

DISC

THE TOP RECORD & MUSICAL WEEKLY

No. 158 Week ending April 1, 1961
Every Thursday, price 6d.

My days with Presley

BILL BLACK talks to 'Disc'

Owen Bryce

looks at

**TRAD IN
THE POP
CHARTS**

FEATURES ON

The Ventures
'Go Man Go'
Sidney James

PLUS DISC'S calendar for April

TEMP SEVEN MAKE AN LP

THE Temperance Seven, the jazz band with a difference currently making a disc name for themselves with "You're Driving Me Crazy," will shortly be recording an LP for Parlophone. Their next single already in the can, will probably be released early in May.

They are scheduled to appear at a mammoth jazz concert at the Royal Albert Hall this Saturday (April 1), a "Sunday Break" for ABC TV on April 9 has not yet been finally confirmed, but they have a date on BBC TV's "Wakey Wakey Tavern" with Billy Cotton on April 15.

On all these occasions they will undoubtedly continue to play their own, very personal, 1924-dance-band-type-jazz, the sort of jazz that had the fans roaring at the All Night Lyceum Jazz Band Hall where they received more applause than Ian Acker Bilk.

Really jazz?

But is it really jazz? Said "Promissor Emeritus" Brian Innes of the Grand Jazz Percussion Kit: "Of course it is! We don't play from music, we play for dancing, we use 'atrophic syncopation'; it must be jazz."

The incredible thing about the band is the fantastic feats of memory the musicians perform each time they play. The arrangements are extraordinarily complex, yet they disdain to play from music.



THE TEMPERANCE SEVEN—There are actually nine, ten if you count the white figure on the left, but he, we are assured, is NOT a playing member.

"We have a set of cards telling us where we are. We rehearse about once a week... that's pretty hectic with everyone yelling their heads off. Then we have another round of beers and start again."

The band, purely semi-pro, works mostly in cabarets, the big hotels and at private parties.

They don't play many jazz clubs.

"Three and a half hours frakky exhausts our repertoire," said Brian. "Mind you cabaret is hard work. You have only half an hour to get the audience from absolute cold to fever pitch."

The band was formed in 1955 around Christmas. It was, Brian adds, "a very scrappy band... we pooled with the Alberts... and we played very bad jazz. From 1957 we were on our own."

The style? According to Brian Innes, that just came naturally. "It's partly being white does it."

Cliff Richard set for 'Juke Box Jury' panel

THE long-awaited appearance of Britain's top pop star, Cliff Richard, on the panel of "Juke Box Jury" has at last been fixed. Cliff will make his debut as a critic next Saturday, April 8.

This will be one of the very few occasions on which the singer has appeared in front of millions and has had to talk and not sing.

The following day Cliff returns to "normal" and starts his eight-day tour for promoter Arthur Howe.

Another new name on the "Juke Box" panel is Brian Matthew, composer of "Saturday Club" and producer of "Easy Beat." He guests this week-end, April 1, and in the same edition musical comedy star Jean Bayless will also appear.

Miss Bayless has been picked for the British lead in Rodgers and Hammerstein's "The Sound Of Music."

Julie Rayne on 'Club'

JULIE RAYNE, who will be appearing in the BBC Best Show at the Royal Albert Hall on April 8, has been booked for "Saturday Club" on April 22.

Max Bygraves may star in U.S. musical

MAX BYGRAVES is planning to visit New York this month to see the hit American musical "Do Re Mi" which stars Phil Silvers. If he likes it, he told DISC, he may star in the British production of the show which is due to open at the Coliseum in the autumn.

Nero and The Gladiators will make their TV debut as an act in ABC TV's "Thank Your Lucky Stars," April 15.

Presenting...
The Rage of Radio, The Terrors of Television,
The Sensations of Society...



with
their
interpretation
of

You're driving me crazy

(VOCAL REFRAIN: MR. PAUL MACDOWELL)
45-R4757

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Post Bag

GET IT OFF YOUR CHEST

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

The month's bonus prize winner is: Peter Warrack, 103, Alexandra Road, Great Crosby, Liverpool, 23.

At least our stars don't go in for revivals

WHAT is happening to our Top Twenty? This week I find "Wooden Heart," "Are You Lonesome Tonight," "Buona Sera," "Riders In The Sky" and "Ja-Da," all revivals of old songs, of which the originals were much better.

What a relief it is to see that most of our British artists have not fallen into this rut. Songs like "Dream Girl," "Marry Me" and "My Kind Of Girl," and of course, "Are You Sure," prove that.

They are songs by British writers, sung by British singers and with original lyrics. Let us have more original songs in the Top Twenty and keep it "our" Top Twenty.—J. M. SMITH, 36, Albert Street, Padiham, Nr. Burnley, Lancs.

PRIZE LETTER

PIPE DOWN

I AM frequently annoyed by the inane interruptions from the DJs during the playing of discs on Radio Luxembourg. I occasionally make audible protests, and was amused the other evening when I got a reply to my irate remark.

Having just said, "don't interrupt, I wanted to tape record that number," I was told: "I must remind you that it is against the law to tape these discs!"

What a shocking nation of teenage law-breakers we are!—(Miss) J. M. COX, 25, Beach Road, Erdington, Birmingham, 23.

APERITIF

DAVID WHITEFIELD has said: "Even if it takes me ten years, I'll make those characters eat

their words!" He was referring to the critics who condemned his early appearances in "Rose Marie."

Since its opening, "Rose Marie" has gone from success to success. In addition to an extensive run at the Victoria Palace, London, it has been a complete success everywhere it has been staged.

To bring it to a great close, Her Majesty the Queen may see the show if the Command Performance does not take place. In that case, David will have fulfilled his pledge in less than a year.—ROLAND PEXTON, 15, Wivern Road, Bilton Grange, Hall.

WHOSE FAULT?

WHAT has happened to "La Dolce Vita"? When I saw the film, the theme music didn't sound at all familiar.

Since then, almost every recorded version I have heard has sounded like "Make The Knife." Is it the arranger's fault, or is it really so similar?—P. E. CLATWORTHY, 5, Rosmary Rise, Crofton Lane, Orpington, Kent.

SOLO

IN answer to Bernard Nicholson (DISC 18.3.61) regarding Cliff may I point out that his TV show is

called "Cliff" and fans expect to see Cliff, and Cliff only.

If this were a variety show, called "The Cliff Richard Show," then I would expect to see other stars given a spot. As for anyone stealing the show, well, I am sure that Cliff's own personality would stand up to the greatest.—JANICE PALMER, 4, The Bangalows, Peckleton Lane, Desford, Leicester.

WELL DONE

I AM sure the majority of people who watched the Eurovision Song Contest last week will agree with me that The Allisons should, most emphatically, have been voted the winners.

Never have I so utterly disagreed with the result of this contest. I express a hearty "well done" to The Allisons, and I hope they don't feel they have let us down. I was very proud of their performance.—RITA WESTGATE, 4, Royston Road, Barkway, Royston, Herts.

BACKING

WHEN will the record companies realise that the backing of a record can make or break it? Marty Wilde's new recording,

"When Does It Get To Be Love?" is quite good, but the backing is terrible, the girls sounding like refugees from "Rubber Ball."

At least 10 per cent of the discs nowadays have a girl group in the background: it kills a record.—BARBARA RAWLINSON, 28, Worcester Road, Blackburn, Lancs.

COMPETITION

RECENTLY there seems to be less wholesale copying of one version of a record by others.

An example is "Pepe," by Duane Eddy and Russ Conway. One is a rocker and the other has a sweet, jolly tinkle, thus giving the public a fair choice.

Also, "Riders In The Sky," by The Ramrods, and The Scorpions. One is a menacing, moody guitar sound, and the other is a fast, twangy rocker.

Perhaps we are getting fair competition at last, and no more wholesale copying.—JOHNNY TREMOR, 70, Sissons Road, Middleton, Leeds, 10.

TALKIES

WHY do so many of our top disc stars include "talkie spots" in their songs? They disrupt the flow of the song.

Recent examples are The Everly Brothers, Billy Fury, Even Elva Presley's talkie spot is drawn out.—D. RUDDELL, 203, Lodge Road, Birmingham, 18.

TOO MANY

WHILE glancing over the hit parade in recent weeks, I became aware of the vast quantity of



DAVID WHITEFIELD... about to make the critics eat their words.

good discs that have not become hits because too many records have been released at the same time.

Many potential hits by less-famous singers have been gobbled up in the whirlpool. The teenagers have a limited amount of money to spend, so surely it would be more profitable and satisfactory if less discs were issued at the same time?—RICHARD MORGAN, 31, Aldbourne Avenue, Earley, Reading.

INSTRUMENTALS

IT won't be long before instrumental records occupy most of the places in the charts, for they consist of pleasant material. And even more pleasing is the fact that a majority have an excellent flipside, for example "The Shadows The Packabats-Hunters"—PHILIP AMES, 36, Cant Hall Road, Nelson, Lancs.

MDs are wrong

WHAT'S wrong with today's jazz MDs? Don't they realise that a jazz band cannot give its best in an enclosed studio?

On hardly any of the jazz discs on the market at the moment do we find that "flavour" experienced in clubs. Indeed, the MDs seem to add "flavour blur" to help sell the disc!

The most authentic jazz discs are those recorded before a live audience, for example, "Barbet In Copenhagen," etc. These recordings have atmosphere, and are easier on the ear.—ROSS SILVER, 19, Sunbury Way, Hamworth, Middlesex.

COMBINED

I WOULD like to say something about the death of rock package shows. In recent months, tours by Jimmy Jones and Johnny Preston have flopped, whereas the "Rock In The Show" and the Gene Vincent show flourished.

In the case of the former, a whole host of stars—each with his own fan—is presented in one show, and Gene Vincent is successful on his own.

If Preston and Jones had a combined tour it would be a success, and if we had several stars in one package, it will put them back on their feet. An example can be taken from the Darin-Eddy, McPhatter and Ford combine.—PETER MEREDITH, Freshfield Road, Formby, Liverpool.

OVERLOOKED

WHAT about someone recognising an artist overlooked by most in this country, and yet popular in America and the Continent? I refer to Billy Vaughn, who consistently turns out first-class recordings. A great artist.—P. GIBBY, 81, Howland Road, Walthamstow, London, E.17.

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

Sidney James

A THREAT GAVE HIM A RECORD

IDEAS and titles for records are very often the result of something unexpected. General conversation sometimes provides them, as in the case of Adam Faith's "How About That."

Sidney James' debut disc for Decca, "The Ooter Song," was conceived when Sid made the mock threat of punching someone "up the ooter."

Result—"The Ooter Song," written by Johnny Worth, who also penned "How About That."

"The idea of the disc came to us while we were kidding around on the set of the film 'Double Bunk,'" Sid told me. "We were recording the other side, also called 'Double Bunk,' for the picture, and we reckoned we might as well do a record of it while we were about it. Then the 'ooter' remark started the idea for the topside—and that was it."

Sid doesn't think there is any danger of the pop record market becoming overcrowded with debut discs by comedians, including his own.

"I don't consider myself a comedian, anyway. I prefer to think I'm a character actor specialising in humorous parts. As for records, I think there's room for any number of funny ones, provided the material is original and really funny."

He is aware of the steady flow of albums by American humorists being released here, and believes the LP is the ideal form for comedy on record.

"If a bloke has been a funny man for long enough, he has the material to do a long player. What about me? Well, I suppose I've got the material,

and maybe in the next thirty years I'll do an album."

Was he thinking of money when he made his disc?

"Blimey, mate, I'll have to sell a lot before I make much money out of it! No, it's another branch of entertainment which I find interesting and enjoyable and I'd like to be good at it."

Sid added that he didn't think his first disc was typically him.

"It was done in a bit of a hurry, and I reckon we'll do even better later on when we've got time to think about ideas, and work on them without rushing."

The film "Double Bunk" is due for premiere shortly, and Sid has four more humorous roles lined up this year. He is quite happy with the state of things, and has no ambition to try a dramatic role or "anything like that."

His first TV spectacular, a fortnight ago last Saturday, won him a lot of well-deserved praise. Sid hoofed it with the girls, sang pleasantly and played his sketches with all the easy assurance of the real trouper.

"I got terrific response from that show," he said. "I reckon there'll be some more later on."

And what about that other radio



SIDNEY JAMES... I'd like to take more time.

and TV show—the one which became a national institution and was mourned by millions when it came to an end... "H-H-H-Hancock's 'Ain' Oar'?"

Sid is among the mourners.

"It wasn't my idea to split up, and I was sorry to do it. It's up to Tony if it ever comes back."

John Summers

PONY TIME

RAY GARNETT



45 RCA-1228 45 rpm record

AMERICAN TOP DISCS

These were the twenty numbers that topped the sales in America last week (week ending March 25).

Last This Week	This Week	Title	Artist
2	1	Surrender	Elvis Presley
1	2	Pony Time	Chubby Checker
4	3	Don't Worry	Marty Robbins
5	4	Where The Boys Are	Connie Francis
7	5	Dedicated To The One I Love	The Shirelles
11	6	Apache	Jorgen Ingman
3	7	Wheels	The String-a-Longs
9	8	Ebony Eyes	Everly Brothers
13	9	Walk Right Back	Everly Brothers
6	10	Baby Sittin' Boogie	Buzz Clifford
10	11	Spanish Harlem	Ben E. King
15	12	Gee Whiz	Carla Thomas
20	13	Think Twice	Brook Benton
8	14	Calcutta	Lawrence Welk
—	15	On The Rebound	Floyd Cramer
12	16	Good Time Baby	Bobby Rydell
17	17	Little Boy Sad	Johnny Burnette
—	18	Lazy River	Bobby Darin
14	19	There's A Moon Out Tonight	Capris
—	20	Heart Of Stone	Bill Black's Combo

ONES TO WATCH
 For My Baby - Brook Benton
 Let's Go Again - Hank Ballard

MANTOVANI AND HIS ORCHESTRA

THE VALIANT YEARS

from the BBC TV series



45-F 11341 45 rpm record

Teddy Johnson WRITES FOR YOU

Perry moves into the alley



No one crashed a cymbal, no one blew a solitary trumpet fanfare to welcome the latest man on the Tin Pan Alley scene of London, England.

For Perry Como has moved in—a music publisher. And his new concern is called Roncom Music; Ron being the heir of this one time barber.

I have news, too, for our songsmiths. Mr. C will be looking for British material to record personally—and to offer to other American singers.

