

DISC

THE TOP RECORD & MUSICAL WEEKLY

No. 156 Week ending March 18, 1961
Every Thursday, price 6d.

THE ANSWER TO:

Why we missed out Britain

Billy Fury
meets his
idol

by the Kingston Trio

PLUS Cable From
America, Jack Good,
and reviews of all
the latest discs

Page 7.

Newley changes style

'I've no likes
or dislikes'



TONY NEWLEY . . . he started this week on his second LP.

"It is a bit of a belter, isn't it?"
The speaker was Tony Newley and he was talking of his latest Decca single, "And The Heavens Cried." It is completely different in style from his earlier releases, but that is no indication of his future plans.
"I've a completely open mind about recording; no definite likes or dislikes. I enjoy recording, and would like to do it all the time."
Tony chooses his songs for recording partly on the impression they make at first hearing. He decides after listening to them again and again.
This week he starts work on his second LP for Decca, but there is no particular theme. "It will have all sorts of songs. I feel that if you want people to listen to you, you have to vary the numbers. We may try to be a little different by filling up with some narrative from me."
His future? Tony was deliberately vague.
"Mostly dreams at the moment. I certainly don't believe in letting on about anything until I know it's definite. I feel such a Charlie if it falls through."
"My main interest is, and always has been, films. I'm just waiting for the right story to come along—and playing it cool until I'm sure."

J.S.

Wynter, 'Yes' to U.S. visit

PLANS are definitely set for Mark Wynter to visit America. The 18-year-old singer will arrive in New York on May 23. In the month before his arrival there will be coast to coast promotion on his latest disc, "Dream Girl," which is to be released on London.
Joe Fields, London's sales manager in America, feels that for the first time an American beat has been captured in "Dream Girl." He thinks the disc can break through the barrier.

Wynter will be feted at a Press reception held by London Records, to introduce him to all the top DJs in New York. This will be followed by interviews and a visit to the MGM studios to see Jimmy Jones cut a new disc.

Wynter will also meet singer Jo Ann Campbell, and visit Andrew Ray, who is appearing on Broadway in "A Taste Of Honey."

There will be four TV appearances, starting with a coast-to-coast spot on "Saturday Prom." This will be followed by slots in "The Record Wagon," the "Big Beat," and finally, "The Dick Clark Show," which is networked from Philadelphia.

From Philadelphia, Wynter will return to New York for radio interviews and a possible TV interview on "Teenagers in England—How They Differ From America."

New Presley film

UNDER his new deal with MGM, the name of Elvis Presley's first movie has been announced—it is "Chautauqua."

Six other important stars will be cast with the singer in this movie, to be produced by Edmund Granger.

Setting is a Middle West town of 1921. A chautauqua was a tent show, which was the biggest event of the year in American early days.

Presley will sing many of the songs made famous in the 1920s.

Winners decided tomorrow

JUDGING to decide the winners of the Ivor Novello Awards for 1960 takes place tomorrow (Friday) at the Connaught Room of the Trocadero, London.

The judging panel includes Philips' A and R manager Johnny Franz, disc jockey David Jacobs, singers Anne Shelton and Wally Whyton, MDs Peter Yorke and Joe Loss, and Graeme Muir, of BBC TV. Chairman will be songwriter Hubert W. Davis.

The categories for the awards are the best-selling and most popular musical work of the year; the best work of the year; the best light music piece of the year; the best jazz or beat work of the year; the best work from a musical play or radio/TV/film programme; and an award to the person who has done most for British music during the year.

Entries are restricted to British material.

it's another hit for Tony

AND THE HEAVENS CRIED



45-F 11331

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Decca House, Albert Embankment, London SE1

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DISC PICS

This man → must also be blamed



DUANE EDDY (DISC Pic)

PRESLEY has been justifiably criticised by a DISC reader; surely Duane Eddy should receive the same criticism?

What has happened to the distinctive sound of his twangy guitar? "Kommotion" and "Pepe," in particular, lack the impact and atmosphere once synonymous with his name. His inability to maintain his former high standard is surprising and disappointing.

I hope he will bring back that unmistakable guitar sound, and return to the strong, solid mixture of sounds which produce exciting, worthwhile instrumentals.—**THOMAS SPENCE, 13, Moir Crescent, Musselburgh.**

PRIZE LETTER

AFRAID?

WHY is it, that in his TV series, Cliff's guests never have a spot of their own?

Marly Wilde had to sing "Rubber Ball" with Cliff helping; Terence Holdaway Hale was not allowed to sing his first disc, "Beauty And The Beast," without him.

Adam Faith lets his guests have a spot of their own on TV. Are Cliff's advisers afraid they might outshine him and steal the show? — **BERNARD NICHOLSON, 14, Coleman Street, Cramborne, York.**

BUYERS KNOW

IN these days of rock 'n' roll, singers are born and die in weeks. Some singers cut discs and are great successes, but their success is due only to a good musical backing. The public soon come to realise this and so the singers fade.

Now one boy who will never fade, because he has real vocal talent, is Neil Sedaka. He has the style and voice that come across every time. In his latest release, "Calendar Girl/The Same Old Face," he displays this talent.—**ENID WILLIAMS, 57, Bank Street, Golborne, Nr. Warrington, Lancs.**

DEM BONES

I AM delighted to learn that Bill Haley and the Comets are to make a comeback. Last September, I was involved in a serious road accident, and fractured my right leg. When I came out of hospital, I had lost nearly all flexion in my knee joint, so I played my Haley discs

and exercised my knee to his wonderful rhythm.—**JOHN DONLON, 37, Central Road, West Didsbury, Manchester 20.**

NO PUBLICITY

ONE of the most disappointing aspects of the music industry is, I feel, the lack of publicity given to Country and Western artists.

Only the more commercial artists break into the pop field, two notable examples being Hank Locklin and Jim Reeves.

Unfair to Shadows

SURELY reader Terry Phillips (DISC, 4-3-61) is being unfair by comparing favourably the Ventures' "Perfidia" with recordings by The Shadows? "Perfidia" is merely a repetition of "Walk Don't Run," which was given exactly the same treatment.

The Shadows have demonstrated their supremacy as the top instrumental group on record with a hot-trick of widely differing hits. Less versatile groups try to repeat the success of their first hit, by means of more recordings in identical style.—**MALCOLM J. CARR, 4, Falkland Road, Ford Estate, Sunderland, Co. Durham.**

But equally good are Ferlin Husky, Eddy Arnold, Jemmy Skinner and George Jones. Give them a break. Record fans everywhere would benefit from it.—**R. LEWIS, 11, Kingsway, Great Crosby, Liverpool 23.**

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.

WOULDN'T WORK

I HAVE noticed several letters in DISC, suggesting that a teenage panel on "Juke Box Jury" would be preferable to the present system. I doubt whether it would be an improvement.

Teenagers, knowing what their contemporaries want, would surely be in agreement most of the time, and the panel would see the records only from one angle. At present, at least, the views and comments are varied.

True, the present panels are not always right, but that does not stop the discs from becoming hits.—**VALERIE ROBERTS, 26, Fieldway, Liverpool 15.**

STILL WILDE

EVEN though Elvis has given us rock, and other good rock singers are not big-hit makers, there is one who has never gone tame. He is Marly Wilde. He has never made a bad record, although not all have been hits.

If he carries on in this way, he will soon become Britain's No. 1 pop singer.—**JOHN MILES, 27, Raynes Court Drive, Hornchurch, Essex.**

RIDICULOUS

RECENTLY, certain record companies released American records here, yet failed to play them.

One such disc is Jerry Butler's "The Will Break Your Heart," a Stateside hit which demanded attention by merit of its position. Although released a month ago, it hasn't been played on any record programmes, and is available only by order.

It seems ridiculous to release a record and fail to allow it to do itself justice.—**JEREMY FREELAND, Old's House, Lancing Cottage, Lancing, Sussex.**

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

Here's wishing

THE

ALLISON'S

-Britain's Eurovision song contest choice

A TIDAL WAVE OF SUCCESS AT GANNES!

We're sure

ARE YOU SURE H294

will be a rave abroad as well as at home!

fontana

LYN CORNELL
THE SWEET LIFE
(La dolce vita)



45-F 11326 45 rpm record

AMERICAN

TOP DISCS

These were the twenty numbers that topped the sales in America last week (week ending March 11).

Last Week	This Week	Title	Artist
1	1	Pony Time	Chubby Checker
4	2	Surrender	Elvis Presley
10	3	Wheels	The String-a-Longs
5	4	Don't Worry	Marty Robbins
7	5	Where The Boys Are	Connie Francis
2	6	Calcutta	Lawrence Welk
—	7	Baby-Sittin' Boogie	Buzz Clifford
6	8	Dedicated To The One I Love	The Shirelles
3	9	There's A Moon Out Tonight	Capris
9	10	Ebony Eyes	Everly Brothers
13	11	Good Time Baby	Bobby Rydell
—	12	You Can Have Her	Roy Hamilton

Last Week	This Week	Title	Artist
18	13	Spanish Harlem	Ben E. King
8	14	Shop Around	The Miracles
20	15	Apache	Jorgen Ingmann
11	16	Will You Love Me Tomorrow?	The Shirelles
—	17	Walk Right Back	Everly Brothers
14	18	Exodus	Ferrante and Teicher
15	19	Calendar Girl	Neil Sedaka
17	20	Wings Of A Dove	Ferlin Husky

OTHERS TO WATCH

Hearts Of Stone	Bill Black's Combo
Happy Birthday Blues	Kathy Young and The Innocents

Beginning this week, DISC is increasing its coverage of the American best selling records with the publication of the Top Twenty, and not just the Top Ten, chart. This takes the place of the Juke Box Top Ten, which will no longer be included.

SIDNEY JAMES

THE 'OOTER SONG;
DOUBLE BUNK
(from the film)



45-F 11328 45 rpm record

BRIAN GIBSON meets a man who has spent nine years in the disc wilderness, and finds that . . .

DAVID HUGHES now knows just where he is going

WHAT have nine years in the disc wilderness done for David Hughes, the big-voiced singer who hasn't had a hit record since 1952? Have they made him bitter, discontented or just unhappy?

During a break in recording "Climb Every Mountain," which David is making for Columbia—the company with whom he has his biggest success—I put the question to him.

"No, they haven't made me bitter," he said. "I never wanted to be a hit record singer, anyway. I'm not denying it would be nice to have a hit record again, but it would only put extra money into my pocket. It certainly wouldn't make me any more well-known than I am now."

"I've always liked to think of myself as an entertainer rather than a singer and these last few years have given me a bit of everything."

David's big year in the recording field was 1952.

"Then," he said, "I had several hits. My first was 'Never,' which I made at Columbia with Norman Newell, who is supervising my new record. When Norman moved to Philips, I went with him. Well, the early records I made there just weren't up to standard."

Not ooh-ooh-ooh!

"Then I cut some records for other labels, including Top Rank. Now I'm back here with Norman, on this very beautiful song from the Rogers and Hammerstein musical 'Sound of Music.' It's a ballad and it's my kind of song; I'm not the ooh-ooh-ooh kind of singer, and never will be."

Probably, 1956 and 1957 will be remembered as David's bad years.

"They really were lean," he said, "but they helped me to develop as an entertainer more than as a singer. Apart from that I haven't changed much more than any man changes in nine years—although I now have my philosophy and I know what I'm doing and why."

