

DISC

THE TOP RECORD & MUSICAL WEEKLY

No. 173 Week ending July 15, 1961

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PLUS
all the latest news, reviews and features

The real Matt Monro

Torme cuts British LP

-I particularly wanted to do it here'



CRAIG DOUGLAS . . . "Three thousand copies in one day."

Eden Kane for States?

EDEN KANE, riding high in the charts with "Well, I Ask You," may go to the States for personal appearances and TV in the autumn. The young singer has signed an exclusive, personal contract with American agent, Manny Greenfield, for a year. Greenfield is now lining up dates for him. The trip, should it materialise, will be for about ten days only because Eden is heavily committed here. It is thought that September will be a likely time for him to go, and, since his disc, "Well, I Ask You," released there on London, is arousing interest among the DJs, it is most likely he will make personal appearances at some of the top radio stations, in addition to TV. Eden is working on plans for his next single. Titles are unknown, but the disc will be recorded next month, and released in early September.

STYLISH American singing star Mel Torme, who made his British cabaret debut on Monday at the Room At The Top night club in Ilford, is to make an LP for MGM while here.

The album will be supervised by Norman Newell, and Torme will have arrangements and backings by three of Britain's leading MDs, Wally Stott, Geoff Love and Tony Osborne. Norman Newell told DISC: "The LP will be in two parts. Half of it will be songs written by Mel, and the rest will be the work of Schwartz and Dietz, who composed 'Dancing In The Dark.' The album is being made for the States, where it will probably be released first, with a British issue to follow later."

This is Torme's fourth visit to Britain. His previous trips were for radio, TV, variety and concert appearances. This will not be his first British recording, however. He made an LP entitled "Mel Torme Meets The British" for Philips in 1957, accompanied by Wally Stott and his orchestra.

Said Torme: "This will be my first record for MGM following the contract which I signed with them just before leaving for London. I particularly wanted to do it here because I was so pleased with the results of my album with Wally Stott for Philips."

(See page 3)

Rydell big success at night spot

BOBBY RYDELL was greeted with a standing ovation when he made his recent debut at the plush Copacabana, New York. He introduced a night club act of song, dance and comedy, with some special material. He was on stage for 45 minutes, and already has been invited for another season.

HYLAND SWITCH

BRIAN HYLAND, who scored a hit with "Tisy Bissy, Teenie Weenie, Yellow Polka Dot Bikini," has switched labels. Previously recording for Kapp, he has now signed with ABC Paramount, and his first disc, released in the States this week, is "Let Me Belong To You."

Scarborough visit

BBC TV will televise an extract from the summer season production of "The Black And White Minstrel Show" from the Futurist Theatre, Scarborough, on July 24.

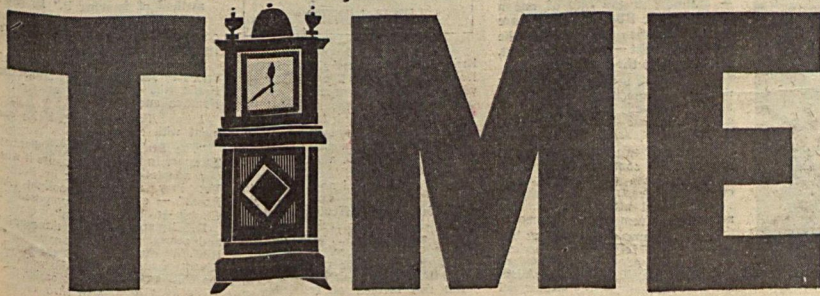
SURPRISE FOR CRAIG DOUGLAS

CRAIG DOUGLAS walked into the hubbub of the DISC editorial office, sat down and started thumbing through our cuttings file on him. "You've got more here than I have," he said. So we informed him that this week we hoped to add another one, especially as he is back in the charts with a winner—"Time." "It's great, isn't it?" he said. "I got a great surprise just now at EMI. They told me it had sold three thousand copies yesterday. I

thought they were talking about a week's sales. Yesterday! I had to query it. But it's true. Three thousand copies in one day! I'm a happy man." He has reason to be. For a disc to be selling that well at this time of year is fantastic. It has risen this week to No. 13 slot in the charts. Craig is now busy in cabaret. "I'm still doing the deb balls," he said. They're a lot of fun. When I started cabaret I was told that people just don't listen to you. They are too intent on their food, or talking,

"I have found that true only once, in one of those Manchester clubs that are more like pubs, anyway. "At one I was told that I had to sing to an organ as a piano didn't attract so much attention, I was told: 'You have to use the organ, it makes a lotta noise and tells people that something is going on.' "That made me feel great! But at the Savoy and Dorchester it's different. I'm happy to say that they listen to me." P.H.

It's all a matter of



CRAIG DOUGLAS

clw After All □ JAR589

'TOP RANK' RECORDS

E.M.I. RECORDS LTD • E.M.I. HOUSE • 20 MANCHESTER SQUARE • LONDON, W.1

WRITE TO: POST BAG, DISC
161, FLEET ST., LONDON, E.C.4

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.

Why not make more records of comedy?

GOOD FOR MARK AND CLIFF

FOR a long while we have read about artists who, after finding they have a top selling record in the charts, are determined to become all round entertainers. I'm afraid the number who qualify for this status must be small indeed.

I was, however, very pleased to learn that Mark Wynter will spend the summer season with perhaps one of the real kings of family entertainment, Billy Cotton.

Not so very long ago, the thought of artists like Cliff appearing on Cotton's TV show would have been laughed at. But he has done so, and has been asked back. This will do Cliff's career a tremendous amount of good.—JOHN WATERFIELD, 6, Wembury Park Road, Plymouth, Devon.

NO VARIETY

IT seems to me that the American charts lack variety.

The British charts have rock and ballads, the same as the Americans, but we also have syncopeation (the Temperance Seven), comedy (Benny Hill, Sellers, etc.), and trad jazz (Bilk, Barber, Ball), as well as a little modern jazz.

This is one indication that we don't buy American for the sake of it.—LEAMOUNT WILLIAMS, 91, Langley Park Road, Sutton, Surrey.

INTERESTING

IT is interesting that Jerry Lee Lewis and Ricky Nelson have made a comeback with exactly the same kind of song they were singing before their hit parade demise.—ANDREW DOBLE, 9, Kimberley Drive, Great Crosby, Liverpool, 23.

VARY IT

DISCS must get hundreds of requests, so surely they could vary the programmes a little more. Instead of discs which are mostly from the top ten, they could play records of singers

IT is high time that British recording companies realised the tremendous possibilities in making more comedy LPs, instead of importing third rate efforts by American wisecrackers. I can name at least a dozen top radio and TV shows which could be recorded with great success. For example "Bootsie And Snudge."

These already popular programmes would need little, if any, plugging to put them in the best selling charts.—RAY SMITH, 47, Forthingall Place, Letham, Perth, Scotland.

PRIZE LETTER

who aren't so well known.—ANNE CLAIRE, 2, Crescent Parade, Ripon, Yorks.

OLD JAZZ

READER D. J. Adrett asks why don't the record companies re-issue old jazz singles.

I suggest he contacts Philips. For some months now this label has been issuing jazz singles on 45 rpm in their Junior Jazz Gallery series, with Armstrong and Ellington featured among many.

Apart from this, everything available from 1919, to present day jazz, is available on cheap LPs such as RCA Camden and Ember.—E. A. BRERETON, 19a Westover Road, Catford, S.E.6.

DISTINCTIVE

WHILE agreeing wholeheartedly with M. Cattell's remarks on Ray Pilgrim, I would like to add a few words on behalf of the other two sinners in the "Go, Man, Go" show: handsome, grey-haired Colin Day, and vivacious Barbara Kay.

Colin also has only made two singles, yet he is an extremely versatile artist, and has a distinctive style that is all his own. Given the chance he could become one of the hottest properties in show business.

Barbara Kay has a pleasing way with a song and an engaging personality, and it is high time she went on record.—IRENE WALES, 13a, Beaconsford Road, St. Albans, Herts.

GREATEST

IN T. Ward's letter about Joe Henderson last week, Russ Conway was mentioned, but the letter was phrased in such a way as to imply that Russ is neither a good musician nor a worthwhile pianist.

Russ has already proved himself to be one of Britain's greatest entertainers, so there can be doubt as to his abilities as a pianist and musician.—MOLLY DAMERALL, 2, Newson's Meadow, St. Peter's Street, Lewestoft, Suffolk.

NOT RUINED

I DON'T think the hit parade is ruined by "advance order discs," for these records are destined for the hit parade anyway. All that advance orders can do is to hasten their chart entry by perhaps a week or so.

Farical it may be to order a record you have never heard, but could the advance order system possibly produce worse discs for the hit parade than one



* JERRY LEE LEWIS... made a come-back singing the same kind of song.

or two which have been recently hitting the high spots, like "Blue Moon," and "Runnin' Scared"?—C. R. MCKAY, 8 Elm Grove, Feock, Truro, Cornwall.

TWO HITS

EIGHT big instrumental groups issued new releases on June 30, and each group will expect a hit.

The groups are Johnny and the Hurricanes, The Pittdown Men, Floyd Cramer, Sandy Nelson, Nero and the Gladiators, Bill Black's Combo, the Flee Rekkers and the Krew Kais.

I have heard all eight and predict that only two of these will be hits. "High Voltage" by Johnny and the Hurricanes and "Garagantua" by the Pittdown Men. It will be interesting to see the progress of these two records.—G. ROBERTS, 41, Albert Street, Chaderton, Nr. Oldham, Lancs.

TOUGH

WHAT a rough time Gene Vincent is having here in Britain. On his last visit he was in the Eddie Cochran accident, and then someone stole his lucky necktie. Now that he is back again, Gene is working hard to please his fans all over the country.

A fortnight ago he was in Hull, and during his performance collapsed twice with the result that he was taken to hospital suffering from over-work.

If Gene is reading this, on behalf of your fans, I say please don't overdo it. We know that you will be around our home towns just as soon as you are well again.—ROLAND PEXTON, 15, Wivern Road, Bilton Grange, Hull.

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

RECORD-BANNING BY THE BBC



JOANIE SOMMERS Banned

TONY BENNETT Banned

GENE McDANIELS Banned

RICKY VALANCE Restricted

A DISC INVESTIGATION

conducted by
NIGEL HUNTER

POP discs are being banned almost at the rate of one a month by the BBC. Or, if they are not banned, they are placed on the "restricted" list—which, in effect, means almost the same thing.

Discs which usually fall foul of the B.B.C. committee seem to be those connected with religion, commerce, undue emphasis on morbid themes, and "jazzing" the classics.

In the first two cases, the ban is automatic and complete. In the other categories, some discs get by, and others are "restricted," which, in theory, should mean that they are not excluded from radio programmes.

A recent example of a religious ban was Gene McDaniels' American version, on London, of "A Hundred Pounds Of Clay," dealing with Adam and Eve. An example of a commercial

ban is Joanie Sommers' single of "One Boy," from "Bye Bye Birdie," in which "coke" is mentioned.

A new song on the restricted list is "Bobby," recorded by Ricky Valance, Neil Scott and Johnny Chaz. This song refers to a girl who is on the point of death in a hospital, and recovers.

Decca and Pye had no comment to make. An EMI spokesman acknowledged the difficulties involved in the BBC committee's task, but voiced a widely-held view on the restricted disc measure.

"I think everyone will agree that the BBC know their business best, but this method of restricting a

record appears to be a back-door method of banning it," he said. He mentioned another universal complaint about the BBC committee—its inconsistency.

Inconsistency was the point also raised by Jack Baverstock and Johnny Franz, the A and R manager of Fontana and Philips.

Johnny Franz supported this comment with examples.

"The BBC banned Tony Bennett's 'Stranger In Paradise' because it was a pop adaptation of music by Borodin. Yet the A and R 'Moonlight And Roses'—originally composed by Chopin—to be broadcast."

DISC plans to submit these points, and others, in a questionnaire to the BBC. We shall also ask if the possible advent of commercial radio will make the BBC committee's task easier.

We hope to publish their answers.



* GENE VINCENT... seems to be having a rough time in Britain.

FATS DOMINO

IT KEEPS RAININ'

45-HLP 9374 45 rpm record

AMERICAN

Last This
Week Week

1	1	Quarter To Three	- -	U.S. Bonds
4	2	Tossin' And Turnin'	- -	Bobby Lewis
7	3	Boll Weevil Song	- -	Brook Benton
2	4	Raindrops	- -	Dee Clark
6	5	The Writing On The Wall	- -	Adam Wade
3	6	Moody River	- -	Pat Boone
5	7	Travellin' Man	- -	Ricky Nelson
8	8	Every Beat Of My Heart	- -	The Pips
9	9	Those Oldies But Goodies	- -	Little Caesar and The Romans
11	10	Yellow Bird	- -	Arthur Lyman
10	11	Stand By Me	- -	Ben E. King
13	12	Dance On Little Girl	- -	Paul Anka

TOP DISCS

These were the twenty num-
bers that topped the sales in
America last week (week
ending July 8).Last This
Week Week

18	13	Hats Off To Larry	- -	Del Shannon
14	14	Runnin' Scared	- -	Roy Orbison
16	15	Hello, Mary Lou	- -	Ricky Nelson
19	16	San Antonio Rose	- -	Floyd Cramer
12	17	You Always Hurt The One You Love	- -	Clarence Henry
17	18	Barbara Ann	- -	The Regents
20	19	Tell Me Why	- -	The Belmonts
-	20	Dum Dum	- -	Brenda Lee

ONES TO WATCH

Please Stay	- - -	The Drifters
I Like It Like That	- -	Chris Kenner
You Can't Sit Down	- -	Philip Upchurch

Combo

ANTHONY NEWLEY

BEE-BOM;
POP GOES THE WEASEL

45-F 11362 45 rpm record



MEL TORME (centre) discusses with Norman Newell (left) and Geoff Love and Tony Osborne the production of his new LP reported on page 1.

MORT SAHL IS A MOST HAPPY FELLA

MORT SAHL flew into London last Sunday from California, for his British TV debut—BBC, July 19. He had exactly nine days to survey the British scene, and at the time of going to press, admitted that he hadn't an idea in his head.

His first performance in Britain came in the form of a Press conference at the TV centre in Wood Lane, Shepherd's Bush, London, where he faced a barrage of questions, mostly political, which is surprising for a humorist—his word, as he doesn't define himself as a comedian. "I just tell the truth and people break up," he said.

He stood on stage before a mike and addressed his first British audience.

After an hour of political question-

ing—"Will he snipe at Mr. Macmillan?"—he was asked about his first love, jazz. Will the Dave Brubeck Quartet be appearing with him in the TV show?

"Unfortunately not, though a quarter of them is sitting among you." He pointed out Paul Desmond, "although some say he is a half."

Desmond was there as a friend. As he talked and cracked jokes—not one of them sick—he drank tea. "A subconscious rejection of your coffee, I guess."

He wore his usual open-necked shirt and college sweater for the conference as he does in his act. He agreed that a lot of his popularity came from records.

"They had underground meetings in the States to play them," he joked. Sahl uses no props, apart from a newspaper, has no gimmicks, doesn't dance, doesn't sing and requires little scenic backing. He just comments on 20th Century life. And yet he is a top recording artist.

Aged 34, 5ft. 10ins., with blue eyes and dark brown hair, Sahl has made a name for himself in records, films, night clubs and on TV. His long-playing discs include "Look Forward In Anger," "The Future Lies Ahead," and "Mort Sahl, A Way Of Life."

Born in Montreal, he arrived in California with his family at the age of four. He studied engineering at the University and on Christmas Day, 1953, he opened at "The Hungry I." He lists his hobbies as driving sports cars, listening to jazz, and just talking.