In April RCA are releasing a new Como LP, "For The Young At Heart" . . . and especially for his new publishing interest he is singing "Especially For You," plus an

especially orchestrated Mitchell Ayres version of the traditional number "When You And I Were Young, Maggie."

I WONDER if there will be an A and R man in the house tonight (Wednesday)? The "house" being the opening of the third Theatre Workshop production by Joan Littlewood to be presented at Wyndham's Theatre.

And the person who might attract the A and R man's attention? Norman Gunn, who plays the part of Joe "Chunky" Parker in the show "Spencers' Can't Sing."

He is a discovery of Lionel Bart—and it was on this his-writer's introduction that Norman got his break.

For the record Norman can sing quite well in the beat idiom—though his cool interpretation of a Lanza number is intentionally appalling.

"Lionel Bart saw me when I was an extra in 'Six-Five Special,' explained Norman. "I did a skit with Pete Murray, he liked it and introduced me to Theatre Workshop . . . but don't get any idea that I shot into the limelight overnight."

"I worked backstage for a year until 'Fings Ain't Wot They Used The' came along. I was the gang leader, both at Stratford and in the West End."

At the risk of being corny I say to A and R men, "This Gunn could explode right on the hit parade target."

SOUTH AFRICA'S walk out of the Commonwealth isn't likely to affect the future of HMV's Danny Williams, a longtime newspaper seller from Port Elizabeth. For along with most other lovers of the finely interpreted ballad I'm tipping this youngster to get into the hit parade before long. Why? Well, apart from his fine voice, I have just learned that John Barry has taken a big interest in his future career.

LUXEMBOURG

Three new pop shows

RADIO LUXEMBOURG are to introduce three new pop music shows; with subsequent reshuffle of timing. All the new programmes will have a 13-week run, and the changes take effect from this Sunday.

The new shows are "Hi Sheila, Hi Bill," Mondays at 9.45, featuring Sheila Southern and Bill McGuffie; a new Pal Boone series on Thursdays at 9.45, and "Big Time Bands" on Saturdays at 10.15. The latter will replace the Eddie Calvert programme.

Non Stop Pops will make a return, taking over from the Daily Request programmes. These will commence at 7.00, and run for 45 minutes. Also returning is "Stop Pressings," at 9.15 on Wednesdays.

"Connie Francis Sing" has been moved from Tuesday at 8 to Friday at 7.45, making way for the Elvis Presley Show.

MONTY'S RELEASE

MONTY BABSON, who will star with Alma Cogan at the Brighton Hippodrome for a week commencing May 29, will probably be heard singing "Blue Trumpet" on his next British release on Palette.

Brook Bros. for Ireland

FOLLOWING their eight-day tour with Cliff Richard, which commences on April 9, The Brook Brothers will play a week of one-nighters in Ireland, to commence on April 16.

The Brothers guest in Southern TV's "Day By Day"—a new beat show—on April 4 and have a "Saturday Club" date on April 29.

Goodwin goes Latin

RON GOODWIN'S latest Parlophone single includes "El Morocco Tea Rooms," the Latin theme originally used as background music in "Baltham—Gateway To The South" on Peter Sellers' LP "The Best Of Sellers."

CHART CHUCKLES



"My Kind Of Girl"

TOP TWENTY

Week ending March 25, 1961

Allisons chasing Elvis . . . Monro moves up

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

ONES TO WATCH

You're Driving Me Crazy - Temperance Seven
 African Waltz - Johnny Dankworth

<p>A GREAT FOLLOW UP TO SAILOR!</p> <h1>PETULA CLARK</h1> <h2>"SOMETHING MISSING"</h2> <p>B/W "ISN'T THIS A LOVELY DAY"</p> <p>45 RPM 7N 15337</p>	<p>A SMASH HIT FROM THE STATES!</p> <h1>THE MARCELS</h1> <h2>"BLUE MOON"</h2> <p>B/W "GOODBYE TO LOVE"</p> <p>45 RPM 7N 25073</p>
<p>MIKI AND GRIFF</p> <h1>"HAVE I STAYED AWAY TOO LONG"</h1> <p>B/W "YOU DON'T EVER WRITE OR CALL"</p> <p>45 RPM 7N 15346</p>	<p>JOE "MR. PIANO" HENDERSON</p> <h1>"MIDI-MIDINETTE"</h1> <p>B/W "LITTLE ITALY"</p> <p>45 RPM 7N 15341</p>

THEY STOOD ON THE TABLES TO SEE BOBBY DARIN

LAS VEGAS can be a graveyard for artists who work there—no matter how big their names may be. That's the impression which Joan Regan has brought back with her after a recent trip to the States.

"The atmosphere is fabulous at Las Vegas," she said. "There's no doubt about that. But I felt very sorry for some of the stars working there."

Las Vegas bookings are for the rooms, or lounges of the various establishments of the gambling resort in the heart of the Nevada desert. The rooms are where food and refreshments can be obtained, and the lounges are the gambling centres.

"Artists working in the rooms don't fare so badly," Joan continued. "But in the lounges they're just ignored. Everybody is engrossed in the gambling, and couldn't care less about the entertainment. I saw some stars for whom British fans would queue all night getting no response or attention at all from the people they were playing to."

Joan and her husband missed Frank Sinatra at Vegas by one day. They stayed at the Sands Hotel for three days, meeting Betty Grable, Harry James, George Gobel and the Kirby Stone Four.

Wearing

"A three-day visit there is fine but I think a longer stay would be very wearing," smiled Joan. "As it was, we never got to bed before four in the morning."

She was a little taken aback by the Copacabana Club in New York and other night spots after what she had heard about them.

"The Copacabana is an expensive place, and we were surprised to see how many teenagers there were in the audience. Apparently they buy one drink and make it last."



"I'd ask you to play, only I'm sure you would!"

Joan Regan just back from America talks to NIGEL HUNTER



Bobby Darin was appearing there at the time, and everyone whipped their shoes off and stood on the tables during his act. Consequently we didn't see very much!"

Something Joan did see and which she enjoyed very much was the Broadway production of Rodgers and Hammerstein's "The Sound of Music," starring Mary Martin.

"I came away from that show without being able to criticise a single thing about it," she enthused. "It's marvellous. I particularly fell for the song 'Do Re Mi' with the children, and I hope to record it for Pye soon."

She found television remarkably similar to its British equivalent in some respects.

Fabulous

"A lot of their series are seen here, like 'Maverick,' '77 Sunset Strip' and so on. But they have so many different channels over there, I should think each state has at least 15 pieces in operation, and a lot of the programmes they use to fill in the time are pretty poor."

Very few TV shows are networked in the States, but those that are, like "The Dinah Shore Show" and "The Perry Como Music Hall," are fabulous in every sense of the word.

"An incredible amount of money must be spent on them," said Joan. "For instance, I was amazed to learn the high fees which are paid to Perry Como's scriptwriters."

"I met Perry and had a long chat with him. He's certainly just as nice in person as he appears to be in his shows. I found out that he had used the same Shepherd, Bush TV studio when in Britain as I do in my shows, and we compared a lot of technical notes."

Impressed

She was impressed by the meticulous preparations for the Como show and similar network productions.

"Those shows are so polished and thoroughly rehearsed. They get much more rehearsal time than we do. Mitchell Ayres' orchestra is smaller than the ones we use in Britain, but it rehearses for three days in the studio before each show."

Joan is hoping to arrange an appearance on the Perry Como show in the autumn, but wants to visit the States again before then.

"I'd like to go back before actually working over there," she concluded. "There are things to do and things to avoid, and I want to be right in my decisions—especially in cases like Las Vegas!"

* BOBBY DARIN—Teenagers flocked to the night club to see him.



* DAVID EDE — "Rock can be played by experienced musicians."

100 NOT OUT!

'Go Man Go' keeps going —and the fans keep listening

"GO, Man Go," one of the BBC's most popular beat shows, is 100 weeks old this week! Not perhaps a record in itself, but certainly an achievement for producer Terry Henbery and David Ede who compare the show and fronts the Rabin Rock Unit.

But why should a show that goes out at 1.0 p.m. each week pull in such consistently high listening figures and a fan mail that many a singer would envy?

"I think," said Terry, "that it's because we play pretty happy music that has a beat, which is, after all, what people want in the show. We try to mirror the top tunes and our fan mail is proving that people of all ages listen to the show."

"This lunch-time listening is quite an advantage and I certainly wouldn't want to change our spot to an evening one. This way we catch people who come home from work for lunch and others who listen in at factories and offices."

NEW TIME

"We move to a new time soon, at 12.30 and if our figures go up again, I'll be very happy."

David Ede, whose rock unit has more than proved its versatility, has been associated with the show since its early days.

"The original idea was to make it more of a show, not just a band programme and we've always tried to keep to that," he said.

"When we first began playing rock we had to study and analyse it. We've proved that rock can be played by experienced musicians and people who listen in don't find us as jarring as some of the inferior rock groups."

Said Terry: "David and his group work The Palais each week, where they're playing to audiences of up to 20,000, so he's in a good position to know exactly what people want. But we don't always play rock stuff; just the other day we had a terrific studio reception to the theme from 'Exodus'—real Scorpini music but they loved it!"

"One of the things that has always been in our favour is that we don't have to resort to outside stars. The rock unit and our singers cope with everything. Only occasionally have we used people like 'Humph' and 'Acker' on the show in guest spots."

As anyone who listens to the show can hear, most of the numbers have identical arrangements to those in the top ten, and on this point David said: "We feel it's important to keep the original sound of a record and for that reason our arrangements are pretty well the same."

"After all, if you start putting in big brass sounds for a number like 'Theme For A Dream,' nobody is going to recognise it—and our aim is to play in the modern idiom. You've got to stay with the sound that the original has created. We're

playing a personal kind of music that everyone can identify. The trends seem to indicate that popular music is becoming more tuneful, but at the same time retaining the beat. The kind of rock number that Elvis was singing in his early days is gone, but he's still setting the trend, we all follow Elvis."

"Traditional jazz is coming back strongly because it's basically happy music and very easy to listen to. Terry agreed about the trad because "It does show signs of lasting," he said. "It's good, swinging music. We've had a lot of success on the show with a razz-a-ma-tazz kind of stuff that was popular 20 years ago, and the kids love it. It's a gimmick of a kind, I suppose, but we play it quite seriously over it. Most of the tunes are good ones that have lasted the years."

THE FUTURE

"It all began," said David, "when we played over some old records and someone said they sounded good. Well, we dug them out and arranged them as they were originally. It took some time to get it exactly right and our singers, Colin Day, Ray Pilgrim and Barbara Kay had to be taught to sing like in the old style."

And what of the future? "Go, Man Go" is assured of at least a three-month run until June, when it will be assessed. But he said: "I'm sure the show won't change. We've found our formula and we're sticking to it," said Terry. "After all, it's been pretty successful. We hope to put in a few new features like a steel guitar and a bit of Hawaiian music, but the basic pattern won't alter. I don't see any newer trends in music coming along for quite a few years."

Brian Gibson

'DON'T WORRY' 'DON'T WORRY'



HURRY get it NOW!

MARTY ROBBINS

H301 fontana

THIS
WEEK'S

EMI

HITS

FRANKIE AVALON

All of everything

H.M.V. 45-POP503

THE CAPRIS

There's a moon
out tonight

COLUMBIA 45-DB400

THE
FIVE DALLAS BOYSOne finger,
one thumb, keep movin'

COLUMBIA 45-DB409

FRANK D'RONE

Yea, yea baby

MERCURY 45-AMT133

KEN JONES

On the rebound

PARLOPHONE 45-BY132

JOHNNY KIDD

and The Pirates

Linda Lu

H.M.V. 45-POP501

THE PILTDOWN MEN

Goodnight Mrs Flintstone

CAPITOL 45-CL1938

THE
HOLLYWOOD VINESWhen Johnny
comes slidin' home

CAPITOL 45-CL1939

The original
Number One
Hit from
America!CHUBBY CHECKER
PONY TIME

with

Oh, Susannah

COLUMBIA 45-DB4691

E.M.I. Records Ltd. E.M.I. House
72 Manchester Square London W.1

Presley—WHY NOT FILM

THE REAL STORY?

asks Jack Good



WHEN are we going to have a film of the REAL Elvis Presley story? Great though Elvis' films have been to date, this would be by far the most fascinating. From so many different sources we get odd snippets of information at second, third or fourth hand about the Pres and his early days, but there are always gaps.

When the late Eddie Cochran's manager, Norman Riley, was over here he had some very amusing anecdotes of Presley as a hill-billy singer before he hit rock 'n' roll. Likewise the Browns—that famous country and western singing group—had memories of touring with a cowboy singer named Elvis Presley. Johnny Cash on the subject of his friend Elvis is fascinating. So many bits of the jigsaw puzzle . . . but so many more bits missing.

Maybe the true story on film would just be too incredible to be believed. Or maybe the danger lies in the whole epic being overshadowed by the gargantuan character of the shrewd and eccentric Colonel Parker. What a part for a great actor this could be . . . Karl Malden or maybe Rod Steiger.

Of course, the Presley himself would have to be played by Elvis. Who else could tackle it? There was talk at one time of Fabian playing Elvis. No, no, no . . . I think not.

I'll tell you who could have something to offer to the part, granted he could absorb the background and dialect thoroughly—Albert Finney. So how about it—Finney to play Presley?



Bill needn't quit

* BILL FORBES . . . his
best record to date.
(DISC Pic)

BILL FORBES arrived in the smoky rehearsal den in Islington where "Oh Boy!" rehearsals were in progress. Marty Wilde, Britain's No. 1 rocker, was going through the motions watched impassively by the new boy, Cliff Richard.

Then it was Cliff's turn and Marty sloped off while Forbes eyed Cliff's performance.

Bill had come straight from the coffee bar where night after night he had been giving his all.

Then came Bill's first "Oh Boy!" date. He won a lot of fan approval and made many return appearances. But somehow, good though he was, the recording side of his career never clicked—and now, Bill has been in the backwaters of the disc business for a couple of years or more.

His records were always professional jobs—but just didn't have that certain something. Is Bill despairing? From the title of his latest one might think he was. It's

called "That's It—I Quit—I'm Movin' On."

Well, Bill needn't quit or move on—because I reckon this IS it. A fine vocal performance and an excellent backing make this by far his best record and one that stands a big, big chance.

* * *

Joe Brown has made for Pye a very amusing record, "Crazy Kid." It is written by an old mate of mine, Jim Dale. And if you want to know whose dark-brown voice booms out at the beginning of the disc—it is no less than our Jim.

