

# DISC

THE TOP RECORD & MUSICAL WEEKLY

No. 155 Week ending March 11, 1961

Every Thursday, price 6d.

After three weeks

## Allison disc for US issue

THE Allison's hit disc of "Are You Sure," now number 2 in our Top Twenty, is to be released immediately in America. Lee Hartstone, an executive of Decca's London (America) label, flew back to the States last Thursday taking the recording with him.

The brothers have cut two more of their own compositions for Fontana to make up an EP for Continental release. One of them achieved such excellent results that Fontana A and R manager Jack Baverstock will probably use it as the top-side of the boys' second single release in this country.

The Allison's are also recording an LP for Fontana this week which is likely to include more of their own compositions, and they have set up their own music publishing company, Alice Music.

They have also been booked for a summer season at Blackpool. The show will be called "Showtime" and opens on May 19 at the North Pier. Also on the bill are Michael Holliday, Stan Sennett and Des O'Connor.

## SINATRA ALBUMS

ALTHOUGH Frank Sinatra has already made his debut on his own label, Reprise, with "Second Time Around," Capitol Records have released three LP sessions for him during 1961-62.

Sinatra first signed an exclusive contract with Capitol in 1952, and during the eight and a half years he has been with them they have released 20 albums, including three film soundtracks, and over 50 singles.

## Cannon to visit in May?

FREDDY CANNON may visit Britain for the third time in May. Negotiations are in hand for him to play dates in Sweden during that month, and he is also hoping to visit Britain.

By visiting Sweden, Freddy will be keeping a promise made on his debut trip there last year. His dates include television, radio and one-nighters.

The 21-year-old singer's latest record, "Muskrat Ramble," has already shot into the American top fifty. This trad jazz favourite, written and made famous by Kid Ory, was recorded by Freddy on the suggestion of a DISC reader from Hull.

Freddy Cannon is one of the few American singers who, in spite of only one really smash hit, "Way Down Yonder In New Orleans," has maintained a high popularity, both here and in the States.

## Jack Good hits out Why rock is dying

### Bobby Rydell makes a promise to his British fans

PLUS all the latest news

### REVIEWS YOU MUSTN'T MISS

pages 10-15



FREDDY CANNON . . . Swedish trip, then Britain. (DISC Pic)

His first appearance in "Oh Boy!" back in 1959, brought a return offer, which he took up in 1960.

Currently on a series of one-nighters throughout Canada and the U.S., Freddy Cannon will be one of the stars scheduled for a big rock show at the Brooklyn Paramount Theatre during Easter.

Although basically a rock singer, and the one who introduced the "thumping" sound on disc to Britain, Freddy is not unfamiliar to night club work, and he has been booked for two weeks in the summer at the "Rainbow," one of the largest night clubs in Wildwood, New Jersey, a popular resort.

## Laurie London

### Row over comeback plans

Laurie London, the 17-year-old singer who topped the American charts in 1957 with his Golden Disc record of "He's Got The Whole World In His Hands," has broken with his manager, his father, over his decision to try for a comeback in Britain.

Since his big disc success Laurie London has worked almost continuously on the Continent and DISC understands that his father wished to continue this policy.

Said Laurie, shortly after he flew into London Airport from Vienna on Monday: "We've agreed to differ and I've asked the Joe Collins Agency to take over my management. But my return home doesn't mean that I want to forget all about the Continent. I'm perfectly prepared to go overseas for engagements, and I'd like to go back to America for a TV show."

"I also want to widen my activities and take in stage, TV and films as well as records."

Although he has not done well over here, Laurie's recordings have entered the hit parade in Europe several times.

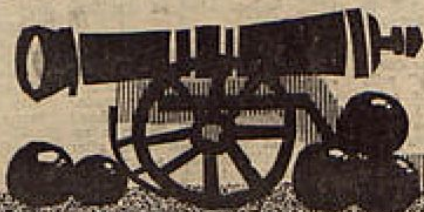
As press-time there were no definite details available concerning possible future dates for Laurie in this country, but EMI released a new single by him on Parlophone, coupling "Darling Sue" and "Today's Teardrops" last Friday.

STAND BY FOR BLASTING! IT'S

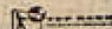
# FREDDY CANNON

with his explosive version of

# MUSKRAT RAMBLE



WITH  
Two Thousand-88  
JAR 54B



EMI RECORDS LTD  
EMI House - 20 Manchester Square - London W1

# WILL ADAM FAITH BE THE LAST?

## PRIZE LETTER

IS Adam Faith to be the last of the overnight sensations? The state of the pop music business today makes me think so.

I pity the youngster who dreams of making a success of a disc and television career these days, for TV has no show that caters for the teenage taste. With the end of shows like "Oh Boy!" "Drumbeat" and "Wham," it is impossible to attract a teenage following in the short time it took Cliff, Adam, Marty and Billy.

Yet there is a wealth of new talent waiting to be discovered—people who deserve to be topping theatre bills instead of playing "second fiddle" to often inferior American acts. —PETE WARRACK, 103, Alexandra Road, Great Crosby, Liverpool, 23.

## NEW(LEY) STYLE

THE only current British hit maker that alters his style with every recording is the popular Anthony Newley.

Cliff is always backed by The

Shadows, and can never get away from "Living Doll" types of songs, and Adam has never changed his style.

I'm just waiting for Cliff to sing with an orchestra so that we can really judge his singing, but one must admit that Newley's recordings are as different as chalk and cheese.—K. CLOSE, 3, Richardson Street, Heaton, Newcastle-on-Tyne, 6.

(Cliff sings with a big band on his latest LP due for release next month).

## APPALLED

WHEN I heard the latest Gene Vincent recording, "Mr. Loneliness," I was appalled that originality had been dispensed with by using a girl chorus.

This is not what we expect from an artist whose previous recordings have had such outstandingly superior backings from The Blue Caps, who must be rated as one of the finest groups in the business.—JOHN WALSH, 106, North Road, Blackwell, Cardiff.

## 'WHEELS'

I HATE to disillusion Bill Metcalfe (DISC 25,261) about his knowledge of the recording business, but Norman Petty did not write "Wheels."

This was written by Jimmy Torres, Richard Stephens, Keith McCormack, Don Allen and Aubrey Lee Corsova, better known as The String-A-Longs.

I think Bill must have had his titles mixed up as the only other titles of similar name are "Big Wheel" written

## FACE FACTS

ONE reader recently stated that the smaller labels should have more plugs on the wireless. For heaven's sake! This would mean that we would have to listen to even more pathetic singers and singing groups.

Let's face facts. Surely no one can honestly say that the pop stars (another grossly overrated word) of today justify their fantastic record sales.

Too many people allow themselves



to be told what to buy irrespective of whether it's any good or not. Let's hope that sanity will win through one day.—ARTHUR & GERALD HARTUP, 67, Bucknalls Drive, Bricklet Wood, Watford, Herts.

## CHILD STAR

EVER since Brenda Lee became a star, American record companies have been trying to find another child singer to emulate her success, and in doing so, have come up with some really atrocious ones.

## These discs are second-hand

I THINK it had that records I should be played in the shops, for the amusement of the people behind the counter, before being sold to the public.

If a record is a big hit, it may be played two or three times a day and by the end of the week would have been played quite regularly.

It is then sold to someone at the normal price, but in fact, second-hand. —BARRY PROUDFOOT, 63, Sunbury Road, Feltham, Middx.

However, where the Americans have failed, EMI's John Schroeder and Norrie Paramor have succeeded, by introducing dynamic new singer Helen Shapiro.

But please let's not call Helen

BEN E. KING—Let The Drifters after solo spot in "Last Dance."



SIDNEY JAMES—Latest disc was the result of a joke.

Hugh O'Brian, Lyn Cornell, Gene Vincent, Tommy Steele, The Scorpions, Alma Cogan, Mark Wynter, Billy Sherrill, Glenda Collins, Diane Todd, Tony Newley, The Kestrels

IN the left trouser leg of the suit Hugh O'Brian wore when he flew into London for his Palladium TV date... a zip, it enables him to get his plaster encased ankle through the narrow trouser turn-ups.

Lyn Cornell, who for years has been banking after a sports car, has now decided that she doesn't want one after all. "I'd go batry trying to park," she says. All the while she was with The Vernons Girls it was her big ambition; now she's solo and looks like being able

his chance to see the James Dean film "East Of Eden." He's a great fan of Dean's... has seen all his other films and TV shows but hasn't yet caught up with "Eden."

The Four Kestrels have been together five years now. Even National Service—when they all joined the RAF—didn't split them.

Sidney James's Decca disc debut "The Ooter Song" came about because of a leg pull during the session to cut "Double Bunk"—the title song from Sid's latest



LYN CORNELL

# S\*T\*A\*R T\*A\*L\*K

to afford it she changes her mind. Ah, well.

Davy Jones and Gene Vincent are great friends... they worked in the States together and Davy was on top of Gene's "must visit" list when he arrived over here for his tour.

Tommy Steele says he can see a great similarity between himself and Shakespeare's Puck; the practical joker whom he is hoping to portray at the Old Vic. Friends who have been on the receiving end of some of Tommy's practical telephone jokes won't hesitate to agree with him.

GLENDA COLLINS is a lucky girl... she has a ship full of boyfriends... the destroyer HMS Cassandra. They voted her the ship's sweetheart.

The Scorpions are still waiting to see how their Parlophone debut disc "Riders In The Sky" sells before they give up their jobs. Ted Barber (lead guitar) is a storeman, his brother John (bass guitar) a photo printer and Ivor Knight (drums) is a trainee printer.

Johnny Tillotson still waiting

film. "Watch it, mate," kidded Sid, "or I'll fetch you a punch right up the 'ooter." Half an hour after that Johnny Worth had written "The Ooter Song" and it made the top spot.

MARK WYNTER'S dream girl is sincere, takes pride in her appearance, has a sense of humour and can balance the household budget... and she needsn't be pretty, adds Mark. That makes her a bit different from the girl he sings about on his latest release, "Dream Girl"—but he hasn't met her yet. And isn't likely to for some time. From now until the middle of May, Mark has only four evenings when he won't be working.

Handout on Billy Sherrill who sings "Like Makin' Love" on Mercury, contains these facts: He plays piano, bass, guitar, drums and saxophone. Was once buried alive in a cave and tried his hand at Russian Roulette (firing a revolver at your own head after spinning the chamber and trusting that the only bullet in it will not

## by John Wells

be at the top spot when you press the trigger)—once. Almost comes as a let-down to discover he only wrote "Like Makin' Love," sings it, and plays all the musical instruments in the backing.

Diane Todd, who only recently returned from a two and a half year tour of America playing Eliza in "My Fair Lady," is currently holidaying in the South of France.

If "And The Heavens Cried" is a hit as Don Nicholl predicted last week, it will be Tony Newley's seventh in just under two years of recording. And remember... it all started as a joke.

Arthur Ferrante and Louis Teicher, who cut the American hit version of "Exodus," have been playing their pianos together since they were six years old... they met at the same music school.

On her opening night at the Pignalle Alma Cogan wore a dress made of handkerchiefs... and immediately went down with flu.

# Post Bag

Each week an LP is awarded to the writer of the Prize Letter... and once a month there is a bonus prize of a Ronson lighter/ashtray set.

The address: Post Bag, DISC, Charles Buchan's Publications Ltd., 161, Fleet Street, E.C.4.

Britain's Brenda Lee. Let's call her Britain's Helen Shapiro, and be proud of her.—ANDREW DOBLE, 8, Kipling Drive, Gt. Crosby, Liverpool, 23.

## OUT OF STOCK

WHEN I tried to get a recording of "Will You Love Me" by Shirelles, and it was only with great difficulty that I managed to get a copy. No wonder a record like this fails to reach the top twenty!—VALERIE HILL, 63, Beacon Road, Holbrook, Coventry.

## MISTAKE

RECENTLY many singing groups have let one of their members sing the lead, with the rest constituting a chorus, but isn't this a mistake?

The Drifters made the mistake of allowing Ben E. King to go solo on "Save The Last Dance For Me," and after the record was a hit, he left the group.

The same thing could happen to "The Shirelles" —CHRISTINE MCGOWAN, 55, Westwood Road, Sutton Coldfield, Warwick.

## NEW INTEREST

IN spite of all the criticism, pop music has given teenagers a new interest in life, and the one-act stands have revived interest in the dying theatre.

Pop has also produced stars of the calibre of Connie Francis, Johnny Mathis, Pat Boone, and even Elvis who are accepted nearly as much by older people as by teenagers.—COLIN GELL, 242, Nottingham Road, Hucknall, Notts.

## FADED OUT

IN a recent letter, it was stated that the only reason a record became a hit was because it was consistently on the plug list.

Yet there is one disc which is not helped by the number of plugs it receives, the reason being that the best part of it, which is a real beauty solo, is never heard, because DJs fade out the last quarter just as it is about to start.

I refer to "New Orleans" by U.S. Bonds. If the whole disc was played it would become a real hit.—T. E. BURCHETT, 49b, Salisbury Road, Eastcote, Middx.

## MORBID EVERLYS

SURELY there is no need to bring the subject of death into pop records?

The new Everly Brothers disc is a morbid example, but the flipside of "Ebony Eyes," "Walk Right Back" proves that the Everlys are capable of doing better.—BRIAN GODFREY, 10, Field Lane Flats, Liberty Road, Liverpool, 21.

The Editor does not necessarily agree with the views expressed in Post Bag.



# ANTHONY NEWLEY

AND THE HEAVENS CRIED

**DECCA**

45-F 11331

## AMERICAN

These were the ten numbers that topped the sales in America last week (week ending March 4).

1	Pony Time	Chubby Checker
2	Calcutta	Lawrence Welk
3	There's A Moon Out Tonight	Capris
4	Surrender	Elvis Presley
5	Don't Worry	Marty Robbins
6	Dedicated To The One I Love	The Shirelles
7	Where The Boys Are	Connie Francis
8	Shop Around	The Miracles
9	Ebony Eyes	Everly Brothers
10	Wheels	The String-a-Longs

### ONES TO WATCH

Apache	Jorgen Ingmann
Gee-Whiz	Carla Thomas

## TOP TENS

Based on the recorded number of "plays" in Juke Boxes throughout Britain (for the week ending March 4).

1	Walk Right Back	Everly Brothers
2	Sailor	Pet Clark
3	Are You Sure	The Allisons
4	Will You Love Me Tomorrow	The Shirelles
5	Are You Lonesome Tonight	Elvis Presley
6	FBI	The Shadows
7	Who Am I	Adam Faith
8	Calendar Girl	Neil Sedaka
9	Rubber Ball	Bobby Vee/ Marty Wilde
10	Theme For A Dream	Cliff Richard

Published by courtesy of "The World's Fair"

# MIKE PRESTON

MARRY ME

**DECCA**

45-F 11335

## TEDDY JOHNSON, star of

TV, discs and radio, writes for you

# I'm giving Pearl a conducted tour

Luxembourg—Tuesday

ITS Luxembourg... and it's Tuesday, I have come "home" to show Pearl around the Grand Duchy which nestles between France, Germany and Belgium.

I have a great love of this small country—for it was from the Belinda studios of Radio Luxembourg that I had my first break.

With the help of the boys, Barry Albin and Ted King I've been giving Pearl the full conducted tour treatment of the city.

We are on a seven-day 2,000-mile trip around the continent appearing on radio and television. We shall be meeting up with brother Bryan on Friday in the Hillegom studios, Holland.

