 12.

"The top side will probably be 'Get You Out Of My Mind,' which was written by the Kestrels for me. I've been on tour with them on the 'Rock 'n' Tread Show'."

The other side will be 'Excusively Yours,' an American song that I have been featuring on stage a long time.

"I always get a lot of requests for it, so I thought it was about time I recorded it."

'SOUND OF MUSIC' EP

A few days after the single is released Mark goes into the Decca recording studios again. This time it's for his part in the Decca EP, "The Sound of Music." While various artists all perform songs from the Rodgers and Hammerstein musical.

Mark will sing "Sisters Going on Seventeen."

Immediately following this Mark flies to Copenhagen for television and



(RPM Picture)

Mark Wyner has dinner—served by disc jockey Tony Hall—with 16 year old Della Rondó, winner of a "Dream Day" contest. They were members of GIP competition organised on Radio Luxembourg by Tony. There were 3,728 entries.

GARY MARSHAL—REALIST

when he comes back on May 18 an EP, "Mark Time," will be released.

"This is all my previously recorded songs, including 'Kickin' Up The Leaves,'" admitted Mark.

NOTE: On May 14 Mark makes his fourth appearance on "Sunday Break" with Humphrey Lyttelton. "They seem to like me on the programme." LD.

"In the past year or so, the basic format of the productions, I have appearing in at least 50 major, networked television appearances.

"Yet," he says, "because of the basic format of the productions, I can't say they have done me all that much good."

Which is something of a smack in the eye for the agents who say that any television is better than no television.

Gary expanded his view: "I am just being realistic. In two-and-a-half minutes, I am not sufficiently popular to resist properly. If I had a voice like **MATT MONRO**, well... I might."

'I'm not being'

"Cabaret is my favourite medium. There, the first few minutes is used establishing yourself with the audience. Then you build on the act. But what I would like on television is the chance to show people what I can do in cabaret—and that means eight minutes at least."

"I'm not being, because I really have had the chances. Perhaps the trouble has been that I've never been strong enough to say to a producer, 'This is what I can do—and this is what I can't do.' If I try to do what I can't do, you will be wasting your money."

Gary pointed out that in America, Perry Como does nothing that he cannot do well. He doesn't even say anything that is not already right for him.

Always a challenge

Perhaps Gary will have the type of opportunity he craves when he starts his own TV series. TV sets in Young At Heart" on May 31. His latest recordings by the way, is "One Pretty Baby" and "Every Chance I Get."

Why does he like cabaret, he said. "It's always a challenge." He said, "I originally went into cabaret because at the time I found show business there was no theories to get training. They were just doing it for a young chap to learn his craft as a performer."

Yoke Row Castle, he knows about with Jimmy Jones for years. "I'm thoroughly polished, as far as knowing about the business and his audience. I can sell anything. I'll never stop."

At the end of this year, Gary expects to take his show to America. To Los Angeles and Las Vegas. But in the meantime, he is very busy in Britain.

Yet this former Regal Myer officer has only been in the business around 18 months.

(RPM Picture)

THE LONG SELL FOR TONY OSBORNE

QUOTE (from various critics): "There's just no market for the piano-and-strings sort of instrumental discs."

Further quote (from piano-and-strings purveyor **TONY OSBORNE**): "Rubbish. Rubbish. Rubbish."

Many of them sell far more copies than discs in the Top Twenty."

Passes an expression of surprise all round.

Said Tony: "Take my own number 'Wives and O's.' That was made nearly three years ago, but it's still selling several hundred copies a week."

"I can guarantee that it has sold more than a lot of Top Twenty discs."

"What happens is this: The great impute among kids, so to speak, vocal disc out there a few weeks in London. Then the disc is virtually dead. But during those few weeks it sells fast enough to get in the charts."

"An instrumental, on the other hand, sells for a short time but keeps going very much longer. But that selling power is not condensed sufficiently to get it in the charts."

SWINGING GYPSY

Tony speaks from the standpoint of composer, pianist, trumpet player, arranger, conductor. "Take Box Jury" panelist—oh, anything to

do with music. He splits his records between TV, films and records.

Remember some of his discs? "Light of London" "Man From Miami" "Streets Of Sorrento" "Autumn In London." All recorded a long time ago but still sell. Actually "Autumn In London" didn't do much in this country but is very popular all over the world.

It is likely to be recorded by **PERCY FAITH** in a month or so.

His composition suggests he has something of the soul of a gypsy. A swinging gypsy, perhaps. And on that cue, I report his latest disc for HMV is "The Swinging Gypsies," backed with "Banhouse Blues"—the latter one of his first compositions but previously called "Whistling Cowboy."

He has also written the flip for **MIC CONWAY'S** May 19 release "Pablo"—Tony's piece is called "Swingin' Blues." He and Ross do a lot of work together—including working on the "Weekend With Lulu" film score.

Said Tony: "I'm often asked why I don't do more personal appearance work. Well, I prefer to be a musical director. I haven't got the same sort of temperament as, say,

Russ, who doesn't mind all the touring."

A BIG STAR ACT

"As a matter of fact, an agent recently convinced me that he could build me up into a big star act. But he pointed out it would mean having success away in places like Blackpool. It's not for me."

"In fact, if I got ten times the money, I know I couldn't be as happy as I am right now, with all the different sorts of work I get."

His immediate commitments include MLDing an "Adam Faith Spectacular" for ATV, which is being taped on May 4, and conducting for the soon-to-be-networked "Backward" show on ITV.

Give Tony's "Swinging Gypsies" a spin and note the strange, busy piano sound. Somehow it sounds like the dulcimer—a hammer instrument used by gypsies.

"How did you get that sound?" I asked him.

No reply. It's a technical, professional street that Tony just wasn't talking about. Anyway, it's very effective.

And I'll bet the disc will be selling in a few years' time, when's a mere P.I.

'I'M MORE HOPEST'—DIZ

DIZ DISLEY said last week: "It's a bit weird, isn't it?"

He—ex jazzman, cartoonist, banjo player and jazzman's union official—was referring to the company he's been keeping lately.

Like **JOHN BARRY**, for example, who wrote the arrangement for Dix's first "commercial" disc, "Dizzy's Castle" and "Mot Cher"—a rock arrangement of "Knocked Em In The Old Kent Road."

Dix commented: "With strings and a choir of birds (girls). I really fell off my chair when the string section came in."

LIEK NORMAN NEWELL, Columbia recording manager. He's suggested calling my group "The Bards," instead of "The Dynamics," said Dix.

