Smash Hit No. 3 for CLARENCE 'FROGMAN' HENRY: 'WHY CAN'T YOU'

EDEN KANE
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DECCA
45-F 11381 45 rpm record

THE NEW RECORD MIRROR

6d.

116 SHAFTESBURY AVENUE, LONDON, W.1.

INSIDE

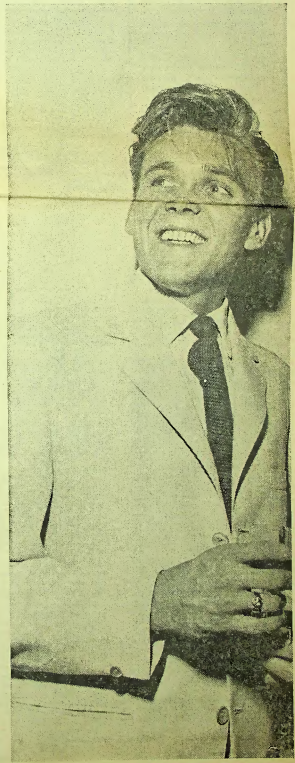
SINATRA AND THE RAT PACK
FOCUS ON THE MEN BEHIND A HIT DISC
THE MAN FROM 'EASY BEAT'
BRITISH • AMERICAN CHARTS

No. 27 | Registered at the G.P.O. as a newspaper | WEEK ENDING SEPTEMBER 16, 1961 | EVERY THURSDAY, 6d.

LONNIE DONEGAN · BILLY FURY

☆ ☆ ☆ ☆ ☆ ☆ ☆ ☆ ☆ ☆ ☆ ☆ ☆ ☆

Both in the charts. LONNIE can afford to munch his melon in this picture taken on the beach at Blackpool. His British release 'Michael' is No. 6 in our Top Ten while his old hit 'Does Your Chewing Gum Lose It's Flavour' is stuck firmly at the same place in the American charts. Congratulations also to BILLY: he has TWO of his discs in our charts, 'Halfway To Paradise' and his latest release, 'Jealousy'. And Billy was the singer who used to say "I don't make hit records". (Both NRM Pictures)



NEW RECORD MIRROR

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Holly Tribute

BEFORE there is any adverse criticism about Mike Berry's disc "Tribute to Buddy Holly"; I would like to express my opinion as an ardent fan of Buddy.

I consider the disc a great tribute to Buddy's artistry and unlike "The Three Stars" it is dedicated to the songs of Buddy and not to his death.

In the words of the song let me say that Charles Hardin (Buddy Holly) will always be remembered. — BUDDY CAVELLE, 35 Cornwall Road, Ruislip.

QUOTE, from a recent edition of "Jazz News": "JIMMY ASMAN writes weekly in the New Record Mirror as one who knows folk, blues, jazz and C. and W. . . . pushes for understanding the best material and slates the pseudo." Malcolm Nixon.

Revival Time

INTEREST certainly seems to have revived concerning singer Chuck Berry, judging by your correspondence columns recently. His early hit, "Roll Over Beethoven" has been revived by an American group, The Velaires. This disc is on the Jamie label and therefore Decca could *release it on the London label*.—R. E. HEYWOOD, 188 Fleetwood Road, Blackpool.

Revival (2)

I HEARTLY agree with Peter Wright (NRM last week) who stands for the revival of oldies. When I hear a revival I prefer to forget the old tune and hear it not as a new rendering of an old tune but as a completely new sound.—GERALDINE SMITH, 92 Alfriston Road, Battersea.

★ STAR LETTER

TERRY OUTSANG ALL OF THEM . . . EVEN CLIFF

THERE'S one person we always forget—TERRY DENE.

And it isn't because of any fault of his own but the wierd sensationalism of stories concerning his private life.

But I remember him as one of our best singers, someone who really rocks. What's more in my opinion he is a performer who leaves Cliff and Adam and Marty—in fact everyone—right in the shade.

I was pleased to read that Terry is making his way back again in show business.

Let's hope that producers and managers forget all about the past and give Terry the chance to prove to everybody else that he's as good as I think.—ANNA BROWN, Fernside Road, Balham, S.W.12.

(NRM Picture)

TERRY: the way back

MELLY: miserable

Jo Stafford's Favour

I DIDN'T like Benny Green's remarks recently (when reviewing the "Jo Plus Jazz" EP) about why Jo Stafford should sing with tenor saxist Ben Webster and the other jazzmen on the disc.

I think she did them a great favour by doing so, it must have been a change from most of the so-called jazz singers they've had to put up with in the past.

I do agree that Jo sticks to the melody on this EP but on other records such as "Embraceable You", "Stardust" to name a few, Jo really moves away from the melody but still enhances the song.—T. COLBORN, 18c Peabody Buildings, Herne Hill.

Mr. Eddy and Mr. Casey

RECENTLY Mr. Benny Green stated that guitarist Al Casey was wasting his time in a "rock" group. He may be interested in knowing that Mr. Casey is the bass player in Duane Eddy's Rebels.

In 1955 Mr. Casey asked Mr. Eddy to play in his band. When Mr. Eddy formed his own group, the Rebels, Mr. Casey was asked and accepted the job.

Therefore if Mr. Casey finds he would rather play in a "rock" group other than his own band surely it can't be such a comedown for him — R. BRITTAN, 384 Speedwell Road, Kingswood, Bristol.

Elvis Ain't Soft

AS Philip Watson wrote about rock 'n' roll going soft and Elvis being as bad as Adam Faith, I'd like to say that nobody can beat Elvis singing. Ballads are in fashion and if Elvis didn't sing them, nobody would buy the records. He's certainly not going soft.—PAT CARLTON, 19 Sussex St. High Wycombe, Bucks.

Cannon Fire

I COMPLETELY agreed with reader Philip Watson about the soft and soppy records being dished out nowadays. He gave a list of good rock 'n' rollers and I think he has omitted the most consistent rocker in the U.S.A. or England namely Freddy Cannon.

Freddy has recorded many star singles and the British record buying public seem too dumb to realise what a great singer he is.

True 'Muskrat Ramble' had a minor success but deserved to get in our top ten. I simply can't understand why 'Buzz Buzz A-Diddle-It' didn't make the Charts.

Let's hope his latest release 'Transistor Sister' gets him to the top where he rightfully belongs.—F. B. HOBDEN, Church Farm, Cowbeech, Sussex.

Flag Waver

PETER JONES' flag-waving article on British discs in the hit parade amazed me. He dismisses all the valid criticisms of copying and DJ preference with the phrase: "Stop Carping".

The miserable attempts of George Melly and Ottilie Patterson to emulate the great Blues singers, Clinton Ford's attempts to sing C & W and the current revival of traditional jazz prove conclusively that these forms of music can only be performed successfully by their American originators.

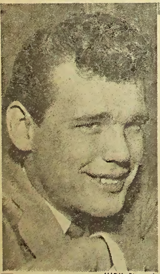
Originality NOT patriotism should determine popularity.—R. JONES, 39 St. Leonard's Avenue, Stafford.

Ashamed, Enjoyed

HOW ashamed I was to read Danny Miles' letter (N.R.M. last week) and by contrast how much I enjoyed Peter Jones' article on the same subject — British singers in the British Hit Parade.

Surely British teenagers like myself prefer to hear British recordings on the radio than to constantly listen to American discs by lesser-known American artists as Mr. Miles seems to want.

There is, I know, one programme devoted to the plugging of American discs. Therefore our teenagers should be proud that they are putting into our own hit parade the deserving artists of Britain who work so hard to get there.—JANET QUIRK, 12 Alderson Crescent, Formby, Lancs.



(NRM Picture)

DUANE'S NEW DISC HAS LESS TWANG

AS usual DUANE EDDY enters the charts with his latest release.

As usual, during the first week of release. For over the space of three years, Duane Eddy has built up a following which ensures virtually every single that he records a place in the British top twenty.

Only one record, "Ramrod," failed to make the Top Twenty, and that was the follow-up to his initial smash, "Rebel Rouser," which started the Duane Eddy legend, on both sides of the Atlantic.

It was not, however, his first release, as a beaty item called "Movin' and Groovin'" had been released Stateside, and had just managed to make the U.S. Top 40.

Although this was not issued in Britain as a single at the time, it was later issued on an LP, and as the flip to "Bonnie Came Back."

His latest hit, "Drivin' Home," is a typical Eddy number minus one thing: Duane Eddy. For the familiar twangy guitar sound, Duane's trademark is less predominant on this record than any other. You have to listen very closely indeed to detect the guitar amongst the other instruments, namely, the piano, and the inevitable sax and "rebel yells."