We are set to star on Saturday in the Netherlands' version of our Saturday Spectacular.

One of the songs Bryan will be singing is "A Place In The Country," his latest disc for Decca.

Just before we took off from London I chatted with the musical director of Bryan's disc, Johnny Douglas.

Johnny, who already appears on Monday's "Morning Music," now stars in "Swingalong" every Sunday.

This is a great break for a very talented conductor, composer and arranger.

He'll be fronting a 30-piece orchestra with the Mike Sammes Singers.

This week he has a new disc on the market for RCA. The music is based on a windjammer travelling around the world with sea effects thrown in as the full rigger calls in at different



than just a brilliant musician. He's an expert in acoustics and electronics... and he's got filmstar looks!

**DON'T** be surprised if Shelley Berman, Mort Sahl, etc., are followed into the best sellers by a comedian called Justin Wilson. His LP "The Humorous World Of Justin Wilson" is causing a big stir.

But Wilson is, if you'll pardon the pun, only just in showbiz. That great old timer of hit song fame, short story writer and night club owner Billy Rose, heard a tape and whacked this safety engineer into a studio and a disc contract.

ports. The title is "Living Strings Playing Music Of The Sea."

**A RIVAL** to The Shadows is Jorgen Ingmann... this young Dane is swinging into a big international star.

I first ran across him when he was the guitarist with Svend Asmussen... now he has his own outfit with his wife Grothe as the singer.

And like Les Paul and Mary Ford he records his discs in his private studio... for Jorg is more

## CONTEST WINNERS GO SIGHTSEEING, TOO . . .

Last week-end John Leyton took Ida Graham (left) and her friend Lynda Turner on a conducted tour... also of Luxembourg. This was Ida's prize for winning DISC'S "Girl Next Door" Contest.



# TOP TWENTY

Compiled from dealers' returns from all over Britain

Week ending March 4, 1961

## Everly Bros take top spot... Matt Monro in at 18

Last Week	This Week	Title	Artist	Label
2	1	Walk Right Back/Ebony Eyes	Everly Brothers	Warner Bros
4	2	Are You Sure	The Allisons	Fontana
5	3	Will You Love Me Tomorrow	The Shirelles	Top Rank
1	4	Sailor	Pet Clark	Pye
12	5	Theme For A Dream	Cliff Richard	Columbia
6	6	FBI	The Shadows	Columbia
3	7	Are You Lonesome Tonight	Elvis Presley	RCA
10	8	Riders In The Sky	The Ramrods	London
9	9	Calendar Girl	Neil Sedaka	RCA
7	10	Who Am I	Adam Faith	Parlophone
—	11	Wooden Heart	Elvis Presley	RCA
14	12	Wheels	The String-a-Longs	London
8	13	Rubber Ball	Bobby Vee	London
13	14	Gather In The Mushroomrooms	Benny Hill	Pye
11	15	You're Sixteen	Johnny Burnette	London
—	16	Ja-Da	Johnny and The Hurricanes	London
—	17	Samantha	Kenny Ball	Pye
—	18	My Kind Of Girl	Matt Monro	Parlophone
18	19	Let's Jump The Broomstick	Brenda Lee	Brunswick
20	20	Mystery Girl	Jess Conrad	Decca

### ONES TO WATCH

Marry Me	Mike Preston
Baby Sittin' Boogie	Buzz Clifford



## GARY MILLER

# "DREAM HARBOUR"

B/W

# "GOODNIGHT SWEETHEART"

45 rpm 7N 1533B



## LORIE MANN

# "HAPPY FEET"

B/W

# "THE BUSKERS"

45 rpm 7N 2506B

# FANCY MEETING YOU

DISC introduces

## Marion Ryan

to her 'idol,' film star Kenneth More



DISC P63

# I'D LOVE A CAREER IN FILMS, SAYS MARION

"WHEN I told my maid I was having lunch with Kenneth More," said Marion Ryan to me over the phone, "she fell flat in a faint. When she came round, she told me she just couldn't wait to find out whether he is the same off-screen as he is on."

So I half expected Miss Ryan to turn up for the lunch date with her maid in tow. But she came alone. She wore a smile that would have out-dazzled a pool's winner, a fur coat that looked as if it cost around £1,000 a square foot, and under it, a sinky black dress.

She had come madly early, three minutes late. Mr. More and I were already there. I was about to make with the "allow me to introduce" jazz. I got as far as opening my mouth, then Mr. More unleashed a gale-force greeting at Miss Ryan.

"Here she is, then. Isn't she an absolute peep! Just like she is on television. Have I seen her show?" Of course I've seen them! All of them. And jolly good she is, too. Doesn't the look terrify! But you spent hours at the hairdresser's this morning."

Miss Ryan was on to that last bit jet-fast. "Matter of fact, I did it myself," she said triumphantly.

"Marvelous!" said Mr. More.

"Looks great," said I. It did, too. "It was already clear Mr. More is as seen on screen. His dark blue suit was faultless. He sported a large red carnation. He had a full head of hair. What's more, it was clearly all his own. His personality bubbled like crazy."

### Steak and kidney

We sat 'n drank. The head waiter brought menus. He said, "If I may suggest it, the steak and kidney pie is excellent." Mr. More looked horrified. "Good heavens, no!" he exclaimed. "Can get that at home. Much better than yours, old boy, I bet you."

Don't get Kenneth More wrong; he wasn't kidding when he said he knew Marion's TV work. At table, he discussed her shows, her songs, artists who'd been on with her, the producers—the lot!

"You don't do TV yourself?" I said. He was frank: "I've nothing against TV; but I wouldn't appear on it without a good reason. And is there one? In fact, if people saw me on telly, they might not go to see me at the cinema. So there's no point."

MR: "I can't say the same about film, I'd love a career in them."

DT: "You've been in one already, aren't you?"

MR: "Maybe, but that's something I don't talk about. Seriously, a film must be such a full one. You've

got to act, that goes whether you play a straight role or a musical one. With any luck, you travel all over the world. O.K.—you do that if you are a singer. But there's a difference between flying somewhere for concerts and being on location—which gives you a chance to get to know something of the country and the people."

Then she asked Kenneth More, "What film do people mostly associate you with? I suppose it was

'Genevieve.' I saw it six times myself."

KM: "'Genevieve' it is! Either that, or whatever film of mine happens to be on release. I say, just look at that woman's hat. Extraordinary! Like a Switz roll 'trod on end.'"

"But the film world does have pitfalls," I said. "Even if you have what it takes, you may still get the wrong story, the wrong director, or be in something that's good but not box-office. Knowing that, Marion, would you still interrupt your pop career for a film one?"

MR: "Sure would. As for getting shot at, you get that whatever part of the business you're in."

KM: "Let's face it, show people are always being shot at. They're suppose to be too self-centred, too artificial, too fond of living it up, too ready to hog the limelight. That's often true."

"But I wonder if the critics really

know why this is so? I know the answer. I'm sure Marion does, too."

MR: "It's because show people are frightened people. I know it's crazy to say it's not getting to the top that's difficult, it's staying there. But it's 100 per cent true. So any artist who IS an artist must always be battling with the thought of how long things will stay interesting."

Miss Ryan had a TV rehearsal. "The chariot waits!" said Mr. More.

"It'll be a pleasure to take you to it." And the "chariot" was some car! There at the ready was Mr. More's chauffeur—with a great, glittering, bronze-gold Rolls.

Miss Ryan was ushered in. She sat down, nestling into her mink. As I took leave of her and Mr. More, she said, "We in the pop world have a great life. But the more I see of film people, the more I feel we may be just a little bit square..."

Dick Tatham

# Success means worry for Matt Monro

"PORTRAIT of My Love" has changed Matt Monro's life—and his latest single "My Kind Of Girl," released last week on Parlophone and tipped for the charts by DISC's Don Nicholl—looks like confirming that change.

For instance, his type of backing has changed and he gets more money, and he recently appeared on the stage for the first time in two and a half years; normally he does cabaret work. His fat mail has increased so much that his attractive wife, Mickey, spends much of her spare time now with a shorthand book taking down the letters dictated by Matt.

It's also brought on worries. "Before I had a hit," says Matt, "I never bothered about the charts. Now they're practically the first thing I look at when I get the musical papers."

### Contrast

"Then there's the bit of worry about wondering if you can do it again or if everyone going to think you just another one-hit singer?"

On his recent variety dates Matt has been facing an almost entirely teenage audience, but he has been very well received.

"And with Gene Vincent topping the bill," says Matt, "I don't kid myself the kids have paid to come and see me. Still, it has been going down very well."

"Mind you, I was a bit of a contrast to Gene Vincent. He's a fabulous performer, but the kids enjoy a good ballad. But it's got to be good and that has nothing to do with the person singing it."

In five years of recording, "Portrait" was his first hit, which makes him

the only top pop singer, working consistently, who hasn't had a hit at one time or another. If Matt wanted to make it, it would be a unique claim to fame!

But, as Matt himself points out, he's not singing any better on "Portrait" than he was before. Nor is he on "My Kind Of Girl."

"It was the girls that made 'Portrait' a hit," explained Matt, "not me."

Before Matt hit the big time there was much talk about him going over to America and being launched there. At the moment there's not much chance of this happening. "Something big is brewing for the summer and I'm going to wait and see how that works out before making any decision about going to America."

These offers from America came when Matt's career looked uncertain. During the hey-day of rock, Matt never sang it. Not as he pointed out, because he didn't like it, but simply because he couldn't sing it.

"Believe me I would have done so if I could, but I just couldn't feel it. It would have sounded as bad as some of these rock singers do, trying to sing ballads."

But now that Matt has his hit, much of the fan mail is congratulating him on sticking to his guns. "We always knew you'd make it one day," is the general theme.

David Marshall



# Ainsworth — I'm glad I moved to London

NINE years in one particular job in pop music is a long time, but that was the service record chalked up by Alyn Ainsworth as director of the BBC Northern Dance Orchestra.

It ended last September when he left the post, and moved down to London. He had only one regret when he spoke to DISC last week.

"It was a terrible wrench leaving the orchestra after all those years of working together and building up an identity and style of our own. Apart from that, I'm not sorry. It was a very full schedule of work up there which involved a lot of



Alyn Ainsworth New single out this week.

travelling as well. I found I just couldn't keep up with other things at all."

Alyn is now resident conductor of Granada TV's "Spot The Tune" series which stars Marion Ryan. This continues until the end of May.

Alyn also averages one session per week for EMI, recording under his own name and also directing accompaniments for other artists. "It's ideal really. Two jobs each week gives me time to think and work out arrangements without having to rush too much."

Had he severed all connection with the BBC now?

"Not at all. At least, I hope not," he smiled. "I cannot undertake anything while 'Spot The Tune' is running because of my Granada contract. But maybe after that I'll be able to do some more work for them down here."

### New series?

Tentative plans exist already for another series for Granada after "Spot The Tune" ends. Apparently it would be based on a highly successful on a t.v. series on American TV, but Alyn was revealing no details at all at this stage.

His latest single for Parlophone is released tomorrow (Friday). Top side is "Sombbrero," an adaptation of a standard of Spanish bull-fight music "La Virgen De La Macarena," which features a Latin beat. The reverse side, "Italian Sunset," is also a bright Latin opus.

"Most of my records seem to have leaned towards the Latin idiom so it's reflected with a smile. "Maybe it's something in my blood."

He's finding more time for composing as well as arranging these days. But he works best when writing for a deadline.

"If I know I've got to get something done by a certain time, I seem to produce a better job. One of my numbers called 'Puerto Rico' which is on the back of my disc version of 'Gorney Slade' was worked out during a five-minute car drive back to my flat one night because it was needed in a hurry."

NIGEL HUNTER



# THIS IS KILLING ROCK

**JACK GOOD** hits out at modern recording techniques



**MODERN** recording techniques are wonderful and every month they seem to get better, much to the delight of the sound engineers and to most of the A and R men who make the discs.

**BUT IT IS KILLING ROCK 'N' ROLL!**

Let me explain. Until a year or so ago, all records were recorded, initially, on a tape—which was only a glorified version of the tape recording system you might easily have at home.

But gradually more and more records were made by a new system whereby different sources of sound would be recorded on different tape-tracks simultaneously. In Britain, either a three-track or a four-track machine is generally used.

So if there is a recording session with a rhythm section, string section, vocal group and vocalist, and there is a three-track system available, you record your rhythm section on track 1, your string section and your vocal group on track 2, and your vocalist on track three.

These are the generally accepted advantages:

(1) You achieve a greater degree of "separation" of sound. Every instrument or group of instruments comes through more clearly without being muzzled up with the sounds of other

instruments. "Separation" is a highly valued quality among sound engineers. Good separation is one of the hall-marks of good recording.

(2) A session can be "balanced" after it has taken place. The "level" (or volume) of each track can be decided upon after experiment with various possibilities. Echo can be added, tone can be varied at any time after the musicians and singers have completed the session. The A and R man can therefore shelve a considerable part of his worries during a session and concentrate on performance.

Obviously these are very considerable benefits, but I feel that, although it is of enormous benefit in certain kinds of recording for the recording of rock 'n' roll and most other kinds of music that depends first of all on atmosphere and excitement, the multi-track system is quite unsuitable. . . .

One of the reasons why the general standard of recording seems to be going up, while the level of excitement that the majority of pop discs create, is going down, might possibly be because of the indiscriminate use of the multi-track recording as if it were an unmitigated blessing.

**Advantages**

Let us take the two main advantages of multi-track and see how they apply to rock 'n' roll:

(1) Separation—This may appeal to the hi-fi fan, but it can kill rock 'n' roll stone dead by dissecting it into its component parts when in fact, it is the overall noise that counts.

A band, recorded on multi-track, does not seem to knit together so well as the same band on single track.

**RUTH BROWN**—Both sides of her latest disc are first-rate.

There is no room atmosphere. Everything becomes cold and clinical. (2) Balance—The whole business of making beat music on record depends on getting the right feel. If you cannot get this feel on the session, when the band is, one assumes, swinging, then you will never get it later, no matter what trick of "balance" you use.

An A and R man on a rock session must capture a fleeting moment, as it breathes, not bottle it, pickle it and cut it up into small cubes at some later date.

These views I have been almost ashamed to hold for months now, or so it sometimes seemed—so it was with great delight that I discovered that Mr. Eddie Kivack, the American who produces the Bill Black and Roy Orbison records, not only shared them

but had been operating accordingly and with great success.

And if you want to hear the sort of record that can be made the "old fashioned way," get to hear Kivack's production of a fabulous instrumental based on Grieg's A Minor Piano Concerto—"Asia Minor," by Kokomo, his piano and orchestra.

**PURE ROCK**

READERS of this column will by now have sized up the sort of music we dig—rock 'n' roll . . . pure and unadulterated. Which means that the majority of releases these days we greet politely with a stifled yawn.

Few indeed are the white singers who can stand on an equal footing with the coloured rockers—when you have mentioned Elvis, Jerry Lee, Gene and the late Eddie Cochran you have more or less covered the field.

This week sees the release of the latest by the greatest coloured rhythm and blues artist—**Fats Domino**.

"What A Price" is the "A" side, but the deck that knocks you out is an up-tempo, 8-in-a-bar version of "Ain't That Just Like A Woman." What a swinger!

Of the R-n-B rals my own personal favourites are **LaVern Baker** and **Ruth Brown**. Both have new releases this week.

**Fruity voice**

LaVern teams up on her latest with a gent I've not heard of before, name of **Jimmy Ricks**. James has the deepest, fruitiest voice you ever did hear.