He is a most happy fella and grins all the time, like a small boy who has found himself shut in a sweetshop. There is certainly nothing sick about Sahl. P.H.

TOP TWENTY

Compiled from dealers' returns from all over Britain

Week ending July 8, 1961

In this week: Helen
Shapiro, 11 . . . 'Frogman,' 14
. . . Clark, 18 . . . Denver, 19

Last This Week Week	Title	Artist	Label
4	1	A Girl Like You	Cliff Richard Columbia
3	2	Temptation	Everly Brothers Warner Bros
1	3	Runaway	Del Shannon London
8	4	Well, I Ask You	Eden Kane Decca
2	5	Pasadena	Temperance Seven Parlophone
6	6	Halfway To Paradise	Billy Fury Decca
7	7	Hello, Mary Lou	Ricky Nelson London
5	8	Surrender	Elvis Presley RCA
9	9	But I Do	Clarence Henry Pye
11	10	Pop Goes The Weasel	Tony Newley Decca
-	11	You Don't Know	Helen Shapiro Columbia
10	12	Frightened City	The Shadows Columbia
19	13	Time	Craig Douglas Top Rank
-	14	You Always Hurt The One You Love	Clarence Henry Pye
16	15	Weekend	Eddie Cochran London
12	16	Runnin' Scared	Roy Orbison London
15	17	You'll Never Know	Shirley Bassey Columbia
-	18	Romeo	Petula Clark Pye
-	19	Marcheta	Carl Denver Decca
-	20	High Voltage	Johnny and The Hurricanes London

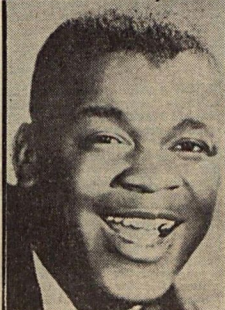
ONES TO WATCH

Nature Boy	- - - - -	Bobby Darin
That's My Home	- - - - -	Acker Bilk



PRESENTS

THREE MORE FROM THE U.S. CHARTS



CLARENCE

"FROGMAN"
"HENRY"

"YOU ALWAYS HURT
THE ONE YOU LOVE"

B/W "LITTLE SUZY"
45 RPM 7N 25089

JANIE GRANT

"TRIANGLE"

B/W
"SHE'S GOING STEADY WITH YOU"
45 RPM 7N 25093

THE BELMONTS

"TELL ME WHY"

B/W
"SMOKE FROM YOUR CIGARETTE"
45 RPM 7N 25094

DISC welcomes

PEGGY LEE

The country girl who is unique

A REMARKABLE artist arrived in Britain yesterday to open in cabaret at the Pigalle Restaurant, London, on July 17. She is Peggy Lee. She is remarkable because she is one of the few girl singers to have consistently remained at the top of the international pop-singing tree.

She hit the top following her useful singing berth with the Benny Goodman crew, in the forties. She stayed on top, unvanquished by rock 'n' roll of the fifties—and the consequent high mortality rate among girl ballad singers.

Peggy, an attractive blonde, hasn't a great singing voice, but she uses it intelligently. Her personality and way with a song put her in a class of her own. And, as she is an accomplished songwriter, she has immense sympathy with the meaning of the lyrics she sings—and an admirable skill in interpreting them.

Jazz plays a strong role in her vocal capacity and in the distinctive accompaniments which always enhance her records. Latin rhythms also bring out the best in her, shown by "Manana," and later exotic excursions like her albums "Latin A La Lee" and the forthcoming "Ole A La Lee."

Whether saucy and swinging, or sentimental and sad, Peggy's projection of a song is unique in style and effect. We are being visited by one of the "greats" of pop singing history—and one who is very easy on the male eye.

Peggy is a country girl, born in the small farming community of Jamestown, North Dakota. She sang in the local church choir and the local jazz club, and graduated to singing dates with semi-pro college bands in the area.

Like so many others, she got the

show business bug in her blood before she finished her schooling. But, unlike many others, did something about it.

Exactly what she did in the first instance is not quite clear. One version says she pawned a gold watch she had won at school to raise her fare to Hollywood. Another version claims she used her father's free pass (he worked for the railroad) to get to the film capital.

Anyway, she got there. A few small dates in small supper clubs followed, but Peggy soon realized that she was just a young country girl in a very big, glittering show business center. Nobody fell over themselves to give her the big star treatment.

She showed her good sense by acknowledging temporary defeat, and returning to North Dakota. But she didn't abandon her efforts. Radio dates in Fargo, and hotel cabaret in Minneapolis, came along.

First break

Perhaps her first really big break was her spell as singer with the Benny Goodman band. Such a famous showcase was just what the talented young blonde singer needed to register widely on the American entertainment scene. She didn't waste the opportunity.

Her first disc hit came in 1943—"Why Don't You Do Right?" In the late forties, she wrote and recorded with her first husband, guitarist Dave Barbour, a bright little samba called "Manana."

That passed the million sales mark—a greater event in those days than it is now. Peggy had arrived.

She classified as an album record artist and her American Decca (Brunswick here) and Capitol LPs sold solidly in the States and abroad.

Crashed back

But in 1958 she crashed back into the single market with the hit-parading "Fever." Its high-selling impact is still being felt, judging by the number of singers copying the arrangement formula.

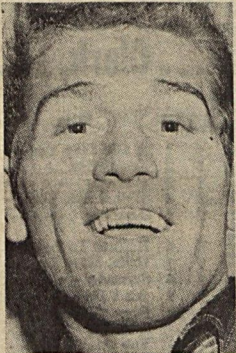
In addition to her engagement at the Pigalle Restaurant, Peggy will star in A.B.C. TV's spectacular, "An Evening With Peggy Lee" on August 26. It will be networked through the ITV areas.

DISC welcomes one of the world's greatest female exponents of the pop song on her first visit to Britain—a beautiful blonde, but far from dumb.

Nigel Hunter



Tommy Bruce— IT'S TRY, TRY, TRY AGAIN . . .



* TOMMY BRUCE . . . his third Fats Waller number. (DISC Pic.)

"If I find another good one, I'll record it," he said. "I fall naturally into the Fats numbers. I shall be looking for another one."

Tommy once said he wasn't concerned with success. He used the money from his initial contract with Larry Parnes, to get his sister out of an orphanage and to buy her a home.

"I don't really care what happens. If my records don't sell, that's all there is to it," he said. "I shan't worry very much if I have to go back to being a driver's mate at Covent Garden."

P.H.

If at first you don't succeed, try, try again. It is a corny saying, but true. And it is the motto of Tommy Bruce. For the third time, he has recorded a Fats Waller number in an attempt to get back into the hit parade.

He followed the overnight boost that "Ain't Misbehavin'" gave him, with two flops. He then decided to back another Waller number, "Crazy 'Bout My Baby." Again, no success. Now he is aiming at the charts with the Fats favourite, "I'm Gonna Sit Right Down And Write Myself A Letter."

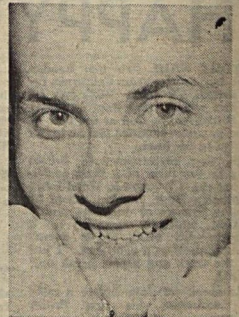
Can this new record do the same for Bruce as did "Ain't Misbehavin'?" He thinks it can.

"I think I shall be third time lucky," he said. "When I recorded 'Ain't Misbehavin'', it was put on Juke Box Jury, and my manager, Barry Mason, went on holiday to Spain. 'I'm Gonna Sit Right Down' was on the Jury last Saturday—and Barry has gone to Spain. Must be a hit!" If it is not, will he choose another Waller number?

Cable from AMERICA

Edited by Maurice Clark

TV Spectaculars are out, says Pat Boone



* PAT BOONE

PAT BOONE has turned down a new television Spectacular series. He thinks such series are the quickest way to kill record sales. He is interested only in guest appearances.

Tommy Sands wears a blond wig in his film "Life In A Goldfish Bowl." Capitol has just released Tommy singing the title song from this film.

The pencil industry of America has just presented Connie Francis with a five-foot pencil. As autograph requests are pouring in at the rate of 10,000 a week, she will need it.

Latest colour series to hit American television screens is The New Adventures of Pinocchio. The series features an up-dated, slightly hip Pinocchio, with all his regular characters, and a few even hipper ones. There are a lot of new songs.

When Paul Evans checked in at his draft board last week they told him he was overdue for his Army service—and immediately packed him off for his two-year stay in Uncle Sam's Army. He leaves behind a hit record on the Carlton label, "This Pullover."

Paul wrote "Summer Souvenirs" for newcomer Karl Hammett. Many people think it is the biggest contender for this year's summer hit.

Brook Benton, who is now on his sixteenth hit, "The Boll Weevil Song," is considered one of the industry's hottest disc salesmen.

Also one the busiest. So far this year, Boone has had only seven nights off, and his schedule for the rest of the year is equally as busy. As a result of his huge success with "The Boll Weevil Song," his next album will be a collection of folk songs.

Show producer Jackie Barnett has written a new English lyric to the European hit, "Mustapha." It is called "The Apple Core Song" which Louis Prima and Keeley Smith have recorded on Dot records.

Johnny Cash is on the verge of making it as an author. Two years ago, he started writing short stories as a hobby, and is about to have his first selection published. I hear they are great.

* * *

NEW wonder boy drummer has been discovered. He is eleven-year-old Frankie Chavez. He will make his debut in Chicago, appearing in the "Music Industry Trade Show" with seasoned performers like Les Paul, Mary Ford, and comedian Alan King.

Talented singer-composer Al Kasha has joined Columbia records as pop A & R producer. He will concentrate on singles and single artists. Among his new artists will be Buzz Clifford, Al who has been a song-writer for three years, has written hits for Jackie Wilson, Fabian, Hank Ballard and Steve

Lawrence. He will continue recording for Coral Records.

It looks as if the next Everly Brothers record will be an instrumental. It is one of their biggest ambitions to get an instrumental hit in the charts.

Faron Young is planning a tour of England. Things are really buzzing for Faron since "Halo Walls" became so big for him. His next for Capitol, "Three Days," is by the same composer, Will Nelson.

Lonnie Donegan's recording of "Does Your Cheeking Gum Lose Its Flavour On The Bedpost Overnight," a hit in Europe a few years ago and issued here on the Dot label two years ago, has been chosen by one of Boston's top disc jockeys as Record of the Week.

Because of this important spot, dealers re-ordered over 10,000 copies last week.

E.P.'s

"A TOUCH OF THE IRISH"

MICHAEL O'DUFFY

with BILL SHEPHERD Orchestra and Chorus

7" E.P. NEP 24143

"LISZT"

BENJAMIN KAPLAN & DAVID WILDE

TWO OF THE PRIZE WINNERS IN THE
FRANZ LISZT PIANO COMPETITION

7" E.P. GEN 36022

THIS
WEEK'S

EMI

HITS

BOBBY ANGELO

AND THE TUXEDOS

Baby Sittin'

H.M.V. 45-POP892

PAUL ANKA**Dance on little girl**

COLUMBIA 45-DB4669

MR. ACKER BILK

AND HIS PARAMOUNT JAZZ BAND

That's my home

COLUMBIA Lansdowne Jazz Series 45-DB4673

CRAIG DOUGLAS**Time**

TOP RANK JAR589

BOBBY LEWIS**Tossin' and turnin'**

PARLOPHONE 45-R4794

THE

LANE SISTERS**Peek-a-boo-moon**

COLUMBIA 45-DB4671

THE PLANETS**Jungle Street**

H.M.V. 45-POP895

THE

PILTDOWN MEN**Gargantua**

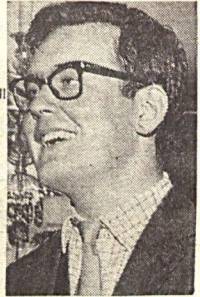
CAPITOL 45-CL15211

*
STAR
SINGLE**MARION RYAN**

A thousand blue bubbles

(Le mille bolle blu)

COLUMBIA 45-DB4674

JACK GOODThis record could never
have been made in Britain**It's sensational
and revolutionary****T**HE current number one recording in the States is a disc that would never have got past the selection committee in any British recording company. Of that I am sure.

Not that it could possibly have been made over here. No self-respecting British recording engineer would have made a record like this. He would rather resign his job. Nor would any British A and R man conceive a record in terms of the one that tops the American charts.

It just breaks all the technical rules, and runs counter to every idea of progress in recording techniques.

This record is fuzzy, muzzy and distorted. According to present day technical standards it is appalling. If this record is good, then for the last ten or so years the pop industry has been wearing blinkers.

However, for my money, the disc is not just good, it's sensational and revolutionary. It is now released by Top Rank and is called "Quarter To Three."

A few weeks back, I commented on the difficulty for a first-time winner to achieve a hit follow-up, and I quoted U. S. Bonds as an example of one of the artists who bit the dust on his second attempt. "New Orleans" was a knock-out, but what a disappointment when "But Not Me" followed. It didn't mean a light.

Bonds was marked down as a flash in the pan. "Quarter To Three" changes all that. The pan is sizzling up to flash-point again. This disc is so exciting that for your health's sake, you should restrict the number of plays you give it to three times a day—and never during or after meals!

BUT IT IS NOT THE RECORD ITSELF THAT IS THE MOST IMPORTANT THING. IT IS THE LIGHT IT THROWS ON THE LIMITATIONS OF THE CURRENT APPROACH TO THE BUSINESS OF MAKING POP RECORDS.

For some years now, the technical side of recording has been concerned exclusively with realism. The tremendous progress in recording techniques and equipment made this trend inevitable.

Records have been made of ping-pong matches, railway trains and even road-drifts. And they sold in thousands. People who would write fierce letters to the council to complain about road drills in the street outside their homes, flooded to pay two pounds for the privilege of hearing them reproduced to the last thud and splutter in their own front rooms.

Exactly the same thing happened when painters discovered perspective. They became so entranced in the fun of cheating the eye into believing it was not looking at a painting, but

through a window, that they forgot all about making pictures.

After realism—exact reproduction of nature—follow surrealism, where the techniques of realism are transferred to a world of fantasy. The eye of the old man in the painting is still painted with eye-cheating accuracy. But it just happens to be painted in the middle of his forehead. Surrealism came to recording with rock 'n' roll.

Echo-machines, limitors, equalisers, tape delay, were all employed to transform the sounds being made in the studio into noises that were even more real, more compelling, more immediate and exciting than reality itself.



Echo chambers gave small voices the sound of rich reverberating ones. A tap on a drum was converted by the engineer's magic, to the sound of a ten-foot giant hitting a six-foot tomtom. A new sound-world of fantasy was built up. But the style was still only realism, carried to a higher plane of imagination.

Now Ulysses Samuel Bonds introduces a new era of pop-recording. Realism and Surrealism is old hat. Impressionism is the thing.

"Quarter To Three" is clearly not interested in reproducing the sounds of a band and a voice, of a group chanting and clapping in the background. These things are only useful as a canvas upon which an impression can be painted of the changing textures of sound itself... the thickness of it, the muffled reverberations, the vibrant roughness of it.

This is a whole new sound world. Not perhaps the sound of music, but the sound of sound. And the possibilities for development are endless and fascinating.

And after that? Abstract and Formalist recording must inevitably follow. And then? Action Recording, of course.