"I've dropped that ridiculous label they stuck on me . . . 'Mr. Heart Throb' and 'Britain's Most Eligible Bachelor.' I now have a wife, two children, and another on the way." Despite his lean years and lack of record sales, David Hughes did not drop completely out of the picture. His television show "Make Mine Music" has won excellent notices and



DAVID HUGHES . . . he has dropped the "Mr. Heart-throb" label. (DISC Pic)

has a steady and very loyal following. "Really, television has been my life blood and I'm grateful to it because it's enabled me to sing a good cross-section of songs, and to build up a loyal public."

"But I'm also very keen on this number we're recording because I think it stands a good chance of becoming a hit. It has the advantage of being a show tune, of course, but it also has the most wonderful backing by Tony Osborne."

No return

"I don't think ballads are on the way back, because I don't feel they've ever really been out. Mast Moore had a big hit recently, and who would have thought that a number like 'Are You Lonesome Tonight' could reach No. 1? But it did."

I asked David whether, during his bad patch, the fans he once had in such numbers, had been loyal.

"In the old days I had a big fan club," he said, "but I disbanded it. There's still a small bunch who write to me. This morning I had a 24-page letter from one who was 18 when she first began writing, but who is now married and owns a shop."

Does the future look better for David Hughes, with the possibility of a big hit in "Climb Every Mountain"?

"It won't worry me," he said. "I'm doing 'Make Mine Music' as well as recording foreign transcriptions of the show and, at Paignton this summer, I'll be starring in a show of the same name for 20 weeks."

"So, there will be no sensational 'come-back' for David Hughes—because he has always been around, and looks like continuing to be around for a long while."

TOP TWENTY

Compiled from dealers' returns from all over Britain

Week ending March 11, 1961

Everlys hold top spot . . . Presley challenging

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

ONE TO WATCH

And The Heavens Cried . . . Anthony Newley

ANOTHER SMASH HIT!
PETULA CLARK
"SOMETHING MISSING"

B/W

"ISN'T THIS A LOVELY DAY"

45 rpm 7N 15337



A GREAT NEW BEAT NUMBER!
DAVY JONES

"MODEL GIRL"

B/W

"SCARLET WOMAN"

45 rpm 7N 25072

EXCLUSIVE

From John Burrowes in Australia

THE ANSWER TO:

Why The Kingston Trio keep missing out Britain



THE KINGSTON TRIO... left to right, Bob Shane, Dave Guard and Nick Reynolds.

FRANK WERBER, the beat-bearded manager of America's sensational balladeers, The Kingston Trio, explained in three words why you haven't seen his boys in Britain. "Lack of money," said Frank to me in Melbourne, one of the stopping places in the trio's South Pacific tour.

"You see, we can't just jump over there and do a couple of shows. A trip of this kind must be co-ordinated with a tour of the Continent as well."

But Frank also had some good news for Kingston Trio fans in Britain. "Discussions are going on for a tour there and things look pretty good at the moment. All being well, we shall be there late this summer or early next spring."

The tour, he explained, would take the form of one-nighters, a Sunday Night at the Palladium, some work

with the BBC and with Harold Davison, on the Continent they would tour Scandinavia, Germany and Holland—countries where their discs were hit parade toppers.

Nick Reynolds, the Caesar-cut comedian of the trio—he is the small one—was even briefer in his explanation why he and his mates have not visited England yet.

"Babies," smiled Nick. "I've got one, Dave's got two, and Bobby's wife is due her first any time now. So what

with wives and kids it kinda makes it hard to tour around a lot—and our wives accompany us on most of our tours.

"But believe me, we do want and intend to come to England. In fact, we almost made it last year. Then the babies started arriving."

Friendly and easygoing, the boys speak and behave like three clean-cut, all-American boys who are not long out of college—which is just what they are. They are willing to talk about anything.

"Things have never been so healthy," says Nick Reynolds in the music market in the States at present. "At the moment you can make the top ten with anything from our type of music to the theme music from a film. Like 'Exodus' to rock 'n' roll."

Whereas in recent years the market was strictly cornered by all the rock music, nowadays more 'good' stuff is getting in. Lawrence Welk is even in the top ten with a member

called 'Calcutta.' If you had told me three years ago that we would have been in the top ten I just wouldn't have believed you."

The Kingston Trio do not hide the fact that there is no love lost between them and rock 'n' roll. They admit, however, that rock is still ticking with a healthy beat. Laughs Dave Guard: "Unfortunately it isn't quite dead yet. But it is dying. And we'll be most happy to sing at the funeral."

On a more serious tone, Nick Reynolds chimed in to say that the trio naturally felt a little superior to rock 'n' rollers. "We have something behind us," maintains Nick. "We've studied music and for 18 months we worked and studied 70 hours a week."

Adds Guard: "We don't have to go into the bathroom to record our albums. At least folk music is honest. It has something to say. Most folk music carries a simple kind of message. There's nothing new about the message, but people like to hear it."

Although they don't claim a because of themselves, The Kingston note that their type of singing is in the rage in the States at the moment. There were also lots of soloists in the folk market but, according to the boys, only one of them doing real well, commercially—Belafonte.

Does the trio think that the rock singers in the States will follow the new Presley style? On the contrary, they think that Presley has copied the other's styles. "There's a lot of very good rock 'n' roll singers in the States like The Everly Brothers, The Avalon and Bobby Rydell. We think that when Elvis came back from the Army he changed his style—to suit these other kids."

But as Nick Reynolds explains further: "I think that Elvis would probably sell anything he makes. As remember he made some beautiful stuff in his first albums, which didn't hit off so much then."

Commenting on their own recordings, the three Ivy Leaguers say the mixed selection on their latest, "Aloha Way, The Kingston Trio," should have a good reception from their followers. It was released on February 1 in the States.

Later in the year they will begin a series based on numbers they have collected on their various tours. The one will be woven around music they have heard on the current trip and the probable name will be "Moving Around The South Pacific With The Kingston Trio," to be followed by "Moving Around America, Europe, etc., etc."

New series

The South Pacific album will have plenty of variety in it as a kick-off for the series. So far the boys have been to Hawaii, Japan, Hong Kong and Australia and before they arrive back in hometown San Francisco they will have taken in New Zealand and Tahiti as well.

"Funny thing happened in Japan," recalls Nick Reynolds. "We were booked for three TV shows there, two colour, one black and white. But unlike the States where you merely make an appearance on the various TV shows—we were the whole show. We had to do about 20 numbers on the two one-hour shows that we did."

The boys also did some nightclub work in Tokyo and despite the language barrier they went over big and can pick up return bookings anywhere they want.



Thanks to everyone for all the wonderful co-operation which has made our first year in Great Britain such a tremendous success



Warner Bros. Records Decca House Albert Embankment London SE1



Everly Bros give Warners celebration hit

EXACTLY 12 months ago a new label appeared in Britain—Warner Brothers. Their first disc hit the top of the charts within a few weeks of its release and now they are celebrating their anniversary—with another chart-topper.

On both occasions the discs were by the remarkable Everly Brothers. The first was "Cathy's Clown," the current one is "Walk Right Back."

"Cathy" made disc history—the first time a label's debut disc had reached the top of the charts and won one of our Silver Discs for 250,000 British sales.

And now "Walk Right Back" has repeated the success, for it, too, has won a Silver Disc (see page 16).

Said label manager, Roy Lister: "Every label has its star artist, and certainly, the Everlys have done much to keep Warner Bros. in the public eye. In fact, if it hadn't been for them, it's quite possible the label would have had to have been released through London."

They have had three big hits—the other was "So Sad"—and total sales in Britain to date are not far short of a million.

But the Everlys are not the only stars on Warners. One of the most important contributions of the label to the British disc world has been the introduction of new stars like Bob Luman, Connie Stevens, Edd

"Kookie" Byrnes and Bob Newhart.

Said Roy Lister: "We realised, that in spite of all the help we had from Decca, it would be costly to launch a new label, and therefore we could not allow ourselves to release hundreds of discs in the hope that one would make it."

"So we have barely released one disc a week. We kept our releases to a minimum because we wanted to ensure full exploitation on each one, and, of course, cut any possible losses."

"Luckily, financially, this first year has showed a profit, but in spite of this, next year we are cutting down even more on our releases, because the policy is paying off."

Hot on the heels of the Everly Brothers came Connie Stevens with "Sixteen Reasons," and Edd "Kookie" Byrnes with "Kookie, Kookie Lend Me Your Comb," hits two and three for Warner Brothers.

These two artists were completely unknown to the best part of the British public, although "77 Sunset

Strip" was being networked by ABC in the North.

"It is left to my discretion," said Roy "as to which discs are released." "We knew that both Connie and Kookie were hitting hard in the States, and felt that the same could happen here."

Warner's debut LP was "Behind B.B.," a highly illustrated album featuring Brigitte Bardot. Further albums followed, including two by the Everly Brothers, one by Bob Newhart, and, of course, "The Button Down Mind" of Bob Newhart.

Still in the best sellers, this last album, selling more than 30,000 copies, introduced the brilliant American comedian to Britain.

News from the Warner Bros head office in Burbank, California, now assures us that this brilliant comedian has signed a film contract, and is about to make his first movie, and that "The Button Down Mind Strikes Back" is to be released in Britain next month.

Working in conjunction with Jim Conking, President of Warner Bros. Records, and Bobby Weiss, International Representative, Roy Lister has a policy that all their artists from America should come to Britain. It is hoped that Edd Byrnes will come over in May for a fortnight, and negotiations are well in the advanced stages for Bob Newhart to visit our shores.

THIS WEEK'S

EMI

HITS

THE CAPRIS
There's a moon out tonight

COLUMBIA 45-DB408

FIVE DALLAS BOYS
One finger, one thumb keep movin'

COLUMBIA 45-DB409

CRAIG DOUGLAS
The girl next door

TOP RANK JAR513

THE KING BROTHERS
Seventy-six trombones

(from 'The Music Man')

PARLOPHONE 45-84137

FERLIN HUSKY
Wings of a dove

CAPITOL 45-15193

GARRY MILLS
Who's gonna take you home tonight?

TOP RANK JAR512

BOBBY RYDELL
Good time baby

COLUMBIA 45-DB405

DAVE SAMPSON
Why the chicken?

(from show of same name)

COLUMBIA 45-DB417

LPs OF THE WEEK



DICK CHARLESWORTH and his City Gents
"MEET THE GENTS" Top Rank 25-104 (Mono)

THE ELIGIBLES "LOVE IS A GAMBLE"
Capitol T1411 (Mono) ST1411 (Stereo)

SHIRLEY BASSEY "SHIRLEY"
Columbia 335X736 (Mono) 33CX302 (Stereo)

BOBBY RYDELL
"SINGS AND SWINGS"
Columbia 335X108 (Mono)



EMI Records Ltd., EMI House, 20 Manchester Square London W.1



THE PLATTERS . . . an anniversary party, (right) PATTI PAGE . . . a big deal.



Cable from 'SUNDAY' LOOKS SET TO COLLECT AWARD

Edited by Maurice Clark

Walt Disney film of Victor Herbert's version of "Babes In Toyland" for which the music will be modernized.

Columbia have just issued the last record Johnny Horton made before his tragic death last year. Titles are "Sleepy Eyed John" and "They Can Never Take Your Love From Me."

Pat Boone is to record an album of 12 hymns and spirituals with the Abilene Christian College Chorus. All the royalties from the sale of this album will go to the college.