Together they sail through a number called "You're The Boss"—very much after the school of Brook Benton and Diana Washington.

Ruth Brown's new epic is so good on both sides that it is impossible to choose between them. "Sure 'Nuff" has a spiritual choir backing of the kind we could never begin to hope for in this country. "Here He Comes" is another Brown special with that comedy edge that has always distinguished her work.

Needless to say, neither Miss Baker nor Miss Brown will make the charts with their records . . . they are far too good for that. But if you want records that will give you a kick and won't play themselves out of favour—these are the ones.

I'm delighted to hear the number of plugs which EMI have been scoring with **The Krew Kats' "Trambone."** With this sort of exploitation, the record must be a hit, I'm sure.

THIS WEEK'S

EMI

HITS

THE **JOHN BARRY SEVEN**  
The Magnificent Seven

(from the film of same name)  
COLUMBIA 45-08408

**CONNIE FRANCIS**  
Where the Boys are

(from the film of same name)  
45-MGM1121

THE **KREW KATS**  
Trambone

H.M.V. 45-POP84

**MATT MONRO**  
My kind of girl

PARLOPHONE 45-8478

THE **OUTLAWS**  
Swingin' low

H.M.V. 45-POP84

**SEMPRINI**  
Exodus-Main Theme

(from film 'Exodus')  
H.M.V. 45-POP84

**MALCOLM VAUGHAN**  
Dolce Vita

H.M.V. 45-POP84

**NORMAN WISDOM**  
If you believe in me

COLUMBIA 45-08408



\*  
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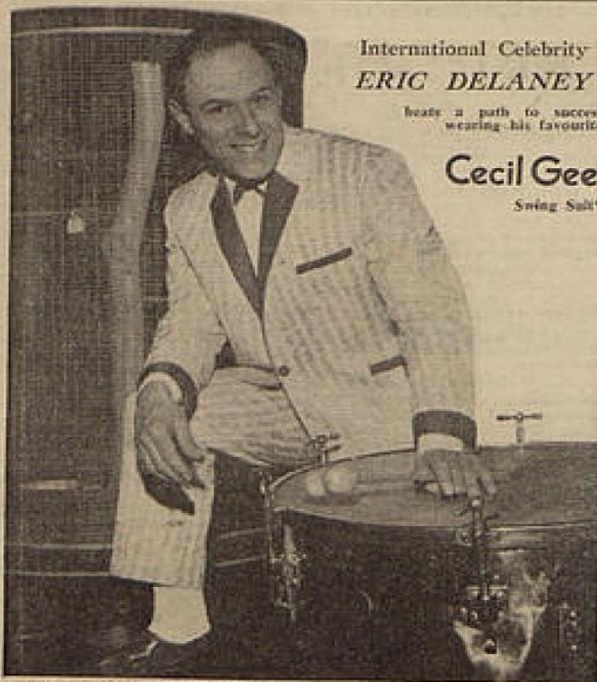
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## SHEER GUTS—THAT'S WHAT



# 1961 will year

## ALONG THE ALLEY

News from the  
Street of Music

THERE should be no cause for tears on Fred Jackson's part regarding the new Anthony Newley single on Decca "And The Heavens Cried." His Tin Pan Alley music group of companies could have a No. 1 hit on their hands. The disc will surprise Newley critics who maintain that he cannot sing. His style remains very much his own in this number, but he hits his notes clearly and sustains them very well.

This song first came into Fred's office last year via an American MGM record by Ronnie Sneyd. MGM over here didn't rate it worthy of release at the time, but they have changed their minds now.

Other healthy Tin Pan Alley Music group items at present include Mark Wynn's "A Dream Girl" on Decca, Gerry Hill's Hank warbling of "Who's Gonna Take You Home Tonight?" which is a Tony Osborne composition in the Mason Music catalogue, and Matt Moore's "This Time" on Parlophone.

THE Aberlawn group, deep in their latest issue in Savoy Row, has its usual tortuous array of current plugs.

Al Lattre is working on Jess Conrad's Decca hit, "Mystery Girl," from sides of Mike Clifford's Philips coupling of "Stranger" and "Poor Little Girl," and Al Martino's EMI recording of "My Side Of The Story."

He also has both sides of the latest Freddy RCA single—"Wooden Heart" and "Tonight Is So Right For Love."

Coming into his care on March 24, is a new Frankie Avalon number on HMV called "All Of Everything" and an old Jerry Lee Lewis number revived by Johnny Kidd for HMV entitled "Let's Talk About Us."

Geoff Morris, in the same outfit, is pushing both sides of the current Bobby Rydell Columbia coupling of "Good Time Baby" and "Charlie"; "Mr. Lucky," by Johnny and The Hurricanes, on London, and "Wines Of A Dose," by Ferlin Husky (Capitol) and Paul Clayton (London).

NOEL GAY MUSIC have the new Johnny Angel topside on Parlophone. The title is "Luna Luna Luna Lu," it's Italian, of course, with an English lyric.

The Clover—Conway catalogue in the same group has the D a n n y Williams HMV rendering of "We'll Never Be As Young As This Again," with words by Lionel Hart and music by one Trevor Stanford, who plays piano under the name of Russ Conway.

N.H.

IN August it will be seven years since Eric Delaney threw up his drummer's job with Geraldo to become a bandleader himself. And in the past five years the Delaney Band has been paid more than £250,000 by promoters and ball-room managements. In 1960 they paid more for the band's services than in any previous year. Signed contracts in the hands of manager, Derek Boulton, guarantee that all records will be broken in 1961.

"This year," he claims, "Eric will be the highest paid bandleader in the country, perhaps in Europe."

What is the secret behind the success of Delaney who, just a short while ago, was a highly respected, but nevertheless back-room boy in the Geraldo orchestra?

One agent put his theory bluntly: "Sheer guts," he said. "Delaney has amazing courage. He will take on anything and anybody. Most bandleaders would be too scared to do what he has done and got away with."

And one leader, whose band has all

but disappeared from the rostrum said: "I could have done the same if I knocked myself out the way he does."

But to the crowds who throng the dance halls, the theatres and the record stores, he is the nice little chap who does his best to please them, who always gives value for money.

At a London dance hall, I picked out a boy at random and asked him why he so obviously liked the Delaney band: "Well I like the sound and Eric's a good bloke, like, well, you know what I mean, 'e don't talk posh like, does 'e?"

And seeing that Eric and his music had bridged the social gap, I asked a debutante what she thought: "Oh, he's such an adorable little man. I was thrilled when Daddy said I

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Great  
Drummer-  
Leader



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WONDERFUL SOUND OF

**Premier**

ON PARLOPHONE RECORDS!

## HAS PUT DELANEY ON TOP

by **PETER DIXON**

could have the band for my party. All the others were so stuffy and ordinary."

Perhaps Eric himself got nearer the truth when he said: "I suppose it was just luck. Lucky I was born with a flair for showmanship. I have no inhibitions and will stand on my head anywhere if I think it will help please the customers and help the band."

"At the time I formed my band people were crying out for a new sound, a new personality, a new approach to the whole business. It just wasn't good enough to wear white tie and tails and wave a stick."

"I knew they would probably snigger at some of my antics, but if they did, I vowed that I would one day be in a position to use that great line. I laughed all the way to the bank."

price was five shillings with tickets selling well in advance. My tickets were six shillings and available on the night only.

It looked to a lot of people that I was about to get my fingers burned. As it happened, the trad group drew a thousand and Eric topped them at eighteen hundred."

The Delaney band plays many dates for the Rank Organisation, Ballroom controller Len Fancourt has used the band for an entire summer season at Brighton, one-night stands throughout the country and a regular Sunday series at the Astoria Ballroom, Charing-Cross Road, Lon-

One pair of proud parents, anxious to give their son a bumper twenty-first birthday party, recently took over the ballroom of a leading London hotel and paid Eric £500 to keep junior and his chums enraptured 'till dawn.

Prepared for any event, Delaney keeps in store thousands of pounds worth of scenery and theatrical props. At very little notice he can take out on the road a full West End type production.

For instance, not content with having his band just play "Hornpipe Boogie," Delaney had a battleship built on the stage complete with cannon that actually fired over the heads of the audience.

Eric makes few singles these days; he concentrates mainly on albums. They are on sale all over Europe and the United States. The biggest sellers are "Cha-Cha Delaney" (Pye) and "Swingin' Thru' The Shows" (Parlophone).

Surprisingly, Eric does relax at home. Attired in a stretched-too-big sweater and homely carpet slippers, he likes nothing better than to sink into a deep chair, enjoy a cup of "splosh," listen to records and gently let his gaze wander over the trophies on the wall. "Awarded to Eric Delaney," they all say. "Europe's No. 1 Drummer. . . . Britain's Top Band. . . . Musician of the Year. . . . Mr. Showmanship."

And there's a letter from "Her Majesty The Queen" thanking him for a Royal Command Performance. Next to it hangs a present from a fan: a portrait of Eric inlaid in wood.

And if that isn't proof that the Eric Delaney band appeals to all sections of the community, then I'd like to know what is.

## be a record for Delaney

Eric Delaney is making frequent trips to the bank these days, and laughing all the way.

Said one Northern promoter: "Delaney demands and gets big money because he knows we can take it at the box-office. His drawing power was proved to me when I recently put him on at a town in which the number one trad band was appearing on the same night. Their

don. Delaney will have at least 50 mid-week engagements from the Rank office this year, bringing in about £9,000.

Much of the Delaney bank balance is derived from taking his band to private parties, wedding receptions and firm staff dances, where his bubbling-over personality rapidly establishes a party spirit and keeps everyone happy.

## Stompers are chasing Acker Bilk

INTO England from North of the border this week have come six jazz musicians who are determined to go all out to capture the country's top traditional jazz honours. They are the Clyde Valley Stompers, currently rated by many as Great Britain's No. 3 trad jazz attraction after the bands of Chris Barber and Acker Bilk.

The Stompers achieved their amazing rise to fame whilst based in Glasgow but now, because of their popularity, they have uprooted themselves and made London their base.

Said their leader, trombonist Ian Menzies: "Many people just can't

put things in their right perspective. After London's top half-dozen bands there are several out in the provinces which are as good as, and probably superior to, the remainder in London."

The Saints and the Merseyside Jazzmen were two he mentioned and he recalled that less than three years ago Acker Bilk's Paramount Jazz Band was based in the West Country.

And when Acker's boys came to London to make it their head-

quarters they were comparatively unknown! But the Clyde Valley Stompers arrive with a glowing reputation.

Says Ian: "We set out to play the very best in traditional jazz in a real swinging manner and without any cheap gimmicks."

In the group's line-up are trombonist Ian, trumpeter Malcolm Higgins, banjoist Noerie Brown, clarinetist Pete Kerr, drummer Bobby Shannon and bassist Bill Bain. They all hail from Glasgow with the exception of the clarinetist and he's a "foreigner" from Edinburgh. A member of the band who didn't make the move to England was singer Fiona Duncan.

### Vocalist wanted

So currently Ian is looking for a replacement but he stated: "I'm not going to make a choice in a hurry as I'd like somehow to find a new discovery who really has talent."

The first thing the band did on reaching London was to rush to the recording studio to tape two originals penned by Ian—"Black Angus" and "The Big Man"—for Pye. These will be released later this month.

And within their first week here the Stompers carry out some impressive engagements. On Monday they were featured at the Spring Jazz Band Ball at the Hammersmith Palais and tonight (Thursday) they star in the B.B.C.'s "Jazz Club."

Two days later they have another broadcast in the B.B.C.'s "Saturday Club" and the following day at Southampton's Guildhall begin their first concert tour as a solo attraction. Other dates on the tour are set for Cheltenham, Ealing, Haslemere, Hove, Walthamstow, Exeter, Wimbledon, Stafford and Worthing.

Leslie MacKay

(Sales Manager of Jennings Organ Company) congratulates

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**Allan Blackburn**

WIESBADEN, GERMANY

# Petula Clark waxes 'Sailor' again

**PET CLARK**, whose version of "Sailor" is now at number 4 in our Top Twenty, is to record the song again—in French—in the Continental market. The French vocal group Les Compagnons De La Chanson have written the lyrics for it, and the session is set for March 30.

When the disc is issued it will be backed with a French song which Pet will sing in German. The title (in English) is "You Are My Rain And My Sunshine," and that session will be out on March 24.

Pet can be heard in the BBC radio programme "London Light" on March 26 and stars in ATV's "Sunday Night At The London Palladium" later the same evening. On April 16 she will appear in ABC TV's programme "Thank Your Lucky Stars."

Pet hopes to play a London cabaret season in late August, but no venue has yet been named.



CONNIE FRANCIS holding the Silver Disc presented to her by Mr. L. G. Wood of EMI on behalf of DISC at the reception held for her on Monday. (DISC Pic)

## PYE CHIEF FOR STATES

**LOUIS BENJAMIN**, assistant general manager for Pye Records, left London last week-end for New York. Soon after his arrival, Mr. Benjamin presented a Gold Disc to Mr. David Miller, President of the Miller International Corporation to mark the sale of the 1,000,000th Golden Guinea album.

Miller International handle the American side of Golden Guinea, and Mr. Benjamin's visit to the States, which is expected to last three weeks, will include discussions on marketing and future releases.

Gary Miller, who finishes his Manchester pantomime season on March 25, leaves for a three-week mooring holiday in Europe with his wife on March 27.

## New musical for Connie Francis

**CONNIE FRANCIS** arrived in London last week-end on her fifth visit to England. She is here for TV and recording work and can be seen in ATV's "Sunday Night At The London Palladium" show this coming Sunday.

Her manager, George Scheck, talked to DISC about her film work on Monday while Connie underwent the ministrations of a hairdresser prior to which she was presented with DISC's award of a Silver Disc for 250,000 sales in Britain of "My Heart Has A Mind Of Its Own."

"Connie enjoyed her role in her first film 'Where The Boys Are' very much, he said. "It's not a musical actually, but a story about American college girls on the campus, although Connie does sing, of course."

Asked how she made out, Mr. Scheck said: "I'd better leave you all to judge that when you see the film. Personally, I think it's been a good two-way deal. The film's going to help Connie a lot and she's going to help the film a lot as well."

### Return

Connie expects to return to the States in about a week's time. Another film and some TV shows await her there.

"I can't tell you the name of the next film or the producer will be on my track. It will be a musical though, a bit reminiscent of the Deanna Durbin pictures. We have several more film scripts to look through when we get home."

I think that Connie's third film will probably be produced by her own independent company which we are going to set up."

Questioned about Connie's rumoured friendship with Adam Faith, Mr. Scheck laughed: "She's good friends with Adam certainly, but she is with several other boys as well. In fact, I get confused sometimes."

### 'Mr. Piano' picks Italy

**JOE HENDERSON** goes Continental for his next Pye release, cut last Tuesday, and due for issue at the end of the month. Titles are "Midi, Midnette," and "Little Italy."

His ABC TV show, "Sing Along With Joe" has been extended until June, and will most probably return in the autumn after a summer break, together with his radio series, "Mr. Piano Plays."

On April 3, Joe Henderson opens a week in variety at the Savoy, Exeter, with Ken Dodd. This will be followed by a month's holiday in Spain, during which time he will fly back every week-end for his TV show.

### Hughes cuts for Columbia

**DAVID HUGHES** is to cut his first disc for a major label for nine years when he records a single for Columbia tomorrow (Friday). Titles are "Climb Every Mountain" from the American musical "The Sound Of Music," and "Someone Is Watching," written by Cyril Ornadel and David West, who wrote "Portrait Of My Love."

