

DISC

THE TOP RECORD & MUSICAL WEEKLY

No. 157 Week ending March 25, 1961
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'Portrait' is voted 1960's top song

PORTRAIT OF My Love," the hit song recorded by Matt Monro and written by Cyril Ornadel and EMI A and R manager Norman Newell, has been voted "The Most Outstanding Song of 1960," by the Songwriters Guild of Great Britain and it will receive one of the Ivor Novello Awards in a special presentation programme to be televised on BBC on Whit Monday, May 22.

But the composer of the year in the eyes of the Songwriters' Guild is undoubtedly Lionel Bart, for altogether he wins three awards.

First one is for "The Best Selling And Most Popular Work Of The Year," the Shirley Bassey recording of his number "As Long As He Needs Me," which also receives an award as runner-up to "Portrait Of My Love" in the "Outstanding Songs" section.

The third award is for his musical, "Oliver" which was considered "The Most Outstanding Contribution To Any Film, Stage, Radio Or TV Show."

Runner-up in this last category was Max Harris's "Gurney Slade Theme" written for the Anthony Newley TV series.

Second place to "As Long As He Needs Me" goes to Jerry Lordan's "Apache," recorded by The Shadows, and now in the U.S. Top Twenty. And the same number gains first place as "The Outstanding Composition In The Beat Idiom, Vocal Or Non-Vocal," John Barry's "Hit And Miss" is runner-up.

An award for "Outstanding Performance" is given to Matt Monro for "Portrait Of My Love." (Continued on page 8)



JIMMY LLOYD—His latest disc could stop his going to America.

'PONY TIME' TO DECIDE JIMMY LLOYD'S FUTURE

JIMMY LLOYD'S Philips single, "Pony Time," is important for two reasons. It has proved that he can sing beat numbers, and it could be the decisive factor in his future plans.

"I was seriously considering going to America to work," he said. "I have some good contacts there, but I've been holding on because I don't want to have to go abroad to hit the high spots.

"It is a great shame that many British artists should have to work overseas before they are appreciated here."

"Pony Time" has cheered Jimmy up more than somewhat.

"I did it for a giggle at first," he admitted. "I never considered myself a singer of beat songs, but everybody raved about the results—and even I'm convinced now!" He emphasised that he doesn't intend to desert the ballade.

"I'm hoping the record will not only attract people who like beat numbers, but will also get them interested in my usual style. Of course, it all depends on how well the record does.

"If it's a hit, it will enable me to

get higher billing and more time on my dates. That will give me the chance of presenting myself properly to the public.

"After all, you don't have the opportunity of demonstrating your style and repertoire during the usual time given on a variety bill."

In the meantime, Jimmy is very busy with one-nighters with Emile Ford. They will take him to Ireland and English provincial centres.

"Pony Time" may have come just in time to prevent us losing another first-class artist to the States.

INSIDE

FRANKIE VAUGHAN

What was wrong with 'This World' (page 4)

RUSS CONWAY

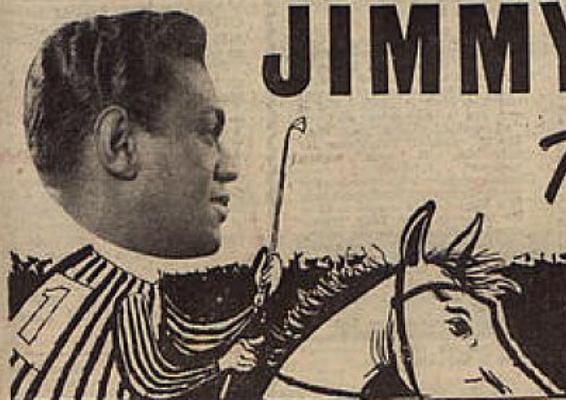
Playing the piano is not enough (page 6)

THE ALLISONS

LP and a big new booking (page 16)

PLUS

NEWS REVIEWS FEATURES



JIMMY LLOYD'S

PHILIPS
PB 1120

Riding in fast with

PONY TIME

YOU WRITE ABOUT

Changing their names...remakes of oldies...teamwork is the answer...is copying bad...Buddy Holly...American "stars"



FRANK IFIELD

Ifield deserves success

ONE of the present pop artists who doesn't reach the charts is Frank Ifield. I particularly enjoyed his rendering of "I Can't Get Enough Of Your Kisses," which was placed third in the recently held British Song Contest, but little has been heard of it since then.

Frank is a dynamic artist, with considerable talent and personality. Before long, I am sure, he will attain the success he deserves.—KEITH MOLE, 10, Highfield, Sarrinton, Co. Durham.

THE SAME

DON LANG has changed his name to Johnny Lonesome, and Julian "X" to Julian Scott. It makes my blood boil to see some of the stars changing their names.

If Johnny Lonesome's record, "Marie, Marie," becomes a hit and a theatre books him, think how disappointed the agents and the public will be when they find out who he really is.

It is a confession of defeat for Don Lang.—R. T. HOYLE, 89, Sea Road, East Preston, Sussex.

No. 1 IN AMERICA

CALCUTTA

LAWRENCE WELK London
FOUR PREPS Capitol
Enrico Leandros Oriole
Walfred Atwell Decca

How Wonderful To Know

TEDDY JOHNSON & PEARL CARR (Columbia)
JOAN REGAN (Pye)

CONWAY TWILTY'S SMASH HIT

C'EST SI BON

MGM

RAM BUNK SHUSH

by THE VENTURES (London)

KPM MUSIC
11 DENMARK STREET, W.C.1
TE: 4636 Box 2056

Adam is original and that's what counts

WHEN will people realise that one of the first essentials to international stardom is originality. The rocking boys must have a basic similarity, yet I rate Adam Faith the best of the bunch—he has originality, even if only from the forehead up.

It must be twice as hard for a newcomer to make the grade after being tagged as a copy of a well-known American name. That is why I wish success to the Brook Brothers who are fighting to throw off a "British Everlys" tag by not covering their discs, throwing away their guitars, and using a different stage act.—PETE WARRACK, 103, Alexandra Road, Great Crosby, Liverpool, 23.

PRIZE LETTER

WAY BACK

REGARDING the song "Anema E Core," by Pearl Carr and Teddy Johnson, I would like to point out that that song was the rage in Italy in 1953. Records were sold in Sorrento, and musical boxes also carried the tune.

It was played in "Three Coins In The Fountain," and it can also be heard on the L.P. "Evening In Rome," by Frank Chackfield.—(Miss) M. FIELDER, 126, Winchester Road, Chandler's Ford, Eastleigh, Hants.

TEAMWORK

WELL-DESERVED praise is frequently heaped upon certain

disc stars, but it is teamwork that has brought about their success.

In some cases it is the recording engineers who have played the biggest part in such success.

But in the case of Adam Faith, it is a song-writer and an arranger who have been chiefly responsible for his stardom.

The very original compositions of Johnny Worth, and imaginative backings by John Barry, with Adam's natural talents, have made this teaming the most successful in the British record business.—KEITH MATTHEWS, 2, McKeanie Road, Dargels Wood Waddeslade, Nr. Chatham, Kent.

ALONG THE ALLEY

Revivals are the order of the day

REVIVALS continue to be the order of the day at the Keith Prowse-Peter Maurice group offices. The Italian favourite "Anema E Core," originally known here as "To Be Or Not To Be" (lyrics not by Shakespeare), has now taken on a new lease of melodic life under the title of "How Wonderful To Know." Teddy Johnson and Pearl Carr have done the necessary for Columbia, and Joan Regan has also recorded a strong version for Pye.

Next week, another KPM oldie is given a shot in the arm by a new Parlophone singer, Rolly Daniels. Title is "Bella, Bella Marie," and the treatment will undoubtedly be modern.

"Calcutta"—formerly "Nicolette"—has not been around long enough really to qualify as an oldie, but it is having a swinging career in the best-selling sheet music lists. There are four good disc versions by Lawrence Welk (London), Winnie Atwell (Decca), Enrico Leandros (Oriole) and the vocalising Four Preps (Capitol).

KPM's Bill Phillips is also pleased about the progress of "Ram Bunk Shush" as recorded by The Ventures on London. This strangely-titled piece is going down as well and as often as the coffee on the juke-box circuit.

Finally, KPM have a number on the Ember label which they hope will flow into a flaming hit. It is "Hey Rubba," and the artists are The Valentines.

"BANNED In Boston" is the title, but it is not an omission

one because there is no chance of it being banned here.

The song, an American one, is occupying the attention of Roy Pitts of Sheldon Music in the Chappell group right now. An

NEWS from the street of MUSIC

English version by The Vicounts is to be released by Pye tomorrow (Friday), and there is the American disc by Merv Griffin available to London here as well, although it is not certain whether it will be issued or not.

The tale is about a chick with so much of the mouset that she gets banned in the city mentioned and elsewhere. A bright novelty piece (the song, I mean) which is catchy enough for a hit.

Sheldon are also engaged with the task of restoring Jimmy Jones to the hit parade via his latest single on MGM, which couples "I Told You So" and "You Got It."

MERIDIAN MUSIC, the latest company in the Southern Music group, and specialising in British material, have a promising plug in the shape of "Kookie Talk."

EYES SHUT

IT seems that soon we will not only hear the recording artist performing from the juke boxes, but see them also.

I am dreading it. We will have every gimmick in the book—and a few others—thrown at us, with crazy cameras, and each artist trying to out-do the other.—T. McQUILLAN, 59, Henshaw Street, Waltham, S.E.17.

SO BAD?

WHY does everyone deplore our copying of American records when the Americans are guilty of it themselves, although on a smaller scale.

Conway Twitty's recording of "Lonely Blue Boy" was more or less a copy of Marty Wilde's "Danny," Cliff's "Living Doll" was covered and so were "Portrait Of My Love," and "Apache."

Why not take the copying of a record as a compliment to its quality?—C. LANCASTER, 20, Comalan Avenue, Bradway, Sheffield.

ABOUT BUDDY

IN reply to Mr. W. Butler (DISC, 1-4-61) I have a letter from Norman Petty which states: "The record-



WINNIE ATWELL

Canadian singer Scott Peters is the guy involved, and Pye released the disc yesterday (Wednesday). Apart from some careless singing with a too-trading beat, there is some real cool jazz flute from Johnny Scott in the instrumental by a L. Meridian's Terry McGrath will not have much to worry about if he works material of this quality.

Next door is Latin American Music's office and Marjorie Murray, who is keeper, off the spring, sunshine with Aljo Alinsworth's "Sombbrero" on Parlophone. This is an instrumental adaptation of an old ball-fight pot-boiler and strongly features guitar.

Downstairs in the current Southern Music section, Bobbie Holton is getting flooded out by the swift success of Bobby Darin's "Lazy River" revival for London. Nothing says about this stream!

THE unexpected is always happening to the plugging fraternity. Lorna Music's Tony Saxton went up to the Derbyshire farm of T.V. quiz star Ted Melft recently. Ted is due for a co-sperging stint on "Housewife's Choice," and Tony, like all optimists, was hoping for some luck with "open" request postcards.

Chatting together, the conversation eventually reached the life and tasks of a pluggier. Ted wanted to know all about it, and Tony blantly stated he would go to any reasonable lengths for the sake of a plug. Whereupon he was promptly marched into a shed, shown a cow and challenged to milk it. Taking his courage in both hands, Tony accepted.

"Actually it was not so bad," he confessed afterwards to this column. "It was one of those cows you plug in and switch on." N.H.

Post Bag

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

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

ings which I now have will probably remain unknown since it has been possible to reach agreement with all the parties concerned in such a transaction, and I would rather have the situation remain as it is. Buddy means very much to me, and it is not my desire to start any kind of bickering.

Mr. Petty, therefore, has a good reason for not releasing the recordings. Also, let us get it straight, Norman Petty did write "Wheels."—JOHN BEECHER, 4, Hazel Way, Fetcham, Leatherhead, Surrey.

A BREAK

IF parents gave the music of the kids a fair break we all might get along a lot better. Take my case. As an opera and classical music lover, I tended to scoff at what I regarded as strange noises.

Then I decided to find out what makes the pop fans tick—and soon discovered that I was enjoying myself. I am now a Lonnie Donegan fan, and am looking for the records of many more idols. I know some of the pop stuff is just of the moment, but a lot will stick. And some can be pleasant.

In addition to liking some of the pop, I must tell you that there was a night when some of the younger ones gathered and had "a bit of a do" at home. I joined in.

Later, when they were on the way out, I heard one say: "You know, your old man's no square."

Despite the frown of Beethoven, I liked that a lot.—A. RACE, 581, Herriy Road, Sheffield, 5.

SHOWDOWN

AS soon as an American singer has had one or two hits he is immediately said to be a big star. An example is Bobby Byrdell's appearance on "Sunday Night At The Palladium."

It takes all our singers' years before they are considered good enough to appear at the Palladium.

When an American artist comes to Britain he is given a show of his own with British singers backing, yet when Cliff went to the States, and appeared with Frankie Avalon, he was billed at an added attraction.

Surely this is unfair to British singers?—M. ROBERTS, 57, Wykebeck Mount, Selby Road, Leeds, 9, Yorks.

THEY'RE GREAT

I RECENTLY saw The Shadows at Norwich, and was impressed, with their technique and polish. If they ever decide to leave Cliff Richard, I have no doubt that they could become one of the world's top instrumental and vocal groups in their own right.

The Dallas Boys also seem to have improved their act remarkably, and deserve far more recognition than they get.—JANE PHILLIPS, Red Lion Cottage, West End, Old Costessey, Norwich, Norfolk.

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

SIDNEY JAMES

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



45-F 11328 45 rpm record

AMERICAN

TOP DISCS

These were the twenty numbers that topped the sales in America last week (week ending March 18).

Last Week	This Week	Title	Artist
1	1	Pony Time	Chubby Checker
2	2	Surrender	Elvis Presley
3	3	Wheels	The String-a-Longs
4	4	Don't Worry	Marty Robbins
5	5	Where The Boys Are	Connie Francis
6	6	Baby Sittin' Boogie	Buzz Clifford
7	7	Dedicated To The One I Love	The Shirelles
8	8	Calcutta	Lawrence Welk
9	9	Ebony Eyes	Everly Brothers
10	10	Spanish Harlem	Ben E. King
11	11	Apache	Jorgen Ingmann
12	12	Good Time Baby	Bobby Rydell
13	13	Walk Right Back	Everly Brothers

Last Week	This Week	Title	Artist
9	14	There A Moon Out Tonight	Capris
15	15	Gee Whiz	Carla Thomas
16	16	You Can Have Her	Roy Hamilton
17	17	Little Boy Sad	Johnny Burnette
18	18	Will You Love Me Tomorrow?	The Shirelles
19	19	Exodus	Ferrante & Teicher
20	20	Think Twice	Brook Benton

ONES TO WATCH
On The Rebound .. Floyd Cramer
Please Love Me Forever .. Kathy Jean and The Room Mates

YOUNG LOVE

LITTLE SUZIE



45-WB 25 45 rpm record



American singer LENA HORNE and her husband, Lennie Hayton, set sail for Britain on Saturday. Lena starts her season at the "Talk of the Town" on Monday and she is expected to top a Palladium TV show in April.

