

# DISC

THE TOP RECORD & MUSICAL WEEKLY

No. 163 Week ending May 6, 1961  
Every Thursday, price 6d.

## INSIDE

Billy Fury  
a changed man

•  
Johnny  
Burnette

'The worst two  
months of my life'



ADAM FAITH—Hopes for a big new tour after comedy film is finished.

# Can Allison's repeat chart success?

## Second single out this week

**C**AN The Allison's, the new singing sensations who hit the top of the charts with their first disc, "Are You Sure?" do it again? The next few weeks will tell for their long-awaited second single which will be released tomorrow (Friday).

Topside is called "Words," and it was recorded originally for an EP for Continental release at the same time as they made their LP "Are You Sure?" just before leaving for Cannes and the Song Contest final. The boys have already sung it in public—at the Victoria Palace in the "Our Friends The Stars" concert on April 23.

The flipside, "Blue Tears," was also recorded at the same time and is included in their LP.

"John and I both wrote 'Words,'" Bob Allison told DISC during a break in rehearsals at the Palladium, where they opened with Frankie Vaughan on Monday.

"We're very pleased with it and, in fact, we wanted 'Words' to be our first record. We think it's more teenage in style than 'Are You Sure?' and all our friends who have heard it agree with us."

Foniana A and R manager Jack Baverstock told DISC: "I think 'Words' is going to prove that the boys are not just one-hit artists, but are here to stay. They wanted to do 'Words' for their first disc, but 'Are You Sure?' had something about it which just couldn't be ignored."



JOHN (above) and BOB ALLISON—second disc is all-important.

## Osborne is offered film job

**M**MUSICAL Director Tony Osborne may become Musical Adviser to Telemation Ltd., a film company which specialises in documentaries and commercials. An offer was made following his outstanding musical score for "The Battle For London," a short documentary which was made by this company.

Tony Osborne is at present working as MD for the ABC TV series "Buckaroo," and he has also been assigned to do the Adam Faith show for A-R TV which is being tele-recorded today (Thursday) for a later showing.

# JACK GOOD REVEALS THE 'REAL' ADAM FAITH

(See page 5)

## He's back to work on TV, films and two LPs

**A** VERY bronzed Adam Faith returned last week from a well deserved holiday in Lisbon, following his recent strenuous and highly successful British tour.

Shortly after his arrival home Adam began rehearsals for a giant A-R TV Spectacular which is being tele-filmed for showing in June.

Speaking to DISC about the show, Adam said, "Tony Osborne is the MD, and among my guests are Adele Leigh, Tony Bennett and Richard Wattis." He would not disclose whether he would duet with Adele Leigh and do a sketch with Wattis.

Adam's new disc, "Easy Going Me,"

was written for him by Lionel Bart. "This is the first time that Lionel has written a number especially for me," said Adam, "although I previously recorded one of his called 'Big Time.'"

"It's true that 'Easy Going Me' is in the same vein as all my other hits, but I'm not thinking of changing my style."

Asked about future plans, Adam told DISC that he will be filming again next month. This time it is to be his first comedy part and he is looking forward to it very much. "We're hoping to stop filming in June," he said, "and then I shall do another tour for about seven or

eight weeks. In September, another film is planned in which I play a highly dramatic role.

"I want to do much more film work—in fact far more than I'm doing now," Adam continued. "This is something that I've always wanted to do as I love acting. I also want to sing more, and in doing just these two things I shall be very happy."

In the meantime, Adam has plans for two more LPs, one of which he is hoping will come out in September.

"At the moment I'm sorting out material for these," he said.

J.H.

NUMBER ONE  
NUMBER ONE

A natural for No. 1!

NUMBER ONE  
NUMBER ONE  
NUMBER ONE  
NUMBER ONE  
NUMBER ONE  
NUMBER ONE

# ADAM FAITH

singing Lionel Bart's

# EASY GOING ME

and Wonderin'

45-R4766



PARLOPHONE RECORDS

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# Post Bag

## You're telling us!

Post Bag is your page... for your points of view. Every week an LP is awarded to the writer of the post

letter and once a month there is a bonus prize of a Ronson lighter/ashtray set. The address: Post Bag, DISC, Charles Buchan's Publications Ltd, 161, Fleet Street, London, E.C.4.

# Stars should be heard —not seen

**I BELIEVE** that personal appearances by many artists, on the stage and TV, do more harm than good in promoting the sales of their records. This applies to Americans as well as British.

Alma Coogan's recent appearance in the Billy Cotton Band Show was a good example. Her performance of "Cowboy Jimmy Joe" was mediocre when compared with the excellent disc she has made of that number.

A good backing and recording studio help the performer and the record, but live appearances can be successful only if the singer, or group, can use the same equipment on stage as they do in the studio.—**C. R. MCKAY, 8, Elm Grove, Feock, Truro, Cornwall.**

many of his discs.—**P. N. LEWIS, 24, Deaborough House, 2, Dickens Grove, Warstock, Birmingham, 14.**

### WHAT COUNTS

**THE** vital point of any popular record is that it should stick in the mind. This is usually achieved by a catchy melody, or, more recently, by new and interesting sounds in the backing.

Yet many old records have never lost their charm for me, for a very special reason—nostalgia. When I hear the top pops of not so long ago, nostalgic moods and incidents flood into my mind.—**TIM HAYWARD, "Chetwind," 21, Knutsford Road, Wilmslow, Cheshire.**

### NEGLECTED

**ALTHOUGH** The Shadows are one of the top British groups, I think they are being neglected, especially by their boss, Cliff Richard.

In his recent TV series they had only two spots to themselves, one of which Cliff ruined by badly impersonating Hank. They are also only just mentioned in Cliff's book. Surely, he could have devoted a chapter to them?

I am also wondering when commercial television will recognise The Shadows as a group in their own right. In a recent programme they were seen playing only one number, yet they played six before their spot was cut.—**MICHAEL SILVER, 39, Canaan Road, Forest Hill, London, S.E. 23.**

### DICTATING

**THE** banning of such records as "A Hundred Pounds Of Clay" by the BBC may, or may not, be justified, although this is difficult to appreciate when such a blatantly controversial record as "Gather In The Mushroom Rooms" is passed as fit for our ears.

But, surely, the ban on "Asia Minor," on the grounds that it is a classic arranged in the modern idiom, shows that the BBC are rapidly usurping their power, in an attempt to dictate modern trends.—**R. E. NEWTON, "Tanglestrees," 25, Warren Road, Leigh-on-Sea, Essex.**

### NO FLAWS

**I HAVE** noticed that lately, the quality of LPs leaves a lot to be desired. There were flaws in several recent discs, including "Jonathan & Darlene Edwards In Paris," "Close To You" (Sarah Vaughan), "Ballads & Rhythms Of Broadway" (Johnny Mathis), which are probably caused in the pressing.

Records are dear enough so I resent having to pay for one that jumps. After all, very few dealers will change a record, and it is impossible to play the entire LP in the shop.—**MICHAEL FLYNN, 101, Flaxman Road, Camberwell, S.E.5.**

### HIT OR SCREAM

**HOW** long can young boys who can't sing, but only scream, be pulled into the recording studio with only the vaguest possibility of making a hit?

Do we really think that such people can continually flood the entertainment market, making it an utter and complete failure, and does Jack Good think that any of these "coffee bar" boys have the talent of Elvis Presley or Bing Crosby?

If he does, I dread to think what



**JERRY LORDAN** ignored. (DISC PR)

type of stars my children will see in ten years time.—**TOM TUCKER, Rendcombe College, Rendcombe, Notts, Cirencester, Glos.**

### IT HELPS

**I AM** fond of classical music, and I am sure that Grieg were he alive would be pleased that his works are being adapted to suit the tastes of today's younger generation. Likewise, Rachmaninov, whose music Paul Revue has put to such good effect on "Like Long Hair."

I am quite convinced that the adaptation of classical pieces helps listeners to appreciate the great masters.—**KEITH WHITE, 45, Springfield Crescent, Parkstone, Poole, Dorset.**

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



**CHET ATKINS**—brilliant.

# More please

**LAST** year I purchased Chet Atkins' disc, "Theme From The Dark At The Top Of The Stairs," and I found it really great. I became interested in Atkins through the Duane Eddy LP, "The Twang's The Thing," which had the Atkins composition "Trambone" on it.

Another artist who recorded Atkins' material is Ray Charles, who has recently done "One Mint Julep." Guitarists are in demand, so I feel that RCA should release more discs by their brilliant A & R man, Chet Atkins.—**A. L. ALLEN, 8, Olga Street, Bow, London, E.3.**

## PRIZE LETTER

### HEAP GOOD

**SURELY,** Jerry Lordan deserves a regular place among the best sellers? He has contributed greatly to the British disc industry, with such discs as "Apache," which is now the best selling British composition in America.

His most successful record, "Who Could Be Bluer?"—much above the average standard of hit parade material—only just reached the best sellers, and his latest recording, "Let's Try Again," has been completely ignored by EMI. I suppose it will remain in the background, like so



## DICK TATHAM says

# School-agers are taking over now

**ARE** we in for a period of Classroom Cats? I see the writing on the schoolroom slate. For five years we have had the teenage group as a powerful section of the disc world. From the time when Haley and Fresley first belted a guitar there has been a pop-world revolution involving hundreds of teenage performers, and millions of teenage fans.

Now an even younger group is moving in.

There have, of course, been juvenile sensations in the past. In 1957 there was 15-year-old Paul Anka, with "Diana," and 13-year-old Laurie London, with "Whole World In His Hands."

In 1956, 13-year-old Frankie Lynton and The Teenagers made a mint with "Why Do Fools Fall In Love?" Go back to 1932 and there was four-year-old Shirley Temple warbling "Animal Crackers In My Soup."

It is today's surge of school-agers extraordinary? Norman Newell, of EMI, one of the shrewdest A & R men in the business, thinks not.

"Very young performers occasionally hit the headlines," he said. "They have novelty value, and some have talent, too. But I see no sign of a school-age trend."

Johnny Franz, the Philips A and R manager, agrees. "True, I have 14-year-old Rosemary Lane and I am satisfied with her talks. But I signed her not because she is 14, but because

**LINDA SCOTT**... one of the many 15-year-old girl singers.

she is talented. I have no other school-age singer in view."

Now let us look across the Atlantic.

Cathy Jean, a 15-year-old High School girl, has just had a Top Ten hit with "Please Love Me Forever." Same goes for 15-year-old Linda Scott, with "I've Told Every Little Star." Kathy Young, also 15, has crashed the best-sellers with "A Thousand Stars" and "Happy Birthday Blues."

Rose Hamilton (with her Originals) had a smash hit with "Angel Baby," and has an up-and-coming single, "Lonely Blue Nights," and an LP of the same title.

And Rosie is 15, and a Mexican schoolgirl.

Still in America, Capitol have launched The Coquette. They are four early-teen girls whose first disc, "Sparkle And Shine," is selling fast.

And what about Bernadette, with her "Swingin' Bears"? She is 16, and is just out with "Crazy Yogi." But she has been singing on American TV since she was four!

Frankie Lane has sponsored 15-

year-old Laurel Canyon who has just made her bow with "High School Hero" on the Name label.

Boys? Well, there is Eddie Hodger. He is 13 and has been in "The Music Man," on Broadway, and in such films as "Huckleberry Finn" and "A Hole In The Head." Now Capitol have signed him and his first disc, "I'm Gonna Knock On Your Door," was launched on the Dick Clark Bandstand TV on April 13.

Before leaving America, I must, of course, mention Brenda Lee. With more than a year of stardom behind her she is the Mother of them all. And she is 16!

Back in Britain, we find that in addition to Helen Shapiro and Rosemary Lane, there is a 15-year-old pianist, Zack Laurence, and a vocal trio called The Wise Boys, two of whom are 12 and 13, on Parlophone.

HMV have Gerry Temple. He is 14 and still at school. They also have released the discs of Gitte, the 14-year-old Danish star.

### The Danish

To sum up: It is obvious that we have far more school-age disc artists than ever before. Why? I think it is because more school-agers are buying records these days, and that, like teenagers before them, they are showing special interest in performers of their own age group or just above it.

The trend may be only just starting in Britain, but, say week, I checked among disc dealers, and their general view was: "We are getting more and more schoolchildren among our customers."

If the trend is only just showing in Britain, it certainly seems well set to be in the States. And the transatlantic influence is still strong.

So we shall see what develops. At the start of the rock craze, artists used to lament, "these days, you're too old at 19."

One day, soon, they may be saying, "You're too old at sixteen!"

# BRENDA LEE

YOU CAN DEPEND ON ME

**Brunswick**

45-05549 45 rpm record

## AMERICAN

## TOP DISCS

These were the twenty numbers that topped the sales in America last week (week ending April 29)

Last This Week

2	1	Runaway	Del Shannon
1	2	Blue Moon	Marcelles
3	3	Mother-in-Law	Ernie K. Doe
5	4	But I Do	Clarence Henry
4	5	On The Rebound	Floyd Cramer
9	6	A Hundred Pounds of Clay	Gene McDaniels
18	7	I've Told Every Little Star	Linda Scott
16	8	You Can Depend On Me	Brenda Lee
11	9	Take Good Care Of Her	Adam Wade
14	10	One Mint Julep	Ray Charles
6	11	Apache	Jorgen Ingmann

Last This Week

13	12	Please Love Me Forever	Cathy Jean and The Roommates
7	13	Dedicated To The One I Love	The Shirelles
17	14	Baby Blue	The Echoes
8	15	Asia Minor	Kokomo
19	16	Tonight My Love, Tonight	Paul Anka
—	17	Portrait Of My Love	Steve Lawrence
12	18	Don't Worry	Marty Robbins
10	19	Surrender	Elvis Presley
—	20	Daddy's Home	Shep and The Limelights

ONE TO WATCH  
Tonight I Fell In Love Tokens

# BOB LUMAN

THE GREAT SNOWMAN

**WALDEMAR BROS.**

45-WB 27 45 rpm record

## TEDDY JOHNSON COLUMN

# New style group says 'hello' with a war dance!

LAST week-end there arrived in Britain the most novel—almost unique—entertainment unit. They are the Maori Hi-Five... the first Maori show band ever to hit these shores.