Nelson Riddle is to back the next Johnny Mathis LP, "I'll Buy You A Star." Riddle has been loaned for this one album only to Columbia by Capitol.

A new musical, "Kicks And Co." is due on Broadway this autumn. Book, music and lyrics are all by Oscar Brown, Columbia's newest recording star.

Chubby Checker has just made a TV film showing the "Pony Time" dance, which EMI will distribute throughout the world with Chubby's new disc.

Joe Pasternak is to produce the first film for MGM starring Jane Morgan. Jane will appear as an actress for the first time as well as sing at least three new numbers.

STEVE LAWRENCE and Eydie Gorme will do an hour TV show called "Sing Along With Steve and Eydie" in England this summer.

Hugo Winterhalter has just been awarded a gold disc by RCA for sales of "Canadian Sunset" having passed the 1,000,000 mark. At the same time the company re-signed him to the label for the fourth time.

Bob Hope has Patti Page lined up for his next NBC TV show, and her fee will be exactly 70 times more than she received the last time she worked for him some years ago. At that time Patti had just won a singing contest in Tulsa, and the first prize was a guest spot on Bob's TV show at a fee of \$100 (640).

Leon Thomas, who replaced Joe Williams as vocalist with Basic in January last, has just received his draft notice to report for military service. The Coast is to keep Leon's job open until his return.

Lionel Hampton's wardrobe now includes a mink lined, mink collared overcoat—the fur was a gift from his wife Gladys.

Anita O'Day, who became a leading singer as vocalist with Gene Krupa in the big band era, is at the moment appearing at Basin Street East with her own combination . . . co-starring with Gene Krupa.

Ferrante and Teicher, America's biggest piano stars, have just cut their third film theme money-maker in a row. Title is "One Eyed Jacks" (stars Marlon Brando) backed with "Tara's Theme" from "Gone With The Wind," which is about to have its third premiere.

GEORGE SCHECK, manager to Connie Francis, is raving about his latest find, Marty De Rose. Marty debuts on the MGM label with a new version of "Girl Of My Dreams."

Cannonball Adderley and his quintet have recorded a group of three one-minute music tracks for a TV shampoo commercial. The first time a true jazz track has ever been used for a TV commercial.

Nineteen year old Swedish beauty Ann Margret has just cut her first disc for RCA, "Love Love." She is not excited about this, as she is also up for the lead opposite Pat Boone in the soon to be re-made "State Fair."

The great reaction from the new Ray Charles album, "Genius + Soul + Jazz" has prompted ABC Paramount to release "One Mint Julep" and "Let's Go" as a single.

Gene Pitney, the singer-songwriter, has just been signed to do the second track of "Town Without Pity" starring Kirk Douglas. Dimitri Tiomkin, the Academy Award winning writer, is to do the score.

Singer Jack Scott, who has had many hits on Carlton and more recently Top Rank, has just bought his contract from the latter company and has now signed with Capitol.

The second single out this week on Frank Sinatra's Reprise label features the Link-Eddy combo in an instrumental titled "Big Mr. C." The disc was cut by Eddie Cobb (of the Four Preps) and Lincoln Mayorga.

One-nighters are MURDER!

FOR years now I have been excusing the apparent laziness of some of the artists I work with by saying what a very tiring life they have on tour. But in my heart of hearts, I have been thinking to myself that this touring lark is a piece of cake. After all, all you have to do is to get on a train, doze off, arrive at the town to be played, go to the theatre, sit around, do your act and then get on the sleeper home. Nothing to it.

That's what I thought until I actually lumbered myself with appearing on three dates with Bobby Rydell just over a week ago. Oh, innocent Good! You didn't know nothin' from nothin'. It was murder.

Luckily both the promoter of the show and I were in complete accord concerning my performances . . . we both thought them staggering, and made a mental note which read, in block capitals: "NEVER AGAIN."

Don't ask me what it is about these tours that makes you so tired. I didn't stop to consider that problem when I finally arrived home. I just went to sleep and just about a week later I've come out of hibernation to write this column.

Actually, there's a tremendous amount of nervous strain involved in touring one-nighters. First of all, everyone is nervous about appearing in front of a teenage audience.

But quite apart from the nerves involved in pleasing a teenage audience, there are always a number of technical things that inevitably bog you on one-night stands. Especially microphones.

Microphones are a curse. They are on when you think they are off, off when you think they are on, they fall to pieces in your hand, the head swivels round in the middle of an act for no apparent reason. The height of the thing gets stuck at three inches above your hair-line . . . every imaginable thing goes wrong.

Still, I suppose when you consider that you are probably appearing in places where Gene Vincent has just played, that isn't so surprising. Last time I caught his act he frenziedly caused every mike within his reach to disintegrate.

Then there's the lighting. What can you do? You have insufficient equipment, insufficient staff to handle sufficient equipment even if you had it, and no rehearsal time. Sort that situation out—because I can't.

One thing that impressed me very much on these three dates was the way come hell or high water, Bobby Rydell seemed to pick up both the band and the audience in the palm of his hand and made the whole joint swing. What a beat that boy would

generate. He just couldn't help swinging even if he tried. And when an audience leaves the theatre after seeing his act they walk away whistling, humming and finger-snapping.

If one compares our teenage stars with the Americans, I think it is a fair generalisation to say that we have very, very few natural swingers of the Rydell calibre—but, on the other hand, our boys have more stage craft than theirs. Needless to say there are exceptions . . . Dickie Pride in the first category and Gene Vincent in the second immediately leap to mind.

I'M no raver. My style of dress may be old-fashioned—at least, that's what everyone says—but it's not Edwardian. But today I'm going to rave.



JACK GOOD

I've always been a fan of the Temperance Seven and I have been longing to get hold of a record by them. At last it arrived. The appearance of the thing was a little disappointing, I must confess. I had rather expected it to be in the form of one of those old 12-inch very thick, very breakable 78s with a lovely built-in hiss. Unfortunately, it looks just as modern as the latest Cliff Richard single, but once you put the needle in the groove you are carried away to a new world, or rather, an old one.

This is a very faithful reproduction of the dance music of the 20s. And quite apart from the fact that it is

hilariously funny, it is very good dance to . . . and . . . and . . . love it. So there!

The vocal refrain on the A side by that master of megaphone technique, Mr. Paul Macdowell. The song is called "You've Driving Me Crazy." This you must hear . . . it'll be driving you crazy in no time.

On the flipside is an instrumental, "Charlie My Boy." Indisputably good. The Temperance Seven record for the Parlophone label, look forward to their first long-playing cylinder.

SOUND of the week must be the fantastic noise in the instrumental passage of "Don't Worry," by Mory Robbins, on Fontana. Some have described it as "low brass," others have thought it to be a "bass guitar phone." In fact, it is none other than Chet Atkins playing a bass guitar with a rubber band around the fretting astonishing effect.

STAR TALK

by
John
Wells

Pet says 'Thanks'

BECAUSE of the phenomenal and unexpected sales of Pet Clark's hit "Sailor," the staff of Pye's factory were asked to work the week-end to press a sufficient number of discs—the total is now above 350,000. A nice move by Pet was to go to the factory to give a personal thank-you to the staff.

Lorie Mann, that shapely miss who recently joined Pye and sings "Happy Feet" and "The Buskers," is a great fan of TV . . . and supermarkets.

Benny Hill has been offered what must surely be the biggest basket of mushrooms in the world. The comedian, who made his disc debut with "Gather In The Mushroom," was presented with a basket, 5 feet high and 4 ft. in diameter, by the Mushroom Growers' Association. It held over a hundred-weight of mushrooms which Benny gave to a London hospital.

Brian Locking — nicknamed "Liquorice"—of the Krew Kats, who plays bass, learned to play trumpet when he was just fifteen—for the Salvation Army!

The piano Fats Domino played when he cut his latest disc "What A Price" cost £3,300. . . . What a price! But it more than earns its keep. It's painted pink and white with a red and white keyboard. . . . no blues . . . and is usually kept in his £75,000 home in New Orleans.

EVERY time Ellen and Valerie, of The Avons, make personal appearances the audience remarks how similar in looks they are becoming. They are, too. Strange thing is that Ray, Ellen and Valerie are not related in any way.

"Couscous" the new Parlophone disc by Arturo Diaz and his orchestra, is a kind of semolina, and also a name for a Moroccan dish.

Not in a thousand years could you guess Janet Richmond's real name. Janet is in a Las Vegas



LORIE MANN—TV fan.

night club; could you imagine this name up in lights: Janet Middleton Hunter Houston Sanders Ure?

Eddie Thompson, modern jazz pianist being compared to Shearing, is also blind. . . . and went to the same South London school for the blind as Shearing. Like Shearing, it also looks as if he's being lost to America.

Dion, late of The Belmonts, real name is Dion DiMucci.

Damita Jo who had the US smash hit "I'll Save The Last Dance For You" spent seven years travelling on one-nighters before she hit the big time.

JIMMY DARREN who is married to ex-Miss Denmark, Evi Norlund, is a keep-fit fan. He works out in a gym in Hollywood where he is filming.

Rosie of Rosie and The Originals who made her debut on London a few weeks back with "Angel Baby," is a 15-year-old Mexican girl. She lives in San Diego, California. The Originals are also Mexican . . . friends from her school.

Brenda Lee is known in America as "Little Miss Dynamite." Her Australian counterpart, Noeline Bailey, as the "Mighty Atom." Britain's latest answer to Miss Lee is Helen Shapiro, Wonder what tag we'll put on her?

Recent birthday present to Yant—a baby wear shop. She bought it herself.

This is carrying a gimmick a bit far. At a fancy-dress party in Hollywood, Edd Byrnes turned up as Daniel Boone . . . with coon-skin cap given a Kookie-type combing.

The best magazine for news and views of 8mm film making

CINE CAMERA



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CINE CAMERA : PUBLISHED ON MARCH 17 : TWO SHILLINGS

FANCY MEETING YOU by Dick Tatham

DISC introduces

World motor cycle champion

John Surtees and Billy Fury

BILLY FURY came from his flat near London's Victoria Station. He stood on the pavement, blinking in the morning sun. "I'm never properly with it when I come out at the crack of dawn," he said. I looked at my watch. It was just 10.30.

The Fury car, a new, low-slung, aggressive-looking sports job, stood at the kerb. I wondered how powerful it was. I soon found out.

Billy got in; pressed the starter. We heard the feeble splutter every motorist knows at some time. "Flat battery," said he looking as cheered as if he had just been booted off stage.

So I pushed. A second later I almost fell flat on my face, and the car was about half-a-mile up the street. Mr. Fury's problem was clearly one of starting, not of accelerating.

On the phone

I got into my own car and overtook Billy, who had slowed to about 90. I then led the way, heading for West Wickham, Kent. There lives John Surtees, world motor-cycle racing champion, and now out for honours in car racing. He was the person Billy had most wanted to meet.

Mr. Surtees has a motor-cycle shop on a busy corner. It is the size of a small cinema. We were told the boss was on the phone. While we waited, Billy ran an expert eye over the glittering machines that pack the place. He started to whip up such enthusiasm about them that I half expected him to make a take-over bid the moment John Surtees came off the phone.

John surprised me. I had imagined him to be a swashbuckling, leather-necked type, restless, hard bitten, clipped of speech. He is just the opposite—affable, relaxed, disarmingly modest.

Having heard of Billy's super-speed ambitions, he greeted him with special

zeal, and asked how serious are his plans to start racing.