TOP TWENTY

Compiled from dealers' returns from all over Britain

Week ending March 18, 1961

- 1... Presley
- 2... Everlys
- 3... Richard



CONNIE FRANCIS

One to watch



BOBBY DARIN

'Lazy River' in

Last Week	This Week	Title	Artist	Label
2	1	Wooden Heart	Elvis Presley	RCA
1	2	Walk Right Back	Everly Brothers	Warner Bros
4	3	The Me For A Dream	Cliff Richard	Columbia
3	4	Are You Sure	The Allisons	Fontana
5	5	Will You Love Me Tomorrow	The Shirelles	Top Rank
12	6	My Kind Of Girl	Matt Monro	Parlophone
7	7	F.B.I.	The Shadows	Columbia
19	8	Exodus	Ferrante and Teicher	London
6	9	Riders In The Sky	The Ramrods	London
8	10	Sailor	Pet Clark	Pye
11	11	Calendar Girl	Neil Sedaka	RCA
10	12	Who Am I	Adam Faith	Parlophone
13	13	And The Heavens Cried	Anthony Newley	Decca
14	14	Samantha	Kenny Ball	Pye
9	15	Are You Lonesome Tonight	Elvis Presley	RCA
13	16	Wheels	The String-a-Longs	London
15	17	Ja-Da	Johnny and The Hurricanes	London
18	18	Lazy River	Bobby Darin	London
19	19	Baby Sittin' Boogie	Buzz Clifford	Fontana
16	20	Marry Me	Mike Preston	Decca

ONES TO WATCH

Goodnight Mrs. Flintstone - The Piltown Men
Where The Boys Are - Connie Francis

CHART CHUCKLE



Will You Love Me Tomorrow

Elvis brings in the money

RCA Records announced in the States last week that Elvis Presley has sold more than 76,000,000 dollars worth of their recordings. The singer, whose latest State-side recording is "Surrender," is to make a rare personal appearance this coming Saturday in aid of the Pearl Harbor Benefit Fund.

Douglas goes American

THE topside of Craig Douglas's latest single for Top Rank will be "One Hundred Pounds Of Clay," a song which Craig's manager Bunny Lewis brought back with him from America.

MIKI AND GRIFF

"HAVE I STAYED AWAY TOO LONG"

45 rpm 7N 15346

Joe "Mr. Piano" Henderson

"MIDI-MIDINETTE"

45 rpm 7N 15341

THE VISCOUNTS

"BANNED IN BOSTON"

45 rpm 7N 15344

DICKIE VALENTINE

"HOW UNLUCKY CAN YOU BE"

45 rpm 7N 15336



FRANKIE VAUGHAN IS SURPRISED

'This world we love in' is doing fine—just fine

"THIS World We Love In" surprised Frankie Vaughan enthusiasts, and the recording world, when it was released. Style and approach were quite different from Frankie's earlier efforts. And the reception which the change received was mixed.

"It's a great song," said Frank. "The arrangement is good, too. But I think the beat is wrong. Unfortunately, I was in Holland when the decision to release the disc was made, but it's had a lot of plays and has done well. I've been using the same song—with a different beat—regularly, and it's going over fine with audiences."

Excited

Frank is making an LP for Philips, and doing a provincial tour of one-nighters this week.

"The LP is going to be typically me," he laughed. "I hope that's good. I'm very excited about it; the results so far are wonderful. The arrangements and backing are in the

by NIGEL HUNTER

hands of Basil Tait, and he's making a marvellous job of them.

Although his one-nighters are widely spread round the country, Frank enjoys every minute of them.

"I did a seven-day tour when I came back from America last Christmas, and got a terrific response from audiences everywhere. With a Palladium season and then a long summer season on the way, I think the least I can do is to go to the fans who won't be able to get to the Palladium or Blackpool."

Frank's new film, "The Right Approach," is due to be premiered at the Rialto, London, on March 30. Later this year, he will be going to America to fulfil his annual engagement at The Dunes, in Las Vegas, and to make his next film in Hollywood.

"There are quite a few things regarding films being sorted out at the moment," he said. "I would like to arrange a trip to America each year

and to combine my film and cabaret commitments while there, instead of going over twice. I like going, but I want to be committed at home before anywhere else."

Frank is very popular on the Continent. He has no language problem when over there.

"My films and records are released there and they expect me to sing in the same way when I go in person. Sometimes I think of trying a number in the language of the country I'm in, but they're not interested."

Fortunate

Asked his opinion of pop music these days, Frank was optimistic and cheerful.

"I believe we in Britain are quite fortunate because we can get material from everywhere, especially the Continent. The hit parade isn't dominated by American numbers now, and I'm very pleased to see our own amateur songwriters getting a chance to make the charts with their songs through the various song competitions."



FRANKIE VAUGHAN... he thinks the beat of "This World We Love In" is all wrong, yet it has done well.

CABLE FROM AMERICA—edited by Maurice Clark



JO-ANN CAMPBELL... her new disc should please the black-jacket boys. It is called "Motor-Cycle Michael."

PAT BOONE TAKES TO THE BOTTLE BUT—ONLY IN A FILM!

IN his next film Pat Boone will portray an attorney who becomes drunk, deliberately, to prove a point. Title of the film—"Drink To Me Only."

The Dodge Motor Co. presented The Lancers with two Lancer station wagons to travel to and from their personal appearance dates.

Dion, formerly of the Belmonts, is preparing to make his solo debut at Washington's Casino Royal in mid-April. His first album, "Dion Alone," has just made the best selling charts.

The DeCastro Sisters' first disc for Capitol is out, and it is a honey. Main side is "Bells," backed by a real oldie revival, "Red Sails In The Sunset."

Capitol figure that Kay Starr has at last found another "Wheel Of Fortune" in her latest "Foolin' Around." Kay has had a dozen big TV shots offered on the strength of it.

Jerry Lee Lewis, 24-year-old singer-pianist is all set for a big come-back after several long months, with the session he just cut for Sun Records. For the first time since 1959, Pee Wee Russell and Coleman Hawkins—outstanding jazz soloists—were reunited in a recording session for Candid Records. They have cut a new version from their 1929 repertoire, "If I Could Be With You." It really sings.

Although Jackie Wilson, whose condition has improved, has had to cancel all his bookings for the



JERRY LEE LEWIS... all set for a big come-back.

next two months—including the highest-paid offer ever made to an artist at the Brooklyn Paramount, for their Easter Show—he will not prosecute the woman who shot him last month in New York.

DECCA RECORDS' Brenda Lee, whose discs have sold by the million all over the world, will soon be captivating film audiences. Brenda has signed to make her first film, "The Two Little Bears," which is to be made by 20th Century-Fox. The voice of Father Bear is to be Jack Benny, and that of Mother Bear, Eddie Albert. Livingstone and Evans are writing special songs for the film.

A small label is rushing in here where, a few months ago, even the major labels were afraid to tread. The plucky ones are Nancy Records, who intend to bring out the first 33-speed singles in April.

Several labels are bidding for the services of Bud Dashiell and the Kinmen, making their debut at Hollywood's Ash Grove Club. Bud used to folk-sing with Bud and Travis.

ABC Paramounts have had all their promotion men dressed in full motor-cyclist uniform to deliver Jo-Ann Campbell's latest disc to the DJ. It's called "Motor-Cycle Michael."

Debbie Reynolds has just recorded for Dot Records, a German song called "Come To Me Forever." Debbie says it is the only song that she really likes.

RPC Records are releasing albums by old-timers Dick Powell, Walter Brennan and the still-lovely Loretta Young.

LATEST release for England's top jazz-man Johnny Dankworth, is a Roulette LP called "All Collaboration." It features Johnny's band with the London Philharmonic. Look as though his "African Waltz" is going to happen in a big way, too.

Columbia released "Look In Any Window 'Til Uhh" by Mike Clifford. These numbers were recorded under the personal supervision of Paul Anka, who wrote them.

Doris J. Parker, widow of the late great "Bird," has formed the Charlie Parker Record Co. Main purpose of the company is to preserve, reclaim and release any recorded performance of the late alto-sax artist. Plans for the immediate future includes a release of a "limited edition" album of never-before-released performances by the "Bird."

Brook Benton has turned vegetarian and his diet includes two quarts of tomato juice daily.

Ray Ellis, conductor, arranger, artist, has signed an exclusive contract with RCA Victor. He will also act as an A & R director.

THIS WEEK'S

EMI

HITS

ALYN AINSWORTH
and his Orchestra
Sombrero

PARLOPHONE 45-1031

FREDDY CANNON
Muskrat Ramble

TOP HANK JARSH

CHUBBY CHECKER
Pony Time

COLUMBIA 45-02801

ALMA COGAN
Cowboy Jimmy Joe

COLUMBIA 45-02807

THE DERRINGERS
(If you cry)
True love, true love

CAPITOL 45-01398

THE OUTLAWS
Swingin' low

N.M.V. 45-POP44

MALCOLM VAUGHAN
Dolce Vita

N.M.V. 45-POP44

MAURICE WILLIAMS
and the Zodiacs
I remember

TOP HANK JARSH

EPs OF THE WEEK



CLIFF RICHARD and the Shadows
'Me and my Shadows' No. 2
Columbia 550271 (Mono) 550194 (Stereo)

MR. ACKER BILK and his Paramount Jazz Band
'The Seven Ages of Acker' Vol. 2
Columbia Lendovine Jazz Series 550410 (Mono)

ADAM FAITH 'Adam'
Parlophone 457004 (Mono) 452014 (Stereo)



He's not a teenager, he's not a heart-throb, and at the moment **KARL DENVER** is probably just singing in a pub in Manchester, but

This man can change pop music



KARL DENVER—
Don't try and alter him, just let it happen.

STOP wondering what is going to happen to popular music in 1961. The complete answer to that question lies in—Karl Denver, a name you will not be allowed to forget. In the past, I have had a lot of fun introducing to you new hit records, interesting new discoveries, personalities, people I tip for overnight stardom, and so forth.

The name Cliff Richard first appeared in type in this column. So did the title "What Do You Want" when, before its release, it was tipped here for No. 1 spot. You met artists like Little Tony, Lyn Cornell, Jess Conrad, and many more, for the first time with me.

All these artists have hit high spots. But occasionally there appears an artist who does not reach the top of our world of music. He creates a world of his own.

I can think, off hand, of only a very few like that, Elvis Presley, Lonnie Donegan, Billy Cotton, Frank Sinatra, Edith Piaf, and then where do you look.

Well, now there is Karl Denver. Karl has yet to make a record, but the time is coming. When it happens it will be one of those records that throws back the boundaries of popular music by leagues at one swoop.

Don't ask me what style of music he sings. I haven't the

and the boys for a long time now, but it is very difficult to get people to see talent when it is completely new. If an artist turns up looking like Adam Faith and sounding like Adam Faith, a thousand agents and recording managers will make a leap to sign him with a juicy fat contract.

Break is coming

But if you actually are Adam Faith at the beginning of your career, then it is a different kettle of fish. Nobody wants to know you neither look like Tommy Steele, nor Elvis Presley. So, therefore, you have nothing.

Harry Gunn saw the light with Karl. Nobody else did. And even as I write, Karl Denver is probably packing his guitar into his case ready to go off and play at the pub—that is if he is lucky.

But I think the big break is coming. Then talent scouts will be scurrying madly around to find someone who sounds and looks like Karl Denver. They'll be lucky!!!

ONE of the most fascinating rock 'n' roll books I've **ALMOST** read is "The Big Beat Scene" by Royston Ellis. Royston was kind enough to send me a copy nicely inscribed. I got about three-quarters of the way through it when Billy Fury borrowed it, promising to return it the next day so I could write about it.

That was some three weeks ago! It was last seen in Joe Brown's flat in a very tattered condition. Royston, please! I'd love to finish it.

JACK GOOD writes

Such artists jump forward fully-armed. They do not progress to the heights. They are great from the moment they make their first appearance. They appear to owe little to the influence of others. Rather, they seem to have a private inspiration which guides them like a radar beam.

When such people arrive on the scene it is no good trying to advise them, to polish their performances, trying to make them "commercial," to find them a gimmick, to give them a funny name, publish ballyhoo.

There is only one thing you can do—put them in front of a microphone, light the blue touchpaper and retire immediately. Take all the credit and the kudos you can while you can—but, for Pete's sake, don't interfere. Let it happen. In the world of popular music

foggiest idea. And I doubt if Karl knows, either. He picked-up his songs and his singing from every imaginable part of the world as a merchant seaman.

He is a small Scot. He is not a teenager. He is not anyone's idea of a heart-throb. But he has enormous charm—and cheek—and one of the most expressive faces I have seen.

He was brought to my notice by Harry Gunn, Manchester representative of Agent Paul Cave, who lives in Manchester where Karl lives. Harry saw Karl singing in a pub, was tremendously impressed, and took me to see him. The net is called the Karl Denver trio. Karl sings and plays rhythm guitar, and is superbly accompanied by a lead guitarist and a bass.

Harry has been rooting for Karl

FANCY MEETING YOU

the series where the stars

meet the person THEY most admire



JACK HAWKINS and RUSS CONWAY... it took three months to get them together. (DISC Pic)

It's not enough just to be a pianist

says

RUSS CONWAY to Jack Hawkins

"JACK HAWKINS is more than an actor," said Russ Conway. "I'm patriotic; I feel we have traditions to be proud of, and I've always thought Jack Hawkins typifies those traditions. To meet him would really be something."

Mr. Hawkins readily accepted the invitation, but it took three months to bring two such busy men together. I recall the day in January, when Russ Conway left for the States at 9 a.m. and Jack Hawkins returned to Britain from Hollywood two hours later!

We made it at last, at lunch in the West End of London. Mr. Hawkins proved to be as he is on screen—tall, erect, courteous. A man of great natural dignity.

It was soon evident that Russ Con-

way, who is the most quietly-spoken person I have ever met—his manner is extremely earnest and thoughtful—is thoroughly at home in such company.

I thought that as they had both been recently in Hollywood, it would be a natural start for the table-talk. It was. Russ asked Jack about the MGM film he had just made there. Said Jack:

"It's called 'Spinster'. At least, it was called that. Now I hear they may change it to 'I'll Save My Love'. Hope to heaven they don't. It's a hopeless title for a film."

RC: "I guess it is. But it might make a good song title. If MGM don't use it, maybe I'll try to think of words and music for it!"

JH: "Did Hollywood live up to your expectations?"