Tony Hatch A and R'd the session and MD'd it. This sort of thing usually only happens in the States, but it often achieves excellent results, as it did on this occasion over here.

People talk about all rock 'n' roll backings sounding the same. But, really is rock 'n' roll exclu-

sively to be blamed for lack of originality?

What about the backing to "The Sweet Life," which sounded exactly like one of Bobby Darin's arrangements by Richard West? And, more recently, the orchestration of "My Kind Of Girl" sounded exactly like one of Frank Sinatra's arrangements by Nelson Riddle. Not that I'm objecting—but what about it?

* * *

Johnny Kidd could easily claim to be our No. 1 rock 'n' roll singer. At least he is the one with most individual sound—and he obviously feels the music. His latest, "Linda Lu," is quite the best thing he has done so far.

There is something very reminiscent of Gene Vincent's "Baby Blue" about the song. But the style is pure Kidd—no piracy here. Pity about the flip though—a version of Jerry Lee Lewis' record "Let's Talk About Us." Let's not talk about it.

DISC turns the spotlight on stars from the States

My days with Elvis

by **BILL BLACK**



The two leaders of The Ventures are DON WILSON (left) and BOB BOGLE.

A CHEROKEE Indian probably knows the real Elvis Presley better than anyone else. No, he's not an extra Elvis met while filming "Flaming Star" . . . the Indian is Bill Black, who leads the Combo that has been hitting the big time in America and is trying to extend their success over here with their latest Decca release "Hearts Of Stone."

Bill Black was with Presley before he made his first hit record . . . he knew him before he became used to stardom.

Bill first recalls seeing Elvis when he answered a timid knock on his front door. Elvis introduced himself; he explained that he had been sent over by a record company so that they could work out some songs. "I don't think either one of us was much impressed with the other at the start," recalls Bill.

It was a partnership that blossomed, however, through half a million miles of touring and ten Cadillacs. "It was rough," says Bill. "Elvis worked on a share basis—two shares for Elvis, one for each member of the band. We made jumps of 700 to 850 miles a day, frequently driving all night. Several cars were worn out and wrecked in the process."

"We made one trip right across America, from New York to Hollywood, with no stops except to eat

in a 1953 Chevrolet. We had shows booked so far apart that we didn't have time for a decent dinner." But in spite of the rush and tear Presley and Bill were really hitting the big time, enjoying a star performer's life. Bill bought himself a gleaming new car, a nice house. Life was moving very comfortably if hectically.

But then Elvis made his first film and though Bill appeared in it with him . . . it meant cutting down on the tours and less money for Bill Black.

Gradually there was more filming and they appeared together in "Loving You," "King Creole" and "Jailhouse Rock," until Elvis was spending so much time at the studios that Bill found he was getting more and more time on his hands. He began to feel the pinch and finally decided he just couldn't make a go of it. Gradually over the next two years, the man who had played bass on twenty gold records and had been part of the greatest show business phenomena of all time, went broke.

He was forced to get himself a job hauling refrigerators and washing machines. "I lost my car and was about to lose my home," he says. "Then came my lucky break."

A friend, whose home had once been used as an unofficial headquarters for Elvis, Bill and his friends, formed his own record label and asked Bill to get a combo together.

The result was "Smoke," one of the first big instrumental hits in America and it put Bill back on the map. It was followed by a succession of big sellers.

Bill was back, tooting under his own banner. "I said I was tired of travelling once," says Bill. "But I found out I was wrong. It's my life."

Bill still hasn't hit the really big time over here, but "Hearts Of Stone," his sixth hit in the American market, could do it for him.

David Marshall

Can The Ventures hit the jackpot for third time?

IN Hollywood last week, Liberty Records announced that their overseas turnover amounted to 25% of the company's sales. The Ventures, who have had two best sellers here, "Walk, Don't Run" and "Perfidia," and who now look like hitting the triple jackpot with "Ram-Bunk Shush," are largely responsible for this.

The Ventures are a quartet of instrumentalists, only on records. On disc, the two leaders, Don Wilson and Bob Bogle, add two extra musicians, Nokie Edwards and Howie Johnson, but on tour, or concert dates, Don and Bob, who created the special Ventures sound, work only as a double act, on lead and the rhythm guitar.

Although basically a group aiming at the teenage market, The Ventures' success has not been entirely in that field. American critics have described them as a quartet of vigorous instrumentalists, proving they're musical "know how" in a teenage field, but also with adult appeal.

But so great is their popularity with American teenagers, that they are treated to the same hero worship that greets Presley and Fabian.

Wilson and Bogle had played together for about three years before they got the break which led to the big time.

They sent a tape of several of their

own compositions to many record companies, and were told by an executive that their talents should be wasted, although his company was far too heavily committed to do anything for them.

So Don and Bob formed their own company, The Blue Horizon Records Co.

Their first disc was a dismal failure, but the boys pressed on, hiring a drummer and a bass guitarist, Nokie Edwards and Howard Johnson. They found a week-end cabaret job. Then the group worked on "Walk, Don't Run," and became an overnight success.

The usual run of one-nighter cabaret tours followed, and when they followed "Walk, Don't Run" with "Perfidia," their long-term success was assured—and proved masterfully by convertible Thunderbirds in Hollywood apartments.

Now, to show that they can break away from the style that brought them fame, The Ventures recently recorded an album, "Rhythm In Mood," which contains several mood tunes.

The Ventures are now on tour from coast to coast and on to Hawaii. Offers are pouring in from Britain, New Zealand, Austria and Western Europe.

I hope we see them soon.

June Harris

Cable from AMERICA

New dance craze hits New York

A NEW Latin dance craze has started in New York, called either the "Charanga" or the "Pachanga," and this week a number of record companies are trying to cash in on this trend. "La Pachanga" has been covered by Audrey Arno on Decca, Hugo And Luigi on RCA and Genie Pace on Capitol. "The Charanga" so far is out on Carlton by Merv Griffin. The dance comes from Cuba and is a mixture of Merengue and Samba. The manager of the famous Palladium in New York said he hadn't seen crowds dancing this way since the old swing dance days. It will be interesting to see how this develops.

Glen Larson and Bruce Belland of the Four Preps have written two new songs for actor-singer Kenny Miller's first disc for the Liberty label. Titles are "Spring Vacation" and "Teenage Bill Of Rights."

FRENCH recording star Sacha Distel has just recorded an album in New York for the Columbia label for release in the autumn. The set, which is to be called "The Lover," is an LP of standards featuring Distel as a singer, with an orchestra under the direction of Frank De Vol.

20th Century-Fox records have just issued a new album of all Shirley Temple's old hits. The LP includes 12 original songs made famous in the 30s and 40s by the biggest child star of all time, as well as 42 film clips, altogether a real treasure for those old enough

to remember her, and a thrill for the young people who never saw her on the screen.

Mercury Records are introducing a new subsidiary label to be called "Smash." It is to be used to give better exposure to newly-signed artists, who usually get lost among the bigger names on the labels. First release is by The Paramours and it's called "That The Way We Love."

Liberty Records have acquired the original sound-track album rights to Paramount's new movie "One Eyed Jacks," which stars Marlon Brando. The first time the company has gone after a movie track.

ONE of the biggest gags in Frank Sinatra's night club act is his announcement that he has just recorded a new LP called "Music To Stop Columbia From Re-Releasing My Old Records By." Now that Sinatra has started his own company he will soon have to dig up another title to cover the Capitol re-release situation.

Neal Hefti is scoring and conducting Tony Bennett's new album to be cut live at the Dunes Hotel in Las Vegas.

Etta James on the Argo label just had a smash hit with her revival of "At Last." It now looks as if her next one is going to be even bigger. Again an oldie, this is called "Trust In Me."

Tab Hunter, who recently resigned with the Dog label, believes his "Wild Side Of Life" will be another "Young Love," which was his biggest seller to date. Biggest New York radio station W.L.N.S. did its bit to help the cold



SACHA DISTEL—Album features him as a singer.

war by providing the crew of the nuclear sub "Patrick Henry" with several tapes of the current records to help ease the grueling underwater cruise to Holy Loch, Scotland.

Harry Belafonte is expected to sign any minute for a big role in Danny Kaye's new movie. Jayne Mansfield recently cut an album live in Nevada. It's to be called "Jayne Mansfield Busts Up Las Vegas."

Dave Burgess of The Champs has written Jerry Fuller's latest hit, "Shy Away."

Connie Francis and Bobby Darin have been added to the disc artists appearing in the Oscar Awards in April. Connie will sing "Never On Sunday," but Darin, along with his wife Sandra Dee, will just be among the stars handling the Oscar presentation.

Maurice Clark

THE VISCOUNTS
"BANNED IN BOSTON"

b/w
"MOONLIGHT PROMISES"

45 RPM 78 13344

DAVY JONES
"MODEL GIRL"

b/w
"SCARLET WOMAN"

45 RPM 78 25072

'Rock Island Line'... 'Petite Fleur'... 'Bad Penny Blues'... 'Buona Sera'... 'White Cliffs Of Dover'... 'Summerset'... and now 'Samantha'

TRAD
IN THE
CHARTS



KENNY BALL (centre) ... the full band treatment failed on "Teddy Bears' Picnic."

It's a good thing *but it* won't replace rock

My own record shop, asked about "Samantha," produced raised eyebrows and the comment, "it that jazz? It's all cooked up anyway. We're not selling any at all."

I later found they had sold fifteen copies. That, multiplied by Britain's 6,700 record shops, would make a total of over 100,000.

What about Kenny Ball? "We didn't aim for the Top Twenty. We, naturally, wanted it to sell, but the tune has finished up there. The public know the band from 'Easy Beat,' and that is ninety per cent of its success. They tried with our 'Teddy Bears' Picnic,' but it didn't do too well."

I was embarrassed by that, but again it was a full band treatment that failed. So, too, did the Clyde Valley Stomper's 'Fish Seller,' although their 'Old Time Religion' did well."

Two more clarinet stars are having a go. Monty Sunshine has "Jacqueline," and Sid Phillips does "Sunset." Both are being tipped for the coveted positions, and both were recently reviewed in the pop sections.

Me? I think it is an excellent trend, but it does seem a little unfair that if jazz gets too well liked I might be out of a reviewing job.

Owen Bryce

JAZZ is where you find it and, over the years, I have spent much time looking, sometimes unsuccessfully. For whatever Mum and Dad might think there is not a lot of it. One of the last places I would think of looking for it is in the Top Twenty Charts. Yet at the moment an out-and-out traditional jazz record finds itself among the rock 'n' roll, the beat ballads, and the twangy guitars.

The vocal pins down the tune. All Top Twenty tunes are gimmick recordings, or simple, strong melodies. You can't define the exact reasons. Bob's "Bluebird" failed because it was a full band. They can't take that yet."

And it is true. The successes in the trad line so far have been either vocal numbers or clarinet above rhythm section.

"Bluebird" was chosen by an A and R man at Top Rank, and although it featured Doug Richford's clarinet, although it was a pleasant French-sounding melody, and although it had its fair share of plugging, the full jazz band treatment killed it.

Wallis thought it hard luck, but added: "I think the vocal is essential, or else a slow clarinet thing."

And I am told that Kenny Ball's "Samantha" isn't the only one that has reposed in these illustrious surroundings. There was a certain "Petite Fleur," possibly the first to out a rocker from a hitherto safe seat. Then I should mention "Bad Penny Blues," "Buona Sera," "White Cliffs Of Dover" and "Summerset."

I suppose "Petite Fleur" is usually considered the first of the popular traditional jazz numbers, but let's not forget that Donegan's "Rock Island Line" was recorded at a jazz concert by a jazz contingent from a jazz band.

So I set about the task of finding out what makes the teenager, the rock 'n' roller, or even the plain pop-lover, suddenly go for a jazz record. Have these records anything in common? And most important, will trad replace rock?

The answer to the last question would seem, from all sides, to be a definite "no." Jazz musicians, agents, record executives and straight-forward record sales assistants were all emphatic on this point.

Simple, catchy
Bob Wallis said: "The public won't listen to a lot of jazz. It has to be digestible, simple, catchy, with clear melody and a strong beat. A top recording man said: "Jazz won't replace rock 'n' roll in the charts. The Top Twenty caters for the twelve-to-sixteen age group; jazz appeals to sixteen-to-twenty."

Only Kenny Ball felt differently and it is his record that is up there at the moment. "Trad could take the place of rock, but there must be quality of tune and performance combined with a swinging beat. The trouble is that with success round the corner there is a danger of resorting to banality."

And banality, I suggest, is the answer to Jack Good's recent question—"Why is rock dying?"

Joe Public, whether he is twelve, sixteen, twenty or sixty, still likes a tasteful melody. Ruby Band, who manages the Wallis and Charlesworth bands, and who is hoping that Charlesworth's "Billy Boy" will appear in these charts (it was recorded with that idea in mind, and is already getting many Radio Luxembourg plugs) said: "The kids buy it for a sound. They must have a melody to remember and to whistle.

STAR TALK by John Wells

Brenda: 'No' to a fortune

WHAT price the lure of the big screen? When Brenda Lee recently signed with 20th Century-Fox it meant turning down offers of £5,000... A WEEK! touring. In Ireland she'll earn nowhere near that amount... in fact, few Hollywood stars get it. It makes Adam Faith's reported income of £30,000 a year look rather puny.

From Hollywood are coming conflicting stories about Elvis Presley and Pat Boone. Some say they're friends, others report they're feuding. I can't think of two more contrasting types to be close friends, but they're the only two who really know the truth. And Pat is saying: "I think Elvis is a great person," with Elvis replying "Pat is a real nice guy."

Last week I mentioned that Annette was cutting 'or all this 'we're just good friends' nonsense on the advice of her studio. Now the publicity has started which predicts her being married within the year. Likeliest candidate is still Paul Anka.

Tommy Sands is very pleased at the way wife Nancy Sinatra is shaping up over the kitchen stove. She's proving to be quite a handy cook. Favourite food in the Sands' household is Italian, which is practically guaranteed to bring father-in-law Frank around for supper.

As soon as HMV released "Spring Is Near" by The Outlaws the weather took a (dramatic) turn for the worse. Trust it's not an omen. The Outlaws, by the way,

are Billy Kay, lead guitar; Reg Hawkins, rhythm guitar; and Charles Hodges bass guitar.