These very talented Five (confrontingly there are seven in the group) have a very novel way of varying their "hello" ... they dance "the haka." This is the greeting of war dance. The version is dependent on whether they like you or not.

I was welcome—King Solomon Pobuta the lively 19-year-old leader—assured me—hey they did the war dance, just the same.

King Solomon called out the routines in a frantic voice, they pumped, thumped and gyrated. A tense and exciting atmosphere was created. I think that their hakas are going to take the ballrooms by storm. Arranged in full war paint and flax skirts the Hi-Five put on a cabaret set of Maori folk music (this gave the world the hit "Now Is The Hour") and these wonderfully exciting and entertaining hakas.

After the dance and song the war paint is washed off ... and the boys don the slickest tuxedos you've seen. Their girl singer-instrumentalist Repa Pora changes into a swish conging town to dispense some meaty-beaty rock, a teen-type ballad, or the sensuous music of Latin America. Frankly, I think these youngsters

are going to be one of the greatest units to come here.

Nineteen-year-old ex-nurse Rena is married to the sax player Kawana Paipa. Raupouma Pebe ... it was the encroaching blindness of Kawana that decided the group's trip halfway around the world.

Blind already in one eye and with the sight of the other fast failing Kawana has come to London to see a surgeon for an operation.

It says much for the Hi-Five Show Band that they are all contributing to the cost of the surgery.

A YOUNG man who has suddenly shot into the limelight, and received attention from nearly every national paper in the last two weeks, is Dudley Moore.

This ex-Dankworth pianist, ex-Oxford organ scholar, ex-organist at the Chapel of Magdalen College tells me that he wants to "write a musical melodrama, rather akin to that of Bertolt Brecht, collaborator with Kurt Weill on several of his operettas."

His disc on Parlophone "Strictly For The Birds" was NOT inspired by The Bird Twins ... they are Wally Ridley's latest youngsters bidding for fame on HMV.

Born, the day before the last war broke out in Manchester, they were sent to Wally by that DJ showman from Leeds, Jimmy Saville ... listen to their version of "Banned In Boston."

These identical twins have been influenced by the Everlys—I wish them identical luck.

PEARL and I have been recalling the radio show "Comedians Sometimes Sing" ... How about a new version? The accent being on the fact that the funny men sometimes compose too. Examples? Benny Hill, Norman Wisdom, Benny Lee, etc. and lots more.



DUDLEY MOORE... ex-Oxford scholar tipped for stardom.

# TOP TWENTY

Compiled from dealers' returns from all over Britain

Week ending April 29, 1961

## Marcelles take the top... Temperance Seven still No. 2

Last This Week	Title	Artist	Label
3	1	Blue Moon	Marcelles Pye
2	2	You're Driving Me Crazy	Temperance Seven Parlophone
1	3	Wooden Heart	Elvis Presley RCA
13	4	A Hundred Pounds Of Clay	Craig Douglas Top Rank
6	5	Warpaint	Brook Brothers London
19	6	On The Rebound	Floyd Cramer Fontana
4	7	Are You Sure	The Allisons Columbia
7	8	Gee Whiz It's You	Cliff Richard
16	9	Don't Treat Me Like A Child	Helene Shapiro Columbia
11	10	Theme From Dixie	Duane Eddy London
5	11	Lazy River	Bobby Darin London
18	12	African Waltz	Johnny Dankworth Columbia
17	13	Little Boy Sad	Johnny Burdette London
—	14	More Than I Can Say	Bobby Vee London
—	15	Easy Going Me	Adam Faith Parlophone
9	16	Exodus	Ferrante and Teicher London
8	17	Walk Right Back	Everly Brothers Warner Bros
15	18	Where The Boys Are	Connie Francis MGM
10	19	And The Heavens Cried	Anthony Newley Decca
12	20	F.B.I.	The Shadows Columbia

ONE TO WATCH  
Runaway - Del Shannon

# LANCE FORTUNE "WHO'S GONNA TELL ME"

B/W  
"LOVE IS THE SWEETEST THING"  
45 RPM 7N 1537



# AND NOW A GREAT L.P. FROM THAT SENSATIONAL GROUP THE MARCELS "BLUE MOON"

12" L.P. INTERNATIONAL NPL 28016



# BOBBY BOND "YOU'RE A LIVIN' DOLL"

B/W  
"SWEET LOVE"  
45 RPM INTERNATIONAL 7N 25081



## Johnny Burnette

# 'The worst two months of my life'

THE two months of February and March, 1961, will go down in Johnny Burnette's memory as the two worst in the whole of his life. Just when the young Tennessee singer, who had made a name for himself with "Dream" and "You're Sixteen," was all set to welcome his third hit, "Little Boy Sad," he was struck down with a ruptured appendix and had to go into hospital at the vital time when personal appearances meant everything.

The third hit was the all-important one. If he could clinch that then he felt that the initial struggle for fame and fortune would be over—but that meant plugging the disc and you can't do that from a hospital bed!

Ironically, only a week or so before his illness, he had said: "I love my life the way it's going right now and I never want it to change."

When he eventually got out of hospital at the end of February he felt so happy that right against doctor's orders he took his car for a spin—with the result that the wound re-opened and Johnny was ordered to rest completely for a month.

Fortunately for Johnny, and his fans in Britain and America, his

doctor relented after a week or so and allowed Johnny to cut two new sides for Liberty.

To Johnny, who never tires of working and is only happy in front of a mike, this was as good as a cure, and he cut the sides which are now in the can awaiting release.

In addition to this, "Green Grass Of Texas," an instrumental which had been written some time ago by Johnny and his singing brother Dewey Burnette, was suddenly recorded by a group called The Texans and hit the best sellers. The disc is still rising.

After his month of convalescence was up plans were made for him to headline his own show, which began on March 30 in Seattle.

During the first week in April he toured Canada, opening at the Brooklyn Paramount Theatre on April 5 for five days.

Confirmation came through for a short trip to Australia plus appearances in Manila and Honolulu. Johnny returned to America at the end of last month, and is now set for a complete tour of the Southern States during May, with big charity appearances in Houston, Texas, on May 12 and 13. He has also cut another new album for Liberty.

It is still hoped that Johnny will find time to visit Britain, but there are no plans as yet. J.C.

JOHNNY BURNETTE  
... with Hollywood  
starlet Barbara Eden.



EVE ADAMS—... she retired once but the lure of show business was too strong.

## S★T★A★R

by John Wells

### BBC ban is ironic

I WONDER, when the BBC banned Gene McDaniels' "A Hundred Pounds of Clay" whether they knew that Gene is the son of the Reverend B. T. McDaniels, of Omaha, Nebraska, and has been singing religious songs with the blessing of his father since he was five years old? It's ironic to say the least.

The songwriting credit: Mel Paul on Malcolm Vaughan's latest release "Dolce Vita" on HMV hides the true identity of none other than Frances Tanner of The Tanner Sisters.

Swedish born Siv Malmkvist—Mademoiselle 10,000 votes who left England last week after a brief

visit recording and televising—claims that she never wears lipstick.

Peter Flee-Reckers, leader of the Fabulous Flee-Reckers, engaged these last four months, hopes to get married shortly. His fiancée, Linda, lives near Peter in Ealing, London.

Growing up fast is Ricky Nelson's son Howard. It was given to him last Christmas by his parents.

Wives and mother-in-laws have come under attack from the London label recently. First there's Ernie K. Doe singing "Mother-In-Law" forthright enough to tell her she's the worst person he knows, then there's "Oh Judge, Your Honour, Dear Sir, Sweetheart" by David Seville, who blames everything on a nagging wife. But while people are being a bit critical... how about that name, Ernie K. Doe?

The Blue Diamonds are Rudy and Ritem de Wolf, two brothers from Indonesia who went to Holland for their schooling and ended up being the country's leading vocal rock team. Their latest on Decca is "I'm Forever Blowing Bubbles."

THE five boys who make up The Pentagons—America's latest vocal group who are trying to repeat their disc success over here with "To Be Loved"—have more in common than simply belonging to the same group. All of them, in fact, come from the same street in San Bernardino, California.

Back in 1957 Debbie Reynolds became Miami's "Miss Cha Cha Cha." She's still proud of the gold cup they gave when she won the award.

Tony Vincent—"Never Gonna Fall In Love Again"—works in the Dundee Eastern Co-operative Society branch.

Jerry Lee Lewis was the first artist to make a record in Sun Record's new studios in Nashville. They opened at 10 a.m. last February 10 and Jerry cut four sides, two of them "What'd I Say" and "Livin' Lovin' Wreck" were for his current London release. Before this Jerry hadn't cut a disc for a year... he'd retired, in fact, to his Louisiana farm.

Who's the lucky fellow who shares, or reaps, the benefits of Anita Scott's hobby? She has a craze for knitting sweaters—total at the last count, 18.

Because of publicity from a national newspaper Tommy Steele has had to change the registration plate on his new car. Before, the

published photograph came to the notice of the police it used to be RADIO... Now it reads RAD 10.

Nero and the Gladiators have been advertising a vacancy for a guitar player, but I doubt that they expected to get such a celebrated applicant as jazzman Diz Dizey. But it was only for one night that he played with the group... complete with toga.

Increasingly popular pastime among the back stage men of the disc world is bowling. EMI have a team which includes DJ producer Ray Orchard, Jimmy Young, song pluggers, repertoire managers and jazz critics. It's third in the league.

A WAITING Marty Wilde when he flew into London Airport on his return from filming "The Hellions" in South Africa, a birthday cake. Marty was 22 on April 15.

Not only was Dennis Lotie's five-month-old son Gareth christened on Sunday, April 23, but so was his other son, nine-year-old Kim... Dennis's full working schedule just hadn't allowed him time before.

Sam and Jeff—the Bird Twins ("Mamma Pappa" on HMV) still work in their father's drapers shops in Manchester.

Those baby gurgles on Buzz Clifford's "Baby Sittin' Boogie" are the voices of Mike and Lulu, the children of singing songwriter Johnny Parker. He's been recording all their early baby cries ever since they were born. From Mike (4) Lulu (2) he now has over 100 baby sounds. The best he used on Clifford's disc.

Buzz himself is also a songwriter, gets up at three or four in the morning for his inspiration. "Then I do exercises to make myself tired or wait until the sun comes up so I can wash my car."

When Eve Adams married footballer Ray Farnell she gave up any ideas of a show business career. She'd quit, but definitely. But the lure was too much as now she's back with a Qualiton disc "Kookie Talk."

When Billy Daniels collapsed during his Sydsey tour dozens of Australian girls volunteered to give blood to save him. Billy was lit with a perforated duodenal ulcer.

During filming of "Buckaroo," ABC TV's new series, a horse bolted while being given a "breather" outside the studios. Quipped the show's MD Tony Osborne, "Must have had a better offer from the BBC."

## A GOOD EXCUSE FOR PAT TO SING

PAT BOONE'S latest film "All Hands On Deck" certainly doesn't rank as one of the cinema's greatest comedies. But it does offer an hour and a half of pleasant entertainment, and four songs from Pat.

He plays a naval lieutenant who is continually bugged by a full-blooded Chickasaw Indian rating, played by Buddy Hackett, in the habit of going berserk at the slightest pretext. Pat apparently is the only crew member who can speak Chickasaw and calm him down.

Feminine interest is supplied by Barbara Eden as a newspaper reporter trying originally to get a fling on the tomahawk-brandishing sailor and ending up by tangling romantically with Pat.

Pat's stern rules of self-conduct in films seem to be relaxing gradually. In contrast to the time when he wouldn't kiss his leading ladies, he clutches enthusiastically with Barbara Eden more than once.

The soundtrack score was composed by Cyril Mockridge, writer of the "Laramie" TV theme, and Pat's four songs were penned by Jay Livingston and Ray Evans.

Three of them, "All Hands On Deck," "I've Got It Made" and "Somewhere There's Home," will appear on a Pat Boone EP to be issued by London on May 19. The film goes on general release next Monday (May 8). N.H.

LEFT... trouble with a turkey and Buddy Hackett. RIGHT... a clinch with co-star Barbara Eden.



THIS  
WEEK'S

EMI

HITS

**ALICIA ADAMS**  
Love Bandit

CAPITOL 45-CL13198

**MR. ACKER BILK**

AND HIS PARAMOUNT JAZZ BAND

## Sweet Elizabeth

COLUMBIA Lansdowne Series 45-DB4629

**JIMMY CRAWFORD**

## Love or Money

COLUMBIA 45-DB4633

**ADAM FAITH**

## Easy Going Me

PARLOPHONE 45-R428

**RONNIE HILTON**

## Little do you know

H.M.V. 45-POP885

**PAUL ROGERS**Four an' Twenty  
Thousand Kisses

H.M.V. 45-POP722

**DAVE SAMPSON**

## Easy to Dream

COLUMBIA 45-DB4625

**BERT WEEDON**

## Mr. Guitar

TOP RANK JAR558

\*\*STAR SINGLE\*\*

**THE SHADOWS**  
*The Frightened City*

(from the film)

and *Back Home*

COLUMBIA 45-DB4637

Jack Good talks about the

**REAL  
ADAM  
FAITH**

I LIKE Adam Faith. Whenever he turns up, I find I forget about all the worries of the day, and can put my feet up and relax. We don't talk much about our various jobs. He generally brings a few records, and I get out a sprawling pile of my own rock 'n' roll favourites.