RC: "It certainly did. I made the rounds of film sets, TV studios, night-clubs—everything. I think it's a place to which the word 'fabulous' genuinely applies. I had one big disappointment—I didn't meet Susan Hayward. She's my idea of what a woman should be!"

JH: "What tickled me were the studio hours. Over here you're expected on set at eight sharp. Over there they said: 'Just let us know where you'll be—we'll call you.'"

"So I went to the pool. They called me there about eleven. They sent a car half-an-hour later. Early in the afternoon they said: 'Guess that's all we need today, Jack! Back to the pool!'"

Russ grinned. He said: "If I tell you I've a burning urge to get into films, I suppose you'll think it's because of the things we've been talking about—the glamour, the high life, and the big money."

No grumbles

"True enough," I said. (Mr. Hawkins kept diplomatically quiet).

"Then you're way out," said Russ. "I've been lucky enough to establish myself as 'Russ Conway—pianist'. I'm not grumbling at the way things have gone, but it is not enough to satisfy me."

JH: "I'd like to hear more. After all, you've achieved a lot. I've often seen you on TV. I know you don't claim to be a brilliant technical pianist, but style and presentation are often more important to the general public than technical skill. That's where I think you score. Also, your programmes strike a balance—not too highbrow, not too lowbrow."

RC: "That I follow. But 'Russ Conway—pianist' is only one part of my personality. The other part of it demands something more solid and serious. If I succeeded as a film actor, I would feel I'd met that demand."

JH: "That puts it clearly enough. I'm often asked how much ability is required in film acting, compared with the stage. The answer is that it is a totally different technique—an 'inner

projection' is the best description I can give."

Russ looked a bit perturbed. He said: "I've just done my first film job—a short appearance, playing myself. But if I want acting roles, I shall probably have to do film tests. The idea terrifies me."

JH: "Then may I tell you this—I've never got a film part through a test. Not once. All my tests were failures. In fact, Robert Donat and I were once tested at the same time. We were both thrown out!"

RC: "The film of yours I remember best is 'The Cruel Sea'. I served for a long time on a mine-sweeper. I guess you felt you'd 'arrived' with that one!"

JH: "I think it gave my career a useful boost!"

RC: "It's a funny old world. I don't know when I felt I'd arrived? When I broke a couple of fingers a few months ago—and it made the stop-press of the evening papers."

We switched to the subject of Jack Hawkins's recent appearance on "Juke Box Jury." He said: "They asked me to go it, so I thought I'd have a go. It was fun—even though we gave only one record a bit. Wouldn't mind doing it again. But they probably won't ask me. Some of my remarks might have been a bit too caustic."

"My tastes in records are pretty broad, but I prefer instruments to vocal discs. My favourites? I'd say Andre Previn and Ray Conniff."

RC: "Previn! There's a pianist for you! Wish I could play half as well!"

Before we parted, Jack Hawkins let on that, just as Russ Conway has the urge to go into films, he has thought for years how great it must be to be a non-entertainer.

"But it was hopeless," he said. "I remember telling the late Oscar Hammerstein I couldn't sing to save my life. He gave me a song and insisted I audition for him. After two bars he said: 'Hold it Jack, for mercy's sake. I'll never doubt your vocal again.'"

Dick Tatham



"Either he's trodden on something sharp — or he's just invented five!"

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Kaye Sisters
Jerry Keller
Eartha Kitt
Lana Sisters
Ewan McColl
The Mudlarks
Donald Peers
Duffy Power
Mike Preston
Tommy Price
Cliff Richard
Lita Roza
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Harry Secombe
Peggy Seegar
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3/6 FILL IN TODAY

STAR TALK by John Wells

Kookie's by no means a teen

EDD "Kookie" Byrnes, who supplies all the teenage talk in "77 Sunset Strip," hasn't been a teenager for these last eight years. But he isn't married.

One of **Freddy Cannon's** close friends is **Carmen Finneer**. It started when Freddy first appeared on Dick Clark's "Bandstand" — she helped him to get over his nerves for that TV date and has been a friend ever since.

Frankie Avalon came into show business as a trumpet player in 1952. Two years later he turned

to singing, and in 1959 became an actor. Not bad progress!

All the members of **The Coasters** come from America's west coast... that's how they got their name. But how did the **Four Freshmen** get theirs? They all graduated.

Piano playing is *killie* more than a hobby for **Neil Sedaka**, but he spent years studying as classical concert pianist.

Conway Twitty is the son of a river ferryboat captain on the Mississippi, Captain Jenkins. His son was christened Harold.

Annette must have said "we're just good friends" more times than she can remember. There can be only a handful of singers with whom her name hasn't been "romantically" linked. Now her film studio bosses have decided they don't want this type of publicity any more, so we must begin looking for news of genuine boy-friend.

Anybody as popular as **Elvis Presley** needs a bodyguard — and it's nice work if you can get it. He pays 150 dollars a week to his chums who look after him. That's around £2,500 a year for being constantly with Elvis.

During a recent U.S. visit **Law Grade**, one of show business' top agents, was hit on the head by a fall of snow. **Val Parnell** reports that luckily **Law** was wearing a true British bowler at the time and it broke the impact. Even so, **Law** was unconscious for over a minute.

In September it will be **Grandpa Sinatra**. Daughter **Nancy**, married to **Tommy Sands**, is expecting her first baby-then.

Elaine Delmar, the daughter of the late **Leslie "Fiver" Hutchinson**, once trained as a classical pianist. She has gone to a classical rhythm for her latest disc, "Back Of The Moon," on Decca. It's from the hit musical "King Kong."

Tennessee Ernie Ford, who recently returned to his home town of Nashville, Tennessee, for several benefit performances, refused a big welcome parade down

Nashville's Church Street. He just couldn't ride down the street waving from a convertible in case his many friends thought he'd gone "big time."

Although we don't hear too much of him on records these days, his television show gets some of the top viewing figures.

GOLF is a strong competitor to fishing as the top show business hobby. **Donnie Brooks** had the American hit "Doll House"—is one of the best players to be seen on the Hollywood links.

They're the best of pals, **Marty Wilde** and **Mike Cox**. But it would never be advisable to invite them out to tea together. They might be tempted to start up their tea drinking contest which last time ended in a draw. Both of them, it seems, have a craze for the traditional English drink.

Alma Cogan designs her own dresses but **Lyn Cornell** goes one better... she makes them as well.

Buddy Knox, the singer who holds degrees in Psychology and Business Administration from Texas State College, has his first disc for Liberty Records, "Lovely Doves," in the hit parade... and it's going up and up.

America's equivalent of **Rawicz** and **Landsauer**, **Ferrante** and **Teicher**, who have their first big hit here with "Exodus" have more than piano playing in common. Both are interested in weight lifting and amateur photography.



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Ferrante and Teicher Together since they were six

FERRANTE and **Teicher** have been famed concert pianists since 1947. Now they have hit the top slot as a pop duo! These two talented musicians, who have been playing the piano together since they were six, have been likened to **Rawicz** and **Landsauer**.

But they're not too similar. The latter, while maintaining an extremely high concert standard, have never had a disc in the best sellers.

The brilliance of **Ferrante** and **Teicher** was widely acclaimed in America long before the teenage record-buying public knew they existed. But it was their entry into the semi-pop field, with "Theme From The Apartment," that consolidated their reputation and widened their appeal.

Ferrante, the son of a violinist, met **Teicher** at the Juilliard School of Music, in New York. **Teicher's** family had moved from Pennsylvania when he was five-and-a-half, so that he, too, could study music.

They had the same teacher, and graduated as piano majors. Later, they returned to Juilliard to teach theory and composition, and combined that with concerts, and working out new piano arrangements.

Because of the success of their concerts, they resigned in 1947 to concentrate purely on that work.

Ferrante and **Teicher** have also played at colleges, stadiums, and have appeared on every top American TV show, including those hosted by **Steve Allen**, **Garry Moore** and **Ernie Kovacs**.

To carry their two grand pianos around with them on all their dates, **Ferrante** and **Teicher** have a specially designed truck which follows their car.

They recorded with American labels, Columbia and Westminster, be-



ARTHUR FERRANTE and LOUIS TEICHER.

fore settling with **United Artists**, who release their discs here through London.

"Theme From The Apartment" was the first sound-track, but when **United Artists** production of "Exodus" came along, **Ferrante** and **Teicher** recorded its sound-track, too. And, in spite of tough competition from several other recordings—**Mantovani** included—again reached the top slot.

Their first two commercial recordings, therefore, both reached No. 1, both sold a million, and earned them golden discs. In a recent **American** report, **United Artists** stated that **Ferrante** and **Teicher** had been the first artists to reach a million for their label.

Now comes the news that these

two energetic young pianists, who found fame by recording commercial music, look set to repeat their success again.

Ferrante and **Teicher** have recorded another film theme—the sound-track from "One Eyed Jacks," which stars **Marlon Brando**.

They have also composed their own works in the film sphere. Not so long ago, they wrote, with original sound effects, the sound-track music for the film "Undersea Conquest," a documentary dealing with deep-sea spear fishing. In addition to composing the theme, they also played for the sound-track.

Ferrante and **Teicher** have an exciting sound, and they can adapt their style to any type of music.

JUNE HARRIS

Mudlarks plan a new act after two wasted years

THE MUDLARKS are planning a completely new act to mark the return of **Jeff Mudd**, demobbed recently after his two years National Service.

"Both the songs and the presentation will be fresh," said **Jeff** shortly after he began rehearsing with brother **Fred** and sister **Mary**.

Jeff's return means that **David Lane**, who for two years has been standing in for **Jeff** will launch out as a solo singer—which has always been his original intention.

For **Jeff** it means a lot of hard work—he hasn't sung professionally all the time he was in uniform.

"We did organise one or two camp concerts which were very enjoyable. I also got two chances of seeing my brother and sister and **David Lane** working at **Goldford** and **Blackpool**."

"I've noticed particularly how much the songs have changed during the time I've been away. They're very different now, and much better in my opinion."

Jeff spent his two years' service in the quartermaster's stores but he did not find it a bit amusing.

"It's been a complete waste of time," he said. "I can't say I've benefited in any way."

Jeff's stint was in the Royal Engineers, and he didn't even get the chance of going abroad at the Army's expense. He served his time at **Farnborough**.

The first date for **Jeff** with his brother and sister is a week's cabaret beginning next Monday at **London's Astor Club**. Meanwhile **The Mudlarks** are rehearsing intensively, and **Jeff** is quite determined to make up for those two years of blues in the quartermaster's stores.

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British tour for Cliff on return



CLIFF RICHARD greeting the thousands of fans who screamed a riotous welcome to him when he arrived in South Africa.

**ROB HORTON
HERE AGAIN
IN MAY**

"WAGON Train" star Robert Horton, last in Britain at the end of last year, is to return in May for a series of one-nighters. Opening date is not yet definite, but it is probable that it will be in London on May 13. An all-star bill is to be arranged to accompany Horton.

Conniff boosts stereo

A COMPLETE Ray Conniff package show, called "Concert in Stereo" and featuring the full orchestra and chorus, under the direction of Conniff, is to make a tour of the American west coast in May, commencing on May 4 and ending on May 21. Conniff will be travelling with 20 musicians, eight singers, two sound engineers, two electricians and more than 30,000 dollars worth of stereo equipment.

Cuddly Dudley is back here

SINGER Cuddly Dudley, who made frequent appearances in "Oh Boy!" has returned to Britain from Jamaica, following his first holiday in five years. He is now working on a new act in which he sings, dances, raps and plays the drums.

Acker Bilk's new single for Columbia will couple "Sweet Elizabeth" with "Pretty Boy". Johnny Kidd's latest single for HMV is "Mash Lady Lou" and "Let's Talk About Us".

SONGWRITERS' AWARDS

(Continued from front page).

sonal Services to British Popular Music," goes to Eric Maschwitz, head of BBC TV. Light Entertainment, special mention being made of his work on the 1960 Eurovision Song Contest.

Finally, "The Judges Choice for any work which is worthy of an award, which is not covered by any of the previous categories," goes to "Goodness, Gracious Me," sung by Peter Sellers and Sophia Loren, and written by David Leg and Herbert Kretzmer.

All the winners receive statuettes, and those voted into second position will receive a certificate.

CLIFF RICHARD is to do an eight-day tour of England immediately on his return from South Africa. First date is at the Empire, Liverpool on April 9.

Other dates so far fixed are the Apollo, Manchester (10) and the ABC Hull (11). Awaiting confirmation at the time of going to press are the Odeon, Nottingham (13); Gaumont, Cardiff (14); Gaumont, Cheltenham (15); and the Odeon, Plymouth (16).

Supporting Cliff will be The Shadows, The Brook Brothers, Norman Vaughan, Patri Brook, The Sonettes and The Wise Guys.

Kidd tops package show

A SPECIAL Good Friday package show starring Johnny Kidd and the Pirates, Bert Weedon, Chris Wayne and the Echoes, Terry Dene, Keith Kelly, and Vince Taylor and the Playboys, is to be presented at the Adelphi, Slough, on March 31.

New Duane disc out in States

NEWEST Duane Eddy release in the States and likely to be his next here is "Theme From Dixie," backed with the title song from "Gidget Goes Hawaiian."

Opera star Helen Traubel is to sing an aria in the forthcoming Jerry Lewis film, "The Ladies Man."

Jazzman Kenny Ball picked for Palladium TV

Rush to book Val Masters

VALERIE MASTERS stars in "Easy Beat" next Sunday, and in another Light Programme show "Sweet Corn," on Wednesday next (March 29).

She is booked for Television Wales and The West's "Songs At Seven" on April 4 and 5, the BBC's Festival of Beat Music on April 8, and TWW's "Here Today" on April 10 and 11.

She has a return visit to "Easy Beat" on April 30, and telecasts a spot in "Puddin' On The Dosegan" on May 3. She starts cabaret at The Jack of Clubs, London, on May 8, and plans to marry her manager Dick Katz on May 22.

Sands, Fabian—new film

TOMMY SANDS and Fabian have leading roles in Paramount's "Love In A Goldfish Bowl." Sands will have a purely dramatic role, but Fabian will sing.

However, arrangements have been made for Tommy—son-in-law of Frank Sinatra—to sing the film's theme song over the credits.

Danny Rivers for Irish tour

DANNY RIVERS has been booked for a 14-day tour of Ireland, beginning in Belfast on Sunday, April 23.

Before he leaves he has a date with Cyril Stapleton at the Winter Gardens, Buxton, on April 7, and will cut two new sides for Decca for late April release.

Tubby Hayes moves to Fontana

MODERN jazz star and multi-instrumentalist Tubby Hayes has been signed by Fontana, and is cutting an LP this week with a large jazz orchestra.

He previously recorded for the Tempo label, a subsidiary of Vogue.

