



No. 216 Week ending May 12, 1962 Every Thursday, price 6d.

ERROLL GARNER—BRIEF Weedon leaves 'Easy Beat' LONDON VISIT

BERT WEEDON is to leave 'Easy Beat' after being resident on the show for two years. He will make his last appearance in the current series on May 20. Last year he managed to fit in appearances between Sunday concerts. On June 8, however, Weedon shares top billing with Harry Worth and Edmund Hoekridge in a four-month season at the North Pier, Blackpool, and will be unable to record any 'Easy Beat' appearances. He will probably return to the show at the end of his summer season.

JAZZ pianist Erroll Garner passed through London Airport on Monday en route to the Continent to begin his European tour. He returns to London on Tuesday next (May 15) for a Press conference, then resumes his dates on the Continent.

His first British concert is at the Royal Festival Hall on May 26, for which all tickets have already been sold.

Philips are releasing a new Garner LP this month entitled 'Close-up On Swing,' and will also issue a single from it coupling 'You Do Something To Me' and 'Some of These Days.' These items were cut by Garner for his own record company Octave, and are leased to Philips for international release.

New Everly single out

THE Everly Brothers, due out of the Marines later this month, have a new single released tomorrow (Friday). Titles are 'How Can I Meet Her' and 'That's Old Fashioned.' The disc was cut at a rush recording session in Nashville during a recent leave. Immediately they are demobbed the Everlys will fly to Nashville to cut an LP.

Faith in variety

DAM FAITH plays three weeks in variety on the Moss Circuit, when he opens at the Hippodrome, Bristol, on May 21. Other weeks are Hippodrome, Brighton (June 4) and the Empire, Newcastle, week commencing June 11.

Rosemary Squires opens her summer season at the Opera House, St. Helier, Jersey, on June 9.

DEL SHANNON \* DION \* BOBBY VEE \* SAM COOKE \* DUANE EDDY \* THE CRICKETS

More top American stars for British tours

NEW TV BIG BAND SERIES

YET more topline American stars are to tour Britain. They include Dion and Del Shannon, Bobby Vee and The Crickets, and Sam Cooke, who will headline a package which is also likely to include Roy Orbison. Return visits for Duane Eddy and Brenda Lee are also planned.

First on the list is the Dion-Del Shannon tour which is fixed for September, opening on the 16th at a venue yet to be set. It will be a nationwide series of one-nighters.

Del Shannon has not been here before, in spite of his continued success since 'Runaway.' His current chart entry is 'Hey Little Girl.'

Dion, who has just concluded shooting his first major film—'Ten Girls Ago'—on location in Canada, was here at the beginning of the year.

His new disc, 'Lovers Who Wander' and 'Born To Cry,' is to be released next week. It is already in the American charts.

Following his tremendous success when he toured here earlier this year, Bobby Vee will be returning in early October, this time with The Crickets—Jerry Allison, Joe Mauldin and Sonny Curtis.

The last time The Crickets were here, they accompanied the Everly Brothers in 1959. Prior to this they toured with the late Buddy Holly.

The Crickets' last release here was 'It's Old Enough To Know Better,' which was issued on the London label, before Liberty signed with EMI.

Contd. on page 6, col 1

John Leyton aims at world markets

LIKE any successful artist in Britain, John Leyton realises that to aim at being great in this country alone is not good enough. He has to look abroad, widen his appeal. The only way to get into the big time is to become an international artist. John plans to do just this. He is carefully selecting his recordings to suit all markets. Although, as reported in DISC last week, he is still singing the same style of number in Britain, he is choosing a different style of disc for re-

lease in other countries. In America his next release will be his swinging version of 'I Don't Care' that he included in his album, 'Two Sides Of John Leyton.'

He has all ready made a television short for release in Germany in which he sings 'Soo, This Is She' in German. He was specially coached by a language tutor.

Now he is to move into TV and make thirteen half-hour television films, to be made at the Granville Studios in

London. He will act as host on the programmes to overseas artists as well as sing himself.

These programmes will be sold abroad—to further the Leyton name in overseas territories.

On May 23 an Australian Television executive, Louis Mac-Namara arrives in Britain to talk with Leyton's manager, Robert Sigwood, about the release of these thirteen TV shows throughout Australia.

Then, in June, Bob Brier to Canada to sell them there.

All this will mean a great deal to John and it will spread his name and talent around the world and give him a firm foot in the door to international stardom.



JOHN LEYTON Singing in German.

Inside

Bruce Channel page 3

Eden Kane page 4

JOHNNY BURNETTE GENE McDANIELS U.S. BONDS MARK WYNTER tour round-up page 12

R and B's Big Night by JACK GOOD page 5

JET HARRIS —reviews of his first solo disc page 8

John Leyton LONELY CITY (as featured in the film 'IT'S TRAD, DAD!') 45-POP1014

HIS MASTER'S VOICE RECORDS





# Should The Shadows find a new name?

## PRIZE LETTER

THE move by Jet Harris from The Shadows means that only half of the original group now remain. If, as seems likely, there are to be any more outings, then surely the group should change its name.

The Shadows are as much a group of personalities as musicians, which explains why their hundreds of contemporaries have never really made it, although technically their work is as good, and in some cases better, than The Shadows' hits.

However good the newcomers to the group may be, it will be impossible in the future to define them from the nonentities which make up the innumerable groups on the scene today.—R. ALLEN, 9, Victoria Avenue, Great Crosby, Liverpool, 23.

## VERY FAIR

I WAS surprised that "Juke Box Jury" recently voted Billy Fury's new disc a "miss," and I am sure that the one person who voted the disc a hit was fellow artist Johnny Burnett, who gave very fair comments on all the records presented.

I am wondering how much longer it will be before Billy Fury's real and thorough talent is truly recognised. He should have topped the charts long before now.—D. JAMES, 13, Bradford Road, Wakefield, Yorks.

## A CORKER

MR. JACK GOOD has let out some corkers in his time, but he let his biggest out when he praised that guitar record, "Mashed Potato Time." Having pondered over this disc for quite a while, I have come to the conclusion that Jack and

I have been listening to different records.

The recording I heard had a screaming person singing unintelligible lyrics to a snatchy backing group. And the drum-



BILLY FURY — His latest was voted a miss. See "Very Fair."

# Post Bag

The address is: Post Bag, DISC, 161, Fleet Street, London E.C.4.

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

mer that Mr. Good raved about! All I could hear was someone bashing away at a dustbin with something that sounded like a broom handle!—D. STONE, "Benni Knoll," 617, Chepstow Road, Newport, Mon.

## GROUPS

IN the making of new discs, or the covering of American hits, British companies capture every sound perfectly... except that of the harmony group.

Chorus work by American groups has been outstanding. The potent commercial value of a popular star, backed on record by simple vocal harmonising and guitar arrangements is evident by the successes of such discs like "Little Bitty Tear," "Wild In The Country" and "Are You Lonesome Tonight." Britain has nothing like this.

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

Our harmony groups just don't conjure up the right atmosphere.—R. G. WHITE, 12, Daisy Road, Forchester, Nottingham.

## SICK

BRITISH singers make me sick when they talk about turning into all round entertainers. What's the matter with them. Do they doubt their own vocal ability, or are they afraid that their careers as singers will be non-existent in ten years' time.

A good singer and a good musician will always find a good following, so matter how old they get.—A. C. DYKE, 41, Canterbury Road, Worcester.

## TICKLED

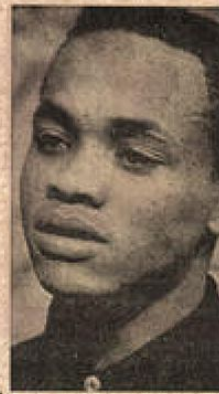
IN defence of the awful remarks being made by squares concerning "Nut Rocker," I must point out that I'm sure Tchaikovsky would be tickled pink to find his music still being played in 1962, in any shape or form.

So why deprive the pop fans of a beat record with a good tune? Records like this are few and far between.—JUDIE ROBERTS, Pantiles, Mills Road, Livane, Cardiff.

## NEW FACES

I AM sick to death of hearing "mature" record buyers condemn every new sound or singer. When are they going to realise that we teenagers don't necessarily want our singers to last? We like to hear new voices and new sounds, see new faces and hear original interpretations as well as retain a few old favourites.

Just think, if everyone who made a record was to last, how crowded and monotonous show business would be.—MARY CANNELL, "Dreamland," 145, Mowbray Road, Cambridge.



DANNY WILLIAMS—Already up there.

# Good song in spite of that Italian

LEEDS MUSIC are ticking over nicely these days with a good crop of hits and likely newcomers. "Wonderful World Of The Young" by Danny Williams on HMV has already made it, and Sam Cooke's "Twistin' The Night Away" on RCA also has had a good spell in the charts.

New items bearing the Leeds copyright stamp include Pat Boone's "Quando, Quando, Quando" on London, one of the titles he cut here with Malcolm Lockyer's orchestra. This song gave Katie Boyle the opportunity of showing off her linguistic prowess on a recent "Juke Box Jury" by saying that Pat's

# ALONG THE ALLEY

Italian is lousy. However, as he breaks into his own English lyrics after the spaghetti introduction, this shouldn't harm the record. Leeds have the latest single on HMV from that pleasantly folksy group, The Highwaymen. The title is "I'm On My Way." A vintage item reappearing is "The Ballad Of Thunder Road" with discs by Robert Mitchum (Capitol) and Gill and Terry (Phillips).

And country and western enthusiasts will be interested in a new version of the old country fiddle showcase "Orange Blossom Special." It's been recorded by The Spontiks (Oriole).

JOHNNY MATHESON at Michael Reine Music has the top side of the new Joe Brown disc for Piccadilly occupying his plugging attention these days. Title is "Picture Of You."

Another promising item filling up the plugs for Heloc Music is "Twist, Little Sister" by Brian Poole and The Tremoloes (Decca).

MARJORIE MURRAY at Latin American Music has the top side of the first single cut by ex-Shadow Jet Harris since he went solo.

It's one of the good stock sides from the LA standard catalogue, "Besame Mucho," which Jet uses as a guitar showcase. The curiosity value provided by his first solo waxing should get the side off to a very good selling start. N.H.

NEW RELEASES FROM

CBS



THE  
DAVE BRUBECK  
QUARTET  
PLAYS  
UN SQUARE DANCE  
AAG 102

STEVE LAWRENCE  
HIS FIRST  
SINGLE FOR CBS  
THE LADY  
WANTS TO TWIST  
AAG 101



**BURL IVES**  
FUNNY WAY OF LAUGHIN'  
45-0000  
Brunswick  
45 rpm record

**AMERICAN**

**TOP DISCS**

These were the twenty numbers that topped the sales in America last week (week ending May 5).

Last Week	This Week	Title	Artist
4	1	Soldier Boy	The Shirelles
3	2	Mashed Potato Time	Dee Dee Sharp
2	3	Johnny Angel	Shelley Fabares
7	4	Stranger On The Shore	Acker Bilk
1	5	Good Luck Charm	Elvis Presley
9	6	Shout	Joey Dee and the Starliners
8	7	Lover, Please	Clyde McPhatter
5	8	Slow Twistin'	Chubby Checker
12	9	P.T. 109	Jimmy Dean
10	10	Twist Twist Senora	Gary U.S. Bonds
6	11	Young World	Ricky Nelson
13	12	Dear One	Larry Finnegan

Last Week	This Week	Title	Artist
14	13	She Cried	Jay and the Americans
20	14	Funny Way Of Laughin'	Burl Ives
—	15	Old Rivers	Walter Brennan
—	16	Shout! Shout! (Knock Yourself Out)	Ernie Maresca
17	17	Soul Twist	King Curtis
—	18	Everybody Loves Me But You	Brenda Lee
11	19	Love Letters	Ketty Lester
—	20	Hide Nor Hair	Ray Charles

**ONES TO WATCH**  
Conscience - Jimmy Darren  
Lovers Who Wander - Dion

**DEAR ONE**  
45-1104  
**TONY VICTOR**  
DECCA  
45 rpm record



BRUCE CHANNEL will be London bound in a few weeks time.

**ONE-HIT CHANNEL IS SURE OF SUCCESS**

THERE seems to be no surer way of inviting disaster to a promising career than for an American singer to visit Britain on the strength of just one hit record. It's happened in the past. It will happen in the future—but not to Bruce Channel.

Still riding high with "Hey Baby," Bruce arrives here early in June and his Texan manager Major Bill Smith predicts a smash success.

"Yes, I know other singers have flopped over here," he told me last week, "but it won't happen to Bruce because he's got an act and he's real versatile. That boy doesn't imitate anyone but he can sing anything from a Presley rocker to a hymn."

"He's not like the singers who need echo chambers and string backings. When Bruce walks on the stage with his guitar the place is aight."

**Country boy**

"Bruce loves people and he loves the idea of coming to England because he's really just a simple country boy who's been places now! In the States they're calling him 'King of the Blues' and he takes that as a mighty high compliment."

"Why, right now he's touring with Brook Benton and Fats Domino and if two of the biggest

**Brian Gibson** talks to Bruce Channel's manager Major Bill Smith

coloured stars in America can take a white boy on their tour then he's really arrived!"

The Major, who saw action during the war flying B-17 bombers over Germany and was wounded, has known Bruce for several years.

"I'd wanted to work with him for some time but we didn't get around to it until last fall when we cut 'Hey Baby' in just 15 minutes."

"That was all it took and we recorded it in Fort Worth, Texas, which is the greatest recording place in the world, Nashville? Fort Worth knocks it off the map!"

According to the Major, rhythm and blues is going to be the big new craze and he's keen

for Bruce to continue singing it. "Naturally we want to keep him as versatile as possible because audiences don't like too much of one style. But really he's a blues singer and I think we'll try to keep him a blues singer on his records."

"This tour of his should be quite a show because besides the other great supporting acts Bruce is bringing his harmonica player Delbert McClinton who is heard on the record. Delbert is quite a performer in his own right."

**New record**

During his visit to London the Major has been setting up a deal to distribute a new record he cut only a week or so ago in Texas. Sung by Paul Baron it is called "Cleopatra."

"We've been knocked out by this one and it's been rush released in the States," said the Major. "It has very good lyrics and is a Johnny Horton-type number. I've also been setting up the release of Bruce's 'Number One Man.'"