Talking of guitars... Those used by Chas McDermitt and Shirley Douglas are insured for £500. A lot of money? Well, they're made to measure... and gold plated. Chas and Shirley celebrate their second wedding anniversary on April 5.

TV Personality Of The Year, David Jacobs, his wife and four children recently moved into a new house at Angmering, Sussex. Apart from being considerably bigger, the countryside is far more interesting for riding than Richmond park ever was. David's old house was only a stone's throw from the park and he used to ride there whenever possible. He's come a long way from the days when he used to be a part-time stable lad... his salary is reported to be just about twice that of the Prime Minister.

If you've been as puzzled as I have about Kokomo, who plays "Asia Minor" on Decca, then read on... He's a 30-year-old Turk from Istanbul who emigrated to America and began making his name as a jazz pianist. But he just had to change his original name, so he took the title of his American home town, Kokomo, Well, have you ever heard of a pop jazz pianist with a name like Havasi Kakkobad?

Like ex-Olympic diving champion Peter Elliott, guitar ace Bert Weedon also tries to keep up his swimming. Bert, who has collected quite a few medals for his aquatic appearances, says it helps him to relax, but I suspect his young son has a hand in persuading Dad to take a dip.

Pat Boone, who is becoming one of America's leading serious authors for teenagers, is now working on his third book. This one is an attempt to explain Communism and its dangers.

GIVE ME THE MOONLIGHT - GIVE ME THE GIRLS - AND LEAVE...

The RIGHT APPROACH

...TO ME!

FRANKIE VAUGHAN
JULIET PROWSE - MARTHA HYER
GARY CROSBY - DAVID McLEAN
OSCAR BRODNEY with DAVID BUTLER
FRY and MICHAEL KANIN with CARSON KANIN

A 20th CENTURY-FOX
CINEMASCOPE
PICTURE

RIALTO COVENTRY ST. from MAR. 30

SEE NATIONAL DAILY PRESS FOR PROGRAMME TIMES

BBC plan big pop 'barrage' in April

THE BBC plan to make April a pop month on radio, and top names have been booked for all their pop music programmes:

SATURDAY CLUB

April 1: Al Saxon, Frank Ifield, Johnny Gentle, Elaine Delmar, The Viscounts, Eric Delaney, Arthur Greenlade, the Ken Jones Five and the Galaxias.

April 8: The Avons, Don Fox, Tommy Sanderson and the Sandmen, Mick Mulligan, George Melley, Chris Wayne and the Echoes, Russ Silenty, Rosemary Lane and Arthur Greenlade.

April 15: The King Brothers, Lorie Mann, Danny Williams, Johnny Wade, Janice Peters, Shane Fenton, Ronnie Price, Arthur Greenlade and Acker Bilk.

EASY BEAT

April 22: Bert Weedon, Maureen Evans, Colin James and Keith Cooper, The Troamside Four, Kenny Ball and his Jazzmen with Clinton Feed.

April 29: Bert Weedon, Matt Monro, Carole Simpson, Colin Day, The Galliards, Kenny Ball with Clinton Ford.

April 16: Bert Weedon, Colin James and Keith Cooper, Carole Simpson, Tim Conroy, Sieve Benbow and Kenny Ball.

JAZZ CLUB

April 6: Johnny Dankworth and his Orchestra with Bobby Breen. The Dankworth Band will feature their own compositions and those written by arranger Dave Lindup.

April 13: Alex Welsh will introduce guests George Chisholm and Danny Moss.

PARADE OF THE POPS

April 5: Matt Monro and Danny Williams.

April 12: Kenny Ball and his Jazzmen with Gary Marshall.

MUSIC WITH A BEAT

April 27: Cliff Bennett and the Rebel Rousers, the Ronnie Keene Six and singer Julia Rola.

SWEET CORN

April 12: Lorie Mann, Mike Cole, The Galliards, Paddy Roberts and Stephanie Grappelli.

STEPPING OUT

April 3: Craig Douglas, The Viscounts, George and Alan, Ronnie Aldrich and the Soulmates and Joan Baxter.

HOLIDAY MUSIC HALL

April 8: Larry Adler and Ina Wata, April 13: David Hughes and Chris Carlson.

Radio Veronica ends broadcasts

STAFFORD CUTS FREELANCE LP

AFTER a long association with American Columbia, Jo Stafford last week began recording her first album for Capitol Records on a freelance basis.

The album will be a stereo re-make of one of her early 10in. LPs of folk songs for that label. No title has been fixed yet, but release is expected in the autumn.

In June Miss Stafford is due in Britain to tape a series of 12 60-minute shows for Associated Television. Among the guests scheduled for appearances in these programmes are Louis Armstrong and Ella Fitzgerald.

The Polka Dots have been selected to appear in each programme.

Valance to tour North

RICKY VALANCE starts a short tour of the North and Scotland tonight (Wednesday) at the Baths Hall, Doncaster. Subsequent dates are: the Palace Ballroom, Maryport (50); Volunter Hall, Galashiels (31); Castle Craigs, Ardrrossan (April 1), Gaumont Ballroom, Bradford (2).

On April 7, Ricky will make a guest appearance at the Wimbledon Palais.



(DISC MG)

RADIO VERONICA, the commercial radio station based on a ship off the Dutch coast has stopped broadcasts to Britain, but only temporarily, said a spokesman of the station's London office.

Johnson jaunt

WHILE broadcasting on Dutch radio at the week-end, Bryan Johnson was invited to appear in Holland's biggest charity show in Amsterdam on an international bill.

Following this, he visited BFN disc jockeys in Cologne on Monday, before flying to Luxembourg yesterday (Tuesday).

Three summer Sunday concerts have been lined up for him, at Llandudno on July 2 and August 13 and at Paignton on July 30.

Craig Douglas—next LP

THE next LP featuring Craig Douglas to be released by EMI on their Top Rank label will be called "Bandwagon Ball."

Craig has a Southern TV date on April 6, and the possibility of other small screen spots on BBC and ITV channels later in the month.

Duane Eddy to play in 'Ring of Fire' film

DUANE EDDY, who this week entered the American best-selling charts with his latest recording, "Theme From Dixie," has been selected by MGM Films to introduce a new number into their forthcoming movie, "Ring of Fire."

The Number is "Bobbie's Theme." In addition, Eddy has himself composed the title song for the film, and will be playing it over the sound-track.

Ainsworth is MD of Wilde musical

WELL-KNOWN MD and Parlophone recording star Alyn Ainsworth has been named musical director for the British production of the American musical "Bye Bye Birdie," which is to feature Marty Wilde.

Alyn's current Granada TV series, "Spot The Tune," ends on May 22. "Bye Bye Birdie" opens its pre-London season at the Opera House, Manchester, on May 25, and its London season is scheduled to begin at Her Majesty's Theatre on June 15.

"I'm looking forward to the show a lot," Alyn told DISC last week. "The score is a fast, modern one—almost jazz, in fact—and there are four rock numbers as well."

The leading man for the show has not yet been cast. Angela Baddeley and Chita Rivera, who starred in "West Side Story," lead the female cast.

The plot centres on a pop singer, played by Marty Wilde, although this character is not the main one.

French star in cabaret

FRENCH singer Yvonne Constant, who starred in the Broadway production of "La Plume de Ma Tante," opens in cabaret at London's Society Restaurant on April 10.

She resembles Brigitte Bardot in appearance, and has studied drama and ballet with her.

Alma heads Brighton show

ALMA COGAN is to head a variety bill in the Brighton Hippodrome for a week beginning May 29. Others named for the show are The Dallas Boys and Monty Babson.

In the caption to a picture on page 9 of last week's DISC, it was incorrectly stated that Decca had given a party to launch '59 James' record "The 'Daisy Song'." In actual fact, the hosts were MBE, Music Ltd., in conjunction with John Kennedy.



Comper Don Arroll and PETULA CLARK which Don presented to her on the Palladium Theatre

Secombe tops ATV bill

ONE of the biggest bills ever has been lined up by ATV for "Star-time" on April 26. Topping the bill will be comedian Harry Secombe, and among those who will be appearing are Edmund Hoekridge, Johnny Dankworth, The King Brothers, Semprini and Adele Leigh.

SELLERS, LOREN U.S. RELEASE

AMONG the British LPs to be released in America this week are "The Sellers and Sophia Loren" and "Sing 'N Clap Along with Edmundo Ros." Both have been tipped for the top fifty.

Among the American albums released over there is a new Frank Sinatra—"All The Way," this contains the singer's hit singles over the past few years, including the title song, "High Hopes" and "Witchcraft."

Another album to be released over there, and subsequently over here is "Nina and Frederik with Louis Armstrong." This LP contains several numbers from the film "Formula For Love," in which the Scandinavian team were paired with Armstrong.

Esquire sign U.S. catalogue

ESQUIRE Records have signed an exclusive contract with Oliver B. Liner, President of Oberline Incorporated of California, which will allow them to issue the Tropicana national catalogue in Britain. The catalogue, comedy, mainly swinging Latin American music, and first releases, to be made on the Starline label, are to be issued very shortly. Most of the discs will be 12in. LPs.

Joni and husband team

JONI JAMES and her musical alter ego, her husband Tony Acquaviva, have teamed up for a new single, "From Carnival," from the Broadway musical of that name. The tune is the old Perry Como hit "Love Makes The World Go Round" and Joni sings to the backing of her New York "Pops" Orchestra, led by her husband.

Dickie Valentine will be one of the guests in the A-R TV variety programme "Bresslaw and Friends," tonight, Wednesday.



SHOPPING SOMETHING TO LOOK FORWARD TO

Shopping is a pleasure, an excitement... an activity to enjoy and look forward to. This is the spirit we try to catch at the London Co-operative Society. You can see it reflected in the gay, modern décor of the new Oxford Street Store... in the improvements and new, attractive ideas we're always bringing to our Suburban Departmental Stores and Branches... in the high quality and competitive prices you'll find at our many hundreds of food shops. The London Co-operative Society is streaking ahead—bringing an ever-widening range of goods and services to its members.

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SERVING EAST, NORTH, WEST AND CENTRAL LONDON AND THE SOUTHEND AREA.



NEW RELEASES

The great snow man Bob Luman
45-WB 37 Warner Bros.

Sam Cooke
That's it, I quit, I'm movin' on
45-BCA-1220 RCA

On the rebound Floyd Cramer
45-BCA-1211 RCA

Johnny Burnette
Little boy sad
45-HLG 804 London

Bobby Vee
More than I can say; Stayin' in
45-HLG 804 London

Runaway Del Shannon
45-44X 8111 London

Lawrence Welk & his orchestra
Out of a clear blue sky
45-HLG 8111 London

YOUNG IN LOVE

THE LANCERS
45-WB 38 Warner Bros.

SPANISH HARLEM

BEN E. KING
45-HLG 804 LONDON, ATLANTA

DECCA

Vince Taylor changes his disc style

VINCE TAYLOR recorded another single for Palette in London last Thursday. Topside is called "Cold White And Beautiful," and is an adaptation of the traditional theme "Early One Morning."

It is backed by "The Moon Will Weep."
Vince, known hitherto as a rock singer, has changed his style for this record. A Palette spokesman told DISC: "Vince is on a different, sophisticated kick with these two numbers compared with his 'Jet Black Machine'."

Adele out of TT show

OWING to the sudden death of her mother, Adele Leigh has had to withdraw from the first edition of "The Ivor Emmanuel Show" on Tyne Tees Television, March 31.

Her place will be taken by Vanessa Lee, who will join Harry Secombe, another guest. Miss Leigh will now appear in the programme on May 3.

Guests for the second edition of the programme, on April 7, will be Dave King and Elizabeth Larner.

Lyn Cornell tours with Jess

LYN CORNELL is to make a nationwide tour with Jess Conrad and Matt Monro, starting on April 9.

On April 18, she breaks the tour for one day to attend rehearsals at Eltrec for the taping of The Lonnie Donegan show, which will be televised on May 11.

Dutch television producer Jack Kluger is shortly to fly to London to discuss possible TV dates for Lyn over there.

Luman demobbed this month

BOB LUMAN, who scored a hit parade success here with his Warner disc of "Let's Think About Living," is due for release from the U.S. Army this month (April). Soon after his return, he undertakes an extensive nationwide tour of the States.

I KINDA LIKE IT HERE IN LONDON

says Lena Horne



LAST Friday, the vivacious Lena Horne came back to Britain to play a seven-week season at "Talk Of The Town," following the successes of Eartha Kitt, the Andrews Sisters, and most recently, Max Bygraves.

It is Lena's first visit since her 1959 trip, when she became the first artist ever to star twice in succession in "Sunday Night At The London Palladium."

And when she has finished, she will not be dashing back to the States to complete another long series of engagements.

"I believe in taking it easy nowadays," she said, "I only want to play the clubs I like playing and doing the things I want to do. What's all the rush for anyhow? Some of these fellas, like Nat Cole work every week in the year."

"I'm still looking for a good show, and it's hard to find a good one these

days. I know this past season on Broadway has been a bad time."

I mentioned films. "Gee, it was years ago since I made a movie. I get offers now and again. I had an offer from France and Italy but y'know . . . Personally I'd love to do a good small role in a movie. I don't mind how small, but somehow producers won't have it. They think it's kinda cheating the public."

There is talk that while she is in Britain she will record an album. When I asked her about this she replied, "Yeah, so they tell me. But we just don't know what we'll do on it or what it'll be called."

Her most recent album is called "Me At The Sands."

"There's no new material on it," she said. "We've done some Van Heusen and Cole Porter material and a few other oldies."

What attracted Lena to play "Talk Of The Town," I asked her. "Well I worked with Bernard Delfino back in 1947 when I played the London

Casino and I kinda like it here in London so I took the opportunity!"

And the material?
"Fellas," she smiled, "on this trip I'm singing simple numbers, but I'm throwing in a couple of other songs for fun. One's called 'Evil' and the other 'I'm Out Of My Continental Mind'."

Ken Johns

TV, radio, club dates for Lorrae Desmond

LORRAE DESMOND, who has just completed cabaret appearances on the Manchester club circuit, has an Anglia TV date on April 12, a season at London's Jack of Clubs from April 17 to 29, followed by another at the Colony Restaurant from May 8 to 20.

Peter Wynne in 'Swing High'

PETER WYNNE will telerecord a spot in "Swing High" for TWW on April 23, for showing at a later date.

She broadcasts in the Light programme's "Commonwealth Of Song" on May 10, and, after her Colony season, travels to South Africa for appearances in Durban and Johannesburg.