★
WILSON—OUT OF HOSPITAL— MUST TAKE IT EASY

American beat singer Jackie Wilson, who was shot by a girl fan in New York five weeks ago and for a time was in a critical condition, was discharged from hospital last Saturday with instructions to "take it easy." He is seen here with his wife, Freda (right), and his mother, Mrs. Eliza Lee, as he left the Roosevelt Hospital.

★

Irish musical to open in London at Easter

"GLORY Be," a new Irish musical, is to open at the Theatre Royal, Stratford, on Easter Monday, April 3.

This show, with book and lyrics by Fergus Linehan and music by Aidan Kilen and Paddy Murray, has just concluded a record-breaking five-week run at the Olympia Theatre, Dublin, and is currently at the Empire Theatre, Belfast, from where it will come to London.

The show is to be produced by Joan Littlewood, who produced the Lionel Bart hit "Fings Ain't What They Used To Be."

Kenny Ball picked for Palladium TV

TRAD jazzman Kenny Ball, currently in the best sellers with "Samantha," has been booked to appear in "Sunday Night at the London Palladium" this week-end. Petula Clark and Alan King share top billing, and Pet will receive DISC's award of a Silver Disc for "Sailor."

Elaine guests on 'Club'

FONTANA singer Elaine Delmar is to guest on "Saturday Club" on April 1. The following day she will be appearing in ABC TV's "Thank Your Lucky Stars."

Immediately following her ABC TV appearance, Elaine will fly to Amsterdam for an appearance on Dutch television on April 8, followed by a Scandinavian tour, with a final date at the Tivoli, Stockholm, on May 14.

ROULETTE SIGN CORNELL

SINGER Don Cornell, under contract to Hanover-Signature Records in the States, has now signed with Roulette, who release here through Columbia.

Reason for this is that Bob Thiele, head of Hanover, has now been signed as A and R chief for the Roulette label. Currently in cabaret in Minneapolis, Cornell is soon to tour Australia, where he will appear on four national TV shows.

Treble Tones at Blackpool

THE Treble Tones vocal and instrumental group are joining the summer season bill at the North Pier, Blackpool, on May 19. Other stars on the bill are Michael Holliday, The Allisons, Stan Sennett and Des O'Connor.

June covers Vaughan number

MERCURY singer June Valli has covered the Frankie Vaughan British release, "This World We Love In," for American release.



Mike Cox for one-nighters

MICHAEL COX, Johnny Duncan and The Blue Grass Boys, Nero and The Gladiators, Terry Dene, Danny Rivers, Paul Hanford, Vince Taylor and The Playboys, and Ricky Wayne are the stars of a package show which is to undertake one-nighters at concert halls and ballrooms next month.

Dates are: Theatre Royal, Lowestoft (April 17); Town Hall, Tunbridge Wells (18); Civic Hall, Wolverhampton (19).

Another package, starring Vince Taylor and The Playboys, Nero and The Gladiators, Terry Dene and Keith Kelly, will visit the Gaiety Ballroom, Grimby (March 30), and the Leas Cliff Hall, Folkestone, on April 22.

Further dates for both packages are being lined up.

NEXT WEEK'S 'DISC'

which contains among many other exciting features, our calendar for April, will be on sale on Wednesday, a day earlier than usual owing to the Easter holiday

Make sure of your copy by placing an order with your newsagent

Teenage Ball books Allan

PARLOPHONE recording artist Richard Allan is to guest at Teenage Ball, which is being held at the Locarno, Derby, tomorrow (26th).

Also guesting will be up and coming rhythm group, Buster, Meikle and Daybreakers. This group, who come from the same Chestnut Boys Club as Cliff Richard, gained one of the Frank Vaughan "Entertainers of the Year" awards last year.

NEW RELEASES

- Climb ev'ry mountain David Whitfield 45-F 1137 Decca
- Mantovani and his orchestra The valiant years 45-F 1134 Decca
- Pony time Ray Garrett 45-ACA-1228 RCA
- All of everything Cleo Jones 45-ACA-1227 RCA
- Midi-Midnette Sir Chaucency 45-WB 36 Winner Book
- Gee whizz Carla Thomas 45-HLX 916 DECCA/ATLANTIC
- Then it's love Curtis Lee 45-HLX 913 London
- Lonely blue nights Rosie 45-Q 7209 Carl

Theme from EXODUS FERRANTE & TEICHER 45-MLT 9206 London

PAT BOONE THE EXODUS SONG 45-MLD 9209 London





BERT WEEDON TO GUEST ON FIRST REGAN SHOW

IN addition to appearing in ATV's "Startime" on April 5 with June Christy, The Four Freshmen and The Allisons, Bert Weedon has been booked as Joan Regan's guest in the first of her new "Be My Guest" BBC TV programmes on April 9.

Bert's contract for A.R.'s "Lucky Dip" has been extended for another three months, as has his contract for "Easy Beat" on the BBC Light. He will now be heard and seen in both until the end of June.

From July to the end of August, Bert Weedon, together with Matt Monro, will be appearing every Sunday at the North Pier, Blackpool. They will also be appearing there on What Monday.

Bert has already recorded his next Top Rank release, and it is expected to be issued in about a month.

Gracie—new disc

GRACIE FIELDS has recorded two songs from the forthcoming American musical "The Sound Of Music" for Columbia.

The titles are "Do Re Mi" and "My Favourite Things."

A TV 'Evening With Ella'

GRANADA TV will present "An Evening With Ella Fitzgerald" on April 12. The show will last for an hour, and Ella's guests will be Oscar Peterson and Johnny Dankworth.

Scott Peters—radio series

WITH a new disc release, "Koolhae Talk," out yesterday (Wednesday), Canadian-born Scott Peters commences a new radio series for the BBC on April 3.

Title of the series is "Free and Easy."

Monro, Mudlarks top the bill

MATT MONRO, Frankie Howard, and The Mudlarks head a variety bill which begins a short Granada tour on April 24 at Maidstone.

Other artists on the bill are Terry Scott, Paul Hanford, The Poppettes, and Chris Wayne and The Echoes. Comper is Jim Dale.

Further dates are Aylesbury (25), Bedford (26), Kettering (27), Grantham (28), and the Granada, Mansfield, on April 29.

Lita Roza's sister to EMI

SINGER Alma Warren, sister of Lita Roza, has joined the exploitation staff of EMI Records. She will work on the Top Rank label.

Donegan to share TV spot with Alan King?

LONNIE DONEGAN, currently on a Continental holiday, may share top billing with American comedian Alan King in a forthcoming Alan King Spectacular, scheduled for viewing on ATV on Saturday, April 8.

Lonnie returns to Britain next week to guest in BBC TV's "Crackerjack" on Wednesday (March 29).

Then he begins work on the tele-recording of his next ATV series "Puttin' On The Donegan." Six editions are definite, and there may be three more added. The first will be screened on May 11.

Guest stars for the series include Lyn Cornell, Shani Wallis, Janet Richmond, Sheila Huxton and Valerie Masters.

The Gladiators at Bath

NERO and The Gladiators have been invited to appear at the Bath Festival in June this year. The group, who have been booked for several nights during the two-week run of the Festival, were chosen primarily for a special night banquet to be held in "Roman Style."



"The 'Oster Song,' the debut disc of TV and film star Sidney James, was officially launched last week at a party given by Decca. Left to right: Singer Tim Connor, actress Lir Frazer, Sidney James, Sylvia Sands, composer Johnny Worth and (front) BBC producer Russell Turner. (DISC Pic)

Ellis moves to RCA label

MUSICIAN Ray Ellis has been signed to an exclusive RCA contract and will also become an A and R director. He is already at work on his first album on which he is arranger and conductor. He will also take part in the production of both albums and singles.

Until recently, Ellis was chief pop A and R director for MGM, and among the artists he recorded on that label were Connie Francis and The Four Lads.

Ivor Emmanuel—date fixed

THE Ivor Emmanuel Show — the Welsh singer's own TV show on the Tyne Tees network—starts its run on Good Friday, March 31.

Ivor's guests in the first programme will be Harry Secombe and Adèle Leigh.

On April 7, Elizabeth Larner will guest, followed by Vanessa Lee on April 14.

WINNER

WHAT makes a hit record? Is it the artist, the backing, the sound, or what? This is what we asked you to decide in our Hit Disc competition in which the prize was the wonderful 66 guinea tape recorder and accessories illustrated on the right.

And out of the thousands of entries we received, the adjudication committee finally decided that the best entry was submitted by:

Mr. RONALD ROSS, 75, Drumsellie Park, Brechin, Angus, Scotland.

Each competitor was asked to put eight "ingredients" of a hit record in order of merit and Mr. Ross's choice was (1) Artist, (2) Sound, (3) Originality, (4) Backing, (5) Melody, (6) Beat, (7) Lyric, (8) Interpretation.



THE PRIZE... a 66 gns. Veritone Venus De Luxe Portable tape recorder, complete with a Lustraphone Microphone, six reels of BASF tape and an EMI tape splicer.

ALLISSONS IN SPASTIC SHOW LINE-UP AT WEMBLEY

THE ALLISSONS, whose debut disc, "Are You Sure" reached second position in the Top Twenty and who were runners-up in the Eurovision Song Contest, have been added to the all-star line-up at Wembley on Sunday, March 26, in a concert which is being held in aid of the Spastics Organisation.

This will mark their first major stage appearance, although they have been on tour.

In addition to The Allisons, Joan Regan has also been added to the bill. Tickets for both houses are still available.

Faith heads bill

ADAM FAITH is to top the bill at the annual "Our Friends The Stars" concert organised by the Songwriters Guild and presented this year at the Victoria Palace, London, on Sunday, April 23.

Others appearing are the John Barry Seven, The Allisons, The Honeyes, Cherry Walner, Mike Preston, The Raindrops, Cyril Stapleton, Paddy Roberts and Steve Arlen.

Don Fox gets 'Club' date

DON FOX, who has recently completed a week in "Lunch Box" from ATV's Birmingham Studios, has been booked for "Saturday Club" on April 8.

He has also been booked for a week in cabaret at the Astor Club, London, starting on April 10.

LORIE MANN IN 'COVER GIRL'

SINGER Lorie Mann stars in ATV's "Cover Girl" on March 31, and pays another visit to the Light Programme's "Saturday Club" on April 15.

Chevalier in Paris TV film

MAURICE CHEVALIER will be featured in a film about Paris, to be shown on BBC Television, on Good Friday.

Holiday for new 'Western' series

MICHAEL HOLLIDAY and Sheila Buxton have been booked for ABC TV's new musical Western series, "Buckaroo," which has its first showing in the Midlands and North on April 8.

"Buckaroo" will be a non-stop programme of music, set in a Western ranch house, and other residents in the series will be the Barney Gilbrailth programme will be the Vernons Girls, Singers, and The Vernons Girls.

Guests in the opening programme will be Hugh O'Brian and the Morton Fraser Harmonica Gang.

New single for Dinning

MARK DINNING, who scored a big hit with "Teen Angel," has taken American radio programmes for his theme in his latest MGM single. The title is "Top Forty, News, Weather And Sports."

Vaughan and Earle back soon

CURRENTLY touring Australia, Malcolm Vaughan and Kenneth Earle will shortly be returning to Britain to prepare for their summer season—a return to Jersey.

<p>FATS DOMINO</p> <p>WHAT A PRICE; THAT JUST LIKE A WOMAN</p> <p>45-HLP 9331 London</p>	<p>(I wanna) LOVE MY LIFE AWAY</p> <p>GENE PITNEY</p> <p>45-HL 9330 London</p>	
<p>BOBBY DARIN</p> <p>LAZY RIVER</p> <p>45-F 11225 Coors</p>	<p>DON'T BELIEVE HIM, DONNA RUSS SAINTY</p> <p>45-HLP 9302 London</p>	<p>VAYA CON DIOS</p> <p>SLIM WHITMAN</p> <p>45-HLP 9302 London</p>
<p>45 rpm records</p> <p>DECCA HOUSE ALBERT EMBANKMENT LONDON SE1</p>		

REVIEW SECTION

6 pages of Pop, LPs, EPs, Jazz and Classics

Checker must have a hit with this



* TONY BRENT . . . so easy on the ear it won't take long for him to enter the charts.

CHUBBY CHECKER
Posy Time; Oh, Susannah
(Columbia DB 4391)

D N T
THIS has been the No. 1 disc in the States. A rocking, dance-time lyric which Checker calls out in familiar chant. It's a good instrumental and vocal team working with him to whip up an infectious repetitive appeal.

I don't think it is worth a No. 1 rating, but I am sure it will be catchy and busy enough to register high over here.

"Oh Susannah" is a steady rocker which Checker pipes easily. Simple as anyone could wish for. Thumping accompaniment.

TONY BRENT

Ten Lonely Week-ends; Until The Real Thing Comes Along
(Columbia DB 4610)

D N T
A BIG shuffle opening by chorus and orchestra, under the Johnnie Spence baton, lets Tony Brent into a big seller—"Ten Lonely Week-ends." Sounding here is reminiscent of Conniff, but Spence is not copying slavishly or needlessly.

Tony's vocal is so easy on the ear that it won't take much airing for this to climb into the parade. In

your weekly

DISC DATE

with DON NICHOLL

fact, it is worth flipping for a place.

Revival of "Until The Real Thing Comes Along" is sung to a gentle rockabilly arrangement. And Tony sings it very well. An extremely likeable coupling.

JORDAN BROTHERS

No Wings On My Angel; Living For The Day
(London HLW 9308)***

THE Jordan Brothers sing in a fashion not unlike the Everlys as they bear slowly through the romance. "No Wings On My Angel. Cute orchestral background features plenty of strings. Tune is simple enough to register with the jukes.

"Living For The Day" is a soft and not unpleasant filler. The Jordans handle it in a style similar to the top deck—and I could have wished for a little more variety in tone.

LITTLE SUZIE

Young Love; The Boy I Left Behind
(Warner Bros WB 35)***

IT is not so long ago since Young Love was riding very high in British parades via the Sonny James and Tab Hunter recordings.

Now Warner's Little Suzie—who sounds exactly like her name—brings out an up-dated beat treatment of the romance. Coy, but catchy.

Breathy, broken-up vocal of the slow beat ballad *The Boy I Left Behind* is interrupted by teenage boy's voice inteperting a treely narrative.

FRANKIE DAVIDSON

Just For Today; Detour
(London HL 9309)***

BRIGHT, quick-moving ballad with some Country influence, that is *Just For Today*, which Frankie Davidson warbles stately and without frills.

Backed by vocal and instrumental team, he revives memories of the skillful period with this happy little ball.

Fast beat tale to sing for the flip as Frankie chants *Detour*. If he had taken a different road he would not have ended in jail, according to the lyric. Slick and twangy.

TITUS TURNER

Sound Off; Me And My Lonely Telephone
(Parlophone K 4746)****

ANOTHER version of the American army marching chant, *Sound Off*, Titus Turner grows through the familiar pattern with a nice sense of the modern beat. Neat chorus work supports him and there is a solid rocking middle from the instrumental men.

