

DISC

THE TOP RECORD & MUSICAL WEEKLY

No. 164 Week ending May 13, 1962

Every Thursday, price 6d.

INSIDE

DONEGAN—big disc, TV decision
(Page 6)

American record for **NEWLEY**
(Page 7)

RICHARD film hits trouble
(Page 16)



THE DICK CHARLESWORTH BAND—"A hit won't affect our policy at all."

We should have had a hit before 'Billy Boy' says **DICK CHARLESWORTH**

"It's our first major label record. I consider it lucky it's doing so well. But it is unlucky that we haven't had one before now. It's a great pity it couldn't have come out 18 months ago."

The speaker was jazz band leader Dick Charlesworth and the disc is "Billy Boy," the group's first single on a major label (Top Rank).

And "Billy Boy" COULD have come out 18 months ago, for it has been featured by Dick for over two years, and it was recorded as long ago as last June and released on the "Meet The Gents" LP very early this year.

Demand for a single developed slowly but surely over several weeks, and it was this that decided EMI to issue it as a single on their Top Rank label.

One of its big selling features—the supposedly "questionable lyrics"—wasn't even noticed, however, until Dick had sung it several times at a BBC rehearsal. But though it was cut out of a children's programme, there is no question of an official ban.

It has, in any event, already been played on "Housewives' Choice" and on "Pick of the Pops."

So the hard struggle since October, 1957 (when the band was first formed and when it won the South London Jazz Band Championship).

(Continued on page 8)

Big award for Cliff, Shadows at Variety Club lunch

DATES FOR MATHIS FIXED

THE fifth annual Golden Disc Luncheon held by the Variety Club of Great Britain will be a notable one for Cliff Richard and The Shadows, for both the singer and the group are to be presented with DISC's coveted award of a Silver Disc to mark sales in this country in excess of a quarter of a million. Cliff will receive his award for "Theme For A Dream" and The Shadows theirs for "F.B.I."

The presentation will be made by disc jockey David Jacobs, and the luncheon is to be held today (Thursday) at the Dorchester Hotel in London.

Many stars of the pop world will be there to see the Discs awarded, among them Sophie Tucker, Shirley Bassey, Alma Cogan, Lonnie Donegan, Vera Lynn, Matt Monro, Joan

Regan, Marion Ryan and the Beverley Sisters.

The luncheon precedes the Variety Club's annual Star Gala at the Festival Gardens, Battersea, which is being held on Saturday (May 13).

Film star Kenneth More will be the host for the day, and among the

stars who will be present at this giant gala are Shirley Abicair, The Avons, Billie Anthony, Lionel Blair, Chris Barber, Max Bygraves, Shirley Bassey, Stanley Black, George Brown, Catherine Boyle, Eddie Calvert, Teddy Johnson and Pearl Carr, Jess Conrad, Roy Castle, Shirley Eaton, Geraldine, Nat Gonella, Ronnie Hilton, Ted Heath, Max Jaffa, Vera Lynn, Dennis Loois, Adele Leigh, Joe Loss, Gary Mills, Jackie Rae and Janette Scott, Cliff Richard, The Shadows, Joan Regan, Peter Sellers, Tommy Steele, Harry Secombe, Cyril Stapleton, Cherry Wainer and Bert Weedon.

JOHNNY MATHIS' three London concerts in July will be at the New Victoria Cinema on July 14 and the Gaumont, Hammersmith, on July 15 and 16. Ted Heath and his Music will accompany Johnny at all three concerts.

Provincial dates are also being arranged during Johnny's visit, but details of these and a TV date, probably for Granada, had not been fixed as DISC closed for press.

Swingin' into the HIT parade!

billy boy by DICK CHARLESWORTH AND HIS CITY GENTS

C/W Nightfall JAR008



'TOP RANK' RECORDS

TOP RANK

EMI RECORDS LTD - EMI HOUSE - 20 MANCHESTER SQUARE - LONDON W.1.

letters... letters... letters...

LET THE OLDIES DIE OUT!

PRIZE LETTER

THE hit parade is becoming infested with oldies—songs that should have been allowed to die a natural death soon after they were written.

This is 1961 and not 1921 or even 1951. Let us allow our music to develop and move with the times.

CARBON COPIES

HOW I agree with reader Horrocks regarding dance bands putting on just carbon copies of current hit discs (DISC 29-4-61). Even Joe Loss is doing it.

Bands enjoy big listening figures at lunch-time airings, but instead of playing the top sides of a hit disc, could they not ring the changes and play B sides?

What recently broke my heart was to hear Joe Loss play The Marceels' version of "Blue Moon." This is a standard he has played thousands of times, and he needn't have changed it for the pop fans.—JOHN WATERFIELD, 6, Wensbury Park Road, Plymouth.

SWINGING

THE big, swinging backings used recently by Bobby Darin and Matt Monro are a refreshing change from the usual guitar groups, and they are not only being bought by teenagers, but also by a big public normally not interested in conventional top ten patterns.—J. CROSS, 28, Hartley Crescent, Leeds 6, Yorks.

BAN BANS

RECENTLY, many complaints have been made against record companies for attempting to tell the public what type of records they should buy. Now the BBC have banned the original waxing of "A Hundred Pounds Of Clay."

HORRIBLE NOISE

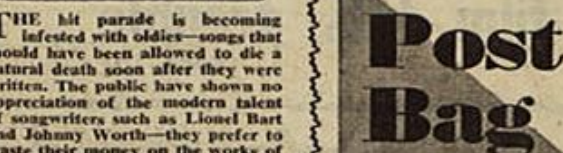
IN my opinion some of the discs the Americans have put into their top twenty during the past few weeks are just a lot of noise, made by horrible singers. Cathy Jean's "Please Love Me Forever" is a fine example of this.

I am glad that none of these trash records finds a place in our charts, not when we have such fine artists as Shirley Bassey, Matt Monro and Pet Clark.—BETTY ROLF, 20, Monk Street, St. Pauls, Bristol 2.

TRIUMPH

WHAT a great triumph Jerry Lee Lewis has achieved by getting into the U.S. charts again. After two years of exceptionally adverse publicity, followed by a year in retirement, he has scored with a revival of a 1959 hit, proving that you cannot keep real talent hidden for long.

I suggest that record buyers listen to his pulsating "Whard I Say"



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



MATT MONRO — His backings are a refreshing change. See "Swinging."

rock era counterparts.—TREVOR WESTWOOD 23 North Street, Boney Hay, Walsall, Staffs.

NOW FOR PIGS?

OBVIOUSLY inspired by the success of the cows on The Ramrods recording of "Riders in the Sky," it seems the songwriters have decided to follow up in similar trend with ponies.

What with "Pony Tune," a big U.S. hit for Chubby Checker, "Pony Train," a close copy of this recorded by Titus Turner, and "Pony Express," have our songwriters become a set of animal lovers?

How about "Pig Sty Rock" for our next release? Grants might go down well with our record-buying public.—P. F. BETTS, 175, Woodston Road, Beeston, Nottingham.

WE NEED THEM

I ENTIRELY disagree with A. Moodie's suggestion (DISC 22-4-61) that Americans should be prevented from touring this country. It would mean losing such stars as Duane Eddy, Connie Francis, the Everlys, Ella Fitzgerald and Gene Vincent.

Can the people of Britain really imagine what our stage shows would be like without these American artists and others to back them.

We have only a limited number of true performers, and there would soon be moans if we had to put up with the same few or six people all the time.—JENNIFER ALDRICH, 30, Sherry Gardens, North Wembley, Middx.



STAR TALK by John Wells

A great week for Rolly

"THE most wonderful week of my life," said Rolly Daniels to me recently. And it wasn't only because of lucky breaks in his career. On top of the news that his Parlophone debut disc, "Late Last Night" was selling well, Rolly heard from his father whom he hadn't seen since 1947.

Regretting the fact that he won't be playing at Lord Montagu's Beauclieu Jazz Festival, Acker Bilk said: "... and there's good cider there, man."

Hank B. Marvin and Bruce Welch of The Shadows rate Bert Weedon Britain's "Mr. Guitar." They wrote his new Top Rank single for him and called it—"Mr. Guitar." Now Bert, also a top composer, is returning the compliment and writing a number for The Shadows. Look forward to seeing the title.

Chris Barber wrote his latest Columbia release "St. George's Rag" while he was in St. George's Hospital, a few years back. There, of course, rags are called "swabs."

TOMMY STEELE has discovered that it's a bit pointless keeping a speedboat on the Thames. The river restrictions prevent him from opening up the throttle. But he thinks he may have found the answer...

Garry Trovet, lead singer with The Plectwoods, hardly gets a moment to himself these days. If he's not working 24 hours a day in the pay of the US Navy, where

he's doing his national service, then he's either making records with his two partners Barbara and Gretchen or seeing his wife and their baby son. He's been in the Navy now for six months and the meetings all have to take place in either San Diego or Los Angeles where his ship docks.

At one time Gene McDaniels, singer of the original "A Hundred Pounds Of Clay," wanted to become a choral conductor. He did, in fact, write some very successful arrangements for a young gospel quartet.

Someone who could always be relied upon to give Etta James the help and encouragement she needed in her early days was Jackie Wilson. Says Etta, who is currently trying to repeat her American success over here with "At Last" on Pye, "I'm the only girl singer he'll have on a show with him."

DELLA REESE, born Del-lareese Taliaferro, is a one-time protégée of Mahalia Jackson. Mahalia discovered her when she was only 13—they sang together for the next five summers.

"I took it so that I can quickly get into evening dress without having to go home to Dulwich to change for the evening." Quote from Jess Conrad explaining why he was spending £20 a week for a flat in Park Lane, Mayfair.

"Love Bandit" on Capitol is not the first time you've heard Alicia Adams. She used to be a backing artist on records by Doris Day, Joni James, Rosemary Clooney, Sonny James, Big Crosby, Dean Martin, Eddie Fisher, Tommy Sands and Tennessee Ernie Ford.

Things I Wish I'd Seen. At the opening of a new club in Stratfordham, Les Foss, Hubbox, Johnny Kidd and the Pirates met Nero and the Gladiators. I'm told that no gladiators walked the plank and no pirates faced the lions.

LIKE thousands, Cornelia L. Probus was an evacuee during the last war... only it was our bombs that she and her parents were escaping from. Cornelia, now known simply as Conny, is a German girl who recently made her disc bow over here with "Midnightette."

This Pullover. Jess Conrad's latest release on Decca, is a song after his own heart—he loves them.

Virgil Johnson, who formed and now leads The Velvets, used to be a high school teacher in Texas. Two of the boys in the group were his pupils.

Temperance—according to my dictionary—means "Moderation, self-restraint, in speech, conduct, etc.," and "total abstinence from alcoholic liquors as beverages..." This hardly seems to fit The Temperance Seven, riding high "With You're Driving Me Crazy..." I'm told that all are quite partial to a glass of good old-fashioned beer... only Sbeik Haroun Wadi El John, trombonist John R. T. Davis to you and me, has a tendency to ask for an orange juice.

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

ROY ORBISON

RUNNIN' SCARED



45-ILLU 9342 45 rpm

AMERICAN

TOP DISCS

These were the twenty numbers that topped the sales in America last week (week ending May 6)

Last Week	This Week	Title	Artist
1	1	Runaway	Del Shannon
3	2	Mother-in-Law	Ernie K-Doe
7	3	I've Told Every Little Star	Linda Scott
6	4	A Hundred Pounds Of Clay	Gene McDaniels
2	5	Blue Moon	Marcel's
4	6	But I Do	Clarence Henry
9	7	Take Good Care Of Her	Adam Wade
10	8	One Mint Julep	Ray Charles
8	9	You Can Depend On Me	Brenda Lee
5	10	On The Rebound	Floyd Cramer
17	11	Portrait Of My Love	Steve Lawrence

Last Week	This Week	Title	Artist
14	12	Baby Blue	The Echoes
16	13	Tonight My Love, Tonight	Paul Anka
11	14	Apache	Jorgen Ingmann
20	15	Daddy's Home	Shep and The Limelights
—	16	Breaking In A Brand New Broken Heart	Connie Francis
—	17	Tonight I Fell In Love	Tokens
—	18	Mama Said	The Shirelles
—	19	Flaming Star	Elvis Presley
12	20	Please Love Me Forever	Cathy Jean and The Roommates

ONE TO WATCH
Travellin' Man - - - Ricky Nelson

TRAGEDY THE FLEETWOODS



45-ILLU 9341 45 rpm

WORDS



ALLISONS

Great follow-up to 'ARE YOU SURE'

WORDS



H 304

TOP TWENTY

Compiled from dealers' returns from all over Britain
Week ending May 6, 1961

Helen Shapiro moves up to 5... Shadows, Lewis, Donegan in

Last Week	This Week	Title	Artist	Label
1	1	Blue Moon	Marcel's	Pye
2	2	You're Driving Me Crazy	Temperance Seven	Parlophone
6	3	On The Rebound	Floyd Cramer	RCA
3	4	Wooden Heart	Elvis Presley	RCA
9	5	Don't Treat Me Like A Child	Helen Shapiro	Columbia
14	6	More Than I Can Say	Bobby Vee	London
4	7	A Hundred Pounds Of Clay	Craig Douglas	Top Rank
8	8	Gee Whiz It's You	Cliff Richard	Columbia
10	9	Theme From Dixie	Duane Eddy	London
5	10	Warpaint	Brook Brothers	Pye
—	11	Runaway	Del Shannon	London
15	12	Easy Going Me	Adam Faith	Parlophone
13	13	Little Boy Sad	Johnny Burnette	London
7	14	Are You Sure	The Allison's	Fontana
11	15	Lazy River	Bobby Darin	London
—	16	Frightened City	The Shadows	Columbia
12	17	African Waltz	Johnny Dankworth	Columbia
—	18	What'd I Say	Jerry Lee Lewis	London
—	19	Have A Drink On Me	Lonnie Donegan	Pye
16	20	Exodus	Ferrante and Teicher	London

ONES TO WATCH
But I Do - - - Clarence Henry
I Still Love You All - - Kenny (fall)

LONNIE DONEGAN

"HAVE A DRINK ON ME"

B/W "SEVEN DAFFODILS"

45 RPM

7N 15354



KENNY BALL AND HIS JAZZMEN

"I STILL LOVE YOU ALL"

B/W "CHIMES BLUES"

45 RPM

7NJ 2042

Cable from AMERICA

Brenda Lee just laughs at those midget rumours

BRENDAA LEE laughs when she hears the rumours that she is a 32-year-old midget. These rumours started mostly in newspapers in England and France. . . "I don't mind the midget part so much," she says. "I think it's kind of funny. It's the 32-year-old part. Think of my boy friends, and my mother, she would have to be a lot older than she is if I were 32."

Vic Damone has been booked for a tour of South America, beginning July 20. He'll perform in theatres, stadiums in Brazil, Argentina and Venezuela.

Actor George Hamilton, currently appearing in "Where The Boys Are," has just cut his first record for Signet Records. The titles are "Jenny Angel," and "Our Love Isn't Just Another Thing." George is sure to be confused with RCA Victor's George Hamilton IV. However, the latter is now concentrating on country and western music.