BILLY: "Serious enough. I'm a hundred per cent keen, but how to fit in racing with show business is a headache. I wanted to drive at Brand's Hatch at Easter but my 'Idols On Parade' dates may stop me. What's more, I don't think Larry Parnes, my manager, latches on to the idea of me tearing around the track."

"And I keep late hours. Can't avoid it. Stage shows finish late, and so, sometimes, do TV appearances and disc sessions. I guess you've got to kip down early if you want to be a racing driver."

JOHN: "It helps! The main thing, of course, are love of driving and hours of practice on the track."

BILLY: "What's the best way to go about it?"

JOHN: "Join a club. There are plenty of them. Places like Silverstone, Goodwood, Mallory Park. It's great fun—and not too expensive."

"You'll probably start by baiting around at what you feel is world-beating speed. Then woosh! Someone will rear past you so fast, it'll make you look as if you've stopped to do your football pools."

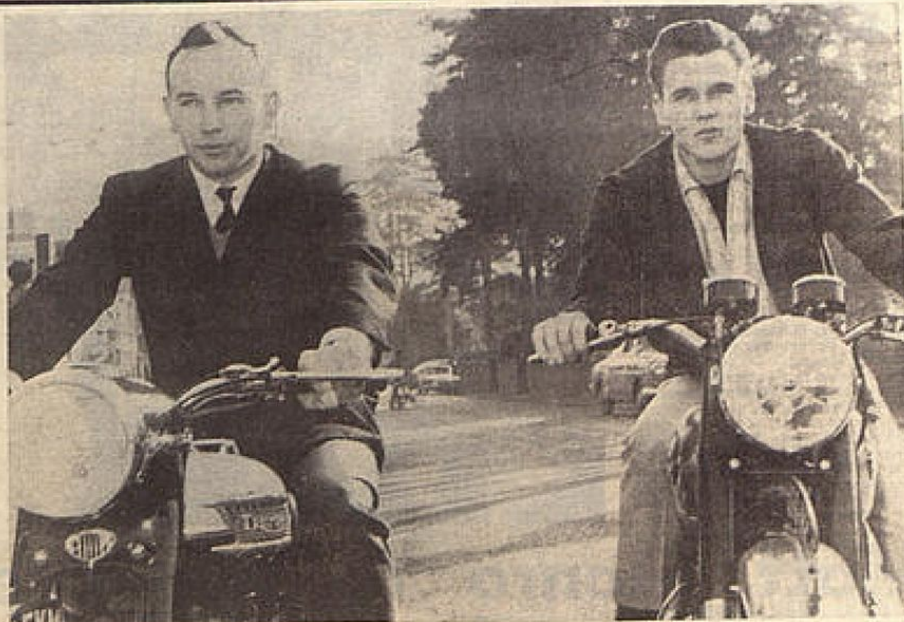
I asked Billy where he got his craze for speed? He said he didn't know.

"It came two or three years ago. Suddenly it was just there. Guess that happens with many teenagers. We feel we want to achieve something, to beat everyone else out of sight."

JOHN: "So how did you make a start?"

BILLY: "When I was 17, I bought my first motorbike. Cost twelve quid. Old Army dispatch job. Had mechanical trouble three times a day. Drove me stark raving. I've had several since, getting a better model each time. I'm like you, John, I dig motor-bikes and cars. Why did you switch to car racing?"

JOHN: "I wanted a change, after nine years on bikes and it had to be



BILLY FURY . . . he got the craze for speed about three years ago. Here he meets John Surtees, the fastest man on two wheels. (DISC Pic)

now or never. I'm 26. If I had left it much longer, it would have been hard to get my reflexes into a different groove. Stirling Moss once told me it took him eight years to learn to brake a Grand Prix car!"

BILLY: "Changing the subject John—do you listen to records?"

JOHN: "Quite a lot. I've just bought a new stereo player. Yes, I've heard your records. You've got a good lively beat, but beat music isn't my favourite. I like stuff that helps me relax. I collect most of the show LPs, like 'South Pacific', 'Oklahoma!' and so on. I'm also a great Mantovani fan."

Car sounds

At that moment, an LP noise made Billy Fury jump about four feet in the air. Not the sort of thing Mantovani does—it was a recording of car racing noises!

"Man, is this something!" said Billy. "I've heard the train one, that was pretty good. Bug CAR noises! I must get this right away."

We sat drinking tea and talking records and racing. Then Billy tried one or two of the Surtees motor-cycles. Finally, he asked John to give him some driving tips.

They got into the Fury car. Billy was at the wheel and John had a professional eye on him.

Not knowing how long they would be away, I left. How far they went, I don't know. I wouldn't be at all that surprised to learn they ended somewhere in the north of Scotland. Or, Silverstone!

BOOK REVIEW

Terrible—but he recorded

"THE BIG BEAT SCENE," by Royston Ellis, (Four Square Books Ltd., 2s. 6d.).

BEFORE Fabian made his first record he had never had a singing lesson his life . . . and wasn't particularly interested in a recording career. He took the test out of curiosity more than anything else.

The result? "He was terrible. The company signed him."

This is one of the many events Royston Ellis recounts in his book "The Big Beat Scene."

Ellis has earned himself the title of "The Teenage Post," and has appeared often on radio and TV. In this book he chronicles the events and personalities of the big beat era beginning with Bill Haley.

He has succeeded to a large extent, and has been frank and factual in the process. All the familiar names appear in concise pen portraits in order of their arrival on the scene, and it's refreshing to read a book about modern pop music which has been written by someone obviously well-versed and interested in it.

Some of Ellis' thoughts and opinions are confusing, however.

He gives the impression that, before Haley's "Rock Around The Clock," pop music was boring and barren, dominated by "sugary slush songs" devoid of excitement for youngsters.

From personal knowledge, I can tell him he's quite wrong on this score.

His inclusion of Shirley Bassey in his list of singers on the big beat scene and his description of her "As I Love You" and "As Long As He Needs Me" records as "superb discs" conflicts with his opinion of the pre-Haley era, because these are prime examples of his "sugary slush songs" put over by one of the best singers there are in this field.

Ellis does not gloss over his generation's morbid tendencies which suggest that you don't have to be dead to get your record in the hit parade, but it helps. The Buddy Holly phenomenon is related accurately.

There are many interesting quotes from Jack Good about his major role in the British big beat scene, facts about the Larry Parnes organisation, and of course fair and discerning coverage of Elvis, Cliff, Adam, The Shadows and all the other names which mean a lot as well as some which sadly now mean nothing.

Ellis' scintillating and somewhat lurid account of the activities of a beat group, "Tavy Tender and his Teensters," will hardly reassure worried Mums and Dads. But the book is excellent value for its price, and we're unlikely to get a more accurate or sympathetic account of the big beat scene.

N.H.

BACK YOUR FANCY NOW - THIS ONE'S A CERT!

JIMMY LLOYD'S
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PB 1120



PHILIPS



Even Elvis Presley couldn't stand the screams

Yes, you'd have thought Elvis Presley would have become immune to screams by now. But no... he had to cover his ears recently. Fans in the public gallery cut loose with their appreciation, when he visited Tennessee General Assembly. Governor Buford Ellington made Elvis an honorary colonel on his staff.



Mantovani single

NEXT Friday (March 24) Decca release a Mantovani single coupling "The Valiant Years" with "The Sound Of Music."

The topside is the theme from the TV series about Sir Winston Churchill's wartime career, and the reverse is from the American musical of the same name which will arrive in Britain later this year.

David Whitfield's vocal version of "The Sound Of Music," backed by "Climb Ev'ry Mountain," is also released next Friday.

Matt Monro to headline on variety dates

MATT MONRO makes his first headlining variety appearance next week, when he tops the bill at the Newcastle Empire commencing March 20. Also appearing in the show and making their variety debut are the Two Tones, ex-Vernon Girls, Margaret Stredder and Jean Ryder, who are currently in cabaret at the Astor.

Kings at Wembley

THE KING BROTHERS star in the BBC Light Programme's "London Lights" this Sunday, and are on the bill of the spasms charity show at the Empire Pool, Wembley, on March 26.

They start their Irish tour on April 2 with appearances at Cuck (2), Dublin (3), Derry (4), Belfast (5), Drogheda (6), Carlow (7), Portrush (8) and Ballymena (9).

On page 9 of last week's DISC we mentioned two new titles Pet Clark has recorded, one in German, the other in French. This information has given rise to misunderstanding. The numbers are for separate issues in their respective countries and not for release as a single.

PET CLARK TO STAR IN PALLADIUM

PET CLARK, who will be returning to Britain next week, is to have her Silver Disc presented to her when she stars in "Sunday Night At The London Palladium" on March 26.

She recently won the Silver Disc—her first—for her hit recording of "Sailor," which is to be re-recorded in French for the Continental market. The presentation will take place on the show.

New single from Babson

PALETTE singer Monty Babson returned last week-end from more TV and radio dates in Belgium, where his recording of "Utopia" is selling strongly.

He guested in the BBC Light Programme's "Sweet Corn" last night (Wednesday), and has TV dates pending from the BBC's northern region and from Anglia TV.

While in Brussels, Monty cut another single for Palette which will be released here later. One side was a standard ballad which Monty sang in the way associated with him before he entered the beat market with "Utopia."

RECORD CLAIM

A RECORD number of composers are credited on the label of The Hollywood Vines' Capitol recording of "When Johnny Comes Sliding Home." No less than thirteen people are supposed to have "written" this variation of the old folk song!

New version

RCA release Ray Garnett's recording of "Pony Time" next week. Chubby Checker's version of this song has made the No. 1 spot in the American charts.

Como's guest

SINGER Dorothy Collins, who records for the Coral label, and who is regularly featured in the American presentation of "Candid Camera," is set for an appearance on the Perry Como Music Hall on March 29. British viewing will see the show on April 4.

Laura Lee at Glasgow

SCOTTISH vocal discovery Laura Lee, who made her disc debut on Triumph with "Tell Tommy I Miss Him," stars in variety at the Glasgow Empire next week in a bill headed by Calum Kennedy.

It will be her first variety date. Laura was discovered by arranger-MD Johnny Keating in her native Musselburgh. Songs are being sifted by Michael Barclay, of Audio Enterprises and Decca, for a possible single by Laura for the Decca label.

Carole Carr's guest star in "Soft Lights and Sweet Music" on March 29, on BBC TV, will be jazz flautist Johnny Scott.



Drinks all round for Ray Ellington's guests when he gave a party at the starry Candlelight Room in Croydon. Next to Ray is Nat Block, the proprietor.

Top st

Cogan, Bart, Conway on Luxembourg

LIONEL BART, Russ Conway and Alma Cogan are to make personal appearances on Radio Luxembourg "Swoon Club" on Sunday.

In an interview with producer Fred Aldersley the three will discuss Bart's latest composition, the title from "The Chicken," recorded by David Sampson on Columbia. "Why The Chicken," which has incidental music by Tony Crombie, was directed by Lionel Bart, and opened a short run at Wimbledon last month prior to its West End presentation.

Dizzy taped

FOLLOWING a highly successful midnight concert at the Carnegie Hall, Verve Records have taped the complete performance given by trumpeter Dizzy Gillespie.

Among the works performed was the world premiere of his own composition "African Poem."

PRESTON DATE

MIKE PRESTON has a date at the Songwriters' Guild function at the Victoria Palace, London, on April 23. Before that he will be on a one-night tour of the country between April 2 and 16 with The Allisons.