Me And My Lonely Telephone is a medium rocker which Turner shoots out with some squawks and growls. Again, a good chorus and instrumental accompaniment, directed by Mott Garson.

KOKOMO

Asia Minor; Roy's Tune
(London HLU 9305)****

JAZZ pianist Kokomo (real name, Hassan Kaskobad) leads his orchestra through a jazzed-up arrangement of the main theme from Grig's popular piano concerto, and calls it

Asia Minor. Skilful performance and catchy enough to register in the charts . . . well it's been a good tune for a long time now!

Roy's Tune is a rumble little stem which can worm into your head after a couple of spins.

BILL BLACK'S COMBO

Hearts Of Stone; Royal Blue
(London HLU9306)***

ANOTHER strong instrumental from Bill Black and his rocking men. *Hearts Of Stone* lollaps along comfortably with a heavy quota of organ and squawky saxophone. Tune's simple enough for the nursery.

Perhaps a little less commercial is *Royal Blue*, but it seems to have more merit from the instrumentalists' point of view. Piano has a lot to say on this moody ball.

BUCK OWENS

Footin' Around; High As The Mountains
(Capitol CL1518)****

COUNTRY and Western star Buck Owens sings stripily in duet with himself for the sad romance, *Footin' Around*. Typical western fare, but catchy enough to find customers beyond Buck's usual field. The studio noise will help sales considerably.

His own composition, *High As The Mountains*, with the fiddles sawing happily behind, is a fairly polished example of CW material. Again some duetting with himself. And again, a good, open studio noise.

BRIAN FAYE

Short Back And Sides; Dusky Slant-Eyed Maiden
(Parlophone R4756)****

BRITISH orchestral coupling, with a good, modern noise that could have *Short Back And Sides* moving into high sales. There is a beefy beat to this one, and a melody which moves along an easily remembered track.

Dusky Slant-Eyed Maiden, opening with hand-clapping, moves swiftly into the atmosphere imagined from the title. Woods and brass come together for a good, effective noise. Not such a potential seller as the top deck, but one you can keep spinning.

DAVID ROSE

Cinarron; Spellbound
(MGM 1124)****

THE title theme from the new Western movie *Cinarron*, played by David Rose and his orchestra. Designed to draw vistas of the old wideopen West—and succeeding even when divorced from the screen context.

Another screen theme, *Spellbound*, it brought up in all its concerto style by one of the big orchestras for the firmover.

JOHNNY KIDD

Linda Lu; Let's Talk About Us
(HMV POP 853)****

JOHNNY KIDD works up quite a head of steam about *Linda Lu*, while guitarists twang dramatically behind him. Different from a lot of the

DISC DEBUT EDDIE ELLIS

He's fighting off a Crosby tag



THE Bing Crosby of Bombay." That is the title 26-year-old Eddie Ellis has earned in India. At first, it was an advantage, but now Eddie is in this country, he wants to avoid being tagged as another Crosbyite vocalist.

"I used to rehearse with Crosby records before my voice broke," he told me. "Bing's voice was much deeper than mine, of course, but I played the discs at a high speed so his pitch matched mine."

When Eddie's voice broke, his lower register was very similar to Bing's. Bombay liked it, and soon he had given up his commercial art career to sing full-time with bands, on All India Radio and Radio Ceylon, and for a season at India's top hotel and nightclub, the Ambassador.

"I was a sort of pioneer," said Eddie. Previously, the night clubs in Bombay had booked only girls. Some couldn't sing to save their lives, but they looked good and got applause from the men in the audience. Male vocalists didn't have a chance.

"One night a girl was taken ill just before the show. The club proprietor asked me to take her place. I did so, and I got applause from the ladies in the audience. I sang there for nearly two continuous years as a result."

Eddie was born in Bombay, but his parents come from the Middle East. He decided to try his luck in Britain, in June 1959.

"It was pretty rough at first. Some friends took me to the Astoria ballroom, in London, and asked the headliner Jimmy Simmonds if I could sing a number."

The answer was "no," owing to ballroom rules, but Simmonds suggested seeking the manager's permission. Eddie, a bit embarrassed, wanted his friends to abandon the idea, but suddenly Simmonds took a chance, changed his mind and let him sing.

"It went down fairly well and I stayed on the stand for quite a while. Jimmy offered me a job at the end of the evening. It gave me a lot of confidence."

Eddie had arranged for six agents to go to the Nuffield Centre to hear him sing. He had persuaded the Centre authorities to give him a five-minute spot.

"Unfortunately, it was at the beginning of the show, I went out and finished before any of the agents had arrived!"

Eddie's depression was dispelled next day when the phone rang. Jack Pickering, of BFN, had heard him at the Centre, and asked if he would like to record some tapes.

This done, Jack played them to Harold Shampson, of Filmusic. Result: an appearance for Eddie in the forthcoming film "Payroll" and a Parlophone recording contract.

His first disc, "It Happens Every Day," which he features in the film, is on release. He makes his BBC radio debut in "Parade Of The Pops" on March 29, and a one-night tour is being set up for April.

JOHN SUMMERS

RACING TO THE TOP
ON
WHEELS
ARE THE
STRING-A-LONGS
(LONDON)
HLU 9278

RATINGS

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

**D
N
T**

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

material around at the moment, and a possible big seller.

Let's Talk About Us gets away from the folksy walking rhythm of the top deck. This is a new, easy listener taken rather fast; by Kidd. Could do well in juke areas.

FRANKIE AVALON

All Of Everything; Call Me Anytime (HMV POP 855)*****

A SLOW rockballad, All Of Everything, is sung in dignified, romantic fashion by Frankie Avalon. Tone is easy on the ear, and so is the big string accompaniment. A chorus of voices, too, while Frankie puts it over with sincerity.

Call Me Anytime is a swinging telephone item which Avalon sweeps along comfortably. This one could start selling on its own.



TENNESSEE ERNIE FORD His Love (Makes The World Go Round); Dark As A Dungeon (Capitol CL 15190)*****

WARM-VOICED, spiritual, from Tennessee Ernie Ford, His Love (Makes The World Go Round) shouldn't be confused with Como's recent hit disc. This is a religious lyric line. Big girl chorus chanting with Ernie.

Merle Travis is the author of Dark As A Dungeon, another dramatic and melodic item. Finger-snapping background for Ernie as he digs up a voice from the booth.

THE HOLLYWOOD VINES When Johnnie Comes Sidlin' Home! Cruisin' (Capitol CL 15191)****

BELIEVE it or not, but seven people are credited with the composition of When Johnnie Comes Sidlin' Home! Yet it is only a modern rock instrumental arrangement of the old melody. "When Johnnie Comes Marching Home." Played with a squawky, growly noise for juke boxes.

On the label for the reverse you will see that six people are listed as the composing team for Cruisin'! If all the "writers" and their relatives buy a copy it could be on the way to the charts.

JIMMY LLOYD

Pony Time; Three-Handed Woman (Philips PB 1120)****

JIMMY LLOYD has deserved a bit rating, and he stands a powerful chance of achieving it with his cover job of Pony Time. Treatment is almost a carbon of the American original, but I would rather listen to Lloyd's voice than to Checker's.

Much depends on the commercial attack by the label, but Jimmy could

PET CLARK . . . not certain to follow the success of "Sailor." (DISC Pic) *



DAVY JONES . . . a slow beat as he sings his latest release "Model Girl."

DEE CLARK

Your Friends; Because I Love You (Top Rank JAR 551)***

DEE CLARK, with a middle beat number, Your Friends, has some vocal group assistance as well as instrumental rhythm. Number doesn't strike me as being much out of the ordinary.

Nor does the rocking Clark composition, Because I Love You, which Dee whoops in a light, high voice for the turnover.

THE DERRINGERS

True Love, True Love; Shree (Capitol CL 15189)***

THE Pomus-Shuman song, True Love, True Love, is lilted competently by the vocal group, The Derringers. They may lack the impact of the revolver bearing the same name, but they may branch out from the juke boxes with this one.

Shree drags out a slow beat, and I find it too tedious to bother with a second spin.

PETULA CLARK

Something Missing; Isn't This A Lovely Day (Pye N 15337)****

A NGLICISED version of a French composition, Something Missing is a very good ballad and will bear many repeat spins. Pet spins it in misty, romantic fashion, but it may lack the commercial simplicity needed to give her a follow-up smash to Sailor.

Revival of the Irving Berlin "Top Hat" hit, Isn't This A Lovely Day, is sung in cha-cha by Pet, for a novel contrast on the reverse. One to keep.

KEN KIRKHAM

A Kiss In Time; Never (Decca E 11381)****

LANCASHIRE lad Ken Kirkham laid some solid groundwork for his future by singing for three years with the Sandronaires. Now he makes his debut on disc for Decca with a good, romantic ballad A Kiss In Time. I think there will be a lot of

Contd on page 12

prove a very powerful rival to Chubby.

Three-Handed Woman sounds an intriguing title, to say the least. Turns out she is "under-handed," too; Jimmy sings it on a relaxed beat with chorus assistance.

DAVY JONES

Model Girl; Scarlet Woman (Pye International N 25072)****

DAVY JONES singing on a slow beat with a lilt as he calls his sweetheart his Model Girl. Some vocal group assistance and the strings of a Bill Shepherd orchestra, but the whole thing seems oddly subdued in sound.

A taut guitar noise is up front for the more dramatic beater, Scarlet Woman, which Davy sings in a Western style for the other deck.

MAURICE WILLIAMS

I Remember; Always (Top Rank JAR 550)****

MAURICE whoa-whoa-whoa through an easy beater, I Remember, while the group, The Zodiacs, fill in behind him.

Whether this one will be commercial is hard to say. I don't rate it as stand-out material.

Always is another Williams composition—not the original ballad better-known under the title, Latin Lilt to this one while Williams whoops.

DIZZY GILLESPIE

Ferdido; Things Ain't What They Used To Be (HMV POP 851)*****

MODERN jazz in velvet wraps from Gillespie and his orchestra. Listen to Ferdido and enjoy the delightfully smooth trumpet work in front of the rhythm group.

Fans will not look to this column for recommendations . . . but pop customers with the itch to spread their wings could find many worse ways of starting the flight.

The number on the reverse bears no relation to Flugs of recent success. This is a slow jazz item with a quiet, compulsive feeling, as Gillespie roots the easy melodic line then begins to weave gently.

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'SINGS HIS BIG 15'

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DISC DATE

Contd. from page 11

young hearts fluttering over Ken's smooth delivery.

Never is a stronger ballad in design, but not so commercial. Kirkham sings it steadily and strongly for plenty of romantic effect. Accompaniments from orchestra under the direction of Ian Fraser.

THE VISCOUNTS

Banned In Boston; Moonlight Promises

(Pye N15344)****

ROCKING novelty sung by the Viscounts with a sharp noise while Tony Hatch brings in a coy yesh-yesh girl group for extra weight. This one could climb into the charts with a bit of luck behind it. Phrases are extremely easy to remember.

Moonlight Promises is more of a marshmallow romantic number. Twangy beat but more emphasis on the sentimental side as the boys sing this one.

CLYDE McPHATTER

Te Love You Tell The Cows Come Home; To-morrow Is-A-Comin'

(Mercury AMT 1136)****

SKIPPY rhythm set by the Bedford Hendricks band—using brushes and squealing strings—while Clyde chants about loving the girl till the cows come home. Typical McPhatter vocal, and a better production than some of his recent releases.

Gene Pitney's song, Tomorrow Is-A-Comin' takes a steady beat. Clyde almost keeps his way through it.

MANTOVANI

The Sound Of Music; The Valiant Years

(Decca F11341)****

THE first discs are now coming in with items from the Rodgers and Hammerstein show *The Sound Of Music*. Here's a sweet one carrying the title tune in typical singing-string Mantovani fashion. The big orchestra gives a soft, gentle reading for a very pretty side.

Stirring contrast on the reverse when the orchestra sweeps into the second track music from the Winston Churchill television series *The Valiant Years*. Marital material with some historic pomp and glory about it.

DORIS DAY

The Sound Of Music; Heart Full Of Love

(Philips PB112)****

DORIS DAY singing the title song from the Rodgers and Hammerstein show. And giving a very delicate performance of this ballad. Lyrically a very enchanting number, it stands the lush backing devised by Frank De Vol.

A good show song this which grows on you the more you play it . . . but a song which may not fare highly in the pop charts as a result.

Heart Full Of Love which Doris sings on the turnover, is a simple, tender romantic ballad. She handles it with a deft touch.

DAVID WHITFIELD

The Sound Of Music; Climb Ev'ry Mountain

(Decca F11339)****

DAVID WHITFIELD emerges with a double-header from the musical *The Sound Of Music*. One half of this release features the title ballad—and David sings it forcefully and clearly. But enunciating so deliberately he loses some of the charm in the song.

Plenty of power, too, in the ballad *Climb Ev'ry Mountain*. Here the Whitfield style seemed better suited—and he has been given a surging orchestral and chorus accompaniment by Roland Shaw.

The Starlight Symphony

Bold and stimulating— it's a winner

THE STARLIGHT SYMPHONY

The Musical World Of Cole Porter *Night And Day; Let's Do It; I Get A Kick Out Of You; Kiss Me Kiss Selection; So In Love, Always True To You In My Fashion; Why Can't You Believe; I've Got You Under My Skin; My Heart Belongs To Daddy; What Is This Thing Called Love; Anything Goes; Just One Of Those Things; Can Can Selection; I Love Paris, Allez-Vous En, Go Away; It's All Right With Me; You're The Top; All Of You; Easy To Love; In The Still Of The Night; Begin The Beguine.* (MGM MGM-C-841)*****

BOLD and stimulating arrangements of the music of Cole Porter are put on record by Cyril Ornadel's famed Starlight Symphony.

The tunes you know and love. The settings you will come to enjoy and hold in the same valued manner.

A good album for any listening hour, I would think, and one worthy of top sales success.

CHET ATKINS

The Other Chet Atkins

Begin The Beguine; Sabrosa; Yours (Quadrino Muelo); Silhouet; The Streets Of Laredo; Delicado; Pagan Vendor; El Relicario; Maria Elena; Marchena; Tzena Tzena Tzena; Poliniana (Song Of The Tree).

(RCA RD-27194)****

CHET ATKINS has previously been well known for his recording manager work in Nashville, Tennessee, and there is no need for me to tell you the star names he has recorded in that town.

But, among those in the know, he has also been hailed as a first-class guitar exponent.

Lend an ear to his work with the strings on this album and you'll find yourself enjoying it immensely.

