

DISC

THE TOP RECORD & MUSICAL WEEKLY

No. 159 Week ending April 8, 1961
Every Thursday, price 6d.

TV IS BEING STARVED

says
JACK GOOD

**HOW WELL DO YOU
KNOW PRESLEY?**

pages 8/9

**News
Reviews
Features**

Cliff wins eighth Silver Disc

Six million sales

CLIFF RICHARD arrived home after a triumphant South African tour last Saturday to learn that he had won his eighth Silver Disc, and achieved a total sale of records of six million. He now has nearly three times as many Silver Discs as any other pop singer . . . including Presley who, with Tony Newley, The Everly Brothers and Adam Faith, has three.

His latest, which passed the 250,000 sales mark while he was on his African tour, is "Theme For A Dream," which came into the DISC Top Twenty chart at number twelve in the week ending February 25.

Next Saturday, April 8, Cliff appears on the panel of "Juke Box Jury," and the following day begins an extensive British tour opening at The Empire, Liverpool.

Tommy in variety at Coventry

TOMMY STEELE, who made a long overdue return to variety on Easter Monday, has been signed up to lead S. H. Newsome's 1961 Birthday Show, at the Coventry Theatre.

The show, which will run for seven weeks, will commence on October 16. In April, Tommy will tape an hour long programme for ATV, for showing at a later date.

Other stars to be signed for the birthday show include the Raindrops.

Moss line-up top US stars

LESLIE MacDONNELL, Managing Director of Moss Empires, returned from the States last week, after having commenced negotiations for possible visits in the autumn by top American stars.

Although no names have yet been announced, it is more than likely that the Moss circuit will feature top-line Americans during the autumn, although as the Palladium summer show will be in progress, they will be unable to appear there.

Ken Jones on 'Parade'

KEN JONES, Musical Director, who has been scoring the music for "Nearly A Nasty Accident," a new Jimmy Edwards film, "Green Helmet," starring Bill Travers and Sidney James, and "Dentist on the Job," with Bob Monkhouse and Shirley Eaton, will guest on "Parade Of The Pops" on April 19.

Red Price to tour

THE new Red Price beat combo starts a 14-day tour on Sunday next with a bill including Matt Monro and Jess Conrad.

Sunday's date is at the Royal Colchester, and the rest of the itinerary is as follows:

ABC, Dover (April 10); Savoy, Northampton (11); Ritz, Wigan (14); Gaumont, Southampton (16); ABC, Gloucester (17); ABC, Lincoln (19); ABC, Chesterfield (20); ABC, Huddersfield (21); ABC, Cleethorpes (22); ABC, Peterborough (23); and Imperial Ball, Nelson (29).



SHIRELLES HOPE FOR TWO IN THE CHARTS

FOUR voices, a new sound, and a smash disc hit, all add up to America's newest girl group, The Shirelles, still in the British charts with their initial release over here, "Will You Love Me Tomorrow," and hoping to make it a double smash with their latest, "Dedicated To The One I Love."

The four girls, Addie, Doris, Shirley and Beverley, have been singing since their high school days, and were discovered during a rehearsal of a school show.

The girls, all students at Passaic High School—about fifteen miles from New York—were singing "I Met Him On A Sunday," when the daughter of a music executive, who was also a student, suggested that they might sing for her mother,

the President of a Record Company.

The Shirelles auditioned, and were signed up on the spot. Although they recorded the same song, "I Met Him On A Sunday," and it reached the American best sellers, it was never released over here.

With a hit on their hands, the girls quit high school and began to concentrate on singing full time. Although they were already successful, they felt that a new sound was needed to maintain their success, and they experimented so that they could come up with something individual enough to be identifiable with them.

After a great deal of work, much impatience, but a tremendous amount

of enthusiasm, they achieved a new sound, which was illustrated in "Will You Love Me Tomorrow."

In the same vein, and following up their number one hit in "Will You Love Me Tomorrow," The Shirelles then recorded "Dedicated To The One I Love." This is currently riding high in the U.S. charts.

Now that success is theirs, there are all sorts of plans in hand for the Shirelles. One nighters, television, personal appearances and nationwide tours are lined up. It is also expected that within a very short time they will make their second LP which will include their hits. Their first is "The Shirelles."

J.H.

Another 'Natural' for the Hit Parade!

THE SHIRELLES DEDICATED TO THE ONE I LOVE

with Look a here baby

JAP 249

'TOP RANK' RECORDS



EMI Records Ltd - EMI House
25 Manchester Square - London W1



MALCOLM VAUGHAN

Rockers are just killing the real singers



DEAN MARTIN

Post Bag

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

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

THE more I listen to pop records today, the more I feel that we are losing one big essential element of entertainment. That is the true singer. Today is the age of the rocker and the crooner, but where are the tenor voices of David Whitfield, Malcolm Vaughan and Robert Earl, which we used to hear with such delight?

It really appears as if the tenors of tomorrow are the Cliff Richards and Adam Faiths of today, and gradually everyone will sound like everybody else.—BRIAN HESSELGRAVE, 88, Knightlow Road, Harborne, Birmingham, 17.

PRIZE LETTER

TO STAY

MANY times I have heard it said that the disc boom is over and TV has taken the place of the gramophone record. But TV will never replace the gramophone, for record lovers can produce their own programme any time they like, which is something they cannot do with radio and television.

No other form of entertainment can ever replace it, and that is why the

disc boom will continue.—C. R. MCKAY, 8, Elm Grove, Feock, Truro, Cornwall.

NOT SO GOOD

MOST singers and instrumental groups revive "oldies" to get them to the top. It proves that the songwriters of today can't publish songs of the standard of yesterday.

About the only song written today that is here for a long time is "Portrait Of My Love." It has a wonderful lyric that can be understood, and an unforgettable melody.—EUNICE BRINDLEY, 30, Spring Hill, Chasetown, Nr. Walsall, Staffs.

UNFAIR

DEAN MARTIN, Bobby Darin, Mel Torme, Shirley Bassey and many, many others would be unknown in show business if it had not

been for their success on disc.

So it annoys me to hear that Darin and Bassey are to make films without singing in them. Once they have made several films, then let them try and branch out as actors and actresses, but don't let the disc stars undertake dramatic parts without the experience, for it is unfair to the record-buying public.—T. WILLIAMS, 32, George Road, New Oscot, Sutton Coldfield, Warwick.

PANELLISTS

WHEN will panels in certain programmes stop making idiotic statements such as: "The record was good, but what were they singing?" There is hardly a record produced today on which the lyrics cannot be understood.

May I suggest that some of these panel celebrities stop trying to impress everybody? If they really listened to the record, they might reach some decent conclusions.—G. HARVEY, 289, Maryvale Road, Bourneville, Birmingham.

NO CLIFF

I COME from India, and there it was always Elvis or Ricky Nelson or Paul Anka or The Everly Brothers. We heard plenty of Americans, but rarely any British singers. I can't understand why, because I now think Cliff Richard deserves an "A Plus" in my rating of pop stars. I think he sings better than Elvis or

Rick, even when he tries to sing like them, as in "Living Doll" and "Travellin' Light."

His voice is fiercely gentle and has such sensitivity that he never makes rock seem shoddy or in bad taste.—SHANTI PADHI, 32, Madhwa head Road, Stratford-upon-Avon, Warwickshire.

NEW LPS

I WOULD like to see a great increase in the production of 8- and 10-in. LPs. They would satisfy those people who regard 12-in. LPs as too long, or too expensive, and those who would rather buy a record with longer playing time than the LP, without spending so much on it.—M. MAUSLAND, 86 Manor Road, Harrow Middx.

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

discerning disc jockeys



insist on
TRADE MARK
SCOTCH
BRAND
recording tape



WORLD'S LARGEST SALES OF MAGNETIC TAPE

He couldn't be more out of character



Amorous and unreliable . . . Leo (Frankie Vaughan) makes love to Ursula Gullet (Juliet Prowse) . . . but only on Wednesdays. The rest of the time he's trying to marry her off to a rich "friend" . . . for a consideration.

FRANKIE CAN DO BETTER THAN THIS

John Wells reviews 'The Right Approach'

FOUR men who live by the code, "all for one, one for all," an aspiring actor after the sweet life, a waitress who will stop at nothing—and doesn't—and a rabidly bitter Hollywood magazine editor. . . . Meet the leading characters in Frankie Vaughan's second "made in Hollywood" film, "The Right Approach," now at the Rialto, London.

It was premiered just before Easter and stars Frankie Vaughan, Juliet Prowse, Martha Hyer, Gary Crosby and David McLean. Frankie plays the actor (Leo Mask) after the bright lights and stardom of Hollywood, every man for himself. He gets there only after cheating four men who befriended him, seducing the editor (Martha Hyer) (he wants his picture in the magazine) and giving the waitress (Juliet Prowse) a baby.



At a night spot Ursula dances with the "friend" while Leo devotes his remaining six days to flirting and finally seducing Anne (Martha Hyer).

It can't accurately be described as good clean fun but the character Frankie portrays isn't likely to offend anyone. To make Frankie Vaughan play a seducing, hard-hearted, ambitious actor, is like casting Brigitte Bardot as his grandmother. He's just too nice a person in real life to be convincing.

Juliet Prowse, whom Sinatra and Presley are reported to be alternately flipping over, isn't likely to make many more people flip over her performance as the scheming, money-mad waitress.

This does not seem a wise choice to follow her wonderful performance in "G.I. Blues" with Presley.

As for Gary Crosby, he is just wasted.

The three big songs from the film are "The Right Approach," sung behind the credits by The Kinks, Stone Four, and by Frankie at a Press reception scene; "When You Least Expect It" by Frankie, and "Lady Love Me" which Gary Crosby shares with Frankie.

YOUNG LOVE
LITTLE SUZIE



45-WB 25 45 rpm record

AMERICAN TOP DISCS

These were the twenty numbers that topped the sales in America last week (week ending April 1).

Last Week	This Week	Title	Artist
1	1	Surrender	Elvis Presley
2	2	Pony Time	Chubby Checker
3	3	Dedicated To The One I Love	The Shirelles
4	4	Apache	Jorgen Ingman
5	5	Don't Worry	Marty Robbins
6	6	Blue Moon	Marcelo
7	7	Walk Right Back	Everly Brothers
8	8	Wheels	The String-a-Longs
9	9	Where The Boys Are	Connie Francis
10	10	Gee Whiz	Carla Thomas
11	11	On The Rebound	Floyd Cramer
12	12	Think Twice	Brook Benton

Last Week	This Week	Title	Artist
8	13	Ebony Eyes	Everly Brothers
14	14	Lazy River	Bobby Darin
15	15	Asia Minor	Kokomo
16	16	Spanish Harlem	Ben E. King
17	17	But I Do	Clarence Henry
18	18	Little Boy Sad	Johnny Burnette
19	19	Baby Sittin' Boogie	Buzz Clifford
20	20	Model Girl	Johnny Mastro

ONES TO WATCH
Take Good Care of Her Adam Wade
Baby Blue - - - - - The Echos

ALL OF EVERYTHING

GLEO JONS



45/RCA-1229 45 rpm

SINGLES AT LP SPEED

This is the record of the future



says **NORRIE PARAMOR**

EMI's A and R manager who has just returned from America.

SOONER or later we follow America. We did it with LPs, we did it with stereo, and now, according to EMI A and R manager Norrie Paramor (he records among others, Cliff Richard and The Shadows) we are going to follow them in turning to singles at 33 1/3 rpm.

Singles in the States are on the way down, and albums are on the way up. "A marriage" of the two seems inevitable.

Capitol are now putting out these long slow playing singles and I am quite sure that this will be the record of the future," said Norrie. "Apart from anything else, you won't have to mess about changing heads and speeds!"

But in spite of this trend there is still scope for our stars in America, "but they must provide their own songs," said Norrie.

Cover jobs are no good for us as far as they are concerned.

There's a tremendous amount of interest in British artists out there,

but we must provide our own songs.

"With most of today's hits it's the treatment and ideas put into the number that make it sell. Out there they pay a lot of attention to this and their composers are the ones who provide the ideas. Most of our composers, unfortunately, can think of a 32-bar song but are incapable of production ideas."

One of Norrie's biggest thrills during his four-week trip in which he noted recording techniques and attended disc conferences, was seeing Elvis Presley in person on two separate occasions.

"The first was at the most amazing press conference you could imagine," said Norrie. "It was held in Hawaii for local schoolchildren. They sat there with their pads and cameras waiting for Presley to arrive. When he did he'd just flown 3,000 miles, had the most terrible cold and wasn't feeling well. But the way he coped with those kids was marvellous."

"He struck me as a very capable person, sure of himself but not cocky."

"We saw him again at a charity concert he was doing for the Pearl Harbour Memorial Fund. The place

was packed, of course, and you could hardly hear Presley for the screams.

"He doesn't wiggle or shake on stage, just stands and moves in time to the music."

"He asks such high fees because he doesn't want to do one-night stands around the States. But he was doing this concert for nothing and Col. Tom Parker, his manager, had bought five thousand dollars worth of seats, so you can't say they're after money all the time."

Now that Norrie is back in London he looks like being pretty busy. He's just completed his first film score for "The Frightened City" - "the music reflects the heartbeat of a big city," he said, and there are other film offers waiting for him if he finds the time.