American singer Ruth Gray, Dennis Day and The Honeyes have been booked for Granada TV's "The Variety Show" on March 22.

## MUSIC MAN

A SPECIAL train with special guests for a very special show. The train was a Pullman, the guests were DJs and recording, and show business personalities and the show was "The Music Man," the new American musical which opened at Bristol last month and which is due to come to London next Thursday.

The train, hired by EMI to take 150 guests to a matinee performance on Saturday, left to a recorded message from the show's star, Van Johnson, and arrived to a victorious welcome by a local brass band.

The Sunday after the show opens in London EMI are to record the numbers with the full British cast, though DISC understands that Van Johnson may not be taking part. At present EMI would neither confirm nor deny that this was the case.



## Johnson records theme song from MGM film

**BRYAN JOHNSON** recorded a theme song for the sound-track of a forthcoming MGM film, "Treasure Of Monte Cristo" (Wednesday). The film will star Calhoun, John Gregson and Pat Arncliffe.

There is a possibility that Bryan will record the title song commercially on Decca, but nothing definite has been decided.

Tonight Bryan Johnson stars in the Light Programme's "Join In A Sing," and on Saturday he flies to Holland for a TV date with his hosts Teddy Johnson and Pearl Carr.

He sings in the Light Programme's "Melody On The Line," on March 12, and has a "Midday Music Hall" for the Home Service on March 13 before flying again to Holland for Dutch radio show.

The Trebletones returned from a 10-man season this week and have a "Sunday Club" airing on March 20 and "Music With A Beat" date on March 21.

## SPASTIC S

THIS year, for the first time, will be the half of the National Spastic Pool, Wembley.

Among those who have so far agreed to appear are: Adam Faith, The Barry Seven, Acker Bilk and his New Mount Jazz Band, Eve Boswell, Alan Cogan, Ross Conway, The McGuire Brothers, Vera Lynn, Gary Miller, Malt Monroe, The Mudlarks, Rick Valance and Bert Weedon.

Accompanying the singers will be orchestras conducted by Tony Osborne, Cyril Stapleton, Norrie Paramor, John Goodwin, Woolf Phillips and John Sharpley. Compere will be Dick Jacobs.

## GEORGE FORMBY

**GEORGE FORMBY**, comedian star of variety, radio, films, TV and records, died on Monday afternoon in a Preston hospital aged 56.

Son of a famous music hall comedian, he made his London stage debut at the Alhambra in 1924. Great success followed in every sphere of show business.

He was a first-class exponent of the ukulele and the banjo and several of his records, such as "Chinese Laundry Blues," "When I'm Cleaning Windows," and "Leaning On A Lamppost," achieved high sales.

## NEW RELEASES

**Elvis Presley**  
Wooden heart  
45-PCA-1208 RCA

**Bobby Darin** Lazy river  
45-HLK 8003

**Sure 'nuff Ruth Brown**  
45-HLK 504 SPAN-ATLANTIC

**Asla minor**  
Kokomo his piano  
and orchestra  
45-HLU 805 London

**Back of the moon**  
from 'King Kong'  
Elaine Delmar  
45-47 1101 Decca

**NAOMI AL TOUSAN**  
45-HE 801 London

**BRENDA LEE**  
EMOTIONS;  
I'M LEARNING  
ABOUT LOVE  
45-0587 Brunswick  
THE DECCA RECORD COMPANY

## Cliff booted because of Shadows

**ARE** The Shadows winning the popularity battle with their "boss" Cliff Richard? At a concert at the Empire Pool, Wembley on Sunday, Cliff was booted by a section of the audience because they wanted to have more from The Shadows.

A spokesman for the organisers of the concert told DISC: "Cliff came on after The Shadows' spot on the bill. The Shadows were a tremendous hit and had to play an encore before the compere David Jacobs was able to announce Cliff."

"Cliff came on and received some boos from a section of the audience, not because they didn't want him but because they wanted to hear more from The Shadows."

Said Cliff, who left for South Africa the following day with The Shadows: "It was only a small section of the audience and it didn't bother me at all."



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'ZING WENT THE STRINGS OF MY HEART'

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'HEARTSTRINGS'  
45 rpm 794 15340

**THE THREE BELLS**  
'YOU'

b/w  
'MELODY OF LOVE'  
45 rpm 794 15335

**COLIN JAMES and KEITH COOPER**  
'SWEET GEORGIA BROWN'

b/w  
'SWEET LORRAINE'  
45 rpm 794 25070

**'EMILE FORD HIT PARADE VOL 2'**

7" E.P. NRP 24123



# SPECIAL

(Left) Radio Luxembourg DJ Ray Orchard interviews the star of the show, Van Johnson. (Centre) The King Brothers get together with leading lady Patricia Lambert. (Right) Singers Benny Lee and Bryan Johnson accept a chocolate from one of the Drum Majorettes who were put "in charge" of the party on the train. (DISC Pic)



## CHART CHUCKLE



Who Am I

## Darin forms film company

**BOBBY DARIN** has formed his own film production company, "Sandy Productions." First film will be "The Sound Of Hell," in which Bobby himself will star.

However, before he starts work on this, Darin has to prepare for his next film, "Too Late Blues," a show business story in which he will both act and sing, and for which Andre Previn wrote the musical score.

## Dramatic role for Anka

**PAUL ANKA** makes his debut as a straight, dramatic actor in the forthcoming Allied Artists film "Look In My Window." He plays the son of an unhappy marriage. The film is due for release in the late spring.

## Stan Reynolds' run extended

**STAN REYNOLDS** and his Octet, currently featured in the BBC "Morning Music" series every Saturday, have had their contract extended to run for another three months until June.

# 'EXODUS' DATE SET FOR MAY

**THE** film "Exodus," the theme from which reached number one in the American charts, is to have its European premiere at the Astoria, London, on May 9, followed by a Paris opening on May 17.

There have been several recordings from the film, including one in stereo and monaural by its composer, Ernest Gold, the original United Artists soundtrack, and the hit American disc by Ferrante and Teicher.

The film stars Pasaj Newman, Eva Marie Saint and Sal Mineo.

## Jones on 'Spectacular'

**SINGER** Davy Jones, who has recently been featured with Cyril Stapleton on his tour of one-nighters, is to appear in "Saturday Spectacular" this coming week-end, March 11.

Last Sunday, he cut a disc for Pye—"Model Girl" backed with "Scarlet Woman," an American number, for release on March 10.

Later this month, Davy Jones travels to Ireland for some one-nighters.

Singer Shirla Southern and pianist Bill McGuffie team up for a new Lustenbourg series in April.

## Betty Hutton here

**WORLD** famous musical comedy star Betty Hutton was due to arrive in Britain yesterday (Wednesday) to prepare for her season at the Pigeon Restaurant, which starts on March 13.

With Miss Hutton were her husband, her mother, her manager, and her musical director, together with a vocal group who will take part in her act.

## TONY HALL reviews the opening concert in the Ella Fitzgerald tour



# Ella was so 'HAPPY'

**THEIR** Royal Highnesses, the Duke of Kent and Princess Alexandra were among the 3,000 people who witnessed a remarkable performance by America's "First Lady of Song," Ella Fitzgerald, at her opening concert at the Royal Festival Hall last Saturday (March 4).

I've watched Ella perform many times

during the past 11 years. But never have I seen her appear so happy. Seldom have I heard her sound so confident.

All but four of her songs were at medium or up-tempo. And did she swing! For once, she didn't seem to "play it safe." For once, there was an element of surprise. Take "You're Driving Me Crazy," for instance. The tempo and the treatment (a wild Latin accompaniment) were entirely unexpected. She even did a little dance routine. She was obviously having a ball. And so did the audience!

Most of the time, though, she was content to stand with her head inclined to the right, concentrating on some invisible object; her right arm still at her side, her hand clutching a handkerchief (which was often used for brow-mopping); her left hand finger-snapping for all it was worth!

### Swing

For the ballads, she clasped her hands strongly in front of her. All she wanted to do was sing and swing—and never stop!

Her accompaniment was loose and busy with drummer Gene Johnson and Herb Ellis (with some real country-blues guitar-playing) particularly outstanding.

Opening the show with an hour-long stint, The Oscar Peterson Trio blinded the audience with the brilliance of their incredible control and technique. Drummer Ed Thigpen is a splendid, dynamic asset to the group.

But I couldn't help feeling that the superlative Peterson would have sounded twice as effective if he had used half the number of notes.



Congratulations

# CONNIE FRANCIS

on your silver disc award

FOR  
MY HEART HAS A  
MIND OF ITS OWN

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## HOW LINE-UP

The "Record Star Show," presented on the Society, will run to two shows, one in the evening on Sunday, March 26, at the Empire

## Moss to book US stars?

**LESLIE A. MacDONELL**, Managing Director of Moss Empires, sailed for America yesterday (Wednesday) to discuss the booking of American artists for Moss circuit tours during 1962.

He is due back in Britain on Monday, March 27.

Gary Marshall's third disc for Parlophone is to be released on Friday, March 11. It is "Ev'ry Chance I Get," backed with his own composition, "One Pretty Baby."

**JOHNNY AND THE HURRICANES**  
JA-DA  
45-ALX 838 London

**SHOP AROUND THE MIRACLES**  
45-ALX 838 London

**BILLY FURY**  
DON'T WORRY  
45-F 1134 Decca

**ENTRY OF THE GLADIATORS**  
NERO AND THE GLADIATORS  
45-F 1135 Decca

**THE COASTERS**  
WAIT A MINUTE  
45-ALX 838 Decca/ATLANTIC

**DECCA**  
**RCA RECORDS**  
**LONDON**  
**Brunswick**  
45 rpm records

# Six pages of reviews

Pop, LPs, EPs, Classics,  
Mod, Trad and Folk

# Presley—another change, another hit

your weekly  
**DISC DATE**  
with DON NICHOLL



**● PRESLEY**

**ELVIS PRESLEY**  
Wooden Heart; Tonight Is So Right For Love (RCA 1226)

**D N T**  
NO doubt about it: The El is ringing the changes frantically at the moment... in fact, you could fool a lot of people by spinning "Wooden Heart." Not everyone will believe that this is Presley singing!

He ballads it with an odd light voice to a continental style accompaniment, and in fact slugs much of the side in GERMAN!

Back to the Pres we know as he zooms into "Tonight Is So Right For Love." Once again he has picked up a famous melody from the past and rolled through it with the voice which is bringing him bigger sales than ever.

If Mr. Offenbach's grave is being watched, I'd be interested to know the rate of revolution!

**DELLA REESE**  
The Most Beautiful Words; You Mean All The World To Me (RCA 1224)

**D N T**  
I'M growing rather weary of singing Della Reese's praises without seeing her shoot into our Top Ten, but I've still got to hope she'll receive her just reward over here... hence a DNT for the slow, powerful, romantic ballad "The Most Beautiful Words."

The iron-clad pipes of the singer belt it across in front of a velvety Glenn Osser accompaniment.

Another steady romancer on the



**● FURY**

other side, "You Mean All The World To Me." Again a fine performance from the star on a song that's by no means the easiest to hold or put across.

**BILLY FURY**  
Don't Worry; Talkin' In My Sleep (Decca F 11334)

**D N T**  
YES, Mr. Fury ought to fly into the charts with his western "Don't Worry," which he chants soulfully and extremely commercially to a clip-clopping accompaniment directed by Charles Blackwell. Blackwell puts in some flying strings for added effect as Billy joys on his way to a winner. Extra weight comes from The Four Kestrels in the background.

The Kestrels are more prominent in the rocking "Talkin' In My Sleep" which Fury belts to a good squanky sax on the turnover.

**MIKE PRESTON**  
Marry Me; Girl Without A Heart (Decca F 11335)

**D N T**  
WINNING number in the ITV contest—"Marry Me" comes up on disc, sang by the boy who carried it through the competition. And it should prove to be a success for Mike. He handles the quaint 'n' cute old-fashioned idea neatly.

Harry Robinson gives him strings and a brief girl group for accompaniment. The contest publicity alone should almost ensure a Twenty place for this side.

On the reverse, Mike sings "Girl

Without A Heart," a slow romantic ballad. Again there's a touch of the old-time minstrel in this production.

**THE FOUR KESTRELS**  
Sound Off; Can't Say That I Do (Decca F 11333)\*\*\*

**SOUND OFF** had a good run for its money some years back as a result of being featured in the film "Balladground." The Four Kestrels getting a disc of their own from Decca—revive it as a swinging march item and benefit from a crisp Johnny Keating accompaniment.

The vocal quartet make a good job of the lilting Can't Say That I Do, too. High-voiced lead is reminiscent of some of the American teams.

**FATS DOMINO**  
What A Price; Ain't That Just Like A Woman (London HLP 9201)\*\*\*

**V R Y** slow, drawling beat song from Fats as he lunks his way through What A Price. Lyric idea is built around the cost of "loving you." Muzzy background keeps Fats on his deliberate plodding path all the way.

Personally I prefer the more brisk boogie Ain't That Just Like A Woman which Fats chants happily for the flipside.



**● REESE**

**MARTIN SLAVIN**  
Charleston Crazy; Do The Charleston, Baby (Orionle CB1603)\*\*\*

**MODERNISED** Charleston whipped over with an extremely happy bounce by Martin Slavin directing orchestra and eager male chorus.

A real rinky-tinky that will get your feet moving even if your first impression is of "squares" inside squares. The jolly dancing, chattering mood is carried over to the other side in Do The Charleston, Baby.

**LAVERN BAKER AND JIMMY RICKS**  
You're The Boss; I'll Never Be Free (London HLP 9200)\*\*\*\*

**MISS BAKER** and Mr. Ricks make a fine vocal twosome... Lavern with her high-flying shout and Ricks with his deep-in-the-boots tone. They stink through You're The Boss in great infectious style.

They could walk themselves into our charts with this offering if it gets heard around sufficiently.

I'll Never Be Free is another steady bedding... exciting production. Baker and Ricks duet splendidly and their widely contrasted voices so amazingly well together.

**HENRY MANCINI**  
The Great Imposter; Love Music (RCA 1225)\*\*\*

**HENRY MANCINI** batons his orchestra and choeurs through his film music The Great Imposter. Melody hits attractively with the ocean coming in for a large share of solo.

The Love Music on the reverse is slower and even more romantic as befits its title. Orchestra and chorus working well together on a simple theme.

**THE ROYALTONES**  
Flamingo Express; Tacos (London HLP 9296)\*\*\*  
**QUICK-MOVING** rock instrumental, that's Flamingo Express which draws forth an intriguing and

## These swinging Gladiators believe in being authentic

"THE sound of the swift-footed chargers strikes my ears." The great Nero, as he repeated these words by the poet Homer, could not possibly have foreseen their application—nearly 2,000 years after he had spoken them. Yet this simple sentence does have a great significance in the 1961 recording scene. The sound? "Entry of the Gladiators" (Decca). The swift-footed chargers?

Nero and the Gladiators. The original Nero, who was born in December, 37 A.D., was christened Lucius Domitius Ahenobarbus. His modern counterpart is Mike O'Neill, born July, 1938 A.D., leader of a comedy beat group, Nero and the Gladiators.

Why has he called himself Nero and associated himself with the Emperor who murdered his own mother?

"For two reasons," he told DISC. "When I was working in Italy with Colin Hicks last year, my landlady said that my haircut reminded her of Nero. He played a fiddle while Rome got hot, and I play the piano while the audiences get hot!"