ERIC ROGERS

The Tunesful Twenties

Bye Bye, Bye; Moonlight And Roses; I Wonder Where My Baby Is Tonight; When Day Is Done; Medley; Margie, Japanese Sandman, The Sheik Of Araby; She's Funny That Way; Patti's On The Run; Whispering; My Blue Heaven; Medley; Wonderful One, Always; The Song Is Ended. (Ace of Clubs ACL 1057)****

ERIC ROGERS raises his baton and the music of the twenties swings out from his orchestra.

It is performed in the style of the era with the modern influence and technique thrown in for added interest.

I found it very enjoyable and I think the older readers will also enjoy the nostalgic touch.

JACK ELLIOTT

The Sound Of Dynamic Woodwinds *The Twister Song; Play A Simple Melody; I Whistle A Happy Tune; The Song Is Ended; Rico Vacations; After You've Gone; Zing Went The Strings Of My Heart; The Love Nest; Fascinating Rhythms; Time On My Hands; Birth Of The Blues; Rio Ran Boom.*

(London HA-R 2315)****

THIS came as a very pleasant surprise. On seeing the title I expected something a little highbrow, but to my surprise and delight the album proved to be a smoothly swinging run down on a collection of good standards.



Excellent listening material this which should become a treasured album in the right collections. Strongly recommended.

CONNIE FRANCIS

Sings Jewish Favourites

Tzena, Tzena, Tzena; My Yiddish Maamun; I Love You Much Too Much; She's In De L'Vose; Mein Schtetle Beltz; O Mein Papa; Anniversary Song; Offen Paipetshik; Dance Everyone Dance; Yossel, Yossel; Way Given It Given; Ma-me-La.

(MGM MGM C 845)****

MISS Connie Francis certainly gets around the world in song. And this latest offering finds her in excellent voice with a collection of songs which may be very unfamiliar to the bulk of her admirers.

However, I hope that many of them will come to like the material in the set as it merits a lot of attention.

I would very much like to see this disc become a success—it is one of Connie's best ever.

PEARL BAILEY

Naughty, But Nice

Genie A Man; Since I Became A Husky For My Husband; Never Give Anything Away; Some And Some; Nobody Makes A Pass At Me; Put Me To Rest; Not Now John; Motion To Marry To Mink; I Hate Men; They're Either Too Young Or Too Old; Around The World With Me; Always True To You In My Fashion.

(Columbia 315 K 1294)****

THE wonderful Pearl Bailey is just a little bit too good to be a top record-seller, but she is unforgettable once you have seen her perform in a night club.

Here she has a wonderful song



THE DEEP RIVER BOYS . . . Their "Blue Deeps" is worth a spin, but there's something lacking . . . a fourth voice!

selection which will be eagerly welcomed by those who avidly collect her albums.

A real beauty of an album. It deserves a treasured niche in your collection.

JONATHAN WINTERS

Down To Earth; Introduction; Horror Movies; Amateur Show; Commercial; Great White Hunter; Introduction; Scratchy; Broadway Musical; Interview; Prison Scene.

(HMV CLP 1427)****

THE latest in humour albums. Perhaps slanted a little too much at the theatrical professional to appeal to the mass audience.

There are some excellent situation spots which the public can enjoy, and Mr. Winters' sound effects are pretty thorough.

I think many of you will enjoy much of the LP, but the entire set will appeal more to people in the business.

RALPH BELLAMY, Narrator

Voices Towards Peace; Recall—Four Freedoms; Recall—League Of Nations; Tenth Anniversary Of U.N.; San Francisco, June, 1955; Affirmation Of Faith In United Nations; Efforts To Outlaw The Atom Bomb; Egyptian-Israeli Armistice Agreement; Inert Admitted To The United Nations; Conflict In Korea; Peace An "Attainable Goal"; Accepting General Assembly Resolutions; Atoms For Peace; UNESCO (United Nations Educational, Scientific, And Cultural Organisation); FAO (Food And Agricultural Organisation); WHO (World Health Organisation); UNICEF (United Nations Children's Fund); Accepting Nobel Peace Prize; The Suez Canal; Introduction—The Hungarian Question; The Congo; Expanded; Universal Declaration Of Human Rights. (Brunswick LAT 8362)****

WELL, there isn't much music about this disc, but it is certainly packed with history. The cast-list reads like a "Who's Who" in world affairs.

Whether anyone who reads this page will be interested in such an album I don't know, but it is for your approval.

ROGER WILLIAMS

At Town Hall, Vols. 1 and 2; Un Sospiro; Jealousy; Dark Eyes; Mexican Rose; Tales From The Vienna Woods; I Love You Truly; Sweethearts; Beautiful Ohio; Liza; Prelude No. 1 In C Minor; Twinkle, Twinkle Little Star; Memories Are Made Of This; Hi-50, Hi-10; Fascination; Catch A Falling Star; Anything You Can Do; Prelude In C Sharp Minor; Sabre Dance; Nola; Snowed-Out Men; The Girl I Left Behind Me; Volare; Autumn Leaves; Lullaby. (London HA-R 2302)****

Vol. 2 *The Maid With The Flaming Hair; Vaya Con Dios; I Got Rhythm; Tell; Near You; Almost Paradise; Rock-A-Bonny; Warsaw; Concerto; Turkish March; Taking A Chance On Love; Riders In The Sky; Hungarian Rhapsody No. 2 In C Sharp Minor; Ritual Fire Dance; Somebody Loves Me; The Flight Of The*

PEARL BAILEY . . . "Naughty But Nice" is her album. It's not just nice—it's wonderful.

Bumble Bee; I Know That You Know; Rattle Of Springs; Let's Fall In Love; Spring Song; Hungarian Rhapsody No. 2 In C Sharp Minor.

(London HA-R 2303)****

ROGER WILLIAMS performs his party pieces in grand style on this two-album set, and runs from pop, through jazz to the classics.

He also does some stunting such as playing one tune with his left hand, another with his right, while whistling a third.

The albums are good, but not quite the kind of thing to have you leaping out of your seat with excitement.

Mr. Williams is a big name in America, but has so far failed to charm the vast majority of the British public. He is an excellent pianist, but then we, too, have our share of such talents, and the customers seem to be perfectly happy with the home-grown product.

Nevertheless, it is an enjoyable session.

THE DEEP RIVER BOYS

The Blue Deeps

Get Happy; The Hallelujah Day; Clap Your Hands; When You're Smiling; I'm Siting On Top Of The World; Can't Be The Nice; Deep Rivers; Little David Play On Your Harp; Rock Of The Blues; Water Boy; St. Louis Blues; The Whole World In His Hands.

(Top Rank 35-108)****

THE Deep River Boys make one of their few disc appearances, and this time attain the heights of a whole 12-inch LP. However, their sound has not been captured perfectly on record and now they have dropped the fourth voice there it even more lacking.

I thoroughly enjoyed the album by using my imagination to picture their excellent stage presentation of these songs.

The individual voices are heard to good effect. Well worth a spin.

MARTIN DENNY

The Silver Screen

Ruby; Carolea; I'm In The Mood For Love; Sayonara; Children's Marching Song; Singin' In The Rain; Chatterbox; Chew Chew; Paradise; Frankie And Johnny; Over The Rainbow; We're Off To See The Wizard; Love Is A Many-Splendored Thing.

(London HA-G 2317)****

ANOTHER exotic Martin Denny album, but not so good as his previous offerings. All the usual ingredients are there, so perhaps the fault lies in the choice of material.

Or could it be that we are having too much of a good thing?

However, I don't think the ultra-enthusiastic Martin Denny fans will be disappointed. The person I am worried about is the casual buyer who might judge all his recordings by this one.

I hope they listen to some of his earlier stuff first.

Double Dark Orks Available

AND THE HEAVENS CRIED

(TONY NEWLEY on Decca)

backed with

DREAM GIRL

(MARK WYNTER on Decca)

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CLIFF AND SHADOWS CAN'T MISS

Hits from
the LP

CLIFF RICHARD and the SHADOWS

Mr. And My Shadows (No. 1)

I'm Gonna Get You; You And I; I Can't Find A True Love; Evergreen Tree; She's Gone.

(Columbia SEG 8065)*****

WHAT else can this be but a five-starter? The LP from which it comes was a smash success so it is a natural assumption that this will follow suit.

Cliff has excellent material and The Shadows play in their own dynamic way.

Another hit entry from a top teenage combination.

JOHNNY GREGORY

Maverick!

Maverick; The Deputy; Bronco; Cherokee.

(Fontana TFE 17325)*****

A QUICK RUN-THROUGH of four TV Western themes give this EP a topical touch as practically every home with a TV set has all the male members of the family walking slightly bow-legged and talking with a drawl while hitching up an imaginary gun-belt.

Taken from a recent LP, this is a fine example of the work of Johnny



Gregory and the Mike Sammes Singers. I loved it.

H.M. ROYAL MARINES
Marching With The Royal Marines (No. 1)

The Thin Red Line; The Voice Of The Guns; The Great Little Army; The Standard Of St. George.

(H.M.V. 7 EG 8638)***

GOOD of its kind but not quite the thing for a teenage record column. However I always assume that Mum and Dad have a shy glance



through our pages too and therefore this might catch their eye.

The Royal Marines have always been famed for their fine bands and this one is no exception.

PIERRE CHALLET

Fiddle Fiddle

Concealions Galop; Dance Of The Spanish Onion; Scherzo; Fiddle Fiddle.

(Mercury ZEP 10090)****

A BANK of sweeping and dipping violins forms the basic sound of this EP as the Pierre Challet Orchestra do some fiddle faddling around four light music pieces.

Plenty of musical excitement here to satisfy the lover of gay melodies. A most enjoyable collection.

EDMUND HOCKRIDGE, JUNE BRONHILL, BRUCE FORSYTH

The Desert Song (Excerpts)

The Rio Song; I Want A Kiss; The Desert Song; French Military Marching Song.

(H.M.V. 7 EG 8636)*****

WHAT a fine combination of talents HMV have gathered together for this Desert Song set. Firstly there is the powerful voice of Ted Hockridge, then the musically attractive tones of June Bronhill and the fresh bounce and zip of Bruce Forsyth rounds it off nicely.

And once more we have in attendance the combined talents of the Williams Singers and the Michael Collins Orchestra.

A good piece of work all round.

TOMMY REILLY

Harmonica Magic

Yokohama Holiday; The Green Leaves Of Summer; Down Under; The Sandowners.

(Philips BBE 12413)*****

CANADIAN-BORN Tommy Reilly was apparently specially chosen by composer Dimitri Tiomkin to record for the score of the currently successful film "The Sandowners", which adds yet another

CLIFF RICHARD . . . excellent material and a certain hit. (DISC pic) *



feather to the cap of one of the finest harmonica virtuosos in the world today.

On this disc Tommy runs through two titles from that film, another from "The Alamo" and a fourth track without a film tie-up.

RUSTY DRAPER
Male Skinner Blues; Please Help Me, I'm Falling; Luck Of The Irish; It's A Little More Like Heaven.
(Mercury ZEP 10095)*****

LUSTY-VOICED Rusty Draper has been on the record scene for quite a while now. I can remember buying some of his stuff around the late 40's and early 50's, but he

JOHN BARRY . . . as lasting a pop record as you're likely to hear.

has not been sensationally successful in Britain, although tremendously popular in America. This record could break the ice.

BURLINGTON BERTIE'S BANJO BAND
Party Time No. 1
California, Here I Come; The Charleston; Swanee; Pretty Baby; When I Grow Too Old To Dream; Elmer's Tune.
(Philips BBE 12416)***

I THINK I am safe in saying that the Big Ben Banjo Band was first on the contemporary scene with this type of record, but competition is

CLASSICS Reviewed by Alan Elliott

Beecham—a fine tribute

BERLIOZ
Overture, King Lear; Overture, Les Francs Juges.

The Royal Philharmonic Orchestra conducted by Sir Thomas Beecham (Philips SBR 6243)*****

THE passing of Sir Thomas Beecham was a bitter blow to the world of music, and in my humble way I would like to pay respect to this genius.

There is no better way to do so than in this, a review of one of his last discs.

Many of the qualities of Sir Thomas' great strength of character are demonstrated to the full in the playing of these two obscure overtures by Beecham.

His gentleness in the first part of King Lear, followed by that ever dominant dynamic quality in the second section are two good examples of his make-up and personality.

He was able to lift music of mediocrity into the height that perhaps even the composer had never dreamed of.

What more perfect example of this than in the Les Francs Juges overture. Here again we taste the genius of Sir Thomas. He brings out the tone of the second part in

a manner which can only be described as enchanting and enlightening.

Berlioz is often inconsequential in his composition, but he was the master of orchestration and Sir Thomas Beecham was one of the few conductors who really make his music live.

DEBUSSY

Nocturne, Naxos . . . Fites . . . Sirenes.

RAVEL

Rhapsodie Espagnole. London Symphony Orchestra and the BBC Women's Chorus conducted by Leopold Stokowski (Capitol P 8320)*****

I HAVE never really taken to the compositions of the modern French School but I have never despised their efforts or dismissed their works as rubbish, as frequently happens.

I found much food for thought in this well presented disc of the London Symphony Orchestra under the baton of Stokowski. When I had played it through a few times I found myself nearly enjoying it.

The playing of the orchestra is superb especially in the Fetes Nocturne of Debussy, when the

always welcome and if it is as good as this then everybody should be happy.

Bertie's crew have themselves a plinking, plunking ball with six favourite numbers. They should notch up some healthy sales figures.

JOHN BARRY

The John Barry Sound

Hit And Miss; Rockin' Ahead; Walk, Don't Run; I'm Movin' On.

(Columbia SEG 8069)*****

FOUR excellent tracks, featuring the exciting John Barry sound. I had the pleasure of writing the sleeve notes for this one and I can wholeheartedly recommend it to any teenage record player.

As listening a pop record as you will hear today.

SILVIA INFANTAS Y LOS BAQUEANOS

Fiesta In Chile

Caldito De Aca; Anulito De Palo; Arriba Las Palmas; Ramoncito El Canaron.

(Parlophone GEP 8821)***

LOS Paragayos . . . Los Indios . . . and now Los Baqueanos. The main difference, however, is that the two first groups hail from Paraguay, and the latter from Chile.

There is not a lot of difference in the music; the Spanish influence is again predominant.

If you liked the waxes from Paraguay, it is safe to assume that you will enjoy this, too.

VICTOR SILVESTER

Waiting In The Balrooms (No. 4)

The Song From "Moulin Rouge"; Theme From Limelight; Diane; Zircaner.

(Columbia SEG 8067)*****

ANOTHER "must" for Silvester fans. It needs no criticism from me, or anyone else. Suffice to say that the Silver Strings of Mr. Silvester ace perfectly at home with these four waltzes.

TERRY GILKYSON

Strollin' Blues

Blue Mountain; Man About Town; Strollin' Blues; Green Fields.

(Fontana TFE 17326)*****

TERRY GILKYSON and The Easy Riders make a fine folksy combination. There is a nice authentic air about this set which is so different from the many pseudo folk groups I have heard on record.