Experiment

But what he'd really like to get down to is an experiment he saw while in Philadelphia. "I went to the Cameo recording studios there run by Bernie Low," he said.

"Bernie has his recording studio and offices in the same building. He records people like Bobby Rydell and Chubby Checker, whose record of "Pony Time" is high in the American hit parade.

"At Bernie's studio they literally live with the recording. They rehearse the number in the small studio to get ideas and then record it in New York."

"Personally, I'd like to do this kind of thing, although in an organization as large as ours it might be difficult. But if I can, I'm going all out for a technique that could be a tremendous influence on our record sales."

Brian Gibson

TOP TWENTY

Week ending April 1, 1961

Helen Shapiro in at 20
Connie Francis jumps to 11

Last Week	This Week	Title	Artist	Label
1	1	Wooden Heart	Elvis Presley	RCA
2	2	Are You Sure	The Allisons	Fontana
3	3	Theme For A Dream	Cliff Richard	Columbia
4	4	My Kind Of Girl	Matt Monro	Parlophone
5	5	Walk Right Back	Everly Brothers	Warner Bros
6	6	Lazy River	Bobby Darin	London
7	7	Will You Love Me Tomorrow	The Shirelles	Top Rank
8	8	And The Heavens Cried	Anthony Newley	Decca
9	9	Exodus	Ferrante and Teicher	London
10	10	Samantha	Kenny Ball	Pye
11	11	Where The Boys Are	Connie Francis	M.G.M.
12	12	F.B.I.	The Shadows	Columbia
13	13	Riders In The Sky	The Ramrods	London
14	14	Marry Me	Mike Preston	Decca
15	15	Wheels	The String-a-Longs	London
16	16	Warpaint	Brook Brothers	Pye
17	17	Baby Sittin' Boogie	Buzz Clifford	Fontana
18	18	You're Driving Me Crazy	Temperance Seven	Parlophone
19	19	African Waltz	Johnny Dankworth	Columbia
20	20	Don't Treat Me Like A Child	Helen Shapiro	Columbia

ONE TO WATCH
Blue Moon - - - Marcelo

LOS ZAFIROS
"MARTA"

B/W "QUIZAS, QUIZAS"

45 RPM

7N 15340

DAVE KING
"YOUNG IN LOVE"

B/W "CEST LA VIE, C'EST L'AMOUR"

45 RPM

7N 25074

PATTI BROOK
"WHEN THE RED RED ROBIN"

(Comes Bob-Bob-Bobbin' Along)
B/W "LOOK WHAT YOU'VE DONE TO ME"

45 RPM

7N 15339

KATHY KIRBY
"DANNY"

B/W "NOW YOU'RE CRYING"

45 RPM

7N 15342

THE RAVENS Rock Group
"THE GHOUL FRIEND"

B/W "CAREER GIRL"

45 RPM

7N 25077

THE PETE CHESTER Group
"THREE OLD MAIDS"

B/W "FOREST FIRE"

45 RPM

7N 25074

TV is on a starvation diet

THESE TWO BOYS HAVE PROVED IT

says
Jack Good



THE tremendous success of The Allisons pinpoints our need for a regular TV programme that will continually present to the public new talent in the world of popular music. Mike Preston, too, is back in the charts after a long absence as a result of his TV appearances in the rival Song Contest on ITV.

There is still nothing quite as powerful as TV appearances for promoting new records and artists. But the television planners claim that the job of promoting new recording artists is nothing to do with their job of providing television entertainment.

The recording world might need television but television can get on very well without the recording industry.

On a superficial level this might be true but the very thing that television really suffers from is the complete absence of a means of discovering new faces.

No new talent

In America there are countless local TV stations and minor network where new artists can win their spurs. Here the nearest thing we have to that are the five or six regional television companies. But between them they have so little time allocated for independent work that it is unlikely that any new talent will arise from these sources. At least, it hasn't happened yet.

Theatres have closed down and there remain only the night clubs and these in general are the stamping ground of artists who are not really suited to the demand of the less sophisticated television medium.

Meanwhile television is literally on a starvation diet as far as new faces are concerned. Hence the exaggerated place given to vidding Americans—not so much on the grounds of their talent, although this is often of quite a high standard, but simply because

they have faces which have not got that old familiar look.

But to return to The Allisons. I should be the last to suggest that these boys did not fully deserve the success they have won for themselves. But is it not significant of the crying need for new stars that these two boys with one hit record, have caused the most fantastic stir in the entertainment business since the advent of Cliff Richard?

Ban death dirges

THE large majority of teenagers do not favour ballads of the "Teen Angel" and "Tell Laura I Love Her" variety, but there are always enough to make it worth while for the recording companies to release such mawkish trash.

I have no objection to anybody buying the record of his choice, however distasteful it might be to me, but what I do find objectionable is that the business of selling these dirges involves playing them on the radio and inflicting them upon many people who find them so distasteful that they are a pain to listen to.



All of us who are involved in the record business are responsible, in a way, for this sort of thing happening, unless we put up a fight to stop it.

The reason I am saying this is because of the release of two American songs by Decca which I am sure will offend quite a lot of teenage listeners.

One is called "A Hundred Pounds Of Clay," by Gene McDaniel, and the other is "Please Love Me Forever," by Sunny Gail, both on London.

They are very commercial and I dare say will sell quite a few copies, but it is precisely this kind of record

that gives popular music a bad name.

However, one understands the problem of the record companies. Groups like Decca and EMI are contractually bound to release certain American discs. To refuse to issue one of the records might mean the loss of a whole American label to them.

What can be done about this intolerable situation? There is a strong case for a council to be formed, comprising all British recording companies, whose job would be to decide whether the lyric content should prevent a dubious record from being aired on Luxembourg.

If their verdict went against, they

THE ALLISONS they deserved success but why did they cause such a sensation? (DISC)



would agree that no version of the record should be played on the air although each company could give it as much publicity in print as they wished.

The whole point being that people who want to listen to this kind of record could go to their local shops and do so, and people who would be offended by hearing it would not be faced with the alternative of listening or switching off their favourite programme.

Bygraves gets a kick out of cabaret

At last I think I've found my real medium

AFTER touring up and down several streets in London's West End looking for a parking place, comedian Max Bygraves suddenly spied one and skillfully slid his Rolls Royce, number plate MB 1, into it.

"Thank goodness" he exclaimed before adding, "Now let's go and celebrate our luck with a coffee."

And over it declared: "After all my years in show business I think I've now found my best medium—playing night clubs."

I could understand his enthusiasm for that. He's just finished his first London night club engagement, at the plush Talk of the Town, and it had been so successful that his season was extended. "My happiest engagement ever!" he commented.

Although pleased that the London night club scene is booming, he looked very sad as he stated: "Apart from the London Palladium there are few places left in London where one can play to a live audience. So the alternative of night clubs like the Talk of the Town and the Pigalle is extremely welcome."

"But working them is much more difficult than working theatres. For one thing, the audience is far more sophisticated and harder to please. You could liken it to a pantomime

audience where if you don't get and hold the children's attention they get restless and troublesome. The same applies in night spots but with grown-ups."

Max, who has been picked for 15 Royal Variety Performances, started into his coffee cup as he mused: "The variety theatre is having a hell of a bad time now. Perhaps places like the Talk of the Town may provide the answer to how live entertainment can thrive in future."

Then he promised: "I've always made a practice of working at least three months a year out in the provinces and I'm going to continue doing so. If the variety theatres keep closing I'll do what I did earlier this year and play cinema."

When I mentioned records Max cheered up immediately and started talking enthusiastically about an LP and a single which he has just recorded for Decca.

The LP is called "Nursery Rhymes For Grown-Ups" and contains nursery rhymes like the ones we learnt at school but with clever, grown-up lyrics thought up by well-known writer Leslie Bricusse.

And samples of what you can expect are "Ex King Cole who was

a sexy old tool." "Here we go round the Traffic Jam" and "Ba, Ba, Black Sheep."

The single contains "The Bell of Avignon" and a Lionel Bart composition, "The Little Soldier."

Forecasts Max: "They have a good chance and could do well."

His latest film, "Spare the Rod" is due for screening next month and Max is really keeping his fingers crossed that it does well.

Why? Because this is the film which he has ploughed a lot of money as a backer and out of which he draws no salary. In it he plays a schoolmaster who believes that caning is old fashioned.

Asked his future plans he thought deeply before replying: "I'm opening my own restaurant in Stamford North London, in May. It will be open late at night and, I hope, serve good grub." Naturally enough, it is being called Maxims.

Then he whispered of his visit this week to America to see the musical "Do-Re-Me" starring Phil Spector (reported in last week's DISC) and said: "If I like it I may well be starring in it in London's West End in the autumn."

And with that he drained the last of his coffee and departed to face once more the hazards of driving in London.

Neville Nissen



MAX BYGRAVES . . . "My happiest engagement ever" is how he describes his Talk Of The Town stint.



THIS
WEEK'S

EMI

HITS

MR. ACKER BILK*and his Paramount Jazz Band***Sweet Elizabeth**

COLUMBIA London 201 Series 45-DB421

THE KINGSTON TRIO**Como se viene, se va**

CAPITOL 45-CL1932

KEN JONES

(Piano)

*with his Orchestra***On the rebound**

PARLOPHONE 45-PA1731

JOHNNY KIDD*and The Pirates***Linda Lu**

R.M.V. 45-PO983

CLYDE McPHATTER**I'll love you till
the cows come home**

MERCURY 45-AM173A

JIMMIE RODGERS**When love is young***(from film "The Little Shepherd of Kingdom Come")*

COLUMBIA 45-DB4017

THE

TEMPERANCE SEVEN*Vocal refrain: Mr. Paul Macdowell***You're driving me crazy**

PARLOPHONE 45-PA1737

CRAIG DOUGLAS**A hundred pounds of clay**

TOP HANK 24853

*
STAR
SINGLE

*

RUSS CONWAY**Parade of the poppets***c/w Lulu**(from film "Weekend with Lulu")*

COLUMBIA 45-DB4624

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

Cable from AMERICA

BURNETTE IS STILL COMING TO BRITAIN



JOHNNY BURNETTE, after a month of recuperating following his recent operation, has been given the okay to return to work. His first date is in the recording studios. He then heads for Seattle to top the bill in his own show. He is still hoping to get to England some time this year.

R.C.A. Victor Records are way ahead in 1961 Disc Derby. As the first quarter of the year closes, Victor have succeeded in placing 13 discs in the top 100, since New Year's Day. Close to their target is Mercury, followed by Decca with 10. Absent from the top spots were normal favourites Capitol and Columbia with only 5 and 3 respectively.

Capitol threw a lavish party for Nat King Cole in the Crystal Room of the hotel Savoy-Hilton, in New York, 200 guests attended the affair to honour Nat for his outstanding achievements in the record world throughout the years.

Columbia Records are off to a flying start with the first theme from the new European film "Hippodrome," waxed by Jerry Murad and the Harmonicats.

First artist to record in Columbia's new studios in Hollywood, is the label's bright new star Carol Connors, who is doing very well at the moment with her debut record called "My Diary."

New quartet of 16-year-old boys on Capitol to be called The Four Conquitos, were discovered in Los Angeles University High School by Bruce Bekand of the Four Preps. First disc out this week is "Sparkle and Shine."

Nashville's two busiest background quartets, The Jordanaires and The Anita Kerr Singers, teamed up for a big group sound twice recently, once on a new Guy Mitchell single, and again with Duane Eddy.

Recording star Jimmy Rodgers, just arrived in New York to cut a new LP devoted to American folk songs that have seldom been heard.

Nice to see Al Martino beginning to climb back into the big time again with his new disc "Little Girl, Little Boy."

Brenda Lee, now fully recovered from her knee injury, has cancelled all her live performances to enable her to start work on her first movie.

Bobby Darin will be busy as an actor in the next few months. He is set for roles in "State Fair," "Too Late Blues," and "Pennies For Heroes." Rumour has it

Robby may soon be changing labels, my guess is he might sign for Dot.

Capitol have just signed Genie Pace, former roller skating star, and her first release is the new craze "La Pachanga." Genie is a discovery of comedian Jackie Gleason also well-known for his best selling LPs.

Merv Griffin, flying high here with his successful records and TV shows, has just had his glamorous wife Julian written into his night club act.

Sales on RCA Victor's two-record album "Sixty Years of Music America Loves Best" released in 1959, has just passed the million mark, with its sequel released October 1960 just passing the half million.



DUANE EDDY—Extra big group on his latest single. (DISC Pic).

* GUY MITCHELL with wife Elsie . . . a new and big sound on his next single.

The Nat King Coles are expecting a blessed event, making their fourth child.

Columbia Record's vocal stars, The Brothers Four, will entertain at the Academy Award dinner to be held in Hollywood on April 17th. The group will sing their hit version of "The Green Leaves of Summer."

The hottest new song to hit the States in a while is "Little Lonely One." The battle for the hit record has been narrowed down to two versions, with the Jarmels on the Laurie Label and Garry Shereck on Madison, getting an equal share of the spins and sales up to now.

Candid Records have scheduled for release this month the first record by the Toshiko-Mariano Quartet. The fabulous quartet features the young Japanese jazz pianist and her husband Charlie Mariano, former Stan Kenton alto-saxophonist.