Following Mark Wynter's "Dreaming Girl," which is to be released in the States on London, the same company have released Jess Conrad's "Mystery Girl" in the U.S., marking his debut release over there.



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- Young love Little Suzie 45-WB 25 Warner Bros.
- Bill Black's Combo Hearts of stone 45-FLU 808 London
- Roy Orbison I'm hurtin' 45-FLU 807 London
- No wings on my angel Jordan Brothers 45-FLW 808 London
- Just for today Frankie Davidson 45-FL 809 London

I COUNT THE TEARS

THE DRIFTERS

WHEELS

THE STRING-A-LONGS



Stars in BBC Beat Shows

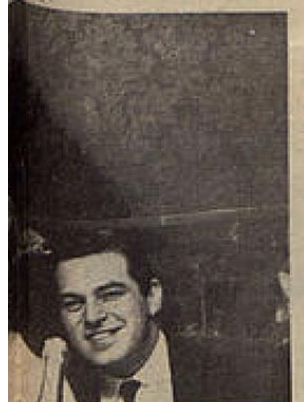
THE BBC have announced the complete line-up for their two "Beat Shows" at the Royal Albert Hall, London, on April 8 and 22. The first show, with Brian Matthew as compere and Jimmy Grant as producer, will feature Cliff Richard, The Shadows, Lonnie Donegan, The Kibbin Band, Terry Lightfoot and his New Orleans Jazzmen, the Eric Delaney Band, Lyn Cornell, Frank Ifield, Dick Jordan, Don Lang, Valerie Masters, Lorie Mann and Julie Rayne.

New 208 series

THIS Saturday, there will be a new series of film programmes on Radio Luxembourg, introduced by Keith Froggier. The series is to be titled "ABC Of the Stars" and in addition to many film extracts, will feature some of the most popular film music and soundtrack themes. Some guests will be introduced each week, the first programme featuring Tony Hancock, star of "The Rebel," is currently showing in the West End.

Pye rush hit

A RECORD by an unknown American group, which has jumped to a prominent position within two weeks of release, is to be rush released in Britain by Pye International on March 22. The disc is a swinging, busy and controversial arrangement of the standard "Blue Moon," by a group named The Marceels. Also scheduled for release on Pye on the same day, is Canadian singer Scott Peters' first disc, "Kookie Talk." The singer, now living in London, was one of the original cast in "West Side Story."



His three-months' engagement at the Royal Albert Hall. (DISC PICT.)

On April 22, in a programme to be introduced by Denny Piercy, the programme will feature Acker Bilk, Kenny Ball's jazzmen, The Raindrops, Matt Monro, The King Brothers, the Bert Weedon Group, Maureen Evans, and Adam Faith.

Tickets, from 5s. to 12s.6d., are available direct from the Royal Albert Hall.

C & W DEBUT

TWO young Country and Western singers, George and Allen are to make their BBC radio debut in "Saturday Club" on March 25. The boys, now appearing at the Pink Elephant, in London, will sing four numbers, of which three will be their own compositions.

ELLA—ONE EXTRA DATE

IN addition to the dates already scheduled, Ella Fitzgerald with the Oscar Peterson Trio and the Lou Levy Quartet, will give a special farewell performance in London. This final date is scheduled for the New Victoria Theatre on March 27.

Hunters' debut

FONTANA's beat instrumental group The Hunters, whose debut disc "Teen Scene" notched up healthy sales, have another single out soon from that label. Topside is a revival of "Golden Earrings," and Fontana report very encouraging advance orders.

Dallas Boys on new ABC TV show

A GALAXY of stars has already been set for ABC-TV's new Saturday night summer programme, "Thank Your Lucky Stars," which commences at 5.45 on April 1.

Lined up for the first programme are the Dallas Boys, Haggle Green and Anne Shelton. The guests they have tipped for the top are Colin Day, Allan Bruce and Jimmy Lloyd. Jess Conrad and Dickie Valentine are to star in the second edition, on April 8, and although Conrad has not yet picked his selection, Valentine has plumped for the Kenny Ball Jazzmen, who are now in the DISC charts with "Samantha."

So far, the only celebrity named for April 15 is Petula Clark. "Thank Your Lucky Stars" will be hosted by Pete Murray.

Richmond—US film test

SHORTLY before singer Janet Richmond left by air for Las Vegas cabaret season on Monday, the news came through from Hollywood that she had been offered a film test while in America by 20th Century-Fox.

The role they have in mind for her is one in the forthcoming re-make of the old Dick Haymes-Jeanne Crain film "State Fair."

If she is successful in her test and lands a role in the re-make, Janet will be filming with Pat Boone.



Dion in cabaret

DION, formerly lead singer with The Belmonts, and now a solo artist, will make his night club debut at the Casino Royal, Washington, for the week commencing April 17. His latest single released here is "Havin' Fun."

Pat Boone will shortly be seen in another film, "All Hands On Deck" . . . as a naval officer. In this shot from the film he's seen with Barbara Eden and Buddy Hackett.

EMI disc jockey Ray Orchard will be a panelist on "Juke Box Jury" on March 25.

Faith in new house

ADAM FAITH, whose present Parlophone single, "Who Am I?" stands at No. 10 in DISCS hit parade this week, has moved into his new house at Sunbury-on-Thames. With Adam went his mother and father, his older sister and his brother and sister twins, plus two dogs. The house is detached and occupies a corner site. It has a medium-size garden. There are four bedrooms, lounge, living room, kitchen, garage—and the River Thames is within easy reach on the other side of the road. Adam, who was the guest celebrity on BBC TV's "What's My Line?" last Sunday, goes on holiday to Estoril, Portugal, on April 6 until April 20. On April 23 he appears at the Victoria Palace, London, in a charity bill for the Songwriters' Guild. Negotiations are proceeding for another film role later this year.

VAUGHAN TO START TOUR

FRANKIE VAUGHAN starts a provincial tour this Saturday, lasting until March 26. Saturday's date is at the Odeon, Plymouth. Other dates are: Gaumont, Salisbury (19); Gaumont, Cheltenham (20); Gaumont, Wolverhampton (21); Gaumont, Doncaster (22); Odeon, Sunderland (23); Gaumont, Derby (24); Sophia Gardens Pavilion, Cardiff (25); Hippodrome, Birmingham (26).

Appearing with him on the bill at Wolverhampton will be Harry Worth, Tony Payne, The Tracy Sisters and Billy Tennant and his Orchestra.

Frank is in a fan club feature in BBC TV's "Picture Parade" on April 4, and opens at the London Palladium for a fortnight on May 1. His summer season at Blackpool's Palace Theatre starts on June 23, and will run for twelve weeks.

The next Vaughan film, "The Right Approach," in which he co-stars with Juliette Browne, Martha Hyer and Gary Crosby, is due for premiere at the London Rialto at the end of this month or the beginning of next.

Incidentally, while in Wolverhampton, Frank will lay the foundation stone of a boys club H.Q.

Boone in US 'Spectacular'

PAT BOONE, whose latest disc is "This Land Is Mine" (the Exodus theme), has been set for a big American ABC-TV Spectacular on April 20. In between making films—his next is "State Fair"—Pat is in cabaret at the Fairmont Hotel, San Francisco.

Final edition

THE final edition of BBC TV's "Showtime" programme will be screened on March 26. Starring will be comedian Michael Bentine and singer Trudie Adams.

On her return to the States in April, Connie Francis, who is now in Britain, will guest on the Ed Sullivan Show scheduled for April 30.

<p>THE AGE FOR LOVE GLENDA COLLINS 45-F 11231 Decca</p>	<p>ONCE IN A WHILE THE CHIMES 45-1412 8232 London</p>
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REVIEW SECTION

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Sedaka song should give Connie another hit

CONNIE FRANCIS
Where The Boys Are; Baby Boo
(MGM 1121)

D N T
THE title song from the film "Where The Boys Are" should give Miss Francis another big seller. This rock-a-ballad by the Sedaka-Greenfield team suits Connie's rather sad, romantic style to a C.

With backing by orchestra and chorus she maintains the commercial road.

On the turnover, Connie double-tracks neatly for a quick little beater, "Baby Boo." A slick contrast to the top deck, it'll draw almost as many customers in its own right.

Sad, romantic number from her first film suite
CONNIE FRANCIS
come to the ground.
(DISC Pic)

ERIC DELANEY
Drum Twist; Yes Indeed
(Parlophone R 4753)

D N T
THE Delaney Band on a pounding rock kick with the exciting instrumental "Drum Twist." Guitar and sharp chorus noise dominating part of the way, but the Delaney drums do have their say—and very effectively.

In fact, this is one of the most effective instrumentals I've heard from British studios this year. Should see Mr. D into the Twenty.

The Sy Oliver song "Yes Indeed" is revived with plenty of size plus a vocal sung by Gene Williams and girl group, Organ, vibes and guitar swinging powerfully in the ensemble.

BOBBY DARIN
Lazy River; Oo-Ee-Train
(London HLK 9303)

D N T
DARIN's best bet since "Mack The Knife," such is his new swinging revival of the Hoagy Carmichael standard "Lazy River." Brilliant arrangement, opening softly and building as the band grows from rhythm to massive noise.

A fine, infectious performance with plenty of punch and polish, it ought

your weekly DISC DATE with DON NICHOLL

group on this side as he drifts through the slow, easy melody.

ELLA FITZGERALD
The Lady Is A Tramp; Misty
(HMV POP 849)****

CONCERT tracks from Ella and the Paul Smith Quartet. Her racy rendering of the standard Lady Is A Tramp runs a smooth path all the way, but lacks the explosive excitement of her "How High The Moon." I'd rather have the delightful understanding she brings to the ballad Misty. Ella really makes this title come to life as she sings to the gentle accompaniment of pianist Smith and his men.

KEN MORRIS
Mississippi Rag; Curly Top
(HMV POP 847)****

TWO of his own compositions played by piano man Ken Morris with rhythm group accompaniment. Mississippi Rag is a happy, jingly offering that bubbles along easily.

Curly Top loses the jangle-box noise and brings out an easy melodic style from Morris. Tuneful enough to sell in Conway quarters.

RIKKI BARN
Everybody; You're Breaking My Heart
(Parlophone R 4754)****

THE lulling Everybody is sung in crisp light voice by Ricky Barn to a polished accompaniment of orchestra and chorus directed by

Contd. on facing page



JOHNNY DANKWORTH
and his orchestra

AS THEY BEAT OUT

AFRICAN WALTZ

45-DB4590

coupled with MOANIN'



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DESPITE THAT BAN TERESA'S DOING WELL

YOU would think that if the BBC put a radio ban on a record, that would cause its death—if people can't hear it, how can they be persuaded to buy it?

It doesn't work out like that, however. The latest example of a banned disc ringing up a healthy profit on the cash registers is "Songs Of Freedom," by the 25-year-old Irish singer, Teresa Duffy. Neither she nor the Beltona office at Decca anticipated BBC disapproval when they planned and recorded the LP, although the offending songs have IRA (Irish Republican Army) sympathies.

"There's no secret about which side these songs favour," Teresa told me, "but as they're all based on historical facts and happenings, like many other folk songs, we didn't expect a ban to be placed on them."

Ban or not, the LP is selling steadily in Ireland, England and America.