"We hope this is going to do just as well here as the first one. It's a great song and has already showed up in American Top Hundred."

**TOP TWENTY**

Compiled from dealers returns from all over Britain.

Week ending May 5, 1962

Last Week	This Week	Title	Artist	Label
2	1	Nut Rocker	B. Bumble and The Stingers	Top Rank
—	2	Good Luck Charm	Elvis Presley	RCA
—	3	I'm Lookin' Out The Window	Cliff Richard	Columbia
1	4	Wonderful Land	The Shadows	Columbia
4	5	Speak To Me Pretty	Brenda Lee	Brunswick
3	6	Hey! Baby	Bruce Channel	Mercury
7	7	Love Letters	Ketty Lester	London
5	8	Hey Little Girl	Del Shannon	London
6	9	When My Little Girl Is Smiling	Jimmy Justice	Pye
—	10	As You Like It	Adam Faith	Parlophone
8	11	Dream Baby	Roy Orbison	London
13	12	Wonderful World Of The Young	Danny Williams	HMV
—	13	Let's Talk About Love	Helen Shapiro	Columbia
—	14	Last Night Was Made For Love	Billy Fury	Decca
15	15	Everybody's Twistin'	Frank Sinatra	Reprise
11	16	Never Goodbye	Karl Denver	Decca
10	17	Twistin' The Night Away	Sam Cooke	RCA
14	18	When My Little Girl Is Smiling	Craig Douglas	Top Rank
20	19	King Of Clowns	Neil Sedaka	RCA
19	20	The Party's Over	Lonnie Donegan	Pye

**ONES TO WATCH**

Lonely City - John Leyton  
Cutty Sark - John Barry

**CHART CHATTER**

BY JOHN WELLS

**PRESLEY JUST PIPS CLIFF**

WITH releases by Presley, Richard and Fury, the chart looked certain for a shake-up this week... and it got it! Presley with his usual fantastic sales in at No. 2, Richard right behind. Fury getting off to a good start by coming in at 14.

With a week's start in their favour, Adam Faith returns to the sellers with "As You Like It," and Helen Shapiro plants her latest in at 13.

And at the top, that swinging semi-up of Tchakovsky, "Nut Rocker" by B. Bumble and the Stingers, has finally ousted The Shadows' "Wonderful Land."

Bruce Channel, who has been ideally placed these last two weeks to jump into the coveted number one spot, can now say goodbye to his chances.

If "Nut Rocker" holds top place for as long as The Shadows did, seven weeks, B. Bumble will be more than pleased... he'll also be incredibly lucky. The Shadows didn't have to contend with Presley on their tail, not to mention Cliff.

In fact, Cliff has hardly been in the charts while The Shadows have been at the top. Good timing on somebody's part?

With such a reshuffle at the top only four numbers have remained steady or moved in the right direction. Ketty Lester has kept her catchy "Love Letters" at 7, Sinatra is still clinging to 15. Only Danny Williams and Neil Sedaka have managed to move up... and then only by one place.

The numbers which have left altogether are "Can't Help Falling In Love (from 9)", "Tell Me What He Said" (12), "Young World" making its second departure (16), "Dr. Kildare Theme" (17), and "Caterina" after a surprisingly brief stay.

**KENNY BALL**  
AND HIS JAZZMEN  
"The Green Leaves of Summer"  
790 2094

**NORMAN VAUGHAN**  
"SWINGING IN THE RAIN"  
791 1428

**JOAN REGAN**  
"MOST PEOPLE GET MARRIED"  
791 1519

**BRUCE CHANNEL**  
"RUN, ROMANCE RUN"  
794 25127

**THE FLEE-REKKERS**  
"STAGE TO CIMARRON"  
794 35048

**PICCADILLY**  
**INTERNATIONAL**  
**JAZZ**



# 3,000 FANS PICKED EDEN KANE'S LATEST



**E**DEN KANE'S "I Don't Know Why" is tipped for the high spots of the charts and the flipside is almost as good. Both sides are different from what we have come to expect from Kane's records, especially the flip, "Music For Strangers" which he swings extremely well.

It was the fans that selected Eden's latest single.

"I had nearly three thousand letters asking me to sing 'I Don't Know Why,'" he told me. "They had heard me sing it on the stage—I chose my act with it—and I decided that they were right, I should record it."

This new single heralds a change for Kane. Although he still grows out the old ballad, he makes it a better in two senses of the word. The flip is swing and that, Eden tells me, is what he intends to stick with for a while.

"I thought it was time to change a bit, certainly time to get away from Holly Gully," he said. "It is good for me to change after three records. People have never been quite sure what I am going to do next and I think they almost expect me to try something different."

## Difficult

"It is difficult to go on finding tunes that keep you on the same track. It would be very difficult indeed for me to find a tune better than 'Forget Me Not.' Also, if you continue for too long in the same vein, people begin to say 'he was not as good as his last one' and you die a slow death."

"Few singers are successful at sticking to the same kind of thing

It wouldn't pay to stick to one type of tune, says EDEN KANE.

by  
**Peter Hammond**

for any length of time. I can only name two—Elvis and Cliff. It is their outstanding talent that has allowed them to do this and get away with it. Others who have tried a long run at singing the same kind of numbers have failed. I don't want that to happen to me, that's why I'm changing now."

This gives us another viewpoint, another answer to the questions that haunt pop artists. To stay with it, for how long? To change, when? To change, to what? John Leyton expressed his problems about changes in last week's DISC.

"A change early in one's career is necessary," Eden tells me.

He has no intention of falling back into the Holly Gully style. "It would have to be a fantastic number that would take me back into that," he said.

"I want to be versatile. I want to get versatility into my act. To me, the song is more important than the beat. Holly Gully is merely a riff, nothing more. It doesn't go down all that well in Britain. Here, audiences want to hear songs not riffs."

"The beat doesn't mean as much here as it does in the

States. That's why Ray Charles' records don't sell as well here as they could."

Now that Eden is moving into swing will he stay with that for three or four records and then change again?

"I shall swing for a while, but I don't know that I shall stick with it for that long. I'm learning all the time."

"It's like being in the third form at school when you start. Then you get into the second grade and leave behind what you have done before for something different, perhaps something more advanced."

## Experience

"When in the second form you begin to learn what you are going to do in the first grade. I don't know yet what I shall be doing three records from now."

"I'm going to the States on June 4 in order to learn even more. This trip is wholly meant as experience for me. They won't even know me over there and I'm not going to do a great deal. I shall stay two weeks only and give four or five performances, but this is strictly for experience. I shall be devoting my time to learning, studying what is going on. Taking in the scene and adapting it to myself."

"I shall definitely not be singing any Holly Gully type numbers over there, despite the fact that the American press has said that I am the nearest British artist approaching their own Holly Gully artists. It would be too risky to try and ape them. But I'm very excited about the trip and I shall do my best to please them."

# Record stars MUST be performers to succeed in U.S.

**T**O be a top recording star in the States is no longer enough. To succeed you have to be a performer as well. Said top British disc personality Bunny Lewis, who has just returned from six weeks studying the American record scene, "Recording artists are ten a penny. You can even BUY one cheaply."

"Out of the top hundred of any current week approximately 80 will be non-performers, and, believe me, they have a tough time of it. As you can imagine it is even tougher for a British artist."

"I have heard a panel on the trade paper 'Billboard' listen to some of our Top Twenty discs, shrug their shoulders, and say, 'What's different about that?'"

"This is why our discs don't get full rating in the States. The artist has to be an established performer and the American audiences have to know about him."

"It is a hard lot for their own recording artists. Take a disc star who is a non-performer. None of the big television shows will take him. Perry Como, Ed Sullivan—none of them will look at him."

"None of the major radio stations will play his material, and since the Payola scandal it is worse. He stands very little chance on the minor stations because they mostly play R and B."

"Rydell, Darin and now Checker have learned to be performers as well as recording artists."

"Bobby Darin is the perfect

example of the record artist who has made himself a performer. His is a copybook career. He rode in on the rock craze. Then he timed perfectly his move away from rock and did his 'Mack The Knife' LP."

"Then he succeeded in getting into the cafe society act and followed it up with appearances at hotels in Las Vegas and



**BOBBY DARIN—Copybook.**

Miami where the real money is. Now he is getting into films successfully."

"Checker, too, is moving that way now. He opens on August 1 in Vegas and will earn more money than he has ever earned."

"For our artists to succeed in the States they have to be different, have the right material and above all be polished performers. Otherwise they are wasting their time, or at least will not last."

"Some of our artists who made a small hit in the States in the past are very nearly through there now. They haven't been able to establish themselves."

"Most of our recording artists come under the category of non-performers according to Bunny, and for them to go to the States would be a waste of their talent. I asked who he thought would really make an impact there at this moment."

## Two greats

"I can name only two and they would be instantly successful. They are Tony Newley and Lennie Donegan. Both are different, both have great material and both are really polished performers."

"Tony is big in the States already. That is, of course, partly due to Sammy Davis Jr., who has been the greatest publicity agent a British artist ever had. He talks about Newley all the time."

"I went to what is called the third show at the Sands Hotel in Vegas. The third show is always strictly a performance for professionals. It goes on at a time when all the other acts in Vegas are finished and they turn out to see who is playing at the Sands."

"Artists in the third show cut out all the 'corn' from their act and you see the best in them. That night Sammy gave Tony Newley a tremendous boost. Saying what a great guy he was, that he was a genius, and that he, Sammy, had to go to London to find a great song—Newley's 'What Kind Of Fool Am I.' America is crying out for Newley, now."

**Peter Hammond**

# S ★ T ★ A ★ R T ★ A ★ L ★ K

## Wooden frog is Brenda Lee's mascot

**I**F any of you were lucky enough to get to see Brenda Lee on her recent tour you may have noticed a little wooden frog which she keeps on her.

She bought it three years ago in Kalamazoo, calls it Kelly, and told us that he travels everywhere with her at a good luck charm.

Elvis Presley found crickets to be more of a hindrance than a help during the recent filming of "Follow That Dream."

Each time El started playing a scene, the crickets set up a loud buzzing, completely drowning him out.

When asked why he thought they were acting like that, Pres replied, "Maybe they're Pat Boone fans!"

To commemorate Kenny Ball's Golden Disc, the trumpeter has given every one of his Jazzmen a miniature Golden Disc for helping him on "Midnight in Moscow."

He also presented one to his A and R man, Pye's Alan Freeman. The presentations were made during a recording of "Easy Beat."

Maurice Chevalier, who may not be exactly the idol of every teenager, may be subject to a few raised eyebrows in his next movie, "Jessica" where as a Roman Catholic priest, he starts strumming pop songs on a guitar.

14-year-old Johnny Peters, a new Joe Meek discovery, soon to go on disc, has been described as a "male Helen Shapiro."

Steve Perry took a real live Baron to the zoo last week. He is Florin Nicolas van Pallandt, the 9-month old offspring of Nina and Frederick. We understand that Alan "Stripped Purple Shirt" Klein has submitted some material to Decca for the hoped for Jerry Lee Lewis session.

**BOBBY RYDELL—19** on the day he signed for that "Birdie" role.



Jerry is very pleased with Alan's songs, which the singer wrote while he was part of the C and W act, George and Alan.

Mary May, after having been a very happy housewife for the past few years, is now receiving tons of cabaret engagements.

Always handy with a needle, she has been designing and making a set of evening dresses, and has even remodelled her fourteen year old wedding dress.

Eden Kane, whom I saw last week looking stunning with a white suit and a newly acquired Spanish tan, has got around to buying himself a new car.

It's one of those glorious Sherwood Green Ford Capri's—a real dream, especially with Eden behind the wheel.

Bobby Rydell celebrated his nineteenth birthday on April 26, the day he signed for his role in "Bye, Bye, Birdie."

**E**ACH week, before she goes on screen for "Swinging Along," Marion Ryan has a conference with the director, the set designer and costume supervisor, to make sure that her clothes don't clash with the studio sets.

Yet Marion, who has become known as one of the best dressed women on television, since she first appeared in "Spot The Tune" way back in 1956, buys most of her clothes off the peg.

Frank Sinatra has opened a new night club in Atlantic City, U.S., how he finds the time to indulge in being



**DUSTY SPRINGFIELD**, in hospital for an operation on her throat that will keep her from singing for six weeks, had a visitor last week. It was JOHN LEYTON.

a restaurateur with all his other commitments, is beyond me.

It's called the "500 Club," and I've just learned that he had a wow of a combo in during the last two weeks—called Lou Dana and the Furies. It's a new group, and the first time he's had a purely instrumental act in the place. American folk singer Odella, who appeared with some degree of success in "Personal Appearance" became a singer because she was homesick.

She was touring in "Enian's Rainbow," the first time she'd been away from home, and heard a couple of folk singers.

She was so impressed that she bought herself a guitar and followed suit.

Wally Stott says that of all the people he's worked with, his most enjoyable recording

sessions were with Mel Torme and The Polka Dots.

Why? "Well, they knew exactly what they wanted," he replied.

How about this for nerve. Timi Yuro had a contract with Liberty, hated recording rock and roll, so she busted up a conference in their Los Angeles offices, demanded her contract back, and told president Al Bennett that he never really heard the real Timi Yuro sing.

She then burst into the first six words of "Hurt," was interrupted by Bennett who called for Clyde Otis, who told her that for five years he'd been looking for a singer with "soul." Two days later she recorded the number, got a new contract and a number one disc. . . .

**Jane Harris**



**EMI**

**NEW POPS**

THIS WEEK'S TOP SINGLE

**GENE PITNEY**

The man who shot Liberty Valance



H.M.V. 45-POP1018

CAPITOL 45-CL15250

**NAT KING COLE**  
The right thing to say

**BRIAN HYLAND**  
Ginny come lately

H.M.V. 45-POP1013

COLUMBIA 45-DB4828

**CLIFF RICHARD**  
I'm lookin' out the window

**DAVID ROSE**  
and his Orchestra  
Ebb tide

M-G-M 45-MGM1158

PARLOPHONE 45-R4907

**THE SAINTS JAZZ BAND**  
Roses of Picardy  
(Vocal chorus by The Saints)

**GERY SCOTT**  
Stay with me

PARLOPHONE 45-R4908



**JACK GOOD writes**

ALEXIS KORNER—Gone to the world.

is a much better performance. There is the same sort of feel about this as there is about Cliff's "A" side, "I'm Looking Out The Window." Cliff sings it every bit as well as Elvis sings his ballad, and his material is better.