Warwick Records have just signed Teddy Charles to direct their newly formed jazz series. The first album in the series is called "S... of Jazz Percussion," features such outstanding artists as Bill Evans, Paul Chambers, Pepper Adams, Donald Byrd and Curtis Fuller. Teddy says he will soon record a fabulous new jazz voice . . . Nat Wright!

The Platters look like having another number one success with a revival of the lovely "Tress."

20th Century-Fox just signed singer seventeen-year-old Johnny Restivo to an exclusive recording contract. Johnny's first record is being set while plans are going ahead for his screen test with parent film company.

Maurice Clark

*

STAR
SINGLE

*

RUSS CONWAY**Parade of the poppets***c/w Lulu**(from film "Weekend with Lulu")*

COLUMBIA 45-DB4624

'Sailor' proves that pop music is getting better

IS the pop scene improving? Is the day of the gimmick-laden disc out and the day of the sweet, melodic ballad in? One person who thinks so is top songwriter and singer Jerry ("Who Could Be Blue?") Lordan.

"Teenage taste has changed quite a lot in the past twelve months or so," he told me. "I've personally got no explanations why, but things must be improving when a lovely song like 'Sailor' gets into top position.

"But although it was a wonderful song, I'll never understand why it did so well. Maybe part of its success stemmed from the fact that it was a great seller on the Continent.

"I wouldn't say that it was the teenage market responsible for its success. There seems to be an outer

ring of record buyers who only buy the odd record now and again, but when they do, sales are usually high. They are the sort of people who buy Max Bygraves records and so on.

"People forget that there is a tremendous potential record buying public outside the teenage market. There's a ballad going well now called 'Scottish Soldier' by Andy Stewart and the sales of sheet music on this number are climbing steadily, and that's certainly not due to teenage interest."

As for the gimmick, the worst

offenders in this line are the Americans. Take the version of that wonderful standard "Blue Moon" which has been "arranged" by a new group called The Marceels.

"Quite frankly this knocked me out," smiled Jerry. "And I don't mean I enjoyed it. I wasn't at all impressed. I don't mind good gimmick records but this is going too far. Whoever the arranger responsible for the record is, he must surely have the most diabolical imagination, though it is ingenious in a very weird sort of way.

"Personally I don't think we could do this sort of thing in this country, which is just as well.

"Our own arrangers today are superb, particularly men like Johnny Spence, whose string and brass writing is really wonderful. Ron Goodwin, Ian Fraser and John Barry, although I would like to hear John demonstrate more of his versatility.

"I think our British discs today set a very high standard. Some of the American discs I hear are so bad!"

You might imagine from that that Jerry is against cover discs—but he is not.

"It doesn't bother me to hear a good copy!" he said. "I like to see a British artist get away with a record, but more often than not the original is always the better.

"Of course, there are some cases where the opposite applies. For instance, take Tony Newley's latest recording 'And The Heavens Cried'. Personally, I think this is much better than the American version."

Hit songwriter JERRY LORDAN talks to 'DISC'



JERRY LORDAN has been "teenage tastes changed these last twelve months."

"So has 14-year-old Helen Shapiro another interesting prospect for the future. Helen sings like a mature woman . . . a wonderful voice."

Although Jerry is kept hard at work writing songs, he still likes to record now and again. His latest, "Let's Try Again," has just been released. I asked him why he recorded.

He laughed. "I do it to feed my ego. One of my big ambitions is to have a number one hit vocal disc."

Any other ambitions?

"Sure. To have a successful musical show running in the West End. In fact on and off for the last fifteen months, I've been writing a musical with a boy you may not have heard of yet named Paul Charleson."

"We've written twelve numbers so far. It is a kind of a romantic drama, but I'm not going to tell you the story. . . ."

Ken Johns

ALONG THE ALLEY

Specially for the barbers



TERRY LIGHTFOOT

ANY barber shop which happens to have a juke box need look no farther for a signature tune. Mr. Brian Fay, the Parlophone MD who used to spell his surname Fahey, has obliged with an opus entitled "Short Back And Sides".

Cinephonic Music in the Campbell Connolly group are the publishers, and Cinephonic's George Seymour, noticing the writer of this column had just had his annual haircut, played Brian's disc of the number to celebrate.

It's a remarkably commercial and musical instrumental with a great beat and some of the best characteristics of the swing era of the late thirties and early forties. One hopes that Brian's tonsorial theme will receive the success it deserves.

Other Cinephonic items due for the plugging spotlight include the forthcoming Dave King disc-coverage for Psy of "Young In Love," a semi-instrumental ballad; "Marie Marie" recorded by Johnny Lonesome (otherwise known as Gordon Longhorn and Don Long) for HMV and pianistically by Regie Williams for London; and Radio Luxembourg DJ Ted King's composition "We're Gonna Dance," which is scheduled for recording by The Raindrops on Oriole.

The group have broadcast the song many times, which should start their record off on the right selling track.

Giel," which is proving to be very much the public's kind of record. Matt's disc is being released in the States on the Warwick label, and his kind of singing should prove as popular over there as it is here.

The Chas. McDevitt-Shirley Douglas HMV duet of "One Love" is getting the right kind of reaction. Later this month Essex go trad once again with the release of Mr. Acker Bilk's "Pretty Boy" on Columbia, and their subsidiary, Creamwell Music, has secured one of the first releases on Psy's new label, Piccadilly. It's called "A Crazy Mixed Up Kid," and Joe Brown is the artist involved.

AS Teddy Johnson explained last week John Fields Music are now handling exclusively over here Perry Coma's Ronecon Music catalogue. Hitherto Ronecon items have gone to various British publishers. First numbers from the Coma company under the new agreement will be released on Perry's RCA LP "For The Young At Heart" this month. Their titles are "Especially For The Young" and "When You And I Were Young, Maggie." Eddie Rogers of the Fields faction is pleased that the A-R TV programme "The Old Pull 'n' Push" is returning to the small screen soon. This will probably mean another lease of selling life for the Terry Lightfoot recording of the show's theme on Columbia.

John Fields also have the tip of The Krew Kats' HMV "Tramboat," which looks like selling its way into the charts shortly. The Fields side is called "Peak Hour." N.H.

NEWS from the street of MUSIC

DAVID LANE LEAVES THE MUDLARKS

After two such wonderful years I'm very lonely now

AN audition by a vocal and instrumental group for "Six In A Special," during which they mimicked The Mudlarks, resulted in David Lane joining The Mudlarks for two years while Jeff Mudd did his National Service.



DAVID LANE . . . busy working on a solo act. (DISC Pic)

"Bunny Lewis, the Mudds' manager, happened to be watching at the time," recalled David, when speaking to DISC from Manchester before Easter. "He told me that, providing I didn't put on any weight, he might have a job for me. I thought he meant as a soloist, and I was amazed and delighted when the spot with the Mudds was offered."

Now the two years are over and Jeff Mudd has returned to rejoin the act. David is once again resuming the task of establishing himself as a solo artist.

He was feeling the break with The Mudlarks rather keenly, however, and confessed as much.

"I'm very lonely at the moment. I've had two wonderful years with the group, and you get used to having two wonderful people around you all the time.

"I'm rehearsing an act of my own up here for cabaret, including pop ballads, point numbers and comedy songs," said David. "Things have been delayed a bit because I've had a septic throat, but it should be organised by Easter."

David plans to play the growing and lucrative club circuit up north at first. He's also planning a trip down to London to demonstrate his act to Bunny Lewis, who is maintaining his interest in the substitute Mudlark and his future career. "I'm rather lucky really," remarked

David. "I know most of the club proprietors and other people in the show business up here, and they're all very interested in my new act. He reminisced about his activities with the Mudds. During the course of the two years, he played places with them which he had only dreamed about hitherto.

"The biggest, of course, was the Palladium. I was in such a state of excitement I honestly can't remember doing the actual act there—only going around on the rounds—about at the end of the show."

Now he's back on his own, David is devoting all his efforts to becoming a solo star in accordance with his original ambition. But already something which may be significant has occurred.

New group?

"Quite a few people have asked me why I don't form my own vocal group. In actual fact, it might be a better proposition as far as available work is concerned. I'll see how my solo plans go first, though. What pattern would a vocal group follow under his leadership?"

"NOT a carbon copy of The Mudlarks," David stressed, with a laugh. "It would need a good girl, of course, and I think that would be the main difficulty."

"Mary Mudd is a girl in a million for group singing. Her movements and facial expressions are just right for routines. If I found another like her for a group, I'd be extremely lucky."

JOHN SUMMERS

The guitar is good for years yet

says **BERT WEEDON**



(DISC Pic)

along the lines of the old saying: Practice makes perfect.

"They should get to know their instruments thoroughly, and never feel that they know enough to stop learning. I've been playing for 25 years, and I'm still learning!"

Duane Eddy is the same. "Duane makes really great records which I enjoy a lot, but he wasn't too proud to ask me how I got a certain effect which he'd heard in my playing and which interested him. You can never stop learning about the guitar, and you must never stop practicing."

Nigel Hunter

TEN thousand letters in one week—that's the response that Bert Weedon (or "The Daddy of Rock 'n' Roll") to give him the title bestowed upon him by Royston Ellis in his recent book on pop music) received to the course of instruction on the guitar he gave on TV.

"I'm fortunate because I get the opportunity of demonstrating what the guitar can do to a very wide audience," he said.

"This particular instruction was given in a children's TV programme, and my 'Easy Beat' radio shows, in which I play all kinds of guitar music, have produced mail from people of eight."

"In the days of wild rock, the guitar became associated with rock 'n' rollers shouting a few chords as accompaniment to vocals, and I was worried that it would suffer as a result. It hasn't though, and I can foresee it continuing to be the most popular instrument for a long time to come."

It was 25 years ago that Bert Weedon decided to devote his life to the guitar.

"In those days," he recalled, "people looked at you as though you were a little posh when you told them you played guitar. Nowadays everybody plays it."

"And the present standard of playing is higher now than ever before," he continued.

Master it!

"Mind you, there are still quite a few people who content themselves with four or five chords over-amplified. But a lot more attention is being paid to solos and single string technique these days."

Amplification standards are now superb, according to Bert, but he stressed that budding guitarists shouldn't obsess themselves too much with obtaining expensive amplification equipment and neglect the mastering of the guitar itself.

"In the old days it was nothing for the amplifier to break down in the middle of a solo," he grinned. "You were left going through the motions but nobody could hear anything. Now it's possible to get all kinds of effects like echo, vibrato, tremolos and more colour merely by turning a few knobs."

"But people learning the guitar shouldn't give way to this temptation. They should learn how to produce the effects by using the guitar itself in the proper manner."

Bert is the only guitarist to have blossomed out into a solo entertainer so far, beginning six years ago with his solo spots with the old BBC Show Band.

"I think it's probably a question of temperament," he replied when asked about this. "Not everyone can go on stage and jump about and join in the fun."

His advice for guitar novices runs

STAR TALK by John Wells

THEY get younger every day. . . . Pianist Zack Laurence, who collected three stars from Don Nicholl for his Parlophone debut disc "Magic Fingers" a few weeks back, is only 15. And he wrote "Fingers" and the flip "Zax Zax" when he was only 12.

Real Names Dept. Eddie Ellis, who also made his debut recently on Parlophone, with "It Happens Every Day," was born Ephraim Elias. At least he has kept the initials.

Before 24-year-old Adam Wade hit the big time in America he was doing scientific research on the staff of Dr. Salk, of polio vaccine fame.

When MGM filmed some of the beach scenes for *Connie Francis' film "Where The Boys Are,"* they discovered they had an unusual problem. . . . too many extras. Almost 1,000 local boys and girls from Fort Lauderdale, Florida, where the film was shot, volunteered their services and producer Pasternak only needed 300.

"For sheer relaxation," Julie London buries herself in a good mystery book. When she's feeling

more energetic she spends the day lounging around the swimming pool in her garden.

The Capris ("There's A Moon Out Tonight") met when they played in the same baseball team in New York.

Harry Karl, when he married Debbie Reynolds, was faced with the problem of how to accommodate her children. But when you're a millionaire it's easily solved. . . . you just have two additional rooms built on to your house for the



ZACK LAURENCE

He wrote the numbers on his debut disc when he was 12.

children and a new dressing room for Debbie.

Johnny Cash has a brother, Tommy, now doing his National Service in Germany. Tommy follows John into show business by forming his own band, The Henchmen, and in their act they do imitations, their best being of Johnny!

Because of publicity by the national press many people expect jazz musicians to smoke nothing but reefers. Perhaps a few Mums and Dads might be pleased to know that Oscar Peterson smokes nothing more dangerous than a pipe.

RECALLING some of the extraordinary disc titles coming out lately I wouldn't put too much money on it, but surely "So" by Kenny Lynch must be the shortest yet.

Back in 1959 do you ever recall seeing a group called The State-siders at the local dance hall? They didn't make a big impression then, it was only when they took on a young tenor player that they began looking at the big time. His name: Peter Fleck-Rekkers.

The costumes worn by Nero and his Gladiators are reputed to cost £40 a piece. If they had stuck to their original name, The Cabin Boys, as used by Colin Hicks during his visit to Italy, they could have saved a lot of money.

Scott Peters is a singer who makes his debut on Pye with "Kookie Talk." It's a nice round sounding name, changed from the original Peter Scott because of confusing with the "bad man."

Tuesday Weld, who's been making a name for herself filming. . . . and dating Hollywood's pop singers; is the owner of a German sheep dog. It's a bit of a giant, but it doesn't appear to be putting off any of her dates.