Dix talked about his leaving the British trad scene—he's played for Kenny Ball, Ken Colyer, Alex Welsh and with every other band—for the waters of commercialism.

"It's more honest really, I'm playing as a professional musician now—that means anything and everything."

"Anyway the British trad scene isn't honest. The Showdown—now there's an honest group. I mean, they've got it, maybe accidentally, a unique sound, and they are a real group."

"But a lot of people are jumping on the trad bandwagon. The public isn't attracted to the real jazz anyway... just jazz novelties."

"They aren't covering the public to just—just to jazz to the public."



(RPM Picture)

MAX FOR WEST END SOCIAL OFFICIAL

BELAFONTE DISC CASE FINISHES

A LONG court case, brought against American RCA records, involving HARRY BELAFONTE's hit disc "Doo-Do" by Glory Records, ended last week.

Glory Records claimed that the Belafonte version, brought out as a single and titled "Banana Boat (Day-O)" infringed on a calypso disc brought out by Glory Records called "Banana Boat Song."

Glory brought in a \$500,000 damage injunction against RCA. They lost the case.

The judge ruled that "Banana Boat Song" was without doubt a folk song of the West Indies, and the title upon which Glory Records based their case had been used for songs for many years.

Also both versions were different, although both were pleasant entertainment."

Belafonte's version, issued some years ago, started the calypso trend in America.

MAY BYGRAVES accepted in the PHIL SILVERS' role in the musical "Do Re Mi" when it opens in Britain. He flew to America to see the show and for discussions, returning last week.

"I'm very thrilled," he told the NRM. "It has always been my ambition to work in a top West End musical and this looks like fulfilling it."
"Do Re Mi" is one of the few current successes on Broadway with a score by Jule Styne and lyrics by Adolph Green and Betty Comden, of "Bells Are Ringing" fame.

'My Own Ideas'

Mainly it is a vehicle for Phil Silvers, who switches from his Sergeant Biko character to portraying a small time Damon Runyon-type crook involved in joke book racketeering.

"Silvers is marvellous in the part, but I have my own ideas on interpretation," said Max, who last week topped the bill at the "Sunday Night At The London Palladium" TV show. It is so secret that Max has been looking for a musical for a long time. At one time he considered "The Music Man" as likely.



Max as he appeared in "Sunday Night at the London Palladium" on Sunday. He topped the bill which included the Temperance Seven. (NRM Picture)

SHEILA BUXTON is guest singer in the second of **LONNIE DODGONAN'S** "Putting On The Donagan" series for ATV on Thursday, May 18.

TOURING TONY

COLUMBIA singer **TONY BRENT** has accepted another long overseas tour—this time for three months in Ceylon and Australia, starting early September.

His new record "It Is Too Late" has been recent release at the end of this month.

DATE NIGHT JAZZ VIEWING

'STRICTLY FOR THE BIRDS' SOUTHERN-TV SERIES

JOHNNY DANKWORTH, **TUCY HAYES** and **RONNIE SCOTT** are among the guests on "Strictly for Southern Television's late-night jazz presentation, "Strictly for the Birds" which starts a run of 13 weeks on Monday, May 15.

Hosting the programme, and providing the backing with his trio, is pianist **Dudley Moore**, who is now Bachelor of Arts and Bachelor of Music—whose debut for Parlophone Records is "Strictly for the Birds."

Cleo Laine is guest artist on the first television programme. **Dinah Kaye** is expected to be on the second, followed by **Ethel Baker** and **Johnny Sansone**, still "discovered" in a competition held by Southern TV and signed immediately to a professional contract by Programme Controller **Roy Rich**.

'REAL CLUB'

Idea behind the show, which is directed by **PETER FRANK-JONES**, and the "brain-child" of **JOHN GLEDHILL**, is to introduce a real club atmosphere, with the audience seated round the stand. Local interest will be added by occasional features featuring a musician or singer from a jazz club in the South of England.

Already the programme has created wide interest in the music business because regional stations have, in the main, fought shy of producing straight jazz on programme.

Dudley Moore told the New Record Mirror: "I think it's just the right sort of format. But it will be a busy time for me as I am tied on a (four-man cast in "Beyond the Fringe", a new review which soon moves into the West End of London. "And I have an ambition to write a musical melodrama in the style of **BERTOLT BRECHT**."

Dudley Moore said of his record release, which provides the first of the television series: "I wrote the song originally as a jazz-influenced jazz-up version of "The Birds", by Aristophanes, the comedy dramatist. The high vocal on the disc. Well, that's something I do not regret. I always enjoyed singing with the chapel choir at a counter-tenor, and I also do impressions of **Rose Murphy**."

Johnny Dankworth, among the guests.

He plays regularly at London's Marquee Jazz Club and has played piano for **Johnny Dankworth** and **Vic Lewis**.

Parlophone boss **GEORGE MARTIN** signed **Dudley** to record "Strictly for the Birds" after hearing him perform the number in a recital at the Royal Festival Hall.

NEWPORT FESTIVAL

RIOT POLICE STAND BY

POLICE protection for this year's "Newport Jazz Festival" — last year's was rained by rioting — will cover as much as the outlay for the artists.

And among those already booked so far are **Louis Armstrong**, **Dave Brubeck**, **Carmen McRae**, **Rosemary Brown**, **Maryanne Ferguson**, **Duke Ellington**, **George Shearing**, **Sarah Vaughan**, **Cal Tjader** and **Sin Sangre**.

Negotiations are in progress for **Petey Lee**, **Diz Fitzgerald**, **Chico Hamilton**, **Ray Charles**, **Art Blakey** and **Horace Silver**.

All this talent will cost the festival organisers £5,000 dollars. Total budget for the festival is 16,000 dollars.

FRERBERG'S COSTLY FOUR

"CAPAN FRERBERG Presents The United States of America" is the title of a four-LP set by comedian **Freberg**, paying the history of the U.S.A. and issued soon in America by Capitol.

And, say Capitol, it will be one of the company's and **Freberg's** most ambitious projects.

First LP, called "The Early Years" took eleven weeks to make, with **BILLY MAY** providing the musical background.

Other LPs are: "The Middle Years," "The Late Years" and "The Late, Late Years."

Cost will be over 100,000 dollars to make the whole set.

TOMMY STEELE

TV—JUNE 25

"THE 'TOMMY STEELE HOUR', a telecast show made last month, has now definitely been slated to replace "Sunday Night At The London Palladium" for ATV on June 25.