But here's where Cliff scores over Elvis—Cliff's B side is better than Elvis's A side. "Do You Want To Dance," the old Bobby Freeman hit, is typical of Cliff and The Shadows having a ball.

Billy's record, "Last Night It Made For Love," suffers partially from the same lack of any new note. The performance is fine, from Billy's point of view. The song O.K. But the backing—to me—is as stodge as last week's suet pudding. Too much going on and nothing happening.

They've got everything bar the kitchen sink in the band and the result is a mess. No swing. And why is Billy recorded "dry," without echo?

Finally, my prize winner, the Eden Kane. Now, I don't honestly think Eden as a performer is great. But as a recording artist he's hit a formula of his own. He sounds like Eden Kane. And sounding like Eden Kane is quite an exciting thing.

He improves, what's more, with every disc.

The introduction hits you for six straightaway and they have created a new sound, I discover, by having two bass guitars playing in unison. The record starts big and then works up to a great climax.

The only snag is that Eden talks in the middle. Such a pity.

**R and B night was fantastic**

I WISH you could have witnessed the scene at the Marquee on the first R and B night they had there last week. On the floor there was a crowd of twisters in a frenzy of activity, mesmerising each other by the piston-rod motion of their arms and the swing of their hips. Surrounding them was a clapping, swaying audience. And on stage The Alexis Korner Rhythm and Blues band, gone to the world,

On my left in the band was Alexis himself playing guitar. He was bouncing back and forward so vigorously, stamping on the floor, that the chair on which he was in theory sitting gave no visible means of support.

Standing at the centre microphone—which itself was standing on a wooden box to give it height—was that slim pillar of Bohemian society, Long John Baldry, so called because he looks all of seven feet tall although I am told this is an optical illusion caused by his being so slender.

He is in fact a mere six feet eight. He presents one of the most startling contrasts between sound and vision that I have ever come across.

A most singer with the Korner band, Baldry sounds like a bull-throated coloured blues shouter.

Next to him was that driving tenor saxophonist, Mr. Dick Heckstall-Smith, resplendent in beard and what looked to me like a plastic-covered cloth cap. And again to the right was Cyril Davies, playing amplified harmonica.

Standing in white shirtsleeve-looking very unjazzy, Cyril Davies played as if in a trance.

Behind this delectable assortment of individuals were the rhythm section, piano, bass and drums. And the total result of these seven private mystical raptures was one solid chunk of bounding blues.

Standing in white shirtsleeve-looking very unjazzy, Cyril Davies played as if in a trance.

Behind this delectable assortment of individuals were the rhythm section, piano, bass and drums. And the total result of these seven private mystical raptures was one solid chunk of bounding blues.

Now comparisons are reckoned to be odious. I don't know about that—I find them irresist-

ible. When it gets to this level, we all know that the sales figures will give no indication of the comparative quality of the discs concerned.

Elvis will sell more than the rest on a world-wide basis. Cliff will probably just nip him on British sales. Billy and Eden

will fight it out for third place. This would be true whatever the records were like.

In fact, I feel that Eden has the best record, then Cliff—although this must be very close—then Elvis and finally Billy. And to me this just proves the importance of selecting the right material, the right arrangements creating the right feel, and then recording it well.

Take Elvis. As I have mentioned countless times, here is the personality above and beyond all others in this field. But his top side on this record "Good Luck Charm" is tired and lifeless.

Maybe he's done it too often and has lost interest. But at any rate it seems to be slightly too slow, and pitched slightly too low. And there is no novel touch about the sound. "Anything That's Part Of You," the ballad,

**studio snippets**

**Swedish glamour girl cuts a disc for Fontana**

FONTANA'S Jack Beverstock was busy with some overseas talent last week. He cut a single with Fiji-born Carmita, who has been working abroad a lot of late but now seems likely to concentrate on the British scene, coached by starmaker Mike Sullivan and backed up by the Delfont organisation.

Fontana's other foreign thrust was 24-year-old Swedish glamour girl Anita Lindblom. She came in to cut a single with Harry Robinson's orchestra in English, and aimed at the English speaking market.

She's already a topline in Scandinavia, and has been piling up sales in the German disc stakes.

The only Decca activity reported was an LP session by Geraldo and his orchestra for the RCA label. Oriole was quiet too, with just a single cut by A and R man John Schroeder with Jackie Lee and The Raindrops and some titles with the Gary Edwards Combo.

Piccadilly's Ray Horricks was again the only Pye group man on the go in the studios. He worked on singles with Johnny Keating and Jackie Lynton, and continued the LP started by The Countrymen.

At EMI's Abbey Road studios, Norrie Paramor supervised singles with the Charles Blackwell orchestra and Tommy Bruce and titles by Cliff Richard—all for the Columbia label.

George Martin got cracking on the next Parlophone singles by Matt Monro and Bernard Cribbins, and Wally Ridley cut hits with Frank Cordell and his orchestra for Frank's nest HMV LP.

He also did singles with

**NEWS OF TOMORROW'S HITS**



ANITA LINDBLOM—Swedish girl cuts a disc in English. (DISC Pic)

Johnny Gentle (Parlophone), Gene "Amen" Low (Columbia), and tracks with Fariba Khat for her HMV album.

J.S.

CAPITOL 45-CL15252

**FRANK SINATRA**  
I'll remember April

COLUMBIA 45-DB4833

**DOROTHY SQUIRES**  
Whoever

MERCURY 45-AMT1176

**DINAH WASHINGTON**  
Dream

EMI RECORDS LTD., E.M.I. HOUSE, 25 MANCHESTER SQUARE, LONDON, W.1.



# Golden Disc week!

Last week was, without doubt, Golden Disc Week in the trad jazz world. For both ACKER BILK and KENNY BALL were presented with their Golden trophies, for "Stranger On The Shore" and "Midnight In Moscow", respectively. Kenny Ball received his from Louis Armstrong himself at a lunch given in Satchmo's honour. Ackers was presented with his Golden Disc by the person who has recorded most of our top jazz names, Independent A and K man Denis Preston. The occasion was a reception given by EMI (DISC Files).



## Judy Garland waxes at EMI'S studios

JUDY GARLAND, who is in Britain to shoot "The Lonely Stage" with Dirk Bogarde, recorded some sides at EMI's St. John's Wood Studios last night (Wednesday) for release on Capitol.

The story of the film concerns an American star who comes to Britain to appear at the London Palladium, and many of the shots will come from the River Suite at the Savoy Hotel, where Miss Garland is currently staying.

She will sing several numbers in the film, most of them standards. However, Harold Arlen is also writing a special song for inclusion in the picture. The film went into production last week and is expected to take about three months to make.

### NEW GROUPS

CAPITOL Records have signed a two new vocal groups, one of them headed by Dave Guard, former member of the Kingston Trio, and called Dave Guard and the Whiskeyhill Singers.

The other group is The Catch Club, a trio who specialise in "rowdy" folk songs.

Both groups have cut their first albums.

### Jan on radio

JAN BURNETTE is to record a "Talent Spot" for BBC radio which will go out on May 27, and on May 23 guests on "Beat The Border" for Border TV.

Jan's debut disc on Oriole is "I Could Have Loved You So Well." Bookings are being finalised for her in Germany next month. These will take the form of television appearances.

### Top ATV show postponed

THE "Morecambe And Wise Show" series for ATV will now begin on June 30 instead of June 2 as originally planned. Guest stars appearing in the first edition will be Terry Lightfoot's band and The Kaye Sisters.

## Ember to issue Celebrity discs

EMBER are to release the first eight singles in their Celebrity series on May 18.

The discs, aimed mainly at collectors, are in some cases reissues of past hits.

They are "Only You," by The Platters; "At the Woodchoppers Ball," Woody Herman; "If That's The Way You Feel," Billy Eckstine; "Down By The Riverside," Jonah Jones; "Tenderly" and "Harbour Lights," featuring Clyde McPhatter and Jackie Wilson duetting; "Gut Bucket," Tony Crombie Quintet; "Girl In Blue," Tony Kinsey Quintet and "Air Mail Special" by Earl Bostic.

### Talent spot series

SOUTHERN TV's talent competition series "Home Grown" begins another run on June 18 at Weymouth.

During the series of six shows the programme will visit Bourne-mouth, Brighton, Hastings and Heme Bay for the five heats, and the final will be televised in Margate. It is open only to residents in the Southern TV area.

### Bill set for Drake

THE complete bill has now been set for the Charlie Drake summer show which opens at the Princess Theatre, Torquay, on June 8.

Among the stars who will be appearing with Drake, are Jackie Roe, the Madlarks, Albert and Les Ward and Doreen Home.

Go-bis for A-R TV's interview series "Dan Farson Meets..." are Donald Peers (May 24) and Danny Williams (June 7).

## RUSS, MATT ON 'LUCKY STARS'

RUSS CONWAY, Matt Monro, Karl Denver, Kenny Ball and Danny Williams are the latest guests signed to appear in "Your Lucky Stars."

Conway guests on May 19, Matt Monro on June 2, Karl Denver on June 9, Kenny Ball on June 16 and Danny Williams on June 23.

Other artists lined up for the programme include Mrs. Mills, Lynn Cornell, John Leyton, and guest DJ Kent Walton on May 26, Winifred Atwell, Micky Ashman's Ragtime Jazzband and Sam Costa appear on June 2.

Helen Shapiro will not be appearing in "Thank Your Lucky Stars" on June 9 as originally planned owing to other engagements. Billy Fury will co-host the bill with the Karl Denver Trio and Don Charles will also appear.

Doug Sheldon is booked to appear with Kenny Ball on June 16. The only other artist booked to appear with Danny Williams on June 23 is DJ Pete Murray.

### Dutch jazz band back

THE Dutch Swing College Band is to make a return visit here for eight days in September. They will be coming in exchange for Victor Silvester and Edmundo Roy, who will be visiting Holland to appear in the annual Dutch Disc Ball.

### Light features Denver

A SHOW called "Swinglo" At Five" featuring the Karl Denver Trio and the Mike Cotton jazz band takes over the five o'clock spot on the Light Programme on June 1 and 8. Programme on June 1 and 8 while the BBC Northern Dance Orchestra takes its summer holiday.

### Holiday show starts

"HOLIDAY MUSIC HOUR" starts another BBC-run on May 26 with a cast including Kenneth Earle, Malcolm Vaughan.

Cyril Fletcher will be the pace of the series, and edition will include a sketch about an American. The couple in England called "The 'n' Hannah". The parts will be played by David Kosoff, Libby Morris.

### Dates for Brook

FOLLOWING an appearance in "Saturday Club" weekend, the Brook Brook guest in "Thank Your Stars" on May 19.

On May 12 the boys do at two ballrooms in Birmingham the Ritz and Plaza, and days later guest on "Two Time" for the BBC.

### Kane, Allison on 'CL'

"SATURDAY CLUB" on May 26 includes Matt Monro, Eden Kane, Janice Peters, Allison, the Paul Russell, Dick Charlesworth and his Gent, and Jackie Lynn.

Are guitarist Bert Weedon in BBC TV's "Pop! And Lo" on May 24.

## Top Rank label dies

THE Rank Organisation's brief and ill-starred venture into the disc market finally and officially ended last week when EMI Records announced that their 1960 contract with the film giant had expired and that no more Top Rank discs would be released.

EMI took over the Top Rank label in 1960 after it suddenly folded as an independent concern. Top Rank discs already issued will continue to be available for some time to come.

Some of the defunct label's stars including John Leyton, Bert Weedon, Dion and The Shirelles have already been transferred to EMI's HMV label.

## U.S. STARS

Continued from page one.

Sam Cooke, now going down the charts after an extremely successful run with "Twistin' The Night Away," will also be coming to Britain in October, following a week of dates in Germany.

He will spend at least three weeks here on one-nighters, and promoter Don Arden is hoping to capture Roy Orbison for the same package. Orbison is expected in for a couple of days next month with his manager, and it is thought that Arden will tie up details then. Sam Cooke will be bringing in his own guitarist and drummer.

Don Arden is also hoping to fix up a short series of dates for Brenda Lee who was here last month.

Another possible star visitor from the States in October is big guitarist Duane Eddy, but it is unlikely that he will figure in the same package as Cooke and Orbison.

Finally, Chubby Checker is now definitely set for a three-week British tour of one-nighters at the end of August.



JUDY GARLAND, seen here with her co-star Dirk Bogarde at a reception given to launch her new film to be shot in England, "The Lonely Stage" (DISC File)

### Whitfield injured

DAVID WHITFIELD injured his ankle when he fell downstairs on stage in "The Desert Song" at the Birmingham Hippodrome on Monday evening while carrying leading lady Felicity Page. Whitfield was unable to continue the performance, and his understudy Howard Nuttall took over.

At press time it was still not known whether Whitfield's injury would prevent him from appearing the rest of this week.

### Jerry Lee's wife here

JERRY LEE LEWIS, currently on a tour of this country, went to London Airport on Tuesday to greet his 17-year-old wife Myra who had flown in from America. She will stay with him for the remainder of his tour.

### NOW ELSDON SINGS

TRAD band leader Alan E. Elsdon makes his debut as a vocalist with his next Decca single, which he is cutting on May 16. On previous discs he has been heard playing the trumpet.

The band will go on "All That Jazz" on June 1, and this weekend, appear in "Saturday Club."

### Mancini—new film

HENRY MANCINI, who won an Academy Award for his scoring of "Breakfast At Tiffany's," has been signed to compose the music for the forthcoming Warner Bros. movie, "Days Of Wine and Roses." Mancini's "Experiment In Terror" score, has just been issued here on a single.