★ IT'S DANG-A-DANG-DANG — ★
★ STRAIGHT FROM THE No.1 SLOT IN AMERICA! ★

★ BLUE MOON — BLUE MOON ★

★ BLUE MOON BLUE MOON ★

★ BLUE MOON BLUE MOON ★

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THE MARCELS

7N 25073

HOW WELL DO YOU KNOW P

DISC presents a quiz in pictures to test your knowledge of pop music's biggest star

Films

If you are a true Elvis fan, you will have seen all his films, so labelling the stills (1, 2 and 3) should not prove difficult, but who were his co-stars in the films shown here?



1



3



4

Girl Fri

SIX LPs

King of Rock or Ballad Singer?

Which Presley
do you prefer?

Virtually since he started, Elvis Presley has led the field. He has created a trend and others have followed. First it was out and out rock in the style of "All Shook Up" and "Hound Dog"—now he has changed to the "straight" style of "It's Now Or Never" and "Wooden Heart."

Which do you prefer? Write your views ON A POSTCARD PLEASE, to "Presley," DISC, 161, Fleet Street, London, E.C.4. The writer of the most interesting card will receive six LPs of his or her own choice, and the runner-up will receive 2 LPs of his or her own choice.

All entries must reach the DISC office by first post Thursday, April 13.

The Editor's decision is final and no correspondence can be entered into regarding the competition.

TO BE WON

Occasions

Did you follow Elvis' military Army? If so you should have seen occasions (6 and 7). But when and when?



6



2

NEW RELEASES

A hundred pounds of clay

Gene McDaniels
45-NLG 9119 London

The Mafia

Don Costa his chorus & orchestra
45-NLT 9120 London

Where your arms used to be

Billy Strange
45-NLG 9121 London

Please love me forever

Funny Gale
45-NLU 9122 London

Swiss family Robinson theme

Camara and his orchestra
45-NL 9123 London

Cannonball caboose The Cannonballs
45-Q7308 Card

Where there's a will there's a way

Al Keaha
45-Q7309 Card

THEN
I'LL KNOW

CURTIS LEE

45-NLX 9112 London

LAWRENCE
WELK

and his orchestra

OUT OF A
CLEAR BLUE SKY

45-NLD 9118 London

PRESLEY?

Friends

Elvis has had many girl friends, some serious, some not so serious. Here (4 and 5) he is with two of them—can you name them?



While he was in the ... to label these ... they take place



JOHNNY BURNETTE
LITTLE BOY SAD
45-F 11315 Decca

MIKE PRESTON
MARRY ME
45-F 11335 Decca

BILLY FURY
DON'T WORRY
45-F 11334 Decca

ANTHONY NEWLEY
AND THE HEAVENS GRIED
45-F 11331 Decca

ASIA MINOR
KOKOMO his piano and orchestra
45-HLU 9205 London

DECCA
LONDON
CORAL
45 rpm records
The Decca Record Company Ltd
Decca House
Aston Embankment London E.C.1

The TEDDY JOHNSON

South African reception just staggered me, says Cliff

CLIFF RICHARD and the Shadows arrived back on April 1—and I'm not fooling when I say that Cliff was a fantastic success in South Africa. The *Road Daily Mail* said of the reception he received from thousands of teenagers who besieged his hotel in Johannesburg. "The most riotous welcome ever given to an entertainer in this city," Cliff told me this week. "I was simply staggered, Teddy—I have never experienced anything like it." Riot vans, traffic cops, flying squad police were all called out to cope with the crowds in the various cities. At Bulawayo Airport 1,200 "screamers," as the daily paper called them, stampeded at the airport when Cliff and The Shadows touched down. Barriers were broken down and Mr. Haddon, the airport manager, said in a letter to the Director of Civil Aviation:

Surprised

"It surprised me that the rock idol and a few of his followers did not end up in hospital—such was the reception by his fans." But I think the greatest tribute came in a letter to me from a newspaper chum out in South Africa: "Cliff Richard and The Shadows are five young men British show-business should be proud of... besides rocking the teenagers, packing theatres and box office coffers, they conducted themselves in such a civilized and

column



intelligent manner off stage that they gained the respect of the Pressmen and the older generation."

Black box

I'VE heard it talked about. I've read about it. But I had never seen it until this week. "It" being that famous black box. Not the Chancellor of the Exchequer's—but that owned by Tolchard Evans. Tolchard puts into the box all the songs he writes, and then pulls them out when he thinks the time is ripe... the first time I heard about this process was six years ago when David Whitfield had a couple of number one hits, "My September Love" and "Everywhere." One of these had lain in the box for 20 years awaiting the right time for exposure. Now Tolchard has pulled another out of his box. He wrote it in 1955—and states, "It's the best thing I've ever written." And that is some claim... for his song "If" made Perry Como into a disc star with a one and a half million-plus sale, Eddie Fisher clicked in the early days with "Lady Of Spain," and others like "Dreamy Devon," "Every Step Towards Killarney," the million selling "Barcelona," "Unlucky," "Faith," "Let's All Sing Like The Birds Sing," are but a few of the thousand songs he has penned. The title of the new number? "April Serenade," and it is the new singing vehicle on Phillips for Robert Earl.

Oslo show

THE Barry Alldis Show is going to pack in the fans—but if you want to see it you will have to go to Oslo. For Barry has found

that he is a teenage idol in Norway... his disc programme on Radio Luxembourg, "Top Twenty," has rocketed Barry into the sort of adulation-class that one usually associates with Dick Clark in the States. The show is to tour the land of the fjords during Barry's holiday this summer. Barry discovered the high listening figure for Radio Luxembourg last summer when he was invited to Oslo to compete a concert. When he stepped from the plane he found reporters, photographers and fans at the airport—waiting to welcome him.

Record idea

I hope that they make Barry play piano on the show... in fact, here is an idea for a record company. How about signing up Barry to back Ernie Williams, his disc spinning colleague, in a record? For before Ernie left Australia he was one of that country's top singers. Incidentally, Barry tells me that congratulations are in order for Ernie... and I hope there won't be too much tear-shedding by his female radio fans. He is getting married on April 22 to a local girl in Luxembourg. "In fact," says Ernie, "my fiancée took the job in the accounts section here on the station which Barry's wife gave up when they got married." I understand that the Mrs. Williams-to-be is also giving up bookkeeping for house-keeping... I wonder whom her successor will marry?

WERE YOU RIGHT?

Please turn page upside down for the answers.

1. "Flaming Star" His co-stars were Barbara Eden, Steve Forrest, Dolores del Rio, John McIntire, with 2. "Love Me Tender" with Richard Kern and Debra Page.
3. "G.I. Blues" in which Presley co-starred with Juliet Prowse, Robert Ivers, James Douglas, Letitia Roman, Sigrid Maric, Arch Johnson.
4. The girl is German. Presley met her in Frankfurt, she is 16 and her name is Marilyn Baergin.
5. This is Anita Wood. She was a Hollywood starlet and Elvis met her while filming there. She became his name is Marilyn Baergin.
6. Elvis on his arrival in Germany, called up.
7. Home for discharge in the middle of a snowstorm. Elvis has just skipped off the plane from Germany, the plane is the Mustang Air Force base, New Jersey. The date, March 3, 1960.

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- ★ DUANE EDDY
- ★ RICKY NELSON
- ★ FATS DOMINO
- ★ BOBBY DARIN
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 Also send latest LP hits of Jazz/Show/Western/Classical/Opera (please tick)

Review

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

Section



BOBBY VEE



JOHNNY BURNETTE



SAM COOKE



FLOYD CRAMER

AMERICANS SWEEP THE HIT BOARD

your weekly

DISC DATE

with DON NICHOLL

Four to make the charts

FLOYD CRAMER
On *The Rebound: Mood Indigo* (RCA 1231)

D N T

FLOYD CRAMER playing his own composition "On The Rebound," and giving it the distinctive flavour which marked his recent attack on our counters. This time I think he'll be on a winner.

The tune and presentation are both just enough out of the rut to attract attention—then they worm under your skin. A side which could hang around for quite a while.

His revival of "Mood Indigo" is well worth your spins. No doubt about it, Cramer's got a sound on piano which cannot be mistaken. He's building up an extremely useful trademark.

SAM COOKE
That's It—1 Quit—I'm Movin' On (RCA 1230)

D N T

ANOTHER good performance from Sam Cooke. He makes "That's It—1 Quit—I'm Movin' On" a pretty safe bet for very big sales. There's certainly something infectious about the way this artist handles his material. He could do another "Chain Gang" on us.

"What Do You Say" opens with sweet strings which set the key for the rest of this gentle rock-a-ballad ball. A strong romantic effort by Cooke, it will set many a heart fluttering in sympathy.

JOHNNY BURNETTE
Little Boy Sad; Pledge Of Love (London HLG 9315)

D N T

J taking a page from the Presley book as he rocks "Little Boy Sad." Good tune to hold and an easy lyric. Burnette has some group assistance in the accompaniment. I think he'll also have another hit on his hands with this one.

"Pledge Of Love" is, as I remarked on the Curtis Lee version when I reviewed it last week, "a pleasing

ballad." Suits Mr. Burnette perfectly, and it'll be quite an aid to this coupling's sales.

BOBBY VEE
More Than I Can Say; Stayin' In (London HLG 9316)

D N T

ANOTHER very big disc from Bobby Vee. Both sides of this one are important with, perhaps, the slight edge going to "More Than I Can Say."

This is a slow, gentle, romantic ballad which Vee sings in self-dramat. Good piano, orchestra and some girl group work help on the instant melody.

"Stayin' In" lifts the pace for a

litter which Vee handles in much the same way as he treats the other number on the disc. Lighter strings above him and not such a compulsive tune.

KENNETH WILLIAMS, JOHN HOWARD, TONI EDEN
Interesting Facts; Send Me (Decca F 11342)****

TWO tracks from the revue LP "One Over The Eight." Interesting Facts, featuring Kenneth Williams and John Howard, is a comedy sketch in which Williams comes across as the know-it-all character he used in the Hancock series on radio.

Not quite so funny as it may be on stage, but a half which all the character man's fans will want to have.

On the other side, Toni Eden sings Send Me, the neat point number which Lionel Bart wrote for the show. She's accompanied by the Frank Horrox Sextet.



LESLIE UGGAMS
My Favourite Things; Sixteen Going On Seventeen (Philips PB 1124)****

TWO more songs from the Rodgers and Hammerstein show "The Sound of Music." My Favourite Things is an intriguing item, too. A lyric of amusing conglomeration punched across to a simple tune with Middle European derivations.

Miss Uggams sings the ballad with her usual verve and clarity. A very entertaining side.

Sixteen Going On Seventeen is a girl's wonderings and fears from the depths of adolescence. A remarkably sensitive lyric lifted to an attractive tune.

LAWRENCE WELK
Out Of A Clear Blue Sky; My Three Sons (London HLD 9318)****

AN EDGY instrumental, Out Of A Clear Blue Sky is played by the Lawrence Welk musicians with a typically easy rhythm. One thing with Welk—be gives you melody all the way.

This particular melody is a pleasant bouncer.

My Three Sons has a Latin touch to it. A swaying rhythm with some chorus work blending into the orchestra.

LESLIE UGGAMS—
Entertaining musical from the American musical "Sound of Music." *

THE KINGSTON TRIO
Como Se Viene, Se Va; En El Agua (Capitol CL 15192)****

EASY come, easy go... that's the way of love according to Como Se Viene, Se Va, which The Kingston Trio sing with their usual aplomb and tuneful appeal. A gentle song this which the boys handle delicately.

Cute and amusing is En El Agua (In The Water) which the trio put over with their best flerta accents. A coupling that's well up to the boys' standard.

HANK BALLARD
Let's Go Again; Deep Blue Sea (Parlophone R 4763)****

HANK BALLARD and The Midnighters chanting a muzzy rocker Let's Go Again. For those who like a lot of fuzz around the sound, Could come for something in the jukes.

Billy Ward's Deep Blue Sea is a steady clapper with something of a spiritual flavour in its pounding presentation.

KEN JONES
On The Rebound; Bluesville (Parlophone R 4763)****

ISTRUMENTAL coupling by Jones with piano leading the way. Slick keyboard work, too, on Cramer's composition On The Rebound. This one has speed and an off-beat polish that could make it climb.

The Jones piano is also extremely effective on Bluesville—a modern moody slice which lives up to its title.

BOB LUMAN
The Great Snow Man; The Pig Latin Song (Warner Bros. WB 37)****

JOHNN LOUDERMILK'S compositions form a coupling for Bob Luman here. The Great Snow Man has nothing to do with winter figures, or amiable ones either—this is the easy-beating tale of a cold character who was finally snared romantically.

Good performance of simple tune. The Pig Latin Song is a quicker item for the flip. Kids who like backslang will understand the lyrics of this one.

DEL SHANNON
Runaway; Jody (London HLG 9317)****

RUNAWAY is no relation to the similarly titled Ronnie Carroll release of recent date. Instead, this is a rather routine buster which Del

Shannon husks out with some warping and whooping.

Jody opens with a good instrumental noise plus handclapping. The guitars and saxes pave the way for piano, then all blend in this useful beat item.

No vocal—but right up the jukes' street.