Originally, the show was planned for May 14, as the London Palladium was that night needed for rehearsals for the new long-running summer review there with **Harry Secombe**, **Roy Castle**, **Marion Ryan**, the **King Brothers** and late singing **Eddie Calvert**.

Tommy Steele's production is an all-perio-costume affair set in the times of the **Blue of Watergate**. **Tommy** says: "We're not using special-effects material—just fitting the usual beat dust and ballads into the situation. The rest of the set-up is dead effect."

'King Kong' and Patti Page

New line-up for May 14 in place of the usual Palladium show are currently the all-coultured hit musical "King Kong" excerpts at the Princess Theatre, London.

Also confirmed is the booking of **PATTI PAGE** for "Sunday Night At The London Palladium" on May 21, during her cabaret month at the Fingert Restaurant, London.

Sharing top billing on the Palladium show on Sunday next (May 14) is **"How To Succeed In Business Without Really Trying"** starring **Robert Hutton** and **Metropolitan Opera** singer **Robert Peters**.

An **ATV** spokesman told NRM: "Following **Artie Shaw**, we're providing definite fulfilment for the Palladium and the review to be the Prince Of Wales Theatre for a short period from July 1. But some big American names are now being finalised."

MONK—as ART—theorist

AS it turned out, the eccentricities of the notorious when he opened his first record Saturday.

So enormous is **Monk's** reputation for his offbeat style, that the success of a single, a midget from his basket, pocket, or brief. Instead he trudged to the piano to show him down, and played what was, for **Monk**, a piano.

Monk is the most difficult of men to criticize, but what it is he wants to do, and another reason he has done it without wrecking all the known jazz we can compare **Monk**. We have to take his word.

"SO UTTERLY ORIGINAL"

At the Festival Hall he played many startling us all, and at other times, I wondered how quality or the intentions of so utterly original a Monk delights in the incoherence of discord, written down on paper, but over the years he without winking at the listener, playing his awigger. The rhythmic strength, although implied.

THE OPENING CONCERT

...B

is tremendously powerful, and as **Monk** sits at the organ from the rest of his body as it stamps performance comes for the music to erupt to overstep the mark and lose coherence.

I see I have made no mention of the other to **Monk's** dominance as a personality. **Clara** complex tenor in an air appealing enough to a mythical hero at any given moment.

There was of course, that moment when **Monk** wandered up to the audience behind the hand we thought, "showmanship". But I honestly conceivably seems to be the classic brief, who feel like this at the very moment you feel like laugh out loud, the solemnity of the audience very humour in **Monk's** playing, and everybody sat there with such long and tragic.

Monk shares the bill with **Art Blakey's** jazz. He had it been him, one of the things I would flesh, and I have no doubt about that.

The men in his very moment you feel like **Morgan**, trumpet, did not reach the standard of

"LOUDEST PERCUSSION"

But despite the undeniable ability of the group fire and tremendous jazz feeling, I do not feel that **Blakey** is the loudest percussive since **Thor**.

The sheer volume of his drumming made my March came along, with its comparative rhythm what I could bear was coming from a drummer with only two variations in dynamics overbearing to many people, musicians, and this kind of music is coming out of the last those instruments.

<p>WHEN YOU WALKED OUT ALEX MURRAY 45-1145 Decca</p>	<p>DANNY KAYE and LOUIS ARMSTRONG THE FIVE PENNIES SINCE 45-1124 Decca</p>
<p>MAX BYGRAVES THE BELLS OF AVIGNON 45-1138 Decca</p>	<p>LOOSE ENDS RONNIE AND THE RAINBOWS 45-1105 Decca</p>
<p>THE VENTURES LULLABY OF THE LEAVES 45-1120 Decca</p>	<p>DELLA REESE WON'TCHA COME HOME, BILL BAILEY 45-1123 Decca</p>
<p>NEIL SEDAKA LITTLE DEVIL 45-1141 RCA</p>	<p>AND THIS IS MINE CONNIE STEVENS 45-1141 Warner Bros.</p>
<p>ROY ORBIS RUNNING SCARED 45-1124 Decca</p>	

BY BILLY, TONY OSBORNE, LONNIE DONEGAN, AND JESS CONRAD

THEIR LATEST DISCS

SIX MONTHS AGO Pye 7 NJ 2042 would not have been considered for a Twenty Hit.

Six months ago it probably would not even have been reviewed on this page.

The label hears the words, "Jazz Today Series" and the name is KENNY BALL.

Kenny and his Jazzmen, a traditional unit, achieved what used to be a near impossible feat for his kind of music—a position in the never-never land of the Best Sellers. He did it with "Samantha."

The all important follow up to this is "I Still Love You All," and I reckon we'll do it again.

It's dedicated to a host of gals and Kenny lists them all in this real swinger. Kenny handles the vocal as well as his trumpet and the rest of the boys blow up a storm.

"I Still Love You All" is a revival of a pop tune of a few years ago, sung by VERA LYNN. Originally it was called "Padam, Padam."

Florida is "Chinese Blues," written by the legendary New Orleans trumpeter, JOE "KING" OLIVER, and is more strictly jazz than Top Twenty. But again it's a good sound.

If you don't react to this side, man you're dead!

A TOP TWENTY HIT, OF COURSE.

BILLY FURY

"Hellfire To Paradise"
"Cross My Heart"
(Decca F 11349)

HERALDED as the NEW BILLY FURY, it sounds to me like the same old Billy Fury with a new sort of backing and song. "Hellfire To Paradise" is a romantic ballad with an interesting arrangement by Roy Kinnison. Billy trumps in the same sort of performance that has won him his better, just less volume.

"Cross My Heart" is a brighter ditty. Mr. Fury beats furious than in the past while the boys in the band provide a catchy, syncopated beat that will help the side become popular with the younger set. Probably a due to enjoy considerable sales among the under-twenties.

SHIRLEY BASSEY

"You'll Never Know"
"Hold Me Tight"
(Columbia DB 4643)

WITH A LUSH INTRODUCTION by Geoff Love's strings and the Rita Williams-Jones Shirley revives a lovely old standard, "You'll Never Know." A romantic sound in the backing and the distinctive quality and style of Miss Bassey combine to produce one of the week's more unusual sides.

"Hold Me Tight" is a bright 'n' bouncy ditty that could well catch the record boy's fancy. A good song in a dynamic performance. Watch out for this one.