Then we smoke the room blue and spin platters till the wee hours. Then the real conversation begins.

Alas, Adam's surprise appearances at my place have become fairly rare nowadays. Price of fame I suppose—but I do feel I know him pretty well—and vice-versa.

Then I read the papers and I am told that Adam is a mystery man; no one really knows him. He is, we are told, something of a mystic—passionate, moody, intellectual, deep. There is that side to him, I suppose. But what the papers miss out is the fact that Adam is definitely one of the lads. Always good for a laugh—and full of tremendous enthusiasm. To see him with his feet up, guzzling tea and extolling the merits of some gozz rock record he's just picked up, you'd never think he was the same man-about-town that some people kid us he is.

We both have identical tastes in

✱ Adam is intellectual and deep—but he is also good for a laugh.



pop music, and when we start a disc session things really shake.

Rhythms and blues we rave about. The coloured singers and groups especially. Of the whites, there is Elvis, Jerry Lee, Gene and Eddie and not much else. But Bo Diddley, Jesse Turner (of "Ooh-Poo-Pah-Do" fame, one of our all time favourites), Pat Domino, Little Richard and especially Ray Charles, these are the kiddies!

And unanimity between Good and Faith remains rock solid when it comes to vocal groups. The Coasters, The Drifters and above all those way-out cats The Olympics. No group on earth lays down a beat like The Olympics. And that wailing, growling, rasping lead singer is much, much too much.

**Hip-talk LP**

Adam has got an LP of The Olympics which I don't believe has been issued over here. Otherwise I would have it, too. It would be worth buying for the cover notes which are in the hippest of hip-talk and the photo on the front which makes the Temperance Seven look quite normal.

Note to Adam—if you want to hear that latest Olympic single, "Dance With A Dolly," come round immediately before I've worn the groove to a great gaping gutter and the stylus to a blunt instrument.

No, I can't understand a word of the lyrics, and I like it that way. All these miserable squares who want to hear lyrics seem to think that they are missing precious jewels of poetry when they can't make them out.

Rot. All pop lyrics are lousy and the least heard from them the better.

By the way, Adam, lend your ear to a record by a group that I've not heard before. They're called The Rollers and the song (or rather chant) is called "The Continental Walk."

It's a slow, foundation-trembling rocker. This is for you, And me. On London. End of message.

**Pete and the Vigilantes  
knocked me for six**

YOUNG Pete Chester has a new group called "The Vigilantes," and they're a gas. Jones and Crompton of "The Stranger" fame have written one of their titles, and the first time I heard it, it really knocked me for six. It's called "Eclipse," and right in the middle there is a booting, hoisting sax that makes a jet-propelled entry and puts the lead guitar, which till then has had things all its own way, into the shade.

A real winner.

**'Cover Girl'  
show is a  
MUST**

THERE'S a programme that's been going on since last September called "Cover Girl." It only lasts fifteen minutes every Friday—but it's a show that most of our top singers consider a "must."

They've had Adam, Marty, Billy, Joe, Jess, Mark, Mike Preston, Frank Field, and many, many others guesting on the show. But the big snag is it's only shown to the Midlands.

Reg Watson is the producer, Jean Morton competes and jazz fans are catered for by local jazz journalist Dennis Detheridge, who introduces a Midland jazz unit in each edition. Seems this programme is tremendously popular and it is a great pity we down South and fans up North don't get a look-in.



✱ RAY CHARLES—One of the favourites.



EMI Records Ltd. 6, Nelson Street, London, E.C.4  
© Music Magazine Ltd. 1961



DJ PETE MURRAY introduces THE BEVERLY SISTERS



MARTY WILDE and THE ALLISONS



CRAIG DOUGLAS

**Adam Faith, The Allison, Marty Wilde, Craig Douglas, Matt Monro, Dickie Valentine... 'Thank Your Lucky Stars' has all the star names, but**

# ATV PREFER PUPPETS TO POP

**THIRTY** minutes of the biggest names in pop music on your TV screens every week singing their latest hits. You'd like to see it? Of course you would, and if you live up north you can, but if you happen to live down south, then, brother, you are right out in the cold.

The programme in question is ABC's "Thank Your Lucky Stars," and it goes out at 5.45 on Saturdays in the Midlands, the North, Tyne Tees, Scotland and Ulster, but NOT down south.

Here are just some of the "names" they have had on the show—Jess Conrad, The Allisons, Marty Wilde, Lyn Cornell, Dickie Valentine, Craig Douglas, Glenda Collins, Maureen Evans, Joe Henderson, Michael Holliday, Helen Shapiro, Mark Wynter, The Beverly Sisters... and those to come include Adam Faith, Matt Monro, John Barry and The Viscounts.

As a TV show it is the logical successor to "Oh Boy" which was nationally networked, but ATV who provide London's ITV fare and who did screen "Oh Boy!" will not touch it. They have decided that we want to watch a puppet series called "Supercat" instead.

## Encouraging

Philip Jones, producer of "Thank Your Lucky Stars," told DISC: "The reactions to the first shows have been very encouraging, and naturally we would like the series to be seen by as many people as possible.

"The artists mime to their records, and we make no secret about that. We aim to get top names in the pop recording world in connection with their latest releases, and it's impossible for a studio band to reproduce the sounds and atmosphere of all the records."

Michael Holliday, who starred in a recent edition of the show, said: "It's good for the artists who can plug their latest record, and it's a good chance for newcomers and their discs as well. I enjoyed doing the show, and I think it's just what the pop music public want."

But apparently ATV don't share this view. Said their spokesman: "The puppet series has proved popular

with viewers and is continuing. Plans haven't been finalised for future periods yet."

DISC understands that the "Supercat" series, filmed by ATV, has another 20 episodes still to be shown. So we're faced with weeks and weeks of a programme with strings attached instead of what sounds like the best pop show on TV since "Oh Boy!" Instead of watching Marty, Adam and the others and hearing their latest discs, we're confronted with literally a load of jerks.

I'm not suggesting that ATV set fire to their remaining "Supercat" films. But why not retine their schedules so that "Thank Your Lucky Stars" could be networked down south, and put on the puppets at an earlier hour?

The ATV contention that pop music enthusiasts are adequately catered for later on in Saturday evening schedules is not borne out by the actual programmes.

Pop artist topicers are rare birds indeed on Saturday variety shows, which are populated mostly by speciality acts and artists who are strictly square and older generation material.

And what a heaven-sent opportunity "Thank Your Lucky Stars" is to undermine the huge viewing figures for "Juke Box Jury" on the rival channel! Popsters would welcome the opportunity of watching their favourites miming their new discs rather than watching panallists talking, often not very sensibly, about the same records.

So how about it, ATV? How about letting London and the south in on the most attractive pop proposition on TV for some considerable time? Or is the timing of the "Supercat" series the start of a trend which will result eventually in the "Sunday Night At The London Palladium" hit being topped by Noddy and Big Ears?

John Summers

## Cable from America

edited by Maurice Clark

### Another big film theme?

**SINGER - SONGWRITER**  
Dorothy Squires is very thrilled to find that Percy Faith has included her first film song, "Tammy Tell Me True," on his new album of famous film themes. No wonder she is excited, it's in the company of "Gone With The Wind," "Exodus," "Theme From A Summer Place," etc. Although the film hasn't been shown yet, it is expected that "Tammy Tell Me True" will be one of the biggest songs of the year and will most definitely be nominated for next year's Academy Awards. Dorothy has also just been commissioned to write the theme for the new Peter Finch-Simone Signoret starrer, "Buck's County."

The William Morris Agency have just signed disc newcomer Gene Finley to a three year contract guaranteeing the 20-year-old singer \$350,000 over that period. This excludes all the money he makes from recording and composing. They are protecting the investment by having Gene take vocal and dramatic lessons.

Bob Conrad, star of television series "Hawaiian Eye," has just cut his first record for Warner. It is a revival of the oldie favourite, "Rhythm The Jack."

Jack Scott feels he has a real twist on the usual success story... he discovered himself! While Jack was a high-school student in

Michigan he used to promote variety shows and stage Saturday night barn dances with his own band as featured attraction. After graduation, he used all his hard-earned savings to pay for his own recording session which was quickly bought by Carlton Records, and became the first of his many hits. He recently signed a contract with Capitol Records. Teresa Brewer has just covered the Edith Piaf hit "Milord." She really does a great job, and this could easily be the English hit version.

United Artists' timely release of the vocal version of "Never On Sunday" by Melina Mercouri, called "Crancas De Atenas," is getting many air plays and might easily become a hit all over a gain. "Never On Sunday," incidentally, is the first imported song ever to win the Academy Award.

**CLYDE OTIS**, who has been responsible for most of the hits on Mercury for the past two and a half years, has just left the label to join Liberty Records where he will be A and R chief. Clyde was responsible for finding Brook Benton and Dinah Washington. Plus this, he can take full credit for guiding Sarah Vaughan from jazz to commercial pop hits. Liberty certainly have a good catch.

George Hamilton IV has just cut his first disc for R.C.A. Victor, "Three Steps To The Phone," and it is just fine.

Warner Bros. recording star Bob Luman has just completed his army service. In his date book he has two TV appearances, plus an appearance in Las Vegas, where Warners will cut his next album.

Jackie Wilson, almost completely better from his recent mishap, is shortly to resume his recording activities. "Please Tell Me Why" has been keeping him in the hit charts during his convalescence.

Watch out for new jazz find Nancy Harrow. Her first recording for the Candid label, "Wild Women Don't Sing The Blues," is causing quite a stir with the disc jockeys.

Latest follow-up-answer-type record to "Mother-in-Law" is, naturally, "Son-in-law." This has been covered by The Blossoms on the Challenge label, and yes, it has already started to go places.

Jane Morgan is one of the first to cut "Love Makes The World Go Round" from the new Broadway hit musical "Carnival."

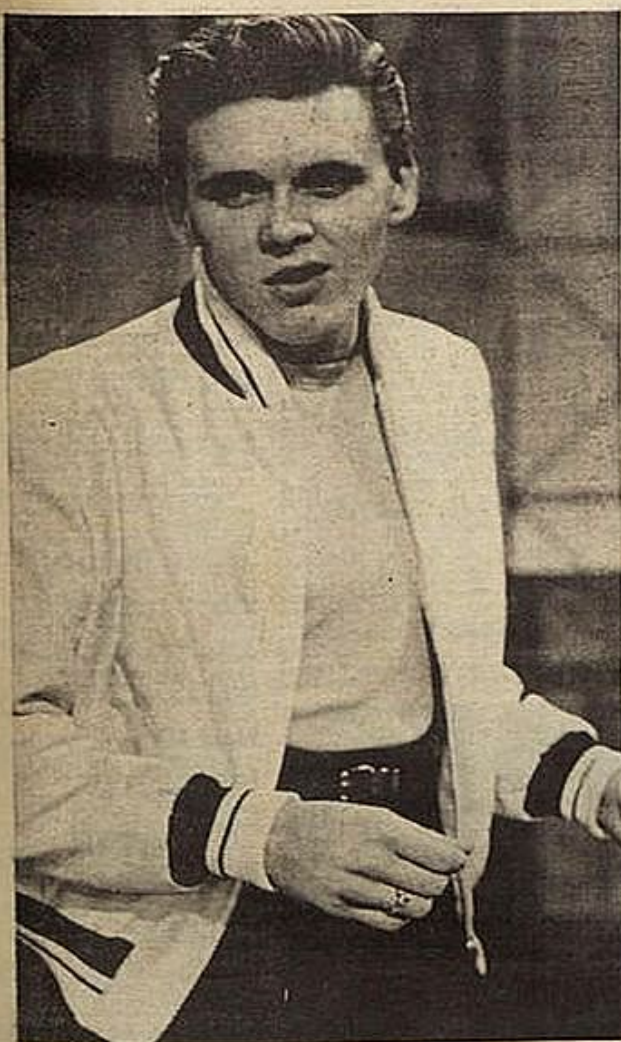
Colonel Tom Parker, Presley's manager, really gave Pat Boone some good advice in telling Pat to cut down on his TV appearances. Colonel Parker insists that is the reason for Pat's lack of hit records. "This is why he keeps Elvis off the small screen. Anyway, Pat is pleased he took his advice and now looks like having a smash hit with "Moody River."

Duane Eddy has the most popular theme ever for his new album, "Girls." All twelve tracks incorporate girl's names. On this album he is backed by The Jordanaires and the Anita Ker Singers. A wonderful production, Mr. Eddy.

**JOHNNY MATIS** on his opening night at New York's Copacabana, will be presented with his fourth Golden LP award. This will mark the millionth sale of his album "Merry Christmas."

Comedy star Paul Lynde, who just celebrated his first birthday as a comedian-actor in Broadway's hit "Bye, Bye, Birdie," has just cut his first album at Columbia—"Paul Lynde—Recently Released." He will perform part of this on his Perry Como show debut.

London Records have purchased from Pye Records in England the Brook Brothers' recording of "Warpaint." English songs are slowly but surely coming into their own right in the charts here with "Apache," "Portrait Of My Love" and "Are You Sure?" all doing well.



"They don't scream so much any more," says Billy, seen here during his recent appearance on ABC TV's "Thank Your Lucky Stars."

# They are changing Billy Fury and he doesn't even know it!

It came as a bit of a surprise to Billy Fury when I told him: "Decca say you're NEW . . . that you're appealing to an adult audience now . . . that you've been reorientated."