### IN YOUR SHOPS TODAY

The Everly Brothers  
How can I meet her? That's old fashioned  
45-302 87 Warner Bros

Don Charles  
The hermit of misty mountain  
45-F 1304 Decca

A big big baby Doug Sheldon  
45-F 1300 Decca

Seal beat King Curtis  
45-302 87 Warner Bros

Quinto, quarto, quinto  
Gianni Faddarino and his Orch  
45-302 87 Warner Bros

Wests wests with Donal Dentally  
45-F 1300 Decca

Jackie Wilson Sing  
45-G 1050 Coral

Jet Harris Sesame mucho  
45-F 1300 Decca

EXPERIMENT  
IN TERROR  
(from the film)  
THE CHAMPS  
45-302 87 London

LEMON T  
PETER, P  
& MAR  
45-302 87 Warner

Yet another smash single—his first for  
DEEP IN THE HEART

EDEN KANE  
I DON'T KNOW WHY  
45-F 1100 Decca



# New American release for Kenny Ball

coincide with Kenny Ball's current visit to the States—he opened at the Bourbon Street Club, Chicago, on Monday of this week—Kapp Records have released his latest single, "The Green Is Of Summer."

issued both in the States and here on Tuesday, the disc also coincides with the entry of Kenny's album "Midnight In Moscow," the U.S. best selling LP chart, where it currently stands at number 10.

Kenny's next album here, "Kenny Ball Show," was issued during a one-nighter in pool, is being issued on May 29.

titles for Kenny Ball when he comes from the U.S. include "With It" on May 31, "Easy Beat" on June 4, "All That Jazz" (9), and "Your Lucky Stars" (16). His first concert date on his new tour will be on May 25 at the Hall, Wolverhampton.

## Blackpool bookings

The complete bill has now been fixed for the Bernardine Sunday Shows, which are to be held at the North Pier, Blackpool, commencing July 1. The show will be compered by Matthew, and feature Mrs. Guy Stevens, Jackie Allen, Barbara, Dorothy Wayne, newcomer Julie Grant, who recently signed a contract with the Delfont Organisation.

## Seven meet Farson

On May 17, immediately following their current season, the Temperance Seven will telefilm a new series, "Meet the Temperance Seven," for showing on R-TV at a later date.

MY DAVIS Jnr., in London on a flying visit on Monday, shares a with dancer Lionel Blair who appeared in Sammy's TV shows over here.

## SINATRA SINGLE TO TIE IN WITH VISIT

REPRISE are to issue a new Frank Sinatra single ten days before he arrives in Britain for four charity concerts.

Titles are "I'll Be Seeing You" and "Without A Song," and release date is May 22.

Capitol are issuing this week two more Sinatra sales. These are "I'll Remember April," backed with "Five Minutes More."

Frank Sinatra is now in Israel on the current leg of his international tour in aid of children's charities. He is playing eight benefit concerts there, and the proceeds will be used to found an Arab-Jewish youth centre in Nazareth to be named after Sinatra.

Following his Israeli appearances, Sinatra flies to Athens, Rome and Madrid before arriving in London on May 29 for his four British concerts. After these, Sinatra travels to Paris, and then returns to London to cut his Reprise album "Great Songs From Great Britain" with Robert Farnon and his orchestra.

## Bert Weedon in Scotland

BERT WEEDON travels to Scotland for two days on May 25. He appears at Whitburn, followed by a one-nighter in Forfar on May 26.

## Mike Cotton to get 'Gogo' spot

THE Mike Cotton Band have been given a residency on TWW's popular "Discs A Gogo" record programme. They will appear once a week commencing on August 6.

The Cotton Band also appears on "Thank Your Lucky Stars" on May 19, "Tuesday Rendezvous" for AR-TV on May 22, and "The Morecambe and Wise Show" for ATV on May 28.

They will also guest on "Discs A Gogo" on June 4 and 18.

On June 1 and 8 the Mike Cotton Band will co-star with the Karl Denver Trio in a new series of programmes for the BBC.



The TEMPERANCE SEVEN were in the mood for a celebration last week when Cephus Howard announced his engagement to BBC girl Helen Barr. Scene of the party in their Palladium dressing room (DISC 76)

## Sammy Davis here on flying visit

SAMMY DAVIS Jnr. flew into London on Monday on his way from Rome to New Mexico and revealed that he had cut two more titles from Tony Newley's hit show "Stop The World." He plans to release them in EP form on the Reprise label on May 22.

Titles are "Once In A Lifetime" and "Like You" and on the EP they are released with "Gonna Build A Mountain" and "What Kind Of Fool Am I?"

"As far as I'm concerned," said Davis, "Newley and I continue to write the kind of songs that are going to last and these four are perfect examples."

"They have a wonderful melody line that makes them memorable and I think they'll take their place as standards. My arranger, Marty Paich, was knocked out by them and he hadn't even seen the show."

Tony Newley should have been at Davis' reception, but was adding girls for his new show. "How do ya like that?" quipped Davis, "but I can't say I blame him for being there instead of here."

"Seriously though, Tony is one of the greatest artists I've ever seen and his show is going to be a smash on Broadway because his talent is so obvious and the songs stand out."

## Minstrels on radio

GEORGE MITCHELL'S famous TV minstrel team switches to radio on May 24 when they begin a Light Programme series of non-stop song favourites called "Mitchell's Modern Minstrel."

Solo singers to be featured are Tony Mercer, Dai Francis, John Boulter and Jeff Hudson. The minstrel orchestra will be directed by Alan Bristow, and the series is initially scheduled for a six-week run.

The Mitchell Minstrels open a season at the Victoria Palace on May 25.

## Cotton is promoted

BBC TV producer Bill Cotton Jnr. has been promoted to the position of assistant head of light entertainment for the television service of the BBC. He succeeds Tom Sloan, who is now head of light entertainment. Eric Maschwitz acts in an advisory capacity for both drama and light entertainment on BBC TV.

Cotton Jnr. will produce his last show before assuming his new duties this Saturday (May 12) when he supervises another edition of his father's band show with guest star Cliff Richard.

## Calvert guests with Dodd

STAR trumpeter Eddie Calvert will guest on BBC TV's "Ken Dodd Show" on May 19. Also on the bill will be Italian recording artist Ina de Palma.

## New discs for Francis, Charles Vee, Everlys

CONNIE FRANCIS, Ray Charles, Bobby Vee and the Everly Brothers all have new releases in the States this week, and that by the Everlys "That's Old Fashioned" is also issued here at the same time, tomorrow (Friday).

Connie Francis has recorded "Second Hand Love," a country number on which the dual tracks, Flipside is "Gonna Get That Man."

Ray Charles, currently in the American Twenty with "Hide Nor Hair," has two odds, taken from his "Modern Sounds In Country And Western Music" LP. These are "I Can't Stop Loving You" and "Born To Lose."

Bobby Vee, again using multi tracks, has recorded "Sharing You," backed with "In My Baby's Eyes" for Liberty.

## STRIKE THREATENS 'BLITZ'

A PAY claim by the Musicians' Union on behalf of its members employed in the pit orchestras of West End stage musicals may result in a strike which would paralyse, among other things, Lionel Bart's new musical, "Blitz."

The M.U.'s national office has already issued an instruction that members should not accept contracts for shows opening after May 21. This follows deadlock in negotiations with theatre authorities by the M.U. seeking a minimum of £19 a week for pit musicians.

At press time no further meeting between the Union and the Society of West End Theatre Managers had been arranged.

The national executive committee of the M.U. meets next Tuesday (May 15) and may decide to instruct their theatre members to withdraw their labour. This step would halt all the West End musicals.



<p><b>TWIST</b> LITTLE SISTER BRIAN POOLE &amp; THE TREMELOES</p> <p>44-1102 Decca</p>	<p><b>LOVER PLEASE</b> MAUREN &amp; the Vernons Girls</p> <p>45-1108 Decca</p>	<p><b>DECCA</b></p> <p><b>LONDON</b></p> <p>45 rpm records</p> <p><b>CORAL</b></p> <p><b>WARRNER BROS.</b></p> <p>The Decca Record Company Ltd Decca House Aldersbrook Road London W12 1JZ</p>
<p><b>TEXAS</b> DUANE EDDY</p> <p>44-304-07M RCA VICTOR</p>	<p><b>JACK ROSS</b> CINDERELLA</p> <p>45-3123 Decca</p>	
<p><b>JES</b> ANNON</p> <p>44-1102 Decca</p>		

**IT'S SO GOOD!!**

**DEAN MARTIN**

**"C'EST SI BON"**

B.W.

**"POOR PEOPLE OF PARIS"**

reprise

R 20076



DISC DATE—Reviews of the latest singles

Jet's first solo disc could be a smash hit



JET HARRIS  
Became Macho; CMBs And Fever  
(Decca F 11466)

**A** VERY good commercial production for Jet Harris' debut away from the shadow of The Shadows. The familiar "Became Macho" has been given a firm beat with vocal lines changing the words. Jet picks out the top line on bass guitar, getting first-class treatment from the men in the box. Has the blended appeal of familiarity and novelty. I think it should sell high for Harris.

"CMBs And Fever" contrasts both in style and material. Here for the sax-beater we have Jet

DUANE EDDY... a rocking version of "Deep In The Heart Of Texas" (DISC Pic).

singing. Simple and quite effective though I doubt it needed quite so much vocal group dressing in the accompaniment.

DAVE BRUBECK QUARTET  
Unsquare Dance; Camptown Races  
(CBS A 1107)

**B**RUBECK now appearing under the CBS label via Philips... and sounding just as superb. "Unsquare Dance" is one of his great compositions, featuring sticks, strings and rhythmic hand-clapping as well as the brilliant, spasmodic piano work. May take its time, but how it deserves to reach the Top Twenty!

In intending to see if this type of idea is copied so widely as was his "Take Five."

The arrangement of "Camptown Races" is as skillfully sophisticated as we expect it to be. Wonderful sax and piano teaming for this ball. Either side up—a great buy.

DINAH WASHINGTON  
Dream; Such A Night  
(Mercury-AMI 1176)\*\*\*\*\*

**A** FINE, fine recording of Johnny Mercer's Dream standard. Miss Washington flows through the ballad with typical bite and swing. A delectably lazy performance which moves you along compellingly. Fifty per cent of the credit to Quincy Jones for his hand backing, please.

Remember Johnnie Ray's "Such A Night" hit? Dinah receives the Lincoln Center nodder, excitingly here, and it wouldn't surprise me if it collected big sales all over again.

DOROTHY SQUIRES  
Whoever's How Deep Is The Ocean  
(Columbia DB 4833)\*\*\*\*

**O**NE of her own compositions, "Whoever," is sung by Miss Squires sweetly to a lush Tony Oubene orchestral accompaniment. Ballad is a mixture of the romantic and philosophical—a sort of lovers' "Travis."

Dorothy's revival of How Deep Is The Ocean is delivered with studied conviction to a slow appealing accompaniment directed again, by Osborne. Some nice piano and sax sounds here.

THE FLEE-REKKERS  
Stage To Cinema; Twistin' The Chestnuts  
(Piccadilly N 35048)\*\*\*

**T**HE Flee-Rekkers emerge again with a pleasing instrumental offering in Stage To Cinema. Piccadilly as I say, but with the hit needed to plant the side in the sellers.

"Twistin' The Chestnuts" is, of course, a twisted version of "Neath The Spreading Chestnut Tree." Goes well into the idiom too. Well enough to justify turning the record over and making this the top-side.

THE SPOTNICKS  
Orange Blossom Special; Spatnick's Theme  
(Oriole CB 1724)\*\*\*\*\*

**T**HE SPOTNICKS are a Swedish group, but their instrumental style is way up with anything we've had from America of this country. Orange Blossom Special is a racing pace number which the guitars play in tremendous fashion. Some of the work is reminiscent of Les Paul at his best... but with the very modern flavor. A side which could easily grow into a hit.

For the turnover, Spatnick's Theme is more gimmicky with side drums and background voicing too. Catchy, however, and smooth enough to help sales.

DUANE EDDY  
Deep In The Heart Of Texas;  
Saints And Sinners  
(RCA 1258)\*\*\*\*\*

**D**UANE EDDY brings out the best in this disc to surely a rocking up-dated version of Deep In The Heart Of Texas. Very good production, this, with a fine exciting instrumental group working alongside the star. Sax is particularly notable.

Whooping and chanting helps to keep everything whirling. May even

be strong enough to whack Eddy into the Twenty again.

DOUG SHELDON  
A Big Big Baby; If You'd Be Mine  
(Decca F 11463)\*\*\*\*

**S**HELDON sings about the girl who said goodbye and made him cry. A Big Big Baby is a shoulder beat song which he draws off a heavy American accent to his Fraser's accompaniment.

If You'd Be Mine varies the pace of things and allows Sheldon to draw swinging attractively to a Nelson Riddle sort of sound. Fraser's captured this noise well for the artist.

DON CHARLES  
The Hermit Of Misty Mountain;  
Moonlight Rendezvous  
(Decca F 11464)\*\*\*\*

**T**HE Hermit Of Misty Mountain has potential as I've already remarked, and the RGM sound production featuring Don Charles could be the one to realize that potential.

Strong, sturdy vocal with strings and some chorus noise directed by Charles Blackwell.

Moonlight Rendezvous is a more ruddy ballad for the moment, and Charles sings it soothingly in good romantic vein.

DEE KIRK  
I'll Cry; My Used To Be  
(Gladys SLO 1807)\*\*\*\*

**M**R. KIRK has a pleasing light voice and he sings the soft beat ballad I'll Cry with a warmth that may charm some custom his way. Number a not as good as the performance, but he has only himself—as composer—to blame for that.

Kirk also penned My Used To Be, the country better for the second side. Guitar and drums accompany him as he "talks" this one.

TONY SHEVETON  
Foolish Doubts; A Lonely Heart  
(Oriole CB 1726)\*\*\*\*

**S**HEVETON'S second disc has him growling huskily to a strong throbbing beat. This is Foolish Doubts, which could sell well to young romancers. A shal-lal-gal-gal keeps going and there's a bit more voice supplied some dune-dune-dune. Good, but slightly overdone.

A Lonely Heart is a quicker rock number which Sheveton shouts capably.

GERY SCOTT  
Stay With Me; Summer Love  
(Parlophone R 4903)\*\*\*\*

**M**ISS GERY SCOTT sings warmly and with true feeling as she delivers the Latin ballad Stay With Me almost as if she were talking it. A romantic ball, useful for late night listening—but perhaps more suited to a club performance than a disc release.

Victor Young's Summer Love is a mellow ballad—but not a easy subject to sell nowadays. Gery Scott sings it, too, on the backside backing of chorus and orchestra directed by Igo Fischer.