**Dogs I like—
doggies I HATE****I**F there is one sort of song that makes me really sick to the pit of my stomach, it is any song about "doggies." I like dogs. I hate "doggies." The sickening, slushy, pretty-pretty, cheap birth-day-card sentimentality of songs like "How Much Is That Doggie In The Window" just turns me up. Now there's a new one which completely wastes the talents of that excellent vocalist Rosemary Squires. It's called "Our Little Doggie Ran Away." In the end, there is the ring of a telephone. Rosemary picks up the receiver. Guess what she hears? Her little Doggie yapping. Rosemary breaks down and sobs. So do I. With rage. Ugh! I suppose this is bound to be a hit.**ROSEMARY SQUIRES**
... a complete waste of
her talents. *E.M.I. Records Ltd. E.M.I. House,
20 Manchester Square London W.1

ELLA FITZGERALD—the first lady of jazz

She's just so great that nobody can touch her

says

Jo Stafford, filming with Ella for a TV spectacular



THE first lady of jazz, Miss Ella Fitzgerald, flew in last week to guest on the Jo Stafford Show series being taped by ATV.

On the set at the Elstree Studios 1, in company with a host of other journalists, watched from the back of the sound stage as she went through the final routines with Jo Stafford, Lionel Blair and The Polka Dots.

She was fascinating to watch. When she wasn't working she stood on her own behind a backdrop and watched the other artists, and at lunch time I took the opportunity of speaking to Jo Stafford. I asked her about Ella.

"She's the greatest. Just the greatest," she said enthusiastically. "I had to have her on my show, especially after the last time."

The last time being two years ago on an American TV show called "Swing Into Spring" that was voted the most spectacular show of the year and got rave notices; which is hardly surprising since in addition to Jo and Ella it had Benny Goodman, Lionel Hampton, Teddy Wilson and Harry James.

"Ella and I worked together well," Jo continued; "it was an exciting experience; it had magic, a magic that we hope to repeat on this show. Crosby was right when he said 'Man, woman and child, Ella's the greatest.'"

folk talk about another like this was stimulating, especially when she said: "I don't put myself in Ella's class. But I can keep time, you know!" How, in this age of rock, can a class singer remain as popular as Ella Fitzgerald?

"The answer is a simple one," said Jo. "A few years ago she reached not just the top, or the pinnacle of success, but a plateau where she couldn't be unbalanced. She is in that enviable position where she is known by everyone."

"People will go to hear her just because she is Ella Fitzgerald. Who hasn't heard of Ella Fitzgerald? They will even go to see her not knowing what the hell they are going to hear. But she lives up to her name. When they come away they know why they went and why she is Ella Fitzgerald."

"It is a good thing that music has an Ella Fitzgerald. Rock has almost destroyed the market for the quality song. But Ella is singing them and keeping them alive. There are a few of us left trying to keep the old rhythm and blues alive."

"Rock? It is just three chords, and if it's real smart it reaches four chords. It's a bad teacher and the kids today are being weaned on three

or four chords of music, and that's all they'll ever know."

"Now too many record companies and too many releases have lowered the quality of popular music. The music industry is cutting its own throat by feeding the market with rock."

"I haven't had a hit in the charts for some time, I know, but you just can't compete with rock 'n' roll. Yes, I worry about it. Who wouldn't?"

More jazz

"What we need is far more jazz on TV. There is a market for jazz—good music. Jazz is an integral part of popular music. I know that even mum and dad sitting at home in front of the television set enjoy jazz; I mean solid jazz, not just a ballad or a hotted-up version of 'Just One Of Those Things.' They get a lift. They

may not say, 'hey, dig that crazy rhythm section,' but they certainly feel the music."

"I would like to direct TV shows, like Jo Douglas, who is doing this particular one of the series, and then I would see that there was plenty of good jazz in them."

Meanwhile Jo contents herself by throwing in ideas and contributing in some way to the series of thirteen one-hour shows that she is making over here.

"They're full of good music," she said, "not rock. You have a great singer over here who I want in one of the shows. His name is Matt Monro. Now there's another one of us. Trying to keep good music and quality songs in front of the public."

Lunch over, we walked back to the set together and Jo joined Ella in front of the cameras to tape the finale of the show.

Peter Hammond

Phenomenon

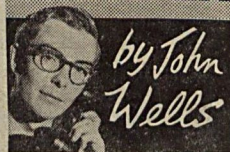
What makes Ella Fitzgerald so great?

"She's a phenomenon," Jo replied. "She is the perfect singer. She has a fabulous ear for music that makes her not just a singer but a musician."

"She makes a great sound and never, but never sings out of tune. She has that extraordinary faculty to move up and down the scale with that old *uhla dee* just like a musical instrument. And remember she has no valves to push down. Armstrong can do it, but he has a musical instrument; Ella has only her voice and her ear, yet each note is perfect."

To hear a top singer like Jo Staff-

STAR TALK



by John Wells

THE reason Johnnie Ray wears a hearing aid is because of an injury at school. He was being tossed in a blanket by the other boys when the trick went wrong

Johnnie Ray, a school prank . . . Brubeck on a chair . . . Mel Torme, more TV appearances . . .

and he fell heavily on the floor, damaging an ear.

All of Italian descent and all born in the same year, 1940, are **The Ebb-Tides** . . . the four boys from New York who sang "Oldies But Goodies" on Top Rank.

"Once Upon A Time" . . . actually, only a few days ago at a fete in Leeds, **Danny Rivers** was presented with a pair of gold cufflinks by **Jimmy Savile**. Danny had been judging a rock contest and the gift was by way of a thank you. But he could have done with a shirt to go with them . . . when he left the fete fans ripped the one

he was wearing clean off his back!

The recent robbery, by which **Nero** and the **Gladiators** lost all their stage equipment, clothing and instruments, cost the group £1,250. They weren't insured, but O'Neill tells me he now has insurance forms in his pocket.

When **Dave Brubeck** arrived in Britain recently for filming, he brought his eight year old son **Christopher** with him. Christopher is one of six children and has inherited some of father's musical talent. He already plays the piano and bass . . . only snag is, for the bass, he has to stand on a chair.

AFTER two hits—a third, "San Antonio Rose," is on the way—**Floyd Cramer's** piano should be becoming a familiar sound. Yet you've been hearing it since "Heartbreak Hotel." From that disc up to his post-war hits, including "It's Now Or Never," Floyd has been the pianist on every Presley session. He's also backed the **Everly Bros'** early hits, and **Jim Reeves**. So just let me hear someone say he's an overnight success!

Jim Gunner, new Fontana artist who has just made his debut with "Desperada," spent five and a half years learning the violin.

How's this for a natty shirt? The owner, of course, needs no introduction, but the shirt? Well, that's another matter. It's the only one of its kind in the country and is made from pine-apple leaves. Yes, **PINE-APPLES!**



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AN ARTIST LOSES CONTROL WITH TV

admits

Frankie Vaughan

WHY is it that Frankie Vaughan makes so few television appearances these days although whenever he appears on the screen he attracts top ratings? Over the phone from Blackpool where he is enjoying a very successful season, he tried to explain.

"I prefer playing to live audiences and so I want to restrict my appearances on television. It isn't that I don't like doing TV. Not at all. But on television an artist has practically no control over his act. Almost everything is in the hands of other people. Any artist doing a TV show takes a terrific gamble. He has to rely so much on the people around him."

"I like to feel in control of my own act. Maybe that's why I prefer playing to live audiences—I am practically in control."

"Also, an hour on television is an exhausting business. To carry an hour, an artist must be rehearsed well. Unfortunately, there are too many television shows today that look under-rehearsed. And a bad show on TV can be a big prestige-knocker, no matter how big the artist."

Doesn't Frankie find it exhausting to do a fifty minute act in Blackpool every night?

"Not at all," said Frankie. "It keeps me in good shape. I love it. I enjoy seasons. I am able to have my family with me. I am enjoying this Blackpool season very much. We are breaking records. I feel my act is going well."

"I've even found time for a little fishing. But not much. Charity shows and garden fetes have cut the time I can fish. So far, a pal and I have caught about eighteen." Frankie recently completed an LP titled "Warm Feeling."

"I feel very happy about it," he said. "It's the kind of album I enjoy making. We included several beautiful, old songs that I think have great warmth and feeling, songs like 'My Favourite Dream' and 'I Should Care.'"

"Singles? We haven't been able to find the right kind of material lately."

Ken Johns

FRANKIE VAUGHAN . . . "I prefer playing to live audiences."



LET'S DIG A LITTLE DEEPER...

Dick Tatham spotlights the stars as the public seldom sees them

MATT MONRO ... I DON'T WANT MUCH, I AM JUST A LAZY GUY!

HERE could never be a portrait of **Monro**—as I glimpsed him at 11.30 the other morning. He stuck his head round the drawing room door—bleary-eyed, stubble-chinned, tousle-haired. He apologised for keeping me, muttered something about having been raving it up in a club the night before—and disappeared. Two minutes later he was sitting opposite me—shaved, spruce, and as fresh as if he'd never seen the bottom of an overturned glass in his life. When he took up singing, show business lost a first-rate quick-change artist.

"About Sinatra," I said—knowing we'd have to get to the subject sooner or later. "I hear you think you don't sound like him, but that you often phrase like him—because he does it right and you aim to do so, too."
"Frank's been my idol since I was 12," Matt replied. "I don't sound like him—not even on the Fred Flange track of 'Songs For Swingin' Sellers.' That's despite all the people who say different. You've got it right about the phrasing. But this is worth telling.

We talked almost exactly

"In 1958, I did a broadcast of 'Witchcraft.' Kept a tape. Weeks later, Sinatra's disc of the number was issued here. I found our phrasing talked almost exactly. Honest! I had no advance knowledge whatever of Sinatra's treatment."

DT: "A few months ago, the Sinatra magazine in Britain raised the possibility of Frank becoming outdated by Mark Murphy and others."

Matt: "Murphy is fantastically clever. He has broken new ground. So have singers like Matt Dennis and Buddy Greco. But even if they out-do him technically, Sinatra still has something the rest don't have. What?"

Blowed if I know! It's a tremendous emotional appeal you can't analyse."

I said technique and appeal were obviously different things. "Exactly!"

Matt agreed. "Darin's not a great singer, but, brother, he knows how to put a number over! Ella has technique, but she doesn't move me at all. Sarah has both skill and warmth. Songs of hers like 'Love And Devotion' and 'I Never Entered My Mind' knock me out."

"Have you emotional warmth?"

"I hate to be thought emotional. But, in fact, some songs move me deeply. Take the flip of 'Why Not Now?' It's called 'Can This Be Love?'"

—George Martin's music, Herbie Kretzner's lyrics. When I recorded it, I was glad there was a screen round me. I just couldn't stop crying as I sang it. Whether my emotion comes across to the listener is not for me to say, of course."

Almost tore phone from wall

DT: "You had three years of being knocked by the rock before this Fred Flange business came to the rescue. What happened exactly?"

Matt: "The phone went one morning—here in this flat. It was George

Martin, Parlophone recording manager. He asked if I'd like to make a disc. I was so excited, I almost tore the phone out of the wall. I'd almost forgotten what a disc studio looked like. But when he explained he just wanted a disc to guide Sellers on Sinatra's style, it was like a kick in the stomach. I said I'd do it. But later I wanted to phone back and call it off. My wife, Micky, stopped me. She said, 'You never know what may come of this.' Luckily, I played it her way. As you know, Sellers insisted on me doing the track — and my own records followed."

Russ is more like Sinatra

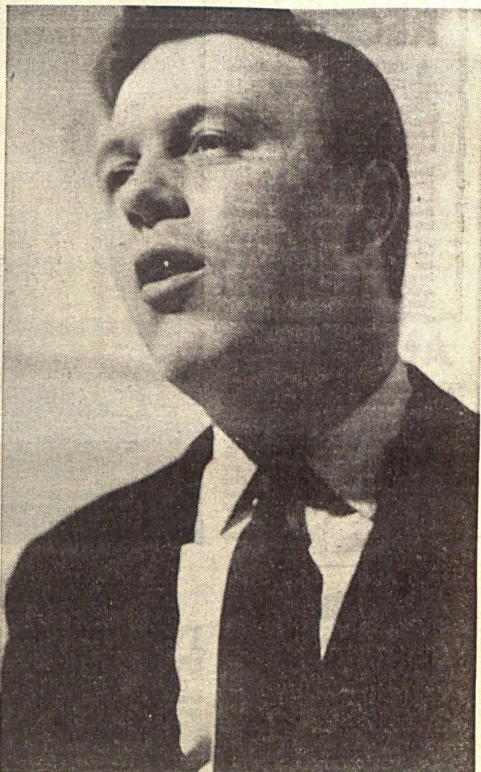
"Were Martin and Sellers friends of yours?"

"I'd never even met 'em. In fact, I've still never met Peter Sellers."
"So who pulled the wire?"

"Ken Jones, the orchestra leader. I'd worked with him for Fontana a couple of years before I learned later that Monro as Sinatra had been his idea. At the time, he must have been the only guy in the business plugging Matt Monro."

On the LP Matt is making he has only two American songs. He says, "If those hadn't been requested by the firm releasing my discs in the States, the LP would have been all British. Our songs are darned good. Normally, I don't play my discs to visitors. And my record player is a bit how's your father. But listen to this..."

It was a track of Matt's LP, a song called "Jeannie." His rendering is



MATT MONRO . . . "I don't think I sound like Sinatra. But I phrase like him."

smooth 'n' soulful. He said: "Norman Newell and Russ Conway wrote it. See what I mean about songs being good."

I agreed. I said: "'Jeannie' was to have been Russ Conway's first vocal disc. It was announced in his fan club mag late last year."

Matt: "Russ sings well. Sounds far more like Sinatra than I do."

What does Matt want from life—other than being a successful singer? "Precious little," he said. "Basically, I'm a lazy guy. Like to relax watching telly or reading thrillers. Could I write one? I can't even write a one-page letter. Have to get my wife to do it."

DT: "What other hobbies do you have — apart from raving it up in clubs?"

Matt: "My cine-camera. Had that two years. I've always been a keen diver. Won prizes at school. Now I'm aqua-lung crazy. On the surface, you may see only a patch of dirty seaweed. Just a few feet down—you're in a new world: fantastically beautiful and so quiet! My longest down so far is 35 minutes. Hope to do an hour one day."

He drew on a cigarette. He said: "Smoke 30 a day. Get bad catarrh. It's a wonder I can sing a note. Anyway, maybe people won't want me for much longer."

His wife came in and caught that. She said: "That sort of talk is out! You're on top—and that's where you're staying!"

I'd say she's dead right. So note the name well: Matt Monro. M-O-N-R-O. A hand-out from a publicity man tells us M-U-N-R-O is "definitely" wrong spelling.

NEXT WEEK: Jess Conrad

I'D LIKE TO A & R MYSELF

MARTY WILDE, whose new disc, "Hide And Seek," has been tipped by DISC reviewer Don Nicholl as a possible hit, is not quite as enthusiastic about it as is Don.

"I honestly don't know whether it will be a hit or not," he said. "I have no preconceived ideas about a disc. It may sell because Lionel Bart wrote it. I always feel that a record sells on its own potential. It doesn't matter who sings it."

The flip side of "Hide And Seek" is "Crazy Dream," which Marty wrote while on location in South Africa for the film, "The Hellions."

"I wrote eight numbers while I was out there," said Marty. "Crazy Dream" was not the best, but I'm saving the others for future discs."

Despite his success in the stage show "Bye Bye Birdie," Marty still considers himself mainly a recording artist. One of his ambitions in the recording field is to A & R his own records.

"I've done A & R work," he said. "I did Michael Cox's 'Teenage Love,' which I wrote, and also did one for Julian X. Recording is still a large



part of my life, and I've always wanted to do A & R work.

"If a singer knows what he wants then he can A & R his own sessions. The singer who can't judge his own backing must be pretty poor. Cliff Richard takes a great interest in his sound balance. So do The Shadows and Adam Faith."

"In recording you must constantly experiment. Look at the drum sound the Everly Brothers get on their discs. We never get it over here. I don't know why."