This claim by Decca is because of Billy's latest release, "Halfway To Paradise," which, according to A and R-man Dick Rowe, "represents our first out and out 'pop' approach with Billy Fury. Up till now we have really only concentrated on making him appeal to the teenagers."

The surprise? It's the first time I've heard anything about all this," said Billy. "I've changed a bit but not that much. Anyway, I don't even like this record really."

Billy, mind you, has never been known to like any record he's made, apart from one or two classed as uncommercial and still in the racks.

But the record is different, even if Billy does say he can't see it. It's as different, in fact, as Billy is himself. He's growing up, and quietening down.

On stage he's no longer so mean and moody. It's seldom that he prostrates himself on the floor or deliberately sets out to get the girls screaming.

And it's not because of orders from above. "I just don't feel it any more," Billy explained. "I can't do it now . . . I'm growing out of it. Just occasionally I get in the mood and I'm all right, but if I'm not I cut out most of the movements."

How have the audiences, who in the past have come to expect a moody performance taken to the

spiritual with no musical backing, just a big vocal group."

Billy, in his growing up, wants to accept challenges. He's not being conceited when he says that in the past he's found record-making easy. "I've done it so many times," explains Billy. "Now I want to try things that are difficult so that I can get some real satisfaction."

Like most people, only a few weeks out of their teens (Billy was 20 on April 17) he's impatient - uncompromising.

In annoyance because he isn't recording the songs he likes to write he's stopped writing them. "What's the point?" he asks me.

The sort of records he wants to make? Rhythm and blues and I'd also like to sing some of the old standards. Not with a heavy backing but just straight and as they should be sung.

## My own ballads

"And I'd also like to sing some of my own ballads. I don't feel I can sing ballads written by other writers but I think I could my own. I wouldn't mind if it's all a terrible flop. I just want the chance to try."

One of the few discs that Billy has made and liked has been released in America. It's "Would You Stand By Me?", a slow blues number. "I was going over there to plug it," says Billy. "They thought it would stand a better chance in America, but they're not going to release it over here. They say it's not commercial enough."

Billy, of course, knows that his advisers are right. But this doesn't help very much when you're ambitious and 20 . . . all set to prove to the world that you're more than just a rock singer.

Richard Adams

new, toned-down Billy Fury? "Well, they don't scream so much any more," he said. "It's a more restrained applause."

It's not only in his work that Billy's attitude has changed. "I don't take life so seriously any more. I don't worry so much."

He's taken up horse riding and his plans to race a car have been postponed, temporarily, and he tells me he hasn't been out on a motor bike for months.

With his records Billy is likely to have to wait a long time before he gets the satisfaction he wants.

"I want to try something really different. I'd love to do some rhythm and blues numbers and I know you might think this sounds a bit funny but I want to cut a disc of a

## Sex plus religion makes a hit

THERE'S nothing like a bit of controversy centred on sex and/or religion to boost a disc into the charts. Latest in a long line is "A Hundred Pounds Of Clay" which is starting strongly in DISC's Top Twenty via the Craig Douglas Top Rank version(s) in spite of bans and frowns from the direction of ITV in a sudden burst of high-thinking morality.

Fred Jackson of the Tin Pan Alley Music group is the guy garnering the proceeds from all this clay, and it's not the only shot in his puzzling locker by any means.

He has three strong discs lined up on another, rather hot open called "Eclipse." Bert Weedon has done the necessary for Top Rank. The Vigilantes have covered it for Pye and The Cannons sound it off for Decca.

## ALONG THE ALLEY

Tony Osborne has recorded his "Swinging Gypsies" for HMV; Billy Cotton and Kathy Kay duet in "Broken Toys" for Columbia; Shani Wallis sings "While Love Is Young" for Philips, and Marnel holds a "Mountain Carnival" for

### NEWS from the street of MUSIC

Columbia with his Mountain Music by permission of Geoff Love.

Last but not least there's Jimmie Rodgers singing "The Little Shepherd Of Kingdom Come" for Columbia. This is the title song from his current film.

DICK HOWARD and Mercury Music are the proud pluggers of Eric Spear's theme for "Coronation Street," that fantastically successful Granada TV serial of northern domesticity. Geoff Love has cut the theme for Columbia. Mercury also publish the music

for the unusual ITV western puppet series "Four Feather Falls" which Michael Holliday has put on record for Columbia in the shape of an EP.

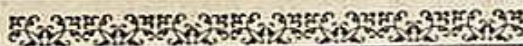
TERRY OATES of Frank Music in the Chappell group is working on a Frank Loesser song called "You've Stayed Away Too Long" which Miki and Griff have recorded for Pye.

Frank have also secured another discovery of one of the numbers from Meredith Willson's highly successful score for "The Music Man." It's "Lida Rose," and Eddie Falcon has cut it for Columbia.

LES LOWE of Alvin Crawford's Les Merit Music group is handling the modernisation of the old bluesy "Frankie And Johnny." The up-to-date version is called "The Ballad of Cheatin' John" and Canadian thrush Robbie Lester trills it for Polydor.

Les tells me that May 12 is the release date set by London for The String-a-longs' disc of "Brass Buttons," a follow-up to their hit waxing "Wreck." Les added that "Brass Buttons" was definitely written by Norman Petty, whose authorship of "Wreck" was disputed by some DISC readers.

N.I.L.



## Music from the TV Series 'CORONATION STREET'

recorded by GEOFF LOVE and his Orchestra on Columbia DB 4627

Mercury Music Co. Ltd., 123 Regent St., W.1



# 'CRAZY' SEVEN ADDED TO JAZZ FESTIVAL

**THE TEMPERANCE SEVEN**, whose trad jazz hit, "You're Driving Me Crazy" is now number 2 in our Top Twenty, have been added to the all-star line-up for the "Summer Festival Of Jazz" at Earl's Court, Warwickshire on Saturday, July 8.

Already booked for this event, being held in direct opposition to the now famous Beaulieu Festival are Acker Bilk, Chris Barber, Terry Lightfoot, Mick Mulligan and the New Orleans Jazzmen, plus several other top trad bands.

The Festival will feature non-stop jazz from midday until 11.45 p.m., and will include a jazz museum, fun fair, barbecues and a "Jazz In Relation To Colour" lighting display during the Barber concert.

## Patti here next week

**AMERICAN** singing star Patti Page arrives in Britain on May 13, and opens at London's Pagine Restaurant on May 15 for a season lasting until June 17.

She is booked to headline the "Sunday Night At The London Palladium" bill for ATV on May 21.

## New record for Sedaka

**NEIL SEDAKA**, who leaves America today (Thursday), for a tour of Australia and the Philippines, has a new British disc release tomorrow (Friday). Title is "Little Devil" and the song was penned by Sedaka in collaboration with songwriter Howard Greenfield.

## Andy Stewart show extended

**THE Andy Stewart** show, which opened in Glasgow two weeks ago, is to be extended from the original six weeks until July 15, and possibly even longer.

## Joe Loss on 'Holiday Town Parade'

**JOE LOSS** and his Orchestra have again been signed for ABC TV's "Holiday Town Parade," which begins a summer run on June 24.

After completing their Hammersmith season on June 4, the Joe Loss Orchestra will guest on three BBC Light Programme shows, on June 6, 13, and 20.

In July and August the band will play every Tuesday at the Pavilion, Bournemouth, on Wednesdays at the Floral Hall, Mote-cumbe, and Thursdays at the Spa, Bridlington.

Other dates include the Trentham Gardens Ballroom (June 22), Locarno, Sale (23), and the Civic Hall, Wolverhampton (28).

Following their summer engagements Joe Loss and the Orchestra will return to the Hammersmith Palace during the week commencing September 4.

## Richard on 'Wakey Wakey'

**BILLY COTTON's** "Wakey Wakey Tavern" show for BBC TV on May 13 features Cliff Richard and The Shadows, The Temperance Seven, Matt Monro and Bernard Bresslaw, in addition to the regulars of the programme such as Alan Breeze and Kathy Kay.

## Cliff — new German disc?

**CLIFF RICHARD's** re-recording in German of "Fall In Love With You" and "Voice In The Wilderness" is selling so well in Germany that the disc firm there which issued the single has called for a follow-up.

At present Columbia and Cliff are considering which titles would be suitable.

## Singing writers

**TWO** young songwriters make their singing debut on disc this week on Pye's new Piccadilly label. They are Nick Shakespeare and Ken Hawker, and they have cut their own numbers "Back On The Scene" and "So Much In Love" under the name of Carter Lewis and The Southerners.

Other songs written by Nick and Ken include the Dennis Newby debut sides for Philips, "Check Point" and "Title Unknown" (written with Dennis), and Gerry Beckles' Oriole debut "Come Back Running."

They have also written some material for Emile Ford's protégés, The Choral, which will be released on Piccadilly.

## Holiday waxes Dixieland LP

**MICHAEL HOLLIDAY** has recorded an album for Columbia in Dixieland style with arrangements by trombonist George Chisholm. The LP is expected to be released in September.

# Mark Wynter Faith booked for Yarmouth

**ADAM FAITH**, David Whitefield, Don Arrol, Marion Ryan and Alma Cogan are among the stars who have been booked for summer shows at Great Yarmouth and Scarborough.

Adam Faith, Alma Cogan and Marion Ryan will play Sunday concerts at the Wellington Pier, Great Yarmouth, from July 2, and Faith will also appear on Sundays at the Floral Hall, Scarborough, along with David Whitefield, Ivor Emmanuel and Don Arrol.

The Malcolm Mitchell Trio and the Morton Fraser Harmonica Gang will be featured in the Dickie Henderson Show at Scarborough on Whit Monday, and the previous day will visit the Wellington Pier, Great Yarmouth.

Adam Faith is also to headline a variety show to play weekly dates at seaside resorts during July and August. Supporting him will be Jimmy James, The Honey and The Ballet Montmartre, and the Red Price bear combo is a likely addition to the bill. Dates are: Gosport, Southampton (10); Osceon, Weston-super-Mare (10); Osceon, Llandudno (17); ABC, Cleethorpes (24); Osceon, Southend (31); Osceon, Folkestone (August 7); Winter Gardens, Margate (14).

A new disc by The Ventures, "Lullaby Of The Leaves," is to be released tomorrow (Friday).

## MARK WYNTER will fly out to four TV appearances, and promote release of "Dream Girl," and may TV show in Sydney to be called "The"

At the beginning of June. Although Mark's four American TV dates will cover a coast to coast network, he will not be appearing on the Ed Sullivan or Perry Como TV shows, as had at first been hoped.

Reason for this is that if an artist appears on either of these shows he is not allowed on another coast to coast TV show for three weeks.

However, Mark will be appearing on the Dick Clark show for ABC TV, and the Merv Griffin show on NBC TV, both specifically teenage programmes.

Before he leaves for the States, Mark, who is still on tour with the "Rock 'n' Trad Show," will cut some new numbers for an EP. Another EP, "Mark Time," will be released by Decca on May 19, and his next single, "Exclusively Yours" will be released on May 12.

## New LP

Preparations are in hand, too, for an LP, "The Warmth Of Wynter," which will contain some standards and several new numbers, and will be released in the early autumn.

On May 14, Mark will guest on ABC TV's "Sunday Break," and two days later he flies to Copenhagen for Danish TV, returning for a one-nighter at the Floral Hall, Scarborough on May 21.

Mark Wynter will open his summer season at Great Yarmouth on July 6 with Billy Cotton. He will go to Blackpool every Sunday for one-nighters.

Following this, there is the possibility that he will play Buttons in Rodgers and Hammerstein's "Cinderella."

## FONTANA GET INGMANN

**SCANDINAVIAN** guitarist Jørgen Ingmann, who hit the American charts with his version of Jerry Lordan's "Apache," will have his discs released in Britain on the Fontana label.

The first will probably be "Cherokee" coupled with "Anna."

## Brook Brothers join Steele

**THE Brook Brothers** are to join Tommy Steele for a week at the Granada, Shrewsbury, on May 29. They have also been booked to accompany Tommy on his week of one-nighters from June 25.

Pakette singer Monty Babson guests with the BBC Northern Dance Orchestra in their radio programme on May 22.

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WITH A TERRIFIC NEW RECORD!

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**TOMMY STEELE** recorded his first single since "Must Be Santa" at Christmas when he went to the Lansdowne Studios last Friday. The topside is called "Big Best Shoes" and it is backed with "Dit Dit Song" from the forthcoming London musical based on the story of Dr. Crippen. "Belle," Decca said that the provisional release date was May 19.

## Whirlwinds' debut date

**AN** instrumental group with what is described as a very American sound makes its debut for Columbia on May 12. They are The Whirlwinds, and their instrumentation is two guitars, bass-guitar, tenor-saxophone, xylophone and drums.

Their debut titles are "Winding It Up" and "Dg. Deep," both from the Jess Conrad film "Rag Doll."

## Alma—first Columbia album

**ALMA COGAN** recently completed her first LP for the Columbia label. Tentatively called "Alma Cogan Sings With You In Mind," it covers a variety of styles and features the work of several different arrangers.

No release date has yet been set.

## NEW RELEASES

### MAX BYGRAVES

THE BELLS OF AVIGNON  
45-F 1100 Decca

### DELLA REESE

WON'CHA COME HOME, BILL BAILEY  
45-PCA-1235 RCA

### SPARRERS CAN'T SING

THE ROLAND SHAW ORCHESTRA  
45-F 3102 Decca

### DANNY KAYE and LOU

THE FIVE PENNIES  
45-RL 8346 London

### ROY ORBISON

RUNNIN' SCARED  
45-RL 8347 London

### LOOSE ENDS

RONNIE and THE RAINBOWS  
45-PL 8348 London

### WHEN YOU

ALL  
45-RL 8349 London

### AND THIS IS MINE

CONNIE STEVENS  
45-WB 81 Warner Bros.