**£40 each**

The story of the modern Nero and the Gladiators, who take the staza in early Roman costumes that cost them £40 apiece, started last year, when Mike and Rodd "Boots" Slade formed part of The Cabin Boys with Colin Hicks in Italy. "We were with Colin for nearly a year," said Boots, "but we had often thought about forming our own group, and when we came back to Britain last spring, we did." With Tommie Brown and Colin Green making up the quartet, Nero and the Gladiators soon found themselves work. Last summer they appeared in "Tacos on Parade" at Blackpool, and they toured with Gene Vincent and Jerry Keller.

"This was great while it lasted," said Mike, "but we wanted the chance to prove that we were really a worthy act, and so we worked hard to produce one which would stand up on its own."

All are good musicians—guitarist Colin Green still does occasional gigs with Cyril Stapleton and plays a cool, classical guitar—and Mike O'Neill and Boots Slade had already written several numbers for The Cabin Boys, two of them reaching the Italian hit parade.

The boys got their recording contract, when, a short time ago, they took a demonstration disc of one of their numbers to a music publisher.

"On the back we recorded 'Entry Of The Gladiators,' a great version of the old number, and it was this that secured us a contract," said Mike.

"Incidentally, we thought of this before The Pilldown Men knew Williams had existed!"

"We know that people will think of us as just another rock group, and this is why we have gone to so much trouble to make ourselves different. Our costumes are quite authentic, and if it wasn't for the fact that we have musical instruments, we all look as if we're heading straight for a bout with the lions."

"As we're in modern times, the historical kick can be used as a comedy angle, and jokes in Roman dress don't seem to be as incongruous as people might imagine."

JUNE HARRIS.



**● PRESTON**

OPEN THE HIT PARADE GATES FOR

## "ENTRY of the GLADIATORS"

Played, Significantly Enough, by

**NERO and the GLADIATORS**

DECCA F11329

**RATINGS**

- \*\*\*\*\*—EXCELLENT
- \*\*\*\*—VERY GOOD
- \*\*\*—GOOD
- \*\*—ORDINARY
- \*—POOR

**D  
N  
T**

That's the sign that indicates a Don Nicholl Tip for the Top Twenty.

**THE FUGITIVES**

**Fugitive Freeway** (Vogue POP V 9176)\*\*\*  
**INSTRUMENTAL** group working over two runaway themes. Fugitive rolls along smoothly enough but doesn't really manage to conjure up any of the visions implied by its title. Freeway is a little darker in tone with sax contributing some good work over the rhythm heads.

**BILLIE LAINE**

**Ev'ry Chance I Get; Kiss Me** (Philips PB 1115)\*\*\*  
**BILLIE LAINE**, a girl with her sights on some of the American singers who've gone before, zips rather jerkily into **Ev'ry Chance I Get**, Ivor Raymonde's backing includes big vocal group work. Miss Laine strikes me as trying a little too hard on that side, and I prefer the relaxed effect she goes for in the sliding love song **Kiss Me**.

**JOHNNY ANGEL**

**Luna Lu; What Happens To Love?** (Parlophone R 4750)\*\*\*  
**KEN JONES** directs big band and chorus for Johnny Angel's effective swinger **Luna Lu**. Good production and performance on a number which may not be a quick seller but which deserves to do well. Dramatic Latin break is neatly used to colour the side. Johnny's own composition **What Happens To Love?** has a slick clipped beat that could help it into the jakes.

**JACK SCOTT**

**Is There Something On Your Mind; Found A Woman** (Top Rank JAR 547)\*\*\*  
**JACK** (quite-a-spell-without-a-hit) Scott, tries for success with two songs he has written for himself. **Is There Something On Your Mind** could click with the customers. Slow and easy romantic plea.



Performance is polished and Bill Sanford's accompaniment scores gently. **Found A Woman** lifts the tempo, and Scott stabs out the lyric precisely. Big vocal group and rhythm team noise behind him.

**CHAS. McDEVITT and SHIRLEY DOUGLAS**  
**One Love; Can It Be Love** (HMV POP 845)\*\*\*

**McDEVITT** and his girl singer chanting comfortably in duet as they lilt through **One Love**. Far removed from the old freight train lines but a side which stands a chance of being just as right for its time. Ballad is nicely tuneful and the soft-voice work suits it. **Can It Be Love** is another whispering duet by Chas. and Shirley. Guitar in the intimate accompaniment sounds well.

**Laurie London**  
**Darling Sue; Today's Teardrops** (Parlophone R 4747)\*\*\*

**MUCH** more adult in tone now, Laurie London whisks through the beauty ballad **Darling Sue**. Large backing from band and chorus is directed by Ken Jones. A quick mover, but without much to hold on to... it seems to pass right over your head.

**Today's Teardrops** has a good commercial beat and I'd rather trust to this deck for sales. Chorus chanting in spiritual fashion while Laurie whoops his way along.

**EDDIE CALVERT**  
**I Need You; Penny Points Polka** (Columbia DB 4594)\*\*\*

**WITH** The Wise Guys putting in some vocal group assistance, Eddie blows his golden trumpet through the steady ballad tune **I Need You**. Melody's easy to catch and Eddie's in commercial form as usual. Frank Barber directs the orchestra. The **Penny Points Polka** is a bright and brittle tune which bounces merrily all the way to its dividends. Cute and catchy.

**DAMITA JO**  
**Keep Your Hands Off Him; Hush, Somebody's Calling My Name** (Mercury AMT 1133)\*\*\*

**KEEP** Your Hands Off Him is a rarer which Miss Damita Jo chants expertly to a strings and rhythm backing. This one's got size and a touch of enthusiasm about it which should help it grow. Contrast on the flip with **Hush, Somebody's Calling My Name**. Vocal team echoes Damita on this easy-going tune which she dusts off with skill.

**JERRY LORDAN . . .** his latest release "Let's Try Again" may move up to the big sellers.

**JERRY LORDAN**

**Let's Try Again; You Came A Long Way From St. Louis** (Parlophone R 4748)\*\*\*

**LET'S** Try Again is a gentle liling ballad with an up-to-date romantic slant. Jerry sings it very pleasantly indeed; and it given an adroit girl group for company by musical director Johnnie Spence.

This one's a quiet half with a deceptive strength. May easily move up into the big figures. The familiar **You Came A Long Way From St. Louis** looks like an odd choice for Jerry at first sight, but he handles it professionally. And take off your hat to the Spence grumbly accompaniment.

**NORMAN WISDOM**

**If You Believe In Me; Yer Gotta Get Aht** (Columbia DB 4601)\*\*\*

**COMEDIAN** Wisdom has a slow, sugary lyric to sell in **If You Believe In Me**. But that doesn't mean he won't sell; Norman's done well with more sentimental material than this. On the other hand he's also had better, simpler melodies to offer. **Yer Gotta Get Aht** is a cookney comedy item full of sound effects from bulldozers and pneumatic drills. A skipalong novelty based on the rearrangement of the streets of London.

**THE OUTLAWS**

**Swingin' Low; Spring Is Near** (HMV POP 844)\*\*\*

**A** TWANGY instrumental group. The Outlaws with a terrific studio noise to offer in this electronic excursion. They race through the gimmicky **Swingin' Low** on a tide of noise that will certainly make you stop and listen.

And many who are listening will decide to buy this intriguing concoction. **Spring Is Near** is a slower theme again played with twangy emphasis. Not so dressed-up as the novelty on top.

Continued on page 12

'PLAYALONG'S PLAYER'

**FOR REAL HOME ENTERTAINMENT—**


**JUDY GARLAND**  
 JUDY—THAT'S ENTERTAINMENT!  
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 57417 (Stereo)

**PAUL ANKA**  
 AND HIS BIG 15  
 COLUMBIA 325X1203 (Mono)

**MR. ACKER BILK**  
 AND HIS PARAMOUNT JAZZ BAND  
 'A Golden Treasury of Bilk'  
 COLUMBIA Laneham Jazz Series 325X1304 (Mono)  
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**NAT KING COLE**  
 'TELL ME ALL ABOUT YOURSELF'  
 CAPITOL W1321 (Mono)  
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 'Sings and Swings'  
 COLUMBIA 325X1208 (Mono)



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## Frank Ortega Trio

# 'Sunset' fans need no introduction

### FRANK ORTEGA TRIO

**At Dino's**  
*What Is This Thing Called Love; I Know That You Know; Mountain Greenery; 'S Wonderful; Love For Sale; You For Two; You And The Night And The Music; April In Paris; With A Song In My Heart; A Very Precious Love; The High And The Mighty; Theme From "A Summer Place."*  
(Warner Bros. WEP6011)\*\*\*\*  
ARE you a "77 Sunset Strip" fan? If so you will need no introduction to the swinging team which plays at "Dino's" Restaurant in the series. Now hear and enjoy them on

**CONNIE STEVENS**, who shot to fame via "Hawaiian Eye," has a well deserved success.

record. It's the ideal music for eating to, listening to, playing to your friends, or simply enjoying.

The group are resident at Dean Martin's eaterie and please the customers with their nightly entertaining.

**BOB SHARPLES, BRYAN JOHNSON, JANET WATERS**  
Excerpts from "The Music Man"  
*Trouble; Goodnight My Someone; Seventy-Six Trombones; Lido Rose; Till There Was You*  
(Decca DFE6663)\*\*\*\*

HERE is a preview excerpt from the latest Broadway hit to reach our shores. And from the sound of

recommend this entertaining EP from Oriole.

**GORDON MACRAE**  
**Some Enchanted Evening**  
*Cent Magnifique; Stranger In Paradise; Some Enchanted Evening; O' Man River*  
(Capitol EAP 1-20068)\*\*\*\*

A series, this time featuring the outstanding voice of Gordon MacRae and four great show tunes.

His *Stranger In Paradise* has a special meaning for me as I was sent a copy of this recording a couple of years before the show opened in Britain, and it was a hit with me right from the start—I will treasure that much-battered disc today.

### JAN AUGUST

**Miserlou**  
*Miserlou; Dye Negro; Dark Eyes; September Song*  
(Mercury ZEP10094)\*\*\*\*  
HOW these oldies come rolling back. Just about ten years ago such DJ shows as the famous Jack Jackson and Tiddlers programme were plugging away at these titles and helping them to reach the best sellers.

Jan August was as popular in his day as Russ Conway is today and I still found myself enjoying this run-through of four of his hits.

### NELLIE LUTCHER

**Real Gone**  
*Fine Brown Frames; Harry On Down; My Mother's Eyes; It's A Real Gone Guy*  
(Capitol EAP20066)\*\*\*\*

ANOTHER bunch of his from a decade ago revives the voice and piano of lively Nellie Lutcher. I was an ardent collector of all Nellie's discs when she was at the top of the charts and it gave me great personal pleasure to hear these titles again.

### ELLA FITZGERALD

**Swinging With Ella**  
*Little White Lies; If I Were A Bell; Moonlight On The Ganges; Just You, Just Me; You Brought A New Kind Of Love To Me; 729 In The Books*  
(HMV ZEG8639)\*\*\*\*

ARELAXED, swinging session with the great Ella, who is currently back with us again on a concert tour. As always, the impeccable Fitzgerald voice charms its way through the lyrics and melodies to bring delightful sounds to the listener.

### JOSE GRECO

**Noche De Flamenco—No. 2**  
*Perfume; El Quiero; La Flor; La Golandrina; La Paloma Blanca*  
(MGM-EP 743)\*\*\*\*

I LIKE most Flamenco music and dancing, as my regular readers know, but if there is one name I like better than any other in that field it is Jose Greco. A spin of this album will show you just why I enjoy his company more than any other. The ingredients are much the same as that of other troupes, but there is an added excitement and sincerity about this team.

### VICTORIA ELLIOTT

Excerpts From "Song Of Norway"  
*Private And Legends; Freedly And Ill Fiddle Now*  
(HMV ZEG 8637)\*\*\*\*

A GORGEOUS picture of a Norwegian fiddler sets the scene for this musical excerpt based on the life and music of composer Edvard Grieg. The artists give fine performances and the score is excellent.

Not really for the majority of DISC readers, but perhaps there are some somewhere who really do enjoy a fine piece of work such as this.

To them I strongly recommend it.

## DISC DATE contd. from page 11

### AL MARTINO

**Little Boy Little Girl; My Side Of The Story**  
(Ember EMB 8122)\*\*\*\*

OUT-of-the-rut ballad Little Boy Little Girl is sung with plenty of charm by Martino on this release. Little girl and boy voices are also used to hammer home the lyric idea of tots who are going to marry when they grow up.

**My Side Of The Story** is a bigger ballad in size and melody and Martino sweeps through it romantically.

### PAT BOONE

**The Exodus Song; There's A Moon Out Tonight**  
(London HLD 9259)\*\*\*\*

THE film theme from *Exodus* had to have a lyric eventually, of course, and Pat Boone decided he might as well be the one to write it as well as record it.

Producer Otto Preminger okayed the Boone words, and Pat sings them with plenty of warmth and sincerity.

**There's A Moon Out Tonight** is a gentle rock-a-ballad sung pleasingly by Pat for the other side of the coupling. Vocal group in the thumping accompaniment. I like it better than the A deck.

### LITTLE BROTHER MONTGOMERY

**Pintop's Boogie Woogie; Cow Cow Blues**  
(Columbia DB 4595)\*\*\*\*

I REMEMBER being very impressed with Little Brother Montgomery's piano work last time I saw him at work, and I'm glad Denis Preston has brought him out on disc in the Lamin-down Jazz Series.

Montgomery talks and plays the deathless *Pintop's Boogie Woogie*. Mostly for the jazz collectors but well worth money from people who normally go only for the pops.

**Cow Cow Blues** is just as attract from a fairly wide field. Montgomery's piano work is extremely distinctive... so much so that I could do without the vocal declamation.

### CRAZY OTTO

**Paper Doll; Spanish Holiday**  
(Polydor NH 66 644)\*\*\*\*

CRAZY OTTO, they tell me, made this release specially for British customers. Well, there'll be plenty, I suppose, who'll buy the bubbly piano noise rattling through the familiar *Paper Doll*.

**Spanish Holiday** allows Otto to bring a more lyrical technique to bear on the ratty jubbans at which he works.

### BERT KAEMPFFERT

**Cervera La Vie En Rose**  
(Polydor NH 66 646)\*\*\*\*

THE familiar Cervera sets a large colourful treatment from the Kaempffert orchestra, Latin rhythm loping along in sparkling style all the way, with a very good noise from the brass man.

Revival of the ballad *La Vie En Rose* is fronted by a warm open trumpet and could start selling all over again.

### ZACK LAWRENCE

**Magic Fingers; Zoo-Zoo**  
(Parlophone R 4752)\*\*\*\*

A PIANO disc with backings under the direction of Ken Jones. *Magic Fingers* is a merry dancer with a frothy melody that is here and gone almost before you've time to latch on to any phrases.

**Zoo-Zoo** is a Latin item with a fairly solid tune to it. The pianist ripples precisely through this one to a well-controlled strings-and-rhythm accompaniment.

### MICHAEL HOLLIDAY

**The Miracle Of Monday Morning; In The One Who Loves You**  
(Columbia DB 4604)\*\*\*\*

THE *Miracle Of Monday Morning* is a warm-hearted hitting ballad well sung by Holliday to a Norris Paramor accompaniment. Lyric's neat and builds its lovers-meeting idea steadily.

This one should be a sleeper for Mike providing he gives it enough airings.