Perhaps this is why it hasn't really clicked in America. For after a brief spell in the Top Hundred, "Drivin' Home" quickly dropped out.

Mr. Eddy does have the consolation, however, of seeing the flip to "Drivin' Home" climb slowly but surely up the American charts, some weeks after the top side fell out. It is a track from one of Duane's LPs, and the title, "My Blue Heaven."

SLOW

A slow interpretation of the oldie, Duane picks out the tune on his twangy guitar, being assisted by Jim Horn, on the sax. And Duane could certainly use a big American hit, for not since "Pepe" and "Because They're Young," has a Duane Eddy release been in the U.S. Top Twenty.

Not that he is slipping, by any means, for all of his singles hit the U.S. Top Hundred, and no less than fourteen of them have made the British Top Twenty, a feat not only unequalled by any other instrumentalist, but by few vocalists.

Duane's talent, it seems, is not only confined to the guitar. He plays a variety of instruments, and his last album, "Songs Of Our Heritage," is a showcase towards his talent in this direction. He has also been co-writer in many of his tunes, mainly with his former manager, Lee Hazelwood, with whom he recorded a record called "Words Mean Nothing," Lee taking the vocal, and Duane the instrumental break.

Duane's reputation as being somewhat prolific is not unjustified either, as he has two more records to be released shortly. One is an album entitled "Girls, Girls, Girls," and has been high in the U.S. album charts for some weeks.

It consists of 12 tracks, 11 of them with a girl's name in the title, and the other, a medley of three of Brenda Lee's hits. One of the tracks, "Annette," was written by Duane, and is his tribute to Annette Funicello.

The other release is a single, the old Duke Ellington tune, "Caravan," parts one and two. It will not be released on the London label, but on Parlophone, owing to different U.S. recording companies. Whether or not this new release will hit the top, is a matter for debate, as it will have only been a few weeks since "Drivin' Home" made the charts.

But with the following that Duane Eddy has, the sales should certainly justify its release.

Another of Duane's talents must be acting. For not only has he a big dramatic rôle in the M.G.M. production, "Thunder Of Drums," but he has also received praise from the critics who have seen the film. And this is just another of the many talents of Duane Eddy, who in one way or another seems destined to stay with us for a very long time.

NORMAN JOPLING.

SMALLS

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MEET BRIAN MATTHEW...

THE MAN FROM 'EASY BEAT'

'EASY BEAT!' Every Sunday morning this popular programme swings through 60 minutes of airtime and the man who introduces the stars needs no introduction himself. BRIAN MATTHEW is more than a compere.

He kids, coaxes and coddles the performers throughout rehearsals and recording.

He explains: "At 'Easy Beat' rehearsals, the scene may appear deceptively calm. But the atmosphere is usually charged with tension.

"It's nothing new to say that artists are temperamental, and during rehearsals this is intensified. It's so easy to make a Charlie of oneself under the knowing eyes of fellow-artists or musicians — particularly musicians!"

How do the various idols react?

Here Matthew launched into a behind-the-scenes description working with the wonder boys of the big-time beat scene.

KENNY BALL: *"Hours before the actual show begins to show signs of tension. During rehearsals he smiles broadly to hide his underlying agitation.*

"I suppose he must find the five seconds' silence which precedes actual transmission almost unbearable. He's wound up tight—like a watchspring. Yet oddly, the fact that he isn't a relaxed musician makes for the terrific drive behind his band.

BERT WEEDON: *In this respect he is similar in his approach. Ol' Bert gets terribly neurotic at times . . . always looks so intensely concerned. He stares down at his guitar as if he were trying to see the other side. Occasionally when he negotiates a 'tricky' bit he'll suddenly glance up with an expression of puzzled surprise at his own ability.*

LENNIE HASTINGS:

He's an incredible character. No "nerves with Len. Perhaps he's an exception to a rule. If he's upset he'll never show it. Hastings is the complete extrovert—great fun in the pub which we use between rehearsals. In a way, his antics put everyone else at their ease, most invaluable for the producer and myself. He's a great drummer, but he'll never become an entertainer in his own right. Guess he's just not entertainment material in the professional sense."

CLINTON FORD: "With Clint," says Matthew, "I played a hunch originally: it was a debatable point whether or no to engage Clinton. But I had the feeling that this boy was a potential star, and so far he hasn't proved otherwise. But I wish he wouldn't make his appearances showing turkey legs purloined from the local pub. Unless, of course, it relaxes him before transmission."

CLIFF RICHARD: Although Cliff and Adam haven't as yet guested on "Easy Beat" (although they have done Matthew's other programme, "Saturday Club"), Brian felt bound to include them, too.

"Cliff is one of the most lovable and intelligent of them all. He's also a natural yet like any other good artist he gets very upset prior to a performance."

He went on to explain how even now, Cliff will virtually shut himself in his dressing room, and seemingly oblivious to the hysterical fans outside will try to forget his impending appearance by goofing around with one of the Shadows' guitars.

"After the show Cliff makes a beeline for his favourite eating-place. A swish Chinese restaurant in London's Edgware Road. Crazy about all that stuff is Cliff!"

ADAM FAITH: Here Matthew chose his words somewhat carefully. Apparently he considers Mister Faith to be a bit of an enigma: moody and introspective.

"I've a great respect for Adam," he said slowly, "he rarely indulges himself in prima tantrums like SOME do. He's extremely sensible. Approaches a performance with a calm dignity. A good lad is Adam, folkes? He has very few that I know of . . . oh yes, he sometimes chews gum to steady himself before curtain-up."

"With the exception of T. Steele—Marty Wilde and Billy Fury are the only two to emerge successfully from a certain section of the original rockers."

In a tone of absolute wonderment Matthew said:

"Marty has even begun studying Shakespeare in the wings. How about that. . ."

Why are there such comparatively few really big stars appearing on such an obvious vehicle as Easy Beat? I asked.

Matthew seemed so pale at the mere thought.

"We once tried featuring one. Adam I think it was. The audience went wild fainting females all over the place. It was ridiculous! Trouble with people like Cliff and young Faith is that the disturbances they create casts a bad reflection on the rest of the programme. It's just no good for a sound broadcast. Screaming rules the whole effect."

Brian had so far given an insight into the stars themselves—what about the man himself?

"Me? I don't think I have many attributes and all that rubbish," he states. Then with a sardonic aside, "But I've managed to fool people so far!"

Brian Matthew was born in Coventry in 1928. He tried for a long time to get a job with the BBC. "But nobody Has Matthew himself gathered any personal fans?

"Oh, no mate, I don't think so—but I get on marvellously with other people's!"

An important part of Matthew's success has been his remarkable talent for ad libbing. Also the exuberance and verve which he brings to every programme.

Matthew's personal tastes in artists and music are many and varied.

"I like Sarah Vaughan, Brook Benton, and Helen Shapiro," he says.

(NRM Picture)

A vibraphonist's view: HELEN SHAPIRO concentrates at rehearsal. 'Easy Beat's' TOMMY SANDERSON is seen, left

would take me," he hammered. However, perseverance and audacity usually wining—in 1955 SUCCESS! And from a minor chrysallis with a foothold within the austere Broadcasting House — he later emerged as the brilliant butterfly perch high on the flower of all pop music programmes!

A fact not generally known is that Matthew composed the recent Viscounts' hit, "One Armed Bandit." Remember it?

BEHIND THE SCENES: ADAM FAITH: 'moody and introspective' CLIFF RICHARD: 'gets very upset'. HELEN SHAPIRO: 'wheels in motion'

(NRM Picture)

The man himself: more than a compere —BRIAN MATTHEW.

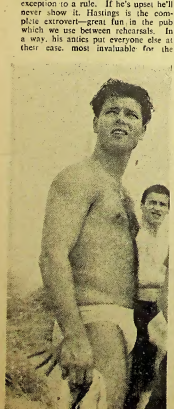
"I have a soft spot for Helen," he says. "I admire her talent tremendously — but more so because it was fostered by the late Maurice Burman. He 'phoned from hospital once: "If you can do anything for this girl—do it, he asked me. So I put the wheels in motion and the rest just happened."

Matthew himself nurses a secret ambition. A throw back from his acting in his chair and in low impressive tones imported:

"I have a desperate desire to play Cyrano De Bergerac!"

Looking at him I can see why.

MARION LEVINSON.



(NRM Picture)

CLIFF RICHARD: digs Chinese food.

IS EDDIE A SLEEPER?

EDDIE HODGES, 14, freckle-faced, carrot-topped, tops the Hit Parade in Australia with his record of "I'm A Gonna Knock On Your Door". Number One in Canada, too. And pretty high in America, rising steadily.