Then Lorrae goes to her native Australia for a role in a 90-minute TV play and a variety series. When this is finished she will make another long trip to New York to discuss the possibility of a Las Vegas season.

Joanie Sommers makes film

WARNER Bros. singing star Joanie Sommers is to make her film debut shortly in a production called "Everything's Ducky."
Her co-stars will be Mickey Rooney and Buddy Hackett.

MATT MONRO TO STAR IN NEW A-R SUMMER SERIES

HIT parade singer Matt Monro is to star in a series of 15-minute shows for A-R TV this summer. Telerecording commences at the beginning of June, and the series is expected to start its run at the end of that month.

Producer will be Daphne Shadwell, but at press time there were no details finalised concerning format or guests.

Swiss Family goes on disc

LONDON release two film themes on disc next week (April 7). One is "The Swiss Family Robinson Theme" from Walt Disney's film of that name, recorded by Camarata and his Orchestra.

The other is "Theme From The Miffins" played by Don Costa, his chorus and orchestra.

In an advertisement on page 14 in last week's issue of DISC, the address of Southern Music Ltd. was incorrect. It should have read 9, Denmark Street, London, W.C.2.



WORK with the Silver Disc for "Sailor" and DISC during her act on Sunday's show. (DISC Pic)

LP HAS Light start new daily disc show

THE Light Programme is to start a new series of daily record programmes, to run for an hour, from Monday, April 10.

There will have a different compete each week, and there will be up to 20 records played each day. Only exceptions will be every Tuesday, when music from the Northern Dance Orchestras will be featured instead of gramophone records.

Competes selected for the first four weeks are Peter West, David Gell, John Gibson and Graham Gould.

TRAD JAZZ NEWS

Clyde Valley Stompers get their girl

THE Clyde Valley Stompers think they've got their girl singer. Five of them to be precise. That's the figure that leader Ian Menzies has got now he has seen all the possibilities.

On Easter Saturday the five will go through their paces at Jazzshows Club and make his choice on audience approval. They'll have a good rehearsal beforehand. The winner will then do a

week with the band before signing permanently.

Offers were received from Winchester in the South to Troon in Scotland.

The Clyde's single on Pye was released last week. Titles are "The Big Man" and "Black Ball" dedicated to a restaurant of that name in Great Newport Street. Both are compositions by Ian Menzies.

The Band plays a concert on April 30 at St. Pancras Town Hall with Memphis Sims. It's their first Central London concert. Others are lined up for Wimbledon Town Hall on April 21, Eversley City Hall on April 23, and Worthing Assembly Hall on May 17.

The Worthing affair is the town's first jazz concert ever.

Other Clyde Valley big dates include the Northern Floating Festival, the "Splas-

ticular," and the Bath Jazz Festival. On Easter Saturday they are at the Royal Albert Hall.

EDDIE FULLER's Richmond Folk Club is moving to larger premises on April 9—the Community Centre, Sheen Road. The new hall has a capacity of 250 and this is called for because though the club has only been open since March 5 the present hall is filled to overflowing.

Alex Campbell, the so-called Folk King of the Latin Quarter, is coming from Paris to perform on the night of the move. He will be supported by Ian Bennett, also from Paris, Long John Broadway and Leon Rossillon.

EASTER bookings include Chris Barber at the London Palladium on Friday; Ed Corrie at the Grosvenor Ballroom, Norwich, on Saturday; Bob Wallis at the Cavern, Liverpool, on Friday; Monty Sunshine at Burton on Monday; Eric Allendale at Ed Pye Island on Saturday; Mike Daniels at Croydon on Friday; Nat Gonella at West End Ballroom, Birmingham, on Sunday . . . and lots more. It's going to be the biggest jazz band week-end for a long time.

THE, whispers around town suggest that now that trad has become popular the more arty student types are turning to mainstream and that some jazz clubs are "rethinking." Certainly Art Saunders' policy of mainstream on Tuesdays at Wood Green is paying off, though the club is still the North London stronghold of traditional on a Saturday night and has Alex Welsh there on Sundays.

WHAT would you say if you were suddenly confronted with a BBC microphone and asked "What is jazz?" I think I'd run a mile, but Doug Dobeil (of Dobeil's, Charing Cross Road) and his staff of connoisseurs couldn't do that when this horrible dream became a reality.

Occasion was the BBC's "Roundabout" feature. Alexis Korner posed the question, "Fire of Dobeil's assistants attempted to answer it. And I thought their short, evasive replies did them credit. I know what it isn't and I know the things I look for, but to say just what it is . . . in one minute? Pshaw!!

Owen Bryce

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Review

Pop, LPs, EPs, Mod Jazz,
Trad Jazz, Classics

Section

The Shirelles can do it again

THE SHIRELLES
Dedicated To The One I Love; Look A Here Baby
(Top Rank JAR 549)

DONT THE Shirelles are currently riding very high on both sides of the water and I think they'll have another hit here as a result of "Dedicated To The One I Love."

Heavy beat chanter which the group punch over via uninhibited lead voice. Stan Green's orchestra supplies the backing with just the right thump.

Gimmicky swift beater on the flip, when the girls chant "Look A Here Baby." Plenty of pure and noise plus snappy background.

The jukes will be rolling all over the place.

ROLLY DANIELS
Bella Maria; Late Last Evening
(Parlophone R 4759)***

BELLA Maria is a tango tune sung melodiously by Rolly Daniels to a Ken Jones accompaniment. Wakes up past the mid mark to hit a modern beat with increase in speed.

From "On The Brighter Side" comes the song Late Last Evening—a sad, slight filler.

DAVID HUGHES
Climb Ev'ry Mountain; Someone Is Watching
(Columbia DB 4615)****

BACK to the Newell niche comes David Hughes to sing his version of the show ballad Climb Ev'ry Mountain. As you might imagine, David makes a very good job of this side.

The material is the kind he likes and the kind he can sing with a wealth of romantic emotion. Lush background by Tony Osborne.

Someone Is Watching, which is subtitled "Song For A Little Child" is a slow religious ballad sung carefully by Hughes.

RON GOODWIN
Venus Waltz; El Morocco Tea Rooms
(Parlophone R 4760)****

RON GOODWIN's own composition Venus Waltz is a stately melody played slowly by the lush concert orchestra under Ron's baton. A very appealing side which could grow slowly into considerable sales. A nice blend of old and new in this one.

your weekly
DISC DATE
with **DON NICHOLL**

El Morocco Tea Rooms is an amusing title—and the melody is a happy little Latin affair. Piano leads the orchestra for this half—an extremely catchy dance.

VINNY LEE
Male Train; Gambler's Guitar
(HMV POP 856)****

ROLLING wheel sound effects start this revival of the Male Train in motion. Solid modern instrumental noise provided by Vinny Lee and the Riders with plenty of shouts and whip-cracks among the twangy beat. Could make the familiar item successful all over again.

Gambler's Guitar — another old friend — is also given the modern treatment and certainly doesn't suffer.

BRENDAN O'DOWDA
Speak A Word Of Love; Merry-Go-Round
(Columbia DB 4618)****

THE good Irish voice of Brendan O'Dowda is well suited by the Jerry Lordan ballad Speak A Word Of Love. A cut above the normal pop ballad material, it is still simple enough to register with customers a plenty.

Norris Paramore's lilting orchestral accompaniment is suitably pretty.

Merry-Go-Round is a whirly-giddy fairground romancer which

O'Dowda floats across without any bother at all, at all.

OLIVER COOL
Give Me The Summertime; I Said Yeah
(Columbia DB 4616)****

CUTE, tuneful beat novelty... such is Give Me The Summertime, which Oliver Cool snaps over easily here. Gets a fitting orchestral assist plus a nifty girl group. It will set your toes moving rapidly and it could set itself well on the ladder too.

Quick rocking product on the turn-over, I Said Yeah, takes its cue from the marriage vows, Oliver bemoaning his stupidity.

JIMMIE RODGERS
When Love Is Young; The Little Shepherd Of Kingdom Come
(Columbia DB 4617)****

BOTH songs here are taken from the film The Little Shepherd Of Kingdom Come, and Jimmie Rodgers sings them so accompaniments bated by Joe Reisman.

When Love Is Young is a delicate little ballad which Rodgers sings softly and with great sincerity. I find it most pleasant, though it may lack commercial impact.

The title song, which fills the other half, is a steady talking song... again performed with sincerity.



DUFFY POWER—a friendly love song with a good tune to it and Duffy sings it easily. (DISC Pic.)

DUFFY POWER
I've Got Nobody; When We're Walking Close
(Fontana H 302)***

ROCKING into action with plenty of growling and a few oh-ohs comes Duffy Power, as he tracks through I've Got Nobody. Personally, I reckon the boy can do better than this without having to resort to such tortured vocal twists.

Johnny Keating whips up the accompaniment.

I much prefer When We're Walking Close which allows the natural Power to show its light. A friendly love song with a good tune to it—sung effortlessly by Duffy.

ADRIANO CELENTANO
24 Milla Baci; Auli Ule
(Columbia DB 4611)****

A ROUGH-EDGED rocker is 24 Milla Baci (or four and twenty thousand kisses) which—the Italian singer rips across, expensively to a deceptively sweet orchestral accompaniment.

Auli Ule is a more restrained Latin ballad which Celentano sings much as it might be sung by a beat performer of any other country.

INTERNATIONAL POPS ORCHESTRA

Hymne A L'Amour; Habanera
(Columbia DB 4614)****

ORCHESTRAL version of the great tunc Hymne A L'Amour (If You Love Me Really Love Me). Big bank of strings; some chorus voices and a close-up saxophone all give this performance plenty of colour and weight.

Bizet's famous Habanera has been given a sparkling modern arrangement for the turnover. Racy, dramatic production.

REG OWEN
Payroll; Swing-A-Ling-Ling
(Palette PG 9013)****

REG OWEN's own composition for the British film Payroll is played here by an orchestra under his own direction. It is firm, dramatic theme music, too, with a dark beat in it. Tune is simple but not childish.

Swing-A-Ling-Ling on the reverse is lighter material to justify its title. Owen gets a neat and rather unconventional sound out of the orchestra for this one.

DANNY AND THE JUNIORS
Pony Express; Daydreamer
(Top Rank JAR 552)***

PONY Express, by Frank Slay and Bob Crewe, is a wide open beat number which Danny and the Juniors

ALONG THE ALLEY

Cash return on 'Payroll' number?

EXPLOITATION man Don Black is on the payroll of Filmusic; handleader Reg Owen is on the royalty payroll of Palette Records. Together, they are concerned with the title theme from the forthcoming film "Payroll."

Reg has written it and recorded it with his orchestra, and Don is now seeking to win prizes and influence sides with the results.

Reg established the infant Palette label in the States with his powerful "Manhattan Spiritual" waxing, which was released by Pye International here before Palette started British operations.

"Payroll" is very different in style, but because of the increasing popularity of cinema themes on

disc, it could pile up a good payroll for all concerned.

Don's other assignments include a traditional jazz coupling on Pye, by Ian Memphis and The Clyde Valley Nomads. These expatriate Scott jazzers, now based on London, have cut "Black Angus" and "The Big Man" with all the hamp-laden trappings so dear to the trad jazz fan's heart.

On the same label, Filmusic have the "B" side of the latest single from Miki and Grid. The title is "You Don't Ever Write Or Call," and it is a sweet ballad with just a suspicion of a beat.

From the film world, Don has the Gerry Beckles Oriole coupling of the theme song from "No Love For Johnnie," backed by "Come Back Raining," and the Eddie Ellis debut side for Parlophone "It Happens Every Day," which is a Norman Newell-Tony Osborne opus from "Payroll."

Eddie's BBC debut in the Light Programme's "Parade Of The Pops" today (Wednesday), is a first-rate sing for the song AND for Eddie. This show has a huge listening figure and is a long-running veteran of the Light Programme's



REG OWEN—Different style, schedules. Producer Johnny Kingdon always finds a spot for a talented newcomer.

★ ★ ★
ALTHOUGH the film "Exodus" is not premiered here until May 9, the piano duet version of the theme, recorded by Americans Ferrante and Trisher and released on London, is riding high in DISC'S Top Twenty this week. This should please Chappells, the

publishers, and exploitation man Jimmy Hennesy. The success of the record confounds the theories that unknown foreign artists don't stand a dog's chance in the British market.

And it wasn't a case of riding along on the success of a previous release. The duo's "Theme

NEWS from the street of MUSIC

From The Apartment," issued last year by London, sold reasonably, but not in hit parade quantities.

Not does the "Exodus" opus utilise the big beat for its impact. It is very much a concerto effort, with a strong melody and no concessions to the average run of current instrumentals.

It will be interesting to see how Ferrante and Trisher fare with their next release here, and also whether the issue of the "Exodus" film will boost or sap the selling power of their present hit.

Other "Exodus" theme coverages are by Semprius (HMV), Michael Freedman (Oriole), Mantovani (Decca), and a vocal version by Pat Boone, singing his own lyrics on London.

N.H.

RATINGS

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

**D
N
T**

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



* **UDO JURGENS**—sings the German song in English, and it could sell.

and it has some girl voices working in with the instrumentalists. Good juke noise.

MIKI and GRIFF

Have I Stayed Away Too Long? You Don't Ever Write Or Call (Pye N-15346)*****

TONY HATCH directing the accompaniment for the British C W pair on Frank Loesser's composition **Have I Stayed Away Too Long**. Good stuff for Miki and Griff's talent.

You Don't Ever Write Or Call comes like a second skin to the couple. Blending voices in their typical style, they stand up to any American artists with this sort of thing.

our of obscurity and given a West Coast polish by the disc men.

Here she solos to a Dick Jacobs' accompaniment on the slow romantic ballad **Lonesome Blue Nights**.

Latin mover on the flip for Rosie to sing with more strength. We'll **Have A Chance**, like the upper deck, does have a chance.

JOHNNY CASH

Oh Lonesome Me; Life Goes On (London HLS 9314)*****

JOHNNY CASH singing the Country number **Oh Lonesome Me**—one of his best efforts in my book. Johnny deserves to have high sales on this performance. Tune's familiar, of course, and this will help matters.

Life Goes On sung steadily by Cash to guitar accompaniment runs over familiar country philosophy in its story lyric.

CURTIS LEE

Then I'll Know; Pledge Of Love (London HLX 9313)*****

CURTIS LEE should do well with the fitting **Then I'll Know**. Steady sound has a bright edge to it as Lee sings happily through this ballad.