### LaVERN BAKER

SAVED  
45-BL 8350 Decca

### THE VE

LULLABY OF  
45-RL 8351 London



# Wynter may visit Australia after U.S.

## show planned

Wynter is expected to fly out to New York on May 22 to undertake promotional dates to tie up with the U.S. and he may go on from there to Australia for a "Big Show of 1961." This would be

## One-nighters for Shadows

MORE dates have been fixed for The Shadows, in between filming with Cliff Richard. On May 20, they will play a one-nighter at the Esplanade, Rotherham, followed by the Esplanade, Stockport, on May 21, and the Danilo, Gainsborough, on May 22.

On May 27 they will appear at the Regal, Colchester, with a date at the Regal, Cambridge, on the 28. Other artists on the bill include The Rock Brothers, Peter Elliott and the Red Price Combo.



BERT WEEDON celebrates a busy birthday on Wednesday of next week (May 10) by starring on the Light Programme's "Parade Of The Pops" and recording another edition of "Easy Beat." On May 20 he appears in the BBC TV Ivor Novello Awards concert. Bert's current single "Mr. Guitar" (written for him by The Shadows) and "Eclipse," sold 15,000 during the first five days after its release by Top Rank. (DISC Pick)

## SILVER DISC PARTY FOR ANDY

EMI RECORDS are throwing a mammoth cocktail party tomorrow evening (Friday) at the Empire, Glasgow, in honour of Scottish singer Andy Stewart, who became the first Scottish artist to win one of this paper's Silver Discs by exceeding 250,000 sales with his Top Rank recording of "A Scottish Soldier."

The Silver Disc will be presented on stage during his second house appearance.

BBC newsreel cameras will cover the event.



A night out with pop star MARK WYNTER. That was the prize in the Radio Luxembourg "Dream Girl" contest and the lucky winner, seen here with Mark, was Delia Ronalds from Coulsdon in Surrey.

## Religious single as a calypso

TEENAGER Valerie Mountain, who starred in ABC TV's controversial Christmas religious production "A Man Dies," has recorded a single

The titles are "Gentle Christ" and "Go It Alone," and the recording session took place last Sunday before an audience of thirty teenagers from Hackney Youth Club. The programme was screened again for them before the recording commenced.

"Gentle Christ" is described as a calypso while the flip is a straight rock number. The original screening by ABC caused some adverse reaction because the Christmas religious theme was translated in terms of modern teenage language and dress.

## BBC sign new beat group

ANOTHER new beat group, The Saccatos, have been signed for a seven-week series on BBC's radio's "Swingin' 60's" series, and make their first appearance on May 13. The group were originally known as The Phantoms, but changed their title because of the Palette group with that name.

Conale French opens a season at the Hippodrome, New York, on May 15, and follows with other night shows until her South American tour on August 14.

## A real 'Angus'

THE current Pye single of "Black Angus" by Ian McKenzie and The Clyde Valley Stompers produced a free steak and wine supper for the entire band yesterday (Wednesday) after their recording of an "Easy Beat" spot.

The manager of a restaurant in Great Newport Street, London, which specialises in Aberdeen Angus steaks, heard the disc and extended the invitation for supper to the Stompers.

## Stevens' film premiere

"PARRISH," the Warner Brothers film starring Connie Stevens, is to have its British premiere in August, with a sound-track LP to be released at the same time.

Connie, who had a disc hit with "Sixteen Reasons," has been signed for a new film, "Susan Slade," and in it will sing "Brahms' Lullaby" with a new lyric which she will write herself.

Her latest British disc release is "And This Is Mine."

## PANTO BREAKS RECORD

"TURN AGAIN Whittington," the London Palladium's longest-ever running panto (from December 22 last year to April 29) has broken all cash records and has played to more than 400,000 people. Stars of the show were Norman Wisdom and Yana.

## Decca release Kane disc

DECCA are to release a new disc by Eden Kane entitled "Well, I Ask You" next Friday (May 12). This song, his first disc for Decca, was written especially for him by Johnny Worth, and is an up tempo, beaty ballad.

## Henderson on Shelton show

GUESTS in the May 14 edition of Anne Shelton's "Ask Anne" BBC TV show include Joe Henderson, Owen Brannigan and G. H. Elliott.



"I'm a little bit deaf."

## Vaughan shows American influence

FRANKIE VAUGHAN made an impressive return to the London Palladium when he opened a two-week season last Monday, and fully deserved his cheering reception from a packed house.

Topping an adequate but hardly outstanding variety bill, he gave his admirers a non-stop 45-minute act which was a model for all aspiring entertainers.

Using mostly well-tried material, he brought with it a new polish and production obviously American-influenced, which puts him in a class alongside the best the States can send us.

Younger visitors to the show will feel disappointed that in spite of the big billing they receive, the current pop idols on the bill, Kenny Ball and his Jazzmen, The Allison and The Hill-Tones, make but a brief appearance, each being allotted only five minutes at the end of the first half.

## Cornell cuts two sides

LYN CORNELL cut two new sides for Decca on Tuesday for mid-May release. Titles are "As Long As You Keep Loving Me," backed with "A Little Corner Of Your Heart," and Lyn will feature the top side when she guests on the Lonnie Donegan show on ATV, May 11.

Other dates for her include 11 Sunday concerts at the North Pier, Blackpool, with Matt Moore. First one is scheduled for May 21, the second on July 2, and the remaining nine will be on consecutive Sundays.

## RELEASES

TED HEATH AND HIS MUSIC  
THE LUXEMBOURG TUNE  
45-F 1331 Decca

LOUIS ARMSTRONG  
PENNIES WANTS  
45-104 Decca

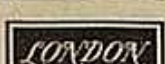
WHEN YOU WALKED OUT  
ALE MURRAY  
45-104 Decca

THE VENTURES  
LABY OF THE LEAVES  
45-104 Decca

TRAGEDY  
THE FLEETWOODS  
45-104 Decca

NEIL SEDAKA  
LITTLE DEVIL  
45-104 Decca

HUGO and LUIGI  
LA PACHANGA  
45-104 Decca



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**POP SINGLES**

**Don Nicholl**

Britain's foremost reviewer of pop music. His opinions are respected throughout the world of popular music.

# BIG COMEBACK CHANCE FOR JERRY LEE

**JERRY LEE LEWIS**  
What'd I Say; Livin' Lovin' Wreck (London HLU 9335)

**D N T**  
THE Ray Charles song "What'd I Say" has been chosen as his comeback vehicle by Jerry Lee Lewis. Comeback? Yes, in the direction of the big-sellers that's what I'd say after seeing this boogie-wool vocal and piano performance by Lewis.

He could be a very big boy again. "Livin' Lovin' Wreck" also sweeps along happily with Jerry pounding the keyboard as he chants. Solid instrumental group and girl vocal team accompaniment.

## Lonnie at his catchy best

**LONNIE DONEGAN**  
Have A Drink On Me; Seven Daffodils (Pye N 15354)

**D N T**  
LONNIE and his Group —no big American band behind him this time out—join through "Have A Drink On Me" in a way which ought soon to be standing a round in the Hit Parade. So catchy and simple to hold, it may prove to be one of the boy's biggest.

"Seven Daffodils" is a tender, folksy offering which Lonnie sings slowly to steady beat background. The blues show through the gold of the daffodils, and will help to sell the disc.

**TONY OSBORNE**  
The Swinging Gypsies; Bankhouse Blues (HMV POP 370)\*\*\*\*

POWERFUL instrumental, The Swinging Gypsies, from Tony Osborne and the orchestra, combines twanging guitar and lush string work with some intriguing keyboard noise. Melody is almost martial in its appeal, and with this kind of treatment could pull down quite a pocket of sales.

Another Osborne original, Bankhouse Blues, jogs along with a western beat using the title. Taut piano from Tony and a gentle rhythmic background before the strings come in about half-way to lurch it up.

**MIRRIAM JOHNSON**  
Lonesome Road; Young And Innocent (London HLW 9337)\*\*\*\*

THIS Lonesome Road has been travelled a lot on disc, but if Mirriam Johnson (yes two 's') has any luck at all she could find herself marching into our charts.

She gives the number a compelling steady rock treatment with girl chorus behind her. Clear and extremely infectious performance.

Slow ballad Young And Innocent is not so successful but it does allow Miss J to show that she can switch styles.

**SALT'N PEPPER**  
High Noon; Come Softly To Me (London HLU 9338)\*\*\*\*

REVIVAL of the famous film theme High Noon played on twangy guitar with strings dancing for background. No so arresting as it may have been, though that name "Salt'n Pepper" might arouse curiosity.

Could do with a little mustard here. The recent hit song Come Softly To Me is given a fairly colourful instrumental treatment with finger snapping, whistling and ooh-ooing choruses all having their say.

**THE ROLLERS**  
The Continental Walk; I Want You So (London HLG 9340)\*\*\*\*

ANOTHER version of the dragging beat dance The Continental Walk. The Rollers chant it forcibly. One high lead voice punctuated by bass interjections while the others supply a solid ruff.

I Want You So is an even slower mover. Lead voice pumps it out above a thumping rhythm team.

**BARRY MARTIN**  
Little Lonely One; Are You Sure? (RCA 1234)\*\*\*\*

BARRY MARTIN sings out on a crisp Latin beat for Little Lonely One. Accompanied by orchestra and

## your weekly DISC DATE with DON NICHOLL



**JERRY LEE LEWIS—**  
He could be really big again.

chorus arranged and conducted by Hank Levine is large, and should collect attention for the half.

Are You Sure? is NOT the Allison's hit song. Good job the title confusion didn't come out sooner. This is a steady rock-a-ballad which Martin chants unattractively.

**BILLY COTTON**  
and  
**KATHIE KAY**  
Broken Toys; It Had To Be You (Columbia DB 4641)\*\*\*\*

BILLY COTTON with his "Band Show" singer Kathie Kay but without his band. Here they're accompanied by a Tony Osborne orchestra. Broken Toys, which they dust sentimentally, was written by Osborne and Norman Newell—mummy and daddy looking back down memory lane. Good after-wooing weep for "Housewife's Choice."

Revival of It Had To Be You is dusted unattractively with a suspicion of tongue-in-cheek from Mr. C.

**BOBBY BLAND**  
Lead Me On; Hold Me Tenderly (Vogue POP V 9182)\*\*\*\*

THE easy, distinctive style of Bobby Bland hasn't made the kind of mark it ought to have done in Britain. It's worth catching in the bluesy ballad Lead Me On.

Hold Me Tenderly follows a neat path with Bobby singing the romancee to an effective hobbit rhythm. Girl group accompanies him amid the sliding strings.

**THE STROLLERS**  
Come On Over; There's No One But You (London HLL 9336)\*\*\*\*

THE STROLLERS (not to be confused with The Rollers) whip up a quick beat as they chant Come On Over. The beat's good, but there's nothing new about the sound or style. There's No One But You flows everything down for a wailing ballad performance that drains its feet painfully.

**THE OLYMPICS**  
Dodge City; Dance With A Dolly (Vogue Pop V 9181)\*\*\*\*

VOCAL team The Olympics still follow the style they used for "Western Movies" as they rock easily into Dodge City. Side is not so distinctive though, by a long way.

Revival of Dance With A Dolly is much better. This one has a heavy rockin' vitality which could bring the customers a-reamin'.

**DAMITA JO**  
Do What You Want; Sweet Georgia (Mercury AMT 1141)\*\*\*\*

A RELAXING, affable ballad. Do What You Want, which Damita Jo hits along in entertaining style. The girl singer is accompanied tenderly by the Bedford Hendricks orchestra and chorus.

May be slow to take off, but deserves sales.

Damita's version of the evergreen Sweet Georgia Brown is brookly modern. Has a quiet humour and a good tempo for today. Performance has polish all the way.

**EDITH PIAF**  
Exodus; No Regrets (Columbia DB 4642)\*\*\*\*

PIAF singing a French lyric to the film theme Exodus and packing it with the haunting power she possesses so distinctively. Those inimitable r's roll out dramatically as she stalks through the ballad to a Robert Chauvigny accompaniment.

## "HAVE A DRINK ON ME"



## LONNIE DONEGAN

45 R.P.M. 7N 15354



# DISC DATE

Contd. from page 11

under the direction of Johnny Douglas as they play the film theme V.I.P. March. Strings are whipped in for extra colour on top of the Dixie noise.

**AMANDA** is a pleasant melody, though I find the tones a little piercing occasionally in performance.

**TONY VINCENT**  
Never Gonna Fall In Love Again; Pretty Violet

(Parlophone K 4770)★★★  
**SIMPLE** lilt. Never Gonna Fall In Love Again is sung in light voice by Tony Vincent to a Johnny Douglas accompaniment.

Not unattractive so far as song or performance are concerned, but not startling either. You get the feeling you've heard it all too many times. **Pretty Violet** liven's things up a mile. Cute romancer neatly portrayed.

**HANK BALLARD**  
What Is This I See; The Continental Walk

(Parlophone R 4771)★★★  
**THE** middle biter What Is This I See by Hank Ballard and the Midnighters is a hoarse, choppy vocal groven into the repetitive theme. They do some better.

**The Continental Walk** is a drazzing tune sung and thumped out with a rather insidious manner. Yes, this ball could grow. I imagine.

**NADIA GRAY**  
The Topaze Theme; I Like Money

(Parlophone R 4761)★★★  
**TWO** numbers from the film "Mr. Topaze" sung by Nadia Gray with sentimental continental accent.

**Topaze Theme** (The Hurdy Gurdy Song) follows the round-and-round rhythm pleasantly enough but a little too reminiscent. Nadia breaks into narrative for a spell.

And for I Like Money she talks elegantly like a latter-day Dietrich.