"But The Shadows are getting very

says MARTY WILDE

near it on their discs. Adam gets the sound he wants, and so does Emile Ford. As far as sound men are concerned, two of the top men, in my book, are Tony Hatch and Joe Meek. They're really advanced."

We talked of Marty's film, "The Hellions." He is delighted with the score by Larry Adler . . . and thinks it could put him back into the hit parade.

The lyrics are by Herbert Kretzner, who wrote the words to 'Goodness Gracious Me,' and I can vouch for the whole score. It's terrific. The harmonica gives a feeling of wide, open spaces. The theme could become as popular as 'Never On Sunday'."

The future? Well, Marty is so pleased with "Bye Bye Birdie" that he would like to concentrate on acting. But first he wants to do a lot of recording this year.

"I have been very lucky," he said. "But I would love to have a record back in the hit parade."

Brian Gibson
Don Nicholl's Review is on page 10.

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WALLIS GETS A RECEIPT

A SEQUEL to Lonnie Donegan's recent appearances on "Juke Box Jury" took place last Friday on the stage of the Winter Gardens Theatre, Blackpool, when Lonnie presented Bob Wallis with a receipt for £8 7s. 3d.

During the "JBI" programme, Bob Wallis's disc of "I'm Shy, Mary Ellen, I'm Shy" was played. Lonnie remarked afterwards that Bob still owed him eight pounds from several years ago.

It was in 1955 that Bob came from Yorkshire to London, stayed for a while with Lonnie and bought a camera from him—but didn't pay the full price at the time.



At Torquay

THE SHADOWS, Alma Cogan and Gene Vincent, are among the stars lined up for concerts in Torquay during July and August.

Alma Cogan kicks off this Sunday at the Princess Theatre, followed by The Shadows (July 23), with Danny Williams, Gene Vincent (30), Dickie Henderson (August 6), Alma Cogan (13), and Craig Douglas with the John Barry Seven (20).

The shows are being organised by promoter Arthur Howes.

For Wimbledon

DUFFY POWER, late of the Larry Paines agency, and now handled by Mike Hawker, who was partly responsible for writing Helen Shapiro's new hit, will guest at the Wimbledon Palais, London, on July 21.

On July 22, Duffy will appear at Sperrymore, Co. Durham,

IRISH DEBUT

IRISH tenor Patrick O'Hagan makes his debut for the Beltona label this week with "The Irish Patrol" written by Irish songwriter Tommy Connor. O'Hagan, who is appearing for the summer season at the Empire, Inverness, has just started his own series for Scottish TV, "My Song For You," which is televised every Tuesday.

A busy time ahead for Springfields

BUSY time ahead for The Springfields, Britain's newest and fastest rising swinging group. They have two tele-recorded fifteen-minute TV shows lined up by the BBC on July 20 and 27, and several radio dates.

First of these is on "Saturday Club" this weekend. On July 24 they will guest in "Commonwealth Of Song," followed by a "Workers Playtime" on the 25th, and "Easy Beat" on the 30th.

Tour plans are also going ahead for The Springfields, and they will appear on the Charlie Drake Show, which opens a nationwide tour on August 21, at Manchester. Following weeks are at Liverpool, Birmingham and Newcastle.

In addition to all this, following up the success of their first disc, "Dear John," Philips are to release another single by The Springfields, titled—"Break Away"—an original composition written by Tom Springfield. Release date July 28.

Mathis: Heath band

JOHNNY MATHIS' arranger and MD Alan Ferguson will conduct the Ted Heath orchestra during Johnny's spots in his concert tour. Ted Heath will front his band during its own spots on the bill.

An extra date added to Johnny's tour will be at the Gaumont, Hammersmith, on August 10.

'Oliver': HMV in full British musicians with Lee

AMERICAN singing star Peggy Lee, who arrived in Britain yesterday (see page 4) will be accompanied by British jazzmen, Vic Feldman (piano), Max Bennett (bass), Stan Levey (drums) and Dennis Boudimier (guitar).

To coincide with her visit, Capitol have released her latest single, "Yes Indeed," backed with "Boston Beans." During her time here, Peggy will tape a Spectacular for ABC-TV, which will be transmitted on August 26. Date for the taping is July 30.

Edd's visit

EDD BYRNES, known as "Kookie" to the millions of viewers of "Sunset Strip," will make a swift visit to London to tape a guest spot in the series of Jo Stafford Shows for ATV.

Edd, who had a brief hit here with "Kookie, Kookie, Lend Me Your Comb," will arrive on Sunday, and stay for a week.

LIONEL BART'S hit show "Oliver" Theatre, is to be recorded in full

Stanley Holloway will take the Nancy, and other roles will be played. The part of Oliver will be taken by appearing in "The Music Man" at the Squires on TV.

DOROTHY SQUIRES, who collaborated with Russ Conway for her latest disc, "Say It With Flowers," will make one of her rare TV appearances when she guests on "Something Old, Something New," on July 25. In this programme she will be joined by newcomer Rolly Daniels, who was featured in "Saturday Club" last weekend.

Other guests lined up for this AR-TV series include Tony Brent and Valerie Masters (July 18), and American musical comedy starStubby Kaye, on August 8.

Henderson first with Parlophone

POPULAR pianist Joe Henderson will start work soon on his first record following his Parlophone contract.

It will be an LP supervised by Norman Newell, and is provisionally scheduled for release in the autumn. It will consist of standards.

RCA BOOK 'LET IT RIDE'

RCA VICTOR have acquired the rights to the original cast recording of a new musical by Livingston and Evans, when it opens on Broadway in the autumn.

Title of the show is "Let It Ride," and it will star George Gobel and Sam Levene. It is based on the play, "Three Men On A Horse."

Following his outstanding debut at the Copacabana in New York, Bobby Rydell has been offered a twenty year contract by the owner Jules Podell to appear there for a season every year.

Saying how much they wanted to return to England for concert dates, Eydie Gorme and husband Steve Lawrence left for home this week. At a farewell party thrown by EMI they are caught by a DISC photographer enjoying a joke with the company's chairman, Sir Joseph Lockwood.



DON'T GO OFF YOUR ROCKER



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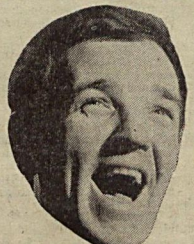
A Goldring sapphire stylus costs only a few shillings (even a diamond stylus costs less than an L.P. record), but it will turn any player into a better player and help put your discs in a class by themselves.

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... now playing at London's New ... again for the HMV label. ... part of Fagin, Alma Cogan will be ... by Violet Carson and Ian Wallace. ... 13-year-old Denis Waterman, who is ... the Adelphi Theatre.

The cast album of "Oliver!" was recorded and released by Decca. The HMV LP will be supervised by Norman Newell, and is aimed at the American market. Stanley Holloway is highly popular in the States following his long run in the Broadway production of "My Fair Lady."

Newell also has other recording plans for Violet Carson. For a long time she was the piano accompanist for Wilfred Pickles' radio quiz series, "Have A Go." Lately, she has achieved nation-wide fame for her acting in the part of the feisty Ena Sharples in Granada TV's serial, "Coronation Street."

Her first solo disc assignment, also for HMV, will be an EP of Lancashire folk songs.

ENGLISH VERSION

JOAN REGAN has recorded an English lyric version of the Euro-Vision Song Contest winner, "Nous Les Amoureux," for Pye. The disc will be released soon.

The English version, entitled "We Who Are In Love," follows after months of negotiation between Good Music and the original Continental publishers.



EP for Helen

THERE are plans for an EP by Columbia's hit parading schoolgirl singer, Helen Shapiro. It will consist of new songs.

Helen, who will be starring in "Saturday Club" on August 5, will make her film debut in a Rank Organisation film in the "Look At Life" series. She will depict the making of a pop record at EMI's St. John's Wood recording studios.

She will probably make her variety debut at Margate in early September.

'Lolita' tune

HELMUT ZACHARIAS has composed a number based on the title of the book, "Lolita." It is called that, and is a happy little melody. It is released this week by Polydor. Flip side is "Davai, Davai."

JUDY TAKEN TO HOSPITAL

JUDY GARLAND was taken to hospital in Cape Cod, Massachusetts, last week-end, suffering from abdominal pains. She was in the middle of a nationwide, Style-side come-back tour, said to be her most successful to date.

It is not known how long she will be in hospital, but she is due to fly to Europe for some engagements in the South of France later this month, and to Britain in late August.

Her doctor blames "fatigue from an exhausting tour."

Recent marriage in the Presley camp took place recently between Bobby West, a school chum of Elvis and his secretary, Pat Boyd. Elvis, of course, was asked the inevitable question: When will it be his turn? "It's nice, but I'm not ready for it yet," was all Elvis was saying.

Jordan in Spain

ORIOLE singing star Dick Jordan flew to Spain yesterday with socialite Neelia Maclean to sing on Saturday at a charity fiesta which she is organising to raise funds to build a church in the village of Guardaraneque in southern Spain, near Gibraltar.

"I was singing in cabaret at Churchills Club last week when Miss Maclean heard me," Jordan told DISC. "She liked my voice, and asked if I would make the trip to Spain."

He was given permission to interrupt his cabaret season for the date. The concert will take place in the local bullring after a bull-fight, and he will be accompanied by Terry Lightfoot's band.

'Cool Spot' returns to the light

OFF the air during the Wimbledon lawn-tennis fortnight, the BBC's "Cool Spot" will return to the Light Programme tomorrow (Friday).

As before, compere will be Jim Dale, and the series will feature the Nashville Five. They play the style of music associated with the Nashville recording studios in Tennessee, where Elvis Presley, Chet Atkins and Floyd Cramer have made discs.

Also in the programme will be Janice Peters and the Karl Denver Trio.

Clooney here next Sunday

ROSEMARY CLOONEY is due to arrive here on Sunday for a promotional trip, which includes at least two TV appearances, and probably a third.

But the singer, who was last here in 1955, is coming to London mainly for promotion talks concerning her disc releases. Her latest single is "The Wonderful Season Of Love," featured in the movie, "Return To Peyton Place."

While here, Rosemary will guest on the Jo Stafford Show For ATV on July 21. She will also headline the Bernard Delfont Sunday Show on July 30, and probably star in her own Spectacular, which will be a live one.

She is expected to be in town for at least three weeks.

New Duane Eddy single released in the States this week is "Drivin' Home," backed with the old Debbie Reynolds hit, "Tammy."

DISC PIC

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Palette deny rumours

RUMOURS circulating in the pop music business that Palette Records are ceasing operations in England were strongly denied by Palette director and music publisher Jack Heath this week.

The rumours arose following the departure of exploitation manager Roy Taylor, and the news that George Lee had left the New York office of the operation, whose headquarters is in Brussels, at the World Music offices.

Jack Heath told DISC: "Roy Taylor's contract with Palette expired recently, and was not renewed. There is no truth in the tale that Palette is finishing here. In fact, we have plans for more record issues than ever."

Palette started issuing in Britain last autumn through the Pye distribution set-up. That followed a spell when their discs were released on the Pye International label, during which their big success, Reg Owen's "Manhattan Spiritual," was issued.

Jack Heath's eldest son, Geoffrey, leaves school this summer, and will be entering the Palette-Good Music organisation. He will spend some time at Pye and then at the Brussels HQ of the World Music chain before joining his father in Good Music's Bond Street offices.

'Jamboree' on LP

THE popular and long running Light Programme radio country and western show, "Smokey Mountain Jamboree," is to go on record in the form of a Columbia LP. It will probably be released in October.

It will feature the programme's regulars, including The Maple Leaf Four, Jim Hawthorn, Louise Howard, Gabby Zake, Lullabelle, Happy Pappy, Brian Dexter and The Smokey Mountain Revs.



<p>BOBBY DARIN NATURE BOY 45-HLK 9375 London</p>	<p>IN THE HALL OF THE MOUNTAIN KING NERO and THE GLADIATORS 45-F 11367 Decca</p>
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6 pages of reviews

POP SINGLES, pages 10, 11 and 12; EPs, page 12; LPs, page 13; MOD JAZZ, page 14; TRAD, page 15

This is hit number two for 'Frogman'

NEW TO YOU

Budgies gave chance to sing

ROY TIERNEY
"Cupid"



LENNIE HASTINGS

ASHY young man of eighteen stood in a very crowded cocktail party and despite the fact that he was wearing the loudest jacket in the room (most people including manager John Kennedy had taken their off because of the heatwave) he was very nearly inconspicuous.

His name? Roy Tierney. And to be inconspicuous is not his intention. He has just recorded his first disc "Cupid," backed by "The Lonely One" on Philips.

He mopped his brow as he talked, and as the cocktail party was in his honour, steadfastly refused to remove his coat.

Kennedy had put "Cupid" on the gram in the corner of the room, but the bubble of conversation drowned it.

"I don't suppose anybody's listening to it," he said sadly. "This place sounds like an aviary at feeding time."

Roy was entitled to make the comparison. It was budgie-raisers that started him singing. He had always wanted to be a vet. "Our flat at Brixton was always full of stray cats and dogs," he says, "but my mother put her foot down one day, and said I could only keep something small and quiet. . . I started breeding budgies."

It wasn't long before Roy's birds started crowding out the flat. He sold some of them and "I snowballed," he says. "I was soon selling them as fast as they could breed. I made enough money to do what I always wanted—take professional singing lessons."

He was offered a job in a Kensington restaurant—the Sombrero—where he worked as a barman and also sang with the band for his supper. Philips have now signed Roy and he has John Kennedy managing him. He is still singing and serving in the restaurant but his trained tenor voice looks like carrying him farther afield.

A COMEDIAN

LENNIE HASTINGS

"Auf Weiderschen Sweetheart"

THE name Lennie Hastings should strike a bell with you. Most jazz fans know 35-year-old

Lennie as the drummer with the Alex Welsh band, but as is not unusual today, Lennie has made his disc debut as a comedian.

The disc shows Lennie as a German tenor, and his offbeat interpretations could prove to be a winning disc. Having spent a great deal of time in Germany with the Welsh outfit, Lennie is already a legendary figure in their jazz scene, and wherever the band appears, he is billed as "Herr Lennie Hastings."

An easy going musician, Lennie likes anything "as long as it's good," from Wagner to Chicago style and back again. However, we hope he's as fond of German music.

From acting to singing

DOUG SHELDON

"Book of Love"

NOW that he has a recording contract, Doug Sheldon may well be able to add to the white Austin-Healey and London flat that he has already acquired from success in show business.

These came to Doug through acting after he had appeared in "The Guns Of Navarone," and on television in "Probation Officer."

Now he comes up with his first disc this week, a re-make of the old Mudrarks hit, "Book Of Love."

Twenty-three-year-old Doug was born in London, the son of a fair-ground owner. His whole life has been spent touring with his father's fair, and by the time he was fifteen he was running bingo sessions and donkey derbies at Skegness. When the singing-acting bug took hold of him he went to Paris to try his luck, thinking that he stood more chance of breaking into the big time there. After two weeks he ran out of money and returned to London, where he found success as an actor. It was during a break in rehearsals for a TV show that Doug was spotted, and whisked off to make his debut singing appearance in "Something Old, Something New."

CLARENCE "FROGMAN" HENRY
You Always Hurt The One You Love;
Little Suzy
(Pye International N 25089)

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THE Ink Spots did power-fun business with "You Always Hurt The One You Love," and I can't see Mr. Henry missing with it either. He should see himself safely into our lists for the second time running.

The singer pushes the ballad along entertainingly without twisting the melody apart. Slick rhythm backing, with some punchy brass and piano for extra effect.

"Little Suzy" whips up faster beat pace. Again, a skilful performance by Henry, in front of a taut rhythm accompaniment.