Teresa's current disc, a single on the parent Decca label, will arouse no controversy. It is the song she sang in the recent Eurovision contest, "Tommy," and was written by schoolmaster John Watson, who penned last year's British Eurovi-

ROY ORBISON
I'm Hurtin'; I Can't Stop Loving You
(London HL 9307)****

ROY ORBISON could have another hit with the beater I'm Hurtin'. He sings with a sad, moaning style that gets variation in a punchy middle.

Vocal group chanting with the singer, I Can't Stop Loving You, with plenty of strings and a thudding rhythm group, is a steady rockballad which Orbison plants firmly. Girl

also sneezes "Looking High, High, High."

"It's not a folk song," said Teresa.

"Just a very pleasant love song."

Teresa, who is all one expects a young Irish colt to be, is a folk song specialist first and foremost. She comes from Bundoran, a quiet little town on the coast of Donegal, and started her working life as a telephonist.

"I sang locally with a band, and in a pantomime, but I never thought of becoming professional until our priest insisted that I was good enough and ought to try."

Ceili band

The band was a céilíde (pronounced 'kay-lee') one—the Irish equivalent of the Jimmy Shand-type Scottish dance music—and with it Teresa began to travel beyond Bundoran for engagements. These trips, and the pantomime, attracted more and more attention, and resulted in her doing three records with a céilíde band for HMV.

Then she recorded some tapes in Cork. They interested impresario Phil Raymond—and the Beltona recording contract and a busy calendar of engagements were the result.

"My first date in England was at



the Mel, Edgware Road, London, with Patrick O'Hagan, a year ago. Since then I've played Irish clubs over here and have done some TV."

Teresa is a little sceptical about the so-called "folk-song revival" of recent years, but is enthusiastic about the general folk scene.

"My own repertoire isn't limited to Irish folk songs," she pointed out. "A lot of good songs are being written in the folk idiom these days and many of them will last as long as the old ones."

She likes travelling, but has no desire to base her activities anywhere else than Ireland. For instance, when I asked what she would do should she earn a lot of money, Teresa answered:

"Buy my parents a bigger and better house in Bundoran. It would have to be there because I'm sure they would be unhappy anywhere else."

JOHN SUMMERS

This girl needs a break



"chicks," better known as girls in the City, and backed by his swinging rhythm section he has turned out a most entertaining EP.

PETE RUGOLO AND THE DIAMONDS

Pete Rugolo Leads Diamonds
The Best Things In Life Are Free; Ain't Misbehavin'; One For My Baby; Lulu's Back In Town.
 (Mercury ZEP10097)***

I HAVE heard many vocal group records which surpassed this one. In fact, the saving grace about this particular waxing is the Pete Rugolo Orchestra and arrangements. I don't think the teaming is a good one. Rugolo is more suited to the ultra modern stylings of, say, The Freshmen and The Hi-Lo's.

* **KAY STARR**—A great deal to offer for today's pop fans.



ELAINE DELMAR, JONAH JONES, BILL BLACK, KAY STARR, JIMMY JONES

BILL BLACK

Solid And Raunchy
Don't Be Cruel; Singin' The Blues; Blueberry Hill; I Almost Lost My Mind; Cherry Pink; Moon Lisa; Hunky Toon; Tequila; Raunchy; You're In Again; Bo Diddley; Mack The Knife.
 (London HA-U 2310)***

AN average instrumental album by a group which has had a tremendous success in America but hardly a sniff at the best sellers in Britain.

Bill Black was, for several years, bass player for the great Elvis and didn't form his own group until El was called up for military service. I found the set quite easy to listen to, but its potential, judging by the reaction to the artist's singles over here, will be limited.

KAY STARR

Wheel Of Fortune
Wheel Of Fortune; Bonaparte's Retreat; You've Got To See Mama Every Night; Wabash Cannon Ball.
 (Capitol EAP 1-20063)***

AH, those were the good old days! The days when Miss Kay Starr was a permanent feature in the hit parade alongside Frankie Laine, Jo

Stafford, Doris Day, Guy Mitchell and company.

Four of Kay's big ones can be heard here and every one still has a great deal to offer for today's record buyer—even that meaty beat.

JIMMY JONES

Jimmy "Handyman" Jones
Ready For Love; For You; E-I, E-I-O!; I'll Be For Love.
 (MGM-EP 745)****

MR. FALSETTO himself with a four-track offering aimed right smack at the cardrums of his thousands of fans.

There are four titles which should bring him a lot of success in the teenage market.

MAX BYGRAVES and TED HEATH

Max and Ted—His Of The Thirties
Is It True What They Say About Dixie; When My Dream Boat Comes Home; Did You Ever See A Dream Walking; It's A Sin To Tell A Lie.
 (Decca DFE 6661)****

AN extract from a recent LP from the successful Max and Ted teaming which has so far brought us

a couple of albums. This time the musical accent is on the thirties and the cheerful Cockney vocals of Max Bygraves blend easily with Ted Heath's semi-Dixie arrangements.

All good clean fun. And the teaming? . . . a good idea, Decca!

BIG BEN BANJO BAND

Big Ben Minstrel Show (No. 2)
Carolina Moon; Three O'Clock In The Morning; Peggy O'Neil; Has Anybody Here Seen Kelly; Where Did You Get That Hat; So Early In The Morning; Indiana; Wait! You Come Home; Bill Bailey; California Here I Come; Back In Your Own Back Yard; I Wish I Could Shimmy Like My Sister Kate; When My Sugar Walks Down The Street.
 (Columbia SEG 8066)****

THE ever-popular Big Ben crew headed by Norrie Paramor come riding back into town on the happy strings of their banjos. This time they are joined by the voices of the Minstrel Singers, directed by Mike Sammes.

This is a more subdued fireside offering but still very enjoyable. One for the family which all ages can enjoy.

ELAINE DELMAR
A Swinging Chick

Ain't I Blue?; Why Can't It Be Wonderful; Guy; Blue Turning Grey Over You.
 (Columbia SEG8060)****

A FIVE-STAR offering to which I can only give four stars because it won't receive the acclamation it deserves from the customers. Elaine Delmar is one of the finest vocal artists we have in this country and nobody seems to be doing much about it. All her best bookings have come from the Continent where she is hailed as a top star—but here, well, there are just the occasional TV and club slots.

JONAH JONES
I Dig Chicks—Part 1

I Dig Chicks; Mandy; Linda; Rosetta Rosetta.
 (Capitol EAP 1-1193)****

SMOOTH and entertaining is the trumpet work of Jonah Jones—currently just about the biggest instrumentalist in America. Jonah dedicates the album to

CLASSICS

You couldn't want a better introduction to Sibelius

SIBELIUS
Finlandia And The Swan Of Tuonela (Solo English Horn Robert Bloom)
Leopold Stokowski conducting his own Symphony Orchestra
 (Capitol FAP 4-8399)*****

THE works of Sibelius are becoming more and more popular, but if you are not familiar with his works I suggest there is nothing better to introduce the master to you than this disc.

Placed by one of the world's finest conductors, Leopold Stokowski, these two works get the full and the best treatment. I found the performance of *Finlandia* invigorating and inspiring.

The Swan Of Tuonela can be a little mournful, but the very helpful programme notes on the sleeve will assist you to enjoy this masterpiece of original idea and thinking.

The playing of the orchestra is without reproach.

A WORLD OF MUSIC
Londonderry Air; Brahms Waltz In A Flat Opus 39 No. 15; Smetana Dance Of The Cossacks (from the Bartered Bride); Debussy—The Maid with the Flaxen Hair.
The Capitol Symphony Orchestra conducted by Carmen Dragon
 (Capitol FAP 5-8412)****

THIS nostalgic but beautiful interpretation of the *Londonderry Air* is unique. Never have I enjoyed listening to it so much

as I did on this recording by Carmen Dragon, who also did the arrangement.

The rest of this EP does not amount to much . . . a watery rendition of the *Brahms Waltz* which, I always think, sounds better on the piano . . . a lively performance of *Smetana's Dance Of The Cossacks* which doesn't dazzle, and lacks the Slavonic know-how.

Debussy's Girl With The Flaxen Hair completes the disc, but here again the orchestra doesn't bring forth the delicate shading of the piano.

***** DVORAK *****

Symphony No. 5 In E minor (The New World Symphony), played by The London Philharmonic Orchestra, conducted by Hugo Rignold.
 (Pye Golden Guinea GRGL 6003)

THIS is one of the punchiest performances of this overplayed Symphony that I have ever heard. The work moves along at a fair pace, but doesn't lose its poise and balance.

I was amazed at the quality of this recording. Of the many I have in my possession this is one of the best, if not the best. All credit must go to that very fine orchestra, The London Philharmonic.

Alan Elliott



Smokes real smooth...

Philip Morris



Known the world over as

AMERICA'S FINEST CIGARETTE

4/2 FOR 20

PHILIP MORRIS MAKE SMOKING WHAT IT OUGHT TO BE . . . PURE PLEASURE . . . JUST TRY THEM

'Old'—but

SONNY ROLLINS PLUS FOUR

Rollins And Brownie
Feel A Song Coming On; Count Your Blessings; Pent-Up; House.
(7in. Esquire EP238) ★★★★★

Personnel: Sonny Rollins (saxophone); Clifford Brown (trumpet); Richie Powell (piano); George Morrow (bass); Max Roach (drum).

THESE are well worthwhile reissues and remind us all of the tremendous potential of the late Clifford Brown, who was killed, along with pianist Powell, in a car crash shortly after this 1956 session. Listen to his superb solo on House.

There has been no new Rollins on record for two years now. But how good his "old" work here sounds. His ballad feature (Blessings) is blown with warmth and sincerity, but never sentimentality.

The arrangement of Song is most enjoyable and the theme of Pent-Up has since become part of many modernist libraries.

Though I'm still not sure that Max was really the right drummer for Rollins, he is in magnificent form on this generally blistering session.

Very nearly five stars. And there are interesting liner notes by Ron Atkins.

(by Rouse) are by the imaginative Watkins, who continues to become more and more agile and adept on this difficult, cumbersome (for jazz) horn.

Eileen Gilbert's wordless soprano voice adds interesting colour to the tunes she's on. My biggest kicks came from Charlie Rouse's groovy, muscular-sounding tenor. He has never been given the praise his playing deserves. Both his tunes are earthy blues and most enjoyable.

I found side two the more satisfying.

THE TROMBONES INC
Neckbones; Duet Blues; Long Before I Knew You; Soft Winds; Tee Jay; Lasso Trombone; It's All Right With Me; Polka Dots And Moonbeams; Old Devil Moon; Impossible; Heat Wave.
(12in. Warner Bros. WM-4023) ★★★★★
Personnel: (tracks 1-5) Ernie & L. Rusk, Jimmy Cleveland, Eddie Bert, Benny Powell, Bob Brookmeyer, Melba Liston, Henry Coker or Bob Alexander, Benny Green (trumpet); Dick Hickson, Bart Varsanous (bass trombone); Hank Jones (piano); Wendell Marshall or Milt Hinton (bass); Ode Johnson (drum); Jay Jay Johnson (arranger); (6-11) George Roberts, Joe Howard, Herbie Harper, Frank Rosolino, Dick

Rollins still sounds good

Nash, Kenny Shroyer, Ed Kambly, Tommy Pederson, Murray McEachern, Marshall Cram or Bob Esquivel, Roberts, Howard, Rosolino, MEB Bernhart, Bob Fitzpatrick, Stu Williamson, Dave Wells, Lou McCrery (trumpet); John Kitzmiller (sax); Marty Paich (piano); Barney Kessel (guitar); Red Mitchell (bass); Mel Lewis (drum); Paich, Warren Barker (arranger).