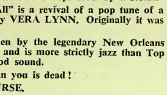


SHIRLEY BASSEY . . . she's in hospital for a tonsil operation while her latest single is released.

TONY OSBORNE
"The Swinging Gipsies"
"Bunkhouse Blues"
(H.M.V. POP 870)

OSBORNE'S BEST and most prolific composers, Tony offers us two more of his fun-filled, appealing AND COMMERCIALLY successful compositions that you'll be hearing for months to come. "The Swinging Gipsies" has a winning beat as well as a pleasing melody and very commercial sound. An unusual effect, with oboe, on his piano adds to this disc's chances of being a hit. Could easily be a Top Twenty entry.

"Bunkhouse Blues" is a lively ditty with a happy shuffle-rock rhythm and a delightful theme. Another excellent Osborne side.



THE SPRINGFIELDS

"I Don't Want They Told Me To"
"Dear John"
(Phillips PB.1145)

HERE'S A NEW one of them brother and sister) that will no doubt be taking their place among our more popular groups. In a style that is partly folk, partly modern swinging, the Springfields turn in a very catchy performance on "I Don't Want They Told Me To," an original by Tom Springfield, that could well be a winner.

"Dear John" is a distinctive arrangement of "Marching Through Georgia." Miss Springfield's handling occupies solo lines when the boys start joining her in their efficient harmonizing. Another good side.



NORRIE PARAMOR
"Spanish Harlem"
"Howl"
(Columbia DB 4639)

"SPANISH HARLEM" is the number that has been a hit for Ben E. King, and given an intriguing instrumental treatment here by Mr. Paramor. Strings, chorus and a beat of immediate catches your attention provide the medium for this appealing theme. Interesting and melodious.

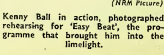
"Howl" is a Norrie Paramor original, an easy-going cha cha with flowing strings and Hawaiian guitar for effect. A pleasant tune, too. Perhaps not hit material, but fine programme material.

EDITH PIAF

"No Regrets"
"Exodus"
(Columbia DB 4642)

I ALWAYS WONDERED WHY there was no really good vocal version of the beautiful theme from "Exodus" (even its most enthusiastic admirers couldn't claim the Pat Boone record did it justice). Now comes a French performance that most catch the imagination of many. The dynamic Edith makes a most electrifying appearance here with the French lyrics and I'd be not at all surprised if this shows up in our Best-Sellers.

"No Regrets" is the English version of her last release here ("Non, Je Ne Regrette Rien," Mica, Paf sings in the English words with as much power and effect as she did the French.



LANCE FORTUNE

"Who's Gonna Tell Me"
"Love Is The Sweetest Thing"
(Pye 7N15347)

"WHOS GONNA TELL ME" is a happy-go-lucky love ditty, a simple melody with lyrics to sell. A brilliant job of orchestration has been done by Roy Hatch that makes the disc sound delightfully fresh while Lance turns in a performance that will please people on both sides of the water.

"Love Is The Sweetest Thing" is a slow-tempo R & R treatment of the old standard Ray Charles' "Swing Low, Sweet Chariot." Triples on every beat while strings gently flow. Mr. Fortune sticking stably to the melody line.

"Have A Drink On Me" (an original by Merris, Donegan and Buchanan as Lonnie and the boys bouncey step through this happy ditty. A simple equation: Donegan + a hit.

"Seven Daffodils" is a slow bluesy number, Lonnie rater crooning the unusual words to an unusual melody. Again Mr. D. has managed to find material that grabs your interest, and presents it in a delivery that sustains that interest.

"The Ballad Of Cleopatra Johnson"
"The Miracle Of Love"
(Polydor NH 66963)

DON LARREE not only provides the Big Soulful in the backing, but also had the happy, swinging ballad of "Frankie and Johnny" to rub in. "The Ballad of Cleopatra Johnson" (it's a she) there is NO doubt about that) sings these new lyrics with lots of presence and style, while the boys in the backing swing gently. An excellent side. One that will certainly establish Miss Larree as a must-have record buyer, and one that might even make the Best-Sellers.

It's no use going. Another pop record with the Story of Creation as its theme. Unlike "The Miracles of Love" there is an attempt to tell the story with dignity and style. The music is good, but the singing, well, while the strings and choir sustain the gentle mood, although the beat is in the R & R idiom. Also unlike "100 Panama di Cuba," I doubt if this will come anywhere near the Top Twenty, so even if some find this against the grain, reaction will be much less articulate.

"Our First Kiss" is again very ordinary rock-and-roll stuff, and if this makes the Best-Sellers I'll be surprised.

FABIAN
"Grapevine"
"David And Goliath"
(H.M.V. POP 869)

OPENING WITH A SOUND, rather like a Red Indian war-dance, "Grapevine" is an up-tempo rocker in which Fabian competently delivers these lyrics of young teenage gonzo. Strings and vocal group augment the rhythm boys in providing the efficient backing. Easily a big hit.

"David and Goliath" is a modern day story of a teenage boy who beat the odds down: "There's nothing in this world that a teenager boy can't do if he tries." Utterly sounds and a good beat that has become one of the week's better rockers.

DEAN MARTIN

"Bella Bella Bombina"
"All In A Night's Work"
(Capitol CL 15198)

A CATCHY Neapolitan-type love ditty. "Bella Bella Bombina" is typically Dean A. Martin in his best. The backing is a kid's attractive touch. Perhaps not gimmicky enough for a hit, still a side that will be enjoyed many times over.

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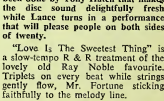
"Why Am I Living"
(Decca F 11348)

"THIS PULVERIZER" was top of the Italian big parade, and (a lot of record buyers) in this country will affirm) should have remained there. With what was the most infatigable, banal lyrics ever inflicted on a long-suffering public, it's a side I certainly have not made in my enthusiasm. I'd hate to have this oozing out of my loudspeaker every time I turned the radio on. This time, though, it's okay and the performance commercial. But, those lyrics . . .

JESS CONRAD

"This Pallover"
"Why Am I Living"
(Decca F 11348)

"THIS PALLOVER" is a love ditty with a catchy syncopated beat. Strings, male chorus and rhythm support Mr. Conrad in a side that certainly won't be number one.



LONNIE DONEGAN

"Have A Drink On Me"
"Seven Daffodils"
(Pye 7N.15354)

IN A T U R A TOP TWENTY TIP. The only ditty Lonnie has made in the last years that hasn't been doing so well at the time it too might have been a hit for him.