Capitol has started work on Marlene Dietrich's LP "Wiedersehen Mit Marlene." It is completely in her native German tongue, and the first of its kind she has ever made.

Columbia recording star Guy Mitchell has a regular role in

NBC's "Whispering Smith" TV series which starts next week. In it Guy plays a Denver detective, George Romack. He will do very little singing in the series.

Julie London has just cut a sensational new album for Liberty called "Whatever Julie Wants." This should sell on the cover alone.

Duane Eddy will compose and record three original folk songs for MGM's forthcoming movie "A Thunder Of Drums" in which he makes his debut as an actor.

THE Everly Brothers this month are launching their own record label. As they are under contract to Warner Bros. they will not be recording themselves, but will use the label to discover and develop new artists. The label is to be called Calliope Records. The brothers have already produced their first single, and the records will be distributed by Warners.

Annette's filmed dance demonstrations to promote her new album "Dance Annette," on Vista, is knocking them cold wherever it is shown, mostly at teenage dances.

Capitol, owing to great demand, have just issued a stereo version of the best-selling LP "High

Society," which, of course, features Bing Crosby, Frank Sinatra and Louis Armstrong.

Mike Collier, assistant to Hugo and Luigi of RCA Victor for the past two years, is leaving to form his own record label. No name has been decided upon yet. He has a number of artists signed already and the distribution will be handled by London Records. Mike has been instrumental in the past in making best-selling records with Della Reese, Sam Cooke and Ray Peterson.

The return to Carnegie Hall of Judy Garland last week was recorded by Capitol Records for her next album. The A and R department caught not only Judy's voice, but the cheers and applause of the audience. New York music critics acclaimed her in their columns.

Owen Bradley, Decca's national country and western A and R director, has announced signing to a long term exclusive recording contract will know country and western duo Johnny And Jack. As a team Johnny And Jack have written over a hundred country songs and they are seen regularly on America's top C/W programs "Grand Ole Opry."

COLUMBIA have re-signed Doris Day to a long term contract. This continues the association for the fifteenth year. Doris cut her first record for this company in 1946. The now popular motion picture and disc favourite has thirteen albums to her credit, the most recent being "Bright And Shiny." She has also had three million-seller singles—"Sentimental Journey," which she recorded when she was still with Les Brown and his band, "Que Sera," and "Secret Love." Best friends for many years,



VIC DAMONE, seen here with film actress Maria Blummenfrucht, is to tour South America.

deputised for Perry Como this week while Perry took time off to mourn the recent passing of his mother.

Record Producers Corporation recently hosted a huge press/DJ cocktail party at Hollywood's Plaza Hotel honouring movie stars Dick Powell, Jack Lemmon, Robert Taylor and Jane Wyatt, who have or will soon release LPs under the RPC banner.

Most new singers these days are young, but Gary Deeb takes the biscuit. He's only six, and people who have heard him say he is the hottest post-sized talent since Brenda Lee was discovered. This youngster, apart from singing, plays piano, drums and guitar. Gary is recording on the same label as little Brenda. . . . Decca.

Maurice Clark

Ken Johns talks to MARTY WILDE about the musical that could change his whole career

JUST two weeks after he returned from filming "The Hellions" in South Africa, Marty Wilde started rehearsals for what could be the biggest and most important part he has yet tackled in show business—the role of rock singer Birdie in the smash-hit American musical "Bye, Bye Birdie," which opens in Manchester on May 25 and is due to move to the West End of London on June 15.

To find out how Marty is shaping up I called on him the other evening at the London theatre where he was going through one of his big numbers in the show, "You Gotta Be Sincere."

He looked tired but exceedingly confident. After the number, we talked in the wings. I asked if he was finding any difficulty in the part.

"Not really," he said. "Everything's going fine, we've had a few rough days, but then you always expect Irish pain. No, I can't say that I've had any problems, maybe I'll be doing more worrying after the opening night."

"The only thing that has caused me a little bother is the southern American accent which I have to use throughout the play. But it's coming along fine."

The musical, which stars Chita

MARTY WILDE (right) with Peter Marshall and Chita Rivera during rehearsals in London.

Marty learns South'n draw for Birdie part

Rivera, of "West Side Story" fame, is about an arrogant rock 'n' roll singer who is idolised throughout the world and of his eventual call-up into the Army. Marty naturally plays Birdie, the singer. How does Birdie compare with Marty?

"We're not at all alike," he said. "That's why I can't play this role as Marty Wilde. "Y'see, Birdie loves drinking and likes having plenty of women around, he's vain and he's temperamental and yet his fans believe him to be the normal all-American boy

when he's up there on stage. "It really is a wonderful part and I'm lucky to get it. I'm glad that it has come at this stage of my career because a year or so ago I don't think I would have been ready for it. And besides, I lacked the confidence then."

"The outcome of the play is, of course, very important to me and my career. This is something I have been wanting to do ever since I came into the business and I'm going to make sure that I do it well and to the best of my ability. Of course, I'm tired up. Every body is! It's natural after all, but

I'm not having any sleepless nights or anything like that."

I asked Marty how he would describe the musical.

"Well, it is more or less a satire. I wouldn't say that it is biting satire. It's a happy, laughable musical with absolutely no violence or anything like that. I'm sure it's going to make people laugh."

He will sing three big numbers, two of them in the rock idiom, called "You Gotta Be Sincere" and "One Last Kiss" and the other an up-tempo number called "Lot Of Living."

"I'll not be having a group with me on stage," said Marty. "I'll be putting all my trust in Allyn Ainsworth, who will be conducting the orchestra."

LP RECORDING PLANS

Marty told me about plans to record the show's dozen or so numbers.

"We're hoping to do an LP a week after we've been up in Manchester. I don't know much about the arrangements at this stage but I think we shall possibly be coming down over the week-end to do the album, but I sincerely hope it'll be divided into a number of sessions. There'll be a lot of work to do when you consider that there are about a dozen big songs."

Marty had shaved off his beard which he grew for "The Hellions," but has left his long sideburns which he will keep for the run of "Bye, Bye Birdie."

The show has been a great hit in the States and it is still running successfully. It was also awarded the distinction of being voted the best musical of the year.

Whether it will live up to the fine "West Side Story" which had previously occupied Her Majesty's remains to be seen. But from what I saw of the rehearsals they all seem to be having a wonderful try.



THIS
WEEK'S

EMI

HITS

**B. BUMBLE
AND THE STINGERS**
Bumble Boogie

TOP RANK JAR321

**DICK
CHARLESWORTH**
AND HIS CITY GENTS
Billy Boy

TOP RANK JAR338

JIMMY CRAWFORD
Love or money

COLUMBIA 45-DB4632

DENNIS LOTIS
Where you are

COLUMBIA 45-DB4606

DUDLEY MOORE
Strictly for the birds

PARLOPHONE 45-R1772

EDITH PIAF
Exodus

(Sung in French)

COLUMBIA 45-DB4442

CONWAY TWITTY
The next kiss

(is the last goodbye?)

45-MGM1129

**PAUL REVERE
AND THE RAIDERS**
Like long hair

TOP RANK JAR357

*
STAR
SINGLE**THE JARMELS**

Little lonely one

TOP RANK JAR360

JACK**GOOD***"I quit if this isn't the
disc of the year"*

What a fantastic KO beat!

MAY we have a deafening fanfare of hooting saxophones followed by complete and absolute hush? Thank you. I, Jack Good, have just heard the best record of 1961. It doesn't appear in either the British or American charts, but it is destined to be number one in both.

If not, I am definitely, but definitely, going to hang up my rock 'n' roll shoes.

To the unsuspecting eye this disc looks like any other. In fact I believe its outward appearance is deliberately deceiving. The title on the Parlophone label fails miserably to inspire in me a whoop of wild abandon.

It reads "Hide Away"—calling to mind Hernandez's rather square establishment—and the artist's credit goes to "Freddy King and his Orchestra." Sounds like one of those high society Hawaiian jobs. Very tasteful. This, I say to myself is going to be a fully paid-up Nothing.

But... Ker-DO!-OI-OI-OI-OI-ING!!! readers we are in orbit. . . .

The "orchestra" turns out to consist of piano, Fender bass, drums and guitar. No signs of a conductor. But, sisters and brothers, what a sound!

To get the full benefit of the spine-tingling rumble of the bass, play this on a good speaker with a big fat bass response. Guaranteed to rid yourselves of neighbours faster than the plague.

On a juke box that's in good condition "Hide Away" is the living end. It goes at a medium paced raunchy rocking tempo—great for dancing.

Incorporated in the number are the themes of erstwhile hits "The Walk" and "Peter Gunn." Guitar lead is out of this world. Likewise bass and piano and drums.

If there's a fault in this record it's that it isn't an L.P. But wait! It has another side. I flipped it and it flipped me.

A slow blues with a vocal—presumably by Mr. Freddy King. On the strength of this one title this vocalist becomes one of my all-time favourites.

He hits as hard as Little Richard and has a lot of the feel of Ray Charles. And again this fantastic knock-out beat. Title—"I Love The Woman."

If you dig beat (and if you don't you're wasting your time reading this column) you must buy this record if you buy nothing else for the rest of the year.

* * *

I MENTIONED just now juke boxes . . . those in good condition. Permit me to have a bit of a blind. There are hardly any left are there?

At least not that I have come across . . . and I'm a juke box addict, pouring tanners in the can like crazy.

In the old days when there were a lot of new boxes around you used to get a terrific kick from the sound, but now they are just a pain in the neck.

The slybit tip is usually like a worn out bull bearing and consequently



* **BILLY FURY** . . . "Don't let them do it to you."



the grooves of the records are ripped to tatters in no time.

The speakers have had the innards bashed out of them and are no longer capable of reproducing anything but an indistinguishable fuzzy boom. Consequently the proprietor has usually cut the volume down so that you have to have your ear pressed to the machine to tell whether you're hearing "Apache" or "Portrait Of My Love."

Frankly, to take money on boxes like this is just to swindle people. If your local box is like that, I suggest you pester the proprietor endlessly to have it overhauled, and until he does. Just don't use it. That should wake them up.

I laughed like a drain

I LAUGHED like a drain at Richard Adams' very amusing article in last week's DISC. "They Are Changing Billy Fury. And He Doesn't Even Know It." Billy Fury (they'll be calling him William soon) Fury" angle and what does Billy have to say? "It's the first I've heard about it."

Good old Bill—don't let them do it to you, lad.

It's always the same. An artist does a record that's a bit different and his record company starts calling him NEW. Who on earth is supposed to be fooled by that? Anyway what about all the fans who like the OLD?

After all they've been the ones who have faithfully gone out and bought the singer's records as regular as clockwork. Don't they deserve some consideration?

Look what happened to the discs of the NEW Tommy Steele, the NEW Tommy Bruce and come to that the NEW Lonnie Donegan. Nothing. And the latest is the new Brenda Lee. Whilst Brenda has been trying the old bit of turning into ballad singer—to tumultuous yawns from the fans—our own Helen Shapiro has slipped in smartly and stolen her thunder.

But back to Billy Fury. He hasn't made a disc which has sold less than 45,000 copies. So what's the crying need for a reactivated Fury? What is so uncommercial about him?

E.M.I. Records Ltd. E.M.I. House
20, Chequer Square, London W1

Lonnie Donegan talks about...

Fewer songs —more gags

TONIGHT at 8.0 thousands of Lonnie Donegan fans are due for a surprise. When they tune in to ATV's "Putting On The Donegan" they'll see Lonnie as a comedian—in filmed location scenes, and in sketches during the 30-minute show. And for Lonnie it will be the answer to: "Will the TV fans accept Lonnie as a comedian as well as a singer?"

This is the fourth series of shows Lonnie has done for ATV but the first time he's really broadened out into comedy on TV.

For the last few years he has been using comedy on his variety dates and not on TV, because up to now he didn't feel ready.

"I'm no genius and it's taken me a long time to learn," Lonnie told me during a break in filming one of the shows, "but it's a thing I've always wanted to do and I think I've learnt now, in just the same way as I learnt how to sing."

Not enough

In this present TV series Lonnie has his regular "regulars" with him, Mike and Griff, a guest singer on each programme and Lonnie himself sings four or five songs.

That leaves quite a few minutes to fill and unless Lonnie wants to repeat himself he can't fill up with more songs—there aren't enough Donegan-type numbers around.

So far it's been estimated that Lonnie has sung 26 different numbers. "At first," he explained, "it was easy to find a song and we built up quite a backlog of suitable folk songs, but now that's run out."

"It's become very difficult in the last two years. Everybody has started singing folk and blues numbers and they've cleaned up the field."

If the report I've heard from ATV's studios where they've been filming Lonnie's series are correct then the shows should go a long way to helping Lonnie broaden his appeal.

"But then they're all a bit biased," says Lonnie. "Though when you do something a bit different on TV it all helps."

There's also another reason for the change. Money. "I'm not a great singer and I don't think my type of singing is going to keep me well heeled for the rest of my life," says Lonnie. "I wanted a second string."

There's also been talk, "which has been going on for years," adds Lonnie, about him appearing as a straight actor in films, but he doesn't see himself playing heavy drama.

He revealed, in fact, that had he not been going on this trip to Australia and New Zealand in the autumn there was a very good chance that he would have acted in the film version of a West End play.

After he has finished filming the TV series Lonnie will be catching up

1. His new
ITV series

2. His future
records

on his recording commitments—among other Pye artists Lonnie looks after the A and R side of Kenny Ball's hit making jazzmen.

On June 12 he begins a summer season, headlining at Blackpool and in October goes to Australia and New Zealand on a four week tour. He'll concentrate mainly in New Zealand. "We did such good business there, a fantastic reception," said Lonnie.

At Christmas he appears again in pantomime.

'From now on I'm playing safe'

BIG band backings are OUT for Lonnie Donegan. He revealed this to DISC shortly after he learnt that his current disc "Have A Drink On Me" was well on the way to becoming a hit.

Why should this news make him decide that the lush sounds are out? By Donegan's standards his last record was a flop—"Bury Me Beneath The



Lonnie, alias Charlie Chaplin, as he appears in one of his new series for ATV.

Willow" was released last February and has not been heard of since. Before that he had another miss too, his Christmas recording of "Virgin Mary."

And both these discs had big band backings. But like "Lively" and most of his previous hits "Have A Drink On Me" is back to the beaty "skiffle" sound.

Said Lonnie: "I've become associated with a particular sound. The fans don't seem to like it when I do something too different. From now on I'm playing safe."

His two "flops" were not the first time that Lonnie had recorded with a lush orchestra. One of his biggest

hits, "I Wanna Go Home," which came into the DISC Top Twenty just under a year ago, had a big band backing. At the time there was speculation along the Alley: "Is Donegan leaving skiffle? . . . the music that made him."

We know now that he didn't leave it and along came a string of hits in the usual Donegan style until Christmas, "Virgin Mary" and his first big flop. His third attempt, and, as he says his last, at recording with a big band sound was "Bury Me Beneath The Willow."