CARLA BONI; CLAUDIO VILLA
24 Mila Baci; Come Sinfonia (Cetra SP 4012)****

ANOTHER performance of the San Remo Festival third-prize winner 24 Mila Baci. The girl singing it this time out is Carla Boni. She gives it a hard, clipped vocal that may be a bit too brittle for English ears.

Claudio Villa is the singer for the other half of this release. The well-known Italian star is in good form. He sings the slow ballad Come Sinfonia with warmth and plenty of romantic appeal.

One of those occasions when you don't have to know the language.

JOHNNY HORTON
When It's Sploogline In Alaska; Mr. Moonlight (Philips PB 1130)****

TWO old sides by the late Johnny Horton. One was made in 1958, the other in 1959. Top one is Springtime In Alaska—a projector's tale of a girl singing in a saloon.

Slow banjo-plunker which has a girl vocal team accompanying Johnny.

Mr. Moonlight is a slappy contrast with more of a tune to latch on to.

GUY MITCHELL
Your Goodnight Kiss; Follow Me (Philips PB 1131)****

YOUR Goodnight Kiss (Am's What If Used To Be) complains Guy Mitchell in his new strumalong offering for the Philips label. Toe-tappy, banjo-plunking number of the kind which Mitchell can handle with confidence.

Should do well.

Slower country tune for the flip, as Guy advises Follow Me. Some girl group help on this tuneless half.

FRANKIE LAINE
Gunslinger Wanted Man (Philips PB 1135)****

WELL, Frankie Laine had a big seller with his TV credit title song "Rawhide," so it'll be interesting to see if he can repeat the trick with Gunslinger.

This is the TV series song written

RATINGS

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

D
N
T

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

Dutch Swing College give a classic the trad treatment

DUTCH SWING COLLEGE BAND

Wilhelm Tell; Santa Lucia

(Philips PB 1118)***

THE Dutch Swing College Band playing their breezy traditional jazz arrangement of the overture to Wilhelm Tell—or "Wilhelm Tell" as they name it. Good production and performance which should find a ready market in this country.

The band has already made quite a name for itself.

Another famous melody getting the treatment for the turnover. "Santa Lucia" doesn't strike me as being quite so successful... it's more of a kerbside busk than interesting traditional jazz.

SCOTT PETERS

Kookie Talk; Game Of Love

(Pye N 15343)***

SCOTT PETERS, with a beatnik noise supplied for him by Bill

Shepherd, goes into Kookie Talk with a relaxed approach. Hip talk in the lyrics as you'd expect. Tune's simple but not outstanding enough to remember.

In the Sinatra vein, Mr. Peters swings chummily into the Game Of Love. Attractive swinging accompaniment from the orchestra.

THE BARONS

Cossack!; Summertime

(Orion CB 1608)****

YOUNG British instrumental group of three guitars, sax and drums led by Bobby Brown. And this is a group worth watching. And I mean watching by customers and by other teams like The Shadows!

The Barons, with a little luck on their side, could whip Cossack! into the big leagues.

It has a Russian rock flavour which many cars will enjoy.

The Gertrude standard Summertime is given a slick beat-instrumental treatment by the group. Not so novel as the top side, but a good complement.

ROBERTO CARDINALI

Italian Serenade; Autumn Fairy Tales (Collector Records JDP 15001)***

TENOR Cardinali, whom you've probably seen many times on television here, brings his liquid ballad technique to a soothing romancer—Italian Serenade.

Good recording this from both performer's and studio's aspects. Not perhaps a rushaway seller, but one which many folk will like to have for the dreamy moment.

Autumn Fairy Tales is a quiet ballad which Cardinali handles with care.

ROBERT EARL

April Serenade; Love Me

(Philips PB 1129)****

BY Tolchard Evans and Chris Charles is the ballad April Serenade which Robert Earl sings with a wealth of spring-like romance. A restful melodic song this, it is an



ROBERT EARL, seen here (right) with Al Saxon and actress Shirley Ann Field, has a four-star British number. (DISC Pic)

by Dimitri Tiomkin and Ned Washington, a fast galloper which you've probably heard already from the small screen.

Typically dramatic western stuff from Laine. Not, for my money, as infectious as "Rawhide."

Wanted Man is a tale of a man on the run from the posse. Laine puts it across with plenty of dramatics.

BILL FORBES

That's It—I Quit—I'm Movin' On; Big City Boy

(Columbia DB 4619)***

STROLLING beater sung by Forbes with good instrumental accompaniment. Banned by Ken Jones. That's It—I Quit—I'm Movin' On builds neatly and could capture quite a slice of custom.

Big City Boy is a crisp hand-clapper which Forbes tells in sprightly style.

MARK DINNING

Top Forty, News, Weather And Sports; Suddenly (There's Only You)

(MGM 1125)***

THE novel title Top Forty, News, Weather And Sports has been doing well in the States. Now Mark Dinning's treatment of the light lilt is released over here.

A song about boy listening to the radio while trying to do his homework. May branch out into some custom. Girl group and a bank of songs behind Dinning.

Sweet contrast for the turnover—Suddenly (There's Only You). A soft and attractive romance this, which Dinning sings in a way that will catch plenty of feminine pocket money.



BBC BEAT SHOWS

★ ★ ★

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Barrys

cut a winner

THE BARRY SISTERS Side By Side

Around The World; Cry Me A River; Why Don't You Do Right; Come Prima; Misty; Ciao Ciao Bambino; Who's Sorry Now; I'm A Fool To Want You; Bill Bailey; Won't You Please Come Home; Autumn Leaves; Fascination; It's All Right With Me.
(Columbia 33 SX 1309)*****

THE title of the last track expresses my views about this varied, swinging selection by Claire and Merna Barry.

With arrangements by Stan Applebaum and Richard West, these American sisters have produced a fine vocal album spiced here and there with nice touches of humour.

Highlights are the beat-up *Around The World*, the beautiful Erroll Garner ballad *Misty*, and the delicious Oriental version of the Connie Francis hit *Who's Sorry Now?*

Whether swinging or sentimental, The Barrys hit the bull's eye with every track in this stellar set.

THE ELIGIBLES Love Is A Gamble

Love Is A Gamble; I Wish You Love; Deeply Beloved; Over The Rainbow; I Could Have Danced All Night; How High The Moon; On The Street Where You Live; Lonesome Road; With The Wind And The Rain In Your Hair; You Go To My Head; Without A Song; My Old Flame.
(Capitol T 1411)****

IT'S funny, but I always pictured The Eligibles as being a rock-type group as they have been mainly featured on singles on Capitol.

However, I was very pleasantly surprised to discover that they are, in fact, pretty close to the style of The Hi-Lo's and The Freshmen—without being carbon copies.

Their harmonies are ultra-modern and the arrangements entertaining. I wouldn't pass it by if I were you.

COLE TURNS UP TRUMPS

Not one of his fans will be disappointed

NAT "KING" COLE

Tell Me All About Yourself; Until The Real Thing Comes Along; The Best Thing For You; When You Walked By; Crazy She Calls Me; You've Got The Indian Sign On Me; For You; Dedicated To You; You Are My Love; This Is Always; My Life; (I Would Do) Anything For You.
(Capitol W 1331)*****

THE superb Nat Cole turns up trumps again! Right from a swinging start he sets a nicely balanced pace and keeps up the listener interest all the way through.

Sometimes Nat's discs are just good and sometimes they are outstanding. The latter description applies in this case.

No Nat Cole fan will be disappointed in this album—it's a winner all the way.

SABICAS

Flamenco Fantasy; El Piliñito; La Farsaca De Las Tres Guisantes; Pato De Los Leones; Puerto Santa Maria; Lento Mi Amor; Jardines De Huerta; Apegonazo Me Tienes; Rumbo A La Fiesta.
(MGM C 842)****

NOT as inspired as the last Sabicas disc I reviewed a few weeks back, but still excellent Flamenco.

There must be a tremendous demand for this type of record nowadays as hardly a week goes by without one or more being released.

And this is a good sign because this is one of the finest folk music forms to be heard today.

DAKOTA STATION

When Lights Are Low; Willow Weep For Me; But Not For Me; You Don't Know What Love Is; The Best Thing For You; The Song Is You; Another Baby; Don't You Cry; Let Me Know; Until The Real Thing Comes Along; If I Should Love You; Gone With the Wind.
(Capitol T-1241)****

SWING she does, friends, swing she does. That fast-rising singer Dakota Station is at her best and

most exciting on up-tempo offerings and here she has them, from medium-paced items to all out rockers.

An excellent collection of tunes and arrangements which really merits five stars but on account of its potential it must drop to four only.

Quite a strong jazz influence but not enough to frighten off the pop buyer, who enjoys good standard material.

MITCH MILLER

Sentimental Sing Along With Mitch; I'm In A Midnight Mood; Three O'Clock In The Morning; Singin' In The Rain; All I Do Is Dream Of You; Hello! My Baby; Little Annie Rooney; I'll See You In My Dreams; When I Grow Too Old To Dream; I'll Be Home For Christmas; Heart Of My Heart; Toot, Toot, Tootie; White Stripes Through The Park One Day; Just A Wearyin' For You; Jeane With The Light Brown Hair; Give My Regards To Broadway; Our Boys Will Shine Tonight; When The Sabon Come Marchin' In.
(Philips BBL 7404)****

ANOTHER in the seemingly unending stream of Mitch Miller "Sing Along" sets is much of a standard with the others in the series.

Frankly, it's not the type of record I would want to add to my collection but there are plenty people who will be more than willing to part with the cash for this LP.

THE LENNIE FELIX TRIO

Cat Meets Mice; Rosetta; Peg O' My Heart; Laura; Margie; Elaine; Dinah; Marie; Ida; Sweet As Apple Cider; Stella By Starlight; Sweet Lorraine; Blues For Tracy; Diane.
(Columbia 33SX 1298)****

SOFT and easy cocktail style jazz from the Lennie Felix piano plus rhythm. The mood is quiet so it is suited to a late evening fireside spin.

Good for background romantic atmosphere, too.

I think that quite a few of you will get a lot of pleasure out of this set—but I wouldn't recommend it to the died-in-the-wool modernist.

HANK THOMPSON

Songs For Rounders; Three Times Seven; I'll Be A Bachelor Till I Die; Drinkards' Blues; Teach 'Em How To Swim; Dry Bread; Coconut Blues; Deep Elm; Bonnin' Around; Little Biscuits; Rockin' Gambler; Left My Gal In The Mountains; May I Sleep In Your Bed; Tonight Mitter?
(Capitol T 1246)****

SOUNDING pretty close to Tennessee Ernie at times, Hank Thompson has an album of country and western items which have been given a more commercial touch.

Country music seems to be nothing up pretty hefty sales these days and I think this one will be on the band wagon with over-the-counter trade.

I enjoyed Hank's rich voice immensely even if I am not too keen on this musical idiom.

ELSA LANCHESTER

Introduction; Our Three Penny Hop; When The Summer Comes Again; And Her Golden Hair Was Hanging Down Her Back; He Didn't Ought; Your Baby; As Gorn Dahn The Pig; Old Burlington Bridge; From Now On; Put My Little Shoes Away; He Danced The Fandango All Over The Place; I Aren't Told 'Im Not Up To Now; When The Old Dan Case Caught Fire; At My Time Of Life; When I Came To This House; To-Ro-Go-Boom-De-Ay; Mrs. Over The Baby Farmer; Knocked 'Em In The Old Kent Road; Won't You Buy My Sweet Biscuits; Laverder; The Fat Ship.
(HMV CLP1417)****

ELSA LANCHESTER, otherwise known as Mrs. Charles Laughton, comes up with a bumper collection of old English songs and puts them across in a very attractive manner indeed.

The album must have a fairly limited appeal on account of its content, but to those who like this type of stuff it must be a winner.

Worth a listen to the more serious collector, too.

NAT COLE . . . from a swinging start he sets a nicely balanced pace. *



night Wanda keeps things jumping and there's a nice country flavour from the electric guitar which takes solo honours.

Another good artist who has left the country corn belt for the hard rock region.

THE CRICKETS

More Than I Can Say; Rockin' Parsonage And The Boogie Woogie; The Great Balls Of Fire; Ting-A-Ling; This Once; Deborah; Baby My Heart; When You Ask About Love; Time Will Tell; A Sweet Love; I Fought The Law; Love's Made A Fool Of You.
(Coral LVA 9142)****

ATYPICAL album from Jerry Allison, Joe Maublin and Sonny Curtis—the three Crickets who were so closely associated with the success story of the late Buddy Holly.

Seven of the songs were written by one or other of them, and altogether they make a top-rate selection of best ballads with a Country and Western tang.



DINAH SHORE, ANDRE PREVIN

Songs In A Midnight Mood; The Man I Love; April In Paris; That Old Feeling; I've Got You Under My Skin; Then I'll Be Tired Of You; Sleepy Time Gal; Melancholy Baby; My Funny Valentine; It Had To Be You; I'll Be Seeing You; If I Had You.
(Capitol T 1422)****

VERY definitely one for playing after the white dot has long faded from your television screen. Dinah's softly smooth voice is gently accompanied by the delicate Previn piano.

A glance through the titles will tell you what to expect. The set is nicely performed and should go down well within its own limits.

It's oh so relaxing!