I recommend this one unreservedly.

composer drops his usual calm serenity for more boisterous orchestration.

The BBC Women's chorus are mellow in voice and combine well with the orchestra in the Siccas Nocturne.

Ravel's Rapsodie Espagnole is not as Spanish as one would imagine and it is a difficult work to really appreciate in comparison with other "Spanish Rhapsodies", but if you listen to the exquisite idealistic rendition by Stokowski, it should do a lot to make you appreciate the composer's intentions.

DVORAK

Symphony No. 2 in D minor Opus 76. Vienna Philharmonic Orchestra conducted by Constantine Silvestri (HMV ALP 1814)*****

SURELY this is Dvorak's greatest symphony. Although it is not as popular as the 4th in G major or the 5th (The New World), it is, in my opinion, a better constructed and more complete work than any he wrote.

This is a splendid performance by Silvestri and the Vienna Philharmonic, for their playing is controlled and beautifully executed.

The movement that particularly caught my imagination was the third, with its haunting Slavonic melody, and played here with all the charm and nostalgia that one could wish for.

I was also delighted in the way Silvestri attacks the last movement and in the majestic way the grand stirring theme of this movement is presented.

After hearing this performance I think a lot of people will agree that this was Dvorak's finest composition.

MOD JAZZ reviews and comment by TONY HALL

Best big band since Herman's Second Herd

MAYNARD FERGUSON Newport Suite

Jazz Barles: Foxy; Newport; I Got The Spirit; Sometimes I Feel Like A Motherless Child; Of Man River; Three More Faves.

(12in Columbia 33SX 1301)****

PERSONNEL: Maynard Ferguson (trumpet) baritone horn; Jimmy Ford (alto); Willie Maiden, Joe Farrell (sax); Frank Hittner (baritone); Don Ellis, Dick Kiefer, August Ferretti (trumpets); Charlie Greenlee, Michael Zivlerin (trombones); Jack Byard (piano); Aubrey Tobin (bass); Stu Martin (drums).

EXCEPT for Ford, Maiden, Greenlee and Byard, I have never heard of these names. But this is the most refreshing, romping, stomping, "mixed" big band since the days of Woody Herman's Second Herd. The musical conception is very different. But the spirit sounds the same.

The originals, which are generally derivative, have been cleverly arranged and composed by either Maiden or Slide Hampton. Slide's waltz "Spirit" is delightfully in the current "cool" style. His Newport—with its many contrasting moods, which kick off with some Coltrane-type chords—is especially interesting.

Of the soloists, Joe Farrell is a hard-hitting Coltrane disciple, who blows with plenty of fire. That also applies to altoist Ford and baritonist Hittner, who is featured on Barries and River. Drummer Stu Martin never lets the band stop swinging. Ferguson plays with unpretentious exuberance.

COUNT BASIE ORCHESTRA Not Now, I'll Tell You When!

Not Now, I'll Tell You When; Rare Butterfly; Back To The Apple; Of Man River; Mama's Talking Solo; The Daily Taper; Rise Or River; Swinging All The Way; I'll Never Forget You; On My Way Home.

(12in Columbia 33SX 1293)****

PERSONNEL: Count Basie (piano);

Marshall Royal, Frank West, Frank Foster, Billy Mitchell, Charlie Fowler (sax); Thad Jones, Joe Newman, Sonny Cohen, Snookie Young (trumpets); Henry Coker, Al Grey, Benny Powell (trombones); Freddie Greene (guitar); Eddie Jones (bass); Sonny Payne (drums).

TO hear the Basie band can still be one of the most exciting and stimulating experiences I know. I wish I could say the same for their recent records.

This set, although a vast improvement on their dreary "For Dancing" LP, still falls far short of the high standards the Basie band set with its historic "Atomic Mr. Basie."

Despite good compositional contributions by West, Foster, Greene, Basie himself and especially Thad Jones, it is rather mechanical and unmemorable. River, by the way, is the Sonny Payne drum feature.

The Basie band is suffering from being over-recorded; I say, cut down the recording. Choose the material more carefully and let the band "play it in" before going into the studio.

JIMMY RUSHING — DAVE BRUBECK QUARTET

There'll Be Some Changes Made; My Melancholy Baby; Blues In The Dark; I Never Knew; Ain't Misbehavin'; Evening; All By Myself; River; Stay Way From Me; Don't You Can Depend On Me; Am I Blue.

(12in Fontana TAI 5126)****

PERSONNEL: Jimmy Rushing (sax) with Dave Brubeck (piano); Paul Desmond (alto); Gene Wright (bass); Joe Morello (drums).

I WISH this record had not been made. I grew up with Jimmy Rushing's singing. In his heyday, he was the best blues-shouter of them all. But here he sounds sad and old, and tired and lonely. In fact, the middle eight of Am I Blue? (on which he is so out of tune) sums it all up. The words are to the effect that once he was the one and only—now he just feels sad and lonely.

Maybe Brubeck doesn't help Rushing, but Rushing seems to have inspired the Quartet. Paul Desmond

has never sounded so earthy with the group. Gene and Joe get a loose groove going and Dave drops most of his pretentiousness and does a pretty good accompanying job.

* MAYNARD FERGUSON—A refreshing, romping, stomping, "mixed" big band.



WEST COAST IS COMING BACK INTO ITS OWN

IN London for the first time is Ron Cass, until recently one of the top back-room boys in Richard Bock's World Pacific company in California. Ron reports that jazz—and jazz records—are making a comeback on the West Coast after more than half a decade in the doldrums. "Dick reactivated the Pacific Jazz label (Vogue in Britain). You know, the one

that had all the Mulligan and Chet Baker things back at the beginning of the '50s," he says.

"This time he is recording some of the many talented young coloured musicians working in and around Los Angeles.

"For instance, there's Les McCann, the piano-player. This guy has to be seen to be fully appreciated. It's almost impossible to capture on record just what he has. In person, he has a sort of hypnotic effect on his audience. He really communicates."

Ron added: "Les McCann certainly arouses controversy. Two good friends of mine, both Americans living in London, went to California recently and listened to Les. One thought he was a big phoney. The other thought Les was the greatest. "It's all a matter of opinion. I think he's a very sincere person and a tremendous performer. Anyway, he's selling a lot of albums!"

The West Coast now has an equivalent of the East's Eddie "Lockjaw" Davis—Shirley Scott (trumpet)—organ team.

"You should hear Curtis Amy and Paul Bryant," said Ron. I have, and their first album will be issued here soon. It's very groovy.

Another new Pacific Jazz signing is a young Negro trumpeter, Carmell Jones-Ross reports: "He's a quiet young guy. Very eager to learn. We think he has a big potential. He combines the lyricism of Miles with the attack and technique of the late Clifford Brown. Quite a mixture, I know, but this boy could become an outstanding jazz musician."

Ron is here to take over the post of controller for Intercord's British operation. He will be working with another WP backroom boy, Ed Michel, who is settling down nicely.

Who Where When

Week beginning Sunday, March 26

Stompers (Wed.) Jazzhouse Jazz Club Clyde Valley Stompers (Sat.) Royal Albert Hall; Arke; Bill; Kenny Ball; Mandy Stankler; Alex Walsh; Crescent City Stompers; Temperance Seven; Fairweather-Brown All Stars; Eric Silt; Steve Turner; Mike; Daniela; Dick Charlesworth; Clyde Valley Stompers; Terry Lightfoot; Bob Wallis; Mick Madigan; Ken Colyer (Sat.) London Palladium; Norman Wadman; Yano (C) Turn Again Whittington (C) Adolph; Van Johnson; Patricia Lambert (C) Music Man (C) Pilsbury Betty Hutton (Scotlan); Talk of the Town; Lena Horne (Gosport); Gumbert State; Kiburne; Ella Fitzgerald; Oscar Peterson Trio; Lou Levy; Quotter (Mon.) New Victoria; Ella Fitzgerald package (Mon.) See Kilburn; Royal Festival Hall; Josh White; Rubin Hill and Janice MacGregor (Sat.) Marquee; Chris Barber (Wed.) London Palladium; Chris Barber (Fri.) Refectory; Golden Grove; Humphrey Lyttelton (Thurs.) Jazzhouse; Arke; Bill; Nelson; Royal; Tottenham; Dee-Rakkers (Sun.) Hammerstein Palace; Dee-Rakkers (Mon.) Lyceum; Strand; Dee-Rakkers (Thurs.) Lyceum; Stratton; Dee-Rakkers (Thurs.)

MAIDSTONE Humphrey Lyttelton (Sun.)

MALVERN Winter Gardens; Humphrey Lyttelton (Sat.)

MANCHESTER Palace; David Whitford (Sat.) Free Trade Hall; Chris Barber (Sat.) Hippodrome; Billy Fury; Joe Brown; Mark Winer; Dickie Loder; Duffy Power; Tommy Bruce; Nelson; Kevin; Peter Wynne; Johnny Gene; The Kastrol (Wed.) Cabaret Club circuit; The Red-Tones; Joe Schemino.

MORDEN Jazz Club; Chris Barber (Tue.)

NEWCASTLE Empire; Emily Ford and the Checkmates; Jimmy Lloyd (Wed.)

NORWICH Lads Hall; Chris Barber (Thurs.) Samson and Hercules Ballroom; Dee-Rakkers (Wed.)

OLDFHAM Woking; Shack; Dick Charlesworth (Mon.)

OXFORD Carfax Ballroom; Dick Charlesworth (Wed.)

REDCAR Cuthbert Florio; Alex Walsh (Sun.)

SLEIGH Adolph; Johnny Kidd; Bert Weedon; Vince Taylor; Terry Dene; Keith Kelly; Chris Wayne and the Fabes (Fri.)

SOUTHALL Dominion; Adam Faith package (Wed.) See Bedford; Town Hall; Arke; Bill (Tue.)

TOROUAY Town Hall; Dee-Rakkers; Terry Dene (Sat.)

WATFORD Gaiety; Adam Faith package (Mon.) See Bedford; Town Hall; Arke; Bill (Tue.)

WISBECH Corn Exchange; Parkheads (Sat.)

CLASSIFIED ADVERTISEMENTS

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Louis is the greatest— so is this album



LOUIS ARMSTRONG
Louis Armstrong Plays W. C. Handy
12. Louis Blues; Yellow Dog Blues;
Lover's Love; Aunt Hagar's Blues;
Lover's Love; Memphis Blues; Roubi
Lover's Love; Old Man's Chant; L-O-B-I;
Hunting Blues; Atlanta Blues.
(Philips BBL 7445)*****

THIS is jazz. This record alone would have been sufficient to put jazz on the map. It has everything. The biggest name in jazz, the best trumpet star of them all, the finest source of blues tunes, some wonderful band playing, and superb recording, all combine to make an album that I would class as the best jazz record of the last twenty years.

The disc has appeared before, but its re-issue gives ground for jubilation. Another generation of jazz fans will have the chance to learn all they need to know about the music in one easy lesson at the moderate cost of less than forty shillings.

St. Louis Blues, as recorded here, has become for me the definitive one—and I haven't forgotten Besik's magnificent version. In addition to the intense feeling of Besie and Louis, this one has humour—an essential of good jazz.

This is a nine-minute version and it doesn't seem a second too long. The improvisational element of jazz is found throughout the album. Louis changes the words here and there, but keeps close to the Handy melodies. The band rides along with no concessions to styles, fashions or what-have-you.

No more! If you haven't got it already, go and buy it! Buy it and treasure it. For this is really a six-star record.

YOUNG LOUIS ARMSTRONG
Great Early Recordings

King Oliver's Creole Jazz Band; Alligator Hoop; Kroomed Blues; I'm Going Away To Wear You Off My Mind; Fletcher Henderson Orch.; Mandy, Make Up Your Mind; Ma, Baby; Jelly Bean Blues; Countin' The Blues; Red Onion Jazz Babies; Terrible Blues; Santa Claus Blues; Of All The Wrongs You've Done To Me; Nobody Knows The Way I Feel This Mornin'; Cake Walkin' Babies From Home; Tixie Smith; The Railroad Blues.
(Riverside Records RLP 12-101)

ANYONE who likes to hear Louis Armstrong is in for a treat this month. There is Louis doing a gimmick stunt with a strongly revivalist group... Louis re-issued with one of the best jazz records of the last ten years... and Louis, at the age of

twenty-three, playing with all the verve and confidence of a master.

This is the young Louis, recently arrived from New Orleans, and part and parcel of the greatest band in history—the King Oliver Creole Jazz Band; Louis with the Fletcher Henderson Band; Louis with other members of the same band, and backing vocalist; and Louis with the Clarence Williams Band—here called the Red Onion Jazz Babies.

The things to marvel at are the two-trumpet team work of Louis and Oliver, the delicacy of the backing to the vocalists, and the duetting of Louis and Sidney Bechet on Cake Walking Babies Back Home.

LOUIE AND THE DUKES OF DIXIELAND

Bourbon Street Parade; South; Washington And Lee Swing; Avalon; New Orleans; That's A Plenty; Just A Closer Walk With Thee; Dixie; Sheik Of Araby; Wabbling Blues; Sweet Georgia Brown; Lincolnton Blues.

(Audio Fidelity APLP 1924)****

AUDIO FIDELITY are producing some good records, but I have the feeling that it is sound more than jazz, that interests them. And I suspect that it wasn't so much Louis who inspired this recording, but the desire to see the Dukes of Dixieland—very suitable with their banjo and tuba for Stereo treatment—led with Armstrong in what can only be described as an attempt at gimmickery.

But not to worry, there is some great stuff here. Just A Closer Walk With Thee is top class. Beautifully played and sung by Louis (spelled Louie in the title, but Louis in the notes), with strong harmonic backing by the Dukes.

And doesn't Louis play some of these tunes slowly? Dixie, South, Sheik Of Araby, all surprise at first hearing by being performed at slow foxtrot tempo. But then of course HE can do it.

Other good tracks are Bourbon St. Parade, with its vocal duet between Armstrong and Frankie Avonzo, the Duke's regular trumpet man; and Avalon. At times, Avonzo sounds very like Armstrong.

BOB WALLIS MEETS MR. ACKER BLK

At The New Orleans Jam Session
Do What Ory Say; In Gloryland; Running Wild.

(Melodisc EPM 7-116)****

I GET more and more incensed at the people whose job it is to pub-



LOUIS ARMSTRONG
... the king of them all.

lish records. Is it too much to ask that a disc should stand by itself? That the music should be the main criterion?

Here is a nice enough record, possibly the best by the early Bob Wallis band. The band plays well, the beat and the recording are excellent. It's a fair example of a band that has come to stay.

It could, and should, sell on its own merits. Yet the title of the disc seeks to tempt Mr. Record Buyer by playing on Mr. Acker Bilk, and by suggesting a jam session.