DAVID ROSE  
Ebb Tide; The Stripper  
(Mercury 1151)\*\*\*\*

**A**S a result of being featured in the film "Sweet Bird Of Youth," Ebb Tide is having a fresh lease of life. This orchestral production by David Rose is no better—no worse than many which have preceded it. Still, raise the Chasckel-die-die, on the backside.

The Stripper is a Rose original and it captures the mood of the old bumps and grindy of burlesque with its breath evocative melody and arrangement.

THE SAINTS JAZZ BAND  
Roses Of Picardy; There'll Be Some Changes Made  
(Parlophone R 4907)\*\*\*\*

**T**RAD from The Saints Jazz Band as they pick up the First War title Roses Of Picardy. Taken to a quick trot it serves the purpose well enough, and the band chorus

it vocally for a spell before taking instrumental solos.

RAY WRAY QUARTET  
When You're Lovin' His Goose; A Song Is Born  
(Salvo SLO 1808)\*\*\*\*\*

**V**OCAL group singing in the idiom of the Hi-Lo's and singing very commercially, too, I'd say. They play When You're Lovin' His Goose with a good island of sophistication and pop. Neat, light instrumental accompaniment helps considerably.

Not such a seller but a very good ball is A Song Is Born, the ballad which the men sing in excellent harmony for the turnover. Some good brasswork for the backing here.

THE CLEFS  
The Dream Train Special; Don't Cry  
(Salvo SLO 1810)\*\*\*\*

**T**HE Dream Train Special opens with train sound effects before switching points into the guitar section for an instrumental which has a very fair second in its favor. Idea and repetitive tune are by no means new, but the production's clean and could take its best to satisfactory sales.

Don't Cry is a slower effort with a vocal by Leslie Hathaway, jr. Group chard along with him to simple brushing background.

NERVOUS NORVOUS  
ROD BARTON  
Does A Chinese Chicken Have A Pig-Tail; Dear Old San Francisco  
(Salvo SLO 1812)\*\*\*

**F**ROM the American Big Ben label comes a couple of Ed Morley songs with Nervous Norvous reappearing after a long



DOUG SHELDON... he cries in "A Big Big Baby."

absence. Does A Chinese Chicken Have A Pig-Tail? would have been a wow in George Formby's hey-day. Nervous Norvous changes it fully to a waltz of oriental notes.

Dear Old San Francisco is sung by Rod Barton and is so cozy and, let's face it, but it is hard to believe. Abject tune and words with performance to match.

BUCKY AND THE STRINGS  
Lolita's On The Loose; Lonely Island  
(Salvo SLO 1807)\*\*\*

**L**OLITA'S On The Loose is a Latin buster which is played by bass guitar to a fairly large strings and rhythm accompaniment. Good for talking over, but not one to divert your ears.

Lonely Island features the same set-up, with the addition of a feminine voice ob-ob-ob in unison with the guitar. Rather ponderous mood material.

OTTILIE PATTERSON  
I Hate Myself's Come On Baby  
(Columbia DB 114)\*\*\*\*

**O**TTILIE PATTERSON singing with the Chris Barber Jazz band, of course, is in smooth form here. I Hate Myself is a steady useful offering which the "pau over almost casual" making it the more effective as a track.

**RATINGS**  
\*\*\*\*\*—Excellent.  
\*\*\*\*—Very good.  
\*\*\*—Good.  
\*\*—Ordinary.  
\*—Poor.  
And the really big records that look like spinning to the top are marked by D.N.T. (Don Nicholl Tip).

Can't On Baby is much more ordinary both in look and in performance. Competent jazz which moves along steadily without capturing your full attention.

DARRELL McCALL  
Don't Know I've Been Known  
(Philips 30402 8F)\*\*\*\*

**D**EAR ONE: ripped across well by Darrell McCCall to a good heavy accompaniment from a Jerry Kennedy orchestra and the Merry Melody Singers. Yet I'd still pick the British production starring young Tony Victor.

I've Been Known is a slow down to clinky-clink beat with the chorus echoing about-like in the background as McCCall drags.

DON NEILSON  
Forgotten Dreams; These Things Remain  
(Piccadilly N 35044)\*\*\*\*

**D**ON NEILSON is a 22-year-old band singer who makes a very smooth job of Forgotten Dreams. This is the first time a lyricized version of the Leroy Anderson melody has been issued. Mitchell Parish supplied the words...

Anderson penning an attractive slow counter-tune for them. The original "Forgotten Dreams" melody drifts through as an intriguing background.

These Things Remain is a slow thoughtful ballad on which Neilson's light whispery voice doesn't sit quite so comfortably.

DONALD DONNELLY  
Weela Weela Waile; The Furies  
(Decca F 11465)\*\*\*\*

**I**RISH actor Donald Donnelly bows on disc with an old Irish folk number Weela Weela Waile, which could really turn into a shock success. A catchy tune is married to almost heroic words—the whole effect being so macabre that interest will widen quickly.

Donal's got a pleasant voice for this sort of material, and the backing is jingly and modern. Best fans may also be queuing for his other Irish tale The Furies which careers excitingly through the second half.

Both numbers, by the way, are taken from the show "The Scattered" in which Donnelly stars.

JOAN REGAN  
Most People Get Married; Don't Let Me Stand In Your Way  
(Pic 15419)\*\*\*\*

**J**OAN REGAN, comedienne with Paul Page on Most People Get Married and should perhaps collect the major portion of sales on this side of the water. She handles the bouree tune vibrantly to a Percy Knight band and chorus with an accompaniment.

Don't Let Me Stand In Your Way is a change-down to slow speed. A sad I'll give-you-up love song with country connotations.

DEAN MARTIN  
C'est Si Bon; The Four People Of Paris  
(Reprise R 2076)\*\*\*\*

**D**EAN making his debut on the "Reprise" label reviews the C'est Si Bon hit to a gentle orchestra and vocal team accompaniment directed by Neal Hefti. A warm, relaxing production in which Mr. Martin's very much as some. May lack the snap of Eartha Kitt's wicked performance but it has considerable commercial charm.

The Four People Of Paris was a smash knockout hit some years back. Now Dean tells out a lyric about the boulevardiers and lovers by the Seine. Catchy and humorous.

FRANK STARR  
Little Bitty Feeling; Lost In A Dream  
(London HLU 9545)\*\*\*

**H**APPY romantic buster. Little Bitty Feeling is chanted by Mr. Starr in company with a rather thin-winded female group. Number's good for twisters, however.

Contd. on page 9

NEW TO YOU

Dublin singer tries his luck

**I** LIKE all Irishmen with a touch of the blarney about them. Donald Donnelly is convinced that an old Celtic folk song will make the British hit parade—with him singing it. The song is "Weela Weela Waile," which is the original Irish title of "O Willow Waly," and Donnelly has been chanting it since he was running around the streets of Dublin at 5 years old.

Born in Dublin, Donald Donnelly left school at 18 to concentrate on an acting career. He is currently appearing at the Theatre Royal, Stratford, in "The Scattered," and only signed the contract on the condition that he would be allowed to sing "Weela Weela Waile," which is stopping the show each night, and is a number which, he says, is part of his character.

Now 30, Donal came to London four years ago, having appeared in the Irish theatre and in films.

He has appeared on TV and in several stage productions.

Bucky and the Strings Lolita's On The Loose

**B**UCKY and The Strings make their disc debut this week on the newly issued Salvo label. But Bucky has been heard here before—as a session guitarist on other recordings by American artists. Bucky was born in 1926 in Patterson, New Jersey, and is married with three children. He was educated at Central High School and from the time he graduated made up his mind to be a musician, having taken music lessons for some years. He concentrated mainly on free lance work, in which field he is particularly successful. He has played with such personalities as Dan Costa, Ray Eric, Dick Jacobs, Al Calola, Frank de Vol, Ray Connell and Hal Mooney, in addition to being featured on several other sessions.

Don Neilson 'Forgotten Dreams'

**F**OR several years one of London's leading music publishing houses has been working the permission of composer Leroy Anderson to put lyrics to his beautiful instrumental "Forgotten Dreams." Anderson took a great deal of persuasion before he agreed to let Mitchell Parish attempt them, but even after several efforts it was still thought an impossible task to add words to the original melody.



DONAL DONNELLY

So Leroy Anderson composed a counter melody running through the original to which Mitchell Parish successfully wrote lyrics.

Twenty-two-year-old Don Neilson, who has recorded the number, is the resident vocalist with Jan Ralston's orchestra at the Pavilion, Bournemouth. During one of his one night stands in the North he met Les Howard, singer with the Northern Variety Orchestra, who immediately suggested that Don should come south to make a recording test.

Owing to ill health the session was scratched out but Don didn't give up hope. After extensive hospital treatment he joined the Ruffell Orchestra and then made another recording test. Piccadilly immediately signed him up.

The Clefs 'The Dream Train Special'

**Y**ET another new group on Salvo are The Clefs (not to be confused with the G. Clefs, who had a big hit with "I Understand").

This group is from Fort Wayne, Indiana, and has been singing together for several years.

The Clefs are led by the Hathaway brothers, Steve and Lonnie, the latter taking the vocals, and other members comprise Jack McCormick, Jim Marker and Henry Paschke.

JUNE HARRIS



# by DON NICHOLL

ever, and the musicians work smoothly.

**Lost In A Dream** is a kind of ballad which Gene Austin would have sung to high sales in earlier days. Frank Straz gives it the slow rockabilly treatment, but not enough personality.

**GLYN DALY**  
**Boys From The County Cork**  
Kelly The Boy From Killan  
(Parade 10 550)\*\*\*\*

**TIM** traditional set arranged by Liam Mallory for Glen Daly, with a very special eye on the Irish in all of us, of course.

**Boys From The County Cork** is sung with a jig and a spirit back to the troubles. An optimistic glance to the future too!

**Kelly The Boy From Killan** is a slower ballad with martial story again.

**ACE CANNON**  
**Blues (Stay Away From Me); Blues In My Heart**  
(London HLU 9246)\*\*\*\*

**ORGAN**, saxophone and drums set out a slow very bluesy pattern for **Blues (Stay Away From Me)** which features for the top side of Ace Cannon's new instrumental coupling, **Good Late Night**, drifting and listening, and a half which could creep into the stills given time.

**Blues In My Heart** follows the same slow trail... and again the saxophone is wonderfully thoughtful about the whole thing.

**MIKE PRESTON**  
**My First Love Again; Suspicion**  
(Decca F 11461)\*\*\*\*

**THE** Eurovision winner "Un Premier Amour" has been given a British lyric and arranged as **My First Love Again** with Mike Preston singing it as if he's still heavily influenced by the continental origins.

A useful romantic ballad, but one which doesn't enhance my opinions of the general standards which prevailed for the TV competition. Preston is accompanied by a Harry Robinson orchestra.

I prefer the quicker, trotting tempo of **Suspicion** which occupies the B side. Preston sings this one comfortably and tunefully to a crisp backing in which organ features subtly.

**PATTI PAGE**  
**Most People Get Married; You Don't Know Me**  
(Mercury AMT 1175)\*\*\*\*

**CLODD** bouncy Country-style sincerity. **Most People Get Married** is handled happily by Miss Page for this release. You'll find yourself jogging amiably along with this ball, but whether it has enough snap about it to raise the star to the hit parade heights, the critic enjoys it, is grateful.

The lawless **You Don't Know Me** is sung with slow sincerity by Patti for the turnover. One of the nicest performances I've heard... and one which could certainly help overall sales for the release.

**STEVE LAWRENCE**  
**The Lady Wants To Twist; Tell Her I Said Hello**  
(CBS AAG 1014)\*\*\*\*

**A** JERRY LIEBER, and Mike Stoller song **The Lady Wants To Twist** is a swinger which moves effortlessly in Steve Lawrence's polished style. Good. Big band backing from Don Costa too. A very attractive production which may well rise high if it can get its nose inside the charts.

**Tell Her I Said Hello** is a slower drifting ballad with wistful sentiment in the lyric. Lawrence sings it softly and sincerely.

**BOBBY BLAND**  
**Blue Moon; Who Will The Next Fool Be**  
(Vogue POP V 9192)\*\*\*\*

**YET** another revival of the Rodgers and Hart standard **Blue Moon**. Bobby Bland takes it to a swell. Lush beat and melody edge into high sales with it despite the recent success of The Marcels.

**Who Will The Next Fool Be** is a dragging beat number which Bland draws in blues fashion... quite effective too.

**LITTLE JUNIOR PARKER**  
**Mary Jo; Annie Get Your Yo-Yo**  
(Vogue POP V 9193)\*\*\*\*

**RHYTHM** in Bland from a character called Little Junior Parker. His charming of **Mary Jo** is adequate without being exciting. Male group and rhythm team keep things moving.

**Annie Get Your Yo-Yo** is a number that could be a commercial for the game.

**WALTER BRENNAN**  
**Old Rivers; The Epic Ride Of John H. Glenn**  
(Liberty L18 55436)\*\*\*\*

**OLD** character actor Walter Brennan turns up on disc again with a toothless description of **Old Rivers**, a country farmer. An adult performance by the star—it's good enough to win a place in thousands of hearts. Todd too, jogging. CV accompaniment of piano and the Johnny Mann Singers.

the up-to-date narrative of Colonel Glenn's ride into space. May be a bit too sugary for British ears, but cleverly told by Brennan.

**CHICO ARNEZ ORCHESTRA**  
**Lazy River; Fedora**  
(Fontana 267218 TF)\*\*\*\*

**THE** Hoagy Carmichael gem **Lazy River** returns to wash still more covetously his way. The Chico Arnez orchestral treatment, of course, leans heavily on Latin for its swinging appeal. A big, bold attractive side that could do very nicely for itself.

**Fedora**, a little more dramatic than the outside but it has drive enough to do its share of the selling.

**JORGEN INGSMANN**  
**Violetta; Pinetop's Boogie Woogie**  
(Fontana 267184 TF)\*\*\*\*

**THE** Scandinavian guitar expert, Jorgen Ingmann always arouses interest over here when he appears on disc... yet so far without hit parade luck. Maybe he'll be more fortunate this time out. He certainly should grab custom with his skillful revival of **Violetta** (yes, "Hear My Song" **Violetta**). Rattles along at high pace, with plenty of colour.

The old **Pinetop's Boogie** never loses its appeal for instrumentalists and it fits just as neatly into Jorgen's pianist patterns as it does into most pianist performances.