**JERRY MURAD'S HARMONICATS**  
Theme From "Hippodrome"; Tutudo Junction

(Philips PB 1339)★★★  
**SCREEN** theme Hippodrome is a warm slow waltz which the mouth-organs play simply and quite effectively by concentrating on the melody all the way.

**Tutudo Junction** is doited off for an echoing swinging performance. Murad's men move it well.

**DE CASTRO SISTERS**  
Red Sails In The Sunset; Belles

(Capitol CL 15199)★★★  
**JIMMY KENNEDY'S** old hit Red Sails In The Sunset never seems to run out of singers! The De Castro girls take it down from the shelf and set it to a steady beat.

Good vocal performance this with a Jack Marshall accompaniment which varies from beefy beats to cool organ work.

Bells is an ordinary little love song. The girls make the most of it—which is not, I'm afraid, a great deal.

**RONNIE CARROLL**  
My Own Try Again

(Philips PB 1143)★★★  
**MY OWN** is an old Jimmy McHugh-Harold Adamson hit, and Ronnie Carroll treats it with some deference here. He sings it straight and with some sincerity.

A British ballad for the film. Slow appealing romancer giving advice to the unrequited lover. Ronnie handles it tenderly.

**ROBBIE LESTER**  
The Ballad Of Cheatin' John; The Miracle Of Life

(Polydor NH 66 563)★★★  
**ROBBIE LESTER** (in case you can't tell from the name) is a girl. On this disc she has a regular mix-up of a song to tone along with in **The Ballad Of Cheatin' John**.

Rarely, however, despite a wail of lyrics it is still "Frankie and Johnny." Performance is out of the top drawer... so's Don Ralke's big band accompaniment.

**The Miracle Of Life** is a slow ballad which tells you its story-line in the title. Miss Lester sings it quietly and fervently.

**JERRY BUTLER**  
Find Another Girl; When Trouble Calls

(Ton Rank JAR 562)★★★  
**RIPPLER** which Jerry Butler chants rithily—**Find Another Girl** could also find quite a few



ROBBIE LESTER—Canadian girl with a three-star disc.

customers here. Simple rhythm group backing Butler.

**When Trouble Calls** is a slow, straight ballad along the lines that love conquers all.

**JOYCE HEATH**  
A Letter To A Disc Jockey; Our First Kiss

(Odeon CB 1607)★★★  
**AMERICAN** girl Joyce Heath singing a plea for a disc that may bring her boy friend back to her. Lyric, of course, is in shape of a letter.

Miss Heath has a strong way with the number.

**Our First Kiss** is a straight romantic song. Melody—like the one upstairs—is much better than the lyric.

**CONNIE STEVENS**  
And This Is Mine; Make-Believe Lover

(Warner Bros. WB 41)★★★  
**CONNIE STEVENS** makes another strong play for the parade with a lush romantic ballad **And This Is Mine**. Good number and I won't be surprised if it's a Top Twenty member before too long.

Lighter in mood and bouncier in rhythm is **Make-Believe Lover** which the girl puts over cutely to Neal Heftis' strings, organ and rhythm on the flip. Echoes with herself in duet fashion.

**ALEX MURRAY**  
When You Walked Out; Send For Me

(Decca F 1144)★★★  
**ALEX MURRAY** says he wrote **When You Walked Out** in the depression which followed his jitting by cabaret singer Nanette Springer in South Africa recently.

A bitters arolter that may make the broken romance pay a handsome profit, it's sung hollowly by a sad-voiced Alex. Good backing from whistles and the Tony Crombie Quartet.

**Send For Me** is less dejected. An attractive Latin effort which Murray sings softly in front of girl group.

**MAUREEN EVANS**  
Oh! Gypsy!! Oh! Gypsy!!; My Foolish Heart

(Odeon CB 1613)★★★  
**MAUREEN EVANS** returns to the tuntable scene with a strong, steady ballad **Oh! Gypsy!! Oh! Gypsy!!** (complete with exclamation marks!!).

Another firm performance from this very good young singer. May be slow taking off but it strivers to rise.

The old film song **My Foolish Heart** is given a straight and very sympathetic reading by Maureen. She packs it with plenty of feeling and makes the lyric count.

**THE PHANTOMS**  
Phantom Guitar; Cachina

(Polydor PG 901)★★★  
**GOOD** debut by The Phantoms—a British foursome made up of two guitars, bass and drums. Their best performance of **Phantom Guitar** should gather in the royalties. Has quite a polish to it in the playing, though the melody itself could have been improved I feel.

Better studio noise on the flip with **Cachina** which lites attractively and gets a couple of nice calls from the boys. A group to keep your ears on.

# I expected to be bored—but I wasn't!

**ERNEST WILSON**  
Dancing Time No. 1

Quickstep: **Blue Room; You're The Cream In My Coffee; My Blue Heaven; You Were Meant For Me; Anything Goes; This Can't Be Love; Have You Met Miss Jones; Miss Amabelle Lee; Slow Footstep; Love Walked In; Laura; I'll Be Seeing You; You Were Never Lovelier; Love Ago And Far Away.** (Silver Dollar SD 119)

**Dancing Time No. 2**  
Quickstep: **The Best Things In Life Are Free; No Strings; It Had To Be You; Fancy Our Meeting; How High The Moon; And Street; Broadway Melody; I Can't Give You Anything But Love; Waltzes; Desert Song; You Forget To Remember; Wonderful One; I Love You Truly; I'll See You Again.** (Silver Dollar SD 219)

**Dancing Time No. 3**  
Tango: **Golden Tango; La Rostia; I'll Keep You In My Heart Always; Jealousy; La Compadre; Cha Cha Cha; Zsa Zsa; Kiss; The Golden Cha Cha; Cha Cha.** (Silver Dollar SD 339)

**Dancing Time No. 4**  
Paul Jones (Quickstep): **Fing' Ah! I Won't Let You Go; Oh, Lady Be Good; Boom; Look For The Silver Lining; Roubid; The Darktown Strutter's Ball; Paul Jones (Mixed Dances); Rhapsody; Slow Footstep; Dreamy Melody (Waltz); Mountain Greenery (Quick-**

step): **A Madia Luz (Tango); All Alone (Waltz).** (Silver Dollar SD 839)★★★★

**FOUR** of the strict tempo EPs released by the Silver Dollar label which specialises in keeping time for those who like to trip the light fantastic.

Long-serving Victor Silvester pianist, Ernest Wilson, tinkles the ivories immaculately, backed by bass and drums. For the cha cha cha, the trio is augmented by trumpet, flute, guitar and Latin percussion.

My dancing ability is confined to limping around in waltzes, and it takes a lot of orangeade before I try anything else. I expected to be bored by these discs, but I wasn't.

Wilson has picked mostly well-known standards which are always easy on the ear, and, despite his limited instrumentation, he makes them sound interesting.

**RAY CHARLES SINGERS**  
Presenting The Ray Charles Singers

Spring, Spring, Spring; When The Red, Red Robin Comes Bob, Bob, Bobbin' Along; September Song. (MGM EP 748)★★★★

**THE** resident choir of the Perry Como TV series shows us we will haven't caught up with the Americans where pop choral singing is concerned.

There is a refreshing spring atmosphere about the first three tunes, and the Charles voices give a mellow, autumnal tinge to the Kurt Weill-Maxwell Anderson standard **September Song**.

Great listening for those who like good songs well sung.

**PETER SELLERS**  
Songs For Swaggle Sellers, No. 2

So Little Time; We'll Let You Know; My Old Dutch. (Parlophone GEP 827)★★★★

**THE** uniquely talented Mr. Sellers in another extract from his second LP.

The wide scope of his genius is shown by these three contrasting items. There is the wickedly realistic

lampooning of rock 'n' roll stables in **So Little Time**, with Twit Conway and journalist Nancy Lisbon; the pathos of the hopeless old has-been of an actor auditioning for two heartless young cynics in **We'll Let You Know**; and the old Cockney anthem to long-lasting marital bliss, with a typical Sellers payoff at the end to counteract the sentimentality.

Most comedy records pull after a few hearings, but never those by Peter Sellers. One hopes he will not fulfil his vow to record no more.

**PETULA CLARK**  
Petula Clark III; Parade

Sailor; Cinderella Jones; Adonis; Dear Daddy. (Pye NEP 24137)★★★★

**A** QUARTET of Pet's disc successes, trailed pleasingly by the gal who has become as popular on the Continent as she is here.

There is the smash **Sailor**, which put Pet on to the Silver Disc standard, the catchy Jerry Lordan penning **Cinderella Jones**, the tuneful Adonis and the sickly **Dear Daddy**. I can't stomach the saccharine sentiment of sob-saturated songs like this last one.

A good EP showcase for one of the prettiest of our hardy pop perennialists.

**TONY BENNETT**  
Tony Bennett Sings

Marriage-Go-Round; Somebody; Ask Anyone In Love; Till. (Philips BBE 12424)★★★★

**A** MUCH better set from Tony, compared with his recent **Alone Together LP**.

He puts over the songs without laying on the emotional drama to

excess, and turns in four very agreeable performances.

The brassy big band backing, from Glenn Osser, in the swinging **Marriage-Go-Round** brings forth the best from the Bennett lungs (a much the same way as did his teaming with the Count Basie outfit for an LP some time ago).

**TEMPOS OF TIME**  
A Little Bit Of What You Fancy Does You Good (Marie Lloyd); Mammina (Enrico Caruso); Rosenkavalier Waltzes; Tipperary; The Last Post; Charleston; Sleepy Time Blues; Mad Dogs And Englishmen (Dick Bentley); Jealousy Tango; Rhapsody In Blue; Brother, Can You Spare A Dime; I'm Happy When You're Happy; Howl Wessel Lied; Rhapsody; 2nd Piano Concerto; Saly (Gracie Fields); Learning On A Lamp Post (George Formby); We're Gonna Hang Out The Washing On The Bleedin' Line; Beethoven Fifth Symphony; Lil' Malvine; We'll Meet Again; Cradle Rock 'N' Roll (King Bros.); Broken Valses Concerto; Oklahoma Overture; If I Loved You; I'm Gonna Wash That Man Right Outa My Hair.

**ADAM FAITH**  
Adam (No. 2)  
Piper Of Love; A Girl Like You; Turn Me Loose; So Many Ways. (Parlophone GEP 826)★★★★

**A** NOTHER EP extract from an LP, by another of Britain's pop music sensations.

As always, Adam is accompanied by the racing, shimmering, plucking John Barry strings. He maintains his own unique, original standard, although it was obviously a strain to tackle the **Piper Of Love**, and neither Adam, nor anyone else, is likely to do a better job with **So Many Ways** than its original hit interpreter, Brook Benton.

**SOPHIE TUCKER**  
Sophie's School For Scandal

Sophie Tucker School For Red Hot Moments; Mister Sings; Never Let The Same Dog Bite You Twice; Homecoming Poppa. (Mercury ZEP 10103)★★★★

**G** ALS come and gals go, but the original red hot mama goes on forever. Sophie Tucker has spent over half a century in show business, and she is still at the peak of her own individual form as this record proves.

It is typical of her punniest, spicy philosophy and outlook on life, flavoured with her own Yiddisher sense of humour, and ideal for convulsing party guests.

Sophie is due to play a season at the Talk Of The Town, London, later this year, and the patrons of that establishment are due for some hearty laughs and too king entertainment on the strength of this marvellous quartet of samples from her night club act.

**PET CLARK**—Sailor\* plus some sobbing sentimental.



reviewed by NIGEL HUNTER

# EP releases for May

Most of these discs are available from this week.

**KEY TO ABBREVIATIONS**  
Cap.—Capitol; Col.—Columbia; Decca.—Decca; EMI.—EMI; Par.—Parlophone; Poly.—Polygram; RCA.—RCA; Reg.—Regal; S.D.—Silver Dollar; S.E.G.—Scepter; S.E.P.—Scepter; S.E.S.—Scepter; S.E.T.—Scepter; S.E.U.—Scepter; S.E.V.—Scepter; S.E.W.—Scepter; S.E.X.—Scepter; S.E.Y.—Scepter; S.E.Z.—Scepter; S.E.A.—Scepter; S.E.B.—Scepter; S.E.C.—Scepter; S.E.D.—Scepter; S.E.E.—Scepter; S.E.F.—Scepter; S.E.G.—Scepter; S.E.H.—Scepter; S.E.I.—Scepter; S.E.J.—Scepter; S.E.K.—Scepter; S.E.L.—Scepter; S.E.M.—Scepter; S.E.N.—Scepter; S.E.O.—Scepter; S.E.P.—Scepter; S.E.Q.—Scepter; S.E.R.—Scepter; S.E.S.—Scepter; S.E.T.—Scepter; S.E.U.—Scepter; S.E.V.—Scepter; S.E.W.—Scepter; S.E.X.—Scepter; S.E.Y.—Scepter; S.E.Z.—Scepter; S.E.A.—Scepter; S.E.B.—Scepter; S.E.C.—Scepter; S.E.D.—Scepter; S.E.E.—Scepter; S.E.F.—Scepter; S.E.G.—Scepter; S.E.H.—Scepter; S.E.I.—Scepter; S.E.J.—Scepter; S.E.K.—Scepter; S.E.L.—Scepter; S.E.M.—Scepter; S.E.N.—Scepter; S.E.O.—Scepter; S.E.P.—Scepter; S.E.Q.—Scepter; S.E.R.—Scepter; S.E.S.—Scepter; 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MODERN JAZZ by Tony Hall

# The Peterson Trio is at its brilliant best

**OSCAR PETERSON TRIO**  
The Jazz Soul Of Oscar Peterson  
LPs: *Con Alma; Close Your Eyes; Mallets Of Cadiz; My Heart Sings*  
Soul; *Woody's You.*  
(12in. HMV CLP 1429)\*\*\*\*\*

DESPITE the album's title, this is not what is fashionably known as "soul jazz". Though *Close Your Eyes* and, to a lesser extent, *My Heart Sings* are given very big, very bluesy treatments. Rather, it is 40 minutes or so of supple playing by the Peterson Trio at its perfectly integrated, brilliant best. Just about every facet of the group is displayed here effortlessly and superbly performed. Lisa is fast and furious and a bit repetitive, Alma is Dizzy Gillespie's lovely, languorous, Latin original. Eyes is earthy. Cadiz is a beautifully

introspective adventure, possibly inspired by the Miles Davis-Gil Evans investigations into Spanish music. Still swings and Gillespie's classic, Woody'n gets a storming outing. Peterson's playing will take your breath away at times. Brown is just as great, as always. Thigpen has added immeasurably to the group. A swinging, "listening" and immensely subtle musician. Great. But I felt a little exhausted after a couple of playings!