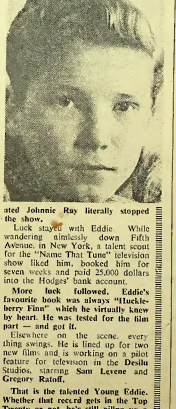
But will it break through in Britain? Decca think it will. Most disc-jockeys think it ought to. And the Juke Box Jury voted it a hit, which may or may not be a blessing.

It could prove a "sleeper", this happy-go-lucky item.

But what about Eddie Hodges: who is he? Well, he's the lad who was picked from 600 other nippers to play one of the leads in "Music Min" on Broadway — and played it for 405 performances. They gave him one of the hit songs, "Gary, Indiana" and audiences cheered him once-nightly.

Producer-director Frank Capra and Frank Sinatra saw Eddie in the show and picked him out for the role of Sinatra's son in "A Hole In The Head". You may remember the single of "High Hopes", featuring the Sinatra-Hodges team . . . a number from the film.

At the age of six, Eddie announced to his parents: "I wanna be a singer". His parents agreed — and boosted him professionally from then on. He went on the Jackie Gleason television show, impersonated Johnnie Ray literally stopped the show.



Luck stayed with Eddie. While wandering aimlessly down Fifth Avenue, in New York, a talent scout for the "Name That Tune" television show liked him, booked him for seven weeks and paid 25,000 dollars into the Hodges' bank account.

More luck followed. Eddie's favourite book was always "Huckleberry Finn" which he virtually knew by heart. He was tested for the film part — and got it.

Elsewhere on the scene, every thing swings. He is lined up for two new film and is working on a pilot feature for television in the Desilu Studios, starring Sam Levene and Gregory Ratoff.

That is the talented Young Eddie. Whether that record gets in the Top Twenty or not, he's still piling up a nifty little fortune from royalties.

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Personal "Pop-Ons"

'They're the Tops' says Cliff

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VINTAGE BECHET AND SPANIER FROM EMBER

ON what, to all intents and purposes, is a new label to jazz enthusiasts, comes a healthy quota of jazz recordings covering some of the more important evidence of the Swing Era, film tracks and a fine album of Bechet-Spanier music culled from the old Hot Record Society of America mark back in 1940.

These LPs are being retailed at 26/-, are of some importance to collectors, and are on the EMBER label.

The Bechet-Spanier is of the greatest importance to this column but there are interesting samples from the bygone Swing Age by Artie Shaw, Glenn Miller, and Tommy Dorsey. Sarah Vaughan, pianist Erroll Garner and Duke Ellington are included for good measure.

DUKE ELLINGTON

Overture To A Jam Session ● *Jam A Ditty* ● *Hiawatha* ● *Minnehaha* ● *Happy Go Lucky Local* ● *Blue Skies* ● *Diminuendo In Blue* ● *Magenta Haze* ● *Golden Feather* ● *Sultry Sunset* ● *Flippant Flurry.* EMBER 3327.

Culled from his many recordings of the year 1946 the Ellington album doesn't represent the best of his output. Most of these recordings were originally available on the Parlophone label.

One can only add that any early Ellington is welcome now for only a pitiful dribble of vintage music from this gifted leader and composer is left from an enormous output of classic material.

Recently two 10 ins. LPs were deleted from the Vogue Coral catalogue and, together with the fine vintage HMV albums, this is a serious loss.

Although 1946 was hardly Duke's best year, I must recommend this because it is after all, Ellington and there is little that is unlistenable from his gifted pen and firm baton.

SIDNEY BECHET, MUGGSY SPANIER, REX STEWART, etc.

Sweet Lorraine ● *Lazy River* ● *China Boy* ● *Four or Five Times* ● *That's a Plenty* ● *Squeeze Me* ● *Sweet Sue* ● *Cherry* ● *Diga Diga Doo.* EMBER EMB 3330.

Finally, out of what is a monster bag of unusual jazz reissues, comes the delectable Bechet-Spanier tracks, taken from the long defunct Hot Record Society of America label which made its appearance late in 1939 and in the early 'forties.

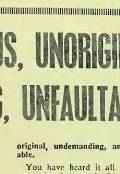
At that time I remember I managed to import, rather illegally I'm afraid, most of these on the old 78 rpm. and was only too happy to obtain copies costing somewhere in the region of 12/6 each. Now we have no less than nine tracks, most of them lasting from four minutes to nearly four and a half minutes each, and all for twenty-five bob.

I've got a sneaking feeling that many of you just don't realise how lucky you are, even in these cold days of tax, super-tax and purchase tax. Muggsy and Bechet, normally comprising a strange and ill-assorted pair, manage to complement each other in a rather wonderful way.

"Squeeze Me," for instance, is quite lovely with guitar and bass supporting exquisite duetting by the two leaders. All of side one and most of side two feature this small, well-knit group with Carmen Mastren on guitar and Wellman Braud, bass, and were recorded back in 1940.

The last two tracks, "Cherry" and "Diga Diga Doo," have a larger band, still with Braud on bass. Rex Stewart is in place of Muggsy. Barney Bigard is on clarinet, Lawrence Brown trombone. Billy Kyle piano, Brick Fleagle guitar, and Dave Tough, drums.

The music is not quite so satisfying, but still quite unique in its own way. The rhythm section moves along expertly and Stewart, Bigard and Brown make pleasant noises, particularly on "Cherry," the better side.



BECHET: exquisite.

PYE'S NEW JAZZ . . .

September, 1961, sees the inauguration of Pye's onset on the jazz market. Apart from a few Barber and Bilk reissues, the catalogue has concentrated on one or two LPs and EPs and a regular stream of popular Trad singles by three standbys, Kenny Ball's Jazzmen, Ian McLeanies and the Clyde Valley Stompers and Bob Wallis and the Storyville Jazzmen since the wholesale transference of the prolific Lansdowne House output.

Under the expert guidance of jazz-lover and critic, Denis Preston, the Lansdowne House group specialise in local jazz recordings and many of their tapes are now featured by EMI, principally on the Columbia label which is releasing current singles with individually designed sleeves on their higher priced SCD series. Until these split with Pye jazz was a large part of that company's monthly production and one notable success was Monty Sunshine's famous "Petite Fleur" (Pye NJ. 2026).

DUKE: 1946 period.

THE JAZZ PAGE: NEWS, REVIEWS

Heading the Trad field is a new LP album by the triumphant Kenny Ball with tunes like "Savoy Blues," "Ostrich Walk" and "Blue Turning Grey Over You" on Pye NPL 28. This, I am sure, will be a winner for those who have already bought his earlier collection on Pye NPL 24 called "Invitation To The Ball." It has the same familiar repertoire as brightly played as ever before in the now accepted popular Trad style.

Micky Ashman's Ragtime Jazz Band is on Pye NJL. 29 with an equally well-known group of numbers. Like his earlier album on the same label, this is straightforward Trad with all the appurtenances, pronounced banjo, jivey rhythm and carefully coherent front line. On NJL. 30 Bob Wallis is back with his Storyville Jazzmen in an LP called "Travellin' Blues". The numbers featured are rather more unconventional for, with the title tune are things like "Nature Boy" and "Sur Le Pont d'Avignon".

Ian Menzies, with his Clyde Valley Stompers, plays "Auf Wiedersehn" and "Tuxedo" (Pye 7NJ. 2046) in his usual style, but the Tony Coe Quartet move into the so-called "Mainstream" field with a pleasant EP called "Tony And Coe" (Pye NJE. 1081).

KENNY BALL AND HIS JAZZMEN

Someday You'll Be Sorry ● *Lumbered at the Lotus.* PYE NJ.2047.

The better Trad bands, groups like Barber, Bilk and Ball, happen to possess an initial attraction which makes their music, in small doses, quite acceptable, even to old ears like mine. To be frank, there is nothing really exciting about this, musically speaking, but Kenny Ball and his merry men go through the paces with admirable zeals, are persistently tuneful and manage to produce a foot-tapping lilt which, in less advanced circles could pass for "Beat".

SHOCK NEWS: MENZIES TO QUIT

TROMBONIST leader of the Clyde Valley Stompers, IAN MENZIES is to stop playing because of ill health.

He told me: "I have to take things easier. The Stompers have been in such demand that we have had to tear up and down the country and have hardly known what day it is. Sometimes it's meant two gigs a day.

"I thought I was fit and my health could stand up to all the rigorous activity but lately I've been feeling very rough and often really ill.

"I've had migraine, headaches, stomach disorders and have been sleeping badly.

"I've been playing for seven years and in that time have worked to build up the band. I think the time has come for me to take a rest".

Replacing Ian, who took over the Clydes in 1953, is John McGuff, from Dalkeith, who has been playing in Edinburgh.