John Wells

I was the biggest flop they'd ever had

says

ADAM FAITH

"I WAS a flop. I was the biggest flop they'd ever had. I'd muffed my big chance. I'd let Jack Good down. I wanted to crawl into the woodwork, curl up, and die." Believe it or not, that's Adam Faith talking—in the book of his life so far, "Poor Me" (published this week by Four Square in conjunction with Souvenir Press Ltd., price 2s. 6d.).

Adam recalls the time he did his first solo—in "Six-Five Special." He sang "Heartick Feeling" and chose too high a key.

"I couldn't reach half the top notes," he says. "People in the studio didn't exactly help. No one spoke to me. I was studiously ignored. The failure of the evening."

"But failure—my kind of failure—is a bitter thing. There's a great sour ache in the pit of your stomach, and you feel like ducking down side streets in case you meet anyone you know."

Different now

It's a different story now and "Poor Me" tells of Adam's hard work to become a success. Of the time he went to a psychiatrist of a love affair that nearly ended in disaster; of the girls in his life—Jane, Vicki, a brunette named Wendy, Valerie, a girl named Ruth Micklebank, Carol White, Shirley Anne Field and the rumours about Connie Francis.

"Connie calls me every time she is in London. She has been home with me to the family's council flat in

Acton . . . and the family fell for her in a big way.

"I think she's a fabulous girl, honestly! But when I say that I love her, I mean that I love her companionship, her sense of fun. But I'm not in love with her."

"Connie has one endearing habit . . . She never records a song unless her Dad approves of it. She makes him listen to every number that she wants to do. If he gives it the okay, she does it."

He talks about the girls in his film "Beat Girl." Gillian Hills comes under the hammer a bit. "Though Gillian was cast as my girl-friend in the picture, I can't say I felt the same way about her off the set."

But Shirley Anne Field provides a different story. "If I didn't go for Gillian in a big way, there was another girl in the cast I did go for—Shirley Anne Field. We met on location in the caves at Chislehurst. If you remember, that's where I had to sing my number 'Made You,' which I recorded later."

"I drove Shirley home that night in my car. From then on, I started collecting her every morning that

we were on call together. She's a crazy girl! Most mornings I'd ring the bell at the door of her flat and find that she wasn't awake, let alone dressed. I'd sit in the flat and read the papers while she got dressed and made-up as fast as she could."

Carol White—she was with him in "Never Let Go"—left some pleasant memories in the Faith diary. "Most actors admit that their first love scenes bother and embarrass them. I can't say it worried me. You see, I'd known Carol for some time. We'd been out on dates together. I had to kiss her on the bed. I rather enjoyed that smooching. I hope Carol did, too!"

'My idol'

Not all "Poor Me" is about Faith's amorous adventures. He finds space for his fellow artists, such as Lonnie Donegan—"always been my idol"—and his Two T's contemporaries such as Tommy Steele, Cliff Richard, Terry Dene, Vince Eager and the others who shared those "crazy nights at the Two T's."

DISC rates a mention, too. Adam recalls the time when he won this magazine's Silver Disc for "What Do You Want?" and "Poor Me—Juke Box Jury" takes a knock when Adam describes how they gave the thumbs down sign to "Lonely Pep."

"They voted it a miss. On the panel that night were Nina and Frederik, the Danish singers. Now I love this pair in their own sweet harmonies, but I cannot believe that they are qualified to judge the tastes of the pop market in Britain."

"And, as time has proved, the panel were way off beam."

P. 11.

PAT BOONE



sings 4 great new songs in the fun-decked hit!



NOW ON GENERAL RELEASE

You've Heard It!

THE SPURS SONG

by

THE TOTNAMITES

CB 1615



THE RECORD OF DISTINCTION

104 NEW BOND STREET, LONDON, W.1

This record could set me up in the States

**CHACKSFIELD,
HEATH, BLACK
MANTOVANI
TOPS IN U.S.**



ANTHONY NEWLEY—More than just a pleasure trip.

ALONG THE ALLEY

News from the Street of Music

British aim at American market

FIELDMAN MUSIC has been chalking up some successes in the States with items from their British catalogue. Placing British material in the tough transatlantic market is an achievement in itself, but more of our publishers are succeeding, contracting the writer of purely American songs which come here every year.

Feldman numbers trying their luck include the theme from the very successful British film "Saturday Night, Sunday Morning," recorded by The Cambridge Strings for Decca.

Then there are a couple of items involving The Shadows, which the Hill And Range Music firm have taken for the States. One is "Man Of Mystery," and the other is "Kou Tiki," which we haven't heard yet but which is likely to be The Shadows' next single release here after their current "The Frightened City."

Also going to the States in support of the film of the same name is "Nearly A Nasty Accident," written by MID Ken Jones and Journalist Jack Fishman, and recorded for Fontana by Kenneth Connor, one of the stars of the picture. Returning to the home front, Feldman's Ben Nibelot talked about three varying plugs with potential. There's Max Bygraves' vocal rendition for Decca of "The Fan Alley," which was recently revived instrumentally by Russ Conway. Freddy Cannon's boisterous revival of Kid Ory's "Medieval Rumble" for Top Rank, and a seasonal offering due on June 2 called "Life's A Holiday" by Jerry Wallace for London.

There are chances of British coverages on this song as well.

PAUL RICH, of Progressive Music in the Aberbach outfit, enthused about the recent release of "Spanish Harlem" with two strong disc versions by Norrie Paramor (Columbia) and The Drifters' lead singer Ben E. King (London). He's also hopeful about a sales comeback for Jerry Lee Lewis, who hollers and hammers the piano during his hot rendition of "What'd I Say?" a Ray Charles opus, on London.

MERIDIAN MUSIC, the British material specialist in the Southern Music group, is concentrating on two youngsters called Nick Shakespeare and Ken Hawker via their debut disc for the Piccadilly label, under the pseudonym of Carter Lewis and The Southerners. Meridian's Terry McGrath is plugging both sides. "Back On The Scene" and "So Much In Love," and Southern Music pluggler Terry Kennedy is looking after the boys in a managerial capacity.

Next door to Meridian, Marjorie Murray in the Latin American Music office is working on the first two discs of the new Latin American dance fad to be released here. It's "La Pachanga," and the discs are by Hugo and Luigi (RCA) and Audrey Aron (Polydor). As usual, we British have been very cautious and diffident about the pachanga, and so far there's no news of any British versions of the dance going on record.

LESLE CONN of the Melcher Music group was almost invisible behind a huge cream cake when I visited his office. It wasn't his birthday, but he was possibly celebrating some swift action following Major Yuri Gagarin's space exploit. Within four days of the announcement, Les had acquired a number called "Man In Space," organised a guitar-ridden beat group known as The Vigilantes, recorded the number and leased the tape to Pye. He's not saying who The Vigilantes are, but, having heard their space sound, I think we'll be hearing a lot more from them soon. N.H.

TONY NEWLEY was in great form when he arrived home last week—end after a four-week trip to America—a trip which was intended to be a holiday but turned out to be much more.

Newley, the 18 carat pop personality with the taut acting talent, told DISC: "It was a fabulous visit. I had no intention of doing a thing when I arrived, but it didn't work out that way."

"Some fellow came to me with a tremendous song. 'You've got to record this,' he said. 'When I heard it was written by the brilliant young team of Leiber and Stoller—they've had some 65 hits in the States—they didn't have to twist my arm. 'I said, 'Right,' the fellow made a

Having taken a close look at the American show business set-up Newley is convinced one hit could set going a new career for him.

"They're just looking for new faces and new talent over there," he said. "But it's no good just going there and hoping for the best. I believe you've got to go rather grandly."

"If my record does well and I can go there on the strength of it that's all right. Believe me the rewards in

TONY NEWLEY, just back from America, talks to Don Clive about his trip

dozen phone calls and there I was, in the studio, recording it."

Newley would not, however, say what the song was called.

"Dear boy," he said, "I'd love to tell you in detail about it, but isn't there something which says I'm not supposed to talk about it until it's ready to be released?"

"Anyway, I'll tell you this — it's being released in the States on June 15 and if it turns out to be the hit they think it will, I'm away. They don't know my records there but one hit could set me up."

Newley is not sure when his American disc will be released over here.

"I have a new record coming out soon," he explained. "When that one is launched we may bring out the American one. I want a couple of really good songs now. My last record, 'And The Heavens Cried,' was bad for me. It was a big disappointment. But I'm not making any excuses — it was terrible and that's that."

the States are staggering for anyone who does well. They'll give you the moon if they like you."

Speaking of the American disc jockeys Newley said: "They're a great bunch. They have tremendous good will for new boys. If you give them a good disc they'll set you up in no time."

As Newley saw it there are much more opportunities in America for singers.

"They have these grand scale television programmes which run for hours on end," he said. "They have a good band, thousands of kids dancing and a string of pop personalities go along and do a number—there's room for anyone who has something to offer."

Now he is home Newley is starting the old search for new material.

"It's ages since I made a good film," he said. "That's what I'd like to do right now — if I could find a script. That, however, is the most difficult thing of all."

A NEW SMASH HIT SINGLE!



JIMMY JUSTICE

"WHEN LOVE HAS LEFT YOU"

B/W

"THE TEACHER"

45 RPM

7N 15351

MANAGER & AGENT:

DON WHITE

66 VICARAGE ROAD, LEYTON, E.10
Telephone LEYtonstone 7111



"They want you to take another curtain, son."

Matt Monro to appear in Novello TV show

MATT MONRO, Bert Weedon and Craig Douglas are among the artists who will be performing the winning songs and compositions in the Ivor Novello Awards for 1960 concert which the BBC are screening on May 20.

Lionel Bart's "As Long As He Needs Me," which won the first place at the best selling and most performed song of 1960, will be sung by Georgina Brown. The second number in this category, Jerry Lordan's "Apache," will be played by Bert Weedon. "Apache" also won top place as the outstanding composition in the tradition, and the runner-up in this section, John Barry's "Jake Box Jury" signature tune "Hit And Miss," will be played by a section of the studio orchestra.

Faith hit

Craig Douglas will sing Johnny Worth's "What Do You Want?" which came third in the best selling and most performed category. "Portrait Of My Love," by Cyril Ornadel and Norman Newell, the song which won the title of the most outstanding song of 1960, will be sung by its disc hit interpreter, Matt Monro.

The best light composition, "Sea Shore," by Robert Farnon, will be played by the studio orchestra conducted by the composer.

Another Lionel Bart success was "Over 17" voted the most outstanding contribution to any film, stage, radio or TV score, and Max Bygraves will sing a number from it.

Runner-up in this category was Max Harris's "Gurney Slade Theme," which will be played under the direction of the composer.

The judges' special choice, "Goodness Gracious Me," will be danced by Douglas Squires and Mavis Ascott.

GOLD

New York Disc Jockey Clay Cole presents a Golden Disc to The Marceels for their smash-hit recording of "Blue Moon." The disc is still number one in our chart.



SILVER

Appropriately enough a Scottish soldier presented Andy Stewart with his Silver Disc for "A Scottish Soldier" at the Glasgow Empire last Friday.



Bygraves for Blackpool

VARIETY dates for Max Bygraves, just back from America, and with a new disc release in "The Bells Of Avignon," include two weeks at the Palace, Blackpool, from next Saturday, May 20.

These dates will be followed by two weeks at the Hippodrome, Brighton from June 19, a week at the Hippodrome, Bristol, commencing July 3, and a week at the South Parade Pier, Southsea on July 10.

A repeat of Harry Belafonte's Christmas show for BBC TV, "A Night With Belafonte," will be screened on May 25.

Luxembourg to start another Richard series

THE demand for the return of Cliff Richard and The Shadows to a series on Radio Luxembourg was so great that a new programme has been organised and is due to start a 13-week run on July 6.

'Swingalong' swings in

THE new Light Programme two and a half hour pop music series called "Swingalong" starts this Saturday, May 13.

The show will feature Cyril Stapleton and his Orchestra with Johnny Pearson, the String Ensemble and the BBC Variety Orchestra.

Complete vocalist will be Gerry Grant, and the programme will be produced by Bobby Jaye.

Patti here for cabaret

AMERICAN singer Patti Page arrives in Britain tomorrow (Friday) for a cabaret season at the Pigalle Restaurant and to star in ATV's "Sunday Night At The London Palladium" on May 21.

Mercury release another of her singles on May 19, coupling "Dandi" with "A City Girl Stole My Country Boy."

Ronnie Hilton is to guest in the Beverley Sisters' own show for ATV on Saturday, May 20.

Cliff and The Shadows have already spent many hours recording sessions for the new show which is to be called "The Cliff Richard Show."

Other news from Luxembourg, who celebrate their thirteenth anniversary on Monday next, is that Buddy Holly (May 18), Duane Eddy (June 1) and The Everly Brothers (May 11) are three more star attractions added to the list for the new "This Is Your Life" programme which opened with Cliff Richard last week.

Other names for the series are Adam Faith (May 25) and Jess Conrad (June 8).

World-famous American clarinetist-bandleader Artie Shaw has a short series devoted to the Shaw style starting on May 31. Called "The Highlights of Artie Shaw," the show will be broadcast for half an hour for five weeks.

America's famous husband and wife team, vocalists Eydie Gorme and Steve Lawrence, began their own series of programmes last Saturday. No limit has been set for the run of this series.

Philips Records are sponsoring two new weekly disc shows every Monday and Friday. The programmes are called "Monday Spin" and "Friday Spin," and are introduced by ex-Luxembourg resident announcer David Gill.

"The David Jacobs Show" is to be extended from July 6 until the end of November.

HORNSEY BOOK OWEN BRYCE

OWEN BRYCE and his jazz band have accepted a long term weekly residency at the Hornsey Town Hall, commencing on June 10.

Owen, DISC columnist and top trad band leader, has recently come to the end of a four-year engagement at Maidstone, and was thus able to accept the Hornsey offer, which was made to him after the band played there in one of the Name Jazz Band Presentations on April 8.

Sharing the bill with Owen Bryce and his Band on the opening night will be Ted Heath and his Orchestra.

Otis moves to Liberty

CLYDE OTIS, A and R director, who recently left American Mercury, after a stay of two and a half years, has signed as East Coast A and R director to Liberty Records, released here through London.

During his stay with Mercury Otis produced such artists as Brook Benton, Dinah Washington and June Valli.

Bell Tones guest on Granada

THE vocal and instrumental group The Bell Tones, currently starring in variety on the Frankie Vaughan bill at the London Palladium, are to guest in Granada TV's "The Variety Show" on June 14.

Red Price Combo cuts record

THE Red Price beat combo has been signed by Parlophone, and cut its first single yesterday (Wednesday). Titles remain secret for the time being, but the release date has been set for June 1.

CHARLESWORTH BAND

(Continued from front page)
until today and tours of Ireland, TV programmes, appearances at the Bath Festival, Beaulieu Festival, the Floating Festival, the Mardi Gras Open-Air Festival, and the Dutch week in Scarborough, has at last had results.

Now the band is to booked up that July is the earliest venue date. They average two concerts a month, and they travel in a brand new luxury Trojan coach, specially modified to suit a touring band, and costing over £2,000.

But none of this will change Dick Charlesworth.

"It won't affect our policy one bit," Dick concluded. "We've always played the same type of programme at clubs, ballrooms or concerts, and we still will."