### I'm The One Who Loves You

(Remember Me) is a likeable stroller which Mike handles effortlessly. A vocal group and rhythm team accompaniment join him in relaxing manner.

### FREDDY CANNON

**Muskrat Ramble Two Thousand-88**  
(Top Rank IAR 548)\*\*\*\*

LATCHING ON to another old, old favourite is Freddy Cannon as he explodes into Kid Ory's *Muskrat Ramble*. Edgy sound all the way as Cannon rips out his vocal in expected fashion.

Yes, it could climb again for the boy with that special revival gift.

On the turnover Freddy takes up a new thumper *Two Thousand-88*. Lead chanter, this which tends to be a mild monotonous, Twangy accompaniment.

### H. B. BARNUM

**Lost Lover; Hal-leluah**  
(Fontana H 299)\*\*\*\*

THIS is a keyboard instrumental which is well worth spinning despite the opening phrases which may lead you to anticipate a very ordinary disc indeed. Instead—it's far from ordinary.

The sound's captivating, with a modern beat, thumping electronically all the way through *Lost Love*. It just grows and grows on you.

Same goes for the twitter *Hal-leluah*. This is a cooling that should have jokes rocking all over the place.

### MARTY ROBBINS

**Don't Worry; Like All The Other Times**  
(Fontana H 501)\*\*\*\*

I'VE a hunch that Marty Robbins is going to be outsold ever here on his own composition *Don't Worry*—

by Billy Fury. Which probably won't worry Marty much.

For those who go for originals, however, this country ballad workout is attractive and pretty subdued... with quite an eyebrow-raising orchestral moment around half-way.

Like All The Other Times is a quick little Country tune sung in typical cowboy style by Marty.

### LORIE MANN

**Happy Feet; The Bankers**  
(Pye International NZ5009)\*\*\*\*

MISS MANN moves over to the Pye International label to make the best disc of her career. She revises the toe-tappy *Happy Feet* to a



MIKE HOLIDAY... a sleeper on his hands. (DISC Pic)

real old-fashioned razzamatuzz accompaniment, directed by Bill Shepherd. Lorie sings the song with verve and strength, to put new life into the old strummer.

Same type of backing for the flip—a neat new number about the kerbsiders, *The Bankers*, who play in London. Good idea well developed and extremely well sung by the girl.

Altogether a lively, infectious coupling that may sleep to high sales.

### SHANI WALLIS

**The Most Beautiful Words In The World; When Love Is Young**  
(Philips PB 1117)\*\*\*\*

SHANI singing softly and sweetly to a gentle accompaniment. That's what we get for the romantic ballad *The Most Beautiful Words In The World*. Attractive performance and production.

*When Love Is Young* is another thoughtful romance. Slow ballad which Shani handles pleasingly and sincerely to Wally Stott's string-banked backing.



these items I think "The Music Man" will be another smasheroo.

Messrs. Sharples and Johnson plus Miss Janet Waters run through five of the numbers and I know you are going to like their efforts.

### JOHN SCOTT TROTTER

**Escape To The Magic Mediterranean**  
*Manzella; La Mer; Arrivederci Roma; La Vie En Rose*  
(Warner Bros WEP6013)\*\*\*\*

LONG a musical director for the great Bing Crosby, John Scott Trotter is now given the spotlight all to himself with a set of Mediterranean titles.

The music is lush as is the setting, and if you are looking for a quiet, relaxed listening spell here is your answer.

### CONNIE STEVENS

**Hawaiian Eye**  
*On A Slow Boat To China; Why Try To Change Me Now; You Younger Let's Do It*  
(Warner Bros WSEP2007)\*\*\*\*

STEREO PRETTY Connie Stevens has shot to fame in America on account of her singing role in "Hawaiian Eye," a TV detective series we have not had yet.

Her husky voice slips easily around the melodies and her success is well deserved on this showing.

She has not really hit the jackpot here as yet—but she will.

### WARREN BARKER

**Music Of Desire**  
*Amapola; Maria Elena; Time Wait; Magic Is The Moonlight (Le Quiero Dilete)*  
(Warner Bros WSEP2008)\*\*\*\*

STEREO VELVET, soft arrangements of four popular Latin standards form the basis of this romantic-type album by Warren Barker.

There is nothing lacking musically. This is an entertaining EP.

### DOC EVANS AND THE 6 ALARM SIX

**Vol 1**  
*Dr. Jazz; Willie The Weeper; Ostlich Walk; Anniversary; Any*  
(Oriole EP 7034)\*\*\*\*

I EXPECT that colleague Owen Bryce will sue but I am reviewing this EP because of the strong support traditional music is getting from teen fans who also worship rock idols.

The Doc Evans team sounds more authentic than some of the current top favourites among the best-selling Trad groups and this may go against him.

But if you want good, foot-tapping music in Dixieland idiom then I



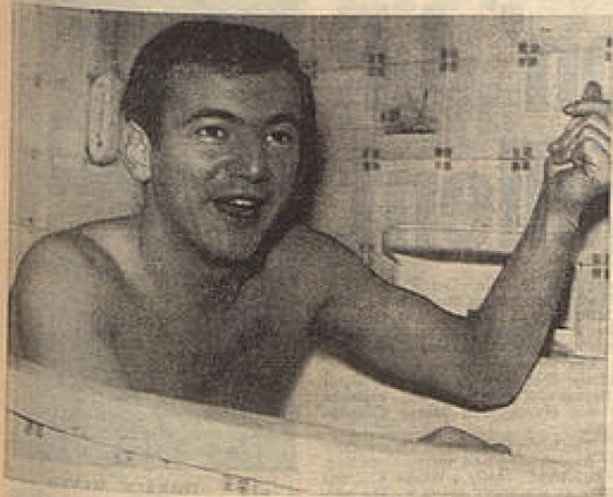
**BOBBY DARIN**

**GORDON MACRAE**

**RONNIE HAWKINS**

**EYDIE GORME**

**STEVE LAWRENCE**



**BOBBY DARIN . . .** he hasn't been confined to singing in his bath for years now. Nor will he be if he keeps up the standard of "For Teenagers Only."

**KITTY WELLS**  
*Kitty's Choice*  
*Sugarpine; Dark Moon; Your Cheatin' Heart; Beautiful Brown Eyes; Seven Lovely Days; Half As Much; Tamburaya (On The Bayou); Jealous Heart; When The Moon Comes Over The Mountain; Bonaparte's Retreat; Tennessee Waltz; My Happiness.*  
(Brunswick LAT 8361)\*\*\*\*

**R**ECENTLY, female successes on disc have been restricted to Connie Francis, Shirley Bassey and Brenda Lee, with the other ladies being pretty much out in the cold. Here's a voice which could join that bunch given the right single. Miss Wells has been hailed in America as the "Queen Of Country Music" and she doesn't possess the harshness often heard from female artists in this field. Her song choice is excellent and I know you'll enjoy this one—give it a chance to entertain you.

*Smoky; The Wreck Of The John B.; Midnight Special; The Rowing Kind; Loneome Traveller; When The Saints Go Marching In.*  
(Brunswick LAT 8357)\*\*\*\*

**THIS** album probably won't mean much to you unless you were buying single hits around ten or 12 years ago. It was about then that the Weavers first began to attract custom with many of the titles contained in this collection.

**EYDIE GORME and STEVE LAWRENCE**  
*The Golden Hits*  
*I've Heard That Song Before; I'll Be With You In Apple Blossom Time*



*Green Eyes; I Hear A Rhapsody; And The Angels Sing; Who Wouldn't Love You; Bel Air; Hat Du Schoen; Marie; I Don't Want To Walk Without You; I've Got A Girl In Kalamazoo; White Christmas; Sentimental Journey.*  
(HMV CSD 1329)\*\*\*\*

**Stereo and Mono**  
**A**ROUND dozen hits from the past nicely dressed up by one of my favourite teams, Eydie Gorme and Steve Lawrence. It is not a sensational record, but it is one which is performed with polish and it is brimful of top-class entertainment. The stereo quality is good for those who are enthusiasts in that field and the entire production is well worth your attention.

**BOBBY VEE**  
**Bobby Vee Sings Your Favourites**  
*Devil Or Angel; Mr. Blue; Just A Dream; Since I Met You, Baby; It's All In The Game; You Send Me; Young Love; My Prayer; Sincerely; Gone; I'm Sorry; Everyday.*  
(London HA-G 2320)\*\*\*\*

**R**UBBER Ball" has the name Bobby Vee linked with it and both are currently riding high in the charts, so the next step nowadays is to release an LP by the same artist. This LP doesn't contain Mr. Vee's current big hit, but it does have one which isn't quite make it here, although it was a huge success in America—*Devil Or Angel*. And this is about the best track on the album. Not a great showing by any means, but a three-star award for its potential. At times Bobby Vee has an Eartha Kitt "shake" in his voice.

# Brenda bounces back with a winner

**BRENDA LEE**  
*This Is Brenda*  
*When My Dream Boat Comes Home; I Want To Be Wanted; Just A Little Pretend; Love And Learn; Teach Me Tonight; Hallelujah, I Love Him So; Walking To New Orleans; Blueberry Hill; We Three (My Echo, My Shadow And Me); Build A Big Fence; If I Didn't Care.*  
(Brunswick LAT 8360)\*\*\*\*

**F**ULL of pep Brenda Lee comes bouncing back with another album of hits for her ever-swelling army of fans in Britain. There are 12 titles, and all in that cute and bouncy style disc fans have come to love. Brenda has another winner here and looks like consolidating her position even further with the British teenage public—and a few of our older inhabitants too, I bet.

**BOBBY DARIN**  
*For Teenagers Only*  
*I Want You With Me; Keep A Walkin'; You Know How; Somebody To Love; Ain't She Ain't She Ain't; Pity Miss Kitty.*

**RONNIE HAWKINS**  
... he sings folk ballads on his latest album.



*That Lucky Old Sun; All The Way Home; You Never Called; A Picture No Artist Could Paint; Rush, Somebody's Calling My Name; Here I'll Stay.*  
(London HA-K 2311)\*\*\*\*

**G**OOD for you, Mr. Darin. During the past year you have been acclaimed by the adult night club circuit and many said that you had risen above your teenage beginning in show business.

Now you come back with a set labelled *Fog Teenagers Only*, singing the kind of stuff that first took you to the top. It's a nice way of saying "thanks" to your many teenage fans, and I commend you for the gesture. And I hope the fans appreciate what you have done and support this record in the way it deserves.

**GORDON MACRAE**  
*Songs For An Evening At Home*  
*A House With Love In It; Smiles; Always; The Bells Of St. Mary's; Whispering Hope; In The Good Old Summer Time; Let Me Call You Sweetheart; Take Me Out To The Ball Game; Home; Love's Old Sweet Song; Three Blind Mice; The Sweetest Of Things; Oh, Trees; A Perfect Day.*  
(Capitol ST 1251)\*\*\*\*

**Stereo and Mono**  
**F**OR Mums and Dads all the way this one. The basic idea is that Gordon and his family have some friends round for a Sunday evening sing-song and the atmosphere is set by the ringing of the front door bell, and Gordon's wife Sheila welcoming the guests.

Vocal honours go to Gordon with a chorus heard in the background. Daughter Meredith joins Dad in a nice rendition of *Whispering Hope* and orchestral leader Van Alexander leads his boys through a catchy *Three Blind Mice* for his instrumental contribution to the evening's set-together.

**PRESENTING THE CROSBY BROTHERS**  
*You Must Have Been A Beautiful Baby; You Move; Love House Blues; Wrap Your Mind; Love House Blues; Wrap Your Mind; Trouble In Dreams; Joshua; Mamelle; Once In A While; I Can't Give You Anything But Love; The Green Grass Grows All Around; Dinah; Singin' In The Rain; Magic In The Moonlight.*  
(MGM-C 846)\*\*\*\*

**A**NICELY blended set of straightforward harmonies from three of "Papa" Bing Crosby's boys. In keeping with their father's unequalled success, the lads keep it simple and sweet, and with an easy beat. I liked their programme balance very much in an album which provides enjoyment for all the family. Bing writes a proud love note for this album debut and I predict that his pride is going to be justified. I think the boys will prove a strong success.

**FRED HARTLEY**  
*Great Piano Themes*  
*Warsaw Concerto; Fergotten Dreams; Moonlight And Themo From Picnic; Linelight; Theme From Romeo And Juliet; Blue Star (The Medic Theme); Autumn Concerto; The Dream Of Olwen; Gigg; Rhapsody In Blue; Theme From A Summer Place; Liebermann; On The Beach; Story Of Three Loves.*  
(Ace of Clubs ACL 1056)\*\*\*\*

**A**TOP star name from the past plays a selection of contemporary hits on this latest Ace Of Clubs recording. One for all the family this and well within the average budget.

**RONNIE HAWKINS**  
*The Folk Ballads Of Ronnie Hawkins*  
*Sawdust; Somewhere I Feel Like A Motherless Child; I Gave My Love A Cherry; Brave Man; A Poor Workin' Stranger; Virginia Blues; Mister And Mystique; John Henry; Furee Tree Well; One Out Of A Hundred; The Death Of Floyd Collins; Love From A Stranger.*  
(Columbia 33SK 1295)\*\*\*\*

**I**HAVE praised the exuberant Ronnie Hawkins for the rock-style things he has done in the past and now I have to praise him for a smooth collection of folk songs from the past and present.

His voice has taken on a gentler tone for this performance and I hope his fans enjoy it as much as I did.

**THE BEST OF THE WEAVERS**  
*Goodnight Irene; Kites, Sweeter Than Wine; No Long, It's Been Good To Know You; Old Folks; Around The Corner; Winesap; On Top Of Old*

**THE CROSBY BOYS—**  
*Lindsay, Philip and Dennis, seen here with their wives, keep it simple and sweet.*



## CLASSICS Reviewed by Alan Elliott

### Perfect playing from Iturbi

**CHOPIN**  
*Waltzes, No. 2 in A Flat Major; No. 3 in A Minor; No. 5 in D Flat Major; No. 7 in C Minor; No. 9 in A Flat Major; No. 11 in G Flat Major; Polonaise No. 3 in A Major; Impromptu No. 1 in A Flat Major; Etude No. 3 in E Major; Etude No. 14 in F Minor; Mazurka, No. 3 in B Flat Major; No. 6 in A Minor; No. 7 in F Minor.*  
played by José Iturbi  
(Columbia 33 CX 1701)\*\*\*\*

**I**HAVE no hesitation in awarding this disc the full rating for a fine recital of Chopin by Jose Iturbi. His playing is perfectly balanced, and his fingering and phrasing faultless. I especially like his bass

hand throughout the waltzes. It is somewhat difficult to make the left hand interesting when playing a waltz, for it is given very little scope—but Chopin does make his bass interesting and Iturbi takes full advantage of this.

Of the remainder all are played to perfection except one—the famous Etude in E major. This was taken far too slowly, especially the middle section.

The piano reproduction is nigh on perfect throughout.

**KEYBOARD FANTASIES**  
*Leonard Pennario*  
*The Goldberg's (Cabezas-Debussy); The Maid With The Flaxen Hair (Debussy); Midnight On The Cliff (Pennario); March From "The Love Of Three Oranges" (Prokofiev).*  
(Capitol FAP 2-8391)\*\*\*\*

**T**HE disc sleeve states "These miniatures are music to delight the ear . . ." Well, maybe! But the reproduction of the piano in parts is certainly not a delight to my ear and the whole disc is poorly recorded.