"I still intend to remain actively associated with the group", says Ian. "I'm continuing as musical adviser and plan to attend all the boys' important TV, radio and recording dates".

This shock news comes only a week after the Clydes had started their weekly residency at Jazzshows in Oxford Street.

This is the second blow to hit the Clydes in the last few months. Not long ago clarinet player Forrie Cairne cut out to form his own band taking four other Stompers with him.

First inkling of the impending move by Ian Menzies came last week when Cairnes trombonist Jockie Murray received an offer from Clydes agent Lyn Dutton "to join a top Scottish group well known in England."

No name was mentioned but simple process of elimination made it the Clydes.

Jackie Murray declined the tempting offer. Probably after taking a quick look at the Cairnes date sheet. Only twelve dates remain free during the ten weeks that will constitute the band's first tour of England starting January 2. Forrie

(Continued Centre Pages)

Inside the TRAD SCENE

UNPRETENTIOUS, UNORIGINAL UNDEMANDING, UNFAULTABLE

PEE WEE RUSSELL
BUCK CLAYTON
SWINGING WITH PEE WEE

What Can I Say Dear ● *Midnight Blue* ● *The Very Thought of You* ● *Lulu's Back in Town* ● *Wrap Your Troubles in Dreams.* PRESTIGE/SWINGSVILLE 2008.

A few raised eyebrows in the house, no doubt.

What is a Pee Wee Russell album doing in the modern jazz section? Ah, but this is no ordinary Pee Wee Russell album. It has a rhythm section that might serve Dizzy Gillespie just as well, and that makes three so-called modernists, Tommy Flanagan, Wendell Marshall, and Osie Johnson, one relic from the good old days, Pee Wee, and one other track somewhere in the middle, Buck Clayton.

And a good job, too. The less stylistic barriers the better. Colleague James Asman is as happy as a sandboy this week reviewing a new Duke Ellington revival, but he is no happier, I think, than I am to include this album in the modern department.

The record is unpretentious, unoriginal, undemanding, and unfaultable.

You have heard it all before and you enjoy it none the less when you hear it again. The songs are ideally suited to the idiom used by the front line, particularly "What Can I Say?" always a neglected jazz theme, and "Wrap Your Troubles," and to follow Pee Wee through all his near-collapses and his brag-eleventh-hour recoveries is an exciting musical experience.

For my part, Buck Clayton plays the better jazz, but the record is clean stolen away by Tommy Flanagan, whose piano shows really vivid signs of the Teddy Wilson influence, and who plays some of the best jazz piano of the year. Forget the pigeon-holes, remember jazz instead, and buy this album.

AL GREY
THE THINKING MAN'S TROMBONE

Salty Papa ● *Don't Cry Baby* ● *Stranded* ● *Rompin'* ● *King Bee* ● *When I Fall In Love* ● *Al-Amo* ● *Tenderly.* PYE JAZZ NJL 31.

The feel of this album is adequately defined when I say that the group led by Al Grey consists of members of the Count Basie band. Subtlety is sacrificed for swing, with the leader allotting himself the bulk of the solo time. Some of the playing is very good, especially the piano and trombone solos on the Frank Foster theme "Stranded," and Billy Mitchell's tenor solo on "King Bee," a blues taken at an easy relaxed pace, although this track is spoiled somewhat by some tiresome tom-tom effects from Sonny Payne.

The programme is balanced by the inclusion of a couple of ballads, with Grey using semi-humanoid-voice effects on "When I Fall In Love," may stating the melody for a single chorus and making no attempt to amend Victor Young's melody. "Tenderly" is more elaborately orchestrated (by Clare Fischer), but generally it is the swingier tempos which give the album its life. Incidentally, the sleeve notes really plumb the depths. They are written by Jon Hendricks, which ought to give you the general idea.

. . .

CLARK TERRY
DUKE WITH A DIFFERENCE

C Jam Blues ● *In a Sentimental Mood* ● *Cottontail* ● *Just Squeeze Me* ● *Mood Indigo* ● *Take the A Train* ● *In a Mellotone* ● *Come Sunday.* RIVERSIDE RLP 12-246.

In the great flood of autumn releases under which most reviewers are currently buried, this album made by Clark Terry with some selected Ellingtonians ranks as among the very best. There is not a single dud track and most of the solo work is superlative. Indeed, the album lacks only the presiding genius of Ellington with his impossible tone colours and voicings to make it an authentic Ellington standout production.

Recorded in 1957, the group includes Johnny Hodges and Paul Gonsalves, Billy Strayhorn on piano, with Tyree Glenn deputising once or twice on vibes a la Hampton, Jimmy Woode and Sam Woodyard making up the rhythm section and Britt Woodman and Quentin Jackson sharing the honours on trombone. There is also a fair to middling vocal on "Sentimental Mood" by one Marian Bruce, who sings with Luther Henderson on celeste added to the background.

High spots abound, but I make special mention of the Gonsalves solo on "Cottontail," which, unlike the "Cottontail," solo he took on a recent Duke revival, is not based on the Ben Webster original and for that reason seems more pleasing to me. Gonsalves also plays utterly beautiful jazz on "Mood Indigo," but here he is matched by Johnny Hodges, who has always been supreme on this type of material. The "A Train" rearranged theme sounds a bit contrived, but for the rest the album, laced with frequent whimsical trumpet solos from Terry, surely a far more gifted jazzman than criticism has ever given him credit for being, is an example of the finest jazz. Polished and yet earthy, packed with melodic ingenuity and what Mrs. Malaprop might have referred to as Jazzoire Faire.

MEMORIES OF ART TATUM
Vol. Two

My Heart Stood Still ● *The Jitterbug Waltz* ● *Mr. Freddie Blues* ● *Over the Rainbow* ● *In a Sentimental Mood* ● *There Will Never Be Another You* ● *September Song* ● *Wrap Your Troubles in Dreams* ● *Moon Song* ● *Memories of You* ● *Don't Blame Me* ● *I Cover the Waterfront.* EMBER 3326.

Some time ago an album appeared on the Top Rank label which presented some tapes of Art Tatum made at a Hollywood party five years ago. This is the second half of the music from that party, plus a few crowd noises which may have been meant to create atmosphere but only succeed in being an annoyance.

Tatum's playing here is dazzling as always. I cannot pretend to have digested it yet to the pitch where I can review it. Tatum is too rich a brew to be digested in less than a fortnight or so. But from what I have gathered so far, "There'll Never Be Another You" is a frightening display of technical virtuosity and limitless harmonic resources, and "My Heart Stood Still" has something subtly different about it because of the flavour of some of Tatum's harmonies.

The most interesting point which has arisen in my mind so far is inspired by "Mr. Freddie Blues." There are still some fatheads about who say that Tatum is no jazz pianist. Let them explain away this track. As for the second side of the album, I haven't even started on it yet. Assuming it is like the first side, this is one of the best piano albums to appear since the last Art Tatum issue. BENNY GREEN.

ADVANCE REVIEW:
REPRISE SINGLES

ADVANCE copies of the first release of Frank Sinatra's Reprise label reached the NRM this week—first discs available under the new long-term deal which gives Pye all distribution and promotion rights for the label in Britain.

All three are likely Top 20 entries and reflect the exceptionally high standard that bossman Sinatra demands at each of his sessions.

Sinatra, Sammy Davis Jr. and former Platter's lead singer Tony Williams — that's the line up for the first batch.

It's expected that monthly releases will follow with at least one album available by Christmas.

Now for a closer look . . .

FRANK SINATRA *Granada: The Curse Of An Aching Heart* **(Reprise R20010)**

5

THERE have been dozens of versions of "Granada" — but surely none ever swung like this. Sinatra attacks the lyric so enthusiastically after a slow drama-building opening that it almost sounds like a brand new number.

He phrases with powerhouse casualness through a roaring backing from the Billy May orchestra. "Granada" is the top side all right . . : but the flip is strong enough for the charts too.

It's the sad story of a boy "dragged and dragged down" with every dream shattered—or so the man says! Yet Sinatra sounds cheery enough as he delivers the curse. Excellent.

SAMMY DAVIS JR *One More Time: Back In Your Own Backyard* **(Reprise R20018)**

5

ANOTHER all-out spell of action from Mr. Davis — with two completely different types of performance. "One More" rocks notoriously with *Sammy* giving the impression of sending up Ray Charles early on, squealing brass, odd breaks of clipped guitar—the lyric (?) bent, bashed and bulldozed.

On the flip, an oldie. There are spasms of just about everything. Sammy plays it straight the first time round ending with a wailing one more time finale. In between there are snatches of 1920 syncopation in the otherwise swingingly modern backing. Brilliant.