WANDA JACKSON

Rockin' With Wanda; Rock Your Baby; Fujiyama Mama; You're The One For Me; Did You Miss Me; Cool Love; Honey Baby; Hot Dog; That Made Him Mad; Baby Loves Him; Mean, Mean Man; You've Turned To A Stranger; Don't You; I Gotta Know.
(Capitol T 1384)****

ASIGNIFICANT album reflecting once again the close link these days between Country and Western music and the out-and-out beat stuff.

Wanda Jackson started out with Hank Thompson's Bezzos Valley Boys before graduating to the straight rock which she belts across so well here.

From the first track, on which she invites you to rock your baby all

WANDA JACKSON

* . . . out and out heat on "Rockin' With Wanda."

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FILL IN TODAY



Johnny Gregory helps to keep us on top



THE GREGORY STRINGS

Great Gregory!
Theme From "Where The Hot Wind Blows"; Theme From "Limelight"; Third Man Theme; Greenleaves; (Fontana TFE 17329)****

JOHNNY GREGORY indulging in one of his greatest loves—arranging and conducting for strings. Three film themes and the lovely Greenleaves highlight the Gregorian fair for originality.

The voices in the first arrangement, the unsuspected Latin up-tempo of Limelight, and Harry Lime emerging from that Viennese sewer yet again to step out in modern cha cha cha time—all keep the listener's attention and admiration steadfast.

It's easy to realize why British musicianship commands world-wide respect when one hears discs like this.

ROGER WAGNER CHORALE

Sea Chanties
Sailing, Sailing; Fifteen Men On A Dead Man's Chest; The Rio Grande; A-Roving; The Drummer And The Cook; (Capitol EAP5-8462)****

NO, it's not a spelling error in the title. Chanties were the work-songs and ballads of the old-time sailing ships, and the lead singer of

SHIRLEY BASSEY—As dynamic and exciting as ever.

the crew's nautical music-while-you-work was known as the chanteyman. A shanty is really a shuck.

The Wagner Chorale is one of the best and most versatile choirs in the world, covering the whole range of vocal music. They give these sea songs the spirited treatment they deserve, and one can almost feel the windswept spray as one listens.

MARILYN MONROE, FRANKIE VAUGHAN, YVES MONTAND

Let's Make Love
Let's Make Love; Incurably Romantic; My Heart Belongs To Dolly; (Philips BBE 12414)****

AN excerpt from the film soundtrack spotlights Frankie Vaughan sharing the honors with America's Marilyn Monroe and France's Yves Montand—and more than holding his own with such top competition.

I enjoyed the LP, and I think you will, too.

SHIRLEY BASSEY (No. 2)

The Fabulous Shirley Bassey
I've Never Been In Love Before; I'm Wonderful; They Can't Take That Away From Me; The Party's Over; (Columbia SEG 8068)****

DYNAMIC, exciting, and very much a top star performer is Miss Shirley Bassey. She demonstrates these qualities in this excerpt from her recent LP.



Her fans will eagerly add this one to their collections.

NORMAN LUBOFF CHOIR

Broadway
I Whistle A Happy Tune; There Is Nothing Like A Dame; Once In Love With Amy; Come To Me, Bend To Me; (Philips BBE 12420)****

ANOTHER wonderful American choir singing show songs written by some of the greatest names ever to go up in lights along Broadway.

Rodgers and Hammerstein fill the first side, and Frank Loesser and Lerret and Loewe share the second. Norman Luboff's arrangements suit the songs completely, and his choir performs them in a manner

which will delight everyone who appreciates the finest brand of popular song.

THE GAYLORDS

That's Amore
Volare; Return To Me; That's Amore; Eh Compara!
(Mercury ZEP 10100)****

THREE familiar Italian ditties and the spaghetti-flavoured American hit That's Amore sung by a pleasant vocal group.

JOHNNY PRESTON

Ring Tail Tooter
Charming Billy; Up In The Air; Feel So Fine; Starting To Go Slowly; (Mercury ZEP 10098)****

MR. RUNNING BEAR himself in three beauty vocal work-outs and the more subdued and sentimental Starting To Go Slowly.

Johnny is backed by a solid beat



* **JOHNNY PRESTON**—backed by a solid beat. (DISC Pic)

THE BARONS

Our aim is NOT to sound like The Hurricanes!



ANOTHER beat group with an aristocratic title is with us. They operate under the name of The Barons, who come from the Garden of England, county Kent. They have just made their disc bow on the Oriole label, earning praise from DISC reviewer Don Nicholl and other hit parade prophets.

Why The Barons?
"Before I formed the group in May, 1960, I was working with a dance band called The Knights," leader Bobby Brown told DISC. "I decided to pick another similar name with an impressive ring to it."

"Bobby plays lead guitar and sings, and the rest of his fellow Barons are school teacher James Collins (tenor sax); electrician Michael Moore (rhythm guitar); trainee manager Paul Jungrethmayer (bass guitar); rubber company employee Anthony Wyard (drums); and a new recruit, radio engineer Robin Elliott (ballad singer). Bobby himself is a hospital stewardman."

"Robin isn't on our disc," explained Bobby. "He only recently joined us. He plays the violin as well, but we don't have any plans as far as that is concerned at the moment."

Why a ballad singer with a beat instrumental group?
"We think it's a very good idea for the dates we play. It helps to add variety to our programmes, and it's quite a novelty anyway for a beat group to feature a ballad singer."

The Barons started their playing life in the Bexley Heath area, rehearsing as much as possible in their spare

time after work. Their first public appearance was at the opening of their own club in Dartford, on June 11 last year.

"Our idea then and now is to make a big name for ourselves, head for the big time and eventually turn professional. We laid out every penny we could scrape together on buying first-class amplification equipment which has proved well worthwhile."

Dates further afield began coming in as the amplified word about The Barons got around. In fact, since Christmas they have been hectically busy.

Easy money?

"People often think that getting three pounds apiece for a three-hour session is money for jam," remarked Bobby with a smile. "They don't think about the hours spent getting to and from the date carrying all the equipment. It means a two-hour drive, sometimes, getting to bed about three, and having to be up again at six to go to work."

But despite these tribulations, The Barons are not going to take the full time professional plunge until they are absolutely sure of the future.

"We have seen other groups land a record and one or two TV dates

and go professional on the strength of it," said Bobby. "After that, nothing happened and they were stranded without work of any kind. We certainly don't want to make the same mistake."

The Barons' Oriole contract was the result of their Boxing Night party at their Dartford club. An Oriole official was in the audience, and started the ball rolling which finished with their debut coupling of Bobby's "Cossack" and a beat revival of Gershwin's "Summertime."

"We aim to sound as unlike Johnny and The Hurricanes as possible," stated Bobby. "As we have the same lineup, this is not easy. We are staying away from the steady off-beat style as much as we can by using variations in rhythm. 'Summertime' lends itself to pacy treatment because it is one of those numbers where you can get good sounds with odd chords. That is what I think sells a number—the sounds you get with odd chords."

For the time being The Barons continue their one-nighters in Kent and their ordinary day jobs. The George Cooper agency is interested in them, and is fixing some week-end seaside dates for the summer months. Prospects of a professional status

which will cut nights with three hours' sleep down to a minimum largely depend on the record's progress. Bobby is very realistic about it all, and is counting no chickens before they are well hatched.

"One thing I do know," he laughed. "The disc's selling very well in Bexley Heath!"

N.H.

DISC DEBUT

throughout, plus popping electric guitar, gitty tenor sax and dancing strings here and there.

A hip set of modern beat ballads at their best.

JERRY LEWIS

I'm A Little Bopsy
Summer Driving; Never Smile At A Crocodile; I Keep Her Pleasee Hanging Upside Down; I'm A Little Bopsy; (Capitol EAP1-20069)****

ONE of Jerry's first recordings was an LP containing these tracks. My copy was "borrowed," and not returned, so this excerpt brought me a lot of nostalgic pleasure.

Jerry is at his zany best here.

STAN FREEMAN AND CY WALTER

Piano In Manhattan
Stomper; At The Savoy; Bewitched; Manhattan; This Can't Be Love; (Fontana TFE 17110)****

A SELECTION containing an odd Benny Goodman classic and three Rodgers and Hart standards is off to a good start, no matter who is playing or singing it!

Pianists Stan Freeman and Cy Walter are the stars in this case. You'll probably remember Stan for his harpsichord feature in the Percy Faith single of "Dolceado" some years ago.

He and Cy give these four perennials a gentle jazz showcase, backed by bass and drums. Tasteful and tuneful from the first note to the last.

Ralrah (late of Mayfair) invite you to send for their

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SUPERB

This could ONLY be Sonny Stitt

SONNY STITT QUARTET
Sonny Stitt Blows The Blues
Blue Devil Blues; Home Free Blues;
Blow Prelude; Frankie And Johnny;
Birth Of The Blues; A Blues Offering;
Hymnal Blues; Morning After Blues.
(12in. HMV CLP 1420)***

PERSONNEL: Sonny Stitt (alto); Lou Levy (piano); Leroy Vinnegar (bass); Mel Lewis (drums).

THAT superb saxophonist, Stitt, cut these sides a short while before he joined Miles Davis, with whom he toured this country last year.

He sounds much more like his real self. He blows only alto on the album. It reminds us that, though he plays

Politely; *Dot Dot*; *Lester Left Town*; *It's Only A Paper Moon*. (12in. Blue Note 4029)***

PERSONNEL: Art Blakey (drums); Wayne Shorter (tenor); Lee Morgan (trumpet); Bobby Timmons (piano); Jymie Merritt (bass).

THIS set features the latest Messengers men—probably the best since the first band broke up. Lee Morgan continues to grow as a stylist. He hasn't all that much originality, but has an immediately identifiable sound. His playing has matured so much. Hard-hitting, long-lined, un sentimental, yet puckishly humorous in places.

Wayne Shorter has learned from Trane and Rollins and, in a strange

mon's answer to "This Here-Dat Dere, Moon is a real uppish-tempo swinger.

The most aggressive type of jazz around. But there's also so much soul and sincerity.

THELONIOUS MONK QUARTET PLUS TWO
At The Blackhawk

Let's Call This; *Four In One*; *I'm Getting Sentimental Over You*; *Worry Later*; *'Round Midnight*; *Epitaphy*. (12in. Riverside RLP 12-321)***

PERSONNEL: Thelonious Monk (piano); Charlie Rouse, Harold Land (saxons); Joe Gordon (trumpet); John Ore (bass); Billy Higgins (drums).

FROM what I've heard, recording Monk is far from being an easy task. It's difficult to get him into the studios when you want him there. Even harder to get him to turn out some new material.

If these reports are true, it may explain the reasons why Riverside so often record Monk on location, and why he does so many of his old tunes over again.

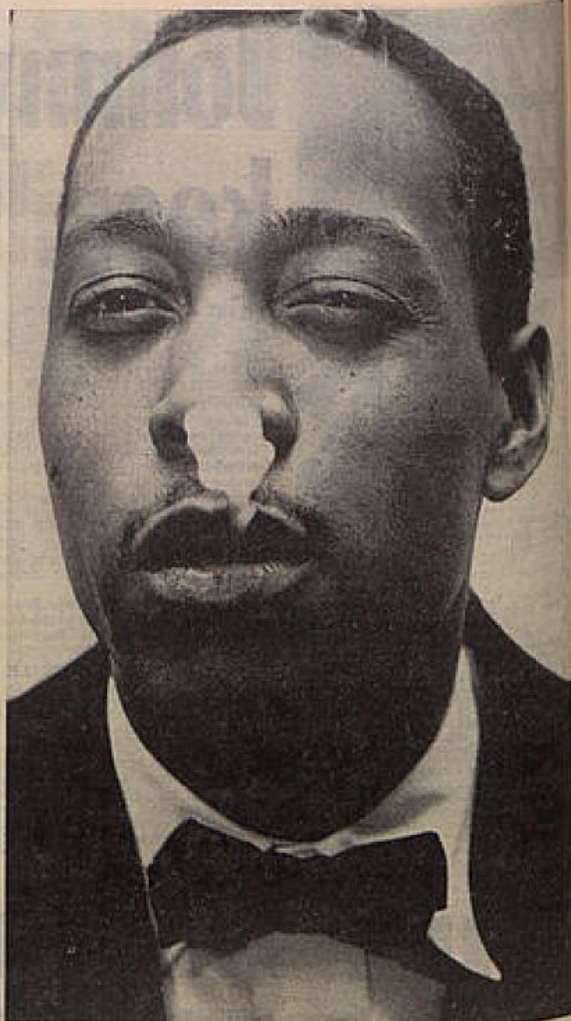
This particular set was taped at the Blackhawk in San Francisco with Joe Gordon and Harold Land added for one night only—and it sounds that way—to the regular Quartet.

To be honest with you, it's not one of Monk's best sets, though he turns in some typically excellent solos, and the rhythm section is good. Billy Higgins is a fine young drummer.

The horns all disappoint. Rouse, the regular, has played with much more inspiration and is frighteningly out of tune (on *Midnight*, in particular).

Land is a great favourite of mine. He's not at all at ease here and loses his identity through lack of relaxation and familiarity with Monk's ideas. Only on *Midnight* and the one new tune (*Worry*) is he really effective.

Please, Mr. Interdisc, let us have the Monk LPs with Johnny Griffin, recorded at the Five Spot. They'll each get five stars plus from me.



SONNY STITT sounds much more like his real self on his "Blows The Blues" album. (DISC Pic).