ORIOLE

HAUNTING · ROMANTIC · BEAUTIFUL

BLUE SAX

THE EXCITING
TELEVISION *Pink Lady* THEME!



GLENN DERRY
AND HIS ORCHESTRA

on ORIOLE 45 CB 1609

B/W BEATRICK

Oriole Records Ltd., 108 New Bond Street, London, W1

NEW RELEASES

EDEN KANE WELL I ASK YOU
45-F 1108 Decca

Pat Boone A thousand years
45-HLD 838 London

Ricky Nelson Hello Mary Lou
45-PLP 837 London

Andy Williams The Ellsbao song
45-PLA 836 London

Anita Bryant Do-re-mi
45-HLL 835 London

The Coasters Little Egypt
45-MLA 834 JONK/ATLANTIC

Bobby Helms Sad-eyed baby
45-5082 Brunswick

THE
VENTURES
LULLABY OF
THE LEAVES
45-HLG 8344 London

JERRY LEE
LEWIS
WHAT'D
I SAY
45-HLS 9335 London

New disc, new film for Presley

**BOB HORTON
TURNS DOWN
TV OFFER**

THE next single featuring Elvis Presley will be released by RCA next Friday (May 19). The top-side is "Surrender," a modernisation of another old Italian favourite, "Come Back To Sorrento," and already a hit in the States. The flip is "Lonely Man," a song from his film "Wild In The Country" which he has recently completed.

At press-time no details were available concerning the size of advance orders for the record, but a Decca spokesman anticipated that they would be the "biggest yet," exceeding the record of 358,000 for "Wooden Heart."

Another film has also been fixed to follow "Blue Hawaii" which he is now shooting. The title is "Pioneer, Go Home," but no further details are yet available.

Pye capture

FOLLOWING the recent trip to America made by Mr. Louis Benjamin, Pye Records have now taken over the British distribution of Autocrat Records of America. This includes the Chess, Checker and Argo labels, and Clarence "Frogman" Henry among the artists.

Mr. Benjamin has been promoted from assistant general manager, to Joint General Manager, a position he shares with Mr. T. R. B. Threlfall.

Kenny Ball in ATV spot

ARTISTS lined up for ATV's "All Kinds Of Music" on Saturday, May 13 are Edmund Hoekridge, Adele Leigh, Larry Adler, and the Kenny Ball Jazzmen.

The show was originally scheduled for May 17, and its place will be taken by another "Startime" featuring Eddie Calvert, Gary Miller, The Wise Guys and Ken Morris and Joan Savage.

BIG RUSH FOR MUSICAL

ALTHOUGH the film premiere of "West Side Story," starring Natalie Wood and Russ Tamblyn, is not due to take place in New York until October 18, advance sales of tickets are reported to have netted over £10,000 already.

Jazz date for Matthew

BRIAN MATTHEW, composer of the BBC's "Easy Beat" and "Saturday Club," is to compete, with Jack Higgins, the "Summer Festival of Jazz" at Fulford Hall, Earlwood, Warwickshire, on Saturday, July 8.

Bands booked to play at this 12-hour event are Acker Bilk, Chris Barber, The Temperance Seven, Terry Lightfoot, Alex Revell, The Second City, The Panama, Mick Mulligan, Charles Galbraith and the New Orleans Jazzmen.

Reprise sign Al Hibbler

FRANK SINATRA'S own recording company, Reprise Records, has signed four more stars to its growing list of artists—blind singer Al Hibbler, who had a big hit a few years back with "Unchained Melody," jazz pianist Calvin Jackson, a new vocal group, the Jubilee Four, and singer Aki Aleong.

This week Hibbler began sessions for a single and an album, which will shortly be released. Calvin Jackson has already cut his first album, and a Jubilee Four LP is due later this month.

'S. Pacific' helps nurses

THE record-breaking run of the film "South Pacific" has brought in more than a million pounds, and has resulted in a new swimming pool for the nurses of the Royal Free Hospital in London.

In a special performance in honour of the opening of the fourth year of its run last month, the producers of the film gave away nearly £1,500 to the nurses' amenities fund of London hospitals and the swimming pool is one of the ways in which some of the money is to be spent.

Allisons write for girl duo

TWO girl quartets make their disc debut on HMV on May 19 with a song entitled "Yes, I'm Sure" written by The Allisons, following their other composition "Are You Sure?"

ROBERT HORTON, star of the long-running TV series "Wagon Train," flew into London on Friday for his tour of one-nighters and confirmed that he has turned down an offer to play the Western part for another five years. He intends to give it up when his current contract expires in a year's time.

Said Horton: "I was recently offered a contract for a further five years, but that would have meant that I would have been with 'Wagon Train' for ten years, and that's a lifetime. I don't want to tie myself down for so long."

'Clan' in Sinatra film

FRANK SINATRA'S next film, the \$3,000,000 Western, "Badlands," will reunite the all-star cast featured in "Ocean's 11"—Sinatra, Dean Martin, Peter Lawford and Sammy Davis Jr., who will play the role of a young ex-slave.

The film is set in the West during the 1870s.

Bill Kent tries comeback

FORMER Decca recording star Bill Kent flew into London Airport last Friday, after two years in America, determined to make a successful comeback in this country.

So far a tour of the Granada circuit commencing with appearances at Welling, June 4, and Walthamstow, June 11, has been fixed, and there is a possibility that he will sign with Blue Beat, a subsidiary of Melodisc.

MUDLARKS AT NEWCASTLE

THE Mudlarks star in a week's variety season at the Newcastle Empire commencing May 29, and the following week they will be appearing in cabaret at Rochdale clubs.

There is a possibility that they will star in a series of concerts later in the summer on a bill with Craig Douglas.



Robert Horton, star of the TV Western series "Wagon Train," arrived at London Airport with his wife Marilyn last week for his tour of one-nighters. See "Bob Horton Turns Down TV Offer."

RAMRODS ROCK LOCH LOMOND

NEXT Friday (May 19) London release two singles by American instrumental groups who both scored hit parade success with their previous records.

The Ramrods, who made the charts with their revival of "Riders In The Sky," are featured in "Loch Lomond Rock," and The String-A-Long, who registered with "Wheels," have followed it up with another Norman Petty composition entitled "Brass Buttons."

Lisbon on 'Lucky Stars'

NEW Philips pianist David Lisbon, who made his radio debut last Wednesday on the BBC Light Programme's "Parade Of The Pops" playing his own composition, "Dearwalker," may be appearing on ABC TV's "Thank Your Lucky Stars." Negotiations are in progress, and in the meantime he has Sunday concerts at Scarborough and Great Yarmouth lined up for August 6 and August 13.

Americans inquire after Eden Kane

EDEN KANE, whose first disc for Decca "Well I Ask You" has been tipped for the Top Twenty by Don Nicholl this week, has a "Thank Your Lucky Stars" date pending for June and appearances on regional ITV channels are being negotiated.

The American market has already reacted to Eden on the strength of his photograph which was recently published in an American trade magazine. Two inquiries, one from a Hollywood film agency, have been received.

Castle LP out in June

CASTLE Wise, the debut LP cut for Fontana by Roy Castle before he went into hospital, is to be released next month.

Roy, currently rehearsing for his leading part in the new Palladium summer show, "Let Yourself Go," which opens on May 19, is now preparing material for his second LP.

American comedian and stage star Stubby Kaye has been booked for a guest appearance in ABC TV's "Buckaroo" on May 20.

**JESS
CONRAD**

THIS PULLOVER
45-P-11348 Decca

**BOBBY
VEE**
MORE THAN
I CAN SAY

45-HLG 9218 London

**DUANE
EDDY**

THEME FROM DIXIE

45-HLW 9324 London

**A HUNDRED
POUNDS OF
CLAY**
GENE
McDANIELS

45-HLG 9219 London

**LOVE OR
MONEY**
THE
BLACKWELLS

45-HLW 9334 London

DECCA

LONDON

Brunswick

45
RPM
RECORDS

The Decca Record Company Ltd
Direct House, Abert Embankment
London, E.C.1

*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



Top reviewers, brightest reviews

Nigel Hunter

Owen Bryce

Tony Hall

Don Nicholl



LPs
EPs
pages 12, 13



TRAD
JAZZ
page 15



MOD
JAZZ
page 14



POP
pages 10, 11, 12

THIS WEEK'S CHART TIPS—Neil Sedaka, Roy Orbison, Della Reese, The Allisons, Eden Kane, Ricky Nelson, Matt Monro, The Ventures.

The biggest certainty of the month—Eden Kane



EDEN KANE—Hardly seems the same boy as he was on "Hot Chocolate Crazy."

EDEN KANE
Well I Ask You; Before I Lose My Mind
(Decca F 11353)

D N T
THE biggest certainty of the month, I'd say! Eden Kane tried for success before on Pye with "Hot Chocolate Crazy" and it hardly seemed like the same boy who now comes growling out of the Decca corner with "Well I Ask You." This strong-beat middle tempo tune by Johnny Worth has been given a great accompaniment by Johnny Keating and the sound is going to sweep Mr. K right into the Ten with the minimum of hesitation. "Before I Lose My Mind" is a gentle, flowing contrast, with something like a C and W Bavour. Kane sings it distinctively again to a smooth Keating accompaniment, relying mainly on rhythm section and faraway male group.

RICKY NELSON
Hello Mary Lou; Travellin' Man
(London HLP 9347)

D N T
THE disc to see Ricky riding high again? I'll say yes. Either half of his new release could be the big seller, and both will draw custom.

"Hello Mary Lou" (written by singer Gene Pitney) is an attractive rhythmic entry which moves at a good pace. Nelson sings the song

your weekly DISC DATE with DON NICHOLL

pleasantly and with echoing voice behind while the guitars strum. "Travellin' Man" slows the pace a little and comes out with a ting of blue in it. Catchy tune again—and again a smooth performance from the star.

MATT MONRO
Can This Be Love; Why Not Now
(Parlophone R 4775)

D N T
"CAN This Be Love" may not be an immediate success but it's a delightful slow ballad that Matt makes even better. I'm banking on it therefore as the third hit in the singer's long-awaited popularity run. Warm and sincere, with a good romantic lyric its tenderness is emphasized by the Johnnie Spence accompaniment of piano and orchestra. "Why Not Now" shifts into Latin gear. Again an accomplished production, with Matt in smooth form.

THE VENTURES
Lullaby Of The Leaves; Ginchy
(London HLG 9344)

D N T
THE "Lullaby Of The Leaves" is just about thirty years old and it's had a fat share of the royalties over the years. But it's going to get an even fatter share now as a result of this fast-rocking revival by The Ventures. Their particular guitars noise scores strongly with the number and should see them into the charts again. "Ginchy" also moves neatly and at speed, and demonstrates too the group's skill in this particular field.

NEIL SEDAKA
Little Devil; I Must Be Dreaming
(RCA 1236)

D N T
"LITTLE DEVIL" is a slick rocking offering from Sedaka and it's a winner all the way, far better than his high-selling "Calendar Girl." Easy tune of this one will grab you and never let go. Terrific sound from Neil and the Stan Applebaum backing whips up a load of excitement.

Can't see this one missing on any count at all. Song is another from Howard Greenfield and Neil himself. "I Must Be Dreaming" slows the pace, and Neil duets with himself on this ballad. Makes a lush coupling, but it's the other track which really matters.

DELLA REESE
Wou'cha Come Home Bill Bailey; The Touch Of Your Lips
(RCA 1235)

D N T
DELLA'S fascinating trumpeter of a voice works wonders with the old Bill Bailey rump. Here she gives it a swinging performance that's really vibrant. No doubt about it, she's one of the most exciting persons on record nowadays.

Here she belts to a fine big-band backing from Mercer Ellington and his trio.

The standard "The Touch Of Your Lips" gets an intriguing ballad reading from Della. A romantic ball which yet has tremendous power. Ellington packs a bank of strings behind the singer.



ROY ORBISON—Dramatic, pounding. Western-type ballad.

THE ALLISONS
Words; Blue Tears
(Fontana H 304)

D N T
"WORDS" comes up with every chance of seeing The Allisons into the big parade again. It's a bright, quick-lifting item which the boys handle smoothly to a smart Harry Robinson accompaniment. I don't think the song itself is as good (or commercial) as "Are You Sure" but it's strong enough for a follow-up production. "Blue Tears" is a slight, winsome hiccupper which The Allisons sing softly to Robinson's strings.

ROY ORBISON
Runnie Scared; Love Hurts
(London HLU 9342)

D N T
ORBISON starts back into the reckoning with a dramatic, pounding, Western-type ballad "Runnie Scared." Roy chucks it slowly and strongly while guitars strum behind him. Full orchestra and chorus march in after the mid-mark.

A potent, compulsive effort which ought eventually to hit the charts. "Love Hurts" is a lighter, lilting ballad. Roy handles it sweetly and sadly while strings sob for him.

DANNY KAYE
and
LOUIS ARMSTRONG
Five Pennies Salute; Bill Bailey
Won't You Please Come Home
(London HLU 9346)*****

D N T
THE long-player from the soundtrack of the film "The Five Pennies" has done great business and a lot of the interest has been caused by Danny and Louis' version of "When The Saints Go Marching In" . . . hence this single release, Five Pennies Salute, of the track.

If you haven't heard this amusing new lyric by Sylvia Fine, catch it quick. A delightful track.

Also from the soundtrack comes the couple's version of Bill Bailey.

ROLAND SHAW
Spatters Can't Sing; When All The World Was Young
(Decca F 11352)****

D N T
ROLAND SHAW'S orchestra playing two themes from the hit-rated stage show Spatters Can't Sing. Title tune's a slow jagger built up by a crowd of strings. Quite pleasant. When All The World Was Young is a gentle melody, rather stately and with a touch of yodel tinge about it.

RONNIE
and The Rainbows
Loose Ends; Sombrero
(London HL 9345)****

D N T
HERE'S an instrumental group which must have given the studio engineers a ball. Edgy noise from sax down in his boots, and echoing guitars behind. Loose Ends is a slow gimmicky beater which could lift itself to sales. Sombrero, of course, goes Latin with its Mexican slant. Not so ear-catching as the other deck.

FREDDY KING
Hide Away; I Love The Woman
(Parlophone R 4777)***

D N T
MR. KING and his orchestra with an instrumental offering on the top deck—Hide Away. Guitars open up this rocking effort, but it

ONE DAY ONLY SUNDAY **JUNE 18th** RETURN DAY TRIP
Leaves 8.45 a.m. Returns 10.15 p.m.
Leaves 10 a.m. Returns 9 p.m.

GRAVESEND • SOUTHEND to **CALAIS**

ROCK ACROSS THE CHANNEL
On the "ROYAL DAFFODIL" with the **FABULOUS SHADOWS**
AND BIG SUPPORTING COMPANY AND GALAXY OF GUEST STARS

TICKETS £2.24 RETURN obligatory from PETER TOMLINS, Big Beat Entertainment, Palace Theatre, Southend. Please check. 1 return stamped, addressed envelope plus postal order/cheque value of

Name _____
Address _____

They sang just for fun

Says Mike:

"We met at Washington University and decided we'd like to get a small group together, with maybe a little instrumental backing, and try to get some fun effects. We worked up a few songs for parties and soon we were performing some place or other every weekend."