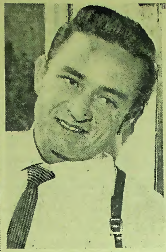
TONY WILLIAMS *Sleepless Nights: Mandolino, Mandolino* **(Reprise R20019)**

5

HIGH tenor Tony Williams takes it smoothly. No dynamics here, just a quiet relaxed performance. Guitar backs for the first chorus before a string and choir boost him for a bigger-voiced closer. A nice song, too.

There's a tinkling pleasantness about the flip which might register. This is a mid-tempo piece with the Williams voice soaring sky-high. The accent is on gentle vocalistics—a complete change from the fire of his Reprise mates—Sinatra and Davis.

OCTOBER DELETIONS TAKE DRASTIC TOLL



JOHNNY CASH

PERIODIC deletion lists are issued by the major record labels and circulated throughout the industry and minority interests are often hard hit.

On October 1, 1961, the Decca Record Company will be withdrawing an important section of their C & W material and classic country music.

● **Bill Monroe and his Blue Grass Boys, the Carter Family, Ernest Tubb, Rex Allen, Bobby Helms, Burl Ives, Webb Pierce, Kitty Wells, Red Foley, Goldie Hill, Minnie Pearl, Tex Williams, Cousin Emmy and her Kinfolk, Grandpa Jones, Jim Lowe, Slim Whitman, Jimmy Work, Jim Edward and Maxine Brown and Johnny Cash will soon be unobtainable.**

JAMES ASMAN on COUNTRY AND WESTERN

I am devoting the whole of this week's column to a few of the outstanding albums which are affected—it must be remembered that once these LPs and EPs are taken out of the catalogue existing stocks will be destroyed and your local shop will be busy returning any stray items on its shelves while still allowed to do so.

There is less than three weeks to order and obtain copies while they still exist.

"Knee Deep In Blue Grass" by Bill Monroe (Brunswick LAT.8259) is one of the finest Bluegrass albums by this brilliant artist. **Ernest Tubb's "Daddy of 'Em All"** (LAT.8260), an enjoyable collection, is also axed.

Apart from several EPs on the Brunswick label, **"Country Doubledating"** (OE.9148) with **Foley** and **Minnie Pearl** in fine support and parts 1 and 3 of **"Daddy Of 'Em All"** (OE.9372/9374), **"Ernest Tubb's Favourites"** (LAT.8161) and **"Country Favourites"** with Tubb in very good company with **Goldie Hill, Kitty Wells** and **Webb Pierce** (LA.8729) are out of the lists. So, too, is **"The Importance of Being Ernest"**, one of the best Tubb sets on Brunswick LAT.8292.

Rex Allen's indifferent **"Mister Cowboy"** (LAT.8284) and "Red and Ernie" with Red Foley partnering his saddle chum Tubb (LAT.8206) are cut out as well as a large batch of **Burl Ives'** music, **"Ballads and Folk Songs No. 2"** (Brunswick LA.8552) volume 1 of the same set on LA. 8583, **"Folk Songs—Dramatic and Humorous"** (LA. 8633), **"Women"** (LA.8641) and **"Australian Folk Songs"** (LA.8739). Webb Pierce's **"Wondering Boy"** (LA.8716) with the three EPs under his name, part 1 (OE.9253), part 2 (OE.9254) and part 3 (OE.9255) are listed with **Tex** Williams' **"All Time Greats"** (OE. 9147).

CARTERS

The gravest deletion of all is, of course, the only remaining example of the Carter Family on Brunswick OE.9168, which I referred to last week, and I understand that existing stocks are low.

"Kitty Wells Sings" on O.E. 9149 is another fine 45 rpm album which will soon be a collectors' item. Purists will soon be hunting vainly for "Kentucky Mountain Ballads" by Cousin Emmy and her Kinfolk (OE. 9258) and Grandpa Jones' excellent EP of Mountain Music on OE. 9455.

Johnny Pisano and **Billy Bean's** dual album called **"Makin' It"** (LAT. 8272) demonstrates what can be done with country guitars and, also for modern tastes, **Bobby Helms' "My Special Angel"** (LAT.8250) and **Bob Beckham's "Just As Much As Ever"** (LAT.8325), as well as a batch of once-popular **Bill Haley . . . !**

Hundreds of Brunswick singles are out with couplings by Peter Lind Hayes (who remembers his "Life Gets Tee-jus, Don't It?" (04036)?) Burl Ives, the Weavers, Bill Monroe ("Gotta Travel On"/"No One But My Darlin'"—Brunswick 05776), Roy Drusky, Bobby Helms, Webb Pierce and Carl Dobkins.

The other Decca subsidiary particularly concerned with country issues is **London,** and here the toll is just as heavy. Among the deleted EPs are some beautiful examples of hillbilly in the good old style—**"Country Songs—Work Style"** by **Jimmy Work** on London RE.1039, **Jim Edward** and **Maxine Brown** before they gained notoriety in the Top Ten on RE.1044, **Mac Wiseman's** "Songs from the Hill" (RE1147) and so on.

Guy Madison and the husky voiced **Andy Devine** make an amusing **"Wild Bill Hickok and Jingles On the Sante Fe Trail"** (London HA. 2023), which has some collecting interest. Several banjo specialities like **Eddie Peabody's "Man With a Banjo"** (HA.2047) and **"Banjo on My Knee"** with the **Happy Harts** (HA. 2060) have little or nothing to do with real country style but such deleted modern country albums as **Slim Whitman's "Singing Guitar"** on London H-APB.1015, **Jim Lowe's "Wicked Women"** (HA.2146) and **"Songs They Sing Behind the Green Door"** (HA.2108), and others are of a mild interest.

SCOTTISH

Dickson Hall and the **Country All-Stars** lose three EP volumes of **"Fabulous Country Greats"** (London RE.1158/59/60), which are worth picking up.

On the Beltona label on numerous deleted 78s, single 45s, the odd EP and a few scattered 10 in. LPs we have lost some delightful Scottish folk music, the kind of playing and singing which did so much to mould the pattern of old-time American country music.

Particularly the several LPs by Jim Cameron and his band, Margaret Hewitt's earthy "Songs from Northumbria" (Beltona SEP.66) and singles by the now famous accordionist Jimmy Shand.

GREAT WOLF, POOR BERRY, SWINGING TINY

HOWLIN' WOLF doesn't seem to have changed. He makes his appearance among the advance party of Pye International's rhythm 'n' Blues series with "Little Baby" and "Down In The Bottom" (7N 25101).

His first appearance over here was on a London EP issued a couple of years ago. I played it over as well and was pleased to note no change in voice at all.

Chester Burnett still has the same rough coarse style of singing and the backing is definitely current Negro blues style, electric guitars, swinging piano, back beat drummer.

"Little Baby" is in fact "My Babe"—which was a hit by Ricky Nelson (the great version by Little Walter and his Jukes didn't get anywhere). "My Babe" is actually a corruption of the Negro spiritual, "This Train" (try Big Bill Broonzy's version on Tempo).

Flipside is, to my ears, better. It is loosely based on the "Diggin' My Potatoes" chords which have served everyone from Leadbelly to Kenny Ball as a starting point. This is the side where the guitarist indulges in some whining Blues (usually played with a knife drawn up and down the strings). Romantics say a whiskey bottle placed over the forefinger works better.

Sad thing is that Wolf, alias Chester Burnett, 6 ft. 3 ins., 275 lbs. of West Memphis, Arkansas, doesn't indulge in his harmonica playing which was perhaps the most unique thing about him.

So I suppose he has changed after all.

CHUCK BERRY was a disappointment. "I'm Talking About You" (Pye International 7N 25100) would have been fine except that Ray Charles did it first. But this isn't my real complaint.

I confine that to "Little Star" which is as syrupy a piece of banality ever put on wax by a self respecting rhythm 'n' blues singer. Featuring Chuck talking for some of the time about his lost chick, it sounds as if it comes from Denmark Street rather than Chicago's South Side.

Rumour has it that before Chuck went on the farm, he was given three days grace. He immediately went to the Chess studios and made about 20 singles to tide him over the long hard winter.

"Little Star" sounds like one of them. Still any Berry is better than none at all . . .

TINY TOPSY (7N 25104) is a new one on me. On anyone, I think, because Pye have very few details about her.

She's female, from the sound of her voice she sounds big. I suppose the nickname is ironical unless they breed a lot of Brenda Lees and Helen Shapiros over there.

What's more she's a roaring singer. "After Marriage Blues" the "A" side, is rather like Mr. Perriman's old hit, "Kansas City Blues", which can't be bad. A saxophone intrudes slightly on the lyrics which deal with something any marriage guidance counsellor is familiar with. There's also a chorus that doesn't get in the way.