"Have A Drink On Me" (an original by Merris, Donegan and Buchanan as Lonnie and the boys bouncey step through this happy ditty. A simple equation: Donegan + a hit.

"Seven Daffodils" is a slow bluesy number, Lonnie rater crooning the unusual words to an unusual melody. Again Mr. D. has managed to find material that grabs your interest, and presents it in a delivery that sustains that interest.

"The Ballad Of Cleopatra Johnson"
"The Miracle Of Love"
(Polydor NH 66963)

DON LARREE not only provides the Big Soulful in the backing, but also had the happy, swinging ballad of "Frankie and Johnny" to rub in. "The Ballad of Cleopatra Johnson" (it's a she) there is NO doubt about that) sings these new lyrics with lots of presence and style, while the boys in the backing swing gently. An excellent side. One that will certainly establish Miss Larree as a must-have record buyer, and one that might even make the Best-Sellers.

It's no use going. Another pop record with the Story of Creation as its theme. Unlike "The Miracles of Love" there is an attempt to tell the story with dignity and style. The music is good, but the singing, well, while the strings and choir sustain the gentle mood, although the beat is in the R & R idiom. Also unlike "100 Panama di Cuba," I doubt if this will come anywhere near the Top Twenty, so even if some find this against the grain, reaction will be much less articulate.

"Our First Kiss" is again very ordinary rock-and-roll stuff, and if this makes the Best-Sellers I'll be surprised.

JOYCE HEATH

"A Letter To A Disc Jockey"
"Our First Kiss"
(Oriole CB 1607)

IN A MERICAN SINGERS MISS JOYCE HEATH is a disc jockey in the title, but in the music, she's a singer. Her voice is medium-tempo, and her singing has strings support her as she pours her heart out in the disc jockeying to play a special record to catch up her bested record. Pretty awful.

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by DAVID GELL
BBC Comper
Luxemborg Deejay
Television Personality

FABIAN

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MAUREEN EVANS

"Oh! Gypsy! Oh! Gypsy!"
"My Foolish Heart"
(Orlone CB 1613)



"OH GYPSY!" is a pleasant but a little off in a pretty arrangement by Gordon Franks with just a hint of R & B.

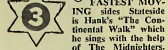
cial proposition. Strings, chorus and smooth rhythm blend to support Maureen as she sings with clear word clarity enunciated, each note accurately sung.

that should do well here. In a style not unlike The Kingston Trio's, the boys sing these new tunes to a simple, country style backing. Highly musical, highly entertaining.

"Sweet Romance" is an ever-growing ballad, smooth harmony matched by a simple accompaniment. Pleasing in extreme.

HANK BALLARD

"The Continental Walk"
"What Is This I See?"
(Parlophone R 4711)



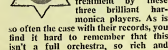
ONE OF THE TASTEST MOVING sides Stateside is Hank's "The Continental Walk," which sings with the help of The Minstreltunes. It's a new dance step that can be danced either side by side or more traditionally with the partners facing each other, it is a slow tempo rocker based on a boogie figure. As none of the many recent "dance" discs have repeated in Britain their Stateside success, I doubt if this will be anything near the success here it obviously is becoming in the States.

"What Is This I See?" is a Ballard original, a rather brighter study with an equal amount of repetition with a deliberate beat. Definitely a "B" side.

JERRY MURAD'S HARMONICATS

"Theme From 'Hippodrome'"
"Tuxedo Junction"
(Phillips PB.1139)

THE THEME OF THE FILM "HIPPODROME" is given a distinctive treatment by these three brilliant jazz-music players. As is



so often the case with their records, you find it hard to remember that this isn't a full orchestra, so rich and complete is the sound they produce. This is a slow and moody theme, one solo harmonica carrying the melody. The old swing standard, "Tuxedo Junction" is given a medium tempo treatment here, the best recorded and good, the solo work flawless. Very good.

AN IMPRESSIVE NUMBER OF C & W AWARDS FOR THE SINGING

LOUVIN BROS.

High up in the roster of great country artists, and only occasionally represented in the release sheets over here, are the talented and delightful LOUVIN BROTHERS. In the States they were honoured with an impressive series of citations—in 1955 they received mention by EMI for writing "When I Stop Dreaming" and were voted the best new sacred country group.

In 1956 the County Western Jamboree Magazine Disc Jockey Poll listed them the best new singing group as well as the best sacred group on record. Cash Box made them the most prominent vocal group, they were voted the finest C & W singing combination by the Music Operators of America, and again gained ECI citations for writing two songs, "I Take the Chance" and "Cash on the Barrel-head."

They repeated their success the next year by appearing tops in the Country and Western Jamboree Magazine DJ Poll and maintaining the best programmed group by the Cash Box magazine. In 1958 Trail Magazine voted them the top sacred country outfit and the Billboard boosted them as their favourite C & W small vocal group. The Billboard repeated this the following year—and they have gone on from strength to strength since then.

Their only outlet in Britain has been Capitol with three or four

F.P. albums and several singles—and all well worth hearing.

These young stars of "Grand Ole Opry" were raised on a farm near Hengar in Alabama, but, as teenagers, they moved to Tennessee and won a talent contest in Chattanooga. During the war they entertained the troops as solo artists, rejoicing afterwards to break into radio on WNOX's "Mid-day Merry-go-round."

Natural and litting
Charlie Louvin returned to active service in Korea for a time, but when the brothers were finally reunited they began recording for Capitol, beginning a very distinguished career.

LOUVIN BROTHERS

COUNTRY BALLADS

Are You Wastin' My Time?
I Wonder If You Know
On My Way to the Show
Memories and Tears
CAPITOL, EAP.11106

Here are four ballads, all about love and all sung with enormous feeling and authority. The harmonies of these two brothers, Irv and Charlie, are simple but effectively moving. This, indeed, is natural, litting style, and a record to buy.

LEADBELLY — THE GREAT

HUDDIE LEADBETTER

LEADBELLY

Take This Hammer ● Ella Speed ● Back Water ● Let's Move ● Mrs. CAPITOL, EAF. 1-20111.

Fresh from the May 15th comes a very acceptable LEADBELLY F.P. and most of the items have already been featured, either on singles or on collections—and the now-dated Decca-Capitol 16in. L.P. album. Huddle, who worked in his early career as assistant to the LOVANS, before that was a twice-convicted murderer, and finally, before his death, became the following-day idol of Greenwich Village, is in fine form here.