Pledge Of Love is slower, sadder and more subdued.

JACK EUBANK

Chiricahua; What'd I Say (London HLU 9312)*****

JACK EUBANK'S orchestra is a dark, twangy team with some honking saxophone in it. It gives out a rumble rock noise for **Chiricahua**—the middle beat offering on the top side.

What'd I Say, the instrumental on the turnover, is of a more speedy pace

German singer + German ballad = British hit?

UDO JURGENS

Jenny, Oh Jenny What A Fool I've Been (Polydor NH66819)*****

THE German ballad "Jenny, Oh Jenny" has already turned up in orchestral form this week. Now we get a vocal treatment by Udo Jurgens—a good treatment it is, too.

Jurgens is singing in English with a warm attractive romantic style. He gets a soft chorus accompaniment along with the orchestra. Could get brassy sales, too.

"What A Fool I've Been" is not such a strong ballad but it's a fairly pleasing one. Jurgens sings it warmly.

IAN MENZIES

The Big Man; Black Angus (Pye NJ 2041)*****

FOR the "Jazz Today" series, Ian Menzies leads his Clyde Valley Stompers through a couple of his own compositions.

The Big Man is a quick-moving traditional jazz offering.

Black Angus is another good toe-tapper with the jazz men whipping up an infectious noise.

ROY ETZEL

Jenny; Apachen-Blues (Pye International N 25071)****

FROM the Jupiter label in Germany comes this coupling featuring Roy Etzel and his "Singing Violins."

Well, I kept waiting for those singing strings on the slow ballad tune **Jenny**, but they never came.

Strings are present in the orchestral accompaniment to the trumpet work on the easy-swinging **Apachen-Blues**

... but if the label leads you to anticipate a continental Mantovani, you'll be disappointed.

JOE MELSON

What's The Use; Oh Yeah (Polydor NH 66 959)***

MELSON is brought over by Polydor from the American Hickory label, and he's a country rocker with a bright attack.

Phil Everly's composition **What's The Use** is sung briskly to a good rhythm accompaniment.

Melson's own song **Oh Yeah** is a rather ordinary chanter.

MARV JOHNSON

Merry-Go-Round; Tell Me That You Love Me (London HLT 9311)***

ONE of those I-love-you-but-you-love-him-and-he-loves... lyrics is the tortuous slow beat path taken by Marv Johnson on the **Merry-Go-**

Continued on page 12

SOUNDS SPECTACULAR from M-G-M

- MGM C-850 (Mono) / MGM-CS-6025 (Stereo)
- MGM C-849 (Mono) / MGM-CS-6025 (Stereo)
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Not as I expected —but still a great disc

EP OF THE MONTH

JOANIE SOMMERS
Positively The Most!
(Warner Bros. WEP6013)*****
My Heart Belongs To Daddy; Something I Dreamed Last Night; It Might As Well Be Spring; I'm Beginning To See The Light.

I DON'T really know quite what I expected from this EP, but it certainly wasn't the deliciously "cool" vocal stylings of Miss Joanie Sommers. This lass, as they claim on the sleeve, is certainly quite a discovery.

Halfway between a Peggy Lee and a Jeri Southern, Joanie is welcome on my turntable any time she feels like cutting an LP or EP in similar style.



JOANIE SOMMERS—
Halfway between Jeri Southern and Peggy Lee.

JOHNNY MATHIS
Four Show Hits
Hello Young Lovers; They Say It's Wonderful; Stranger In Paradise; Tonight.

(Fontana TFE 17317)****
JOHNNY MATHIS turns up with four show titles on this latest offering and I feel that his fans will love every note of the four tracks.

I have heard much better work from the artist, but this is good enough to guarantee a fair amount of success.

JOHNNY MATHIS
It's Love
Hey Love; Na Love; Let's Love; To Be In Love.

(Fontana TFE 17319)****
THIS is more like the real Johnny Mathis. Apart from a couple of dubious notes, the four tracks are excellently performed.

The more I hear Johnny with an up-tempo number the more I feel that he is far superior with quickers than with ballads.

You will like this one.
SISTER ROSETTA THARPE
Walk, All Over God's Heaven; I Believe; First This House, Without Him.

(MGM MGM-EP 746)****
GOSPEL singer Sister Rosetta Tharpe has four varied offerings in a nicely-balanced EP which will please her fans and could also attract newcomers to the fold.

This is one of her finest offerings, from the commercial angle. I recommend it.

PEGGY LEE
Peggy Lee Favorites
Don't Smoke In Bed; Mama; Life Is So Precious; Good I Do.

(Capitol EAP1 20074)****
FOUR old Peggy Lee hits get a welcome revival on this Capitol EP. Her fans will love to replace their old 78's—and those who don't own the originals can have their first pleasurable earfuls.

Although somewhat dated by today's standards, the record still merits a lot of attention.



this four-tracker, in the same manner, as on the legendary "My Fair Lady." No Shelly Manne but the Previn piano is still enough to attract plenty of customers.

RAWICZ AND LANDAUER
The World's Favourite Piano Music (No. 1)
Main Themes From Tchaikovsky's Piano Concerto No. 1 In B Flat Minor; Main Theme From Grieg's Piano Concerto In A Minor.

(Philips BBE 12409)****
AGAIN, a fairly limited record in appeal to readers of this page, but guaranteed a welcome in the right home.

Beautiful music, beautifully performed. The piano duettists are accompanied by the Sinfonia of London Orchestra, conductor Anatole Fistoulari.

JIMMY BLAIR
And His Scottish Dance Band
The Scotsman In America; The Dashing White Sergeant; Miss Bennett's Jig; Polka.

(Fontana TFE 17310)****
HOOTS, ooh aye and awa' we go—which, roughly translated, means, let us have ourselves a ball with Jimmy Blair and his band.

Yes, the lively sounds of Scottish dance music will tempt you to get out of that cosy armchair and start jiggling around the room.

CLASSICAL CORNER

Formula for success—almost

ROSSINI
Overtures

The Italian Girl In Algiers; Semiramide; The Barber Of Seville; William Tell; The Silkens Lullaby; The Thieving Magpie.

The Philharmonic Orchestra conducted by Herbert von Karajan (Columbia 35CX 1729)****

THESE are six of the best known Rossini overtures and putting them on one disc should provide a formula for success.

Unfortunately, it doesn't quite come off, for there is something missing from the overall picture.

I think the cause is rigidity of performance. Rossini is a happy, carefree romantic composer, and his music aptly reflects his character. It should bubble along with enjoyment, but somehow von Karajan does not capture the complete spirit of the Italian.

Possibly his Teutonic background does not allow such frivolity.

The playing on the other hand is extremely intelligent and musically sound, and I especially liked the performance of *The Thieving Magpie*, for a very workman like piece of playing.

SAINT-SAENS
Symphony No. 3 in C Minor, Opus 78
The Hague Philharmonic Orchestra
conductor Willem Van Otterloo
organist Felke Asma
(Philips NBR 6021)****

I FOUND this a most interesting record. It is a work that is not often performed, although I feel it has qualities that would make it very popular if given a regular concert airing.

The structure is more like a long tone poem rather than a symphony for it consists of only two definite movements.

The playing of the orchestra is good—the strings strong, but the woodwind not so proficient. The engineering quality is first-class, although the higher and louder passages come over with excellent definition.

The introduction of the organ is effective, and the soloist does well to combine with the orchestra, and not, as could be the tendency, to drown the whole work.

STARLIGHT CHORALE
Wagner Pilgrims Chorus From Tannhauser; Wagner Wedding Chorus From Lohengrin; Puccini Humming Chorus From Madame Butterfly.
Hollywood Bowl Symphony Orchestra, conducted by Roger Wagner, with The Roger Wagner Chorale.

(Capitol FAP 2 8390)****
I LIKED this disc mainly because of the very finely controlled singing of the Chorus, who do not get out of their range or depth.

The Hollywood Bowl Symphony Orchestra give just the right amount of backing.

The two Wagner items are superior to the Humming Chorus which is a little too restrained, although quite enjoyable. I particularly liked the *Here Comes The Bride* Chorus from Lohengrin.

Unfortunately my copy of this disc was marked by a knothead sound which persisted throughout both sides. I only hope this fault can be rectified before the disc is put on the market in quantity.

Alan Elliott

Disc Date

Continued from previous page

Round. Not one of Mr. J's better halves despite the orchestral and choral size he's been given for accompaniment.

Lighter and quicker is the reverse side song *Tell Me That You Love Me*. Max whisks his way lightly through this one to a rippling strings accompaniment. I like it better than the "A" deck.

CARLA THOMAS
Gee Whiz (Look At His Eyes); For You

(London HLK 9310)***
CARLA THOMAS has a high, piping vocal style and she uses it for the slow beat ballad *Gee Whiz* as if she's about to break into a flood of tears. And come to think of it, that may have relieved the monotony a bit!

Musky violin up close in the accompaniment.

For You is a quicker Latin rocker which Carla chants from the middle of the muzzy musical group.

ROSEMARY LANE
The Nightingale Who Sang Off-Key; Lyla's Kisses

(Philips PB 1127)****
A VANCE-POCKRISS composition with one of the years' most intriguing titles—*The Nightingale Who Sang Off-Key*—is also one of the most novel librettos we've had to date.

Tuneful and airy with a cute lyric, it is sung amusingly by Rosemary Lane to an attractive backing directed

by Iver Raymonds. This one will grow on you, I think.

Lyla's Kisses is cut in more conventional pattern and the vocal follows suit. Steady ballad with country influence.

THE MARCELS
Blue Moon; Goodbye To Love
(Pye International N25073)***

THE MARCELS, I'm told, have been selling big in the States. Well it's not impossible for them to sell large over here too, though frankly I detest the way they deprecate the Rodgers and Hart standard.

Blue Moon. Gimnick beat arrangement which steals ideas from many a group which has gone before.

Goodbye To Love is a dragging slow beat ballad chanted by the group.

ROBIN HALL AND JIMMIE MacGREGOR
The Monster Of Loch Ness; Sinner Man

(Decca F 11340)****
THE young folk singers from TV's "Tonight" pop up with another polished coupling. *The Monster Of Loch Ness* is a brisk novelty about the mythical (?) serpent. Catchy tune easily sung.

Sinner Man moves at a fast, low dramatic pace and it suits the talents of this pair. Robin and Jimmie have an affable way with numbers like this.

THE HUNTERS
Golden Earrings; Tally Ho!
(Fontana H 303)****

THE Hunters revive *Golden Earrings* and it serves them well for a slick, modern instrumental. Truancy guitars and rhythm work over the familiar melody with good noise à la Shadows.

Tally Ho! has the joggaling tempo you might expect from its title. Again, the guitars twang, but with more attention being paid to setting the picture.

JOE HENDERSON
Mid-Midnight; Little Italy
(Pye N15341)****
CONTINENTAL creaker by the piano man as he jogs easily

through Mid-Midnight to a plucking background by the Peter Knight orchestra. Happy material smoothly produced.

Joe's own composition, *Little Italy*, is a cute romantic melody that will shake your toes into a gay dance without much bother. I prefer it to the top deck. It's more relaxed and easier to hold.

DICKIE VALENTINE
How Unlucky Can You Be; Hold Me In Your Arms
(Pye N15336)****

THE Ken Morris song *How Unlucky Can You Be* is a sad romancer with some Country connotations. A firm simple tune this which gets a strong vocal from Dickie. Chorus has the catchiness of a spiritual—and Peter Knight catches in on this with chorus assistance.

Hold Me In Your Arms (Eternally) is a straight romantic ballad. Dickie handles it sincerely and to good effect.

RAY GARNETT
Pony Time; You Can Have Her
(RCA 1228)***

ANOTHER American version of the *Pony Time* heater. Ray Garnett chants it in high strangled voice, rising just above his accompanying mumbling male group. Simple rhythm accompaniment from the musicians while Mr. Garnett tries to carve himself some of the sales on this song.

You Can Have Her is a darker middle beat offering which Garnett sings soberly to a flying femme group backing.

You've probably heard the number before now—and this one may suffer by the comparison.

TONY BENNETT
Climb Ev'ry Mountain; Ramona
(Philips PB 1122)****

TONY BENNETT'S version of the Rodgers and Hammerstein ballad from "Sound Of Music," *Climb Ev'ry Mountain*, is perhaps the most commercial version I've listened to as yet.

Bennett's husky vocal is without strain or stress and makes the most of the romantic philosophy in the words. Lush orchestral accompaniment is directed by Frank De Vol.

Revival of *Ramona* on the flip is with the assistance of a Glenn Miller orchestra. Tony sings it slowly and sincerely without attempting any modern gimmicks.

CLEO JONS
All Of Everything; The Shortest Distance (Between Two Lips)
(RCA 1229)****

MISS JONS sings the slow, slight beat ballad *All Of Everything* clearly and firmly while some feminine voices keep her company among the strings.

Song's a grower and it may climb to some size for this singer, though I think the presentation could have been improved with more variety.

The Shortest Distance comes from the "Fever" stables, and Cleo clips out the taut little lyric to good effect while the rhythm boys plant their familiar noise.

DAVE CAREY
Dashing Away With T's—Smoothing Iron; Kookie Wise
(Philips PB 1128)****

DAVE CAREY's own arrangement of *The Shortest Distance* may surprise more than a few school-teachers but it could sell gaily.

The vocal is not outstanding, but the swinging, up-to-date treatment moves nicely to a Wally Stott background.

Kookie Wise trots a Latin beat as Dave sings a lyric which takes its cues from both beatnik and advertising worlds. Catchy.

MILVA
Il Mare Nel Cielo; In Amo Tu Amo
(Cetra SP 4020)****

MILVA won third prize at this year's Sao Remo Song Festival with the ballad *Il Mare Nel Cielo*. Whether the song is commercial enough to register in a big way here I doubt.

It's a pleasant number but wanders around in the way many of these Italian items are inclined to roam. The girl sings it very smoothly and firmly indeed.

In Amo Tu Amo takes its time to get started, then settles down to being a very slow romancer which Milva sings feelingly and strongly.

Congratulations **NORMAN NEWELL** on your **IVOR NOVELLO AWARD** for "PORTRAIT OF MY LOVE". Here's wishing your latest song, composed with **TONY OSBORNE**, the same success.