The other side "Working On Me Baby" is another straight Blues of trouble delivered in a manner that must make our pallid rockers break out in a cold sweat. Recommended.

Give a listen to "Last Night" by an organ - trumpet - baritone - tenor - bass-guitar-drums group, the Mar-Keys who started out as a quartet in Memphis. It's an instrumental with the words "Last Night" mouthed at regular intervals.

But "Night Before" I consider the better side more relaxed, it's a mellow little blues.

Chris Kenner's "I Like It Like That" (Parts 1 and 2) comes on like a gospel arrangement *which means of course* that there are traces of Ray Charles included.

Both sides feature the same tune but Part 2 is mainly a saxophone solo with interruptions by various voices.

Naturally there's an answer song: "I Don't Like It Like That" has been released in America by the Bobbettes, female rhythm 'n' blues group who had a hit with "Mr. Lee".

R & B

by

JAMES CRAIG

TOP POPS

A hit on Juke Box Jury!

ROY ORBISON
CRYIN'; CANDY MAN
45-HLU 9405 London

THE MAR-KEYS
LAST NIGHT
45-HLK 9399 LONDON ATLANTIC

CONNIE STEVENS
THE GREENWOOD TREE
45-WB 47 Warner Bros.

LONDON 45 rpm records WARNER BROS.

THE DECCA RECORD COMPANY LTD
DECCA HOUSE ALBERT EMBANKMENT LONDON S E I

THE VOICE OF THE SIXTIES? MAYBE

THE VENTURES
ANOTHER SMASH

Riders In The Sky; Wheels; Lonely Heart; Bulldog; Lullaby Of The Leaves; Beyond The Reef; Hawkins; Meet Mr. Callaghan; Tramboné; Last Date; Ginchy; Josie. (LONDON HA-G 2376.)

3

A TRIBUTE to Britain's standing in the pop field is the fact that the VENTURES, DON WILSON and BOB BOGLE, have included Bert Weedon's composition "Ginchy" in their latest album.

The hit-panders kick off with their most recent chart entry "Riders In The Sky", and then proceed with a programme which will please most teen fans.

The beat is present in all its glory and the titles are all pretty popular. This I recommend.

JOANIE SOMMERS
THE "VOICE" OF THE SIXTIES!

This Can't Be Love; Nobody Else But Me; Cherokee; I Concentrate On You; For All We Know; The Best Thing For You; Why Try To Change Me Now?; I'm Old Fashioned; Aren't You Glad You're You?; This Heart Of Mine; Let There Be Love; A Wonderful Guy. (WARNER BROTHERS WM.4045.)

5

LET me just alter that title slightly by saying that Miss Sommers could be the "new" voice of the 60's. Otherwise I'll go along with the sleeve notes which hail the lass as a potentially great talent.

This is, I believe, her début set and it proved quite a sensational waxing to my ears.

Mind to help things along there is a certain arranger-conductor known as Neal Hefti, one of the finest men in that side of the music business.

He has tailored the arrangements to bring out the best in Joanie's voice — and he has succeeded!

It will take quite a bit more time before Miss Sommers gets the recognition she so richly deserves but then it took time for the Peggy Lee, Sarah Vaughan, Ella Fitzgerald stars to get into orbit.

Be patient, Miss Sommers, it's on the way!

FLOYD CRAMER
ON THE REBOUND

On The Rebound; Wonderland By Night; I Can Just Imagine; Faded Love; Let Is Be Me; Two Of A Kind; Danny Boy; Carrine Carrine; Tammy; First Impression; San Antonio Rose; Alma Mater. (RCA RD-2721.)

3

THIS is a beautifully performed LP by hit pianist Floyd Cramer but I don't think it is what the teen fans will be wanting from the star.

There is not enough material contained in the same idiom as "On The Rebound." The pianist's "Last Date" didn't hit the success mark and a lot of the album is in that vein.

Not too much of the smooth and gentle touch and not enough of the robust "Rebound" approach.

But I do recommend this to those who have a taste for nice 'n' easy piano music. Mr. Cramer is undoubtedly a fine artist.

FLOYD CRAMER

BILLY FURY
HALFWAY TO PARADISE

Halfway To Paradise; Don't Worry; You're Having The Last Dance With Me; Push Push; Fury's Tune; Talkin' In My Sleep; Stick Around; A Thousand Stars; Cross My Heart; Comin' Up In The World; He Will Break Your Heart; Would You Stand By Me? (ACE OF CLUBS ACL 1083.)

4

CURRENTLY riding high in the hit parade with the title song of this album young BILLY FURY seems to have finally broken through the hit parade barrier at full strength.

He has had spasmodic hits in the past but this latest seems to have really done the trick for him.

Hearing this set through one becomes conscious of the strong resemblance, by accident or intent, to Elvis Presley in Billy's style.

This could be the factor which has kept him out of the charts as teenagers don't really dig copies.

However this is a set which many a teenager will be adding to their collection—and a worthwhile addition it will prove too. It's British and it's really first class as rock 'n roll material goes.

E.P. CORNER

FREDDIE CANNON
ON TARGET

Way Down Yonder; Okefenokee; Chatanoogie Shoe-shine Boy; Tallahassie Lassie

3

THE highlight of this EP is of course, "Way Down Yonder". Freddie's biggest hit. Freddie sings it with a *gusto and vigour that doesn't seem to be extended to the other three tracks, except perhaps* "Chatanoogie Shoe-Shine Boy", a lively version of the old tune.

I was disappointed that the other two songs were treated in the same way as "Way Down Yonder". If they had been the original versions by Freddie as released on single, instead of being taken from the LP "The Exclusive Freddie Cannon", this could have been a first class EP.

RUSS CONWAY
JOIN IN WITH RUSS, PART 1

Pack Up Your Troubles; How Ya Gonna Keep 'Em Down On The Farm; Don't Dilly Dally For Me And My Gal; If You Knew Susie; Underneath The Arches; When Irish Eyes; Mollie Dean.

4

RUSS bangs out these eight oldies in his usual inimitable style, in this first EP of the series, "Join In With Russ".

Designed for listening to at a party, I think this disc recaptures some of the *magic of the earlier Conway hits.* My personal favourites were "Pack Up Your Troubles", and "If You Knew Susie" (the latter having a distinct Winnie Attwell-ish flavour about it).

On a personal note, I must say that I preferred this EP collection of old favourites to the series of Party Pop singles, chiefly, I think, because Russ spends a little more time with each tune, instead of quickly changing to another, once he has played a few bars of the first.

Records Reviews by *Jimmy Watson*

RICKY NELSON
RICK IS 21

My One Desire; That Warm Summer Night; Break My Chain; Do You Know What It Means To Miss New Orleans?; I'll Make Believe; Travellin' Man; Oh Yeah I'm In Love; Everybody But Me; Lucky Star; Sure Fire Bets; Stars Fell On Alabama; Hello Mary Lou. (LONDON HA-P 2379.)

4

RICKY NELSON is 21. No longer a teenager, a young adult even more eager to succeed than before. Well his latest single, both sides heard on this LP, proved a nice birthday present by bringing him back to the British hit parade in no small measure.

The rest of the album is equally entertaining if some of it is not as strong as the single already mentioned.

I enjoyed it immensely and I still consider young Rick to be one of the finest singers on the scene today.

He has that of a polish than many of his contemporaries and this comes from the fact that his parents are true professionals of Show Business and passed on some worthwhile tips to the budding singer.

I enjoyed it and I suggest that you give it a spin and do the same—especially the youngsters.

GEORGE MELACHRINO
MORE MUSIC FOR RELAXATION

Alone; The Champagne Waltz; Poor Butterfly; Drifting And Dreaming; Fascination; Among My Souvenirs; Chopin Nocturne in E Flat; The Four Seasons; Paradise; Serenade in Blue; Schubert's Serenade; Mam'selle; Misty; I'm Getting Sentimental Over You; Softly, Softly. (RCA RD-27219.)

3

GEORGE MELACHRINO and soft, relaxing music are synonymous so the title of this set is really superfluous. However, everything has to have its tag or title these days and records more than anything else have come under this influence.

Under contract to RCA of America this British orchestra has one of the widest record sales possible. Its sound is as well known across the Atlantic as it is here—if not better known.

The unmistakable Melachrino touch is brought to bear on a collection of beautiful melodies old and reasonably new.

Relax and enjoy yourself with this one.

FOCUS . . . ON THE MEN BEHIND A HIT DISC (2)

HE RECORDS IN THIS FRONT ROOM →

(NRM Picture)

JOE: at the controls.