It is nothing of the kind. The great majority of the record is the Storyville Jazz Band. Acker appears only in *Gloryland* and confines himself to ensemble playing. There is no Acker solo, and his playing with the band hardly warrants mention, let alone title credits.

Don't let my sense of injustice stop you buying the record. This is a whole lot better than almost anything done in the last two years. The recording is by John R. T. Davies, who, even today, doesn't belong to the basso-turner-upper brigade. It has a natural sound. And the spirit, drive, and rave of the Wallis band has been brought out to perfection.



BUZZ CLIFFORD... he's written over one hundred songs already.

groups, and his younger brother sings. He has a sister of 13—a typical teenager," he says.

There is no peace and quiet in the Clifford household; Buzz admits that the most relaxed party in the house is the dog, Cindy, which is part collie and part Airedale.

Buzz has appeared on several TV shows, and likes that medium. He is looking forward to more TV work.

DUKE ELLINGTON
Ellingtonia, The Forties
Mood Indigo; Stormy Weather; Lady Of The Lagoon; Mist; Do Nothing Till You Hear From Me.
(Philips BBE 12405)****

EVERYONE has a lot of catching up to do on the Ellington Bands of the forties. A lot was lost to British collectors. Whether this will help to sort out the gradual changes of the Ellington band through the forties is hard to say.

I don't think the sides chosen are fully representative. The HMV's of the early forties would have been better. Two of the sides here date from 1940, and two from 1947. There is nothing in between—which is what we really want.

Mood Indigo is a full band treatment of the well known "Dreamy Blues," as it was first called. **Stormy Weather** sounds exactly the same as an earlier version I have on Brunswick.

Lady Of The Lagoon is a Duke tone-poem, full of colourful visions, Ellington again showing his preference for colour titles tinged with blue.

Do Nothing Till You Hear From Me features Al Hibbler singing. The last two have Oscar Pettiford and Edgar Brown on bass; the earlier sides have Jimmy Blanton, but a strangely subdued Blanton, in my opinion the most characteristic sound of Duke's 1940 band.

NOTHIN' BUT THE BLUES
Solischer Roberts; Heart Is Right Blues; Barbecue Bob (Robert Hicks); Motherless Child Blues; Bessie Smith; Dym! By The Hour; Clara Smith; Empty

TRAD JAZZ NEWS

Mick and George — a new album

MICK MULLIGAN and **George Melly**, now both recovered from recent illnesses, are planning a new LP for Denis Preston, to be released on the Columbia label. It is well over a year ago since Mick's last two LPs appeared and the time would seem ripe for some more.

Meanwhile, Mick is still trying to find a drum and bass replacement for his band. I suggest he tries Tony Middleton, recently a fugitive from the rock 'n' roll brigade and Johnny Eyden, an excellent drummer who left me last month.

Mulligan can be heard over the Easter period at the Albert Hall on Saturday, Chingford, on Sunday, and Southport on Monday.

WEDNESDAY of last week was an interesting evening for me at the National Jazz Federation's own club in Oxford Street, The Marquee. Firstly it was my first real chance to hear the Barber Band now that I, whoever had settled himself in. Then again Wally Fawkes was there with his new trumpet acquisition, Dave Wilkins.

Chris has completely overcome that breach in January when Ian Wheeler had to play, without rehearsal, extra numbers thrown in owing to Oitiche Patterson's sudden illness. Jan is now fitting well into the scheme of things and I was thrilled to hear him using an alto saxophone on several numbers. He sounded particularly well on Ellington's "Jeep Blues." On last numbers he used a clarinetist's approach sounding entirely different from accepted alto standards.

The interval band was the next to feature, what someone once described as a "Be-Bop Instrument." Wally Fawkes pulled a tenor saxophone out and belted

House Blues; Helen Humes; Cross-Eyed Blues; Jack Kelly And His South Memphis Jug Band; Highway No. 61 Blues; Beatie Jackson; T.N. & O. Blues; Ruby Smith; Back Water Blues; Johnny Dunn's Original Jazz Hounds; Four O'Clock Blues; Dixie Stompers; Jacklart Blues; Troy Floyd And His Shadowland Orchestra; Dreamland Blues No. 12; Clarence Williams Washboard Band; Log Cabin Blues; Red River Blues; Trombone Red And His Blue Six; B Flat Blues; Sonny Greer And His Memphis Men; Bessie's Blues; H. C. Higginbotham And His Six Hicks; Higginbotham Blues.

(Fontana 682 073 TL)*****

I SHOULD have thought that a hundred LPs on the blues would be needed to cover the subject in its many forms. So this comes as a strange record consisting as it does of one side vocal blues and one side instrumental.

The excellence of the material is thus clouded by the bits-and-pieces atmosphere of the thing as a whole. Mind you, many of the artists represented would not fill one side of an EP, but it is hard to see any reason for Bessie Smith, Clarence Williams, Ellington, Luis Russell and Henderson being present. They are all wonderful and they all play the blues, but they all deserve LPs of their own... on the blues if you like.

away on this in several well worked-out arrangements. At least that's how they sounded, though knowing Wally so well it may have been spur-of-the-moment stuff.

Dave Wilkins, a coloured trumpet player, celebrated in his century years ago on account of his stay with such bands as Ken "Snakehips" Johnson, played increasingly enough, but needs to settle down in a music which has changed considerably in 20 years. The strong influence of both British trad and American modern have made themselves felt, too much for swing-style playing to be accepted today.

Colin Furbrook, heard the next night with his other regular group The Jazz-makers, played piano. Ray Smith drums well, brilliantly at times, but sounded needless in places.

ACKER BILK'S band will top the bill at Jazzhows' marathon Easter Saturday dancing at the Royal Albert Hall. Starting at 3.0 in the afternoon the dancing and listening will continue non-stop until midnight. Among the other bands... all the top London bands will be there... are included the new Monty Sunshine group, playing its first major date in London, the Crescent City Sizzlers from Exeter, and the Second City Jazzmen from Birmingham.

On April 22 Acker again appears at the Albert Hall, this time for the BBC's annual "Festival of Dance Music." He will be supported by the bands of Terry Lightfoot and Kenny Ball. From May 3 until May 8 the Acker Bilk band tour Scotland; final details have not yet been set. Their Easter programme, apart from the Albert Hall, includes the Civic Hall, Exeter, on Sunday and Towns Hall, Reading, on Monday. Good Friday finds them at the Hippodrome, Dudley.

YET another big event takes place next month at the austere Albert Hall, one perhaps more suited to the surroundings than the mammoth Jazz and Dance Festival. Harold Davison is presenting Mahalia Jackson, the world-famous Gospel and Spiritual singer and star of the film "Jazz On A Summer's Day," for one performance only on Friday, April 7. This will be Mahalia Jackson's only appearance in this country.

CHRIS BARBER'S recordings made with American musicians, first mentioned in these columns, should be available in April. Numbers include "Down Home Rag" and "You Tell Me Your Dreams." Personnel included Chris, Edmund Hall and Wilbur de Paris and the title will be simply "Chris Barber's American Jazz Band."

Owen Bryce

Buzz Clifford—more than just a singer

NUMBER 19 in this week's DISC Top Twenty chart is "Baby Sittin' Boogie" . . . and the record launches yet another young American beat singer into the British disc scene.

The singer of this extraordinary, off-beat type disc is eighteen-year-old Illinois-born Buzz Clifford.

Buzz, 5ft. 11in., a former all-round athlete, entered show business only in the last year, and he won a recording contract mainly for his talents as a songwriter. So far, he has composed over 100 songs, and he is dedicated to his new career.

A high school senior and captain of the school's football team, Buzz was secretly entered into an amateur contest at a New Jersey fair when he was sixteen. While all other contestants appeared in their Sunday best, the fair-haired Buzz turned up in blue jeans and a T-shirt—and won the competition.

That could have been his professional debut into show business, but he was still at school, and far

more interested in athletics.

Before he landed a recording contract, Buzz worked at a variety of jobs—all during his long summer vacations. He has been a stuntsman, construction worker, maintenance man and lifeguard.

However, a singer he now is, and the fact that his disc is a hit has encouraged Buzz to widen the scope of his original ambitions.

Buzz would like to take his song-writing a step further and work on arrangements and sessions. But he will not do so until his singing career is firmly established and he has more time for concentrations.

As it is, he often works in his New Jersey home until three or four in the morning. If, after having been up all day and half the night, he is still not tired, then he does exercises to make himself sleep. If that fails, he waits for the dawn—then washes his car, a 1953 convertible.

Buzz comes from a family who are active in show business. His parents take an interest in local theatre

work.

groups, and his younger brother sings. He has a sister of 13—a typical teenager," he says.

There is no peace and quiet in the Clifford household; Buzz admits that the most relaxed party in the house is the dog, Cindy, which is part collie and part Airedale.

Buzz has appeared on several TV shows, and likes that medium. He is looking forward to more TV work.

Palladium booking for Allisons

Bright
and
breezy
—and no
message!

—NIGEL HUNTER REVIEWS
'THE MUSIC MAN'

BRIGHT, breezy and uncomplicated—that is Meredith Willson's "The Music Man," which opened its London run at the Adelphi Theatre last week.

This musical contains no subtle significance or "message" of any kind, and the plot is a flimsy one. But who cares about these points, providing the singing, dancing and music are as entertaining as they are here?

Van Johnson plays "Professor" Harold Hill, an affable rogue who sells 12.5 instruments and uniforms to American mid-western communities in the early 1900s, although completely ignorant of music itself.

He meets and finally wins over a librarian and piano teacher, played by Patricia Lambert, in a fictitious Iowa town called River City.

During the course of his salesmanship with her and the other townsfolk, there is a lot of funeful singing and dancing. The rousing "Seventy-Six Trombones" is the big song of the production, and the lively "Shipoopee" dance sequence is a show stopper.

Van Johnson is a little breathless in places during his singing, and Patricia Lambert is inaudible on occasions during hers, but otherwise they adequately fill the lead roles of a talented cast.

Prominent amongst the latter is Bernard Spear as Marcellus, wide boy friend of the professor, and Denis Waterman, younger brother of ex-boxing champion Peter Waterman, plays the fawning schoolboy Winthrop in a manner which bodes well for his theatrical future.

THE ALLISONS, the two Fulham singers whom DISC first brought to the front in a talent contest which we held last year and who last week came second in the Eurovision Song Contest in Cannes, have been booked for a two-week season with Frankie Vaughan at the Palladium, beginning on May 1. And this has happened just five weeks after they turned professional!

DISC rang John Allison on Monday to give him the news of the Palladium booking. Said John, after vibrating the telephone with a delighted whoop, "I'm really thrilled about this. We knew there was a chance of this happening, but it is still a marvellous surprise."

Plans have also been completed for the boys' first LP. It is to be called "Are You Sure" and will be released on March 31. Five of the twelve numbers on the album will be by The Allisons themselves, and one or two of the others, according to a Fontana spokesman, "are associated with the late Buddy Holly."

The Allisons, who returned from Cannes on Sunday, were presented with a Silver Disc for 250,000 sales of their Fontana record of "Are You Sure" prior to their departure for France, and the disc is being released in the States by the London organisation.

Problems

The Allisons' trip to Cannes was not without its problems and worries.

"We weren't quite as nervous as we were before the British heat of the contest," said John, "but unfortunately I was ill soon after getting there, and had to spend last Friday in bed."

This meant they had to miss the official rehearsals for the final, and make up for lost time on the Saturday, when John had recovered sufficiently to get up.

"We had a bit of trouble with our suits as well," he went on. "We were going to wear cream tuxedos, but the television people told us the colour wasn't good for transmitting pictures over the Eurovision network."

"About fifteen minutes before we went on, we changed into open-necked shirts and sweaters, but finally it was decided to wear our ordinary jackets over our dress shirts and bow tie."

John and Bob were excited as the marks started coming in from the

various countries. At one stage it looked as though they had built up a commanding lead over Luxembourg, but then it was discovered that four marks had been added to the United Kingdom total in error.

"We're very pleased with the result though," declared John. "We weren't expecting to finish higher than sixth."

The winning song "Nous Les Amoureux" is being released in Britain on HMV this week-end.



THE ALLISONS hold the Silver Disc which DISC presented to them for a quarter million sales of "Are You Sure" just before they left for the Eurovision Song Contest in Cannes. (DISC Pic)

MIKE PRESTON TURNS TO CABARET WORK

MIKE PRESTON, whose recording of "Marry Me" is now number 20 in our chart, believes he has at last found his niche in show business—as a night club entertainer.

He'd just returned from playing a cabaret circuit in Manchester, when I asked him what the past months had brought.

"A lot of work," was the reply. "There are lots of these clubs opening all over the north and I think there's a big future in them for me as an entertainer. Variety seems dead, and anyway I like cabaret work."

"It's harder, because you've got to be good to attract the audiences atten-

tion, although the kind of backing you get—an organ and drums—isn't ideal when you've got a good arrangement. I've also been doing dance dates at halls in the north as well."

Although Mike has been out of top spots in the charts since "Mr. Blue," the past months haven't been filled with a longing to get back.

"I've been working very steadily," he said, "and as I always wanted to work full time as an entertainer, I'm as happy as I've ever been. We've had good consistent sales with my records since 'Mr. Blue,' which proves that my records, or the kind of song I sing are still in demand."

Surprised

"I think I was as surprised as anybody that 'Marry Me' did so well in the ITV contest, and has been so successful as a record. You know how it is in a contest, you hear 20 other songs and you feel sure that another song is better than yours."

"I liked 'Marry Me' when I first heard it, and after we'd listened it around a little, it sounded really good."

"But it's always difficult to find the right kind of song, whoever you are. You go to a meeting with your recording manager and hear so many that you just can't decide which to pick. They're all so near, and the more you hear the more confused you become."

But Mike won't have much time to sit around and watch the progress of "Marry Me," because the next few months are going to prove very hectic. "I'm doing a television spot on Friday," he said, "and soon after that I begin a tour of 14 one-night stands



MIKE PRESTON—Did not banker after a spot in the charts. (DISC Pic)

with The Allisons. I'm really looking forward to that because we're going to take in a good part of the country on the different dates.

"Then in April I go to Ireland, to Belfast to work in variety there and after that down to Dublin for a week. That just about books me up entirely for April."

"Also, of course, I'm singing at the Songwriters Guild in April. And I have a new disc coming out soon. It's a number we recorded after we'd done 'Marry Me.' It's an oldie that has been arranged rather in the style of 'Mr. Blue.'"

The fact that it was recorded on the same session as Mike's current hit could be an omen, and although Mike Preston isn't superstitious, he's keeping his fingers crossed.

Brian Gibson



VAN JOHNSON and PATRICIA LAMBERT (right) in one of the scenes from "The Music Man" which opened in London last week.

BOBBY DARIN
SWEEPING UP THE
LAZY RIVER

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