AFTER a couple of hearings of this album, I felt I never wanted to hear another trombone as long as I lived! But the third time round, I changed my mind!

Basically, it's an East-West "battle" of ten trombones and rhythm. Jay Jay couldn't play on the New York dates, but supplied the excellent arrangements. Marty Paich and Warren Barker split the arranging chores in California.

Strangely enough, I enjoyed side two most. For several reasons. For instance, the East soloists tend to be only average whereas, surprisingly, Rosolino is a stand-out on the West tracks. A pity Jay Jay couldn't play—and that Curtis Fuller or Julian Priester weren't there to add to the East's solo strength.

Jay Jay's three originals are not amongst his most striking, whilst Paich and Barker have chosen some extra-melodic standards. Jay's score of Long Before is beautiful, however.

Actually, this is a very fine record of its type. All the arrangers have achieved excellent and varied tone colouring, despite the limitations involved. Well worth a place in your collection.



SONNY ROLLINS—warmth and sincerity.

THE JAZZ MODES

The Oblique; 1-2-3-4-4; In Synchronization; Blue Flame; Mood In Motion; Kestrel; Tilt 'N' Tilt; Glad That I Found You; Princess.
(12in. LIZ-K1520) ★★★★★

Personnel: Julius Watkins (French horn); Charlie Rouse (tenor); Gillo Mahones (piano); Martin Rivera (bass); Ron Jefferson or Jimmy Warmouth (drum); plus tracks 1, 2, 4, 5 with Sahib Shihab (baritone); (3, 7, 8) Chico Pora (bongo); Eileen Gilbert's voice is added on 1, 7, 8.

PERHAPS the best way to describe The Modes' general conception is softish-sounding, hard-swinging jazz. It's less aggressive than most of the East Coast kind. Doesn't hit you so hard between the eyes.

Presumably these aren't very recent recordings. Because Watkins has been with the Quincy Jones band from the "off," while Rouse has been with Monk for a couple of years now. Mahones is now with Lambert-Hendricks-Ross, while Jefferson is out West with Les McCann Ltd.

Anyway, it's possibly The Modes' most successful Atlantic LP to date. There's a good feeling of common purpose. All the tunes are originals. All but Kestrel and This 'N' That

TONY HALL Reviews and comments on Modern Jazz



JOHNNY DANKWORTH, seen here (left) with Duke Ellington—a flash in the pop pan.

played better in his life than with his Quartet. There is a downright directness and honesty—plus a singing sense of swing in his current work that should be heard and enjoyed. Bringing out this new-found earthiness in Don is a really swinging, "two-handed" pianist, Johnny Birch. Bill Sutcliffe (bass) and Terry Lovelock (drum). They deserve to make a record.

THERE is news of a British boy making good in the States, London-born Ron Eyre, a regular on the club scene back in the early days of British pop, emigrated to try his luck. He joined Bob Weinstock's famous Prestige company as public relations officer. Now comes the news that Ron has been promoted to Sales Manager

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CANNON WAXES DANKWORTH HIT

WELL done, Johnny Dankworth! I'm so pleased to see your record is doing so well. What's more, "African Waltz" is darned good jazz. And it has a sound that appeals to the public. It's probably just a flash in the "pop" pan. But, nevertheless, a healthy and encouraging omen.

Now there is news that Cannonball Adderley has cut this same title in America for Riverside Records. Advance reports, have it that Basie band style-setter, Ernie Wilkins did the Adderley arrangement.

Apparently, it's scored for a 32-piece band and will be issued as a single. Hustling, hustling Bill Grauer, Riverside's boss, cables: "It's a gas!"

Another record of the tune was made in London last week specifically for the American market. Pianist-arranger, Ian Fraser was musical director on the date, which used a 17-piece band.

The session was supervised by energetic Eddie Kivack, the volatile American A and R man, who produces the Bill Black Combo's records. Eddie also says of his record: "It's a gas!"

Incidentally, post-winning tenorist, Johnny Scott is the piccolo-player on Dankworth's disc. On the Ian Fraser, Geoffrey Gilbert takes the piccolo part and Roy Wilcox is heard on flute. Roy was the jazz flute soloist on the recent Max Harris hit disc, "Garney Slide."

ABOUT five or six years ago, tenorist Don Rendell was the darling of British jazz critics. The sun shone out of his eyes. He could do no wrong. But now his name is never mentioned. I say it's a shame. Because Don has never

of Prestige, New Jazz, Moodville, Bluesville and Swingsville. Congratulations, Ron.

YOU have a jazz date in London from May 30 to June 4—at the National Film Theatre, where the British Film Institute will present a special Jazz Week. Three programmes will cover the main developments in jazz since its early beginnings.

The final day will be concerned with jazz in Europe and a new jazz film, now in production, will be premiered. Paddy Whannel of the Institute, 81, Dean Street, London, W.1, is most anxious to hear from anyone who might have knowledge of films which "might well include material which revealed something about the environment of jazz, even including films which themselves contain no jazz sequences."

If any DISC readers can help, Paddy will be most grateful. "I personally guarantee the safety and return of any film sent in," he says.

A POSTCARD from ace American drummer, Art Taylor in Paris says that he intends to stay in Europe till September. He's been busy recording in Stockholm and Paris and hopes to get over to London soon to see his good friend, altoist Jackie McLean. Art's new album, "A.T.'s Delight" has just been issued by Blue Note. On the date, Stan Kenton (arranger); Dave Baras (trumpet); Wynnton Kelly (piano); Paul Chambers (bass) and Potato Valdez (conga). The tunes include compositions by John Coltrane and Kenny Dorham.

Along the Alley

News from the street of music

A NEW outfit which has recently commenced operations in London is Shapiro-Bernstein Music. It's new in the sense that this is the first occasion that the Shapiro-Bernstein catalogues have been worked independently over here. Hitherto their material has been handled in British firms. Heading the British activities of the new office are Cyril Shane, formerly with Kasser Music, and Peter Lane, who has been with EMI and Pye International in the past. Peter gave this column details of their first two plugs. One is "Dream Harbour," sung by Gary Miller for Pye and which is already released. The second is released this Friday by London and features The Jordan Brothers singing "No Wings On My Angel," another Shapiro-Bernstein composition. The previously issued Edith Piaf disc on Columbia of "No Regrets." On the light music side, Peter played me some of his company's material from a Joe Reisman RCA Victor LP which has just been released in this country. The scores are being flown over from the States for photo-copying.

DICK JAMES and Peter Callender of the Bren Music group are enthusiastic about their next two discs, and their interest is rooted in the routine amount of controversy from the exploitation fraternity. The discs justify the excitement. One released by Parlophone last Friday introduces a 151-year-old piano from Hackney called Z a c k Lawrence playing "Maggie Finger" and "Latin American" with all the infectious gaiety and aplomb of a Continental Rusa Conway.

The second record comes from Decca tomorrow (Friday) and features ex-Squadronaires vocalist KEN KIRKHAM singing "A Kiss Is Worth Two Cigs" and "Never," his strong ballad coupling sung by a singer with a real voice, and Decca seem likely to outdo even Mossy James and Callender with enthusiastic exploitation. Dick has prepared a gold-coloured folder labelled "The Golden Voice Of Ken Kirkham." In one side, will be the record, and in the other pocket disc-jockeys, producers and other soulful-afire people will find a photo and details of Ken. Meanwhile the Bren group are continuing work on "Jimmy's Girl," with records by Ricky Valance (Columbia) and Johnny Tillotson (London). "I Wanna Love My Life Away," by Grace Flinn (London) and they will be starring on Anthony Newley's Decca rendition of "Lonely Boy And Pretty Girl" shortly. It's the flipside of his "And The Heavens Cried." An instrumental single coming from Rex Groves on Parlophone on March 24, is "The Venus Waltz." This is from Ron's LP "Out Of This World," and has already been issued as a single in Germany, notching up sales of 60,000. N.H.

MAHALIA JACKSON plus GOSPEL SONGS

and the result is

SUPERB, SWINGING JAZZ

MAHALIA JACKSON
Come On Children, Let's Sing
Come On Children Let's Sing; If We
Never Needed The Lord Before; Because
His Name Is Jesus; One Step Toward
The Lord; Brown Baby; The Christian's
Treasures; Keep A-Movin'; A Christian
Duty; You Must Be Born Again.
(Philips BBL 7435)****

The Queen of genuine Gospel-singing with the Falls Webb ensemble makes glorious listening. And "genuine" is not a word lightly chosen. Miss Jackson is still bewitched by the tremendous fast people everywhere, from Carnegie Hall to Denmark, make over her.

Mahalia is first and foremost a singer of religious songs. That they happen to conform to our ideas of good jazz music is not her affair. That they swing like the proverbial bomb it neither here nor there. That jazz and the spiritual are inter-related... is musically, if not thematically... is not Miss Jackson's concern. To realise how and why this type of material finds a place in a jazz history of jazz from its early days through the marching bands, the blues singers, the ring-shouts and the camp meetings, and to trace the influence of harmony, beat, rhythm and melodic invention from one to the other. This was not made as a jazz record. Yet there isn't one note that isn't hot music as far as I'm concerned. The fact that Duke Ellington spent two years trying to get the finally succeeded Mahalia Jackson to sing on record with his band gives a measure of her jazz-worthiness.

MATTY MATLOCK AND THE PADUCAH PATROL
The Dixieland Story, Vol. 1
Watering Blues; St. James Infirmary; Royal Garden Blues; High Society; Jazz He Blues; South Rampart St. Parade; Salsas; Copenhagen; Little Rock Gravy; Washboard Blues; Paducah Parade.
Warner Bros 1317****

THIS is much better than the Tin-EP by the same outfit, reviewed recently in these columns. Nothing much happened on that one and in spite of the obvious dedication to the old Bob Crosby sound I rather felt it a waste of time. In many ways this one could be improved upon. The presence of such stalwarts of Dixieland jazz as Stan Workman and Abe Lincoln should have resulted in more belting music. Matlock, of course, plays the excel-



maybe, but basically the usual mixture of Barber and Bilk. Most of this just makes me want to laugh. And not because it's a joke we can all enjoy. The joke here is on the musicians and their "friends." For the Vintage Jazz Band is no more and most of the sleeve-note writing is rubbish as a consequence.

The suggestion that here are jazzmen foreshaking all to play together is a mockery now that Ian Wheeler is with Barber and that Mac Duncan has formed his own group.

The Stein Song is typical Germanic march music adapted to the traditional idiom. Might I suggest once again that we've had enough of this. Never On Sunday nearly made the grade last year... a pity in a way it didn't. It's a pleasant enough tune, if a little too popular, and it would have kept the band together. That's what these bands need. Twelve months together to obtain a correct band sound. There is no band sound on this LP. Six jazzmen on the same record don't make a band. That's done by playing, living, eating, sleeping, talking, laughing together day after day, night after night for weeks.

Marie has a vocal, a sea-shanty chorus, and a Berigan-inspired trumpet solo lifted from Freddy Dorsey's famous swing band version.

Ken Sims is nice enough, Jimmy Garforth good but apt to rely on tricks, the banjo not too overpowering, Ian Wheeler very derivative, Duncan effective, the bass excellent mostly. But overall it's very, very poor vintage.



KEN SIMS (left) and IAN WHEELER—poor vintage.