It is, perhaps, interesting to listen to these and to remember that our own LOONIE DIXON-GAN took much of his style and inspiration from Leadbelly. Lomax's first blues were Huddle songs, copied from existing records—Rock Island Line, "Ella Speed," "Take This Hammer," and "Midnight Special" among them.

This is excellent American Negro music. Recorded late in the singer's career, these songs show a trace of sophistication, and yet the sound, folk quality of Huddle Leadbelly is never clouded or softened. I can strongly recommend this to every kind of collector of worthwhile music.

Quote ...

from Country and Western singer ERNEST TUBBS

"I've been recording for 21 years and have made over 200 records—and I just can't remember them all. I had a night not long ago when I only knew one of five requests. "They were all songs I'd written. "All you can do is to be honest and say you don't know it."

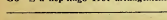


Tommy Sanderson provides the slick and flowing arrangement for Miss Evans to revive the appealing old ballad, "My Foolish Heart." If you like a good song well sung, with a backing that is a delight to listen to, you'll like this.

THE BROTHERS FOUR

"Frag"
"Sweet Rosyann"
(Phillips PB.1144)

ALREADY SELLING in steady numbers in America, the Brothers Four treatment of the old folk song "A Fragile Wood" is a hep-lingo 1961 arrangement



'COMMERCIAL TRICKS ...'

JOHNNY HORTON

THE SPECTACULAR JOHNNY HORTON

The Battle of New Orleans ● The Whispering Pines ● The First Train ● Heading South ● Lost Highway ● Love Done Action Here ● Sam Magee ● When It's Springtime in Arizona ● Cherokee Boy ● All for the Love of a Girl ● Golden Rocket ● Whoochie ● Go to the Sun ● PHILIPS BBL.744.

The death of Johnny Horton robbed the commercial record world of a very promising pop star. He was in Taylor in the Lone Star State, played a guitar when he was 11 and became a professional artist when he was 21 years old. Star of shows like "Lionel's Hayrides," young Johnny Horton always remained a country boy, hunting and fishing whenever his work as a growing singing idol and song writer allowed him time.

His style of singing is a combination of modern country music and downright pop delivery—sometimes he reverts to older styles, as he does with the HANK WILLIAMS and HANN SNOW ballads and the pleasant "Sam Magee," among others—and sometimes he sings hard and fast at the big moment mark.

As a result this L.P. is very much of a carafe's eye. Worth hearing if you can recall the up-to-date backing and the various commercial tricks, all of which are not too irritating.

JAMES ASMAN

on COUNTRY AND WESTERN

ORIOLE
HAUNTING - ROMANTIC - BEAUTIFUL
BLUE HAZEL
THE EXCITING TELEVISION Pink Lady THEME!

GLENN DERRY AND HIS ORCHESTRA
on ORIOLE 45 CB 1609
B/W BEATNIK
Orion Records Ltd., 159 New Bond Street, London, W.1.

JOHNNY HORTON

Blatant offering FARON YOUNG

Halo Wally ● Congratulations
CAPITOL 45CL15197.

TENNESSEE ERNIE FORD

Dark as a Dungeon ● His Love.
CAPITOL 45CL15192.

More blatantly commercial offerings by two famous country singers who have long since desisted the simple C & W field for more lucrative packages. Studio backing, almost straight delivery and only vaguely hillbilly tunes are hardly likely to recommend either of these singles to ardent collectors.

"Hello Walls" is the best side with the more obvious bid for Hillbilly charting.

MAPPIN
JIM REEVES
THE BLIZZARD
45/RC4-1233
LITTLE LONELY ONE
BARRY MARTIN
45/RC4-1234
ON THE REBOUND
FLOYD CRAMER
45/RC4-1231
RCA RECORDS 45 rpm
RCA RECORDS product of The Decca Record Company Ltd
Decca House Albert Embankment London SE1

FUN'N'FOLLY — ROCK'N'ROLL

DON COSTA ECHOING VOICES AND TROMBONES

Day In Day Out: Dazed I Do; The Breeze and I; Just in Time; But Not For Me; I'm Beginning To See The Light; Stillmer; Echo Of Love; Ours 1; Aloof; Too Sweet; Nice Work If You Can Get It; (LONDON HA-7 2334).

3 EVERYBODY'S at it these days. Yes, ever since we as a string Ray Conniff launched his voice and orchestra sound every recording company seems to have dug up a rival and similar combination.

However none have come up to the original spark from the excellent RCA album by Bob Thompson of a few months back.

Mr. Don Costa has a very good go at the treatment but I think I still prefer the Ray Conniff version.

I think I can safely recommend those people who enjoy Conniff to have a listen to this set—because they may enjoy it. It has a slight leaning towards the jazz sound but is not far enough to miss out on appeal to the pop public.

TONY CROMBIE ORCHESTRA TWELVE FAVORITE HIT THEMES

Never On Sunday; To Each His Own; A Summer Place; The Tender Trap; Papa; Hold My Hand; All The Way; A Certain Smile; My Resistance Is Low; It's Magic; Interzone; The High And The Mighty. (DECCA LX 4383).

3 TONY CROMBIE is jumping quickly from his more usual jazz or big band sound into the field to record a strong pop album of top film themes.

While the jazz aspect tends to creep in now and again the main emphasis is on straight, almost dance-type, instrumental arrangements.

As Tony is undoubtedly just about the best big band drummer we have in this country you need not need any appraisal to convince you that the rhythm section swings easily along in fine style throughout the set.

The recorded sound is excellent and you will find the entire performance most entertaining.

Recommended for film fans, big band devotees and followers of Tony Crombie's music.

LONG PLAYING REVIEWS by J.W.

CREED TAYLOR ORCHESTRA PING PANG PONG, THE SWINGING BALL

Don't Get Around Much Anymore; Daddy; Willow Weep For Me; Mink; Whoopie; Argument; Lullaby; In Rhythm; Whistle While You Work; Love Is Here To Stay; Lovely; Check To Check; Goodbye; I've Got My Heart To Keep Me Warm. (HMV CD 1351).

4 AN album designed mainly for Stereo enthusiasts and, as I fall into that category, I greatly enjoyed the efforts put into the recording.

There are chimes, clangs, taps, thumps and a glorious cascade of percussion sounds, booming in and around the remaining instruments of the orchestra. And an excellent selection of tunes help to make the album even more entertaining.

So if you want to find out if your tweeters, etc. are functioning properly, may I suggest you place this on your turntable and let the sounds roll out and around your joy.