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MARTY WILDE
Hide And Seek; Crazy Dream
(Philips PB 1161)

WRITTEN by Lionel Bart for Marty, "Hide And Seek" is a tuneful Latin jitter which is sure to bring Wilde into the upper Ten. Light and attractive all the way, with Marty playing it tunefully to a brisk string accompaniment.

Wilde penned "Crazy Dream" himself. A quick shuffle-beat number, with very simple tune and words. It makes a competent second half.

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TOMMY STEELE
The Writing On The Wall; Drunken Guitar
(Decca F 11372)

SEE the review of Adam S. Wade's version of "The Writing on the Wall"—and I think it's also worth spinning "both" Wade's and Steele's records before buying. Tommy's treatment ought to be the one which brings him back to our charts.

It's not an arrangement pinch . . .

Roland Shaw has altered the background noise considerably, adding a whistle for extra effect. Tommy's far the bigger name in Britain, and that could be the deciding factor.

"Drunken Guitar" with an Ian Fraser accompaniment is a raucous rocker. No vocal unless you count odd chants of, "Here we go then."

ADAM WADE
The Writing On The Wall; Point Of No Return
(HMV POP 896)****

ADAM WADE is hitting the high rungs in the States with his version of The Writing On The Wall so he's going to give our Mr. Steele

RATINGS

- *****—Excellent.
- ****—Very good.
- ***—Good.
- **—Ordinary.
- *—Poor.

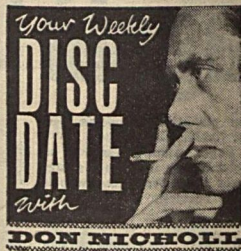
* And the really hit records that look like spinning to the top are marked by D.N.T. (Don Nicholl Tip).

quite a fight for the sales in Britain. Wade strolls through the ballad with an uplifting style to a forceful George Paxton orchestra and chorus accompaniment.

Point Of No Return races along dramatically.

ELECTRIC JOHNNY
Black Eyes Rock; Johnny On His Black Eyes
(London HLU 9384)****

ELECTRIC guitar man playing a heavy, modernised beat version of the old Black Eyes Russian melody. Novel and entertaining. Could easily branch from the jukes into high places.



Johnny On His Strings is dark, conventional rock without much to get over excited about.

DOUG SHELDON
Book Of Love; Play Me The Blues
(Decca F 11368)****

NEWCOMER to discs, 25-year-old Doug Sheldon has been given a more-than-usual liter in The Book Of Love. Sings it well, to a good rhythmic and string accompaniment directed by Harry Robinson.

Plenty of personality comes across. The boy may be in the charts before long.

Play Me The Blues is offered as a punchy contrast, with Robinson planting a bold, brassy noise behind the boy. Not quite so successful as the top-side, but good enough to show that Sheldon has scope.

THE BACK BEAT PHILHARMONIC
Rock And Roll Symphony (I and II)
(Top Rank JAR 576)****

NOVELTY instrumental recording played by a rhythm and strings outfit under the name of The Back Beat Philharmonic. Such is this Rock And Roll Symphony.

Carries a steady beat through a set of variations which hover on the verge of well-known classics, but which never quite infringe.

Interesting, but its future is practically impossible to forecast. Might be different enough to excite interest. Or, just as easily, die a quiet death.

THE PIPS
Every Beat Of My Heart; Room In Your Heart
(Top Rank JAR 574)****

ORGAN and cline-cine piano are dominant in the thudding beat accompaniment to the vocal group as they chant the slow Every Beat Of My Heart, with building drama.

On the reverse, The Pips quicken the pace considerably and pitch into a routine rocker, with violent squawking vocal work.

EMILE FORD
After You've Gone; Hush, Somebody's Calling My Name
(Piccadilly N 35007)****

AFTER You've Gone shuffles along in a happy revival by Ford and the Checkmates. It is of the same pattern which brought success to the boy—and may well see him high again in the charts.

Hush, Somebody's Calling My Name is a snappy beat item which Ford jerks out cleverly. Something of the old spirituals feeling in this one.

THE WAYFARERS
Whistle Down The Wind; Think Of A Stranger
(Decca F 11370)****

WHISTLE Down The Wind is a pleasant, lilting film theme played here by a rhythmic, chiming instrumental group. Additional novelty feature is the actual whistling of the melody by the film's co-producer, Richard Attenborough.

Think Of A Stranger is also taken from a film ("The Roman Spring Of Mrs. Stone"). It is slower and more haunting, and less likely to be a seller.

RON MOODY
You've Got To Pick A Pocket Or Two; Reviewing The Situation
(Decca F 11317)****

RON MOODY in his stage characterisation of "Fagin" singing two numbers from the "Oliver"

EMILE FORD . . . back on the success pattern with another revival (DISC Pic)

GOLDEN GUINEA
"101 DALMATIANS"
THE STORY AND THE SONGS
FROM THE WALT DISNEY FILM
12" L.P. GGL 0091 27/-

THE MOST COMPREHENSIVE GUIDE PUBLISHED FOR THE POP FAN

show. Both tracks are taken from the Original Cast long-player. **You've Got To Pick A Pocket Or Two** is the crook's advice song to his youthful gang, and Moody plants it cunningly. Amusingly.

Personally I prefer the building of the lyric in **Reviewing The Situation** which Moody sings with just the right second thoughts approach.

JIM GUNNER
Desperado; Baghdad (Fontana H 313)***
JIM GUNNER and his Sidekicks twang and beat a trail-riding tune **Desperado**. Full of expected Western atmosphere, but otherwise not different or colourful enough to raise many hit hopes.

Opposite direction for the flip. Here, **Baghdad** goes East for some oriental twanging. Again with a pulsating beat.

ZACK LAURENCE
Teenage Concerto; Saratoga (Parlophone R 4802)***
PIANO performance of a lush, rippling modern theme. **Teenage Concerto** really illustrates its title. Wouldn't surprise me to see this one hit the market right on the nose.

Ren Goodwin directs the concert platform orchestral accompaniment with plenty of strings. **Saratoga** is a brisk piece of Latin which dances a gay little path in tinkly keyboard fashion.

DAVY JONES
Bonnie Banks; Baby Baby (Pye International N 25095)***
BONNIE BANKS is a beat arrangement of "Loch Lomond." Mr. Jones husks out his up-to-date lyric against a twanging—bappee imitating—accompaniment.

Baby Baby is a quick rocker which Jones waltz-wahs like reflections of another Jones (Jimmy).

LAURIE LONDON
Down By The Riverside; I'll Make Her Forget Him (Parlophone R 4801)***

THIS arrangement of the familiar **Down By The Riverside** is one

of the best things Laurie London has done for a long while. Whips up quite a rocking pace, and the fervour mounts as vocal chorus join in. Ken Jones directs the backing surely.

The Pockriss-Vance composition, **I'll Make Her Forget Him**, bounces on a Latin kick. London sings it with his more grown-up ballad voice. Attractive.

DON HARVEY TRIO
Pop In The Tavern; Don's Medley (Piccadilly N 35008)***

THE old, familiar **There's A Tavern In The Town** gimmicked up to provide the instrumental group with a fairly natty piece of beat comedy. Organ predominates among the Spike Jonesish sound effects of burps and cork-popping.

Don's Medley, on the flip, is a pepped up blend of items like **She'll Be Coming Round The Mountain**, **Cockles And Mussels** and **Auld Lang Syne**.



JACKIE WILSON
I'm Comin' On Back To You; Lonely Life (Coral Q 72434)***

THIS fast rock 'n' roll effort by Wilson is doing well in the States. He chants **I'm Comin' On Home To You** quickly and typically, whooping up the excitement. Written by disc artist Al Kasha, the backing is by Dick Jacobs.

Lonely Life strikes a more dramatic note, with a pounding, marching beat. Wilson overlays it.

BILL BLACK'S COMBO
Yogi; Old Buttermilk Sky (London HLU 9383)***

BILL BLACK'S Combo beating a fairly solid middle path with **Yogi**. Clinking piano and honking saxophone provide most of the colour during the simple tune.

Revival of **Old Buttermilk Sky** should be the selling half on this release, I'd say. Black's men punch it over warmly and with an infectious beat. Organ pipes up along with the saxophone for this one.

U. S. BONDS
Quarter To Three; Time Ole Story (Top Rank JAR 575)***

OPEN-AIR performance noise for the rousing hand-clapper, **Quarter To Three**, which U. S. Bonds echoes catchily. Sound is different enough to stop quite a number of cars, and it could get under your skin after a couple of spins.

Time Ole Story slows things down and is not so successful. Bonds tries soulfully, with muzzy backing, which includes a whooping female voice.

TERRY PITT'S JAZZ BAND
A Drop Of The Hard Stuff; Show Me The Way To Go Home (Oriole CB 1621)***

THE Terry Pitts' jazz band is made up of Terry himself on trombone,

JACKIE WILSON . . . "I'm Comin' On Back To You" a big hit in the States. *

Mae White on clarinet, Trevor Arnold on trumpet, Tim Stréton on banjo, Stan Leader on bass and Tony Scriven on drums.

They plug along with a breezy trad noise for the Irish airs melody which goes under the heading of **A Drop Of The Hard Stuff**. I missed Peter Sellers, though.

The good old rolling **Show Me The Way To Go Home** meanders tipsily and effectively through the other half.

EDDIE CALVERT
Lucy's Theme; Patatina (Columbia DB 4677)***

EDDIE CALVERT trumpeting the **Lucy's Theme** tune from the film "Parrish." Eddie blows it straight and slow with chorus abbing behind him. Relaxing and enjoyable.

Patina contrasts with its quicker more sparkling tempo and approach. This one takes Eddie back to the Latin sector—where he's had plenty of success before now.

CYRIL STAPLETON
Pepito; Polyesian Melody (Decca F 11373)***

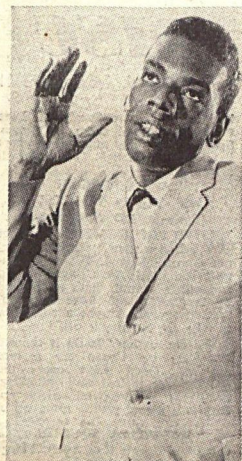
STAPLETON'S orchestra has a colourful Latin offering with **Pepito**. One to get you dancing. Male voices chant the title spasmodically, but mostly it's a production for the strings and rhythm.

Polesian Melody is much slower and with a Lotus cafe's relaxation about it. Warm tune, gently performed as sax leads.

NAT KING COLE
Take A Fool's Advice; Make It Last (Capitol CL 1512)***

NAT sings a slow rockaballad, and should do handsomely in the market place. Romantic wise-after-the-event lyric is put over feelingly by the King in his usual velvet voice.

Ralph Carmichael directs the accompaniments and lifts things to a spritely lilt for **Make It Last**. Male organ echoes Cole on this one.



* DAVY JONES a beat version of "Loch Lomond."

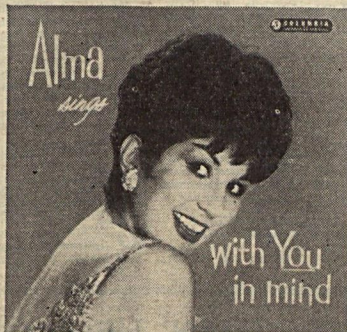
LYN CORNELL
Adios My Love; Surely In Love (Decca F 11374)***

WRITTEN by Manos "Never On Sunday" Hadjidakos, **Adios My Love** comes from a new German film and it gives Lyn Cornell a chance to prove herself on a sweet Mediterranean ballad. She sounds not unlike Connie Francis here. Could be a seller.

Johnny Keating directs the topside

Contd. on page 12

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ENTERTAINMENT—

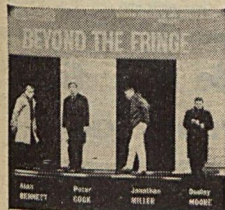


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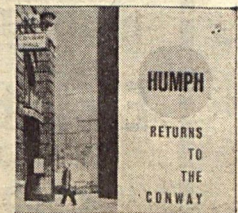
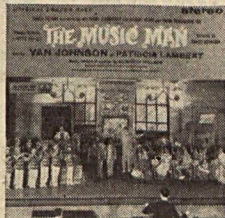


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DATE DISC

Contd. from page 11

backing . . . for Surely In Love Charles Blackwell takes the baton. Something of the same atmosphere in this song though. Miss Cornell sings it firmly.

ALMA COGAN

With *You In Mind*; *Ja-Da* (Columbia DB 4679)****

WITH YOU IN MIND is another ballad written by Cyril Ornadel and Norman Newell. A slow romantic ballad which Alma sings sincerely and with a warmth that's emphasized by the lush Geoff Love orchestral accompaniment. Maybe a mite slow to take off, but rise it could.

The old ragtime *Ja-Da* is chanted amusingly by Cogan for a nice contrast. Geoff Love opens the backing with typical banjo plonking, then feeds in strings and male group. Also uses a trad section for a while.

ROSEMARY SQUIRES

Our Little Doggie Ran Away; *Things Are Looking Up* (HMV Pop 897)**

I COULD hardly believe it. . . Rosemary Squires one of our most professional singers coming out on disc with a coy side of sentimentality. *Our Little Doggie Ran Away* has a skippy tune and the kind of lyric which is twee than twee. Any self-respecting dog wouldn't be seen dead barking it.

The Gershwin's oldie *Things Are Looking Up* is taken neatly and happily, bringing Rosemary back to the standard that's more rightly hers.

DON GIBSON

Sea Of Heartbreak; *I Think It's Best* (RCA 1243)****

DON GIBSON so rarely makes a poor side. Here he's made one of his best—and that is saying a great deal. *Sea Of Heartbreak* is a quick-trotting Country weeper with a melody that gets in your head right from the start. First-rate performance by Don to a smart rhythmic accompaniment. Piano man on the session, incidentally, is Floyd Cramer.

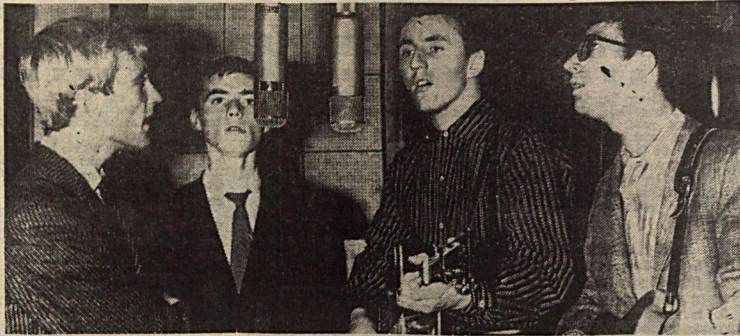
I Think It's Best is another very good C and W song and Gibson again turns in a top-drawer performance. Nice guitar and subdued group work behind him.

GERY SCOTT

The Dum-De-Dum Song; *This Is Life* (Parlophone R 4800)****

MISS SCOTT bounces merrily through *The Dum-De-Dum Song*. A gay exhortation to join in the party spirit it's pleasant and infectious without trying to be pretentious.

Gery has a strong clear ballad style and she strolls with a comfortable swing as she takes *This Is Life* on the other side. Big band and group accompaniment.



SINATRA SHOWS HOW

Early recordings, but they're still great

FRANK SINATRA

Should I; Bye Bye Baby; Bin Bam Baby; You Do Something To Me. (Fontana TFE 17273)****

FOUR more early recordings by the vocal maestro, accompanied by the orchestras of Axel Stordahl and George Siravo.

The technical quality of the recordings reveals their age, but the Sinatra voice overcomes all obstacles, as usual. No scooping around for the right note here. He hits them bang on the head, carried along by some fine orchestral work.

Another lesson for all ears in what pop singing can and should be.