Says Dick:

"None of us had any formal education in music, but we all had lessons. And we all liked music. We did mostly folk songs—the kind the kids knew and would join in on. Now we overlap both folk songs and pop. Half the kick comes in working out the arrangements; we still do all our own."

Says John:

"We met at Washington University and in full time at it until a date at 'The Hungry 4.' Dave Brubeck's manager, Mort Lewis, was in the audience. He talked to us afterwards and said he'd like to manage us. It took us about ten seconds to say 'yes.' We still think that was the ideal thing, I guess, is if the audience has as much fun as we do."

Says Bob:

"We worked at the Colony Club in Seattle every week-end for 26 weeks. That's when the record people started coming around. Some of them sounded real great, but we'd sent an audition tape to Columbia and decided to wait for an answer... and hope. When we got the reply from them asking us to come to New York, we were practically on the next plane."

Within a month, The Brothers Four had made their network TV debut via the Jimmie Rodgers Show, been signed for the Tropicana Hotel in Las Vegas, and cut their first disc.

On the flip she wafts affably through a tuneful ballad, *Bei Mir Ist Nix Amore*, but the language barrier needs a better song.

SAMMY KAYE

You Made Me Love You; Welcome Home

(Brunswick O 5850)***

SAMMY KAYE and the Kaye choir rolling out the never-say-die *You Made Me Love You*. Simple, pleasing performance of the song while piano and rhythm provide a tuneful raft. Always a market for this kind of performance, I suppose, but oh my, it is an easy way out!

Sammy directs his orchestra and the vocal team the *Kaylets* in *Welcome Home* for the flip. Trumpet solos sentimentally much of the way, in fact most of the way. Steady ballad.

BOBBY BOND

You're A Livin' Doll; Sweet Love

(Pye International N 2568)***

CHANTER by Bobby Bond *You're A Livin' Doll* is brisk, but it can roll over your head without making you look up. Routine fare for the juke.

Sweet Love opens to a boogie rumble and Mr. Bond comes wailing in with title repetition. Eventually gets into the song proper, but everyone seems to be in two minds whether to concentrate on the vocal or the jumpy piano and rhythm.

JACK SCOTT

Now That I: A Little Feeling (Called Love)

(Capitol CI 15200)***

TWO of his own compositions sung by Jack Scott to Stan Applebaum accompaniment. *Now That I* is a quick uplifter which Scott hits comfortably. Echoing male group and some strings and guitars.

A Little Feeling (Called Love) is a slow, thudding rock-a-ballad which Scott sings soulfully. Has more to commend it than the upper half but neither strike me as up to the man's usual standard.

ANDY WILLIAMS

The Bilboa Song; How Wonderful To Know

(London HLA 9348)***

CRISP, bouncy ballad *The Bilboa Song* is handled with typical confidence and polish by Andy Williams. Nostalgic yearning for the good old days and this is the kind of atmosphere all through in the production.

How Wonderful To Know moves easily and somewhat more plunkily. Williams caresses the ballad sentimentally while vocal group accompanies.

Continued on page 12



DICK FOLEY

MIKE KIRKLAND

JOHN PAINE

BOB FLICK

RATINGS

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

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

THESE FOUR HAVE CLASS

THE BROTHERS FOUR

Froggy Sweet Rosyanne

(Philips PB 1144)****

FOLK singers The Brothers Four introduce some new words into the old "Froggie Would-a Courting Go." "Froggy" thus becomes a hip study of the lower animal life.

Amusing and delightfully sung by the team. There's no doubt about the class these fellows have got.

The tuneful, nostalgic "Sweet Rosyanne" is also a bull's eye for The Brothers Four. Wistfully performed to simple guitar accompaniment.

CLEO LAINE

The Necessary Love; Gonna Sit Right Down And Write Myself A Letter

(Fontana H 309)****

JOHNNY DANKWORTH directs the accompaniment; for his wife on this release which entices that we get an interesting noise at least. Cleo whisks easily through *The Necessary Love*, making the most of the lyric.

Personally I'd buy the disc for Cleo's revival of *Gonna Sit Right Down*. . . A delightful, polished performance with a swinging gloss. When she joins the musicians to seal instrumentally. Cleo again reveals what a fantastic car she has.

TONY ORLANDO

Halfway To Paradise; Lonely Tomorrows

(Fontana H 308)***

TONY ORLANDO draws a Latin-based ballad *Halfway To Paradise*. Guit group cha-la-la behind him. Tony's voice tries hard to be distinctive and almost succeeds.

Lonely Tomorrows is a simple enough filler and Orlando's performance is competent without stirring any great urge to rush out and buy it.

THE THUNDERBIRDS

Wild Weekend; Rat Race

(Orion CB 1610)***

THE THUNDERBIRDS are an Australian instrumental group, and *Wild Weekend* is an Australian number doing very well under.

Sound of the group is twangy and honky with guitars and saxes in pretty familiar pattern, but they're good enough for plenty of juke spins.

Elmer Bernstein's composition *Rat Race* struts along darkly with Duane Eddy type guitar in front of the sax sound.

AUDREY ARNO

La Pachanga; Bei Mir Ist Nix Amore

(Polydor NH 66 826)***

ANOTHER version of *La Pachanga*. Audrey Arno sings it gaily here with male group and big band backing in powerful Latin style. This rhythm is certainly contagious.

sung by the vocal group with plenty of modern polish. I like it a lot and I'd like to see it rise.

I *Done What They Told Me To* is a cute finger-snapper which the group handle with precision. Out of the rut.

MAX BYGRAVES

The Bells Of Avignon; Tin Pan Alley

(Decca P 11350)****

BUNNY LEWIS has written English lyrics to the French story of the German melody, *The Bells Of Avignon*.

A lilting easy-going romance which Max sings pleasantly. Eric Rogers orchestra and a kiddies chorus from the Corona School of acting.

Tin Pan Alley is a bawling plonkety-plonker from the picture of the same title. Max gives it the familiar cockney stroll.

DICKIE LOADER

Heatwave; Happiness

(Palette PG 9015)****

DICKIE LOADER is an 18-year-old South African now working in this country. His debut for Palette is made on a rocker he wrote for himself—*Heatwave*. Dickie's well up with all the usual vocal patterns of the rock men and he'll no doubt collect some British followers.

Happiness, which he sings on the turnover, was written by Lionel Bart. Not as joyful as the title implies—a slow mournful ballad.

EMILE FORD

Half Of My Heart; Gypsy Love

(Piccadilly N 3500)****

EMILE FORD has moved across to Pye's Piccadilly label and comes up under this banner with the slow rocking accompaniment plus girl group doo-do-doing. Quite a change from most of the Ford sides which have gone before.

Gypsy Love opens out in quicker fashion and builds fairly dramatically. Again, however, the singer seems to be hidden in a faraway corner of the studio.

gives nothing in the way of enthusiasm.

For the turnover we get a slow blues vocal thumped by the man with whooping emotion.

PETULA CLARK

Welcome Home; Les Gens D'orient

(Pye N 15355)****

TO a comfortable joggling tempo. Pet sings the sentimental ballad *Welcome Home*. Affable without being in any way outstanding. Kind of thing that should do well in the request programmes.

Straightforward vocal and an unimaginative accompaniment from Peter Knight.

Break faster on the other side is sung nicely by Pet in French. Despite the language, I'd have been inclined to make this the A side of the release.

PAUL ROGERS

Four And Twenty Thousand Kisses; Free To Love

(HMV POP 872)***

GOOD bold noise from both Paul Rogers and the instrumental band behind him. Paul sings out confidently with *Four And Twenty Thousand Kisses* and should collect quite a following.

Free To Love is a more gentle, scensager love song which Rogers takes scaterly.

MAURICE WILLIAMS

Come Along; Do I

(Top Rank JAR 563)***

WILLIAMS and the *Zodiacs* growing through a steady rumbling beater *Come Along*. High pitched whooping mixes with the drawing deep accents while the rhythm thumps its way.

Do I has an almost tribal feeling about its chanting beat.

RONNIE RONALDE

The Lonely Goatherd; Edelweiss

(Columbia DB 4644)***

TWO from the show "The Sound of Music." *The Lonely Goatherd* might have been written especially for Ronalde. A buoyant, velding number with simple mountain tune. Ronnie yodels while male group chant the lyric.

Edelweiss is a slow waltzer with lyric lauding the tiny flower.

THE SPRINGFIELDS

Dear John; I Done What They Told Me To

(Philips PB 1145)****

DEAR JOHN is a slick adaptation of "Marching Through Georgia" written by Tom Springfield and

"WELCOME HOME"



PETULA CLARK

45 R.P.M.  7N15355

EPs and LPs—the latest

Conway, on a concert style kick, is immaculate



RUSS CONWAY
My Concerto For you (No. 2)
Warsaw Concerto; The Lonely Melody;
Forgotten Dreams; Autumn Concerto.
 (Columbia SFG 3079)***

THE photograph of immaculately-clad Russ on the sleeve front gives the keynote for this disc which features him on his concert-style kick.

Accompanied by Michael Collins and his Concert Orchestra, and the Rita Williams Singers, Russ plays an amended version of Richard Addinsell's *Warsaw Concerto*, Leroy Anderson's *Forgotten Dreams* hit, the melodic *Autumn Concerto*, and a rather nondescript piece which is likely to remain lonely.

Pleasant listening, but I prefer Russ in shirt-sleeves, belting away at the old honky-tonk bar piano. He sounds much more at ease in that convivial atmosphere.

THE SOUND OF MUSIC

The Sound Of Music (Edmund Hockridge); *My Favourite Things* (Petula Clark); *Climb Ev'ry Mountain* (Dickie Valentine); *Do-Re-Mi* (Joni Regan and Children).

(Pye NEP 24138)***
 A TIMELY taste of four numbers from the last show from the Rodgers-Hammerstein partnership, which opens in London this month. It is sung for us by four of Pye's top balladeers.
 Pleasant listening, but on this show-

ing the only song with the potential staying power of a standard is *Climb Ev'ry Mountain*.

BUDDY COLE

Swing Fever
Pagan Love Song; The Hour Of Parting; La Koolha; Heat Wave.
 (Warner Bros. WEP 6203)***

EXCEPT for the work of Ethel Smith, (the sound of organs, Hammond or otherwise, on record has always reminded me of interval time at the pictures, and put me off.

Buddy Cole's Hammond efforts might be another exception, judging by this set. Spruced out by bass, guitar, drums and thence Latin percussionists led by bongost Jack Costanzo, he has produced some energetic stylings of these tunes especially *Pagan Love Song*, which really raises the rhythmic roof.

The first organ record I have heard for a long time which I wouldn't mind listening to again.

PETE KING

Mind If I Make Love To You?
I Can Dream, Can't I?; Time After Time; Would You?; There Will Never Be Another You.
 (Warner Bros. WEP 6021)***

THE overall impact of this mood music selection is lessened by the unintentionally hilarious statements on the sleeve.

It is by "the sensuous music of Pete King." It is not for the timid, but "only for those who want someone to say 'Mind if I make love to you?'"

Romantic directions are given about turning the lights down low, sprinkling rose petals on the carpet, securing all "drapes," and chilling the champagne. The vision of my own circle of acquaintances undertaking all these elaborate preparations had me in stitches before I even listened to the disc.

Mr. King and his sensuous musicians provide string-laden interpretations which are most outstanding in terms of mood music by any means. Anyway, they would have to be pretty sensational to match the prose on the sleeve!

ANNE SHELTON

Anne Shelton Favourites
Come Back Again; Papa Loves Mama; Sweeney Of Ireland; Sadie.
 (Philips BBK 12430)***

A TYPICALLY polished selection from one of the most reliable stalwarts of British pop music.

Anne's tasteful talent asserts itself winningly on *Papa Loves Mama*. Other versions of this featherweight dittie made me curl up in anguish because of their self-conscious coyness, but not this one. She gives it a totally different and acceptable character with her interpretation which doesn't depend on cloying kid's voices.
 Four stars also to Wally Scott for his impeccable backing.

MGM EVERGREENS

Slaughter On 10th Avenue (Lennie Hayton and the MGM Studio Orchestra); *Harlem Nocturne* (Sam, The Man, Taylor and his Cat Men); *I Apologize* (Billy Eckstine); *Sentimental Journey* (Tommy Edwards).
 (MGM EP 749)***

THREE vintage recordings from the MGM catalogue, plus a more recent revival of the wartime favourite, *Sentimental Journey*. Lennie Hayton, Lena Horne's husband, conducts the MGM house musicians in a routine reading of the old Richard Rodgers concert piece. The Taylor crew and Billy Eckstine

are much better, and well worth re-issuing, while Tommy Edwards imparts some modern sounds to the set without spoiling his material.

DINAH WASHINGTON

It's Magic
Cry Me A River; A Sunday Kind Of Love; Time After Time; It's Magic.
 (Mercury ZEP 10102)***

NO one can accuse Miss Dinah Washington of lack of originality in her vocal style. She half sings,



half speaks, the lyrics of her songs in a way which immediately identifies her.

This EP is no exception, and she gets smooth, sympathetic support from an uncredited orchestra. Nice to listen to in this quantity, but suggesting that Dinah might tend to bore at LP length.

JOHNNY GREGORY

Bonanza!
Bonanza; Superfoot; Laramie; Wagon Train.
 (Fontana TFE 17331)***

ACCORDING to some people, TV westerns are bad for us, presumably because we might be encouraged to seize our six-guns, leap on our horses and gallop around shooting each other.

Be that as it may, there's no denying the melodic attraction of many of the title themes written for these horse operas of the small screen. Johnny Gregory's orchestra and the Michael Sumner Singers join forces here to present four well-known examples.

Bonanza has some lyrics, but they were not worth bothering with. *Superfoot* is the theme of the series, screened here by the B.B.C. under the title of *Tenderfoot*. *Laramie* is the theme from the first series, but without the impressive introduction of the TV version, and *Wagon Train* is also

the first, and best, theme used for this long-running epic of prairie travel.
 Good presentations of four signature tunes of some of the most consistently entertaining TV programmes.

JOHNNY MATHIS

Tenderly
You'll Never Know; Tenderly; When I Fall In Love; In The Still Of The Night.
 (Fontana TFE 17281)***

FOUR moments of vocal truth for Mr. Mathis which reveal the limitations of his voice unmercifully.

Instead of the customary lush tapestry of strings, woodwind, etc., Johnny has only the guitars of Al Capola and Tony Mottola, and string bass, to support him in these standards.

The guitars tend to embroider the melodies, too, giving the singer minimum assistance and exposing his shortcomings starkly.

However, as I have said before, this won't deter the massive Mathis following from loving every moment of it—and hating me for disagreeing!

STAN FREDER

Freberg Again!
Point Of Order; Person By Person; The Love Psychiatrist; The Honey-Larkers.
 (Capitol EAP 1-20115)***

WASHINGTON re-issues featuring one of the first American

clowns to register on record. Assisted by Daws Butler and the Billy May orchestra, Stan does skits on a Congressional committee of investigation, an E.L. Murrow interview, the psychological trend in westerns, and an impression of life among moon dwellers. This latter could be of current interest to Major Gagarin!