**BRAD NEWMAN**  
**Stay By Me; Candy Lips**  
(Fontana 267220 TF)\*\*\*\*

**YOU'**LL find yourself moving with the rhythm on **Stay By Me** right from the start, yet I doubt somehow that the number has what it takes to reach the top. Mr. Newman chances it, it certainly to the Johnny Keating accompaniment.

**Candy Lips** ("Candy Heart, Candy Love") is a simple tune with lyric to match. Newman puts it over to another good backing from Keating... vocal group and guitar featuring well.

**THE SHIRELLES**  
**Soldier Boy; Love Is A Swingle Thing**  
(HMV POP 1019)\*\*\*\*

**STEADY** shuffle for The Shirelles as they chant **Soldier Boy** to a crisp modern backing of rhythm and organ with some saxophone in there too. Tune's simplicity itself and this may tell its tale.

**Love Is A Swingle Thing** by Shirley Owen and Luther Dixon pads along to a captivating twist arrangement. The girls handle it bristly with lead voice pumping the words out clearly.

**BILLY COTTON**  
**Is This Gonna Be A Wedding? Who's This Geezer Hitter?**  
(Columbia DB 4837)\*\*\*\*

**TWO** of the numbers from Lionel Barr's "Blitz"... both of them breezy, knee-up songs will suit for the Cotton treatment.

**Is This Gonna Be A Wedding?** bounces along perkily with Billy and the chorus chanting happily in their best Cockney-yiddish and the band backing bravely.

**Who's This Geezer Hitter?** is no reminiscence of about three other old songs that I find I spend most of my time trying to fit other remembered words into it!

Neither of the sides happens to be among the better items in the stage show, and "Wedding" suffers if, perhaps unfairly, you put it alongside "Get Me To The Church On Time."

**STEVE ARLEN**  
**Down In The Valley; They Took John Awa**  
(HMV POP 1021)\*\*\*\*

**MOUTH** organ provides the familiar haunting train whistle notes for the accompaniment to Arlen's country blues **Down In The**

**Valley**, Strongly sung by Steve, the side is polished and predictable.

**They Took John Awa** with a Latin beat is a narrative song coming out of the old work-song sector. Arlen's performance is full of music, and this is just right.

**EDDIE REEVES**  
**Cry Baby; Talk Talk**  
(London HL 95418)\*\*\*\*

**EDDIE** REEVES has a light, tender voice and he uses it nicely for the soft-beater **Cry Baby**. Lits sentimentally and could capture tempo gradually, though it lacks an immediate spark.

**Talk Talk** is a fascinating performance with Country influences in the production. Strings and rhythm produce a pleasant accompaniment score.

**JACKIE WILSON**  
**Sing I Found Love**  
(Coral Q 72453)\*\*\*\*

**WILSON** whooping out a philosophy to gospel beat. He's going to sing all his worries away... A loud and quite infectious performance with orchestra and chorus belting along happily beside the star.

**Linda Hopkins** partners Jackie on the second half of this release for the also-bubbly effort **I Found Love**. Hard-hitting metallic duo while chorus work repetitively.



ANDY WILLIAMS sings his favourites on his latest LP.

**LOS MACHUCAMBO**  
**In Phase 4**  
(Decca PFS 34066)\*\*\*\*

**ANOTHER** impressive stereo album in Decca's Phase 4 series.

The guitars, Indian harp and voices of this talented Latin group plus the percussion, are ideal fodder for showing off the paces and possibilities of stereo effects and separation, and every opportunity has been taken to do just that.

It's both unusual and pleasant to hear a girl like Julia Cortes in the vocal spotlight with a group such as this, and she sings very well indeed.

**DR. FEEL-GOOD AND THE INTERNS**  
**Doctor Feel-Good; Mister Moonlight**  
(Columbia DB 4838)\*\*\*\*

**CRUISE** charming on a picky-tick beat for **Doctor Feel-Good** which is rising high in the States and which could also collect sales here. Not a comedy half despite the title and nomenclature of the team.

**Mister Moonlight** is a Latin beat performance charred by the "Doctor" with some help from his Interns while guitar and drums and boss plug away.

**DION**  
**(I Was Born To Cry); Lovers Who Wander**  
(HMV POP 1020)\*\*\*\*

**GOOD** tenor beat for (I Was Born To Cry) which Dion shouts vehemently for his new release. Good band and chorus accompaniment as he ploughs ahead. Has a busy excitement to it and—although it's not such a good production as "The Wanderer"—it may see the singer into the sellers again.

**Lovers Who Wander** actually uses the title of the top deck in the opening verse before setting out into a sea of relaxed "about, about, about" effort. Commercial.

# Springfields really belt through debut LP

## THE SPRINGFIELDS

**Kinda Folky!**  
*Winwood Moody; The Black Hills Of Dakota; Row, Row, Row; The Green Leaves Of Summer; Silver Dollar; Allentown Jail; Lonesome Traveller; Dear Henry and Gentle People; They Took John Awa; Eso Es El Amor; Taxi Brothers; Texas, Texas, Texas.*  
(Philips BBL 7551)\*\*\*\*

**NO** inhibitions about this lively trio, that's for sure. They belt through a song with all the lusty enthusiasm and spirit necessary to hold the listener's attention and approval.

The threesome's folk-pop policy has not yet paid off really substantial dividends in terms of the hit parade which is a pity. This set is first-class for their album debut, though, mixing the belters with quieter, more graceful, folkie items like **Green Leaves and Two Brothers**.

Ivor Raymonde backs up well throughout, and Tom and Daisy's liking for Latin is obviously responsible for the exciting sounds heard in the background of **Winwood, Lonesome Traveller, Eso, Texas and others**.

is the boring beat styling given to **Amor**, which ruins the song and wastes the time of the Machucambos. I wonder which bright A and R genius thought up that one!

**ANDY WILLIAMS**  
*Danny Boy; Johnny; The Twelfth Of Never; You, Old Fashioned; Come To Me, Bend To Me; Secret Love; The Heather On The Hill;*

bookings from piano, celeste, vibes and marimba backed by polite percussion rapidly wore out its welcome in my ears after his initial success with "Quiet Village", although it's only fair to add that he's one of the Liberty label's top album sellers in the States.

Still, those strings help out a lot in the case of this LP, even though it never rises above the level of innocuous background music.

## LPs reviewed by NIGEL HUNTER

*Con I Forget You; It Could Happen To You; I Want To Be Wanted; Summertime; Misty.*  
(Philips BBL 7544)\*\*\*\*

**ANDY WILLIAMS** working A pleasantly with strings, harp and rhythm through a set of songs which are his personal favourites. His taste is excellent, as a glance at the titles above will confirm. His performance is warm and sincere, and the few old notes are not piteous or bad enough to put one off, if you see what I mean.

The arranger-MD does a first-class job throughout—good enough to warrant a credit somewhere which he doesn't get.

**MARTIN DENNY**  
*And This Is My Beloved; Love At Sight; Romance; Aloha; I Love You; La Pampa Y La Pampa; My Revere; Love, Your Magic Spell Is Everywhere; Marie Is The Moonlight; A Fine Romance; Blue Fingert; My Roommate; Tenderly.*  
(London HA-G 2417, stereo SA13-G 6215)\*\*\*\*

**THE** addition of a string section to the usual Denny quartet has made a considerable difference and overall improvement in this album. The Denny formula of pretty

**101 STRINGS**  
*Balloes Hits*  
(Golden Guinea GGL 0112, stereo GSGU 1012)\*\*\*\*

**A** MELLOW string-filled set of familiar items from Spaghielloville, including **Vakara, Ciao Ciao Bambino** and **Arrivederci Roma**.

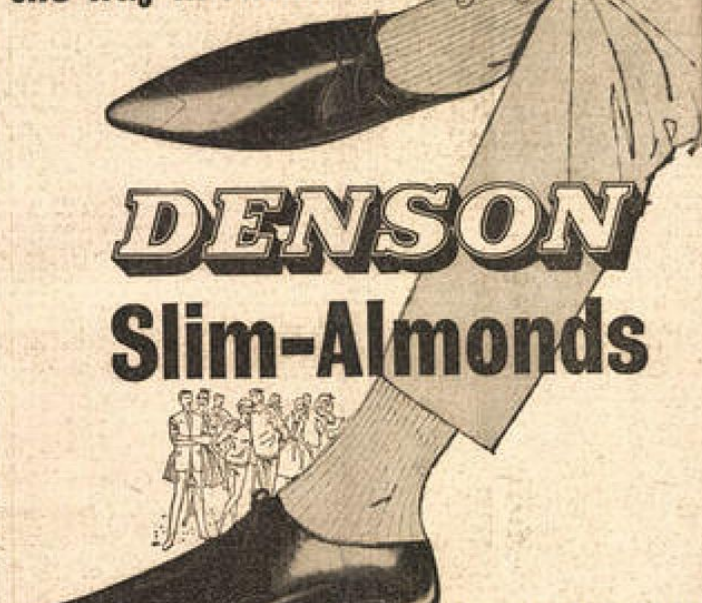
The 101 Strings draw out the natural melodic warmth of the tunes in satisfying fashion, helped out for atmosphere by accordion and mandolin.

**FRANCISCO CAZADOR**  
*The Passionate Valentin; Tanges*  
(Reprise R 6007)\*\*\*\*

**FRANCISCO CAZADOR** and his Barcelona Caballeros working through a set of standard tunes loosely associated with Rudolf Valentino, the heart-throb of the silent film era.

Why they have to be "Barcelona" gentlemen I don't really know, unless Reprise believe that the tango came from Spain in its present form instead of from Argentina. I doubt whether this orchestra has been any closer to Barcelona—or Buenos Aires—than Smeton Boulevard, but they do a reasonable job on items like **Todavía, La Compañita** and **Chucho** ("Kiss Of Fire").

For the man who leads the way in fashion



THE SHOES TO KEEP YOU RIGHT ON YOUR TOES



'SELF-SELECTION OF ALL THE LATEST STYLES AT DENISON FASHION SHOE CENTRES'

Sleek...streamlined...neatly shaped at the toe. In smooth or grained leather or soft rich suede. In black, brown, sherry red, or shaded tones. 52/6 to 69/11. (Illustrated above style No. 5124). For a brochure showing all the Denison styles (and where to buy them) send a postcard today to (D.6), D. Senker & Son Ltd., Kingland Road, London, E.2.



JAZZ MOD REVIEWS BY TONY HALL TRAD REVIEWS BY OWEN BRYCE

Superb... but a bit too

miserable

Trad



JACK TEAGARDEN
Misty And The Blues
Don't Tell A Man About His Woman...

Anything by Big "T" is O.K. by me... at any time but the number of occasions when I want forty-five.

JACK TEAGARDEN... anything by him is fine.

minutes of Misty Music is negligible. So I'm torn between two stools.

Original Dixieland One Step never was and "Froggie Moore Rag" (here renamed Froggie Moore Blues, Why?) is just about the happiest tune in the whole of jazz.

Jack Teagarden is at his best, but the rest of the record turns out to be Don Ewell, who takes several brilliant choruses, none better, however, than those on Froggie Moore, almost a Ewell showpiece.

Drummer Barrett Deems is more subdued than when heard with the Louis Armstrong group; Don Goddard is interesting throughout with the proviso that sometimes a little of him goes a long way.

BILLIE AND DE DE PIERCE
Loving Of The Nile; Grave-digger's Blues

Billie and De De Pierce are a fabulous husband and wife

team from good ol' New Orleans. Billie being the female and also the pianist and vocalist. De De, more often written Doc De, plays trumpet in the single full-vibrato style of Mutt Carey, Alcorn, Percy Humphrey and any of the other great horn men of that City.

A visit to the Pierces' has been on the literary of every British visitor to the birthplace of jazz, but apart from two historical records, they haven't appeared on any major label in their own right.

Billie's vocals are the high spots of both sides, for she is the nearest thing to Bessie there is or has ever been. This is not to say she copies Bessie.

It might even be true to say that she's never consciously heard her, but her phrasing and her mannerisms, tone, delivery and sincere conviction in what she sings are as Bessie's.

Her piano is equally convincing. The record was made privately by Harry Oaker; it's terribly "toppy," enough to spoil the enjoyment of any but the hard-core connoisseur. But in spite of that it is not to be missed.

ALBERT NICOLAS

Albert Nicolas Swings
Lover Come Back To Me; I'm Comin' Virginia; Kiss Kiss; Rosetta.

(Esquire EP 245)\*\*\*\*\*

WOW! Yet another in the excellent batch of Creole Classics small-group recordings. These four appeared previously on Esquire 12-113 but Carlo Kruller seems to have picked the best of that lot to make up this delightful new disc.

It's described as a "Sort of swingy thing" and that just about sums it up to perfection. There's not much one can say. Nicolas is his usual self, beautiful, swinging, sprightly, "rummy," a mixture of all the great Creole stylists.

Pianist Art Hodges provides several exciting moments, especially on Lover Come Back To Me, and the rhythm section is just what's needed for quartet work.

PAUL CHAMBERS... two tracks, from 1956, when he was just starting! (DISC Pic)



I BRIEFLY mentioned Blue Note above. I should add here and now that this label certainly has the biggest-selling record in its 23 years' existence. "Admission Special" by ace organist Jimmy Smith (featuring Stanley Turrentine on tenor) has scored a hit single for Blue Note. And the album of that name has been highly placed on the "Cash Box" and "Billboard" moon and stereo charts for the past two months.

This was never intended to be the smash hit it has become. It was just meant to be a groovy blues track on a groovy blues album. Then the record "happened" and a follow-up ("One O'Clock Jump" and "Jumpin'") The Blues? has already been released.

Tony Hall

THIS IS SO GOOD YOU'LL HAVE TO LIKE IT

Mod

JIMMY SMITH

Midnight Special; A Sable One; Jumpin' The Blues; Why Was I Born; One O'Clock Jump. (12in. Blue Note 4076)\*\*\*\*\*

BLUE Note boss, Alfred Lion sent me a copy of this one about four months ago. "One of the grooviest albums I've ever played it. I dig it. I played it again... and again. By now, my copy is practically worn out!"

So you can imagine how horrified I was to read a so-so review in the American jazz trade press. All I can say is that on that particular day this particular critic must have been temporarily palsied!