Trad Jazz News by Owen Bryce

THE Rod Mason Band, now that the leader has left to join Monty Sunshine, will be known as Trevor Kaye and his Trad Kings. This is believed to be the first time the word Trad has appeared in a band's title. Jimmy Godbolt, better known for his handling—and consistent plugging—of more Mainstream groups, will represent the band.

Godbolt has recently taken on the Ian Bell Band, which includes the very new Ben Cohen on trumpet. Ian Bell, like Eric Silk, intends to remain semi-professional, but continuing demands for the band may change that.

Ian, harassed by the need to find a trumpet replacement because of a prior engagement and by the late appearance of his clarinetist, insisted on keeping to his status. "I'll not do more than three jobs a week for anybody," he yelled, rushing out to drive to the Jazz Club at Aldermaston. The Aldermaston Club has had its fair share of troubles. Apart from the shocking accounts of the lops, barn-like hall, many bands are wary of playing a venue where some of their members can often be seen marching to and from.

FOR four years the Seventy Seven label has been the natural recording outlet for the lesser-known British bands—those not considered commercial enough for the major labels.

In the past, the boss of the company, Doug Dobell, pioneered recordings by Bob Wallis, Acker Bilk, Dick Charlesworth, Steve Benbow, Sonny Morris, Terry Lightfoot, Beryl Bryden and Archie Scoble. As far as Doug Dobell was concerned it was largely a labour of love—you don't make much profit from limited editions of one hundred copies—and for that, many of our current bands should be highly grateful, for in almost every case the

original issue was sold out in a few weeks.

Now Dobell has decided to make all future issues available in unlimited quantities through other retail shops.

Seventy Seven Records, and the folk music subsidiary, Folklore, will, I am sure, be an even bigger force in getting some of the lesser known people established.

JAZZSHOWS, LTD., and Folk Artists Productions, Ltd., combine on April 1 to present Josh White, Robin Hall, Jimmie McGregor and Memphis Slim at the Royal Festival Hall. For the occasion, the weekly "Hoot" at Soho Square, organised by the Ballads and Blues Association, will be cancelled.

TERRY LIGHTFOOT'S record, "The Old Pull 'n' Push," is still selling well, although it hasn't quite managed to make the charts. The TV programme of the same name returns to the air in May for a further series. Tomorrow, Terry plays at Kingdon Baths Hall until just before midnight. He then will rush to the Town Hall, Birmingham, for an all-night Jazz Band Ball.

On Monday they play a concert at Wembley Town Hall, with the Kenny Ball Band—very much in the public's mind, with their hit disc "Samantha."

Another Lightfoot big night will be April 8, when they are to be one of the bands booked for the BBC's Annual Festival of Music at the Royal Albert Hall.

On top of all that, Terry will appear at three British Festivals—Bath on June 2; Ludlow, in Shropshire, on June 29, and the Beatles affair on July 30.

Dick Williams will not be introducing the jazz films on BBC, March 17, as I mentioned last week. Owing to a re-shuffle the programme has been postponed until May 20.

Who Where When

Week beginning Sunday, March 19

- FOLKESTONE**
Lea Cliff Hall: Humphrey Lyttelton (Sat.)
- JARROW**
Jazz Club: Chris Barber (Tue.)
Heraldage Hall: Humphrey Lyttelton (Mon.)
- HULL**
ABC: Adam Faith package (Thurs.)
IPSWICH
Jazz Club: Terry Lightfoot (Sat.)
- LONDON**
Paladium: Norman Wisdom, Yana ("Turn A Gentle Whirlwind")
Adelphi: Van Johnson, Patricia Lambert ("The Music Man")
Picale: Betty Hutton (Season), Talk of the Town: Max Bygraves (Season)
Savoy: Van Johnson, Patricia Lambert ("The Music Man")
Lyceum: Sonny: The Five-Ringers, Jimmy Brown (Thurs.), Salsas, Ribbons
Break: Break package (Thurs.). See Brighton, Majorca, Brighton, Embassy, Danny Rivers (Wed.), Harrogate Club, Bury: Terry Young (Wed.), Louisa, Scotland: The Five-Ringers, Jimmy Brown (Thurs.), Marquee: Chris Barber (Wed.), Guinness, Lewisham: Ella Fitzgerald package (Sun.). See Birmingham, Gannon, Hammer-smith: Ella Fitzgerald package (Sat.). Manor: House: Jazz Club: Terry Lightfoot (Fri.)
- MAIDSTONE**
Royal Star Hotel: Terry Lightfoot (Sat.)
- MALVERN**
Winter Gardens: Arker Bak (Sat.)
- MANCHESTER**
Northern Sporting Club / Palace Theatre Club: Miki and Goli (Wed.).
Empire: Matt Moore, TeLena (Wed.).
- NORWICH**
Savoy & Heron's Ballroom: The Five-Ringers, Jimmy Brown (Mon., Wed.).
- OXFORD**
Town Hall: Chris Barber (Fri.)
- PORTSMOUTH**
Guildhall: Ella Fitzgerald package (Wed.). See Birmingham.
- READING**
Majorca Ballroom: Break Break package (Fri.). See Brighton.
- REDHILL**
Market Hall: Terry Lightfoot (Thurs.).
- SOUTHAMPTON**
Royal Pav: Break Break (Sat.).
- SOUTHSEA**
Savoy Ballroom: Vince Taylor, The Playboys (Fri.)
- TUNBRIDGE WELLS**
Assembly Hall: Arker Bak (Fri.)
- WEMBLEY**
Town Hall: Terry Lightfoot (Mon.).
- WYBRIDGE**
Town Hall: Michael Carr (Sat.).

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Allisons and Everlys win Silver Discs

Top stars booked by ABC

THE new Saturday evening ITV show policy—ATV and ABC will alternate on the production—begins on March 25 when the first ABC "Big Night Out" is to be screened.

The March 25 edition will feature a star bill comprising Cliff Richard, The Shadows, Adam Faith, Lonnie Donegan, Connie Francis, The John Barry Seven, The King Brothers, Lyn Cornell, Emile Ford, Ted Heath's band, and Bob Miller's Millermen. It was tele-recorded on March 5, at Wembley, and was compered by David Jacobs.

An ABC spokesman told DISC: "With 'Big Night Out' we're getting away from the old formula of dancing girls first, then a second-rate act and so on.

"There'll be no regular producer and no set format. It will be as flexible as possible, covering a wide range with the intention of giving the viewing public a big night out."

The new policy means the death of the familiar "Saturday Spectacular," screened by ATV.

It is Silver Discs for The Allisons and The Everlys! Following their predecessors, Emile Ford and The Checkmates, who were also discovered by DISC, The Allisons have won a Silver Disc for their first recording, "Are You Sure."

And, like Emile Ford, the Allisons have made disc history. In addition to "Are You Sure" being their first recording, it is also their own composition, and, of course, the one which gave them first place in the British heats of the Eurovision Song Contest.

Before flying out for the finals, in Cannes, on Saturday, The Allisons were presented with their Silver Disc at London Airport, last Tuesday.

To The Everly Brothers goes yet another Silver Disc. This is their third, and is for "Walk Right Back," which was originally intended to be the flip

side to "Ebony Eyes"—but became the winning side.

It is fitting that the Everly Brothers should contribute to Warner Brothers first anniversary with their second Silver Disc Award for that label. The disc reached No. 1 at the end of February, and held that position for two weeks. This week it stands at No. 1 again.



THE ALLISONS . . . after winning the British heat of Eurovision Song Contest to their first Silver Disc. (DISC Pic)

THE EVERLY BROTHERS . . . they win their third Silver Disc, for "Walk Right Back."



Hampton—'No' to London

LIONEL HAMPTON and his Orchestra left New York last week for a seven-week European tour, covering Rome, Paris, West Berlin, Stockholm and other major capitals. However, no plans have been made for him to include London.

He returns to the States at the beginning of April for six weeks at the Flamingo, Las Vegas. That will be followed by a month at the Metropole, New York.

TEDDY JOHNSON, star of

TV, discs and radio, writes for you

Judy IS coming back to England

GOOD news for Judy Garland fans! She will definitely be coming back to England. Who says so? Judy—from Hollywood, where she is making "The Trials of Nuremberg"—stated:

"I'm shedding no tears over my decision not to return to Hollywood to live. I'm in the process of selling my home here. My family and I will divide our time between London and New York. I've found roots for the first time—in England."

TOMMY BRUCE was a Covent Garden porter who made his name as a rock singer while he was carting the vegetables around. Matt Moore was a bus driver who sang in cabaret when he wasn't on shift.

Now we have ex-public schoolboy Rikki Baron driving a tip-up lorry while waiting to see if his Parlophone disc, "Everybody," will be a hit.

To be completely self-supporting, Rikki took the job with a building contractor, driving cement, mortar and other building materials all over the country, often doing night runs.

Nineteen, dark and good-looking, Rikki is quite a guy. At school he was the youngest to reach county standard at rugby, swimming, boxing and rifle shooting.

He wanted to be a jet pilot so he left school, passed the necessary exams, and was sent to the R.A.F. Officers' Training College at Cranwell. They turned him down because of a perforated ear drum. Disappointed, Rikki said: "It seemed so silly. . . . I was in line for a place in the Kent county diving team at the time. . . ."

Singing at a local dance one night, he was spotted by top film producer Herbert Smith the made "The Tommy Steele Story" and "Six Five Special," amongst others). Impressed, Smith promised to help him.

He landed Rikki an appearance in a show with Adam Faith and Little Tony. A representative

of Parlophone Records saw him, and Rikki was signed to a three-year record contract.

Having heard "Everybody," I don't think Rikki Baron will be driving that truck much longer.

WE know that the swing is back to ballads. We also know that quality is beginning to count again. The "good old days" of music are returning. But the latest craze in the States turns the clock back over a hundred years.

In New York "Lil' Wally," polka artist and leader of the "new polka wave" stated: "We have just returned from a country-wide tour of ballrooms, and nearly

RIKKI BARON . . . waiting for a hit before he quits his lorry.



JACK SCOTT SIGNS WITH CAPITOL

SINGER Jack Scott, who has a number of hits on the EMI Rank label, has been signed to a long, exclusive contract with Capitol Records.

Scott, whose three big hits here were "My True Love," "What In The World's Come Over You" and "Burning Bridges," bought himself out of his EMI Rank contract, which included rights to three LPs, already released, seven released singles, and four unreleased masters.

With the exception of "Burning Bridges," Scott composed all his hits.



everywhere we played to capacity audiences. In one small town, on a normally slack night, we attracted 4,000."

"Lil' Wally"—real name is Walter Jagiello—is urging State-side DJs to help the increasing interest in the polka by plugging polka records. Quotes Wally: "I believe that a greater acceptance of this pleasant, joyous music will quicken the return of beautiful dance music."

Which tempts me to ask "Gavotte next?"

WHEN Tennessee Ernie Ford returned to his home town, Bristol, to cut an album of hymns in the town's Methodist church, he was greeted by a crowd of 30,000, two-thirds of the population.

He made his first public appearance as long as 40 years ago, yet so thick was the crowd that it took him fifteen minutes to get to his car, parked twenty yards from the train. He was feted for three days, and then drove to Nashville where there was a special sitting of the town's governing body in his honour.

"Tennessee Ernie Ford Day" was proclaimed and the governor said he had been given the greatest reception in the State's history.

It wouldn't happen in Bristol, Gloucestershire!

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