SARAH VAUGHAN

No Count Sarah
Doodlin'; Just One Of Those Things; Moonlight In Vermont; Stardust.
 (Mercury ZEP 10101)***

FOUR routine offerings from Miss Vaughan which will raise ecstasies amongst her fans, no doubt. She is backed by a strong jazz star line-up—but nothing caught fire for me.

Agreeable to hear, except for her hoots and howls in the beautiful *Moonlight In Vermont*.

EILEEN DONAGHY

Sitting Round The Fireside
Two Fire; The Mad Of The Sweet Brown Knees; The Spanish Lady; Bantry Bay.
 (Fontana TFE 17190)***

FONTANA's high-selling colleen with four more barnyard-bedecked ballads from the Emerald Isle. They are put across with her usual clear-voiced competence.

Waiting the shillelagh for the accompaniment is Johnny O'Greggory.

JIMMY SHAND

A Swirl Of The Kilt (No. 2)
Marching With Jimmy Shand; Scotland; The Brave; The Thistle Of Scotland; Where Not Awa' The Bile Awa'; Flowers Of Edinburgh; The Flowers Of Edinburgh; The Waverley Steps; Norman

Contd. top of next page

Disc Date

Continued from page 11

THE FLEETWOODS
Tragedy; Little Miss Sad One
 (London HLO 9341)***

REMEMBER the Thomas Wayne disc of *Tragedy* a couple of years back? Now the vocal team The Fleetwoods hope they can repeat Wayne's success with the number.

Lead voice Gary Frostel sings it slowly, sadly while the girls ooh-wah behind him.

Little Miss Sad One is a soft ballad reflecting the title. Gary leads again while the girls are content to echo for him.

HUGO AND LUGI
La Pachanga; Bimbobery
 (RCA 1237)***

LA PACHANGA is really another name for the Charanga rhythm and this performance by Hugo and Luigi's band and children's chorus should help make the dance popular here.

Performance is infectious; your legs will be twinning to the beat before you know it. Kids chorus is crisp while the band lays on the Cuban stuff—adding union trumpets briefly for atmosphere.

The bouncy, familiar *Bimbobery* is chanted by the chorus briefly.

TED HEATH
The Luxembourg Time; Holiday In Naples
 (Decca F 11351)***

AN Anglicised title for "Nous Les Amoureux" which won the Eurovision Song Contest, that's *The Luxembourg Time*. Heath's band walks through the melody with its usual brassy confidence. A more-than-useful big band side.

Holiday In Naples is a bouncy Mediterranean effort which the band trots out in gay mood—merry and melodious.

PAT BOONE
A Thousand Years; Moody River
 (London HLD 9150)***

PAT BOONE singing with plenty of strength and feeling for the

romantic ballad *A Thousand Years*... romantic? Well, broken-up romantic let's say. Good sound, and one which could revive Pat's flagging fortunes on this side of the water.

Moody River belies its happy melody by having words that are gloomy and suicidal. BBC trouble here I'd forecast.

THE TOTNAMITES
The Spurs Song; Danny Boy
 (Orfeo CB 1615)***

TWO stars to Messrs. Jimmy Henney, Sid Green and Reg Warburton for being topical anyway. This bouncy ordinary ballad comes out on time for a soccer souvenir in North London.

Danny Boy has not, as I feared, been twisted into a Blanchflower ballad. Straight through treatment by the vocal group.

JO ANN CAMPBELL
Motor Cycle Michael; Puka Puka Pants
 (HMV POP 873)***

A GIMMICKY motor-cycle opening leads Jo Ann Campbell into a quick-beating novelty that the girl pushes across cleverly. Amusing lyric and brash accompaniment directed by Sid Keller.

Casual-clothes novelty chanted by the girl in Hawaiian style with the guitars sliding, is *Puka Puka Pants*.

CARTER LEWIS
and The Southerners
Back On The Scene; So Much In Love
 (Piccadilly N 35004)***

NICK SHAKESPEARE and Ken Hawker are the composers and they're also the singers (under pen-name).

Back On The Scene is a quick-beater which the boys duet closely after Everly style. Could grow out from the juke.

So Much In Love is a slow romantic ballad which is almost attractive enough to turn the record over. Appealing vocal by the writers.

RUSS CONWAY... he sounds as immaculate as he looks. Talking to Russ (left) is Jack Hawkins. (DISC Pic)



reviews by Nigel Hunter

Whistle: The New Scotland Strathpey; The New Scotland Strathpey; *Miss Drummond Of Perth*; *Prisoners Polka*. (Parlophone GE 1P 3823)***

A WHOLESOME work of musical juggs from Scotland's Victor Silvester, with accordion dominating band which makes the most of these lively measures. Ideal for those who like cutting a Caledonian caper.

GANG SHOW ENCORES
Jamboree Song; We're Going To Have A Picnic; Thanking Day; Red, White And Blue. (Fontana TFE 1732)***

TYPICAL sing-songs from the Gang Show chorus which has been indivisible from the Scouting movement since Ralph Reader organised the first Gang Show back in 1932. Tuneful listening, enhanced a lot by Ken Jones' modern orchestrations and accompaniments. There is a notable solo by a boy soprano in *Thanking Day*, and *Red, White and Blue* features a corny, flag-waving moonogee which will be a wew with the Empire Loyalists.

THE VOLCANOS
The Volcanos Play The Great Imposter; The Theme From "Tightrope"; Ruby-Duby-Du; Red Head. (Philips BBE 12432)***

MODERN idiom beat renditions of two film items, a TV theme, and *Red Head*, by an instrumental

group with the predictable pounding rhythm, harsh tenor-sax and heavily amplified guitar.

It is the usual peculiarly monotonous, but highly commercial, formula for success these days.

HARRY SECORBE
Quarta O Quarta; I'll Walk Beside You; Largo; Brahms' Lullaby. (Philips BBE 12434)***

NEDDIE SEAGOON in serious classical mood for a quartet of well-known songs from longhair land, accompanied by the Wally Stott orchestra and chorus.

Harry's tenor seems a little thin in quality considering his lung capacity, but his singing is always a pleasure, and this disc comes as a welcome change in the usual selection of monthly EPs.

THE BAND OF THE COLDSTREAM GUARDS
Marching Down Broadway, Vol. I Seventy-Six Trombones; Oklahoma March; Lida Koo; You're Just In Love. (RCA RCX 194)***

L. T. COL POPE bates his Coldstreamers in a set drawn from famous Broadway musicals, without a great deal of success.

Seventy-Six Trombones is a natural for this combination, but the others don't go so well, and the band's attempt to get *You're Just In Love* swinging is just pathetic.



I have not seen any episodes in the BBC TV series, but that fact didn't lessen my enjoyment of this LP. The music conjures up vivid impressions of the scenes and action suggested by the titles, and has a character which provides stimulating entertainment.

Especially interesting is *Beneath The Southern Cross*. Later, Rodgers used this tango melody again, plus lyrics, under the title of *No Other Love*, with smash hit results.

HANK LOCKLIN

Please Help Me, I'm Falling

Please Help Me, I'm Falling; My Old Home Town; Good Home; All By Myself; It's A Little More Like Heaven; Livin' Alone; Seven Days; Send Me The Pillow You Dream On; Blues In Advance; Why Don't You Hand Off And Love Me; When The Band Plays The Blues; Hiding In My Heart; Foreign Car. (RCA RD-2720)****

WE helped Mr. Locklin to fall into some very healthy single sales, with the title of this album, and he justifies our support with this selection, recorded for RCA in Nashville, Tennessee, under the supervision of Chet Atkins.

The location of the recording studio suggests the idiom of the album. Country and western cornpone flavours both the songs and Hank's interpretation of them, and the atmosphere is commercial enough to please a lot of popsters as well as the country enthusiasts.

RAY CONNIF

Memories Are Made Of This

Memories Are Made Of This; Tommy; Young Love; There's Gotta Be The Fountain; Moments To Remember; My Foolish Heart; Love Me Tender; Around The World; Love Letters In The Sand; Unchained Melody; Only You; No Other Love. (Philips BBL 7439, stereo SBRL 604) ****

THE Conniff mixture as before, but still a very entertaining proposition. The voices of the chorus blend in wordless fashion with the instrumental sections of the Conniff orchestra in this varied set of familiar pop ballads.

It must be another sales cert for Ray. He deserves it. Having hit upon

DEBBIE REYNOLDS ... not a great voice but a tuneful and tasteful album.

a relatively simple, but highly successful formula, he hasn't sat back on his royalty laurels, but tries to inject new slants to the sound of each album, often by rhythmic variations.

Very good listening material and good for dancing, too.

DEBBIE REYNOLDS

Fine And Dandy

Shine On Your Shoes; You're The Cream In My Coffee; Sing Something Simple; Ain't We Got Fun; Give Me The Simple Life; Zip-A-Dee-Do-Do-Do; Fine And Dandy; I Want To Be Happy; Gonna A Little Kiss; Well Ya Huh; Puck Yourself Up; Life Is Just A Bowl Of Cherries; Gotta Have Me Go With You. (London HA-D 2326)****

DEBBIE would probably be the first to admit that she hasn't a great singing voice. However, in this set, she uses intelligently the one she has with pleasing results.

Terry Fielding provides some swinging accompaniments, and the songs are nearly all well-proved winners. Consequently, the album offers tuneful and tasteful entertainment enhanced by a close-up photo of Debbie's pretty face on the sleeve front.

MAURICE CHEVALIER

Toujours Maurice

Vingt Ans; A Barcelona; Quel De Berry; Mon Ideal; Vous Etes Mon Nouveau Bonheur; Paris, Je T'Aime D'Amour; L'Air In The Sunlight-Louis In The Moonlight; Oh! That Mitz; My Love Parade; Mama Inez; What Would You Do?; Bon Soir. (RCA Camden CDN-152)****

A SAFE bet for Chevalier fans. This collector's issue, on RCA's revival label Camden, prevents vintage recordings made mostly in the early thirties and the late forties by one of the most famous French stars to hit the international highspots.

His urbane personality comes across delightfully in these songs, and he sounded then as he sounds now—the living personification of debonair French charm and gallantry. If you are a fan of Chevalier, you'll want this.

The Button Down Mind strikes back with a hit

BOB NEWHART
The Button-Down Mind Strikes Back; Antisocial And A Private In Washington Army; The Grace L. Ferguson Airline (And Storm Door Coo); Bus Drivers' School; Retirement Party; An Inebriate Number Of Monkeys; Ledge Psychology. (Warner Bros. WM 4032)*****

ANOTHER scintillating album of satirical wit and humour from one of America's hottest names in comedy. These items were recorded during live performances to club audiences by Bob at "the hungry 4," San Francisco, and Freddie's Club, in Minneapolis.

The audiences play an integral part in the successful impact of the album. They are very much "with it" as far as the Newhart brand of humour is concerned, and underline the hilarity of his antics.

Some of Bob's allusions are purely American and were lost on me but that did nothing to spoil my enjoyment of the set.

His gems are *A Private In Washington Army*, with "noisy George" (George Washington) and "some drunk riding through town" (Paul Revere). *The Grace L. Ferguson Airline*, with its hair-raising disregard for elementary safety, and *Retirement Party*, with a rather sozzled old accountant telling his employers some home truths before retiring, instead of sticking to the usual clichés for such occasions.

A side-splitting winner, and certain of big sales success—judging by the fact that British TV comics are already "lifting" material from it!

DAVID ROSE
Concert With A Beat

Romero And Juliet (Tchaikovsky); Symphonie For Strings (Tchaikovsky); Waltz Of The Flowers (Tchaikovsky); Symphonie In D Minor (Franz); Swan Lake (Tchaikovsky); Symphony No. 6 In B Minor (Tchaikovsky); Piano Concerto No. 1 In B Flat Major (Tchaikovsky); Night In Venice; Tarsis Of The Moon (with Jack Leonard); Be Careful, It's My Heart (with Frank Sinatra). (RCA Camden CDN-153)****

INTERESTING echoes from the late thirties, the early forties and the early fifties, starting that late great man of pop music, trombonist Tommy Dorsey, with his orchestra and Clam-babe Seven.

Jo Stafford during their stints with the Dorsey outfit, and with its recording dates and information it is a must for Dorseyites and discophiles of the swing era.

EASTMAN WIND ENSEMBLE

Sound Off!

Sound Off!; Nobles Of The Mystic Shrine; Sabre And Spurs; The Pivador; Our Filtrations; The High School Cadets; The Business-Legacy Builders And Beyonets; The Liberty Bell; Riders For The Flag; Solid Men To The Front; The Gallant Seventh. (Mercury MMA 11134)***

A BRASSY album, conducted by Frederick Fennell, of marches written by America's king of martial music, John Philip Sousa.

Enthusiasts of this brand of stirring themes will undoubtedly like it, but I have heard much better military-style playing than this. Anyway, personally, I can't appreciate more than an EP of marches at one sitting.

FRANK CHACKSFIELD

Play To Me, Gipsy

Play To Me, Gipsy; Gipsy Moon; Tzigane; Play, Gipsy, Play; Waltz Of The Gipsies; The Gipsy; Golden Earlings; Coardas; Rhapsody; At The Balaluka; Gipsy Love; Dark Eyes. (Decca Ace of Clubs ACL 1060)****

A CONVENTIONAL but attractive album of aces, genuine and otherwise, associated with the roving Romany race from Hungary.

The gipsy's music has always mirrored the fire and fervour of his nature, and Frank Chacksfield's orchestra generates a reasonable amount of both in this pleasant set.

ROBERT RUSSELL BENNETT

Victory At Sea

The Song Of The High Seas; The Pacific Bells Over; Goodnight March; D-Day; Hard Work And Horseplay; Theme Of The Fast Carriers; Beneath The Southern Cross; Mare Nostrum; Victory At Sea. (RCA RD-27209, Stereo SF-5092) ****

ROBERT RUSSELL BENNETT conducts the RCA Victor Symphony Orchestra in this LP of the main themes from the orchestral suite which Richard Rodgers composed for the NBC TV series "Victory At Sea."

The music underlines the extensive genius of Rodgers. World-wide musical show hits flow non-stop from his pen, yet he can also produce a suite of classical dimensions, such as this, which has justifiably won praise and awards in America.



isn't likely to enhance his reputation with those efforts, none of which will ever get an airing from the BBC. Surely, pop music is not so bereft of ideas and inspiration that it has to butcher the classics in this gruesome manner?

TOMMY DORSEY

The One And Only Tommy Dorsey (Whatcha Know, Joe) (with Jo Stafford and Pied Piper); The Lonesome Road; The Call Of The Canyon (with Frank Sinatra); Way Down Yonder In New Orleans; Too Romantic (with Frank Sinatra); The Lady Is A Tramp (with Edythe Wright); A Sinner Kissed An Angel (with Frank Sinatra); Night In Venice; Tarsis Of The Moon (with Jack Leonard); Be Careful, It's My Heart (with Frank Sinatra). (RCA Camden CDN-153)****

I didn't expect an artist of David Rose's calibre to associate himself with an album of beat-up classical themes, but he has. A rhythm section and trumpet,

HEAR THE CUP FINAL ON RECORD!