BOB CROSBY

And The Bobcats Fidgety Feet; Pennies From Heaven; Magnolia Street Parade; Maryland, Maryland. (Capitol EAP 4-20112)****

TYPICAL Dixie two-beat stylings from this band-within-a-band, led by the brother of Bing.

Everything is simple and straightforward, and played with an infectious zest and polish. The style may seem dated to some, but it has more worthwhile life and beat to it than much of today's pop music.

PETER SELLERS

and **IRENE HANDL**
Songs For Swinging Sellers, No. 4 Shadows On The Grass; The Critics. (Parlophone GEP 8835)****

TWO more extracts from the original LP, with the many-voiced Mr. Sellers ably assisted by Irene Handl.

Shadows is Irene's own inspiration, a rustic encounter between a fruity widow with some quaint expressions,

and an eager Indian gentleman. *The Critics* is another in the Sellers series of uncannily accurate snipings at the modern scene, with a team of "experts" saying exactly nothing at great length and using a lot of long words in the process.

Excruciatingly funny, Peter's efforts in this sphere of entertainment are remarkably clever and perceptive. Again I hope he won't keep his vow to make no more records.

JUNE BRONHILL

Do Re Mi; The Sound Of Music; My Favourite Things; Climb Ev'ry Mountain. (HMV 7 EG 8695)*****

AUSTRALIAN soprano June Bronhill, is due to star in "The Sound Of Music" when the show opens in her homeland in the autumn. Judging by her fine singing on this EP, she will be a tremendous success.

Until I listened to this disc, I had been only moderately impressed with Rodgers' and Hammerstein's last show score. But June Bronhill's performances here reveal a new quality in melodies and lyrics which is irresistible. This set should rank with any top-grade disc versions of the show. Supporting her in excellent fashion are the Rita Williams singers and Michael Collins and his orchestra.

CYRIL ORNADEL

The Starlight Symphony Plays The Sound Of Music; Do Re Mi; The Sound Of Music; Do Re Mi;

Climb Ev'ry Mountain; Oh, What A Beautiful Morning; The Surrey With The Fringe On Top; People Will Say We're In Love. (MGM EP-753)****

THIS set's title is a trifle misleading, as the second side contains three tunes from "Oklahoma!"

Nevertheless, it was a good idea to combine some of the melodies from the first and last shows of the Rodgers and Hammerstein partnership. *The Starlight Symphony*, conducted by Cyril Ornadel, playing arrangements by Brian Fahey, give these memorable tunes an attractively lush treatment.

MAURICE WILLIAMS

Stay; Little Mama; I Love You, Baby; I Remember; The Winds; Come Along. (Top Rank JKP 3006)****

MAURICE WILLIAMS and The Zodiacs work through six beat offerings, including their hit parader, *Stay*.

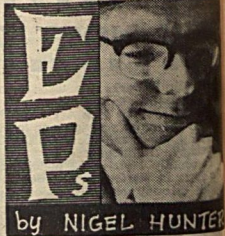
Of their kind, they are pretty good. Maurice is amusing, frequently breaking into a startling soprano—as though he had suffered a serious injury. Or maybe the high-pitched character is one of The Zodiacs.

I doubt whether this group will be in the charts this time next year, but at the moment, there are many much worse to be heard in the beat idiom.

THE VISCOUNTS

Viscount Rock; Along The Navajo Trail; Night Train; Chug-A-Lug; Dig; When The Saints Go Marching In. (Top Rank JKP 3003)**

DON'T confuse this American instrumental group with the British vocal team of the same name.



THE SHADOWS . . . as stars of four of their chart parades. A must for the fans. *

HOW

Our boys are far too good to desecrate such a mistake being made.

If you have tin ears and dig up totally unusual, neurotic noise, if you will appreciate the over-amplified guitars gobbling like an ulceper turkey, the harsh, grating saxophone and the monotonous pounding beat. It should give a great boost aspirin sales.

THE SHADOWS

The Shadows To The Fore Apache; Man Of Mystery; Stranger; FBI. (Columbia SEG 8094)****

FAMILIAR space age beat must dispensed by The Shadows in form of four of their recent parades.

The dark, sinister sounds of *John Lord's Apache*, and the bounding *Man Of Mystery*, are obviously all four items will attract a lot of favourable attention from many fans of The Shadows.

BROOK BENTON

When You're In Love Around The World; Because Of You A Lovely Way To Spend An Evening; Blue Skies. (Mercury ZEP 1107)****

FOUR sentimental stylings from a singer who deserves a lot of disc success than he's achieved so far in this country.

Brook gets appropriate support from some anonymous strings rhythm. He turns in pleasant performances, although he doesn't reach the peak of his vocal form in particular set.

Best track is *Blue Skies*, with Benton vocally delivering the familiar lyrics with smooth skill over a sparkling up-tempo.

'FROGMAN' HENRY: Made his first disc five years ago

NEW ORLEANS—the home of jazz since the turn of the century . . . of Louis Armstrong, Fats Domino and now Clarence "Frogman" Henry.

Still swinging with the success of "But I Do," Pye International have released Henry's "You Always Hurt The One You Love." It is in the U.S. Top Twenty and has already reached ours. A spokesman for Pye said: "The way the disc is selling it looks like being an even bigger hit than 'But I Do'."

Clarence was born in Algiers, a suburb of New Orleans in 1937. His early interest in music led him to taking piano, and from-bone lessons while still at school. Clarence, one of seven children, had one ambition. This was to learn as much about music as possible—and become a singing star.

His first professional job came

CLARENCE 'FROGMAN' HENRY . . . made his first disc in 1956. *

in 1955, when he worked with the Bobby Mitchell band as singer and pianist. On leaving Mitchell, with whom he stayed for only a short time, Clarence formed his own combo and began working in and around the New Orleans club circuit.

In 1956 he made his first disc, "Ain't Got No Home," which, because he used a croaking gimmick, earned him the nickname of "Frogman."

"Ain't Got No Home" gave Clarence his first taste of success. Under contract to Argo, with whom he remains, Clarence cut several more discs, but it wasn't until "But I Do" that he really skyrocketed.

Clarence does not accept all the responsibility for the success of the disc. He feels that a great deal of the credit must go to Bobby Charles, the singer-songwriter who composed the song especially for him, and who has been a close friend of his for some time.

JUNE HARRIS

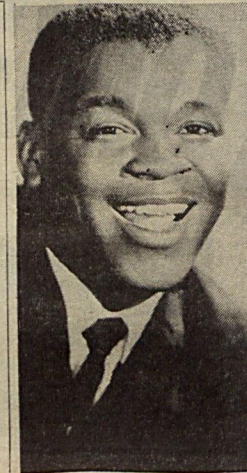
PICCADILLY

EMILE FORD
AND THE CHECKMATES
"AFTER YOU'VE GONE"

B.W.

"HUSH, SOMEBODY'S CALLING ME NAME"

45 R.P.M. 7N 35007



Frankie Laine . . .

Fans of the West mustn't miss this

FRANKIE LAINE

Hell Bent For Leather
Wanted Man; High Noon; Gunfight At The OK Corral; Bowie Knife; Along The Navajo Trail; The Cry Of The Wild Goose; Rawhide; City Boy; Cool Water; The 3.10 To Yuma; The Hanging Tree; Mule Train.
 (PHILIPS BBL 7468, stereo SBBL 616)

The greatest vocal cowboy of them all in another typical set of western stylings, Sprinkled liberally, of course, with TV and film theme songs, plus new versions of Frank's trio of early million sellers—*High Noon, Mule Train, and The Cry Of The Wild Goose.*

They may be corny to some people, but they are full of virile vim and vigour. I always find them entertaining, and not far removed from what the atmosphere of the old west must have been, with its dust, thirst, simple code of morals and sudden, gory violence.

They are better than the latter-day song sagas centred on teenage car smashes, etc.

BILL MCGUFFIE

Show Tunes
I Enjoy Being A Girl; You Are Beautiful; Put On A Happy Face; As Long As He Needs Me; Seventy-Six Trombones; Till There Was You; Standing On The Corner; Climb Ev'ry Mountain; Fingert Ain't Wor They Used To Be; Tonight; One Last Kiss; The Sound Of Music.
 (Philips BBL 7472, stereo SBBL 620)***

BACKED by Alan Metcalfe (guitar), Art Learner (bass) and Bobby Midgley (drums), pianist Bill McGuffie works through a tuneful set of first-class show tunes, rhapsodic and rhythmic in turn.

It qualifies mostly as a background set, although the McGuffie pianistics always repay careful listening. Congratulations to him for his swinging arrangement of *Seventy-Six Trombones*. It is not treated as a march.

ROY CASTLE

Castleside
One, Two, Button Your Shoe; How High The Moon; Blue Moon; Softly, As In A Morning Sunrise; So Would I; Breeze! Alone With The Breeze; Top Hat, White Tie And Tails; I'm Old Fashioned; If I Can Help Somebody; Dancing On The Ceiling; A Brown Bird Sings; Happy Endings.
 (Philips BBL 7457, stereo SBBL 626)****

ONE of the best and most original LPs for a long, long time. Multi-talented—Mr. Castle devised the set himself, and at last we have a pop artist who isn't afraid of using the long playing record for his first-rate programme with a difference.

ROY CASTLE . . . one of the best and original LPs for a long time.

No following the unlinked twelve-song pattern by Mr. Castle. After "testing" the mike, he gets going with *One, Two, Button Your Shoe*. Then he introduces the star sessioners in Wally Stott's group, by name, in *How High The Moon*, revealing a strong contingent from Ted Heath band!

The set develops splendidly with some amusing patter between songs from Roy, and a soft, female voice at the end of *Side I* inviting you to *Please turn me over.*

The flip has tap dancing and trumpeting from Roy and some more stylish singing. The whole affair, enhanced by some swinging Stott arrangements, is a joy from beginning to end.

ALBERTO CALDERON

On A Latin Kick
Let Me Love You; Carmelita; Venezuela; Preguntando Si Va A Roma; Hispaniola; Con Sabor Latino; Guaniamo; Cha Cha Cha No. 5; Merengue Millero; Guancha Mia; Pepe's Samba; Bullfightin' Baby; Rico Merengue.
 (Starlight STPL 2)****

THIS is the first release from the American Latin label called Tropicana, following the deal between it and Starlight, the pop subsidiary of the Esquire jazz label. A very worthwhile arrangement, too, Alberto Calderon's orchestra of trumpets, piano and rhythm blow up a torrid, tropical storm with these cha cha chas, merengues, samba, etc.

There are some vocals in English and Spanish, and this set combines the authentic with the commercial in just the right proportions. It also proves again that, for rhythmic excitement, there's nothing to beat a good Latin percussion section.

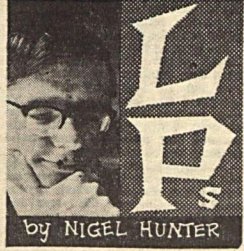
TRIPLE TREAT

It's All Right With Me (Chris Connor); *Tip Toe Gently* (Carmen McRae); *A Foggy Day* (Julie London); *All This And Heaven Too* (Chris Connor); *Misery* (Carmen McRae); *Don't Worry About Me* (Julie London); *Lush Life* (Chris Connor); *If I'm Lucky* (Carmen McRae); *Sometimes I Feel Like A Motherless Child* (Julie London); *The Thrill Is Gone* (Chris Connor); *Easy To Love* (Carmen McRae); *You're Blasé* (Julie London).

(Parlophone PMC 1139)****
 A VERY happy idea on the part of the Bethlehem label in America. A distinguished set of varying standards by three of the most distinctive thrushes on the American vocal scene. Accompaniments are provided expertly by the groups of Ralph Sharon, Mat Mathews, Bobby Troup and the piano of Tony Scott.

The performances are apparently of one piece, judging by the sleeve notes, which state that Julie London's tracks were all cut before she recorded her first big hit, *Cry Me A River*.

But it doesn't matter when the songs



by NIGEL HUNTER

were cut. With performances like these, they will make delightful listening for years to come. I wonder when Britain is going to produce three jazzing star sinners like Chris, Julie, and Carmen?

PAUL WESTON

The Sweet And The Swingin'
The Thrill Is Gone; I Love You; Time On My Hands; I'll See You In My Dreams; Lies; Dream; Blue Moon; Bye Bye Blues; Longer, awhile; All By Myself; Sometimes I'm Happy; Street of Dreams.
 (Capitol T 1361)***

THE accent is on a lush string section and a chorus with occasional solos from trumpet, saxes or piano.

The songs are a well-balanced collection of standards, and Paul Weston's arrangements make the most of them. A pleasant source of background music, but not particularly stimulating to listen to closely.

Strictly for highbros

BERNARD MILES

Four Uncle Silas Stories; The Revelation; The Death Of Silas.
 (Pye Nonesuch PPL 200)

PAAMELA BROWN

Love's Progress
Readings Of Medieval Poetry, With Music By The Elizabethan Consort.
 (Pye Nonesuch PPL 201)

MARIUS GORING

Poetry Of Lorea
English Translation Of Works By The Spanish Poet, With Spanish Originals Read By Eleanor Morison, And Flamenco Guitar Played By Jose Matos.
 (Pye Nonesuch PPL 202)

PEGGY ASHCROFT and OSIAN ELLIS

Aspects Of Woman
Poetry and Harp Music Depicting Womanhood.
 (Pye Nonesuch PPL 204)

BARBARA JEFFORD and JOHN NEVILLE

That Mighty Heart
Poetry Depicting London, Past and Present.
 (Pye Nonesuch PPL 205)

I NEED hardly point out that these I albums are not pop records, and, no matter how I contort my face, I can't get highbrow enough to be qualified to pass judgment on them or to give them star ratings.

I have listed them with brief details in case you are interested, and also in case you have classical-minded relatives who would appreciate expensive, well-produced records such as these for presents.

My three favourites are Bernard Miles' broad dialect tales about Uncle Silas, Marius Goring's Spanish poetry readings, interspersed with some colourful flamenco guitar, and the London poems read by Barbara Jefford and John Neville.

I WANT TO SING LOVE SONGS



says

Helen Shapiro

"I WANT to sing love songs," 15-year-old Helen Shapiro told me. "Don't Treat Me Like A Child" was all right for a first song, but you can't go on doing non-adult numbers."

Having said that, plus the fact that she sounded so mature on the telephone, I had to keep reminding myself that she was still a schoolgirl.

When I telephoned her home in Hackney, her father answered, saying "I'm afraid she's just gone out. But hold on a minute, I'll see if I can catch her."

He said, and it was only a short wait before the deep, breathless voice of Miss Shapiro spoke to me. I found it hard to believe it was her. The shrewd, intelligent replies to my questions certainly belied the Helen's tender years.

Do people treat her like a child I asked.

"I'm not a child," came the sharp reply. "I don't feel 15. I never have. That is, I never felt my age. I have always acted older than I am. I don't mean that I have put on a front, but it has been natural for me to feel and behave in an adult way. I don't even look 15, do I?"

Somehow nicer

"I prefer love songs, ballads that are tender and loving. These are the songs that I like to sing. They are somehow nicer," said Helen.

Her voice softened a little as she said that. In fact she almost sang it.

Does she go out with boys?

"Of course I do," she said, as if she were shocked. "Boys older than myself, of course."

Such is Helen's maturity that she apparently has no difficulty in adjusting herself from being a top record star to a uniformed schoolgirl five days a week.

"I don't think about it," she said. "School is school and show business is show business. My friends don't treat me like a star."

Helen's best subject at school, although not her favourite, is French. Which is fortunate, as the

HELEN SHAPIRO "I don't even look fifteen, do I? (DISC Pic)

has just been asked by a French company to record "Don't Treat Me Like A Child"—in French. A recording of the lyrics in French is being sent for her to learn.

"It is going to be difficult," she says, "as you don't really learn to speak French at school, just the tenses and the verbs, and all that. It's best to go to France to speak the language well."