In the *Maid With The Flaxen Hair*, for instance, this instrument could be easily mistaken for Winifred Azevita's "other piano". Pennario's own "Midnight On The Cliff" is quite an interesting study, very impressionistic, but I don't think many pianists will want to add the piece to their repertoire.

Not a very good disc. I have heard Pennario play much better than this.

**DVORAK**  
*Slavonic Dances No. 4 in F Major, No. 15 in C Major*  
**SMETANA**  
*Dance Of The Comedians*  
*Minnesota Symphony*  
*Orchestra conducted by Antal Dorati*  
(Mercury XEP 9063)\*\*\*\*

**P**LENTY of life but little finesse—a lot of the subtleties are lost by Dorati. This is, of course, basically simple peasant music, but, even so, both composers had a ready turn of musical wit which is not brought to fore in this recording. The *F Major Dance* is dragged out to the extent of becoming boring, and the other two pieces lack the lustre one associates with such invigorating titles.

# MODERN 'Connection' LP reviews of the latest discs..

## Jazz

### Tova was once a singing soldier

THERE isn't much of Tova Ben Zvi, the Israeli singer—just under five feet, in fact—but what there is all courage and charm.

Like so many of her attractive countrywomen, Tova was in the Israeli army, and it was during war in the Sinai desert that she showed her grit.

Tova was sent up to entertain the forward troops, and on the way, her car ran into a minefield and her legs were so seriously injured that she spent six months in hospital.

That meant the end of Tova as a singing soldier—but not the end of Tova, the singer.

She was discharged from the Army and went back to teaching. In 1959, she visited Britain to give lectures and recitals.

Now Tova, who is here again until March 12, when she will go to America, has recorded her first LP for Fontana.

For Easter release, it is a 12-in. album of 16 Yiddish folk songs, backed by Johnny Gregory.

The voice of Miss Ben Zvi is as powerful as it is warm, and the album projects the excitement and comedy of this kind of music.

Tova has spent a year on the Continent, where she made 19 broadcasts, several TV appear-

ances, and recorded in Denmark and Holland.

Her first EP, "Tova Ben Zvi Sings Israeli Folk Songs" was released by Fontana last month.

"There is a distinct difference between Israeli and Yiddish folk songs," Tova told me. "The Yiddish songs have a European sound—most of them emanate from Western Europe—while the Israeli ones have an Eastern flavour. But they all tell a story."

A school teacher, specialising in singing and lectures for children, Tova travels alone, with only one suitcase containing a basic wardrobe, mainly National dress, with some Israeli accessories.

Tova finds that Israeli and Yiddish folk songs need a lot of studying, particularly on record. An atmosphere has to be created to bring full life to the stories. A lot of research has to be done.

Her LP is not a pop record, nor is it commercial. But it will appeal to all folk music lovers in addition to those who enjoy colourful, exciting music.

The backing by Johnny Gregory is superb. His orchestra is varied in size to fit the different arrangements. On some tracks he employs a mandolin—large mandolin—and with it he combines strings.

JEAN CAROL

### FREDDIE REDD QUARTET

The Music From "The Connection" Who Killed Cock Robin?; Wiggle; Music Forever; Time To Smile; Theme For Sister Salvation; Jim Dixon's Dilemma; O.D.

(12-in. Blue Note BLP 4027)\*\*\*\*\* Personnel: Freddie Redd (piano); Jackie McLean (alto); Michael Mattos (bass); Larry Ritchie (drums).

THE important thing, I feel, about Freddie Redd's music from the controversial "Connection" is that it can stand on its own. You don't have to have seen the play to dig it. Though, of course, it helps!

Every one of Freddie's numbers is of well above average merit. Very strong rhythmically, there is also a most pronounced melodic "feel," even at fast tempos. Each of the tunes has a great deal of character. Each either perfectly complements the action and mood of the play, or else stimulates or even creates action.

The catchy Sister Salvation, by the way, is extended for the record, with a sadly beautiful, slow-tempo theme being added.

A couple of the tunes in the London production differ from those on the record—Robin and Wiggle, for instance. "Wiggle" here a blues, has had a "middle" added and the theme has now a 3/4 feel.

Freddie's own playing is very personal in its conception. I can hear influences that go back to Bud and Monk. Sometimes there's a strong feeling of stride piano. Freddie's solos have similar qualities to his compositions. He receives very solid, if unimpeccable, support from Mattos and Ritchie. There is a "togetherness."

I'm giving it five stars because it is a record that you will find thoroughly entralling and which you will play many times.

### RED GARLAND TRIO

Red In Bluesville He's A Real Gone Guy; See See Rider; M Squad; Four Red Wagon; Trouble In Mind; St. Louis Blues. (12-in. Esquire 32-116)\*\*\*\*\* Personnel: Red Garland (piano); Sam Jones (bass); Arthur Taylor (drums).

RED GARLAND must be just about one of the most easy-on-the-ear pianists in jazz. Mannered, he may be. But his style—despite the Ahmad Jamal-isms—is instantly identifiable. That stabbing, jabbing propulsive left hand while the right is happily sketching away. Then the full block chords treatment.

And he is always so relaxed. So perfectly in control of it all.

The two slow blues (Ma Rainey's See See and Trouble In Mind) are particularly pleasing. And the hoary old St. Louis sounds fresh and far from jaded.

Older readers will remember the rather corny Gone Guy as a Nellie Lutcher pop hit. And Wagon is an R-and-B-type riff, which has had several different titles, including 'Ain't That Just Like A Woman?' This is the original one, I believe. Yes, M Squad is what you'd imagine. No world-beater. But nice to have around the house as background music.

### HORACE SILVER QUINTET

Finger Poppin' Jelly-Laws; Salvation; The Samba; Sweet Stuff; Goodie! At The Continental; Come On Home; You Happened My Way; Mellow D. (12-in. Blue Note BLP 4008)\*\*\*\*\* Personnel: Horace Silver (piano); Junior Cook (trumpet); Blue Mitchell (trumpet); Gene Taylor (bass); Louis Hayes (drums).

WHEN Horace quit the Messengers in 1956, he took Mobbey and Watkins with him. Eventually, men like Donald Byrd and Art Farmer came with the Quintet. When

Art left to join Gerry Mulligan, Horace brought in the talented Blue Mitchell and Mobbey was replaced by first, Wayne Shorter and subsequently by young Junior Cook.

The personnel today is as above, except that Roy Brooks, a brilliant 19-year-old drummer has replaced Louis Hayes, who joined Cannonball.

The Silver Quintet's music generally is hard-driving and uncompromising. The band really WORKS...and they so obviously enjoy it. The outstanding inspiration—and soloist—is unquestionably the leader. When you've become familiar with this set, try listening to it once through, concentrating only on the piano. He is dynamic. I find his "comping" particularly fascinating.

Junior Cook is good, but far from exceptional. Mitchell is much more impressive. A fierce, crackling player, Hayes lays it straight down the line and drives the group like mad. Taylor is adequately solid.

Maybe the best track is the fast



HORACE SILVER... his music is hard-driven and uncompromising

blues, 'Cookin'.' It generates tremendous excitement. Come On Home and Lucy are both rather funky. Stuff is a pretty Silver ballad, played by the Trio. Happened is another ballad, a most moving one. Mellow is an up-tempo swinger.

This LP is a typical example of the reasons why America's musicians and critics rate Horace and his group so highly.

## ...and comment by TONY HALL

### It's new and it's British

I'VE just heard some really revolutionary recorded jazz. Unique. Completely different from anything I have heard before. Bold, blazing, courageous and controversial. And guess what? It's B-B-T-T-S-H!

But the frightening thing is this. It's so "far-out" that it'll be over everyone's heads here—unless it goes first to America (where I'm sure it would be accepted)—and then comes to Britain.

I'm referring to the record recently cut for Lansdowne's Denis Preston by the Joe Harriot Quintet. An album, as yet untitled, containing nine "free form" experiments.

No, I'm not joking. In fact, I'm deadly serious. I know you've heard Joe's band in the clubs. You've heard it on the Butteck tour concerts, too. And you were quite impressed with the "free form" things. But didn't go overboard about them.

Well, neither did I. Only once or twice have they really come off the way Joe wanted. But on these records, as the Americans say, "Man, it's something else."

### Very successful

I would call at least five of the nine tracks completely successful—even more so than in Joe's wildest dreams. On the date Joe, on alto; Shake Keane (trumpet) and Beaufort; Pat Smythe (piano); Colebridge Goodie (bass) and the fantastic Phil Seaman (drums).

When the group feeling is so striking, it seems unfair to pick one individual. But I must say this: without Phil, the record would have been impossible. The starkness of Keane's work will really shake you (if you'll pardon the pun) Pat holds the whole together with immense musicanship and understanding. Cole plays his double role with solid sympathy.

And Joe himself has never sounded so good.

All but one. A really free, themeless improvisation at ballad tempo, which is powerfully peaceful. The record will be released here by

EMI later in the year. I only hope Denis (through Starline Dance in New York) will let the Americans hear it. Because it's really something! Something really original that could make many Americans sit up and take notice.

LATEST news of Ornette Coleman is that he has just cut an LP for Atlantic employing a hired jazz mentality. There's Ornette and Eric Dolphy on alto; Don Cherry and Freddie Hubbard (trumpets); Charles Haden and Scotty La Faro (basses); and two brilliant young drummers, post and present Coleman men—Elly Higgins and Ed Blackwell.

It should be interesting to say the least.

You haven't heard Dolphy yet. He's almost as "way-out" as Ornette. But a better all-round musician. On how clear-cut, he is particularly impressive. However, I hear that Carlo Kraljick plans to release his startling New Jazz LP called "Outward Bound" in Britain on Esquire before many months are out. So watch this column for the release date.

THERE'S a pop hit at present called "Wheels." It originated in America from Warwick Records. Well, Warwick has now inaugurated a jazz line.

In charge of operations they've appointed another "new directionist", vibist-composer Teddy Charles. Amongst the artists they are supposed to have already signed are pop-winning baritone, Pepper Adams; trumpeter Donald Byrd; Quintet; and trombonist Curtis Fuller, who has lately been with Savoy.

Charles' first album date was an all-star affair with Adams, Byrd, Fuller, Bill Evans (piano), Paul Chambers (bass) and the phenomenal Philly Joe Jones (drums).

Warwick's singles are issued here in London. Let us hope the jazz albums will be available soon, too.

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# Who Where When

Week beginning Sunday March 12

- ACCREDITON**  
Palace Club: Kaye Sisters (Wk.)
- BASINGSTOKE**  
Park Front Hospital: Sid Phillips (Wk.)
- BIRMINGHAM**  
West End Ballroom: Mack Mulligan (Mon.)
- BRIGHTON**  
Dome: Chris Barber (Mon.), Reginald Ballroom: Brock Ford (Mon.)
- BRISTOL**  
Colston Hall: Ella Fitzgerald, Oscar Peterson Trio, Low Levy Quartet (Wk.)
- BURY**  
Palace Club: Kaye Sisters (Wk.)
- CHELTENHAM**  
Town Hall: Clyde Valley Stompers (Wk.)
- COVENTRY**  
Mercury: Ann: Clyde Valley Stompers (Wk.)
- DONCASTER**  
Baths: Terry Dese (Wed.)
- DUNSMOW**  
Falks Memorial Hall: Clyde Valley Stompers (Sat.)
- DUNSTABLE**  
California Ballroom: Lester Fortson (Fri.)
- FEDGLEY**  
Colston Cinema: Johnny Dancan (Thurs.)
- GLASGOW**  
Empire: Esme Ford and The Checkmates, Jimmy Lloyd, Post Brock, The Fortettes (Wk.)
- GLOUCESTER**  
Royal Adam: John Barry, Chris Barber, Johnny Lee Roy, Terry Dese, The Honors (Sat.)
- HEREFORD**  
Kemble Cinema: Johnny Dancan (Fri.)
- HULL**  
Majestic Ballroom: Lester Fortson (Sat.)
- IPSWICH**  
Garrison: Billy Ferry, Joe Brown, Mick Wynter, Tommy Rezer, Daily Power, Nelson, Kenny, Peter Wynne, Johnny Grady, John Jones (Sat.)
- KIRKCALDY**  
Ray Cinema: Ricky Valance (Sat.)
- LEEDS**  
Colson: Ella Fitzgerald package (Thurs.). See Bristol.
- LEOMINSTER**  
Colson Cinema: Johnny Dancan (Fri.)
- LIVERPOOL**  
Cavern: Humphrey Lyttelton (Sat.). Empire: Ella Fitzgerald package (Sat.). See Bristol.
- LONDON**  
Palladium: Neeson, Wisdom, Vera (Tues. 8.45-10.15), Whitman (7.45-9.45), Van Johnson, Patricia Lumsden (7.45-9.45), Marmaduke (7.45-9.45), Fagles, Betty Hartson (Tues.). Talk of the Town: Max Bygraves (Sat.), Marlborough Hall, Wimbledon: Clyde Valley Stompers (Mon.), Town Hall, Basing: Clyde Valley Stompers (Wed.), Mansour, Chris Barber (Wed.), Town Hall, Wimbledon: Chris Barber (Fri.), Town Hall, Battersea: Humphrey Lyttelton (Fri.), Royal, Tottenham: Flo-Riddlers, Jimmy Kayson, Dan, Wilson, Strad: Flo-Riddlers, Jimmy Kayson (Thurs.), Locton, Streatham: Flo-Riddlers, Jimmy Kayson (Thurs.), Strat, Kilburn: Brook Bros. (Thurs.), Top 20 Club, Peckham: Brook Bros. (Sat.).
- LUDLOW**  
Colson Cinema: Johnny Dancan (Wed.)
- MALVERN**  
Winter Gardens: Flo-Riddlers, Jimmy Kayson (Sat.)
- MANCHESTER**  
Southern: Scenic Club / Palace Theatre Club: Betty Johnson (Wk.)
- NORWICH**  
Mansour & Hercules Ballroom: Flo-Riddlers, Jimmy Kayson (Mon., Wed.)
- OXFORD**  
Jazz Club: Humphrey Lyttelton (Wed.)
- PLYMOUTH**  
Guild Hall: Terry Dese, Nero and Gladstones (Fri.)
- PORTSMOUTH**  
Guild Hall: Chris Barber (Thurs.)
- READING**  
Majestic Ballroom: Brook Bros. (Fri.)
- RIFFIELD**  
City Hall: Ella Fitzgerald package (Wed.). See Bristol.
- SLOUGH**  
Carnegie Ballroom: Michael Cox, Ted Raven (Mon., Wed.)
- SOUTHAMPTON**  
Guild Hall: Clyde Valley Stompers (Sat.), Park Ballroom: Humphrey Lyttelton (Sat.)
- WALSALL**  
Reverend Cinema: Johnny Dancan (Sat.)
- WELLS**  
Johnny Dancan (Mon.)

# Memphis Slim-three to choose from

**MEMPHIS SLIM**  
LP  
*Memphis Slim U.S.A.; Caught The Cold Cown At Last; Whiskey And Gin; Two Of A Kind; I Love You More And More; Chicago Stop; Don't Think You're Smart; Memphis, Tennessee; Bertha May; Me Myself And My Mitzery.* (Collector JGN 1004)\*\*\*\*\*

EP  
*Gets To Kansas City*  
*Sad And Lonesome; Slow And Easy; Kansas City.* (Collector JEN 5)\*\*\*\*

SINGLE  
*How Long; Pinetop's Blues.* (Collector JDN 102)\*\*\*\*\*

WHICH one of these you buy will depend entirely on whether your pocket stretches to EPs or LPs or sticks with plain 45s. Frankly I hate jazz 45s. The 12 inch and 10 inch discs have made me lazy.