HIGHLIGHTS FROM THE F.A. CUP FINAL 1961

FROM THE BBC SOUND COMMENTARY BY
RAYMOND GLENDENNING & ALAN CLARKE

RECORDS 7" EXTENDED PLAY NEP 24129

Outstanding big band LP by Gerry Mulligan

REHEARSAL TIME HAS PAID BIG DIVIDENDS

GERRY MULLIGAN
The Concert Jazz Band
Sweet And Slow; Bweebida Bobjida; Mando Des Mes Rives (Django's Castle); You Took Advantage Of Me; Our Old Times, Furtiva; Pato; Fanny Valentine; Broadway; I'm Gonna Go Fishing!

Matthew Gee (trumpet); Gerald Wiggins (piano); Wilford Middlebrooks (bass); Earl Palmer (drums).
THOUGH James Moody's singer, Eddie Jefferson was the first person to put lyrics to jazz solos, Pleasure was the one to reap some small record benefits in this bloom. His earliest efforts were for Prestige and were released here on Esquire. In all honesty, his earlier efforts were, on the whole, generally more satisfactory and satisfying. On this recent Dave Axelrod-produced album, his intention is suspect much of the time and his new songs don't knock me out, though *All Of Me* (an Illinois Jacquet solo) is interesting. *Tomorrow*, in case you wondered, is "Dear Old Stockholm."

Neither of the new versions of *Mood For Love* and *Parker's Mood* measure up to the earlier waxings. Though there is a tentative feeling about parts of the album the rhythm section often hits a good groove and moves excellent swinging solos by Land and Edwards, in particular. What

flow—and surprisingly underrated—jazz players they are!

SONNY ROLLINS QUARTET
The Sound Of Sonny
The Last Time I Saw Paris; Just In Time; Toot, Toot, Tootie; What Is There To Say?; Deeply Beloved; Every Time We Say Goodbye; Celine; It Could Happen To You; Mangoo.
(12 in. Riverside 12-241)****

Personnel: Sonny Rollins (tenor); Sonny Clark (piano); Percy Heath or Paul Chambers (bass); Roy Haynes (drums).

I've owned a copy of this 1957 recording for over three years. But I hadn't played it for ages. It sounds remarkably fresh to me now and illustrates a most interesting period of Rollins' development.

Here he is concerned, in the main, with standard tunes—and unbacked ones at that. One of the most striking performances is (of all things!) Al Tolson's feature, *Toot, Toot, Tootie*. In Rollins' hands it becomes a vehicle for some really rip-roaring jazz. *Paris* (no piano on this) and the Rosie Clooney tune, the calypso-type *Mangoo*, are two other especially swinging tracks.

In contrast, the ballads (*What Is There To Say*, the gently grooving *Every Time* and *It Could Happen*) get generally brooding and sombre



GERRY MULLIGAN—A very fine five-star album.

yet tender treatments. *Happen*, by the way, features just unaccompanied tenor. Rollins had said in print around this time that his ambition was to be able to play the tenor entirely on its own. As an experiment it is pretty successful. But I couldn't listen to too many in a similar vein.
Sonny Clark has always been a personal favourite of mine and his playing is relaxed melodic and constantly swinging. Heath and Haynes do a fine job and Chambers excels on his two tracks (*Paris* and *What*).

BLAKEY — We're not getting a real chance

It happens every time an American group comes to Britain—I get letters. More often than not, they take the line: "How can you possibly say that so-and-so didn't play well? When I heard him he was great!" And sometimes the letters are spiced with true, Anglo-Saxon adjectives! Then it turns out that the reader was talking about, say, the second concert in Liverpool, whereas my report referred to the first Festival Hall show.

I don't have to tell you how much a good jazz musician's performance can vary—not only from night to night and concert to concert, but even from tune to tune.

You can't turn it on like a tap. You can only try every time to give of your best. If it doesn't "happen" and if you are a good musician, you can always fall back on safety measures to get you out of trouble. But the human element and "circumstances" always must be taken into account.

Unfortunately, more often than not for press deadline reasons I have to review the first concert of the tour, and that's the idea on principle because it is often extremely difficult for musicians to "create" when they are in a foreign country for the first

time. However, by the second show, at Hammersmith the following night, he was in such fine form that he all but received a standing ovation! So, if you saw the show in Birmingham or Bristol, and Bobby was brilliant don't have a go at me—because I am sure he certainly was!

On the first night, the Messengers didn't really warm up until it was time for them to finish. On the second night, they were swinging from the start. But their set seemed to be over in no time at all.

I know Art Blakey feels strongly about this. Backstage in his dressing room, he told me: "We're used to carrying a whole concert on our own. Here we're not really getting a chance to show what we can do."

"You know, it takes the musicians some time to get loosened up out there. Their instruments have to get really warmed up, for instance. And we have so many different kinds of tunes in the book. The trouble is, we never get time to play them."

"We like to give the people some of the tunes that they know from our Blue Note albums. And then, the musicians are always writing new tunes and, naturally, they like to play those new ones all the time while they're fresh."

Best I've had

Art enthused about his band. "It's just about the best I've had," he said. "And you watch our saxophonist, Wayne Shorter. Back in the States, he's got everybody scared. He's working on something that's gonna make 'em all sit up and listen."

Shorter's constant experiments on-stage with harmonics, were, indeed, exciting. They became more exciting the more familiar one became with his conception.

Lee Morgan sounded better and better—a phenomenal trumpeter. And Bobby Timmons, after that unfortunate opening concert, proved that he should never be typed as a "soul" jazzman. He, like Lee and Wayne, is a brilliant musician, and there is more originality and inventiveness, and looking ahead in the Messengers' music now than at any time in their seven-year existence.



BOBBY TIMMONS — In line form, after that opening night!

time, quite possibly on-stage immediately following a grueling plane flight.

By the second concert it may be a different matter altogether—and all will be right with the world. But I must report with honesty what I heard at the time.

Let us like the Messengers-Moak show. As I wrote last week at the opening concert, pianist Bobby Timmons' contributions were practically incoherent.

(12 in. HMV CLP 1432)*****
Personnel: 1 (Tracks 1-7) Gerry Mulligan (baritone); Gene Quill (alto, clarinet); Dick Melindiano (alto); Zoot Sims (tenor); Gene Allen (baritone); Nick Travis, Don Ferrara, Conte Candoli (trumpets); Bob Brookmeyer (valve-trumpet); Wayne Andre, Alan Ralph (trombone); Buddy Clark (bass); Mel Lewis (drums); G Mulligan; Quill; Melindiano; Jim Reider (vocals); Allen; Danny Silk, Ferras, Phil Sunkel (trumpets); Brookmeyer, Andre, Ralph; Bill Takas (bass); Dave Bailey (drums).

REPORTS on its European concert appearances indicated that the Mulligan big band was disappointing. However, it certainly isn't on this LP. In fact, this is one of the most outstanding big band albums for some considerable time.

The arrangements are split between Mulligan, Bill Holman, Brookmeyer and Al Cohn. None is particularly ultra-modern. All are supremely sympathetic to Mulligan's approach.

Much rehearsal time has obviously been put in (what a nice change) and the band has a splendid feeling for dynamics. The sections play with precision and spirit and the ensemble sits generally a delight.

Only his famous Bweebida appears to be a development from an existing score.

KING PLEASURE
Golden Days
I'm In The Mood For Love; The New Symphony Sid; Don't Worry 'Bout Me; (Little Boy) Don't Get Scarier; Parker's Mood; Golden Days; Tomorrow Is Another Day; No, Not Much; All Of Me.

(12 in. Vogue LAH 12258)*****
Personnel: King Pleasure (vocals); Teddy Edwards, Harold Land (tenors);

CLASSIFIED ADVERTISEMENTS

- The rate for insertion in these columns is 1s. per word. Words in CAPITALS 1s. 6d. after initial word. Semi-display 12 per line each. Copy must arrive at DISC, 105-106, Fleet Street, London E.C.4 not later than first day Monday. The insertion is lost at the same week. Advertisements must be prepaid.
- PERSONAL**
- **TEENAGERS:** Pen friends anywhere! S.a.e. brings details. — Teenage Club, Faison House, Burnley.
- **PEN FRIENDS** at home and abroad. S.a.m.p.e.d. envelope for details—European Friendship Society, Olney, Bucks.
- **ATTENTION** all Club Secretaries! Add to funds by selling your members Frequent Pen made in the colours of your club and with the club's name inscribed on them. Please write for full details of this grand offer to DISC, 105-106, Fleet Street, E.C.4.
- **FIND FRIENDS** everywhere, Age 17 upwards. Opposite sex. Details free—Mary Blair, 147/21, Holborn, London, E.C.1.
- **PEN FRIENDS** everywhere opposite sex age 17 upwards, Only 15s a year. Details and sample introductions free—S.C.C., 331/37, Gray's Inn Road, W.C.1.
- **FRENCH** Pen Friends, all ages. S.a.e. for details. — Anglo-French Correspondence Club, Falcot House, Burnley.
- **MYRILE FRIENDSHIP CLUB**, Pen friends home and abroad. — S.a.e. Secretary, "Manor 102", Sutton-in-Craven, Keighley, Yorkshire.
TUITION
DO you want to sing like Cliff Richard or Helen Shapiro? The Maurice Barman School of Modern Pop Singing. Beginners encouraged. — 127, Beckwith Mansions, Baker Street, W.1. HUNTER 24667.
FAN CLUBS
CRAIG DOUGLAS Fan Club—Details: 54, Holmeville Road, Ripon, Yorkshire.
- RECORDS**
RECORD BAZAAR. 50,000 from 1s. Also cheap LPs, EPs. Write for lists—1142/1146, Argyle Street, Glasgow.
- PHOTOGRAPHS**
NEW EXCLUSIVE Photographs: Famb, Newley, Hooton, Richard, Presley, Brown, Conway, Donegan, 194; or 2/9d. each. Sets of Photographs: Richard and Presley, 2/9d. each set.—Send P.O. to: St. 4, 19, Westworth Street, London, E.1.
YOUR FAVOURITE film, record or TV star. Real photos 10" x 8" at 2/6, postpaid size 6d. Send S.A.E. for free lists.—Starfotos, 6, Hastings Court, Worthing.
ADAM, CHIE, DUANE, Plus 600 other Rock, TV stars, including London, Hutchins, Byrnes, Fleming, Conrad, Real Glowsy 10 x 8 in. photos at 2/6d. or postpaid size. 3 different sets in colour. Send S.A.E. for free lists. Trade and fan clubs supplied.—Photo Foyce Sales, 46, Kings Road, Brighton.
TAPE RECORDERS, Etc.
TAPESPONDING. Exchange tape recorded messages home overseas.—Details Ewart, 87, Terrace, Torquay.
- LEGAL NOTICES**
Form of notice of intention to register theatrical employers Registration Act, 1925 and 1928
Notice is hereby given that Burlington Frederick Saunders residing at 22 Fairloft Gardens, Ilford, Essex, and carrying on business under the name of Burlington's Entertainment Organisation, is hereby applying to the County Council of Essex for registration under the above Acts. (Dates 21st May 1961.)

Who Where When

Week commencing May 14

- BASILDON**
Frysins Centre; Danny Rivers, Brian Clark and The Wild Ones, The Semi-Tones (Sat.)
- BIRMINGHAM**
Merrill Haters, City de Youth Jammers (Thurs.); Hippodrome: Robert Horton, The Madkats, Two-Tones, Ramon Aldrich and his Orchestra (Sat.); Hippodrome: David Whitfield (Wk.)
- BRIGHTON**
Hippodrome: Ricky Murray, Marie Cole (Wk.)
- Bristol**
Hippodrome: Black and White Mixed Show (Wk.); Colston Hall: Robert Horton package (Wed.); See Birmingham.
- BUXTON**
Faulston; Arkar Birk (Sat.).
Rat Ballroom; Humphrey Lyttleton (Fri.)
- CHELTENHAM**
Garrison: Robert Horton package (Thurs.); See Birmingham.
Royalty Theatre: Lester Fergusson (Wk.)
- COVENTRY**
Jazz Club: Clyde Valley Stompers (Fri.); Coventry Theatre: Ramon Aldrich, Keez Sisters (Sund.); Hippodrome: Arkar Birk (Sat.).
- DUNMOW**
Funks Memorial Hall; Clyde Valley Stompers (Sat.)
- EASTBOURNE**
Winter Gardens: Civil Stapleton and the Show Band (Sat.)
- FARNBOROUGH**
Town Hall: Arthur Birt (Thurs.).
- GLASGOW**
Empire; Andy Stewart Show (Sund.)
- GLOUCESTER**
Revel; David Whitfield, Ken Macintosh (Sund.)
- GRAVESEND**
Adena Hall: Michael Cox (Wed.).
- HALIFAX**
Victoria Ballroom: Arkar Birk (Fri.)
- HITCHIN**
Heritage Hall: Humphrey Lyttleton (Mon.)
- LONDON**
World Green Jazz Club; Clyde Valley Stompers (Sat.); Jambou Jazz Club: Clyde Valley Stompers (Mon.); Granada Theatre: Tommy Scotts, The Venusians (Sat.); London Palladium: Harry Secombe, Ray Charles, Marlon Ross, Eddie Cochrane (Sat.); See Birmingham package (Sat.); Earl Young's; Co-ops.; Garrison, Lewisham: Robert Horton package (Sat.); See Birmingham package (Sat.); Hill Page (Sund.); Talk of the Town; Sunkel Tucker (Sund.); Adults: Von Johnson, Patricia Lambert ("The Show Men")
- MALVERN**
Winter Gardens: Not Wangle (Sat.).
- MANCHESTER**
Southern: Svetlana; Palace Theatre Club; The Southdowns (Wk.); Palace: Alma Coates, Dallas Reynolds, The Venusians (Sat.); Coventry Club circuit: Tony Scott (Wk.).
- NEALSAY**
Imperial: New and the Gladiators (Sat.).
- NEWCASTLE**
Club Hall: Adam Faith, John Berry, Screm, The Honors, Johnny & Roy, Gerry Doran (Sund.)
- PONTSMOUTH**
Guthrie; Robert Horton package (Mon.); See Birmingham.
- RAMSEY**
Galley: How-Rokko (Sat.).
- WIDONG**
Olympia Ballroom; Clyde Valley Stompers (Thurs.).
- WIDNESHAM**
Empire; The Showmen (Sat.).
- SOUTHAMPTON**
Park Ballroom; Humphrey Lyttleton (Sat.).
- SOUTHEND**
Olympia; Robert Horton package (Fri.); See Birmingham.
- TAUNTON**
Garrison; Tommy Steele, The Venusians (Wk.).
- WORTHING**
Assembly Hall; Clyde Valley Stompers (Wed.).
- TERRIFIC OFFER**
LP RECORD CASE
FREE MONOGRAM
HOLDS 30 12" LPs.
Nickel lock & key & Lay flat handles
Order 30 Records. Light weight 8 1/2 x 4 1/2" Makers check their colour. YOUR MONOGRAM SPLIT AS IN GILT LETTERS FREE OF CHARGE (optional please state clearly). MONEY BACK GUARANTEE.
ONLY 20/- CASH PRICE.
Selling over 15/- Plus 2/- P.P.F. Order 30 today—while stocks last
P.B. RECORDING CENTRE (Dept. B/D/WS) 58, Parkside St., Birmingham, 5.