Helen has never been abroad, but it is her current ambition.

"I am going to Scandinavia, you know, Norway and Sweden," she said, giving me a geography lesson.

"I'm doing a concert tour, and leave on August 8. I'll also have to do some TV but I'll have plenty of time to see places I'm very excited!"

I asked her what she thought of colleague Jack Good's remark in last week's DISC, when he said that she had lost her lead to Brenda Lee by singing a ballad—"You Don't Know"—and asking her to hit back with a heavy beat.

"If I sang every song with a beat, it would become monotonous," she said. "Besides, I don't worry about Brenda Lee. I don't think about her. Oh! Don't get me wrong. I respect her as an artist, I think she's great. But I don't worry about her as a rival. Should I?"

She made me think that Clapton Park School turned out some pretty intelligent pupils; or perhaps the sophisticated world of show business has made Helen Shapiro sound several years older than she really is.

PETER HAMMOND

BART and MARTY
a terrific team for

HIDE AND SEEK

AND

MARTY WILDE

sings Lionel Bart's new Song on

PHILIPS PB 1161

Music Publishing by: APOLLO MUSIC LTD., 90 Pall Mall Avenue, London, W.2.

Upright earthy jazz from John Griffin

PUTTING HIM OUT IN FRONT HAS PAID OFF

JOHNNY GRIFFIN ORCHESTRA

The Big Soul-Band

Wade In The Water; Panic Room Blues; Nobody Knows The Trouble I've Seen; Meditation; Holler; Get Fred; Deep River; Jubilation.

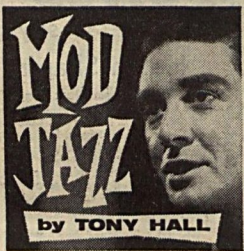
(12in. Riverside RLP 331)*****
PERSONNEL: Johnny Griffin (tenor); Pat Patrick or Frank Strzower (alto); Edny Williams (tenor); Charlie Davis (baritone); Clark Terry, Bob Bryant (trumpets); Julian Priester, Matthew Gee (trombones); Bobby Timmons or Harold Mabern (piano); Bob Cranshaw or Vic Sproles (bass); Charlie Persip (drums).

A LOT of people have put down Riverside for commercialising "soul jazz." But they're certainly giving their contract artists every opportunity of working in every conceivable kind of combo.

Putting the tremendous over-playing of Johnny Griffin out in front of a medium-sized band has certainly paid off. This album is full of fiery, feelingful, driving, downright earthy jazz. With special mention for Wade and Holla.

Griffin is in top form throughout—the swingers and the slow spirituals. Trone and River, where his simplicity contrasts beautifully with the full sound of Norman Simmons' scores. Simmons who did all the writing and contributed all the originals except Timmons' Tired and Junior Mance's Jubilation, is an impressive young Chicagoan with a lot of interesting ideas to offer.

Though the band is rough as hell at times it is extremely spirited. There are short solos by Terry, Gee, etc., and



great drumming (especially on the long Meditation) by Persip. But the success stories are those of Simmons and the exuberant Griffin.

ART PEPPER QUINET
Gettin' Together
Whims Of Chambers; Bijou The Poole; Why Are We Afraid; Solly As In A Morning Sunrise; Rhythm-A-Ting; Diane; Gettin' Together.
(12in. Contemporary LAC 12262)

PERSONNEL: Art Pepper (alto, tenor); Conte Candoli (trumpet); Wynton Kelly (piano); Paul Chambers (bass); Jimmie Cobb (drums).

A RT PEPPER has always been a white altoist whom I would like to have heard with Miles Davis. It is a tragedy for jazz that his life should

have become such a mess. And it is sad to think that these tracks may well be his last recordings. They're certainly some of his most feelingful.

He is so much more than just a "cool" player. His work has an emotional intensity and warmth that puts him into a category of his own. His tenor work contains many of his alto qualities, plus an earthy tentativeness, which gives me the impression that there's so much more to come out of this horn.

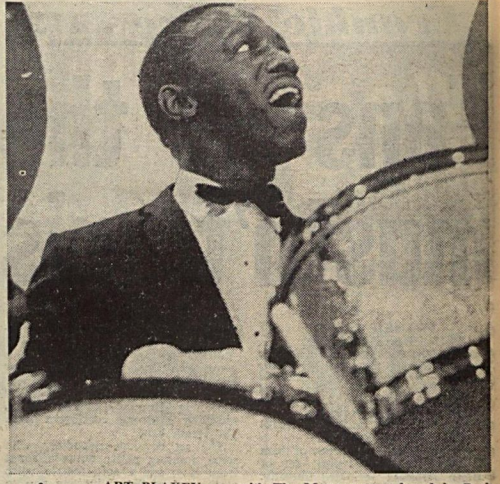
This set is extremely relaxed. Maybe not quite the equal of the superb set he cut with the earlier Davis rhythm section of Garland, Chambers and Philly Joe, it is nevertheless immensely groovy. Kelly is excellent in his solos and the sympathetic way in which he accompanies. Come is himself. And that is a compliment.

ART BLAKEY'S JAZZ MESSENGERS

I Remember Clifford

1 Remember Clifford; La Divorcee De Leo Fall; Just By Myself.
(7in. Fontana TFE 17377)***
PERSONNEL: Art Blakey (drums); Benny Golson (tenor); Lee Morgan (trumpet); Bobby Timmons (piano); Jimmy Merritt (bass).

The Messengers, as heard in Paris. In late 1958, Clifford, the beautiful Golson original, features some very wistful, subdued and sensitive trumpet by Morgan. Divorcee is a tune Golson wrote for a French film. It is in waltz-time, with an old-fashioned but attractive melody line. Myself (like "Clifford," a concert performance) is yet another Golson tune with a definite superior pop-song appeal. The recording isn't too good here with Blakey's slashing cymbals given too much prominence. The solos by Morgan, Golson and Timmons are more excited than exciting. The studio version is far superior.



* ART BLAKEY... with The Messengers as heard in Paris 1958 on "I Remember Clifford."

A GREAT PITY THE CASBAR HAS CLOSED

SOMEHOW it always seems to happen in the summer. As the weather hot

up, so does the London modern jazz club "war." Two events stand out amongst the July, 1961, activities.

One: the Ronnie Scott Club has drastically axed its admission charges. But has upped its membership fee. Which, I feel, is fair enough. Under the new regime, members pay only half a crown to enter. This applies to all but Saturday evening and all-night sessions. Presumably they hope to make up the money by takings at the licensed bar system, this bold move deserves success.

Two: the opening—and closing—of a new licensed bar club, situated half-way between the Scott Club and the old-established Flamingo. It was called The Casbar. And the premises were unquestionably the plushiest in club-land. Also the most intimate and comfy-H.

The leading light behind the venture was American promoter, Van Prince. He believed in a relaxed, informal, easy-going atmosphere. The sit-and-stare, we-know-it-all brigade wasn't particularly welcome.

Van appeared to be heading along the right lines. In fact, the Casbar was unlike any jazz club I can recall in London. So much so, that you felt you could easily have been in Paris or some other continental city... until you emerged into the drabness and reality of Gerrard Street!

You never knew it even existed? Can't say. I'm surprised, because they withheld all publicity until back room alterations were completed. Then the plan was to have a late liquor licence and serve French-cooked dishes till well after midnight.

The Casbar would well have been what most adult-minded jazz fans had dreamed about. A really comfortable cool, jazz night club.

What a pity it finished before it had the chance to really get started. I'm especially sorry for the Brian Dec Trio (Malcolm Cecil and Lennie Breslaw). They did a great job as the resident band and were gaining invaluable experience.

IT'S ALTO!

ON the most recent EMI Sonny Stitt LP, the liner notes state the player tenor. Actually, he plays ALTO. A reviewer friend of mine on another paper accidentally put "tenor" in his review. Readers immediately accused him of not having listened to the record. Which, of course was quite untrue.

In my own review in DISC, I clearly stated "Stitt on alto!"

I'm warning you for irate letters accusing me of not reading the liner notes! "Alto, indeed. It says 'tenor'!"

AND BRIDGETTE BARDOT, TOO!

THANKS to Frank Law of Hillcrest Productions, the other evening I saw the French film "St. Tropez Blues" at the Cameo Royal Cinema, Charing Cross Road. There are adequate, if uneventful, modern jazz background scores by French composer-critic, Andre Hodeir played by an all-star group including trumpeter Roger Guerin et al. The most impressive is a Monk-like blues which I heard often during the film.

Actually, I recommend this excellent-acted, so-so story of Parisian students on a Cote d'Azur vacation to all who cannot afford such luxuries.

Oh yes, I nearly forgot. The programme also includes a Bardot film!

CLASSIFIED ADVERTISEMENTS

The rate for insertion in these columns is 1s. per word. Words in CAPITALS 1s. 6d. after initial word. Semi-daily £2 per 5/6 inch. Copy must arrive at DISC, 161-166, Fleet Street London E.C.4 not later than 10.30 p.m. Monday for insertion in issue of the same week. Advertisements must be prepaid.

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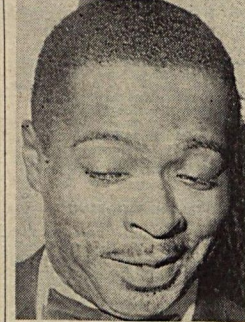
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* WYNTON KELLY... he is excellent in his solos. (DISC Pic)

Radio Luxembourg

Pick of the Programmes

Week beginning July 16

<p>SUNDAY—7.0 Jack Box; 8.15 Favourites Old; 9.00 P. Perry Comedy; 8.45 P. Murray; 9.00 Top Tunes Of Our Time; 9.30 Time For A Song; 10.00 Starboard; 10.30 Sunday's Requests; 10.30 Magic of Sinatra; 11.00 Top Twenty; 12.00 Top Of The Shop.</p> <p>MONDAY—7.0 Non-Stop Pops; 7.45 Laita; 8.00 Monday Spectacular; 8.00 Honey Hit Parade; 8.45 Hits And Mixes; 9.00 Monday Spin; 10.00 Top Pop;</p>	<p>10.30 Hit Parade; 11.00 Spin; 11.30 Stars; 11.45 Your Record Date.</p> <p>TUESDAY—7.0 Non-Stop Pops; 7.45 The Elvis Presley Show; 8.15 Honey Hit Parade; 8.30 Tuesday's Requests; 9.00 Round Around; 9.30 A Young Man's Fancy; 10.00 A Record Crop; 10.30 Warren Bros. Request Show; 11.00 Playating Player; 12.00 Midnight on Luxembourg.</p> <p>WEDNESDAY—7.0 Non-Stop Pops; 7.45 New Songs For Old; 8.00 Honey Hit Parade; 8.15 In The Groove; 8.30 Wednesday's Requests; 9.00 Internationality; 9.30 Stop Pressings; 10.00 Teen and Twenties; 10.30 Disc Club; 10.30 Peter Murray's Record Show; 11.00 Request a Golden Guinea; 11.15 Hits For Six; 12.00 Midnight on Luxembourg.</p> <p>THURSDAY—7.0 Non-Stop Pops; 7.45 This Week's Top Discs; 8.00 Honey Hit Parade; 8.30 Thursday's Requests; 9.00 Fanfare; 9.30 The David Jackson Show; 10.30 This Is The Way Matt Monro's; 9.45 Cliff Richard; 10.00 It's Record Time; 10.45 Thursday Special; 11.00 Rising Stars; 12.00 Midnight on Luxembourg.</p>
<p>FRIDAY—7.0 Non-Stop Pops; 7.45 Connie Francis; 8.00 Honey Hit Parade; 8.15 Disc Day; 8.30 Friday's Requests; 9.00 Juke Box Parade; 9.15 The Dixie Valentine Show; 9.30 America's Hot Ten; 9.45 Friday Spin; 10.00 Weekend Choice; 10.30 Record Hop; 11.00 Kent Walton Show; 12.00 Midnight on Luxembourg.</p>	<p>SATURDAY—7.0 Non-Stop Pops; 8.0 Saturday Jazz Time; 8.30 Saturday's Requests; 9.30 Eddie Gorme and Steve Lawrence; 9.45 Fish Request; 10.15 Big Time Bands; 10.30 Honey Hit Parade; 11.00 Keith Cordova; Sound Off; 11.30 Record Round-Up; 12.00 The Late Late Show.</p>

CORNY? THEY DON'T CARE

Firehouse Five play for kicks—and it's acceptable!

FIREHOUSE FIVE PLUS TWO

Dixieland Favourites

Fidgety Feet; Storyville Blues; Muskrat Ramble; Canal Street Blues; Jazz Me Blues; Working Man Blues; Doctor Jazz; Royal Garden Blues; Come Back Sweet Papa; Sister Kate; That's A Plenty.

(Vogue LAG 12261)***

IN this country, assuming it would be possible to play this sort of near-jazz, such a band would first have to prove that it was playing traditional jazz. There would be articles, stories on derivations, the stylistic ideal on anything so long as it concealed the truth about "icky" music. I see that already the readers are writing to the papers about the Temperance Seven and their "jazzability."

The argument about whether the Temperance brigade of the Syncopators play the more true jazz is surely knocked sky-high by the realisation that neither play anything remotely resembling jazz.

Now in the States a lot of bands get together and play Dixieland music with no attempt to prove anything at all. They enjoy playing this two-beat tuba-banjo noise and probably readily admit that it's corny man. But they don't care.

Some of them, like the Firehouse Five, don't have to make a living out of it. These lads all work for Walt Disney so they can play their music just for kicks. And you've got to face the fact that it's acceptable if you take it exactly as it's dished out—in a cafeteria let's-all-have-a-ball attitude.

The band policy is, of course, based on the playing of traditional jazz tunes. Muskrat Ramble, Fidgety Feet, Jazz Me Blues, Canal St. Blues and the rest are all evergreens, mostly of the more white variety, though the absence of clarinet and its replacement by soprano sax ensure that there's not the slightest resemblance to the music of the Dixielanders.

The sound is purely corny revivalist, but none-the-less enjoyable. I find myself tearing the things to threads but inwardly getting a kick out of its jollity.

You'll probably do the same, because which ever way you listen the beat is an infectious one, helped along by the tuba and that banjo.

DUTCH SWING COLLEGE FAVOURITES

When The Saints Go Marching In; At The Jazz Band Ball; Milord; Way Down Yonder In New Orleans.

(Philips BBE 12435)***

THE mixture very much as before, except that when *The Saints Go Marching In* gets the full treatment. A snap happy banjo solo, an over-prominent bass, a chorus in the minor key and everybody going like the clappers until the last riff choruses. Even a drum break added to make anyone who hasn't yet managed a copy to buy one quickly.

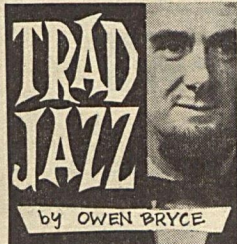
This version certainly has the lot.

Even while writing I noticed new things. The key change in the last chorus, the inevitable drum breaks and the not-so-usual half tempo ending. Quite a track this one.

At The Jazz Band Ball is played at a comfortable tempo, displaying to the full the now highly professional approach of these Dutch boys. The band is still very Dixie in outlook and this type of number suits it better than most.

Milord makes an attempt to conform to British trad standards in many ways. The banjo comes forward and the trumpet adopts that off-pitch effect so beloved by the "purist" bands. This is certainly the worst track in spite of a noble effort to feature the two clarinets in harmony.

Way Down Yonder In New Orleans is an excellent arrangement. It is also the band's signature tune and the manner in which it is played goes to show the value of frequent playings. From the long slow trombone glissandi right through to the Dixieland ending the band shows complete confidence.