LOOK at the photograph on the right. A flat. The furnishing isn't exactly luxurious. Five microphones, a couple of music stands, a clavioline, a piano. The piano is special—it has the hammers studded with drawing pins to get a necessary sound.

It is a flat in Holloway Road, North London. In the next room is around £4,000 worth of equipment.

A couple of months ago eight people crowded into this narrow corner of the room. Four musicians, a three-girl chorus and a singer. Three hours later they had two sides of a record. Weeks later the disc was in the Top Twenty. This week it is No. 1.

The room in the photograph was the beginning.

It's John Leyton's disc, of course, "Johnny Remember Me". And the man who recorded it is Joe Meek, an independent a. and r. man. The flat—living quarters and office are below—belongs to him.

He says: "This is where I like to record. And this is the way I like to record. I stress 'informality' because you get the best out of an artist in this business in that way.

"It don't use any talk-back, no cue-lights at all. I just ask them if they're ready, leave the room and they begin.

"I'm after a sound and to get results you have to experiment. That's how this flat started . . . as an experiment. Then I thought I could get better results here. I still think so.

"The 'B' side of John Leyton's hit was achieved in only two takes but 'Johnny Remember Me' took longer. It was very difficult to get the correct balance.

"The follow-up was also recorded here and we are starting work on a Leyton LP this week for release about October."

Joe also handles Mike Berry, Michael Cox, The Outlaws, Cliff Bennett, The Moontrekkers.

His flat backs on to the busy Holloway Road. There is trouble from traffic only very rarely.

From neighbours, never!

"It is all soundproofed," says Joe.

COLUMBIA RECORDS in America have recorded an answer to hit-discer Barry Mann's composition "Who Put The Bomp in the Bomp, Bomp, Bomp"—a record covered in Britain by the Viscount on Pye.

Two new singer-writers Bob and Jerry have made their debut on the label with "We're The Guys (Who Drive Your Baby Wild)".

THE CHARTS' PAGE

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THE CASH BOX TOP 30

Air Mailed From New York

Last Week	This Week	Weeks In Charts		
2	1	(4)	Take Good Care Of My Baby	Bobby Vee
1	2	(8)	Michael	The Highwaymen
6	3	(4)	The Mountain's High	Dick & Deedee
3	4	(9)	Wooden Heart	Joe Dowell
12	5	(3)	Little Sister	Elvis Presley
7	6	(4)	Does Your Chewing Gum Lose Its Flavour	Lonnie Donegan
11	7	(3)	Crying	Roy Orbison
9	8	(4)	Who Put The Bomp	Barry Mann
8	9	(3)	My True Story	Jive Five
10	10	(6)	You Don't Know What You've Got	Ral Donner
4	11	(6)	Hurt	Timi Yuro
5	12	(7)	School Is Out	U. S. Bonds
—	13	(1)	You Must Have Been A Beautiful Baby	Bobby Darin
13	14	(9)	Last Night	Markeys
18	15	(4)	I Just Don't Understand	Ann Margaret
21	16	(3)	A Little Bit Of Soap	Jarmels
15	17	(8)	Don't Bet Money Honey	Linda Scott
23	18	(3)	Bless You	Tony Orlando
24	19	(2)	Without You	Johnny Tillotson
—	20	(1)	Mexico	Bob Moore
20	21	(5)	Amor	Ben E. King
—	22	(1)	Frankie & Johnny	Brook Benton
16	23	(9)	I'm Gonna Knock On Your Door	Eddie Hodges
29	24	(2)	When We Get Married	Dreamlovers
—	25	(1)	Let Me Belong To You	Brian Hyland
28	26	(2)	It's Gonna Work Out Fine	Ike & Tina Turner
—	27	(1)	More Money For You and Me Medley	Four Preps
14	28	(13)	Tossin' & Turnin'	Bobby Lewis
—	29	(1)	His Latest Flame	Elvis Presley
27	30	(4)	Missing You	Ray Peterson

LIKELY ENTRIES

1	Big Cold Wind	Pat Boone
2	Lover's Island	Blue Jays
3	Every Breath I Take	Gene Pitney
4	Look In My Eyes	Chantels
5	The Astronaut	Jose Jiminez

CLEO LAINE: It's all happening. (NRM Picture)

ONE TO WATCH

IT'S all happening for CLEO LAINE. Not the least pleasing is the way her new single "You'll Answer To Me" has done so well that it missed the Top 20 by the smallest of margins.

Cleo made history at the Edinburgh Festival when she stepped in for the injured Lotte Lenya in the starring role in "The Seven Deadly Sins". The first time, said the Earl of Harewood, that a jazz singer has starred in an opera-ballet.

This week Cleo is in 'Seven Deadly Sins' at Sadlers Wells playing the part on Tuesday, Wednesday, Friday and Saturday. On Wednesday and Thursday she rehearses for the Sammy Davis Jr. ATV show, telerecorded on Friday.

On Sunday, she records 'Thank Your Lucky Stars' for transmission, September 23. On Saturday she films with husband Johnny Dankworth at Pinewood studios. And she fits in a TV jingle on Friday, too.

Others to watch: Eden Kane, Decca's wonder boy is, already moving with his second disc, 'Get Lost'. Voted a hit by 'Juke Box Jury', not surprisingly because it is as near as could be to "Well I Ask You" his previous No. 1.

A LOOK AT THE U.S. CHARTS

FAST rising US hits include: "Bristol Stomp", The Dovells; "Stick Shift", The Duals; "Sweets For My Sweet", The Drifters; "Let's Get Together", Hayley Mills; "I Love How You Love Me", Paris Sisters; "So Long Baby", Del Shannon.

New US releases include: "Big John", The Shirelles; "Hollywood", Connie Francis; "Hang On", Floyd Cramer; "Oasis", Parts 1 and 2, The Majestics; "Tonight I Won't Be There", Adam Wade; "A Very True Story", Chris Kenner.

On the subject of rapidly declining sales of 45 singles, Warner Bros. records say that to their knowledge, only one record has sold over a million copies in the States, "Are You Lonesome Tonight", despite many other claims by record companies.

New US singer—Buddy Holliday. Bobby Vee chalks up his first No. 1 in the States, with "Take Good Care Of My Baby".

Danny and the Juniors in at No. 100 with a belated answer to their million selling "At The Hop" —"Back to the Hop". N.I.

DON GIBSON: "Sea Of Heartbreak" at No. 18.

BRITAIN'S TOP 20

Week-Ending September 9, 1961

Last Week	This Week	Weeks In Charts		
1	1	(7)	Johnny Remember Me	John Leyton (Rank)
3	2	(2)	Wild In The Country/I Feel So Bad	Elvis Presley (R.C.A.)
2	3	(10)	You Don't Know	Helen Shapiro (Columbia)
7	4	(2)	Kon-Tiki	The Shadows (Columbia)
4	5	(7)	Reach For The Stars / Climb Every Mountain	Shirley Bassey (Columbia)
9	6	(2)	Michael Row The Boat / Lumbered	Lonnie Donegan (Pye)
8	7	(10)	Romeo	Petula Clark (Pye)
5	8	(15)	Well I Ask You	Eden Kane (Decca)
12	9	(6)	Cupid	Sam Cooke (R.C.A.)
—	10	(1)	Michael Row The Boat	The Highwaymen (H.M.V.)
—	11	(1)	Together	Connie Francis (M.G.M.)
10	12	(4)	Ain't Gonna Wash For A Week	Brook Brothers (Pye)
6	13	(16)	Halfway To Paradise	Billy Fury (Decca)
16	14	(2)	Hats Off To Larry	Del Shannon (London)
—	15	(1)	Jealousy	Billy Fury (Decca)
11	16	(5)	That's My Home	Acker Bilk (Columbia)
17	17	(4)	How Many Tears	Bobby Vee (London)
14	18	(2)	Sea Of Heartbreak	Don Gibson (R.C.A.)
18	19	(2)	Drivin' Home	Duane Eddy (London)
13	20	(8)	Quarter To Three	U. S. Bonds (Rank)

L.P. HITS

—	1	(1)	The Shadows	The Shadows (Columbia)
3	2	(38)	G.I. Blues	Elvis Presley (R.C.A.)
1	3	(167)	South Pacific	Sound Track (R.C.A.)
2	4	(27)	Black & White Minstrel Show	George Mitchell (H.M.V.)
8	5	(2)	Halfway To Paradise	Billy Fury (Decca Ace of Clubs)
—	6	(2)	String Along	Nat "King" Cole (Encore)
10	7	(18)	His Hand In Mine	Elvis Presley (R.C.A.)
5	8	(17)	Buddy Holly Story Vol. 1	Buddy Holly (Coral)
6	9	(22)	Listen To Cliff	Cliff Richard (Columbia)
4	10	(6)	Sound Of Music	London Cast (H.M.V.)