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'OUT OF THIS WORLD'

Sarah Vaughan is at her magnificent best

LP OF THE MONTH

SARAH VAUGHAN
Close To You

Say It Isn't So; Mixing You; I've Got To Talk To My Heart; I'll Never Be The Same; There's No You; I Should Care; If You Are But A Dream; Maybe You'll Be There; Out Of This World; Last Night When We Were Young; Fanny; Close To You.
(Mercury MMCI4059)*****

IN practically every Sarah Vaughan record there is one track which seems to tower head and shoulders above the others, however excellent they may be.

In this case it happens to be "Out Of This World," the old Arlen and Mercer standard. The album in itself is a beauty, but when you suddenly hear this track you realise you have got hold of something different. And if you listen closely you will hear Sarah have a quiet chuckle at a private joke going on in the studio.

If it is first-class singing of excellent songs you want, you need go no further than this record.

THE RAY CHARLES SINGERS

Deep Night; I Kiss Your Hand Madame; Dancing On The Ceiling; Solitude; Sweet Of Dreams; Four-twenty A.M.; You And The Night And The Music; In The Wee Small Hours Of The Morning; Three O'Clock In The Morning; All Through The Night; Hit The Road To Dreamland; Goodnight, Sweetheart.
(Brunswick LAT 8159)****

THE Ray Charles Chorus set themselves a "wee small hours" programme to soothe the sleepless, and the result is justified by me. I have enjoyed their previous offerings in this Brunswick series and this one keeps the standard high.

To use a trusted cliché—if you like the Ray Charles Singers, you'll like this album.

WINIFRED ATWELL

A Further Fifty All-Time Favourites
Lucky, Lucky, Lucky Me; Swedish Rhapsody; The Four People Of Paris; Where Will The Dimple Be?; Lutenbary Polka; She Wears Red Feathers; Cry Of The Wild Goose; Meet Me On The Corner; Look At That Girl; Memories Are Made Of This; A Sweet Old-Fashioned Girl; You Can't Be True To Two; Mambo Italiano; Take Her To Havana; Cindy; Oh Cindy; Serenata Espanola; Love's Roundabout; There's A Party In The Corner; That Doggie In The Window; Talist From Amsterdam; Arrivederci Roma; All The Time And Everywhere; Make Yourself Comfortable; I Believe; Thirteen Women; Broken Toys; Shake, Rattle And Roll; Cio And Me-O; R-o-o-k; Fanfare Bougie; Something In The Bank; Frank;

Feet Up; Belle, Belle, My Liberty Belle; Christopher Columbus; My Trudy, Truly Fair; Maxine; There's Always Room At Our House; Rock Of Gibraltar; Around The Corner; Pickle A Chicken; Pretty Little Black-eyed Susie; More; Four Great Classics; Veni-Veni-Veni; Dourie; A Whistling Kettle And A Dancing Cat; Day Of Jubilo.
(Decca LK 4376)*****

DEAR Winifred Atwell always believes in giving people value for money and here she goes again, for the third time, I believe, with a mammoth tune collection.

Her happy-go-lucky piano style is here all the way and she is backed with a good rhythm section.

ANDRE KOSTELANETZ and ANDRE PREVIN

Gershwin
Rhapsody In Blue; Concerto In F.
(Philips BBL 7420)*****

THERE are now several good recordings of these works available on LP and this teaming of these two top favourite musicians will place this one high among the favourites.

Gershwin's works are first-rate as we all know and when they are interpreted by the excellent piano of Andre Previn, in somewhat more classical vein here, and the baton of Andre Kostelanetz, then who could ask for more?

HELIO MOTTA

The Dynamic Helio Motta
Brazil; You Belong To My Heart; Allez Vous Danser; Besame Mucho; Cherry Pink Mambo; Perhaps, Perhaps, Perhaps;



SARAH VAUGHAN—First-class singing of excellent songs. (DISC Pic)

Malaguena; Pequena; Dis Que T'Alme; Amor, Amor; April In Portugal; Autumn Leaves; El Comanchero.
(HMV CLP 1416)****

SOUNDING somewhat like a younger Georges Guetary, Helio Motta chants his way through a selection of Latin-styled favourites and could win quite a bit of attention, even from some of the teenage customers.

Judging by the front cover he's a good-looking lad and could therefore attract some of the lasses in particular. The voice is fair but not outstanding.

Very much a matter of personal taste I would think.

MARGARET WHITING

Just A Dream
That's Why I Was Born; Kill Me With Kisses; The Winning Game; There Are Such Things; I'm Alone Because I Love You; Top Of The Moon; Just A Dream; Speak For Yourself John; Pretty-eyed Baby; I Cried For You; Hot Spell; You'll Never Know.
(London HA-D 2521)*****

JUST a few weeks ago I reviewed a double album by Margaret Whiting, and said how good it was to hear her recorded voice once more—well, here we go again.

The first was set in a lush orchestral backing; this one is more contemporary in design. The voice is as good as ever, and the album should appeal to many a teenage customer.

JO STAFFORD

To Play Jazz
Just Squeeze Me; For You; Midnight Sun; You'd Be So Nice To Come Home To; The Folks Who Live On The Hill; I Didn't Know About You; What Can I Say After I Say I'm Sorry; Dream Of You; Imagination; S'posin'; Day Dream; I've Got The World On A String.
(Philips BBL 7428)*****

A HINT of jazz-flavouring makes this item that little bit more interesting. Jo is in perfect voice, and the accompaniment, arranged and conducted by Johnny Mandel, is ideally blended.

Top jazz men featured on the set—but not too "way out"—are Ben Webster, Johnny Hodges, Ray Nance, Jimmy Bowles and Don Fagerquist. I think most people will enjoy this setting from Jo and company.

DAVE BARRY

Laughs For Lovers
Oy, Vegad; Women Drivers (Murler Inc.); Dishonesty Is The Best Policy; One Man's Family—For Sale; T-V; Tired-Vetern; Bless Our Mortgaged Home; Alcoholic Anonymous; Barry's

Sound System: The Misguided Tour; The Unfair Sex.

(London HA-G 2313)*****
SOME excellently fresh material, several well-worn gags (but freshly presented) and—hilarious situations help make this one big giggle from start to finish.

I won't ruin it for you by mentioning any of the gags—bear them yourself.

RAY CONNIFF

Say It With Music
Besame Mucho; Stranger In Paradise; Swanriver; I've Got You Under My Skin; Too Young; Softly; At In A Morning Sunrise; Just One Of Those Things; Deep Purple; Brazil; Night And Day; Temptation; Say It With Music.
(Philips BBL 7398)****

RAY CONNIFF again, and this time with a Latin beat added. I didn't enjoy it quite so much as some of his other stuff.

The usual ingredients are there, but they are not so compelling with the Latin touch. The songs are an attraction for those who like first-rate compositions.

JULIE LONDON

Around Midnight
Round Midnight; Lonely Night In Paris; Misty; Black Coffee; Lush Life; In The Wee Small Hours Of The Morning; Don't Smoke In Bed; You And The Night And The Music; Something Cool; How About Me?; But Not For Me; The Party's Over.
(London HA-G 2299)****

AROUND midnight is, I would think, the ideal time to have the lovely Julie London, close by. You can set the scene with this album easily, but I would count Julie herself out, as a gentleman called Bobby Troup has first priority with the gal.

Julie's albums are getting better and better all the time so I can heartily recommend this one to you. I think this is one you'll enjoy more and more each time you spin it.

JUDY GARLAND

That's Entertainment!
That's Entertainment; Who Cares? I've Confessed To The Brecc; If I Love



Again; Yes; Patti's On The Ritz; Old Devil Moon; Down With Love; How Long Has This Been Going On?; I Never Was You; Just You, Just Me; Alone Together.
(Capitol T 1467)*****

"MISS Show Business," back with us on disc after a short spell, sounds as fresh and good as ever. She has, as usual, picked out a nice bunch of songs and brings to them that extra-special Judy Garland stamp.

What else can I do but recommend this to anyone who has ever enjoyed a Judy Garland song?

IAN STEWART

More Million-Sellers
Quickest:
Mountain Greenery; Toot Toot Toots!; Mr. Sandman; Deep In The Heart Of Texas; Powder Your Face With Sunshine; You're The Cream In My Coffee; That Certain Party; Hallelujah; My Blue Heaven; La Vie En Rose; Red Sails In The Sunset; Mr. Wonderful; Red Roses For A Blue Lady; My Heart Sings Still; Whispering; Goodnight Sweetheart; How Ya Gonna Keep 'Em Down On The Farm; I'm Looking Over A Four-Leaf Clover; Yes, We Have No Bananas; Marjorie; If You Know Sassa; I'm Just Wild About Harry.

Footnote:
Love Is The Sweetest Thing; Over The Rainbow; Stardust; The Story Of A Song; At Time Goes By; These Foolish Things; Underneath The Arch; Side By Side; Hometown; Have You Ever Been Lonely?

Waltzes:
Tansy; Ramona; Cora Mia; The Loveliest Night Of The Year; Que Sera, Sera; La Route De L'Amour.
(Fontana TFL 5120)*****

Stereo STFL 546
IAN STEWART sets off on another marathon keyboard romp which will delight the lovers of his discs. The tunes are top favourites from start to finish.

This is ideal for your party, for listening and certainly for enjoying.

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NOUS LES AMOUREUX

as sung in the Contest by

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AVAILABLE NOW!



JUDY GARLAND goes through a number with British musical director Geoff Love. (DISC Pic)

Stars galore at Spastics concert



(Left) One of The King Brothers chats to Matt Monro (right) while The Allison's grab a quick cuppa. (Centre) Russ Conway, Joan Regan and Eve Boswell, plus an Alsatian owned by actor Tony Wright. (Right) The Mullarks, with Jeff back in the line-up, and David Jacobs (centre) and (right) Cyril Stapleton. (DISC Pic)

MODERN JAZZ REVIEWS by TONY HALL

Wes Montgomery is superb



THELONIOUS MONK

WES MONTGOMERY QUARTET
The Incredible Jazz Guitar Of Wes Montgomery
Album: D-Natural Blues; Polka Dots And Moonbeams; Four On Six; West Coast Blues; In Your Own Sweet Way; Mister Walker; Gone With The Wind. (12in. Riverside RLP 12-320)

PERSONNEL: Wes Montgomery (guitar); Tommy Flanagan (piano); Percy Heath (bass); Albert Heath (drums).
EVER since I heard a World Pacific album called "The Montgomery Brothers and Five Others" (issued here on Vogue LAE 12137), I've been singing the praises of guitarist Wes Montgomery.

I can only echo the quote on the liner notes from an article by American critic, Ralph J. Gleason. Ralph says: "Make no mistake, Wes is the best thing to happen to the guitar since Charlie Christian."
An entirely self-taught musician, Wes plays with simply incredible fire and drive. Everything he plays is knee-deep in blues feeling. And technically, especially with his use of octaves, he takes your breath away. Listen also to his chording at the end of his *Coast* solo. And on *Mister Walker* and *West*.
Of his four originals here, the aforementioned *West Coast*, a catchy bit of "soul" in 3/4, is the most striking. *Sweet Way* is the lovely Brubeck time, which Miles recorded. Wes plays it most movingly.
Supported by a solidly swinging, relaxed rhythm section, Wes romps through the eight tunes with supreme confidence. Flanagan is a swinger who also plays with a lot of taste. Percy takes time out from the MJQ to just "play" and obviously enjoys working again with brother Tootie.
I find this LP a completely unpretentious and thoroughly enjoyable listening experience. Wes is superb. He deserves five stars.

A STAR-SPANGLED cast rallied round at the sixth annual Record Star Show staged at the Empire Pool, Wembley last Sunday by a national newspaper in association with the Stars Organisation for Spastics.
Fifteen acts, including some of Britain's top-selling disc artists, contributed their services free in aid of Colwall Court, the organisation's holiday hotel at Bexhill-on-Sea, and also to raise money for a second resort where spastic children and their parents can enjoy a seaside holiday.
Criticism would be invidious concerning one of the most worthwhile and heartwarming events in the show business calendar. Every artist gave of his or her best, overcoming for the most part the rather blurred acoustics of the Empire Pool.
Special praise, however, is due to guitarist Bert Weedon, who warmed up the atmosphere with a vigorous performance; pianist Russ Conway, who delighted the audience and revealed a comparatively new facet of his talents by singing extremely well; The Allison's, who received a tumultuous reception and were only able to go off stage after singing an encore of "Are You Sure"; Matt Monro, who held the audience in the palm of his hand with some exceptionally good singing; and Joan Regan, whose vocal impersonations of other girl singers were hilariously accurate.

The liner notes identify the drummers pretty clearly, because there's more than one on each tune.
Tommy Flanagan is the best of the other soloists. Sonny Red is a Detroit, very much a Parker school man. Greenlee is the trombonist from Maynard Ferguson's band.
The tunes? Two classic pop blues lines and Leo Parker's *El Sino*. They're simply excuses for an enjoyable orgy in rhythm!

by Monk in trio, quartet and quintet settings between November, 1953, and October, 1954.
The quartet tracks are particularly noteworthy for some bustling, bustling, booting tenor work by Rollins. At this stage of his development—one of my favourite Rollins "eras"—he was a much less unorthodox player. *Look and Happy* are robust explorations and thoroughly enjoyable.
The trio finds Monk at his best. Thoroughly personal and always dryly humorous, Blakey is the perfect drummer for Monk and their complex, ethereal exchanges of rhythmic ideas are outstanding.
The final track features the quintet striking—and difficult—efforts. Its repetitive changes are challenging and the whole has a strangely wild effect.
Monk himself is excellent here in his two solo spots. Rollins and Watkins both contribute moving—slightly tentative—solos.

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ART BLAKEY—PHILLY JOE JONES, etc.

Gretsch Drum Night at Birdland Wee Dori, Now's The Time, El Sino. (12in. Columbia 33SX1296)***

PERSONNEL: Art Blakey; Philly Joe Jones; Charlie Persip; Elvin Jones (drums); Sonny "Red" Kyster (alto); Charlie Greenlee (trombone); Tommy Flanagan (piano); Ron Carter (bass).

AN easy one for you to make up your minds about. If you dig drummers, then this'll be right up your alley. If not, stay away!

Actually, I'm not too much in favour of endless drum solos on record. But I found this of interest because it gives the listener the opportunity to compare the different conceptions of three of the very best—Blakey, Philly Joe and the unconventional Elvin.

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THELONIOUS MONK
Work!

The Way You Look Tonight; I Want To Be Happy; Work; Nuts; Friday The Thirteenth.