CLYDE VALLEY STOMPERS

Trad Party

Teddy Bears' Picnic; The Eyes Of Texas; I Wish I Could Shimmy Like My Sister; Struttin' With Some Barbecue; Milenburg Joys; Bill Bailey, Won't You Please Come Home; The Old Rustic Bridge By The Mill; Peary Gates; Old Time Religion; Tres Moutarde; I Love A Lassie; When The Saints Go Marching In; Uist Tramping Song; Keep Right On To The End Of Road.

(Decca. Ace of Clubs. ACL 1075)***

THESE tracks were recorded in June, 1956 and February, 1957 and, apart from leader Ian Menzies, the personnel is entirely different to the present band. The resultant sound is nothing like the sound of the Clyde Valley Stompers today and therein lies one of the weaknesses of British bands.

The personality of a leader should impress itself on all the work of a band. Outstanding in this respect are Jazmen such as Kid Ory, Jelly Roll Morton, Sidney Bechet and Benny Goodman who invariably produce the same sound from any group of musicians. Not so Ian Menzies. His personality is not evident in any of these tracks.

So we come to the most terrible thing that can be said about a band today.

IT SOUNDS LIKE ANY OTHER TRAD BAND.

Remember that these were tracks cut four years ago . . . musicians generally and the Clyde Valley Stompers particularly have made great strides in the last few months. But I would still like someone to come out with a band sound.

Some have tried it and moderately succeeded. The Merseysippi, with their two trumpets, Sandy Brown/Al Fairweather, Mike Daniels with his close imitations of Morton and Clarence Williams. All recognisable noises. Not so these old Clyde Valley tracks.

Vocalist Mary McGowan is good, considerably better than Fiona Duncan who took her place and most of her contemporaries. She wisely keeps away from those twelve-bar stumbling blocks called the blues.

ALONG THE ALLEY

I hope the twins won't be labelled

FRED JACKSON and Griff Lewis, of The Tin Pan Alley Music group, have three versions lined up on their solar instrumental, "Eclipse." All feature well-known names in the modern beat idiom, and all stand the chance of every "sleeper" to creep slowly into those much-sought charts.

Bert Weedon has cut the item for Top Rank. The Vigilantes have done it for Pye, Arthur Greenslade and The Gee Men (of "Saturday Club" fame) have recorded a version for Decca. All that remains is to see which of the three might eclipse the others.

The TPA outfit also publish one of these new stuttering opuses which seem to be the fashion lately. It is "Barbara Ann," sung by The Regents for Columbia.

In complete contrast, there is the Parlophone disc by the 12-year-old Irish twins, Elaine and Derek. They sing a charming little song, "One Little Robin," which they performed with great success on the last of the recent BBC TV "Wakke Wakey Tavern" Billy Cotton series.

I hope these two youngsters will not be lumbered by the publicity people labelling them as the young Nina and Frederik of Ireland.

Other current TPA group albums are "All The Days Of My

Life," sung by Valerie Masters for Fontana; "Out Of Luck," sung by Johnny and Chaz on Decca; an American hit called "Tossin' And Turnin'," by Bobby Lewis on Parlophone.

SOUTHERN MUSIC have a useful item from a forthcoming film on which they are starting work tomorrow, when one disc version is released.

It is the title song from the film "A Matter Of Who," and the record going on to the market tomorrow is by Roy Castle for Philips. Roy sings the song in the film.

An instrumental rendition of the number will also be coming soon.

NEWS from the street of MUSIC

on Columbia, played by The John Barry Seven. John also plays the number in the film.

In addition, there is a possibility of another vocal coverage of the song, by Terry-Thomas for Decca.

Another promising Southern number issued yesterday on Piccadilly label is an up-to-date arrangement of the old folk tune "The Minstrel Boy."

It is played by Emile Ford's accompanying group, The Checkmates, and I believe Emile took part in the session by playing drums.

N.H.



ELAINE and DEREK . . . 12-year-old Irish twins who sing a charming little song.

Who Where When

Week beginning Sunday, July 16

BIRMINGHAM
Odson: Johnny Mathis, Ted Heath and his Orchestra (Fri.)

BLACKPOOL
North Pier: Michael Holliday, The Allisons (Season), Winter Gardens: Lonnie Donegan, The Dallas Boys, Miki and Griff (Season), Opera House: Shirley Bassey (Season), Hippodrome: David Whitfield ("Rose Marie," Season), North Pier: Matt Moore (Sun.), Palace: Mark Wyster, Bob Miller and the Millermens (Sun.), Queens: Adam Smith (Sun), Regal: Frankie Vaughan (Season).

BLETCHLEY
Wilson Hall: Micky Ashman (Mon.), Joe Brown (Sat.)

BORHAMWOOD
Church Hall: Dick Williams, Preston Scott Jazzband (Tues.)

BOURNEMOUTH
Pavilion: Almas Logan (Season), Winter Gardens: Beverley Sisters (Season), Pavilion: Joe Loss and his Orchestra (Tues.)

BRIDLINGTON
Grand Pavilion: The Avons (Season), Spa: Joe Loss and his Orchestra (Thurs.)

BRIGHTON
Hippodrome: Russ Conway, Brook Brothers (Season).

BUNTON
Winter Gardens: Bill Fary (Sat.)

CHELTENHAM
Town Hall: Johnny Kidd and the Pirates (Mon.)

EXETER
Civic Hall: Ricky Valance (Fri.)

GLASGOW
Empire: Andy Stewart (Season).

GREAT YARMOUTH
Aquarium: Emile Ford and The Checkmates, Jimmy Lloyd (Season), Wellington Pier: Bruce Forsyth, Gary Miller (Season), Windmill Theatre: Tommy Steele (Season).

HARLOW
Embers Ballroom: Nero and the Gladiators (Sat.)

ILFORD
Room at the Top: Mel Tormé (Wk.)

IPSWICH
Seasoon's Hotel: Frank Ifield (Season), Water: Splash: Malcolm Vaughan (Season).

LEANDRINO
Odson: Adam Faith Show (Wk.)

LONDON
Pigalle: Peggy Lee (Season), Talk of the Town: Johnnie Ray (Season), Her Majesty's: Harry White, Chita Rivers ("Bye, Bye, Birdie"), Palace: Jean Byrd, ("Bye, Bye, Birdie"), ("Sound of Music"), Hammersmith Palais: Cyril Gaumont, Hammermith: Harry Secombe, Roy Castle, Marion Ryan, King Brothers, Eddie Calvert ("Let Yourself Go"), Adelphi: Van Johnson, Patricia Lambert ("Music Man")

MANCHESTER
Odson: Johnny Mathis, Ted Heath and his Orchestra (Sat.), South and Sporting and Palace Theatre: Clubs: Victor Small (Wk.), Exchange Club Circuit: Deep River Boys (Wk.), Palace: Jess Conrad ("Boomerang").

MORECAMBE
Winter Gardens: David Whitfield (Sun.), Floral Hall: Joe Loss and his Orchestra (Wed.)

PETERBOROUGH
Corn Exchange: Laurie London, Tommy Sanderson and the Sandmen (Sat.)

READING
Majestic: Joe Brown (Mon.)

REDRUTH
Flamingo: Ricky Valance (Wed.)

SLOUGH
Carlton: Flo-Raghi (Mon.)

SOUTHAMPTON
Park Ballroom: Nero and the Gladiators (Fri.)

SOUTHSEA
Pavilion: Mark Wyster, Billy Cotton and his Band (Season).

TORQUAY
Pavilion: Kaye Sisters (Season), Princess Theatre: Alan Regan, Edmund Hoekridge (Season).

WALTHAM CROSS
Ballroom: Nero and the Gladiators (Tues.)

WYMOUTH
Alexandra Gardens: Ruby Murray, Peter White (Season), Pavilion: Pearl Carr and Teddy Johnson (Season).



* IAN MENZIES . . . his personality is not evident.

DAVY JONES

"BONNIE BANKS"

B/W "BABY BABY"

45 RPM 7N 25095

THE DON HARVEY TRIO

"POP IN THE TAVERN"

B/W "DON'S MEDLEY"

45 RPM 7N 35008



He officially arrived last Sunday, but

Johnny Mathis was 'lost' for a week

THE SECOND visit of Johnny Mathis to this country began last Sunday when he "officially" arrived to begin a four-week concert tour. The fans and photographers were there to see this top recording star step foot into Britain for the first time.

What they didn't know was that the quiet boy of the recording industry had been over here for a seven-day visit the PREVIOUS week!

He had slipped into the country unnoticed by anyone other than Customs and Immigration and padded silently down to some friends in Wembley.

Even his manager, it seemed, didn't know where her boy was. Helen Noga was reported as being frantic to trace her £12,000-a-week discovery.

"We thought he came through London," she said, "and then I gotta letter from Rome saying, 'I'm not

lonesome.' But we called every possible place in Rome and there was no trace of him."

While Mrs. Noga was flapping around her Mayfair hotel room, telephoning capital cities of the Continent and asking, "has anyone seen Mathis?" Johnny was having himself a ball in Paris.

Wanderlust

When he arrived in England on Sunday, he admitted his wanderlust, and his previous visit to this country. "Yes! I got here last week," he said. "I stayed with friends in Wembley so that I could think where I wanted to go. I wanted to be private. I wanted to be a normal person.

"No one recognised me. I just wandered around Wembley and the rest of London. It was great. Then I decided that I wanted to go to Rome and Paris. So I went."

He stepped off the aircraft at London Airport—on his second visit—in front of the other passengers. Celebrities usually wait until last so that the photographers can get their pictures without holding up the others. Not Mathis. He didn't expect a welcoming committee.

"I am surprised to see so many people," he said, as he signed autographs.

"It's a funny thing," said Helen Noga, relieved that Johnny had finally arrived publicly in Britain. "He still doesn't think of himself as a star."

Johnny may not be aware that he is a "star," but he obviously finds it necessary to sweep his tracks from behind him so that he can escape from his popularity—or as he puts it, "to be a normal person."

Loss of privacy is the price of fame. But it has its consolations, Johnny.

JOHNNY MATHIS . . .
even his manager didn't know where he was.
(DISC Pic)

already a dollar millionaire, will get £42,000 for his four-week tour of Britain—the highest a pop singer has ever been paid for such a short visit.

Johnny doesn't own a car or any furniture. He lives with the Noga family in a small suite of their sixteen-roomed mansion in Beverly Hills, formerly owned by Max Factor.

"I got to thinking of him as my own child," Mrs. Noga said. "And it seemed wrong to go home and eat home-cooked meals while he was stuck in an hotel."

So Johnny moved in. Maybe living on top of his job, doing cabaret all over the States for eleven months of the year, and cutting numerous discs, had given Johnny claustrophobia. Anyway, he decided to disappear for a while, without telling anyone. Who can blame him?

But now he is keen to get back to work. Immediately on arrival he started rehearsals for his Granada TV appearance, and tomorrow (Friday), he opens his tour at the New Victoria, London.

Not released

"I have some great new numbers to sing here," he said. "Some have been recorded in the States, but not released yet."

According to reports, the Mathis tour looks like being a success. From America we hear his performances are very slick and highly polished. Johnny's unassuming nature in private is believed when he is on the stage. His strong, infectious personality is used like a stage prop—he packs it neatly away after each show.

Band leader Vic Lewis, who has had to find the £42,000 fee for Mathis, is a happy man. He already has £38,000 in advance bookings.

Ted Heath and his music will be backing Mathis on the tour. "I'm very pleased about that," said Johnny. "I think Ted Heath is fabulous."

Peter Hammond

TRAD JAZZ NEWS

A gimmick disc to get started by Owen Bryce

THE Cy Laurie Band is no more. At one time Britain's most publicised band—and certainly the one with the largest fan club—the band had been led since Christmas by trombonist Terry Pitts.

Cy had forsaken his music because of his health, and was last reported travelling to India to better himself physically and spiritually. Since then only one postcard has been received from the man who will certainly go down in the jazz scene as one of its best known "characters."

In direct opposition to most jazzmen, Cy was a celebrated vegetarian and non-drinker. His purist outlook, musically and diet-wise, put him out on a limb.

The band is now billed under the name of Terry Pitts, without reference to the former boss. All the original men remain, including Stan Leader, bassist for eight years. Other personnel: Trevor Arnold (trumpet), Mac White (clarinet), Tim Streeton (banjo), Tony Scriven (drums).

In March they recorded two singles for Oriole, "A Drop Of The Hard Stuff" and "Show Me The Way To Go Home." The first side features the clarinet. The second, in two different tempos, had a recent playing on

"Housewife's Choice." Terry admits it's aimed at the gimmick market. But it is as good a way as any of getting a new band established.

A second trip to Germany is being negotiated for November. As before, it will be a concert tour, taking in Dusseldorf. On August 18 they take part in Bournemouth's "Riverboat Shuffle."

July dates are: today (Thursday) Redhill; Cambridge (14); Chesham (15); Colyer Club (16); Chelmsford (17); South Harrow (18); Croydon (19); Watford (20); Croydon (21); Eel Pie Island (22); and Cheam (23).

It looks very healthy.

AMONG new jazz singles due out this month are the Saints Jazz Band's "Five Foot Two"; "Sweet William," on Parlophone, Ken Colyer's "Happy Wanderer"; "Maryland My Maryland," on Columbia, and the musical degradation of Herr Lennie Hastings with Alexbaum Welshbach, also on Columbia.

The Clydes will soon have a competitor for their title of the country's most travelled band. In three days Terry Lightfoot will cover the Isle of

Wight tomorrow (Friday), the Peninsula of Spain on Saturday, and the land mass known as Wood Green on Sunday.

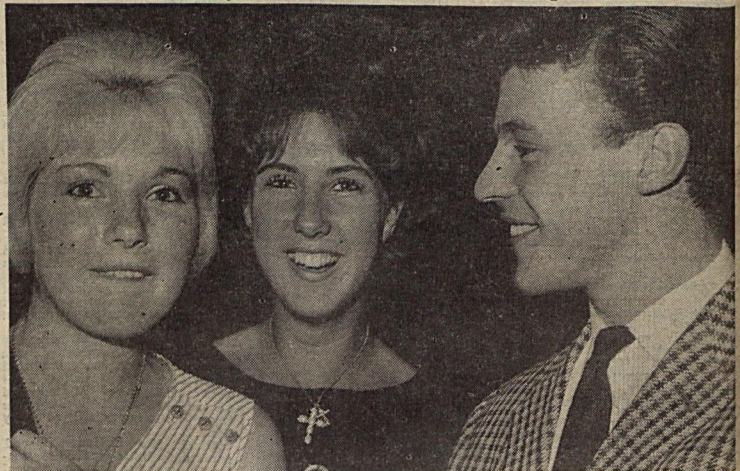
Socialite Mrs. Neelia Maclean has booked the band for a Charity Ball in the tiny village of Guadarranque, Southern Spain. They will fly to Gibraltar, attend a bull-fight, play in the bullring, spend the night at Mrs. Maclean's villa, and return by plane for the North London Jazz Club at the Fishmongers' Arms.

Terry's July total of radio and TV programmes is ten. To come—four, "Easy Beats," and "Trad-Fad" (22), and a "Saturday Club" date on the 29. On the 27 he does a solo spot with the Beaulieu All Stars.

Charlie Galbraith will be playing in Belgium during the late summer—a TV show and a Riverboat Shuffle on the River Meuse.

MARK COMES HOME

Mark Wynter flew home from his round the world trip to be greeted at London Airport by his family, friends and fans. Two of the fans who made the journey to the airport to see Mark were Shena Frazer and Jean Howcroft. Mark had been away for eight weeks working in America and Australia.



CONGRATULATIONS
PETULA CLARK
ON YOUR RETURN TO THE CHARTS WITH
"ROMEO"
7N 15361