Very enjoyable.

FERRANTE AND TEICHER DYNAMIC TWIN PIANOS

Blue Suede; Ten For Two; A Boy And His Honey; The Lady Is A Tramp; The Shock Of Love; Altering Currents; Cold Turkey; Mine; Hallelujah For Strings; They Can't Take That Away From Me; Echo Canyon; Liza. (LONDON HA-7 2335).

4 THE "Exodus" hit team make their album debut this month with a highly entertaining and lively set of arrangements on the London label.

And I feel that once heard around its country this could turn out to be a pretty strong mover across the sleep countries.

There are some weird and wonderful "sound effects" like something from "outer space" (my soundtracks weaving around on each number and they add immensely to the final "dynamic" (sic) the sleeve calls it the right way for once) interpretations by the piano duo.

I thoroughly enjoyed the recording and I know that many of you will share my pleasure.

Strongly recommended.



Harry Belafonte. His second 'Carnegie Hall' LP is better than the first one.

BELAFONTE RETURNS TO CARNEGIE HALL

BELAFONTE: Jump Down Spin Around; Suzanne; Chicks; THE CHAD MITCHELL TRO; Voinchakoni; I Do Adore Her; The Ballad Of Signatur Kreis; ODETTA: I've Been Driving On Bald Mountain; Water Boy; BELAFONTE and ODETTA: A Home In The Bucket; BELAFONTE: Hené Mo Tok; I Know Where I'm Going; Old King Cole; La Bomba. (RCA RD-7205).

5 HERE is Harry Belafonte in a magnificent form — so great in fact that it was a loss between this set and the Bob Newhart LP on which would be my top album for the week.

This is Belafonte's second venture at Carnegie Hall and I believe that this surpasses the excellence he achieved on the first concert.

Guest artists for this presentation include the wonderful Odetta and the new, but look out for more of them, group the Chad Mitchell Trio.

The album sweeps towards a tremendous climax in "La Bomba" with Belafonte stamping his heels and singing out rhythmically in true Mexican folk style.

When you hear this album your only disappointment will be the fact that you were unable to be present on the night itself to feel the full concert.

EP PICK OF THE WEEK

PETULA CLARK
HIT PARADE

Seller: Cinderella Jones; Adonis; Dear Dolly. (P.Y.E. NEP 2017R).

4 FOUR top offerings from the lovely PET CLARK and her ever encouraging father that all four tracks were top sides in their own right. Many of these "hit" LPs come in two top and two flip sides. These tracks have all been successful which I don't need any encouragement from me to buy.

This is a case of the product speaking — or singing — for itself. Top class material from a top class girl singer.

FORMBY'S BEST



GEORGE FORMBY

When I'm Cleaning Windows / Why Don't You Like Me / Faithful / Let's Be Friends / My Ukulele / So Here It Is / I Told My Baby With My Ukulele / Believe It Or Not / A Chance Laundry / The Days / Madam Moscovitz / Leaving On A Lamp Post. DECCA ACE OF CLUBS AL 1602.

5 WHOEVER put this one together deserves a lot of credit because it presents almost the whole range of GEORGE FORMBY'S vocal art.

It also points decisively to the fact that an era has almost passed — the rich, fruitful period when every town had its music hall and audience participation was as accepted as a sдобbed strait.

All these songs are relatively simple in structure and all have a tremendously simpulog chorus. "My Ukulele" for instance, sometimes known as "With My Little Ukulele In My Hand," is still around today, and mainly in Formby country (discs of cashio) and in isolated pockets of resistance like "The Crown" (Linn). Numerous new verses have been added in the course of time, how near the home depending on the performer or the ear of the listener.

A similar case is "When I'm Cleaning Windows."

George Formby was a vulgar, earthy singer. His vulgarity was an honest approach to his audience,

PICK OF THE WEEK

BOB NEWHART
THE BLOW-DOWN MIND
STRIKES BACK

Automation; A Private In Washington's Army; The Grace With Wings; An Infantile; The Fergusson Airline; (Aard Storer Number Co.); Bus Drivers' School; Retirement Party; An Infante Door Of Monkey; Love Psychology; (WARNER, RSC, WM 4032).

5 MY "Pick Of The Week" GUARANTEES chuckles for a lifetime. A ace comedian Bob NEWHART features for his second album (ture) and it looks like he's going to be taking up the air space again broad-side.

I thought his "Bus Drivers' School" marvellous. His "Larger-than-life" is a piece of hilarious. And even after Betty Hutton has limousine airlines once and for all Newhart still rakes up the bellows and guffaws with his airline routine.

A really excellent collection of humorists in the life of Bob Newhart.

More please, Warner Brothers.

More EP and LP
Reviews
Next Week



Pet Clark. Her latest EP includes four top sides.

George Formby, a picture taken a few weeks before his death, though, and was never on the smutty side. In the hands of a less intuitive performer it might have been.

He could also turn in a straight pop song of engaging charm. "Leaving on a Lamp Post" is probably the best example of the romantic Mr. Formby, and even though his romance is firmly allied to the territory he knows best — the sдобbed strait and lamp posts, instead of moon and June.

He still retains his folkly quality. Folks artists — people like Formby, Frank Rankle and Reg Dixon — are a peculiar breed. Only Formby was really appreciated down in the South, away from the source. Similarly only Max Miller was really appreciated 100 per cent up in the North.

The fact that George Formby could succeed may be due in part to the films he made. "Keep Your Seats, Please," "Boots," "Feather Your Nest" were all well received everywhere, probably they are still circulating in Lancashire.

Sleeve notes this LP, provide a sad postscript: "At the time of writing, George Formby is resting at home in familiar West County surroundings. George died in March this year.

CHARTS' PAGE

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STAR OF THE WEEK - No. 3

RUSS CONWAY

PRESENTING RUSS CONWAY, dramatic actor.
 Well, why not? People who persist in regarding the one-time accompanist for the Beatles as "just another piano player but with the best smile in the business" ... are WAY out of touch with his career.

Russ was recently tested as dramatic actor by Hammer Films. In both colour and black and white. And Russ, who doesn't shout around about his achievements, concurred that the director-in-charge thought he did "pretty well."

Recently playing a standing-order only season at the Coventry Theatre, Russ told me this week: "The reviews were only tucks. I know I've got a lot to learn about the film business."

"But just as important—I HAD to lose weight for the tests because they were not looking for a podgy dramatic actor. Now I'm two stone lighter and I feel as if I've felt better in all my life. So those tests did me a lot of good one way and another."