Modern reviews and comment by TONY HALL

entirely in the Parker idiom, he still has a very definite personality of his own. This could only be Sonny Stitt!

Most of the tunes are slight, ruffy lines, serving only as a take-off for blues-blowing.

The rhythm section works together extremely well as a unit. I've always liked Levy and, as always, he's thoroughly unpretentious. Leroy "walks" straight ahead, as solid as the rock of Gibraltar.

Mel Lewis shows that he's as good with a small group as with a big band and that's quite a compliment! Relaxed, careful, but ever-swinging.

The only trouble with this album is that, by its very nature and intent, it's a little "samey." Some tracks on tenor might have helped. As it is, Sonny blows beautifully (if a bit blandly) with complete relaxation and the groove is easy-going throughout.

But I've heard him blow the blues with more intensity, passion and depth.

ART BLAKEY'S JAZZ MESSENGERS
The Big Beat
The Chess Players; Sakerna's Vision;

sort of way, from Lester Young, too. His "cries in the night" are highly rhythmic. His writing is equally ingenious—viz. *Chess Players*, *Vision* and *Lester Left Town*.

A rather controversial stylist, he is a big improvement on Benny Golson in this particular setting.

The Blakey beat is now stressed more than when The Messengers began their crusade. It has a pioneering relentlessness on *Chess*. Bill Hardman's *Politely* and Bobby Tim-



"You mean you could NEVER love anyone besides Cliff Richard?"

THIS SHOULD MEAN BIG THINGS FOR TUBBY

FOR the first time in goodness knows how many years a major British label is taking an interest in local modern jazz. Fontana, the Philips-controlled company, which issues Dave Brubeck and Miles Davis discs here, has signed top tenor Tubby Hayes to quite a lucrative contract. And there's talk of 20-year-old tenor Dick Morrissey cutting an album for Dick, too.



The man to thank: A & R boss, Jack Raverstock. Tubby's first LP is already in the can. And what a variety of settings you'll be able to hear him in!

The first session featured the Quartet (Terry Shannon, Jeff Clyne and Bill Eyden) augmented by a busy brass section. This included Bobby Pratt, Stan Roderick, Eddy Blair and Jimmy Deuchar (trumpets); Don Lusher, Jimmy Wilson, Keith Christie and Ray Premru (trombones) plus Albie Rees (tuba) Johnny Scott was added to the ensemble on piccolo and baritone.

The second session added to the Quartet guitarist Dave Goldberg and a real section of Johnny Scott, Bill Slaters, Bob Burns and Al Newman (saxons) plus Harry Myers (sax).

The third session featured the Quartet on its own. Two of the tunes were Tubby's funky dedication to his six months' old son ("RTH") and "Wonderful, Wonderful" (once recorded by Sonny Rollins).

Said Tubby: "The brass and reed sections were a big challenge to me. Because I did all the arrangements. The way they turned out has given me tremendous confidence in my ability as a writer."

It was quite a kick to hear the way all the session guys "cut" the scores."

The Fontana deal will give Hayes plenty of exposure on the Continent. It is possible, too, that his album may be released in America on either Columbia or its subsidiary, Epic.

Tubby added: "There's talk of putting out one of the things with brass as a single. It's a jazz waltz thing. A simple riff which keeps on building, with no blowing against the brass."

Meanwhile, there's another disc break for Hayes in that his Tempo LP with the late, lamented Jazz Couriers ("The Last Word") was issued last month on

Riverside's Jazzland label under the title of "Message From Britain." Also on the date: Ronnie Scott, Terry Shannon, Kenny Napper and Phil Seaman. The tunes are all standards—"I'll This Isn't Love," "Too Close For Comfort," "Easy To Love" etc.) except for Benny Golson's near-standard "Whisper Not."

The Fontana sessions raise an interesting point. Have you noticed the difference in approach to the recording of jazz stars between the large and small jazz labels? The musician makes his name in a small band setting. But the majors, who are not nearly so restricted financially, often put him in a vastly different setting—and thus broaden the artist's commercial appeal.

It happened with Sonny Rollins, when he went with MGM. It happened to Miles Jackson with Atlantic. It has happened with unspoken others (one exception is John Coltrane on Atlantic). Now it has happened to Hayes.

Let us hope it opens up new horizons for him. He's a world-class player... and he's British!

BILL GRAUER'S Riverside label is taking quite an active interest in British jazz. Apart from the above-mentioned Couriers, L.P. it will issue this month the Tempo-recorded album by the Vic Ash-Harry Klein co-led "Jazz Five."

Completing the personnel: Brian Dool (piano), Malcolm Cecil (bass) and Bill Eyden or Tony Mann (drums).

Said Grauer: "It's excellent! I'll be proud to release them on Riverside." Two of the tunes (Vic's arresting "Blue Waltz" "Hootin'" and Brian's rilly 12-bar "There It Is," probably the grooviest track of all) will be edited down and issued in the States as a single.

In Britain, initial reaction to the album in its first few weeks of issue has been extremely encouraging. It's certainly the most spirited production to come out of the Tempo studios so far and I'm proud to have supervised the session.

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Who Where When

Week commencing
April 9

BANBURY
Waters Gardens; Humphrey Lyttelton (Sat.)

BIRMINGHAM
Town Hall; Memphis Slim, Monty Sunshine and his Band, Robin Hall and James MacGregor (Sat.)

BRIGHTON
Theatre; Asher Bick (Mon.)

BRISTOL
Colston Hall; The Allisons, Mike Preston, Ronnie Carroll, Dave Sampson, The Hoppers, Rhet Stoller, Krew-Kats (Sat.)

BURY ST. EDMUNDS
Corn Exchange; Floe-Rikkas (Sat.)

CAMBRIDGE
Regal; David Whitford, Bob Miller and The Miracles (Sat.)

CARDIFF
Comment: CBE Richard, The Madmen, Brook Brothers, Patti Brook, Norman Vanden, Who Gyps (Fri.)

CHELTENHAM
Comment: CBE Richard package (Sat.) See Cardiff, Town Hall; Asher Bick (Fri.)

COLCHESTER
Regal; Jess Conrad, Matt Moore, Lew South, Don Rogers, Red Price (Sat.)

CONVENTRY
Theatre; Russ Conway, Kew Saters (Sat.)

DERBY
Comment: CBE Richard package (Sat.) See Cardiff, Town Hall; Asher Bick (Fri.)

DONCASTER
Comment: Jess Conrad package (Wed.) See Colchester.

DOVER
ABC; Jess Conrad package (Mon.) See Colchester.

EDINBURGH
Music Hall; Memphis Slim package (Mon.) See Bristol.

EXMOUTH
Comment: CBE Richard package (Sat.) See Cardiff, Town Hall; Asher Bick (Fri.)

HANLEY
Victoria Hall; Memphis Slim package (Thurs.) See Birmingham.

HASSOCKS
Theatre; Humphrey Lyttelton (Thurs.)

HULL
ABC; CBE Richard package (Tue.) See Cardiff.

IPSWICH
Comment: Allison Brothers package (Fri.) See Bristol.

KIRKCALDY
Adam Smith Hall; Memphis Slim package (Thurs.) See Birmingham.

LIVERPOOL
Empire; CBE Richard package (Sat.) See Cardiff, Town Hall; Asher Bick (Fri.)

LONDON
Palladium; Norman Wisdom, Yessie Tomlin, Agnes White, J. Mangan, Humphrey Lyttelton (Wed.), Town Hall; Humphrey Lyttelton (Thurs.), Talk of the Town; Lena Horne, Phyllis (Fri.)

MALDEN
Waters Gardens; Nat Gonella (Sat.)

MANCHESTER
Palace; David Whitford ("Rock & Roll") (Sat.) See Cardiff, Town Hall; Asher Bick (Fri.)

NEWCASTLE
Empire; "Rock and Roll Show" (Fri.)

PLYMOUTH
Theatre; Jess Conrad, Dickie Lander, Eric Keener, Nelson Keener, The Kings, George Fenne, New Orleans Rockers, Valentin (Fri.) See Cardiff, Town Hall; Asher Bick (Fri.)

NORTHAMPTON
Empire; Jess Conrad package (Tue.) See Colchester.

NORWICH
Theatre Royal; Asher Bick (Sat.)

OXFORD
Cortice Ballroom; Asher Bick (Wed.)

PAIGINTON
Pavilion; Holiday Camp; Asher Bick (Sat.)

PORTSOUTH
Colston Hall; The Allisons package (Sat.) See Bristol.

PRESTATYN
Lido; Cy Laurie (Sat.)

SHEFFIELD
City Hall; Memphis Slim package (Sat.) See Birmingham, City Hall; The Allisons package (Wed.) See Cardiff.

SOUTHDOWN
Theatre; The Allisons package (Sat.) See Bristol.

STIRLING
Albert Hall; Memphis Slim package (Sat.) See Birmingham.

WEST HARTLEPOOL
Empire; Jess Conrad package (Thurs.) See Colchester.

WEGAN
Theatre; Jess Conrad package (Fri.) See Colchester.

WOLVERHAMPTON
Comment: CBE Richard package (Sat.) See Cardiff, Town Hall; Asher Bick (Fri.)

YORK
Palace; Jess Conrad package (Sat.) See Colchester.

It's commercial, but Josh is still convincing

JOSH WHITE Josh at Midnight

St. James Infirmary; Raise A Ruckus; Scandalize My Name; Jesus Gonna Make Up My Dime; Bed; Timber Jerry; The Mule; Jelly, Jelly; One Meat Ball; Joshua Fit The Battle Of Jericho; Don't Lie Buddy; Number Twelve Train; Lie; Peter; Takin' Names; (Elektra EKL 102)****

THERE is too much Sam Gary and not enough Josh White for my liking on this. Now Sam Gary is an excellent singer, somewhat in the Paul Robeson tradition and there-in lies his downfall in my eyes. His deep voice has become a gimmick; and the jazz is nil.

Not so, of course, with Josh White, who, in spite of the accusations of commercialism, still turns out his own special brand of folk/jazz music with enough conviction to satisfy all but the fastidious.

True, his *St. James Infirmary Blues* is sung faster than normally expected with less blues inflections than usual. But it could be that his is the truer version. This song is said to have travelled to America from these islands. Moreover it is in the milder key and there are very, very few genuine Negro blues in the minor. Backing to all files is simply the Josh White guitar and Al Hall's bass.

DICK CHARLESWORTH AND HIS CITY GENTS

Yes, We Have No Bananas; Spanish With Some Bananas; The Gypsy; Digo Digo Do; Night Fall; Bluebird Goodbye; Salvation March; Alexander's Ragtime Band; Saturday Night Function; Kelly Boy; Kelly's Dream; Pretty Baby. (Top Rank 35-104)****

UNSUITABLE numbers such as *Yes We Have No Bananas* mingle with melodic ballads (*The Gypsy*), Ellington compositions (*Saturday Night Function*), traditional jazz (*Barbecue*), march music (*Salutation*), numbers specially composed with the HR Parade in mind (*Night Fall*) to produce an LP a bit typically of home-type traditional jazz.

What can one say about this? That Dick makes a mess of the *Banana* opus, confining to sound like an out-of-work street band in the first few bars, and not much better subsequently; that trumpeter Bob Masters makes a more than passable show at individual jazz; that the scoring of *Saturday Night Function* shows exactly how LITTLE of either jazz or Ellington has really been absorbed by many of our musicians—the Charlesworth Band, by not playing the correct melody and by picking out the wrong harmony lines do worse than if they'd simply jammed their way through the usual chord sequence. Charlesworth himself plays excellently throughout and reveals just what a competent clarinet player he is.

DIANGO REINHARDT MEMORIAL

Porto Cabello; Blues Clair; Swing Dynamique; Lover Man; Symphony; Melodie Au Crepuscule; Swing Guitar; Place De Broque; Improvisation; St. Louis Blues; Belleville; Viper's Dream; Les Trois Nuits; Minor Swing. (Vogue LAE 12251)****

IN that Django Reinhardt was able to play essentially gypsy music and yet make it sound like good jazz, he was unique. It is something which no one else has succeeded in doing or even approaching, come to that. His music was, at almost goes without saying, entirely non-Negroid, but all the elements of jazz were there even to the blue notes.

Other attempts at joining two different musics have been doomed from the start, but somehow or other Reinhardt clicked with jazz audiences, even among the more developed French critics of the previous years.

In spite of all that I cannot admit to being his number one fan. But I do admire his prodigious feats of technique. This disc is a good example of the playing of a great man in 1947, some



time after he'd absorbed ever so lightly the pop idiom and six years before his death in 1953.

Harlem Piano Solos by LUCKEY ROBERTS and WILLIE "THE LION" SMITH

Luckey and the Lion
Nothin'; Spanish Fandangos; Railroad Blues; Complaints; Foster Space; Ducky Space; Moving Air; Relaxin'; Rippling Water; Between The Devil And the Deep Blue Sea; Tango La Caprice; Concentration. (Good Time Jazz LAG 12256)****

LUCKY ROBERTS is the lesser known of the two. This is, in fact only his second LP, and the first one was a ridiculous "honky-tonk-is-

here-to-stay" effort. He did record in 1946 for the Circle label but these are practically unknown even to serious students of the music.

His side is, however, the more interesting of the two.