**WILTON "BOGEY" GAYNAIR**  
QUARTET  
Blue Bogey (Vol. 1)  
LPs: *Four Easy's Gains With The Wind.*  
(7in. Tempo EXA 103)\*\*\*\*\*

PERSONNEL: Wilton Gaynair (tenor); Terry Shannon (piano); Kenny Napper (bass); Bill Edden (drums).  
GAYNAIR, now 31 years old, is the Jamaican tenorman who blew up such a storm in London in

August 1959. He then returned to the Continent, where he has remained, working with the George Maycock Quintet.

Blues (with interesting tenor, soulful Shannon and earthy Napper) was on the LP (TAP 25), but *Wind* is a hitherto unreleased track.

It's an informal, almost rhapsodic, sort of more modern Ben Webster-type reading of the standard at medium tempo. Bogey is very relaxed and there's a really beautiful Shannon solo, almost in the Al Haig class.

He can be such a lyrical player.

**MILT JACKSON—PERCY HEATH** etc.  
Paris Session  
Swing 39; *Group; Menilmonast; John's Groove; BBR (Big); Barney; Rhythm; Swingin' Parisian; Rhythm; Jazz-ster; Sonny; Fat To Me; Nigger; La Route Enchantée; Alice Swing; Epitaph.*  
(12in. Philips BBL 7459)\*\*\*\*\*

PERSONNEL: Mil Jackson (vibes); Barney Wilen (tenor); Percy Heath (bass); Kenny Clarke (drums); tracks 1, 11 only; Gana M'bow (samba).

WHEN we in Britain—and that includes musicians, critics, and fans alike—extol the virtues of our own Tubby Hayes as being



BARNEY WILEN... a brilliant young tenorist

"Europe's greatest," we sometimes tend to forget the existence of young Barney Wilen.

Of French and American parentage, this brilliant young tenorist has had one advantage in his developmental years over Tubby and other British players... He has had unlimited opportunities of sitting in, working in clubs and recording with the cream of America's modernists.

No recording dates are given, but I feel that his current work would be even better than here. Nevertheless, it's most enjoyable.

Additional interest comes from vibes ace Mil Jackson's piano playing. His solo is similar in style to those of Lionel Hampton—i.e. two-finger specialist Klook and Percy offer superb support.

Not a world-beater. But easy on the ear.



"He's got a brand new gimmick—he sings standing still!"

## Instrumental craze will pass says BARRY ALLDIS

Barry, "and the instrumental influence is very obvious. Apart from traditional jazz, we've got a modern jazz instrumental craze, a concerto type of thing in the 'Exodus' theme, and of course the guitar specialities of The Shadows and numbers like 'Wheaty'." He doesn't believe instrumental discs are necessarily here to stay, however. "Vocalists have had it good on discs for quite a while, and maybe the public fancied a change. But instrumentals won't stay on top forever. They'll die down a bit in time just like they did after the Tommy Dorsey era of the big swing bands." And what about rock? Barry finds

it's still around and reckons it will be indefinitely. "Rock will never leave us. It's always here in some form or other although it changes a lot. It's not nearly so coarse as it used to be originally. I find that beat ballads are dropping the beat part quite a lot these days and are just ballads, pure and simple. Matt Monro's 'Portrait Of My Love' is an example." Radio Luxembourg receives an enormous number of disc requests from listeners every week. But Barry and his colleagues find that the majority of cards ask for the same records. "Most of the requests are concentrated on the current hit parade. That's why we like to get some from listeners asking for something a bit out of the ordinary or perhaps a number which was a hit years ago." Elvis Presley tops the request statistics, followed by Cliff Richard and Adam Faith. Instrumentally The Shadows are the group listeners most like to hear.

INSTRUMENTALS. That's the big trend in pop music these days according to ace Radio Luxembourg disc jockey and compere Barry Alldis, on a visit to London for two days last week.

"Instrumentals are definitely the thing nowadays in pop music," he declared. "Not just one type of instrumental either, but several varying kinds."

Barry averages about 15 hours each week in the Radio Luxembourg studios and one of his regular assignments is the presentation of the highly popular "Top Twenty" programme which takes the air each Sunday at 11 p.m.

"I can follow public taste very closely with this show," continued

# Who Where When

Week commencing May 7

**AVR**  
Pavilion: Arthur Bink (Mon.) Parlophone; Adam Faith, John Barry Seven, The Honey, Johnny L. Ray, Gerry Darcy (Tue.)

**BIRMINGHAM**  
Hippodrome: David Whitfield ("Zou Zou") Marie T. Beaton.

**BISHOPS STORTFORD**  
Lodge Ballroom: Clyde Valley Stompers (Tue.)

**BRIGHTON**  
Hippodrome: Billy Fury, Joe Brown, Mark Wynter, Tommy Seaton, Dickie Lander, Nelson Kester, Peter Wynde, The Kestrels, George Funn, New Orleans Rockers, The Valentine Girls (Wed.)

**Bristol**  
Colston Hall: Theobalds Mosh Quartet, Art Blakey's Jazz Messengers (Mon.)

**BROCKLEY**  
Rivoli Ballroom: Humphrey Lyttelton (Fri.)

**CANTERBURY**  
Assembly Hall: Clyde Valley Stompers (Mon.)

**CARLEISLE**  
Market Hall: Arthur Bink (Tue.)

**COVENTRY**  
Queens Theatre: Russ Conway, Kaye Gowers (Wed.); London Hit-It Humphrey Lyttelton (Mon.)

**DARTFORD**  
Granada: Tommy Seaton, The Viewcasts (Wed.)

**DERBY**  
Granadine: Adam Faith package (Sun.) See Art.

**DUNDEE**  
Pavilion: Adam Faith package (Wed.) See Art.

**GLASGOW**  
Odeon: Adam Faith package (Fri.) See Art.; Empire: Andy Stewart (Wed.), M. Andrews (Tue.); Arthur Bink (Sun.)

**GREENWICH**  
Granada: Tommy Seaton, The Viewcasts (Thurs.)

**HANLEY**  
Theatre Royal: Emily Ford and The Checkmates, Paul Brook, The Forlornes (Wed.)

**KINGSTON**  
Granada: Tommy Seaton, The Viewcasts (Thurs.)

**LEITH**  
Capitol: Adam Faith package (Thurs.) See Art.

**LONDON**  
Shakespeare Hotel, Wyndham: Clyde Valley Stompers (Sun.); Jazzboogie Jazz Club: Clyde Valley Stompers (Wed.); Beaulieu Coliseum: Clyde Valley Stompers (Sat.); Lyceum: Humphrey Lyttelton, Robert Houston, The Modjaks, The Two-Tones, Norman Frankel, Yusef Lateef, The Viewcasts (Fri.); Granada: Ronnie Aldrich and The Square Singers (Sat.); Grosvenor Suite, Kilburn: Theobalds Mosh Quartet, Art Blakey's Jazz Messengers (Mon.); Glasgow: Steve Kibore, Eric Rolkers, Michael Cox, Jimmy Brown (Tue.); Granada: Woodwith, Tommy Moore, The Viewcasts (Fri.); Granada: Walsingham: Tommy Seaton, The Viewcasts (Sat.); London: Palladium: Frankel, Yusef Lateef, The Viewcasts, Patricia Lambert ("Miss Miss"), Tom Hugg, Kenyon: Humphrey Lyttelton (Thurs.)

**MANCHESTER**  
Apollo: Adam Faith package (Mon.) See Art.; Palace: Alan Coates, Duffin Barry, Ramsey Squires, Free Trade Hall: Arthur Bink (Sat.); Cabaret Club: Arthur Bink (Wed.)

**MIDDLESBROUGH**  
Town Hall: Arthur Bink (Wed.); Victoria: Arthur Bink (Wed.)

**MARINE BALLROOM: Clyde Valley Stompers (Fri.)**

**NANTWICH**  
Civic Hall: Humphrey Lyttelton (Sat.)

**READING**  
M & L (Sat.); Beaton: Eric Rolkers, Michael Cox, Jimmy Brown (Fri.)

**REDHILL**  
Market Hall: Clyde Valley Stompers (Thurs.)

**SHEFFIELD**  
City Hall: Arthur Bink (Thurs.); TRINITY GARDEN: STOKES Ballroom: Arthur Bink (Fri.)

**WIMBORNE**  
Pavilion: Adam Faith package (Sun.) See Art.

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### Commercialised

Barry's personal preference in music lies in modern jazz, and he compares a long-running programme of jazz discs on Saturday evenings. Regarding the growing popularity and influence of traditional jazz, he had this to say: "I feel it has been commercialised a lot, and the purists don't like that at all. Personally, I don't mind because at least it's bringing a different kind of music into the hit parade." Barry confessed that when he first arrived at Radio Luxembourg from Australia 41 years ago he disliked Elvis Presley intensely. "I preferred the Frank Sinatra—Ella Fitzgerald brand of singing much more. I still like that best, but my taste has broadened a lot during my time on Radio Luxembourg, and I say with all sincerity that Elvis is a great artist. "I pride myself on having a professional ear which can pick out potential hits, and I'm right some times. But not always. I couldn't believe my ears when I first heard 'You're Driving Me Crazy' by The Temperance Seven, and if anyone had clipped it as a hit, I would have said they were mad."

**Nigel Hunter**

**TRAD**  
releases for May

**LPs**  
Alex Welsh and his Band—It's Right Here For You (Col. 355X 1227), Earl "Fatha" Hines—Earl's Pearls (MGM-CS 6009, stereo), Champion Jack Dupree—Champion Jack's Natural and Soulful Blues (Lon. LIZK 15212), Wifred Brown and John Williams—Folk Songs (Odeon LYR 50203), Chris Barber and Acker Bilk—The Best of Barber and Bilk (Pye Gold GGL 0075).

**EPs**  
Huddie Leadbetter—Leadbelly (Cap. EAST 20113), Jack Teagarden—Big T. Swings (Par. GIP 8341), Acker Bilk—Acker (Vol. 1) (Col. SEG 8089).

**CLASSICAL CORNER**

**Magnificent Brahms**

**BRAHMS**  
Symphony No. 1 in C Minor  
London Symphony Orchestra  
conducted by Antal Dorati  
(Mercury MM 11135)

If you like Brahms you will certainly appreciate this magnificent recording of his first symphony, a work rich in powerful themes, harmonies, brilliant scoring and making what can only be called glorious music.

But music can only be glorious if it is performed to perfection, as it is here. Dorati has dug deep in to the real soul of the music.

It is not at first hearing an easy work to appreciate, but this performance should hold you from the beginning of the turbulent first to the conclusion of the triumphant last movement.

**DE FALLA**  
The Three-Cornered Hat, Final Dance from Suite No. 2  
RAYEL

Alborada de Gracioso  
The Philharmonia Orchestra  
conducted by Carlo Maria Giulini

(Columbia SEL 1684)\*\*\*  
If you like Spanish type music then you will certainly enjoy these two pieces by de Falla and Ravel, excellently performed by The Philharmonia under Giulini.

Technically the recording is very good, but there are one or two harsh passages, especially at the end of Alborada de Gracioso.

**THIS IS THE HOLLYWOOD BOWL (Volume 1)**  
The Hollywood Bowl Symphony Orchestra conducted by Carmen Dragon and Felix Staklin

Tchaikovsky, 1812 Overture; Rimsky Korsakov, Flight Of The Bumble Bee; Debussy, Reverie; Bizet, Chorus From Act 1 Of Carmen (with the Roger Wagner Chorale); Richard Strauss, Waltz From Der Rosenkavalier; Rimsky Korsakov, Dance Of The Bifrons; Tchaikovsky, Flower Of The Meadow.

(Capitol PI 8496)\*\*\*  
What you get a composite record such as this you are sure to get a varied mixture of good, bad and indifferent. Side 1 is mainly devoted to the 1812 Overture. This is a fairly good performance but lacks inspiration, and is rather spoilt by an even noisier than normal ending.

In the Flight Of The Bumble Bee soloist Michael Rabin is in great form.  
The chorus from Bizet which opens the second side is not the best I've heard, but the Der Rosenkavalier waltzes which follow are most enjoyable.

Alan Elliott

**Together, these two are unbeatable**

**AL FAIRWEATHER AND SANDY BROWNS ALL STARS**

Doctor McJazz  
Harlem Fat; Wee Jimmy; Bonzo Blues A; Monday; The Behemoth; At The Moon; Real Sweet; Glories In The Evening; Doctor McJazz; Own Up; The Clay; Portrait Of Willie Best; Oh Dotz Bong That Gong; Belle's Farewell; Two Blue.