"When will I be filming? Ah, time is the trouble there. So much is happening."
 So what happening?
 Certainly there is no "Fash-in-the-pan" look about the life and times of Russ, who rode the fame wave after a series of catchy, uncomplicated piano hits on disc.

Remember then? Of course you do—even months after they left the charts. "Sue Suede Records," "China Tea," "Snow Coach," "Royal Exent," "Peep," "Laud Five," etc. etc. Plus a couple of dozen E.P.s and sundry successful albums.

First vocal disc

To mark the sales of 250,000 albums, Russ was awarded a Silver Linx by E.M.I. Records in January this year.

Said Russ: "Tell you one thing I'm really looking forward to. My first vocal record. A long time ago, I told NORMAN NEWELL, my recording manager, that I'd like to try a song on disc. He said he'd give me a chance when I'd sold a million records."

"I've done that—and I'm holding him to it. It's quite definite and we've got one side ready. Just a matter of finding the time."

Russ's new single will be out in mid-May. Titles are "Pablo," with "Singing Billy's" composed by Russ and Tony Obson, as the flip.

For the story behind the "Pablo" choice, let's meet publisher Hans W. Germany, who also wrote "Peep." He came in to London for the premiere of the "Peep" film and told me that he liked Russ's version best of all the disc coverages.

"He wanted to meet Russ. I liked it. Russ flipped what he heard "Pablo," rang Norman Newell and—was that it."

"We are all convinced that it will be a major hit. Incidentally, it is to be released in Germany, too. We've already tested it in Germany. It's sold. End Mr. Wittstatt out to me. I took it on an old piano and the customers loved it."

RUSS CONWAY

Russ Conway. A busy man in every show business direction.

Back to Russ, who told me: "This is only the second time we have managed to get the honky-tonk piano and orchestra setup. It's got a fine arrangement by Tony Obson."
 "What else is happening for Russ? As soon as he leaves Coventry, he is to top his half a dozen shows for BBC—for transmission later in the year. Then he goes to Brighton for a summer season. After that, he tours Ireland (North and South), on concert dates. I'd like to go abroad, too," he said. "Perhaps to South Africa—but not for too long of course."

Russ the composer

There have been suggestions that Russ wants to concentrate more and more on composing.

"True," said Russ. "Very true. I still want to write a successful musical, perhaps my biggest ambition. Then there's a revue I want to work on—and, in fact, negotiations are on right now while we collect suitable material for it."

"Yes, I shall be spending more time on the writing side. I want to widen my scope as a composer. Experiment a little, and test my own world."

But does this mean that Russ will spend LESS time as a performer? Short, shocked pause as his myriad fans wait for the answer.

"Oh, no," he said. "I know it sounds like an awful lot of work, but I'm not cutting down on the appearances. It's just I'll be doing more compositions."

Just one thing darkens the horizon. That production of "Christmas Carol" which I worked on in the first time a British instrumentalist had this distinction.

Some of those early not-to-big titles, "Roll Up The Carpet," "The Lintin' Slide," "Hurr Linn' Therrn," "Love Like Ours" and a series of pop selections from "My Fair Lady," "South Pacific" and "Pal Joey."

Once the "break-through" had been made, though, he has proved one of the most consistent sellers in the business.

Will his first vocal record, whenever he gets time to make it, follow a long line of hits? The answer, I guess is that old Golden Touch Conway will have yet another string to his show business bow.

ADAM AND CLIFF
WATCH FRANKIE

ADAM FAITH and Cliff Richard were among the star-studded first house audience on Monday for the start of Frankie Vaughan's two-week season at the London Palladium—and had the experience of hearing "mass hysteria" from a different angle than usual.

This was Frankie at his lubbering best. A polished, mature performer, the real spirit of Vaudeville, yet with an essential appeal to the teenagers.

He is now the complete professional, using the stage masterfully and imaginatively, frequently surprising the mood of his performance and pulling out all his old high kicking showbusiness gymnastics.

"Give Me The Moonlight," "Green Door" and many other old favourites were included. So was a specially written cover, "The Break."

At one point, he sang "Tustin" to a little girl from the audience who was there as a birthday treat.

Another, he sang a smoochie number to a "girl" on a park bench. The audience had just a luck view of the long, blonde-haired "girl" who turned out to be Gladys Morgan, whose family have been fifty years in show business but have never before had a Palladium season.

KENNY APPLAUDED

It was a packed bill. Tony Payne, composer and impresario, introduced four musical acts making their stage debut at the Palladium. And the biggest reception went to Kenny Ball and his band, who entered via the revolving stage and launched into a foot-tapping, step-again, which included, inevitably, "Swonville."

Each number was wildly applauded. The album, in an act carefully produced to overcome their limited stage, took things very well, and they were well rewarded for their hit "As You Sure"

TEMPERANCE SEVEN FOR JAZZ FESTIVAL

THE TEMPERANCE SEVEN, whose disc, "You're Driving Me Crazy" is at No. 1, have been added to the "Summer Festival of Jazz" at Earlswood, Warwickshire, on Saturday, July 8.

Already booked for the 12-hour event, the first promotion of its kind in the Midlands, are the bands of Acker Bilk, Chris Barber, Terry Lightfoot, Alex Revell, Scotty Cam, Panama, Mick Mulligan, Charles Galbraith and the New Orleans Jazzmen.

AMERICA'S 'Brenda Lee Day'

Long to boast sales of T-7 BRENDA LEE'S latest 45-player "Emotions" Decca Records, a special Brenda Lee Day, celebrated nationally—and rewarded by sales of over 125,000 albums in 24 hours.

All over the States, the teenage star was feted. In Atlanta, Governor Ernest Vandiver sent a letter to Brenda congratulating her for her achievements as a native daughter of the State of Georgia, and thanking her for recording her show business bow.

She is now the complete professional, using the stage masterfully and imaginatively, frequently surprising the mood of his performance and pulling out all his old high kicking showbusiness gymnastics.

Another, he sang a smoochie number to a "girl" on a park bench. The audience had just a luck view of the long, blonde-haired "girl" who turned out to be Gladys Morgan, whose family have been fifty years in show business but have never before had a Palladium season.

HEADING FOR THE TOP
BERT WEEDON
 Playing
 THE SHADOWS' TRIBUTE
"MR. GUITAR"
 b/w "ECLIPSE"
 Top Rank Jar 559