Willie "The Lion" Smith is inclined to be airy at times and this LP has given him the opportunity to indulge to the utmost in his deviations. Titles of his tracks give an indication of his outlook. *Morning Air*, *Tango La Caprice*, *Rippling Water*, *Relaxing* are hardly subject titles for hard-hitting jazz.

Willie "The Lion" doesn't see anything wrong in this. "I wanted to show," he says, "that you could get a blues feeling without hitting people on the head."

Luckey (Charles Luckey) Roberts runs his own club, the Rendezvous, in Harlem. All his bartenders sing and Luckey plays the piano. Among his regular visitors in the fifties was Red Garland, who very much appreciated Luckey's Harlem stride piano.

In spite of a surfeit of piano solo records in recent months, you should find a lot to keep you listening in Roberts' playing. But bear in mind that Willie Smith's previous LP was very much better.



JOSH WHITE . . . he still turns out his own special brand of folk jazz.

Trad Jazz News by Owen Bryce

BOB WALLIS and his Band travel to Glasgow this coming weekend for the first time. They appear at the Legion Hall on April 8 and St. Andrew's Hall the following day. On the way up they will drop off at the Cavern, Liverpool (7), and they pop into the Winking Skull Jazz Club at Oldham on April 16.

Before leaving they make another recording for the Pye label and will definitely include two tracks suitable for entry into the single market. Other tours are planned for Scotland in June, the West Country in July, and Ireland at the end of the year.

On April 20, Bob appears at the Queen's Hall, Wolverhampton, together with Terry Lightfoot, Dick Charlesworth and visiting American artist, Memphis Slim. The programme will be relayed from Wolverhampton through to BBC Jazz Club.

An unusual concert comes the way of the Wallis Band on May 27, when they play for a Rotary Club at Glaxo's Sports Ground in Greenford.

The Wallis boys are getting their seals in trim. Or at least, river legs. They have four riverboat trips lined up and several more are in the offing. On May 5 they play a dance for Manchester University which takes place on the Liverpool/Wallasey Ferry. Then they have the Northern Floating Festival and Jazzshow's annual trip down the Thames. On June 10 they are again on the water, this time for Hall Jazz Club.

GEORGE WEBB'S Floating Festival

Porto Cabello; Blues Clair; Swing Dynamique; Lover Man; Symphony; Melodie Au Crepuscule; Swing Guitar; Place De Broque; Improvisation; St. Louis Blues; Belleville; Viper's Dream; Les Trois Nuits; Minor Swing. (Vogue LAE 12251)****

I WONDER what Humphrey Lyttelton thought of the "Radio Times" article that described him as one of our top trad band leaders? Just wait all the banjo brigade hear about this! And at a time when mainstream is getting to be so much more than a naughty word!

A WORD about the New Money Sunday band would not be amiss now that their first broadcast is behind them. I hesitate to comment on brand new bands, but they have done a full month's bookings round the clubs and can be said to have settled in.

The band, whilst retaining the accepted formula for success, does manage to sound a little more up to date than most. Geoff Snowden is playing excellent trombone—the sort of trombone you'd expect from an ex-Freddy Randall sideman. In response to my query, Snowden, who has been away from the jazz business for

CLASSICAL CORNER

This 'Dream' is a little masterpiece

Incidental Music From A Midsummer Night's Dream, London Symphony Orchestra, conducted by Peter Maag (Decca, Mono, BR3085) ****

THIS 10-inch LP of Mendelssohn's delightful music to a little masterpiece. The disc contains The Overture, Scherzo, Intermezzo, Nocturne, Wedding March, and Dance of The Clowns.

The London Symphony Orchestra under the direction of Peter Maag, score a definite hit with their magical playing, lightness of touch and their complete understanding and sympathetic approach to the music.

Each section receives just the right treatment, the Overture and Scherzo are superbly balanced—although I did detect a certain harshness in the strings during the Overture.

The Intermezzo and Nocturne are notable for the clarity of instrumentation, especially the famous horn solo in the Nocturne. The Wedding March, which is a great favourite of mine, is dignified, joyous and elegant, and the Dance Of The Clowns rounds

off a very memorable performance. The engineering qualities require special mention for the clarity of tone and definition.

TCHAIKOVSKY The Nutcracker. Overture; Christmas Eve Scene; Marche; Divertissement; Waltz Of The Flowers; Pas De Deux. Chicago Symphony Orchestra, conducted by Max Reiner (Decca RCA RB16236)****

THERE are many recordings of "The Nutcracker Suite" but this disc contains several of the not so well known tunes as well as the popular ones.

Actually the recording should receive full points but unfortunately I must knock a mark off for certain imperfections, such as the speed, the register of the bass in the Overture and lumpy beginning of the Waltz Of The Flowers.

There are two other points, mar what is otherwise a delightful record.

TCHAIKOVSKY Symphony No. 6 In B Minor. (The Pathétique) Philharmonic Orchestra conducted by Carlo Maria Giulini (Columbia 31CX 176)****

SOMEHOW this performance never seems to get going. Whether it is because of Giulini's measured and sometimes laborious conducting, or because the orchestra are not particularly on form is a matter of opinion.

The overall effect is ponderous and the fine movement is positively boring.

It is a sincere performance, but even in the mighty third movement nothing seems to spring to life. I was disappointed with this disc, as it had the potential of much better things.

Alan Elliott

BBC BAN ANOTHER

U.S. DISC

Douglas version is passed

THE BBC have banned yet another American disc. This time it is Gene McDaniels' "100 Pounds Of Clay," released by London tomorrow (Friday).

According to the Corporation, the lyrics refer to Eve (of Adam and Eve) in a way which the committee which vets discs has found potentially offensive.

However, the British cover version by Craig Douglas on Top Rank has escaped the ban owing to the fact that the lyrics were slightly amended to avoid causing any dispute or offence.

A Decca spokesman told DISC that they intend to plug the McDaniels record in their Radio Luxembourg programme.

ROY CASTLE IN HOSPITAL

ROY CASTLE entered hospital just before the holiday for a minor operation. Only the previous day he had cut some of the tracks for his first LP to be released later on Philips.

On his discharge, which is expected to be next week, Roy Castle will commence rehearsals for his co-starring part in the Palladium summer show, as yet unnamed, which opens on May 19. Star of the show is Harry Secombe.

Bobby Vee puts visit to Britain before big film offer

BOBBY VEE, whose new disc, "More Than I Can Say," is tipped for a chart spot by Don Nicholl (see page 10) has received film offers from two major Hollywood film studios, but he intends to postpone acceptance until he has come to Britain for a series of personal appearances.

Latest information indicates that he will fly here in June. During his trip he may record some numbers with a backing by the John Barry Seven.

Another American singer who may possibly make a British trip in the summer is Bob Luman, due to be demobbed from the U.S. Army later this month.

Plans are in hand for Bob to make an extensive U.S. tour immediately following his demob, with subsequent trips to Australia and possibly Britain.

Lester Ferguson back from States

LESTER FERGUSON returned home from a 25,000 mile tour of the United States at the end of last week. During his trip, he made 15 television appearances, sang at 70 concerts and broadcast 75 times.

So successful were his appearances that Ferguson has been offered a return trip in October.

Third 'Bing Crosby Show'

THE BBC are to screen the third "Bing Crosby Show" on Saturday next, April 8, when Crosby's guests, apart from his three sons, will be Perry Como, Elaine Dunn and up-and-coming singer Sandy Stewart.

Neither of the "Mr. Cs" will be singing solo except in a series of medleys, when they will alternate with each other.

Jane Christy and her husband, Bob Cooper, have recorded an LP from the Bill Silvers musical, "Do Re Mi."



Film star NADIA GREY recorded the theme song from the Peter Sellers film "Mr. Topaze" at the EMI studios last week. (DISC Pic).

CHART CHUCKLES



And the Heavens Cried

Wallace for Shelton Show

IAN WALLACE, who recently completed a pantomime season in "Babes In The Wood" at the Empire, Leeds, will guest in Anne Shelton's BBC TV show on May 28.

He also has some "London Lights" and "Holiday Music Hall" radio programmes pending before he goes to Glyndebourne to take part in the summer opera season.

Cannons—no connection

FRANK MAHER, personal manager to The Cannons, Decca recording artists, wishes it to be known that the group have absolutely no connection with Teddy and The Cannons, another musical group who have now agreed to change their name.

The Cannons are under sole contract to the Denny Boyce agency.

Sinatra signs comedian Mort Sahl to Reprise

TOP American comic Mort Sahl has signed a long term, exclusive contract with Frank Sinatra's company, Reprise Records.

Sahl's contract with Verve Records expired last November, and under his new contract with Reprise he will make a minimum of two albums a year, with himself as executive producer.

His first album is to be released in April, and was recorded live at a recent stint at the Crescendo in Hollywood.

Reprise have just issued a new single by Sammy Davis Jr.: "Back In Your Own Backyard" and "I'm A Fool To Care." These titles are both from a new album, "The Wham Of Sam," which is to be released by the company later this month.



Musical Director TONY OSBORNE and singer SHEILA BUNTON take it easy during rehearsals for ABC TV's new Western musical series "Backdoor" which starts this Saturday, April 8.

Club comper leaves BBC

BRIAN MATTHEW, comper of "Saturday Club" and producer of "Easy Beat" is leaving the BBC radio staff at the end of June to freelance. But he will probably continue his compering and producing associations with the two popular Light Programme shows.

He also hopes to undertake the production and compering of a series of Sunday concerts at the North Pier, Blackpool, starring Bert Weedon and Mait Monro and beginning on July 2.

He is also considering offers from record companies concerning possible disc jockey spots for him on Radio Luxembourg.

'Here Today' until August

PIANIST MD Dave Lee, who directs accompaniments for Television Wales and the West's "Here Today" show, has had his contract for the programme extended for 13 weeks until August.

In Brief

Chris Trace, who has appeared 126 times in the BBC TV children's programme "Blue Peter" has signed with the Bunny Lewis agency. Further compering spots and also some disc jockey shows are planned for him.

Peter Knight assumes MD duties for A-R TV's "Hippodrome" show on April 18 and May 9. He will also be working on the Mahalia Jackson Show for Granada TV.

Gary Marshall returns to London from Manchester to appear in cabaret at the Riviera Restaurant, Hanover Square, for two weeks from April 10.

United Artists Records in America have released the original sound-track recording from "The Mills," the new Marilyn Monroe, Clark Gable film, which is due to follow "The Magnificent Seven" into the London Pavilion.

Dean Stirling, a 16-year-old from Newcastle, makes his disc debut tomorrow (Friday) on Pye with "Send Me A Girl" and "Loy Love."

"Hawaiian Eye" star Robert Conrad has signed with Warner's.

Connie Francis who flew back to the States last week from Paris, has renewed her contract with her manager, George Schack. On May 18, Connie plays a return engagement at the Copeland, New York.

Top American comic Bob Newhart is to have his own half hour TV series on American TV in the autumn.

Tomorrow (Friday) Pye issue an authentic Latin American single "Marta" and "Quiza, Quiza, Quiza" sung by Los Zafros. It is taken from their LP "Los Zafros in London."

The A-R TV series based on Alvin and the Chipmunks, and called "Alvin and the Chipmunks" is to start on U.S. TV in the summer.

Pye International strike a bottle-neck note with their release tomorrow (Friday) of The Ravens singing "The Ghoul Friend."

A new instrumental group THE PHANTOMS, cut their debut disc for the Pye label on Tuesday—"The Phantom Guitar" and "Caddy."

Musical comedy star Patricia Brella has been added to the cast of "The Alan King Show" on ATV this Saturday, April 8.

Sylvia Sands and Carol Simpson have been added to the stars who will be appearing in the BBC's second Best Show at the Royal Albert Hall on April 22.

Miss Mafalda Hunter, publicity officer for Ember Records, has now left that company. From Wednesday, April 5, she became Promotions Manager with Audio Enterprises Ltd., the independent company owned by Michael Barclay and Philip Wadlow.

American records on new Pye label

AMERICAN singer Ronnie Hall, who now lives in Britain, is one of Piccadilly, which starts releases on April 14.

He has cut "Code Of Love" and "Who Cares?" for his disc debut. The first title is a composition by Len Praverman, who wrote the Tony Newley hit "Tillie On Parade."

Ronnie, who came to Europe originally with the American forces, will be appearing in the Light Programme's "Roundabout" on April 17.

Another Piccadilly label star with a release on April 14 is guitarist-singer Joe Brown. His titles are "Crazy Mixed Up Kid" and "Stick Around."

The Piccadilly label has been inaugurated to ease the growing pressure on the parent Pye label as their list of artists grows. It is expected to concentrate on discs recorded by independent producers and leased to it. Joe Brown's discs are made by Larry Parnes' Elmeri recording outfit.

In charge of the Piccadilly label's exploitation will be Ian Raffini, son of well-known bandleader Ian Raffini.

A HIT FROM HEARTBEAT?

PETER MORLEY and John Blyton of Association Rediffusion, have recently returned from France where they supervised the recordings for the theme music of "The Heartbeat of France," a 60-minute documentary which is to be televised here on May 3.

The theme song, "Les P'tits Français," has been written by Marguerite Monnot, composer of "Ima La Douce," and it will be recorded both in French and English by leading French singer Colette Renard. The English version of the song—"The Bad Young Man of St. Tropez"—will, it is hoped, be released here during April.