Because, if only you not to nod your head, tap your foot or click your fingers, it is a record that should be listened to and enjoyed. Not put under any analytical microscope.

Like Alfred said, it's "a very groovy album." There are superbly swinging solos by Jimmy, unquestionably the king of jazz organists, the ever-excellent Stanley Turrentine and the relaxed, understated Barrell. And Donald Bailey is an ideal drummer.

Get it. And enjoy it. Me, I'm shooting CRD for another copy! Incidentally, in America, it's the biggest seller Blue Note's ever had.

THAD JONES SEXTET, etc.

The Birdland Story (Vol. 2)
Sable Rebirth; Tip Top; If and T; Somebody Loves Me; Herbie; Bar; Embraceable You; Lean On Me; Moonlight In Vermont; Confirmation.

(12in. Columbia 335X 1403)\*\*\*

Praxosovis: (Tracks 1-3) Thad Jones (trumpet); Frank Wes (tenor, flute); Billy Mitchell

(tenor); Al Grey (trumpet); Hank Jones (piano); Richard Davis (bass); Edde Johnson (drums); (4) Bud Powell (piano); Carly Russell (bass); Max Roach (drums); (5) Stan Getz (sax); Al Helt (trumpet); Tommy Potter (bass); Ray Haynes (drums); (6) Charlie Parker (alto); Miles Davis (trumpet); Duke Jordan (piano); Potter; Roach; (7) Harry Belafonte (vocal) and Machito Orchestra, with Brew Moore (tenor); (8) Getz; Johnny Smith (guitar); Sanford Gold (piano); Ed Sufrański (bass); Don Lamsche (drums); (9) Parker; Dizzy Gillespie (trumpet); John Lewis (piano); Al McKibbon (bass); Joe Harris (drums).

THIS second volume of Roulette's Birdland Story has one side of new recordings by basically Blue 1960-band sidemen and the other of reissues from the Roost catalogue. Of the new tracks, the long blues "H and T" is outstanding. There is a beautifully relaxed ending and good (and much more modern than usual) solos are heard all round.

The rhythm section is superb, with Davis, the less-known member, worthy of special mention. The other two tracks are lightweight and pleasantly unmemorable.

I still have most of the side two sides on 78s. Though it's years since I played them, I still remember many of the solos note-for-note. Bud Powell's Somebody still swings, with Bud at his most consistently inventive.

Wes's Embraceable is still so sad and so moving, all very nostalgic. The exciting Confirmation (with magnificent Parker) comes from the 1947 Carnegie Hall concert. The others haven't stood the test of time quite so well.

PAUL CHAMBERS—JOHN COLTRANE

Chambers' Music
Dexterity; Embraceable; Easy To Love; John Paul Jones; Visionary; Embosment.

(12in. Storyville SL P 28)\*\*\*\*

Praxosovis: Paul Chambers (bass); John Coltrane (tenor); Kenny Drew (piano); Philly Joe Jones (drums).

THIS LP was recorded in March, 1956 when the Miles Davis Quintet was appearing in California. Kenny Drew took over from Red Garland (then under contract to Prestige) for the date. The LP was originally issued on East-West under the title "A Jazz Delusion From The East."

About a month or so ago, Imperial acquired the tapes and the record has been re-issued. Britain's CRD has apparently done a deal with the Swedish label, Conno, who has rearranged the order of the tracks on side two and raised Coltrane's status from that of sideman to joint leader.

Anyway, it's not and, despite a very hi-fi surface sound, contains first-rate solos and a good group feeling from all concerned. A couple of tracks feature Chambers throughout. As in 1956 he was only just starting!

Trane is comparatively straightforward in his work here. He swings like mad. Drew again shows he is one of the best and most original pianists in jazz and Philly Joe drives them along superbly.

One of the best tracks is the 12-bar John Paul Jones. This is the same tune listed as "Virtu Blue" on Miles' "Collector's Item" LP (Esquire 12-050) and "Trane's Blues" on "Workin'" (12-108). Dexterity is Bird's tune; Drew wrote Embosment; Easy To Love, Coltrane's; Stabilizatin' a nod Chambers. Visionary.

You can't blame them for going commercial

HOW "commercial" are modern jazz records? Obviously every record company wants its product to sell. At least enough to cover the often considerable initial outlay, which includes musicians' fees, studio and production costs. But some companies, as you must have noticed, go to much greater lengths to give their product wider appeal. Regarding musical content or packaging or what have you.

CLASSIFIED ADVERTISEMENTS

The rate for advertisements in these Classified columns is 1/6 per word. Words required in capitals over and above those given in the opening line will be charged at 2/6 per word. Best Number facilities are available at an additional 1/6 of 2/6. Replies should be addressed to Box 170 DISC, 161, Fleet St. London, E.C.4.

PERSONAL

A HIT: The Postal Club for Teenagers. Pen-Pals, Newsletters, Records, etc. For Details send S.A.E.—The Transient Club, 480, Minwell Hill Broadway, London, N.10.

PHOTOGRAPHS

YOUR FAVOURITE Stars, 2/9 large, 1/9 medium, Child or Elvis 2/9 per set, Send P.O.—St. 4, 10, Wenworth Street, London, E.1.

RECORDS

RECORD BAZAAR: 50.000 from 1/-, Also cheap LPs. EPs, 45s. Write for lists—1142/1146, Argyle Street, Glasgow.

RECORDS WANTED

RECORDS BOUGHT. Every kind. Paid to you. Cash by return. Silverdarts, 1142/6, Argyle Street, Glasgow.

TUITION

Do you want to sing like Cliff Richard or Helen Shapiro? The Maurice Barman School of Modern Pop Singing. Beginners encouraged. 117, Bickenhill Mansions, Baker Street, W.1. HUNTER 2666/7.

FAN CLUBS

BRENDA LEE—Sole British Fan Club. S.a.e. for details to Justice Rowland, 379, East Bank Road, Sheffield, 2.

Great Movie Themes Of Our Times

Mance is backed by a big string section. Two titles ("Erosion" and "Never On Sunday") are already out on a single in the States. The reviews were excellent. This sounds like an expensive and courageous set. Though, of course, it has been done before. The most recent example has been pianist Calvin Jackson for Frank Sinatra's Reprise label.

But then, consider this, in the American trade paper "Billboard" a new Red Garland LP on Riverside's subsidiary label, Jazzland, is reviewed.

The gist of the critic's comment on the album is this: "This LP will make a welcome change for all those DJs who are sick to death of piano trio string albums; those nice jeds to have a backing by bass and drums."

So what's going to get the most surprising sales—Mance or Garland? Whatever you do, it seems you can't keep everyone happy!

RADIO LUXEMBOURG

Pick of the Programmes for week beginning May 13

SUNDAY—7.45-9.30 Topical Jazz; 7.45 Solo; 8.00 Juke Box; 8.15 Cinema Program; 8.30 Trad; 8.45 Pop; 9.00 C.I.I.I. Richard; 9.15 Sunday's Rosemary; 9.30 The Helen Shapiro Show; 9.45 Melba Moore; 10.00 Sing Cont; 10.30 Ray Charles; 11.00 Pop; 11.30 Ray; 11.45 Kena Wilson; 11.50 Night Service.

GUITAR RECORD COURSE
YOU will master the secrets of the modern techniques of guitar playing... YOU WILL REACH PROFESSIONAL STANDING ON YOUR FEE REFUNDED... Write Today for Free details to: C.R.S. Dept. D.D., Waltham Road, LONDON, S.E.17.



# Cable from AMERICA

Edited by Maurice Clark



GUY MITCHELL—Special material for night club act.

## New singer will be biggest disc star ever!

THE biggest thing on disc today... No, not Elvis. But a newcomer named Eddie Carmel, 25-year-old Eddie, who has just been signed to make children's records for Radar Records, weighs 470 pounds and is 8 feet 9 inches tall. His first single is "The Happy Giant".

Liberty Records have signed Walter Brennan to a new long term contract on the strength of the big sales of his hit "Old Rivers," which is rising high in the charts.

Decca have just signed The Priory Four, a vocal group who had some hit discs a couple of years back under the name of The Rover Boys. Their first single is "Twenty-One Years" with a great backing by Hugo Winterhalter.

Leopold Stokowski, world famed conductor, has just formed a new symphonic orchestra, to be known as The American Symphony. They make their debut in the next few months.

Twelve of the top publishers have just filed a suit against "Mad Magazine," the satirical comic book which recently inserted a 20 page "Sing Along With Mad," a parody of well known songs.

Percy Faith has written his next single and called it "Jacqueline's Journey." He got the inspiration when viewing the President's wife's recent trip abroad on TV. A special preview copy was sent by Columbia to the White House.

CARL HOLMES and the Commanders, the Atlantic twist star group, is to be featured in a new film called "You Gotta Cut Loose."

Veteran star drummer Louis Bellon has been commissioned to write an original jazz ballet for the First Annual Las Vegas Jazz Festival which takes place in July.

Philips Records here have just released the Caravana Kids singing the theme song from the highly successful film, "A Taste Of Honey."

Two new albums were cut for Mercury by The Platters before they left for a long European tour. The material

this time consists mainly of show type numbers, some of which will be issued later as singles.

Jack Nitzsche has been signed to write and arrange special material for Guy Mitchell's new night club act. He will also back Guy on his first single for Joy Records.

Gene Pitney has been making the most of promoting his latest disc, "The Man Who Shot Liberty Valance," before starting active duty

with the Air National Guard on May 13.

Columbia Records are very excited with their new singing find, Sandy Selvis. 13-year-old Sandy had her first disc out this week, called "The Poorest Girl In Town." She is in competition with Johnny Barrette, but her version is very good and could easily happen.

LeRoy Holmes, well known arranger - conductor, has formed his own company to produce singles and albums for major companies. His first assignment is with Everest Records to record their Gloria Lynne.



JAMES DARREN is putting in some hard work to get "Conscience" to the top.

EDDIE FISHER is to return to cabaret in September and will appear first at the Latin Casino, in Camden, New Jersey. Record breaking crowds are expected as this is just outside Eddie's home town, Philadelphia.

Ferrante and Teicher, United Artists' top piano duo, are being saluted throughout this month for their many contributions to the world of music. Participating in this tribute are all record dealers and DJs, coast to coast.

Ferrante and Teicher have sold over 6,000,000 records in the past two years in spite of heavy competition from Rock 'n' Roll and the Twist.

James Darren is taking as much time off from filming as he can to help work on his latest hit, "Conscience," by doing as many television and DJ appearances as possible. It looks now as if it may make the No. 1 spot.

with the Sunshine Band since its start, is off to the Continent for two months. She will, however, be back with the band on her return, singing on most of its dates.

SID PHILLIPS and Humphrey Lyttelton and their bands go aboard "The Royal Daffodil" on Whit Sunday (June 10) for a day's cruise on what is called the World's First Bingo and Entertainment Channel Casino Ship Trip starts from the Tower Pier

Owen Bryce

# DICK CLARK WANTS TO DO A TV SHOW HERE

But would it work?

DICK CLARK wants to produce a series of "American Bandstand" type programmes for British television. He is willing to use the cream of American talent in order that they should have more of a showcasing over here.

The idea is terrific but having seen his show in the States I advise him not to, unless he cares to spend more money and time on production!

I used to think that American pop stars were just being polite praising British television, particularly when it came to my comparison - between "Thank Your Lucky Stars" and "American Bandstand" which is the official title of the Dick Clark Show.

But now, with all due respect to Dick - a nice guy you couldn't wish to meet - and to his programme, which goes out to a viewing figure of something like 20,000,000 a week, I say thank heaven for "Lucky Stars"!

"American Bandstand" first went out over the national networks from Philadelphia in August, 1957, and within weeks had picked up a daily viewing figure of 5,000,000.

the programme," said Dick, when we met at the studio, "and naturally I do favour Philadelphia talent. Well, we do have a lot of it here. Bobby Rydell, Chubby Checker, Freddie Cannon, Frankie Avalon, Fabian, if ever they're in town, they get hauled on to the show.

"Settings? For my weekday show, I don't use them. If I ever produced a programme for British television, it would follow the lines of my 'Saturday Night Bandstand', which is now defunct, and which ran for only thirteen weeks.

## Competition

"It was taken off the network because there was too much competition from 'What's My Line?' but for production, you couldn't beat it.

Perhaps the sponsors of "American Bandstand" do not provide enough cash for Dick to host the show in very comfortable surroundings—in fact, all they seem to provide is a glam map of the United States, very limited floor space, some seats for the audience, and an impression of complete shambles!

Mainly a disc show with a set of "regulars" who dance to the records, Dick averages about three guests a day, who mime to their latest releases in between constant breaks for various commercials.

Temperances among the technicians are evident in the way they shout instructions to the dancers to keep within certain bounds, and it's pretty hard for Dick to keep control of the enthusiastic teenagers who insist on crowding around guests and cameras.

## Networked

The effect which comes over the screen is one of too many people trying to do too much in too little time and space. But still, the programme is networked by over 1,000 TV stations in the U.S.

Dick is the idol of every teenager in the USA. His tiny office, situated in the studio is full of plaques, cups and badges of merit he has received for his services to television, the American army and various other organisations.

"American Bandstand" has had a good run. No other teenage show in the States can touch it for popularity.

And the key to its fantastic success? Dick says, "It's that feeling of closeness. Viewers have the feeling of being with close friends every afternoon - and what we lack in production, we make up for in atmosphere."

I STILL prefer "Thank Your Lucky Stars."

June Harris

# TRAD JAZZ ROUND-UP

## Ball sticks to the club circuit

KENNY BALL is one of those top bandleaders who still finds time to play the jazz club circuit, realising that that's where the fans come from in the first place.

It is a fact that many top trad bands have, as a result of success, priced themselves out of the places where they made their mark. Kenny is at Chingford's Cooke's Ferry Inn on May 27.

Other bookings there during May are: Cyril Preston (13), Doug Richardson and Nat Gonella (29).

THE Marquee Jazz Club (Oxford Street, London), Thursday night sessions with Alexis Korner's Blues group, looks like being something for the connoisseur with the harmonica playing and vocalising of Cyril Davies the high spot of the evenings. Not to be snickered at either is the guitar of Korner himself, while the rhythm section rocks like mad. If a trifle loud on occasion.

I thought the talent of Dick Heckstall-Smith wasted during the second half of the opening night last week, though I'm told his tenor booted merrily away during the first part, which I missed.