TRAD JAZZ

By Owen Bryce

BRUCE TURNER JUMP BAND

Jumping At The NET
Wide Park; Cherry; Watch The Birdie;
Willie The Weeper; Coldwater Canyon;
Opus 5; Jump; Knickerbocker Glory;
Keys Of Pearly; Morning Glories;
Swing With Me; Claret.
 Seven Records 77 LEU
 12-21****

FOR quite stupid and illogical reasons one hesitates to give five stars to British jazz musicians. But this one comes as near as anything to getting them. Originality and swing

BRUCE TURNER—His originality, swing and impeccable alto deserve the highest marks.

esteem in which he has been held for years was not without justification. Like Buck Johnson his choice of numbers is varied . . . exceptionally so. Many of them you wouldn't associate with anything but the dance music world.

Miller confirms that he is really part and parcel of this same world by singing most of them. Can I remind you once again that way back in New Orleans itself dance music is what these men played. That they also played great jazz was by the way.

Punch Miller plays with power and with directness. His lead is a model for trumpeters the world over. His vibrato is the stuff that good jazz is made of.



TRAD JAZZ

ROUND-UP

Biggest demand ever for 'Stomp'

JAZZSHOWS had the biggest demand ever for tickets for their Annual Floating Festival on June 25, this year renamed the "Steamboat Stomp." The two boats, Royal Sovereign and Royal Daffodil, were both fully sold out two weeks ago. And that means over 3,000 fans, not including the many journalists, agents and friends of the promoters.

For it has become almost a tradition that George Webb takes the opportunity to repay bountifully the work of the Press.

TWO BILKS?

ACKER BILK is a clever individual, but not enough to appear with his band in Holland and in Ireland AT THE SAME TIME. This seemed to be the case when a printer's error occurred in this copy two weeks ago.

The first Irish tour ends on August 2 and not 24. Another Irish tour takes place from September 3 to 10 and in addition to this and the Dutch one, a Swiss tour is planned for late in November. Itinerary not yet fixed but suggested dates are 17 to 26.

MASTERS BACK

BOB MASTERS has rejoined Dick Charlesworth on trumpet and Bill Dixon has come back on banjo replacing ex-band-leader Pete Deuchar. Bill Dixon has played for the last four months with Nat Gonella and Kenny Ball.

Dick now has his old line-up with

the exception of Cyril Preston. Dave Keir, who took his place, plays trombone and "everything else in the band" and he also sings! I was told. Which makes a total vocal complement of Jackie Lynn, Dick Charlesworth, Dave Keir and Graham Beazley!

The Charlesworth Band has been booked for ABC's "Sunday Break" on June 4 and this will be relayed from Birmingham. On June 21 they take part in the Adam Faith Show on ITV.

On May 19 they play an all-nighter at Wymondham, the next night they are the "Band of the Month" at Heatham and May 21 finds them at Coatham Hotel, Redcar. One day's travelling and they open their northern tour in Glasgow on May 23, following this with Aberdeen, Hamilton, Morcombe, and Prestatyn.

CORRIE UP NORTH

ED CORRIE'S Concord Jazz Band play their first week-end in the north when they travel to Manchester for a date on May 13 at the Two F's Jazz Club. On May 14 they are at Greenfield and they make their concert debut the following day, playing a joint show with the Temperance Seven at Birmingham Town Hall.

Ruby Bard, who handles the Concord Band tells me she has now signed Alvin Roy's Saratoga Jazz Band; the band which won last year's Sobro Fair Jazz Championship.

PETERS' NEW MAN

MIKE PETERS has got himself a new clarinet player, Carl Hemmingfield from Doncaster, who replaces Ted Owen. Carl has recently played with the Mike Taylor Band. The Peters Band, still sporting their Panama hats and white jackets and still calling themselves the Florida Jazz Band play at the Club Django, Southport today (Thursday), the Alba Club, Glossop tomorrow, the Imperial Jazz Club, Stockport on Saturday and the Royal Hotel, Crewe on Sunday. On May 19 they are at the Maten Hall, Edmonton and the next day share a date with the Temperance Seven at the Sir George Monoux Grammar School, Walthamstow.

Negotiations are in hand for a month in Germany, in June.

Bruce Turner proves British jazzmen CAN do it!

and Bruce's own impeccable alto deserve the fullest marks. The technical deficiencies of the remainder of the front line let the side down on several occasions especially in the faster numbers.

Trumpeter Johnny Chilton is an old player . . . in just that sense. At times he plays brilliantly . . . at others he tries to do things he can't . . . at others he echoes Goodie Williams . . . and at yet others he appears to play right off the chords.

Johnny Mumford on trombone is much the same . . . and so, too, is Johnny Picard who replaces him on *Willie The Weeper*. Both play excellently at times, and yet that little spark that turns a good jazzman into a genius is always absent. Drummer Johnny Armitage, whom I didn't like in the flesh on a recent performance comes off best of the sidemen.

In fact, it is the rhythm section and the leader that makes this record so worth while.

The light little arrangements bring to mind the band of John Kirby in the years just before the war. Kirby numbers like *Opus Five* help the impression. Yet there is no slavish copying. Ellington's *Hyde Park*, with topping, Ellington's *Hyde Park*, with some wonderfully played trumpet, is nothing like the Duke version.

Don Redman's *Cherry*, a beautiful tune which could well be revived, is treated melodically revealing all its charms.

Numbers which don't come off are *Roses Of Pearly* and *Willie The Weeper*.

Model lead

KID PUNCH MILLER
 From New Orleans
Some Of These Days; Cool Kind Of Fun; Cook Robbin; I Just Can't Help Myself; She's Funny That Way; Shine; My Blue Heaven; It Ain't Breakin' It; Squeeze Me; Panama; Infernal Blues; Down By The Riverside; Exactly Like You; There's A Small Hotel.
 (Esquire 32-121)****

JUST over 20 years ago I made a record of "Some Of These Days" which was immediately rejected by all concerned because of faulty trumpet intonation. I thought it awful, but I couldn't help thinking of it again when this disc arrived because the effect Punch Miller gets is just the one I also got years ago.

Let's admit that intonation has never been a strong point with the early New Orleans pioneers and on that score alone this first Miller LP would be the jackpot. For there are many over here who consider these faults the VERY THINGS WHICH MAKE THESE PIONEERS GREAT. Apart from that, Ernest Kid Punch Miller proves that the high for this disc he has surrounded

himself with an excellent bunch of musicians. Ed Hall, Jimmy Archey, Ralph Sutton, Ernest "Bass" Hill, Art Trappier, and Jimmy Crawford. On two sides Miller and Ralph Sutton duet, Sutton being heard to advantage. *Weary, Panama, Riverside* and *Hotel* are also issued on EP240.

Panama is one of the best sides but *Squeeze Me*, a piano/trumpet duet, shouldn't have been left out.

R and B man

LYNN HOPE
Shocking; Blue And Sentimental.
 (Blue Beat Melodisc 45/BR/21)****

LYNN HOPE, I'm told, is the foremost exponent of tenor saxophone rhythm and blues playing. He is a coloured musician with plenty of sheer technique at his command. He can, and does at times, produce a lush, warm tone in the very best traditions of late swing period Kansas City-influenced big band music. When he descends to vulgarisms he is, to play on words, "shocking."

All the usual tricks of the R 'n' R trade are here. Unfortunately the swinging beat that the rockers sometimes manage to cook up isn't there with him.

Blue And Sentimental is another matter. Lynn Hope, obviously inspired by the Herschel Evans version recorded with the Count Basie band, turns up a solo of merit, though too close to the original for my ears. But this shortened version will provide something of interest to those who cannot take this sort of jazz in anything but small doses.

I doubt whether the record is meant to be taken seriously by anyone except the R and B collectors.

Neat trumpet

DOC EVANS AND THE 6 ALARM SIX
Dr. Jazz; Willie The Weeper; Ostrich Walk; Milehigh Jinx.
 (Odeco EP 7034)****

WHEN Doc Evans first appeared on the scene he was hailed as the new Bix. Which is nothing unusual. Every white trumpeter not playing directly in the style of Armstrong is invariably hailed as the new Bix. Then of course records eventually appear and the tab is quickly dropped. Then after an initial rave season the poor guy is usually left for dead.

Which is very much the story in this country of Doc Evans. He has lived most of his life in Minnesota, beginning musically as a drummer, but switching to cornet while still at university.

He plays a pure, neat trumpet with overtones of New York, Chicago and sometimes even New Orleans. His inspiration is variously given at Bix, Louis, Kaminsky, Berigan, Muggsy, and Yank Lawson. My ears would add the music of Bobby Hackett and several others, but that isn't to imply that Evans is a purely derivative jazzman.

He isn't . . . and there's a lot on these four sides that you'll find nowhere else. As a measure of this let me assure you that I've had the original issues (some ten years old now) since their first appearance—and I still play them!

Cricket's
BRIGHTEST
 * * * * *
 two shillingsworth

MEET THE TEST STARS

Packed with full page portraits, action shots and pen pictures of all the Australian tourists and leading England players.

MEET THE TEST STARS

has special features contributed by former Test cricketers Alec Bedser and Bill Bowes, PLUS profiles of Test captain Peter May and Richie Benaud.

MEET THE TEST STARS

is on sale now at your newsagent price 2s.



All the 1961 Tour fixtures and the results of the England - Australian Test encounters since they started in 1877.

PRICE 2/-

'MEET THE TEST STARS' is published by Charles Buchan's Publications Ltd. 161-166 Fleet Street, London, E.C.4

CHARI CHUCKLES



"WARPAINT"

Search for Cliff's leading lady hits trouble



CLIFF RICHARD—Not keen on the German star.

THE search for Cliff Richard's leading lady in his new film "The Young Ones" has run into trouble. No one has yet been found suitable for the part of the young girl who meets Cliff in a youth club where he entertains, and already the film is more than a week behind schedule.

Shooting should have started in the middle of May, but the difficulty in finding the right girl—she must be able to sing, dance, act, and must look about 19—has meant that the end of the month is now considered the earliest that work can start.

A few weeks ago German star Heidi Bruhl, who was recently in Britain for TV and recording work, was picked for the part, but apparently things didn't work out and she was not signed.

Some reports quoted Cliff Richard as saying that he did not want to co-star with a German girl and that he wanted the chance to go to an English actress.

Kenneth Harper, who is producing the film at Elstree for Associated British Studios, denied that it was Cliff who was being difficult.

"The trouble has been," he explained, "that we have been unable, so far, to find just the right girl. It is so important for all of us that she BE the right girl. I've interviewed many girls, including a number of well-known ones, but they were not right for the part."

Continental girls

The long search has been conducted in many schools and academies throughout the country and has so far proved fruitless.

"But," said Harper, "we shall not delay the production any more. I have whittled my selection down quite considerably but I haven't found the right one yet. I'm testing five Continental girls this week and one of them might get the part."

Her, of course, would like the chosen girl to have name value. This would help the film but it is not too important because the film will already have the vastly exploitable name of Cliff Richard heading the bill.

But a Continental name, like Heidi Bruhl, would obviously help sell the film in places where Cliff is only



HEIDI BRUHL—Was one of the possibilities for the part.

vaguely known and this must be taken into consideration.

But whoever the lucky girl will be there is one minor disappointment in store for her—there will not be any love scenes with Cliff in the picture.

Ken Johns

JET HARRIS of The Shadows writes for DISC

One eye on the charts for 'City'!

The first in a new weekly series by one of the stars of Britain's leading instrumental group



It shows that DISC has a great sense of responsibility to the industry it serves—show business! Here is a practical example of putting something back into a business. These Silver Discs are a great help—they increase the public interest in records, and encourage everyone, studio personnel, factory staff, musicians and singers, to give of their utmost.

I'VE been slipping in and out of Tin Pan Alley a lot lately . . . and you know the old place is undergoing a face lift. The old ones shake their heads and say, "It won't be the same" . . . no parking, traffic lights — and they are going to start tearing down our local pub, the White Lion.

Outside the Lion the other day I met the king of the kids on television. Ask any toddler who is their number one pin-up and the chances are that you get the reply — "Whally Whyton."

He was a pioneer of skiffle. Led the Vipers on disc, toured the country, wrote more than one hit — and then became a solo personality on children's TV.

His appearances, with William the puppet, his songs to a guitar, and his "Springboard" programme about careers have put him into the bigtime with the smalltimers.

Wally shook me rigid when he told me that he has turned down one of ITV's biggest film roles—that of Blondel in the 12th century French Minstrel in the new series "Richard the Lionheart."

Why did he say, "No"? "There was an exclusivity clause in the contract. It meant that I would have to give up all my other work for at least seven months. This was what made me decide to decline a most attractive offer," Wally told me.

IN common with many other folk in show business Cliff and The Shadows have been asked to circulate the news about the Variety Club of Great Britain's "Star Gala" which is being organised at Battersea Pleasure Gardens this Saturday by "The News of The World."

We hope that YOU will come along, because we all are. The VC of GB is one of the finest organisations in the world. It has raised hundreds of thousands of pounds for unfortunate, unhappy and unwell children in these islands.

It will be a great day. There will be stars galore, from stage, TV, films, radio and discs—so why not join us?

IT'S about two in the morning—we have just returned, after an appearance with Cliff—and am I tired! This is a week when we all become chart watchers . . . one eye on our instruments, the other on the way our latest disc "The Frightened City" is shaping in the sales market.

It isn't a state peculiar to us . . . I guess every recording artist gets pre-occupied in those first couple of weeks after the release date. The burning question being, "Will the public like the disc?"

I must admit that I'm still as excited with reviews and opinions of our discs now as I was when we had the first one on the market . . . and I still phone us our recording manager Norrie Paramor to ask for the latest sales, gen.

Last Friday "The Frightened City" had been on sale three hours and I was told, "110,000 have been sold."

So thanks to the composing genius of Norrie with this, his very first film score, and you the public, we are very happy to report that it looks as if we have another hit. Thank you — everyone!

WE are very proud to have been awarded another Silver Disc—for "F.B.I."—by DISC! And we thank everyone concerned.

ON SALE NOW!

POOR ME

A candid autobiography by *Alan Faith*

GET THE BOOK, ENTER THE COMPETITION AND MEET ADAM IN PERSON

A FOUR SQUARE PUBLICATION 2/6

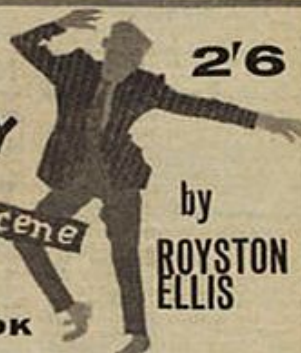


ALSO A MUST FOR BEAT TODAY

the BIG BEAT scene

A FOUR SQUARE BOOK

2/6



by ROYSTON ELLIS