(Columbia 355N 1506)\*\*\*  
SANDY BROWN is an interesting musician. Certainly Britain's most creative and most original. His trumpet-playing partner, Al Fairweather runs him a close second... and together they are untouchable. For quite some time they've both written much of the material they play and I have always considered the LP "McJazz" the best British record ever made... without any qualifications whatsoever.

The current issue, Doctor McJazz is, frankly, not a patch on the previous one, though there is a lot here to warrant more than a casual listen. There seems no limit to Sandy Brown's invention and every one of the 17 titles stems from the mind of Scotland's jazz ambassador to England.

I rather think this is the fault with the record. 17 tracks is a lot for a record, and the feeling is that there has been as much cramming in as possible.

On the other hand this gives an even wider insight into the things Sandy can do. For he thinks not at all like a British jazzman. He uses tambourine on one number!

But just why can't those sleeve note writers get the personnel right? Third track on my second side is labelled Own Up, and I can hear a guitar on this... though what's called Own Up on the sleeve doesn't mention the fact.

**DUKE ELLINGTON AND HIS ORCHESTRA**

Piano In The Background  
Happy Go Lucky Louis; What Am I Here For; Kinda Dookey; Rockin' In Rhythm; Perfidy; I'm Beginning To See The Light; Mildred; It Don't Mean A Thing; Main Stem; Take The "A".

(Philips BBI 7460)\*\*\*  
Ellington: The Fifties  
Things Ain't What They Used To Be; Maltuba Spunk; All Of Me; Up And Down; Up And Down.

(Philips BBE 12406)\*\*\*  
THE 12in. LP Piano In The Background is the Ellington Band re-bashing a lot of previously recorded

material, mostly from the last 15 years. Some of the soloists, indeed most of them, are content to copy their previous improvisations.

There is really not sufficient difference between the Ellington 1955 Capitol versions of Happy Go Lucky Local and Rocking In Rhythm to warrant the issue. In fact, in both these cases I preferred the earlier versions. And I also preferred the wartime Take The "A" Train to this one.

The accent is however, on Duke Ellington the pianist. And it is an accent which has been overdue of late. Is the Duke about to chuck his band, give up writing and take up as



By Owen Bryce

a virtuoso performer? And are his publicity men getting us used to the idea?

This is not the first time Ellington has been spotlighted as a pianist. Remember "Back To Back"? Each track starts and finishes with the Duke indulging in his "pianisms." And a note for the lover of detail: He plays a 91 keyboard instrument.

The Fifties is fourth in the series of Historical Duke. Once again we wonder why these particular titles have been chosen... Only Things Ain't and All Of Me are representative of the period in question. Maltuba features the rhythm section, augmented with nine percussionists.

There's Rosenberger and Rosenberger and Goldenberger and Schlegelinger... and others... and they hit everything in sight. There's even Chauncey Morehouse, though goodness knows how he crept back into jazz bands. He was last heard of behind Bix Beiderbecke's trumpet.

But what I really do like about these two records is that Sam Woodyard is back with the band on drums.



AL FAIRWEATHER... he runs a close second to Sandy Brown.

**BLUES BUSTERS**

The Spiritual; Last My Baby... (Starlite ST 45 031)\*\*\*

THE bad aspects of rock 'n' roll have had such a lasting effect that it becomes almost impossible to evaluate records such as this. They are actually rhythm and blues discs, but the tendency to damn them as R'n'R is strong.

Only careful listening to the accents of the singers reveals a more Negroid approach. And only careful listening to the instrumentalists shows that music and rhythm is the prime consideration and not a thrashed out "so-called" beat.

I don't know who the Blues Busters are. They composed both numbers, which is the usual way with these things. They have an organ, or at least some sort of electronic wind instrument, and a drummer, and a good bass player who favours a slightly boogie woogie beat, and a pianist.

First side is a slow one with a long spiritual-type ending. And why not? Second side follows the conventional R'n'R pattern. Only I have to sound the wrong way. Rock followed the already standard pattern set by the blues-based rhythm bands of the Mid West.

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**Trad Jazz News** by Owen Bryce

**DOUGGIE RICHFORD** is to vacate the clarinet chair of the Bob Wallis Band. This comes as something of a surprise, for Doug has been a mainstay of the band since it first hit the high spots. Furthermore he was one of its most loyal members.

There is as yet no news of any replacement and he will stay with the band until a suitable one can be found.

The suggestion that he will lead a band is not necessarily correct but whatever happens he will get star billing... which seems to be the object of the exercise. Meanwhile the Wallis band goes from strength to strength. They top the May Jazz Band Ball to be held at Hammer-smith Palais on May 8. They start their second tour of Scotland in June, probably around the second week, for seven days. No firm dates have yet been fixed.

On May 14 they appear at Margate's Deardrill Ballroom for a one-night stand. But the biggest date comes their way on September 22 when they share the bill with Terry Lightfoot, Sonny Terry and Bronnie McGhee. The nationwide tour will take them through to October 22.

The band has a single and an LP due on the Pye label in May. Titles are still on the secret list.

IN honor of the BDG's Albert Hall "Big Beat Show" Acker's drummer Roy McKay has himself a brand new bowler. This cost him all of 52s. 6d. During the evening Ron lashed into an eight bar solo. A keen fan leaned over him and whipped the bowler, since when it has not been heard of. There is no possibility of Ron ever playing another drum now.

by his eagle eyes. For not only is our friend a fine drummer, he also has a deep knowledge of all recorded jazz. So imagine my concern when he confided that my recent paragraph about the Bix Band was not accurate. Ron McKay IS MARRIED—to a Danish singer.

She came to England but was refused a working permit. Now she's back singing in Denmark.

THE record sessions at the Piccadilly Jazz Club were due to start yesterday (Wednesday). They will consist simply of "Dancing and Listening" and one takes it, in that order. Entrance fee will be 2s. 6d. to hear discs of all types of traditional jazz, ranging from Louis to Ella and Sinatra with a fair smattering of British trad thrown in.

It's the first time anything of this nature has been attempted but it's no secret that mid-week sessions at the old Cy Laurie Club have not been doing well.

My main query is whether the Maudslayi Union will do anything about it. After all, it could prevent the up and coming live musician from breaking his heart playing to a handful of his friends.

A NEW Jazz Club opened four weeks ago in West Wickham. Organized by Ian Mitchell, Ian Norris and Pete Malkin it is being held each Friday at Club Thirteen, Junction Hill, Anerley.

The bands booked have included the Northdown Steamers, one of North Kent's best amateur bands, the Excel Jazz Band, Bill Brunson's band, and Kid Martin's. All have been rebooked for future sessions.

West Wickham has always struck me as a sure bet for a thriving jazz club, even though both Bromley and Croydon have excellent ones already. Still, no less than 13,000 people live there and some must be jazz fans.

CHRIS BARBER'S American Jazz Band is due for release on Columbia this month. Sides were recorded in America and the personnel include Sidney De Paris, Edmond Hall, and Chris on the trombone. The band also shares an LP with Acker Bilk on the Pye Golden Guinea Label. Mostly recordings from the mid-fifties the musicians include Lonnie Donegan, Ken Summ, Mosey Sum-shine, Micky Ashman... all present-day bandleaders.

Chris also has a single on Columbia of a number he composed in hospital some years back. "St. George's Rag" is played in the formal ragtime idiom which the band used on its recent 12 LP.

Yet another Barber LP is out in June. To be called "Chris Barber's Blues Book" it will feature singer Otilie Patterson extensively.

CHARLIE GALL is relinquishing leadership of his band in favour of Cyril Fenton who recently left the Dick Charlesworth Band. There will be no changes of personnel and ex-leader Pete Ridge remains with them.

The Gall Band recently shared a date at Wandsworth with the Temperance Seven. One thousand three hundred jazz-loving patrons got into the place before promoter Leo De Clerk finally shut the door.

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**I DON'T want people to say:**

# 'Calvert is making a comeback'

THE "golden trumpet" of Eddie Calvert may not be blowing its owner into the current hit parade, but its tune is still sweet enough to enable the maestro to proclaim, "I don't need any hit discs. Of course it would be good to be back in the hit parade, but it wouldn't make me any more known than I am now."

"You see," said Calvert on his return from a working holiday in Australia, "in this country there's no question of who Eddie Calvert is."

"If it was nine or ten years ago and I was starting out in show business, I'd need a hit record because it gets your career off to a good start. But I've no regrets. My records all sell consistently and my company seem pleased enough to have me on a long-term contract."

"Anybody who's been in the business for years, like myself, doesn't need to go into the hit parade because the moment you do people think you're making a comeback."

On the Continent and in the Scandinavian countries though, it's quite a different story for the Calvert records: "I've been in the Italian hit

parade for three years now," said Eddie, "and in Germany, Spain and the Scandinavian countries I'm always in the best sellers."

"Even in Australia I was surprised to find that I was well known."

"I worked mainly on television and did a lot of cabaret work. The Australian likes all kinds of music and I found he knows his jazz very well. But there's not much rock out there."

"I'd say that any British singer who thought of going would be in for a rough time. They have their own rock favourites, of course, but they're only presented in one show on television a week."

After five years of touring that have taken him to 31 countries, Eddie was glad that he was appearing at the

London Palladium this summer with Harry Secombe and an all-star cast.

"When I tell you that I've not really lived at my London home for nearly seven years you can imagine how happy I do feel," he said.

"I asked Eddie how the music scene looks to a musician who's been at the top since 1950. "I think that in the record business," said Eddie, "saturation point has been reached. I certainly wouldn't like to be starting out again now."

"With them only a few will stick. They may come up with a hit record but how long they stay after that is anybody's guess. Back in '50 it was a lot easier because the record business was just beginning to grow."

"There was also opportunity then to learn the business by appearing at theatres and learning presentation. Now that training ground is gone."

"I like the type of music which it played now, the instrumentals particularly. Groups like The Shadows are very good and a singer like Cliff Richard who puts over useful numbers couldn't be accused of just being a rock singer."

"But I say good luck to the youngsters who come into the hit parade. But from now on it's entertainment the public wants."

**Brian Gibson**

## GENE TO SETTLE IN ENGLAND?



Gene Vincent flew into London Airport last Friday (April 28) for what may be his last visit to these shores... Gene is thinking of settling here permanently. As DISC closed for press he hadn't made any definite decision, but at least he's going to be here for some time on his current trip. He'll be playing ballrooms, one-nighters and with some TV appearances. There's a pointer in the fact that so far Gene hasn't arranged any date for his return to the States.

## Congratulations to THE MARCELS

on reaching

# NUMBER 1

with their recording of

# "BLUE MOON"



RECORDS

## WARNING

Kahl Music Inc. of America claim world-wide rights to the composition entitled "Daddy's Home"



THELONIOUS MONK  
ART BLAKEY



## Tony Hall reviews the

**Jazz Messengers, Thelonious Monk package**

WHEN pianist Bobby Timmons had to be all but carried on-stage, it seemed that the opening Jazz Messengers-Thelonious Monk concert at the Royal Festival Hall last Saturday was doomed to disaster from the "off." Indeed, the first tune sounded diphtheric, dismal and downright evil.

But thanks to some blazingly brilliant Blakey drumming, the men rallied round... and after a truly magnificent Monk set in the second half, the concert turned out to be immensely enjoyable.

The Messengers are usually a very well-rehearsed unit. They know exactly what they're doing and what they're going to do. Timmons' incapacity, however, seemed to

## MAGNIFICENT MONK BRILLIANT BLAKEY

throw them out of their stride. But Blakey is a great leader as well as a tremendous drummer and he palled them together on the second tune. He started to lay down a driving whiplash-like beat and, assisted by Lee Morgan, directed the Messengers back on course.

Trumpeter Morgan, though not at his best on the opening concert, is obviously a brilliant player. He possesses an exceptional technique, a highly rhythmic conception and considerable confidence. I think he will astonish us during his tour.

Tenorist Wayne Shorter has his own conception within the Coltrane idiom, but is inclined to rascousness at times and indulges in furious flurries of notes. He is experimenting with harmonics and should

eventually develop something quite startling.

It was quite impossible to assess Timmons' ability on this first concert. He had, we were informed, sprained his ankle and was virtually incoherent most of the set. Jymie Merritt was an unassuming powerful bassist who got with Art and stayed with him.

But the dynamic little veteran, Blakey was the star of his set and, in the superbly swinging closer, "Tunisia," laid down a fantastic barrage of poly-rhythms.

After the interval, the capacity crowd held its breath with expectancy as the legendary, supposedly quite unpredictable, Thelonious Monk—big, broad-shouldered and looking as my companion an aptly put it, like a Negro James Robertson Jus-

tice—strode on stage, wearing a grey corduroy cap!

I think we can only judge American jazzmen for the first time by what we have heard on records.

All I can say, then, is that Monk was magnificent! He obviously liked the piano and the piece and wanted to play. In fact, he went from tune to tune without a let-up.

Here is indeed a giant of jazz. A great individual. A much better technician than we sometimes imagine. A truly creative artist.

I found everything he played quite fascinating. He used the whole range of the keyboard. He crossed his hands, appearing deftly to dust the treble keys with his left hand. He used his elbow and forearm. He indulged in those typically Monk-

type tremolos and those little right-hand single-note runs.

The one standard of the set was the unaccompanied "Body And Soul." Even then, Monk made it his own tune.

Tenorist Charlie Rouse, though largely inaudible from where I sat in the stalls, blew nicely, adapting himself thoughtfully and intelligently to the demands of Monk's music. Bassist John Ore and Frankie Dunlop, a happy, "loose" drummer, never stopped swinging and the rhythm feel on "Straight, No Chaser" was one of the grooviest I have ever heard.

● SUNDAY NIGHT TELEGRAM: "All is well stop The Messengers were marvellous tonight stop Simply tremendous stop Best jazz package yet!"