It is a shame, therefore, that two of the best tracks are on a single. **Pinetop's Blues** is, of course, the same man's "Boogie Woogie." How Long, Leroy Carr's best-known composition, gets superb treatment, excellent singing and somewhat delicate piano playing. (Did I detect a guitar here... and could it be our own Alexis Korner?)

The LP includes an amusing introduction to Memphis Tennessee in the style of the Dragnet film productions. On this one Memphis Slim, real name Peter Chatman, plays wonderful piano. It is interesting to note that he started out on this instrument, accompanying Big Bill Broonzy, from whom he obviously learns a great deal.

At this time his style was that of Josh Albemarle, though he claims to have been influenced by Roosevelt Sykes, the Honeydripper. Soon after he developed his own personal style and set out on his own.

**GLENN MILLER AND HIS ORCHESTRA**  
This IS Glenn Miller And His Orchestra

*In The Mood; Boom Shot; Serenade In Blue; Bagle Call Rag; American Patrol; The Spirit Is Willing; People Like You And Me; I Know Why; Moonlight Serenade.*

(Ember HMB 3318)\*\*\*\*

THE most imitated sound in jazz has been that of Glenn Miller's. The simple device of clarinet, two allos and two tenors produced a trademark that has sold millions of records. Amazingly enough, in spite of "new" pop stars, in spite of traditional jazz, in spite of TV, the juke box, the DJs, and the live bands of the day, it is still the music of a man missing for 16 years that continues to sell and swell.

This record hasn't quite got the Miller sound. Which proves that those dead-sounding HMVs had more than a lot to do with our conception of the band. Yet this is undoubtedly the original band, playing recordings from Miller's films, and mostly those we'll know enough to anyone over 25.

To newcomers I can only add that this music still takes a lot of beating. Fabulous is an overdone word, but one that truly applies in this case.

Miller in hi-fi may sound strange to older ears. To young ears it should come as a revelation.

For the connoisseur **Boom Shot** was recorded for the film "Orchestra Wives" but deleted from it before issue and never heard since.

The band included such famous names as Ray Anthony, Hal McIntyre and Billy May. The recording is by Fox Film technicians and dates mostly from 1941.

**DUTCH SWING COLLEGE BAND**  
Dutch Swing College On Tour  
*Way Down Yonder In New Orleans; South Rampart Street Parade; Ape*

*Blues; Ory's Creole Trombone; King Of The Zulus; Ory's 3 Peppes And Melts; Please Don't Talk About Me When I'm Gone; Carry Me Back To Old Virginia; Weary Blues; Jazz Me Blues; Way Down Yonder In New Orleans.*

(Philips BBL 7436)\*\*\*\*\*

THE influences that govern much of British jazz are more to my taste than those behind the Dutch Swing College. King Oliver, the Hot Five, Kid Ory, Dodds, Merton, Ellington, and the records of the 20s were always a better bet than the Dixie music the D.S. College seem to follow.

Yet these Dutch boys invariably produce interesting records. Musically they are way ahead of so many of our immature bands. Yet their individual techniques are never too good to stop the jazz coming out.

Their rhythm section is unfortunately very "bouncy," a quality that does not apply to the most impressive jazz performance. Jazz rhythm should drive, should punch, should flow. The effect here is of a side-to-side jog-trot.

But at least it's light. Even on what can only be described as a copy of the trad sound, **Carry Me Back To Old Virginia**, they still produce a lifting sound, not that dreary downward-plodding I hate so much.

The front line is marvellous. Banjo switches to guitar, Peter Shileroort changes from clarinet to baritone sax, and the texture is suddenly entirely new. Mind you, there isn't the same amazing doubling that the band specialised in two years ago. Mostly it's cornet, trombone and clarinet front line, with the usual rhythm section.

**TRAD JAZZ**  
By Owen Bryce



GLENN MILLER . . . still continuing to sell.

BOOK REVIEW  
**Could have been better**

JUST JAZZ, No. 4  
Edited by Sinclair Traill and the Hon. Gerald Lascelles  
Souvenir Press, London, 21s.

WITH contributions by Count Basie, Ray Bryant, Humph. Stanley Dance, Albert McCarthy, a discography of records issued in 1959 and up to April, 1960, the results of various International Polls, this could and should have been a much finer volume.

As it is the feeling is that 21s. is a lot to pay for a selection of sometimes quite short articles. And there is scarcely one that hasn't appeared in thirly digested form somewhere else already.

Notable exceptions are Irving Townsend's fascinating account of Duke Ellington in the recording studio, and R. B. Shaw's essay on Film Jazz . . . Lyttelton's article on Influence has been going on for something like three years in a weekly edition, while Alan Hecson's one on Humph can hardly be considered good judgement. . . . Chris Barber . . . is a handicap to British Jazz . . . his stultifying approach reducing everything he plays to a mediocre banjo-laden formula, cripples his music entirely," isn't even true. Certainly not today, and not even at the time this could have been written.

O. B.

FOLK

# MacColl, Seeger turn to 'Crime'



✳ **EWAN MacCOLL**—Brings folk music up to date.

**EWAN MacCOLL WITH PEGGY SEEGER**  
Chorus From The Gallows

*Turpin Hero; The Crafty Farmer; McCalbery; Jimmy Wilson; The Log's Song; Van Dieman's Land; Go Down Ye Murderers; Derek Bentley; The Black Viper; Band; Jamie Raeburn's Farewell; John O'Bradley; Hughie The O'Bradley; Minnie; The Treatall Song.*

(Topic 12716)\*\*\*\*\*

SOME time back I was recommended an American record "Bad Lads And Hard Cases" by this same couple. I felt that this would have included an admirable issue over here, so it is good to have this LP, as it features many of the songs on that other record. The subject of the disc is simply crime and criminals.

Now this has always been popular with both singers and

audiences. This, coupled with the truly great ability of MacColl and Peggy Seeger results in what will I am sure be a very popular record.

Most of the ballads are oldies, but MacColl also includes contemporary items such as "Go Down Ye Murderers" . . . the story of Evans hanging . . . a matter much in the minds of all interested in the present problem of capital punishment. Spontaneous folk singing, but almost died in this country, and it falls on the shoulders of the "professional" artists to provide a living tradition.

**DOMINIC BEHAN**  
Easter Week And After. Songs Of The L.R.A.

*Erin Go Bragh; It's A Grand Old Country; The Reprising Sergeant; Sheen; Linn; Sergeant William Bailey; Barry's Column; Ross; Caber; The Boys Of The County; Cook; Johnson's Motor Car; John Tracy; Take It Down From The Mast; The Game Of Downbow; The Merry Ploughboy; Sean; South; The Old Alarm Clock; The Parrot Game.*

(Topic 12744)\*\*\*\*\*

**Down By The Liffeside**  
*Get Me Down Pilling Killee; The Song; Down By The Liffeside; Ross' Farewell To Dublin; Werry*

*Dorrell; Red Roses For Me; Thank You, Man Sold Dear; John Mitchell; The Finding Of Moses; Master McGrath; Dicky Riley; Fingon's Wake; The Women Are Worse Than The Men; Easy And Slow; The Spanish Lady; The Twang Man; Bold Robert Emmett; Biddy Mulligan.*

(Topic 12735)\*\*\*\*\*

**DOMINIC BEHAN** is essentially a "primitive" singer. He often shows complete disregard for pitch, metre and even diction, but this is not necessarily a reflection on his work as a folk singer. Some of the instrumental accompaniments featured tend to limit him rather than be helpful.

The Easter Week record contains exclusively Irish rebel ballads. Several of these songs were included in a recent disc by the Emmettoneys and achieved the distinction of being banned by the BBC. The BBC also felt that this LP might incite insurgent feeling and now this disc, too, has been banned.

Liffeside is a more general collection. Dominic Behan often sings on these with no backing of any sort. He shows up well, and if any choice between the two must be given I'd choose the latter LP.

O. B.

Back in America to concentrate on cabaret, but...

# I'll be back again next year

says **BOBBY RYDELL**

**BOBBY RYDELL**, picked on the Dick Clark "American Bandstand" poll as the most promising male vocalist for the past two years, flew home to America last Monday, after a whistle-stop tour of the Continent. On the evening of the day he went back he opened at a Washington night spot—in cabaret.

Just a few hours before his plane took off, this 18-year-old pop singer—one of the most professional and polished artists to visit these shores—disclosed to DISC that he will in future be concentrating on cabaret and cutting down variety.

But he made this promise to his fans in Britain. "I will definitely be coming back for a 12 or 15-day variety tour next year."

The Washington date, is not, in fact, his first cabaret stint—he had a try-out before he left on his continental trip. But it is the first in a series, culminating in June in a nine-day appearance at the famous Copa night spot—reckoned to be the highest cabaret date offered.

RydeLL hastened to assure me that this move into cabaret won't mean his cutting down on discs angled at the teenagers. "I hope I can go on making the sort of records they like," said Bobby, "but I've got to change my act to appeal more to adults... I've only got another year as a teenager myself."

## High honours

During his stay over here, Bobby concentrated on promotion work... for himself and his latest disc, "Good Time Baby."

He also achieved the highest honour awarded to a variety star... top billing on ITV's London Palladium show.

"That was the most exciting moment of my trip here," said Bobby. "It gave me a wonderful feeling to think that I was playing the Palladium."

Of the younger performers to play that spot, Bobby appeared to be one of the most confident and polished. He didn't feel it, in fact. "I can't remember ever being so nervous," he admitted.

But the professional and excellent production of the show helped ease the tension. "The production is as good, if not better than Como's show," claimed Bobby.

Because of the tight schedule of his trip, Bobby was able to film only one

TV spot. This was a half-hour show for Anglia TV, called "Crescendo" which is expected to be networked. "I was asked and wanted to do more, but there just wasn't the time," said Bobby.

He did, however, manage to fit in three one-night stands last week-end, sharing top billing with Jess Conrad.

He took back to America only two regrets. First, he hadn't been able to spend as much time as he would have liked with his friend Cliff Richard. "Cliff would go down really big here, but I did, if he came over with me, I



**BOBBY RYDELL**... he won't forget the cold hotel rooms. (DISC Pic)

could introduce him to all the right contacts. I could get him on the Dick Clark show and he'd be made."

And the other regret? Cold hotel rooms. "Boy, I shan't forget some of the cold nights I've spent—I've frozen! I'll make sure something's done about it on my next trip."

*John Wells*

# SHADOWS' MANAGER TAKES OVER RICHARD

**CLIFF RICHARD'S** father, Roger Webb, announced last week that Peter Gormley had been appointed personal manager for his son.

This means that the Australian who first arrived here in August, 1959, now acts as personal manager for Cliff and his popular accompanying group, The Shadows. He left for South Africa with them on Monday of this week.

Peter Gormley started in show business in his native Australia in film production and exhibition work. His first role in personal management was when he teamed up with Australian singer Frank Ifield, with whom he continues the association.

Peter came to Britain six months ahead of Frank to look over the show business scene, and decide whether to advise Frank to come here or not. Last year The Shadows, whose activities were increasing, approached him to discover whether he would act as their personal manager.

Asked whether he had any plans for the future in view of his new post, Peter told DISC: "My time is fully occupied with getting organised for the South African tour right now."

# Cable from AMERICA

Edited by Maurice Clark

**MANY** people on the trade side of the business are wondering if the disc companies aren't letting themselves in for a lot of future trouble with some of the long-term big money contracts being offered to the hot artists of the moment. It doesn't take a veteran of the music business to remember the number of artists signed to similar contracts in the 40s and 50s who are still drawing a large amount of money on guarantees long after the public has stopped buying their records.

One week after Frank Sinatra makes his bow on his own Reprise label with an album, Capitol intend to release a special-bonus LP package that contains

some of his top singles. It is to be called "All The Way." This will be the second Sinatra album Capitol have released in just over two months.

Illness plaguing Brenda Lee and two other artists in her new personal appearance tour, has forced cancellation of \$50,000 guaranteed bookings. Brenda is in hospital with blood poisoning resulting from a skating injury, Gary Miles has pneumonia, and Bob Beckham had a burst blood vessel in his throat.

**CONNIE FRANCIS** has just unveiled a new facet of her remarkable versatile talent with her latest album called "Songs With A Swinging Band," a real swinging LP of ballads with a beat. Richard Wess, who was responsible for the great "Mack The Knife" backing, did all the arrangements as well as conducted.

**Bill Black**, former bass man with Elvis Presley Trio, is really hitting the high spots with his Hi record of "Hearts Of Stone." Sales are expected to reach the million mark, not at all bad when you think it only took Bill and his Combo 15 minutes to record it.

The McGuire Sisters' "Children's Holiday" album on the Coral label has been adopted by the public school systems for use in their elementary music curriculum.

**AFTER** having many of his compositions recorded by such top artists as Roy Orbison, Tommy Edwards and Steve Lawrence, versatile young vocalist and composer Gene Pitney is becoming a big recording name in his own right with his first release on the Musical label, "I Wanna Love My Life Away." It's beginning to move up the charts very quickly. Gene also plays guitar, piano and drums.

Shirley Owens, Addie Harris, Doris Kenner and Beverly Lee, four girls who make up The Shirelles, who are doing so well with "Will You Love Me Tomorrow," have just bought

**BRENDA LEE**... in hospital.

themselves a Thunderbird car each, all in powder blue, each with the name of the owner engraved on the door.

Merle Travis, who wrote "Sixteen Tons" for Tennessee Ernie Ford, has just written another in the same style to try and get Ernie back in the charts. This is called "Dark As A Dungeon" and is in the same vein as his other smash hit.

Singer Jane Morgan and pianist Roger Williams, both on the Kapp Record label, have been selected to appear on the forthcoming Academy Award Telecast to render three songs up for Oscar. Jane will sing "Second Time Around," "Somebody," and Williams will perform "Never On Sunday."

RCA Victor Records have now sold a million LPs of the sound track from "South Pacific." The album, released in March, 1958, has been in the top selling charts for almost three years.

**THE** Bob Wallis Band will play its first London concert next Thursday, March 16, at Ealing Town Hall. The event is presented by Don Short of the Albermarle Jazz Club and Bob's will be the only band featured.

Another first for the Wallis boys comes their way on March 24, when they start their Scottish tour.

On Tuesday, Bob recorded another LP for the Pye label, due for release in April.

**A** BAND I listen to regularly is that of Dick Williams, who plays on ABC TV's "Sunday Break." Over a few short weeks the band has improved from plain sloppy to slickly swinging. And it isn't only the girl bassist that keeps me glued to the pop-socket.

Dick Williams used his boys to back up amusing cartoons, mainly about the instruments used in a jazz band. Now the band is becoming something in its own right and the addition of John Mumford on trombone brings newer and fresher jazz talent to the outfit.

One more thing: apart from Barry Howton, the drummer, all are semi-professional musicians... and proud of it!

Next Friday, March 17, Dick Williams will introduce a 20-minute selection of jazz films on BBC. The films will feature Bessie Smith, Fats Waller, Lester Young, Gerry Mulligan and many others. Dick's rhythm section will introduce the programme and provide some background music.

**ED CORRIE'S** name has not appeared before in these columns, though his Concorde Jazz Band has made a good impression in small spots at Hammersmith Palace.

They act as relief to Acker Bilk at Tunbridge Wells Assembly Hall on March 24 and at Reading Town Hall on April 3. They will tour Scotland in May.

O. B.

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