THE WEDDING
Anita Bryant (PHILIPS)
Malcolm Vaughan (HMV)

COUNTING COLOURS IN THE RAINBOW
Nina and Frederik (COLUMBIA)

Without You
Johnny Tillotson (LONDON)

NO MAN IS AN ISLAND
HARRY SECOMBE (PHILIPS)

TEARS ON MY PILLOW
McGUIRE SISTERS (CORAL)

KEITH PROWSE, 21 DENMARK ST., W.C.2 — KPM MUSIC — PETER MAURICE COMPANY, 21 DENMARK ST., W.C.2

STAR OF THE WEEK – No. 27

FRANK SINATRA

by
James Craig

WHAT is FRANK SINATRA—apart from being a singer and film actor who grossed two and a half million dollars as payment for his services last year?

Is he a tyrant?

Playing a Las Vegas date, the band leader accompanying Frank goofed while he was singing. Frank ordered him offstage.

Is he a spendthrift?

He destroys money, says his friend, ex-baseball star Joe Di Maggio.

Is he self confident and arrogant?

He claims that he likes to have vibraphonist **Red Norvo** backing him because he feels his voice isn't always strong enough to be backed by a big brassy band of the kind **Nelson Riddle** fronts.

ENIGMA

These facts about the enigma of Frank Sinatra are gleaned from an advance peek at some of the material in a new pocketbook—on sale in the shops on September 19 — called **"Sinatra And The Rat Pack" (Mayflower Pocketbooks, 3/6d.).**

It advertises the fact that Sinatra and his close friends, the Clan, "spit in the eye of Hollywood." On the other hand the book isn't afraid of spitting in the eye of Sinatra.

Writer is Richard Gehman, who specialises in writing undercover expose stories and collaborated with jazzman Eddie Condon to write Condon's biography "We Called It Music."

The book has been a bestseller in America.

A new Sinatra single has been released by Capitol—"American Beauty Rose"—together with an album, "Sinatra's Swinging Session."

Sinatra's company Reprise will be released here by Pye. Among the first batch of releases is a single, "Granada" by Sinatra as well as another L.P.

All in all it's Sinatra time.

In "The Rat Pack" the leader is Sinatra. Mr. Gehman gives us more of his names: The General, The Dago, The Pope, The Chairman Of The Board.

Next comes **Dean Martin:** Dino, The Admiral.

Then **Sammy Davis Jr.:** Tummler, which is someone who keeps the place in a tumult. Jimmy Van Heusen and Sammy Cahn, songwriting team recently in this country, are also included along with the regulars.

The pages are dotted with Sinatra's peculiar argot—gasser, the best; bunter, the least; Harvey, a square.

The book zooms over individual members of the Clan or Rat Pack, stopping at things many and various including Dean Martin's drinking habits—"I spill more than he drinks," says someone. Yet Martin allows his night club act to be introduced: "Here's straight from the bar—Dean Martin!"

But time and time again the trail winds up at Sinatra, the man who took over Clan leadership when the founding father, Humphrey Bogart, died.

It includes long revealing quotes from Sinatra about himself and his work:

"My theory is we are creators—anyone else in another field who creates something is allowed to do it when he wants to. We can't do that.

"Playing a love scene for example is difficult for me to do at nine a.m. but the film industry is stuck with an old bromide that we ought to work early.

"Not me Charlie. I work better later in the day. That's why I only record at night. But nobody wants to break the precedent."

FUTURE

And about his future:

"One idea I have for the future is to develop more things that don't involve me directly. The same thing with my record company.

"I want to spend more time looking for new talent, song writers, soloists, young guys . . ."

But nowhere is any talk of retirement in the book.

To any Sinatra fan the book is a must.

Numerous details are included: Sinatra has 150 suits, more shirts than he can count and changes shirts six times a day when he feels like it.

He eats Italian food often (Sinatra is an Italian) and calls them "security foods" because he associates them with his childhood.

His generosity is detailed; a film studio manicurist going on holiday found herself with 700 dollars worth of matching luggage, the late **Bela Lugosi**—filmdom's **Count Dracula** — received numerous parcels in hospital before he died, all from Sinatra who he never met.

His fights are detailed, including the time when Rex ("My Fair Lady") Harrison slapped him twice. His love life is detailed.

His career is detailed: Between 1941 and 1946 he earned eleven million dollars. A couple of years later his record company, Columbia, were afraid to issue figures on his latest records, so poorly did they sell.

It's a good book, frank and fair and goes a long way towards solving that question—what is Frank Sinatra?

SINATRA: the General, the Dago, the Pope—earned two and a half million dollars last year. 'Sinatra And The Rat Pack' also tells how he started married life—with his first wife—on just over 40 dollars . . . a month.

SHEILA SOUTHERN: "Wow!"

WOW! SHEILA SOUTHERN WAITS FIVE YEARS FOR HER CHANCE

by
Langley Johnson

THE blonde dish from Newcastle, the girl with the sort of figure that shouts "Wow!" went along for an audition with bandleader Lew Stone. She looked marvellous, but her voice. . .

"He said I was terrible", said the owner of the figure that shouts "Wow!" "But he agreed to let me start work with the band the following week."

That was in October, 1956. Since then the dishy **Sheila Southern** has been consistently busy on night-club work, television (over 100 shows so far), pantomime and her own long-running series on Radio Luxemburg.

But . . . and this is the point . . . only now has she made her first record.

This is, to me, excellent news. Now we have a girl singer who has actually learned the business of singing-and-selling BEFORE she is rushed on to disc. Her disc is "Throwin' Kisses", with "If My Heart Was A Ship", for H.M.V.

I'm not saying it will hustle Sheila into the Top Twenty. Although it might do just that—especially as the time is riper for girl singers. But the principle of the thing appeals very much.

Consider the Sheila Southern story. She is the daughter of Wally Eaton, before his retirement a popular North-country comedian. "He told me firmly that singing was not the right sort of thing for a young girl to do", said Sheila. "But when he found out I was serious, he did all he could to help me."

For a while she worked as a draughtsman's tracer, but it didn't work out.

Then Sheila went to a 20-month residency at the Grand Spa Hotel, Bristol. That started a whole round of television bookings, including a Dave King "Spectacular", "6-5 Special" and a Russ Conway series.

In 1959, Sheila went with Eric Delaney's band to Germany for a tour of American bases for two months. Many of those shows were televised or broadcast.

Upcoming dates for Sheila include: "Lunch Box" from Birmingham from September 26-29; a "Sunday Break" from Manchester on October 1; "Easy Beat" on September 24; a BBC TV with Charlie Chester on September 23.

Plus a film, with **Carlos Otero**, which is a travelogue of the London area. She plays the girl-friend; doesn't speak, but does sing.

Single

Sheila is, incredibly, single and unattached. "I have no plans to get married and so far I haven't met anybody to make plans with."

Hobby-wise, she likes watching television, dress-making, informal clothes and adding to her collection of 100 pairs of shoes.

Sheila has considerable show business experience and, therefore, a big chance of breaking through on her long-delayed disc career. I hope she registers with the fans.

She finished telling me her story, finished her orange juice. And as she went off to a rehearsal, I could see her shapely figure was trying to say something.

"Wow!", it said.

PAT BOONE

who recently visited Australia, has signed a young singer, **Johnny Rebb**, to his own record company, Agoom Agooc—and plans to boost the Rebb talents which have already sold more than five million discs in Australia.

Down under, Rebb had his own weekly and daily television show and a once-weekly radio production. His personal appearance shows have been sell-outs—and he once attracted 50,000 fans to the Myer Music Bowl.

Said Pat Boone: "The boy has fantastic talent. We are starting him off with the old standard 'All Of Me' and plan a really big exploitation programme for him'".

NEIL SEDAKA

has just completed a highly successful tour of Brazil and hopes to make a personal appearance visit in Australia later this year.

He said in America this week: "Frankly, my big hope is to get to Britain to see the fans there. But it now looks very unlikely that I'll be there before 1962."

Neil's new disc for RCA is "Sweet Little You", which has rocketed up the American charts and is due for release in Britain on Friday. According to American sources, this is his eighth hit in succession in the States.

Previous big discs in Britain have included "Little Devil" and "Calendar Girl".

Neil has further success with his score for the Connie Francis film "Where The Boys Are" and is reported ready to start another musical score for a movie. No details are yet available.

WRIGHT RECORD HITS
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ACKER BILK (COLUMBIA)
FRANKFURTER SANDWICHES
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