ALEX REVELL announces several changes in his band. Pat Hawes comes in on piano in place of Alan Thomas. Pat was in the forefront of the jazz revival, playing in the second jazz band to be formed in this country, the legendary John Hains Jelly Roll Kings.

Later he was a mainstay of the Crane River Jazz Band and the first Humphrey Lyttelton Band.

taking the place of George Webb. Ben Cohen, who started by playing trumpet in the first Chris Barber Band, takes over from Ches Chesterman, and Bill Cole comes in on bass in place of Bob Sinclair, another stalwart of the British jazz scene.

AMONG those appearing at the Variety Artists Ladies' Guild and Orphanage's Charity Concert at the Victoria Palace on Sunday, May 13, will be Alvin Roy and his Jazz Band.

The Ladies heard the broadcast of Alvin Roy's latest record "True Blue" and booked him on the spot.

CHARLIE GALBRAITH'S Scottish tour has now been fixed with the exception of the first three days. He is at Aberdeen on May 10, in Elgin (31), Mintlaw (June 1), Inverness (21) and Glasgow (3). The June 1 date is followed by an All-Night Session at the Beach Ballroom, Aberdeen.

THE Cyril Preston Band has a jazz jinx. His name? Ernie O'Malley, one-time drummer with the Cy Laurie band at the height of its fame. Or so it would seem, for Ernie was down with tonsillitis two months back - and three other members caught it from him. Then three weeks ago he went down with enteritis, followed by two other musicians.

Now he's suddenly been confined back to bed with measles. Five trad musicians are keeping their fingers crossed, but it looks to me as if there will be room for some deeping. Vir

Carter has been taking Ernie's place during his "holiday."

DRUMMER Nick Nicholas, who was with Lonnie Donegan for five years, has now left the Monty Sunshine Band after 14 months because he's had enough of being on the road. He is looking for a resident job in London.

And Beryl Bryden, permanently

## more LP & EP releases for May LPs

POP: Various Artists from Original Broadway Casts - Broadway's Best (CBS DPG 64000); The Percy Faith Strings - Bouquet of Love (BPG 62000); Mitch Miller and the Gang - Rhythm Sings Along with Mitch (BPG 62006); Jerry Murray's Harmonicas - Love Theme from "E. Cid" and Other Motown Pictures (BPG 62008); Ray Conniff, his Orchestra and Chorus - 3 Continental (BPG 62009); Andy Kostelanetz - Star Spangled Marches (BPG 62011); The Brothers Four - The Brothers Four Song Book (BPG 62012); Johnny Williams and his Orchestra - Rhythm in Motion (Philips BBL 7443); Michel Legrand and his Orchestra - Broadway is My Beat (BBL 7546); The Hi-Lo's - This Time It's Love (BBL 7534); Carmen McRae - Lover Man (BBL 7543)

TRAD, MAINSTREAM AND FOLK

The Dave Brubeck Quartet - Countdown - Time in Outer Space (CBS BPG 62013); John Coltrane Quartet - Africa Brass (HMV CLP 1548); Gerry Mulligan - Gerry Mulligan Presents A Concert in Jazz (CLP 1549)

Ravelle and Landauer - The Best of Robert Farnon and Leroy Anderson (BBL 2534); Harry Secombe - Vienna, City of My Dreams (BBL 2530); Juliette Greco - Juliette Greco Showcase (BBL 7253); The Harry Robinson Crew - With Malice Aforethought! (Fontana TEL 3178)

MODERN JAZZ: Tubby Hayes - Tubbs in N.Y. (Fontana TEL 5183); Art Blakey's Jazz Messengers with Barney Wilen - Sound-track from "Dangerous Friendships" (TEL 3184); Lambert, Hendricks and Ross - Sing, Ellington (Philips BBL 7545)

The Dave Brubeck Quartet - Countdown - Time in Outer Space (CBS BPG 62013); John Coltrane Quartet - Africa Brass (HMV CLP 1548); Gerry Mulligan - Gerry Mulligan Presents A Concert in Jazz (CLP 1549)

TRAD, MAINSTREAM AND FOLK

Pete Fountain and Al Hirt - Bourbon Street (Coral VSG 3021); Big Bill Broonzy - Big Bill Broonzy Last Season, Part 2 (HMV CLP 1531); Brian White and the Magna Jazz Band (HMV CLP 1534); Mr. Acker Bilk - Strange on the Shore (Columbia 335X 1407); Eric Williams with Harry Edison and his Orchestra - Have a Good Time with Joe Williams (335X 1415); Various Artists - The Blues (335X 1417);

Roosevelt Sykes - The Honey-dripper (335X 1422); Various Artists - Jazz Sounds of the Twenties Vol. 4 (Parlophone PMC 1177)

Harry James - Harry James plays Neal Hefti (MGM-C-881); Fletcher Henderson - The Fletcher Henderson Story. Treasury of Classic Jazz Vols 1-4 (CBS BPG 62014-1); Mable Ray Jackson (BPG 62005); Various Artists - Country and Western Requests Vol 7 (Philips BBL 7532)

## EPs

MODERN JAZZ: Carmen McRae with the Dave Brubeck Quartet - McRae and Brubeck (Philips TPE 17195); Andre Previn, his Piano and Orchestra - A Touch of Elegance No. 1 (Philips BBL 12529)

TRAD, MAINSTREAM AND FOLK

Pee Wee Hunt - Pee Wee Hunt Plays Rodgers and Hammerstein Trad Style (Capitol EAP 1065); Al Fairweather and Sandy Brown's All Stars - Sandy is Brown (Columbia SEG 8157); Humphrey Lyttelton and his Band - Do the Brubeck (SEG 8163); Terry Lightfoot's New Orleans Jazzmen - Book of Trad, Part 1 (SEG 8168); Papa Roy's Voking Jazz Band - Papa Roy's Voking Jazz Band (Parlophone GEP 8355); Duke Ellington and his Orchestra - Contrabass! (Sire Philips BBE 12524)



Dick Tatham takes a final look at the McDaniels—Bonds—Burnette tour

# Burnette package praises British fans

## COMPERE'S JOB HELPS MARK WYNTER IN HIS BIG AMBITION

WHAT Mark Wynter has not, out of modesty, been able to mention in his reports on the tour, is the fine job he has made of compereing the show. It has been recognised right from the early days of rock that to compere a heat package is one of the most difficult assignments in show business.



MARK WYNTER

I have seen seasoned comers make a complete hash of it. But Mark—though recognised previously as being purely and simply a singer—was more than equal to every demand. His warm, matry personality kept the audience, on his side all the time and his gags were worked disarmingly and with excellent timing.

But Mark told me afterwards, "When this tour ends, there'll be no more compereing for me. I did it this once because I saw it as a challenge. I wanted to prove to myself that I could talk freely and naturally across the footlights. I hope I've succeeded, because it will be a big help when I achieve my ambition in show business, which is to be an actor."

Mark also does a successful song-spot in the show, featuring "When My Little Girl Is Smiling," "Heaven's Plan," "Hey! Baby" and "Angel Talk." The last number is the flip of his next disc—due

for release on May 14. Says Mark, "The topside is 'I Love Her Still.' Both numbers were written for me some weeks ago by Johnny Brandon and Sir Wynner."

The disc is to be released in America in August—and luckily I have been promised plenty of exploitation!" Mark told me he had just signed for two big series of stage appearances. One is at the Winter Gardens, Bournemouth—where he came into show business in 1960. Mark opens there for 14 weeks on June 18. Then, in the autumn, he joins a touring package headed by Billy Fury. This will mean delaying till early 1963 Mark's return visit to Australia.

"WE'RE knocked out by your British audiences. They are so much more enthusiastic than those back home, so you can imagine how much we have enjoyed this tour. We're only sorry that it's now almost over. It has been really great fun."

That was the reaction I got from Johnny Burnette, U.S. Bonds and Gene McDaniels when I visited one of the last shows of their tour which finishes this week.

Johnny Burnette in particular is almost breaking out into poetry on the subject of British girls—the main reason, I think, being that they go overboard for all those bright, slick clothes he wears.

On a more serious note, Johnny has also noticed a big difference between British and American television. He says, "Back home, we just sort of walk right in to a performance. There is very little rehearsal and no one gives the appearance of being very much concerned. That goes for everything except the very biggest of the network shows."

"But in Britain they seem to believe in long, thorough preparation at all times—and you have to admire this."

### TV show

It seems, by the way, that Johnny will have to fly back to Britain for one TV show. When that tour ends, he is off to the Continent to promote his discs and appear on TV in a number of major cities.

They are keen for him to appear on Southern Television. Johnny wants to do it—and a plane dash will be the only way. Incidentally, he had a right royal welcome in Mansfield on

Saturday when he visited a large youth club. They had written well ahead asking him to do it. Johnny willingly agreed—and the place, naturally, was packed.

A reaction I got from Gary Bonds was that audiences anywhere seem to demand "New Orleans" as No. 1 favourite and "Quarter To Three" as second favourite. But he says that in the States the third choice is "School Is Out," whereas in Britain it is "Twist, Twist Senora."

Gary gave me a bit of a low-down on how he writes his hits. We had been talking about rehearsal—with Gary insisting he can't stand them, because they take away the freshness of a song.

### Incredible

Then he went on to say he feels so strongly about this, he often goes to a recording session with the tunes he is to perform not even composed! It sounded incredible. But Gary insisted.

"The key to the situation is a feller we call Daddy G—though he's only 28 or 29."

Real name is Gene Barge. He plays tenor in my group. So we're at the session and I have about 30 minutes to cook up a couple of tunes. Then Daddy will say to me, "Come on, boy—write us a number about women that play you false. Or about loneliness, for example. Or about school!"

"Quarter To Three" and "School Is Out" were done that way. They took me ten minutes each—and Daddy G was the man who came up with the subject!

The whole package had cause for celebration last week when Gene McDaniels had a phone call from the States to say his wife had presented him with a son!

His wife's name is Wanda—though for some reason he calls her Charlie! They already have one boy, aged 23, and they paid this country a nice tribute by



U.S. BONDS—Daddy G is the man behind his hits.

naming him London.

The new arrival has been called Portland Eugene—so we may have another Gene McDaniels touring around in show business 20 years from now. . . .

Latest development in the package is that Gary and Gene are going round the men's shops in every town they visit—looking for the most startling sweaters they can find.

So it looks as if Johnny is in for some competition in the bright clothes department—especially as Gary has turned up with a neat little mohair number with a leopard skin pattern.

But Gene, weighed down by an attack of flu, isn't completely happy about his sweaters. He says ruefully, "Maybe I should have spent some of the money on brave underwear, instead!"

# 'BLITZ' IS A GREAT SPECTACLE BUT . . .

"BLITZ!"—Lionel Bart's third musical—opened at the Adelphi Theatre last Tuesday with a gala performance attended by many top stars of show business.

For Bart it was the most important night in his, so far, fabulously successful career. No show since "My Fair Lady" has aroused so much interest and those who had seen the try-out at Edmondson hinted that Bart was riding for his first tumble.

He had to admit himself that all hadn't gone smoothly. There had been teething troubles and quite a bank of the show had to be chopped out before the opening.

But "Blitz!" is certainly one of the most spectacular shows to reach the West End . . . if there is a major criticism it is that it reached there too soon. It still needs polishing.

### Sirens

Much of its appeal will be to the older people who will remember the wailing of air raid sirens, the V for Victory signal, the voices of Churchill and Vera Lynn and will love the abundance of sentiment.

The story, written by Bart and Joan Maitland, is set in London's East End during the Blitz. The comradeship which was so evident during those years is certainly captured and adds a great deal of warmth to the show.

As well as co-writing the book, Bart also directs. He does it well enough, but appears to have given production designer, Sean Kenny, too free a hand with the sets which are so spectacular that they detract both from the story and the music.

A lot of the musical numbers are good, but they won't lift easily out of the show into the hit parade. Of the better numbers "Down The Lane" and "Far Away" are two which could happen.

John Wells

# The new Winnie Atwell plans a 'sweet' comeback

WINIFRED ATWELL plans to come back on records in a different way. She told me this in her dressing room at the Pignalle nightclub in London, where she is currently appearing.

"I don't plan to record as much of my 'other' piano as I did before," she said. "I want to do better than just honky-tonk. That is why I changed from Decca to Pye."

"Decca wanted me to continue to record my old style. But I want to create a new sound. I want to play sweeter music."

Winifred has returned to Britain after a two-year stay in Australia. She left behind her a vacuum that was quickly filled by Russ Conway, Joe Henderson and now Mrs. Mills. Now she knows that she must be different to make a successful comeback.

### Pye disc

"I didn't intend to stay so long in Australia. But I hate to travel and when I get somewhere I always feel like staying. And it is so warm and beautiful in Australia, I miss it already."

This Saturday Winifred will cut her first disc in Britain for two years and her first for her new recording company.

"It will be a number written by Joe Henderson, who wrote 'Flirtation Waltz' for me," she said, "but it will certainly be a different Winifred Atwell playing it."

It is a different Winifred Atwell at the Pignalle. Not only has she



# CLIFF PASSES HIS NEW DRIVING TEST—WITH HONOURS

CLIFF RICHARD took a ring-a-ding driving lesson this week when he went to the London Transport Driving School, in Chiswick, to learn how to drive a double-decker bus.

Cliff plays a bus driver in his next film "Summer Holiday" which begins filming in Greece on May 28. The story is about a London busman who takes a holiday across Europe in a double-decker, so Cliff had to learn how to handle the vehicle.

### A veteran

He had 30 minutes instruction on the controls and was soon driving the bus like a veteran LT driver. Said Albert Lythgo, training assistant who supervised Cliff's lesson:

"He was, as far as we are concerned, a very competent driver. We had to teach him

very little before he was able to drive the bus away."

"He is very quick to adapt himself—a very quick learner indeed. We simply showed him the controls and allowed him to get the feel of the bus and after half an hour he was driving in a very capable manner."

### Natural

"He has a natural gift for relaxation which is a great help in learning something new. I suppose that comes from his profession."

Could Cliff ever become a bus driver if he wanted to?

"Of course he could," said Mr. Lythgo, "although he would need a few more lessons before we could allow him to drive down Piccadilly. We have to be fair to the public!"

Peter Hammond