(12in. Esquire 32-115)****

PERSONNEL: (Tracks 1, 2) Sonny Rollins (tenor); Thelonious Monk (piano); Tommy Potter (bass); Art Taylor (drums); (3, 4) Monk; Percy Heath (bass); Art Blakey (drums); (5) Rollins; Julius Watkins (French horn); Monk; Heath; Willie Jones (drums).

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Goodman concert albums are a joy to hear



BENNY GOODMAN—Carnegie Concert albums earn nothing but praise.

*Money; Louie; Sporting Life; New Harmonica Breakdown; Prison Bound; Livin' With The Blues; Blasia; The Blues; Baby Please Don't Go; Twelve Gates To The City; Pawnshop Blues; Brownie's Guitar Blues; (Vogue LAE 12247, Stereo SEA 5074) ******

THE stereo version of this is the best thing I've yet heard through this type of reproducer. You can definitely hear Brownie's singing and guitar one side of you and Sonny's voice and harmonica the other.

But that's not to say that the mono version is any the less acceptable. The team of McGee and Terry takes a whole lot of beating. I find them irresistible. It is well known by now that they have been the most successful of all the visiting American blues artists, and this is not because they have "commercialised" themselves. They haven't.

Pure blues

This is pure blues singing and playing in the finest traditions of the Mississippi and the South.

Brownie is not the best of the guitarists. But his backing work is entirely suitable with its slightly boogie tinge. On the other hand, Sonny Terry can only be classed as a genius on his cheap mouth-organs.

The speed with which he stops singing and gets the thing to his lips is such that you're continually convinced it's a trick of double-recording. But we've all seen him in action and it isn't!

There is an excellent *Livin' With The Blues*, a composition by Brownie McGee. It bears a relation to the tribute he did to Chris Barber and his band and has an unusual but exceptionally interesting set of chords... blues based but with mountain music associations.



BENNY GOODMAN
Carnegie Hall Jazz Concert, Volume 1
Don't Be That Way; One O'Clock Jump; Original Dixieland One-Step; I'm Coming Virginia; When My Baby Smiles At Me; Shine; Blue Reverie; Life Goes To A Party; Jam Session; Honeyuckle Rose; Body And Soul; Avalon; The Man I Love.
(Philips BBL 7441)*****

Carnegie Hall Jazz Concert, Volume 2
Our Rhythms; Rose Saxy; Leech Leland; Blue Room; Swingin' In The Kitchen; Bei Mir Bist Du Schoen; China Bay; Jumpin' At The Sovey; Dizzy Spirls; Sing, Sing, Sing; Big John Special.

(Philips BBL 7442)*****
ONE tiny little grouse; the editing is bad. Some of the tracks follow the previous track almost as fast (but not quite) as on Continental radio programmes. It's disconcerting to hear a burst of applause cut short (cut off dead actually) by the entry of the band. What's wrong with a natural fade-out?

And that over, let's give praise where it's due. And that's practically everywhere.

Volume One has the advantage of a superb *Don't Be That Way*. Edgar Sampson's swing opus; a glorious jam session on *Honeyuckle Rose* that has Basie, Hodges, Freddie Green, Walter Page and Harry Carney sitting in; the specially composed *Life Goes To A Party*; and some delectable trio and quartet sides.

Don't Be That Way is a masterpiece. As the end of the first chorus, Krupa drops a bomb leading neatly into Benny's first solo chorus and from there things just happen. As James

stands for his solo, the audience bursts into applause. More ensemble and a short Krupa burst into the final coda.

Honeyuckle (virtually the Basie band with Krupa and Goodman's soloists added) lasts 12 minutes. Krupa is a joy to hear, his metronomic beat being evident throughout.

Side two spotlights Krupa again in *Prima's Sing Sing Sing*... a classic performance. There is some more trio and quartet work and the big band on *Blue Skies*, *Blue Room* and *Big John Special*.

TOMMY DORSEY
Tommy Dorsey's Greatest Band
Marie; Opus 1; Wigwag Wheels; Clarinet Cascade; I Never Knew; Land Of Dreams; On The Sunny Side Of The Street; We'll Get It; Minor Goes Muggin'; I'm In Love With Someone; That's My Home; I'm Gonna Sentimental Over You.

(Ember EMB 3319)*****
I REVIEWED this a couple of years back when it first appeared on the

Top Rank label. Within a few weeks it was out of the catalogues and has now been released by the new Ember label which takes over many of the Top Rank masters.

It is without doubt a very welcome addition to the collection of anyone who wants to have a fully representative collection of jazz records.

For, in spite of its big band sound, its more commercial items, its highly polished performance, the Tommy Dorsey Band was to be reckoned with between the years 1936 and 1944, the

latter date being the year in which most of these were recorded.

This particular Dorsey band contains such "giants" as Gene Krupa, Doda Marmarosa on piano and Buddy de Franco. Another version of the band represented here has Charlie Shavers on trumpet and Boonie Richman, playing the old Bud Freeman solos, on tenor saxophone.

SONNY TERRY AND BROWNIE MCGEE
Blues Is A Story
Keys To The Highway; Love You

Tony Hall writes ERROLL GARNER IN ROW WITH COLUMBIA OVER LP

THERE'S trouble again between ace jazz pianist Erroll Garner and his former recording company, American Columbia. Garner has just repudiated a new Columbia album, aptly entitled "The Provocative Erroll Garner."

In an out-poken Press release, Garner expressed dismay, and said: "I feel obliged to let the public know that all but one track of this material was scrapped, salvaged without my knowledge and then released over my protest."

"I don't consider these selections to be representative of my contemporary work. Even ten years ago, these tracks were not regarded by me as suitable for release."

ordinary." The italics are mine. Who is this Mr. Candoli? He is just that fine jazz-player, Conte's brother.

WANT to convert kindergartners into jazz fans? Then get an American friend to send you "A Child's Introduction To Jazz." This Wonderland label LP (a subsidiary of

Riverside Records) has narration by Uncle Julian "Cannonball" Adairley.

Cannon covers jazz from its beginnings (King Oliver, Bessie Smith, Jelly Roll Morton, etc.) through to the music of Thelma Houston, Sonny Rollins and Adairley's own Quintet.

Macy's, the famous New York store, recently held an all-star jazz festival. Appearing were Lionel Hampton, the Benny Goodman Quartet, Dizzy Gillespie, Stan Getz, Bud Freeman, Jay Jay Johnson and André Previn.

Can you imagine something similar at one of our top stores?

Who Where When

Week beginning Sunday, April 2

Foot (Main): Royal Albert Hall; **Mahalia Jackson** (Sat.); **Wimbledon Palace:** **Bobby Vinton** (Fri.); **Royal Festival Hall:** **Five-Rollers** (Sat.); **Hammer-smith Palace:** **Five-Rollers** (Mon.); **Lyric Theatre:** **Five-Rollers** (Tue.); **Localities:** **Five-Rollers** (Thurs.).

MANCHESTER
Palace: **David Whitfield** (Wed.); **Hydrogome:** **Dan Aron**, **Dennis Looze**, **Martin Francis**, **Harmonica Gang** (Wed.); **Colony Club (private):** **Malcolm Mitchell**, **Gary Marshall** (Wed.); **Southam Sports and Palace Theatre Club:** **Tony Brent** (Wed.).

MALVERN
Winter Gardens: **Sid Phillips** (Sat.); **Winter Gardens:** **Marion Ryan** (Fri.).

MARGATE
Winter Gardens: **Hamphrey Lytton** (Mon.).

NORTHWICH
Memorial Hall: **Archie Bell** (Fri.).

NORWICH
Samson and Hercules Ballroom: **Five-Rollers** (Wed.).

NELSON
Imperial: **Five-Rollers** (Sat.).

OLDBURY
TI Ballroom: **Cyril Stapleton** (Fri.).

PETERBOROUGH
Coast Esplanade: **Archie Bell** (Sat.).

PRESTATYN
Royal Lido: **Mark McAllister** (Sat.).

PURLEY
Orchid Ballroom: **Michael Cox** (Wed.).

READING
Town Hall: **Archie Bell** (Mon.).

ROTHERHAM
Raw Marsh Baths Hall: **Bobby Vinton** (Thurs.).

SOUTHAMPTON
Park Ballroom: **Terry Lightfoot** (Sat.).

SOUTHSEA
Seaview: **Five-Rollers** (Fri.).

SOUTHEND
Dance Studio: **Nora and The Gladiators**.

STOCKTON
Globe: **Tommy Steele**, **Dafna Baya** (Wed.).

TROUBRIDGE
Town Hall: **Michael Cox**, **Nora and The Gladiators** (Fri.).

WARRINGTON
Park Hall: **Terry Lightfoot** (Fri.).

WESTON SUPER MARE
Winter Gardens: **Hamphrey Lytton** (Sat.).

- CATFORD**
Town Hall: **Terry Lightfoot** (Wed.).
- CHILTERNHAM**
Town Hall: **Terry Lightfoot** (Thurs.).
- CROYDON**
Star Hotel: **Hamphrey Lytton** (Fri.).
- EDGWARE**
Jazz Club: **Hamphrey Lytton** (Sat.).
- EXETER**
ABC: **Ken Dodd**, **Joe Henderson**, **Rosemary Squires** (Wed.); **Civic Hall:** **Archie Bell** (Sun.).
- GLYNSEND**
All Saints Hall: **Danny Rivers** (Sat.).
- GURDFORD**
Wenden Bazaar Hotel: **Terry Lightfoot** (Thurs.).
- HANLEY**
Theatre Royal: **Billy Fury**, **Joe Brown**, **Mark Young**, **Tommy Bruce**, **Vera Evans**, **Ernie Leader**, **Nelson Kocer**, **Peter Wynne**, **The Kenneth** (Wed.).
- LEICESTER**
Dr. Montfort Hall: **Chris Barber** (Sat.).
- LIVERPOOL**
Empire: **Emile Ford** and **The Checkmates**, **Randy Lloyd**, **Patti Brook** (Wed.).
- LONDON**
Piccolo: **Berry Dutton**, **Talk of the Town**, **Lea Hesse**, **Palladium**, **Norman Wisdom**, **Yana** (Tue.); **Aggie Whiting** (Wed.); **Adelphi**, **Van Johnson**, **Patricia Lambert** (Thurs.); **Royal Albert Hall:** **Cliff Richard**, **The Shadows**, **Louise Berger**, **Bob's Band**, **Terry Lightfoot**, **Eric Delaney**, **Lyn Corbett**, **Frank Field**, **Dick Jacobs**, **Duo Lang**, **Johnnie Martin**, **Louise Mason**, **Billy Rayne** (Sat.); **Marquee:** **Chris Barber** (Wed.); **Civic Theatre:** **Patricia Brook** (Sat.); **Jazzboys:** **Terry Light-**

BUZZ CLIFFORD

BABY SITIN' BOOGIE

fontana H 297

THERE is a new Ornette Coleman album out this week in America. The title: "This Is Our Music." It is Ornette's third for Atlantic.

The record is of particular interest because, for the first time, the controversial album has waded a standard tune—George Gershwin's "Embraceable You."

First reports indicate that it is the standout track.

ANOTHER new Atlantic release is "More Soul." Leader on the date is Ray Charles' sideman, saxist Benny "Hank" Crawford. Formerly on baritone with band, Benny is now deputy leader when Ray is off the stand.

Charles' new baritonist is Leroy "Hog" Cooper. Readers may recall how impressed I was with Cooper's record debut on the same label's recent "Legendary Buster Smith" LP.

THE most ludicrous quack of the week by singer Betty Hutton's husband, trumpeter Pete Candoli.

... She was the great Paramount star and I was just a trumpeter, y'know. A good one, of course. I'm one of the seven outstanding world greats—up there with Beiderbecke and Louis Armstrong, y'know—but still

DISC 1961 CALENDAR

Lonnie Donegan

BORN Glasgow, April 29, 1931, brought up in London, there's nothing Irish about Lonnie except the derivation of his name. Ever since a child he's been influenced by music, his father was an accomplished violinist. At seventeen he bought his first guitar. He soon became interested in jazz and made his first appearance with a London group just before being called up for National Service in 1949.

Demobbed 1951, Lonnie formed his own group but later joined forces with Chris Barber. In May, 1956, Lonnie left Barber to go solo and signed a recording contract with Pye. His first release was "Long John." Later that year he made his variety debut . . . in America. "Bring A Little Water Sylfie" was Lonnie's second disc and it achieved over 30,000 advance orders. To coincide with this release Lonnie made his British debut in variety.

In 1957 he used his comedy talents for the first time when he played Wishee Washee in "Aladdin" at Chiswick.

In 1958 he made his film debut with a guest appearance in "The Six-Five Special" and in June of that year, appeared before Her Majesty the Queen in Scotland's first Royal Command Variety Performance at Glasgow.

In April, 1959, ITV presented the first "Putting On The Donegan" series. He has since done three series.

1960 saw the release of "I Wanna Go Home," the first of the new Donegan discs. In January of this year Lonnie re-signed with Pye. Since first joining the company seven out of the 23 singles he has cut for them, have sold over 250,000.



April

DATES TO WATCH

CBS Richard and The Shadows are to commence an eight-day British tour on April 9.
Matt Monro and The Madlarks commence a short Granada tour on April 24.

Arker Bell to guest in "The Alan King Show," ATV, April 8.

Michael Holliday and Sheila Buxton commence new ABC-TV series, "Beckaroo" (North and Midlands), April 8.

New ABC-TV music show, "Thank Your Lucky Stars," to be hosted by Pete Murray, commences April 1.

Adam Faith, The Allisons and the John Barry Seven are among the stars who will appear at the Songwriters' Guild Concert at the Victoria Palace on April 24.

Joan Regan commences new "Be My Guest" series for BBC-TV on April 9.

Tony Bennett commences four-week season at the Pigalle on April 17.

BIRTHDAYS

Debbie Reynolds (1), Doris Day (3), Steve Arlen (6), Andre Previn (6), Ricky Valance (10), Carol, Kaye Sisters (12), Howard Keel (13), Marty Wilde (15), Chris Barber (17), Johnny Tillotson (20), Ella Fitzgerald (25), Michael King (25), Duane Eddy (26), Winnie Atwell (27), Duke Ellington (29), Bobby Vee (30).

Sun	Mon	Tues	Wed	Thur	Fri	Sat
◆	◆	◆	◆	◆	◆	1
2	3	4	5	6	7	8
9	10	11	12	13	14	15
16	17	18	19	20	21	22
23 30	24	25	26	27	28	29