

# DISC

THE TOP RECORD & MUSICAL WEEKLY

No. 151 Week ending February 11, 1961  
Every Thursday, price 6d.

## £100 contest — FREE!

Details on the back page

**TOMMY STEELE**  
More Old Vic plans

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### Features on

**Bobby Rydell**  
**June Christy**  
**Four Freshmen**  
**Tommy Bruce**  
**Rhet Stoller**

**JESS CONRAD**  
meets HIS idol

(Page 4)

## Connie Francis plans to help new talent

CONNIE FRANCIS is planning to go into the record business. On the set of "Where The Boys Are," her first film for MGM she explained, "I won't be recording myself for the label we'll own, because I'm under contract to MGM Records. However, I plan to start the label in order to give newcomers a chance to put their voices on wax."

This new venture for Connie comes under the auspices of the Connie Francis Corporation, run by the singer, her manager George Scheck and her father.

This Corporation publishes music, issues patents for the Connie Francis teenage accessories, and deals with all the singer's business affairs.

In spite of the fact that she always has a busy schedule, Connie has found time to help young singers on the way to the top, a subject which has even had an influence on her own career.

"I think singing is great for a young person," enthused Connie, "but I



CONNIE FRANCIS—She will not record on her own label herself.

also think there's a time to bow out—when you've still got the bounce to stay at the top.

"After I've had my fill of singing, acting and travelling, I'm going to quit the limelight. Then I hope to run a management business, by which I'll develop and showcase new talent.

"In this way, I can keep my hand in show business, but at the same time do something for the kids who are trying to make it just like I was three years ago."

Before commencing filming "Where The Boys Are," which is now complete, Connie Francis had turned down many film offers. In fact,

to facilitate her being on the set, she had to forfeit several important engagements. However she chose the film because the part was the first one which she felt suited her.

"I thought it was worth while losing several bookings for the film," she said, "because the role in 'Where The Boys Are' seemed to be created for me. I'd been wanting to go into movies for some time, and now this wish has been accomplished."

"Where The Boys Are," which MGM are hoping to release here at Easter, is the story of several students who spend their Easter holidays in Florida. Connie's co-stars are

## Silver Disc for Pet Clark

PETULA CLARK, the singer who has proved that British girls can still sell discs in a big way, has become the first woman to win a Silver Disc in 1961, and in so doing she joins the exclusive ranks of Connie Francis ("Lipstick On Your Collar" and "My Heart Has A Mind Of Its Own") and Shirley Bassey ("As Long As He Needs Me"), the only other two women ever to receive this coveted award, given by this paper for sales in Britain of more than 250,000.

### Top Italians here for TV shows

THE Bruno Martino Quartet, one of Italy's top combos, arrives in Britain next week for a ten-day stay. They will make two TV appearances—in "Wakey Wakey Tavern," which marks Billy Cotton's seventy-fifth TV show in four years, on February 18, and in "Showtime" on February 19.

They will also appear in the Ricky Valance road show.

The disc that has won her fame is, of course, the German hit, "Sailor."

It was originally scheduled for release by Pye on January 20, but this date was brought forward to January 13.

A week after its release it entered our Top Twenty at No. 10 and so created a record by being the first disc by a girl singer to climb straight into the top ten.

Pet Clark is due to arrive in London again from Paris this week-end for a week's holiday here and another recording session.

### LIONEL BART IS HONOURED

LIONEL BART has been voted the Show Business Personality of 1960, by the Variety Club of Great Britain. This coveted award has been given for his smash hit musical successes, "Fings Ain't Wot They Used T'Be," and "Oliver!"

Another pop music star to gain an award is disc jockey David Jacobs. He has been voted the BBC TV Personality of the Year.

Both will receive their awards at the Variety Club's annual Show Business Awards Luncheon, at the Savoy Hotel on March 14.

Another smash hit for the first lady of record!

# CONNIE FRANCIS

Many tears ago

and Senza Mamma (With no one)

45-MGM1111





# How times change! Mum is an Elvis fan

## NEVER-ENDING

WHY the never-ending search for new singers when the recording companies so seldom make full use of the good voices on their books? Take H.M.V.—one record from Malcolm Vaughan in a year, and only one LP from him. I know all the excuses about waiting for the right song, or being away on tour, etc., but there are very poor reasons for wanting such a beautiful voice—BETTY LUMP, 83, Beigham Road, Godalming, Surrey.

## ABSURD

A RECENT trend has been the revival of old rock 'n' roll hits, such as "Whole Lotta Shakin'." This trend is becoming absurd. For example, Bobby Day's latest release, "Over And Over" which he first recorded on London in 1958—is the same as his original, except for the addition of strings. I hope that this trend will not continue. CHARLES MARFESTON, 46, Evelyn Drive, Plinr n, Middx.

## MORE DEPTH

I HEARD recently the recording of "Our Concerts," by Al Martino. I liked it but I prefer the Peter Wynne

ROCK singers and music have become tame and respectable. Oh, for the days when Marty Wilde was sobbing through "Endless Sleep," and Adam Faith's unique hair style was part of his personality! When Elvis Presley was an out-and-out rock singer, frowned upon by parents and adored by us.

How the position has changed! My mother now tells me to be quiet when Elvis comes on the radio, and is adorably oblivious of everything else that is going on. Yet little over twelve months ago, I had almost to barricade myself in the sitting room to watch Marty Wilde on "Boy Meets Girl" in comparative peace!—SUE KARNAGHAN, Morecambe Gold Club, Bare, Morecambe, Lanex.

## PRIZE LETTER

version, which has far more depth and tone in backing and vocal arrangement.

Another point in Mr. Wynne's favour is his ability to make an equally interesting and good flipside.—NICKY BURROWS, 8, Granville Drive, Aspley, Nottingham.

## THANKS

THANK you for your appreciative write-up on "Angel Baby" by Route and The Originals. We all liked this is the best American record

to hit Brits in many months—Hut 120, Port Lanes, Bt 4 Sq., R.A.F. Hereford, Herefordshire.

## WHY? WHY?

WE have two songs called "Chain Gang," "Angel Baby" — "Why," "Oh Boy," "Teen Angel," and several other numbers. There are also two songs called "Teenage Love," both recorded by Michael Cox.

There are three songs called "Don't You Know," and four called "What

arrive before two-fifteen. But he turned up at three-thirty, and I was so livid I just couldn't speak to him.

"He took one look at me, and then went to his place before the microphone. He got his trumpet out of its case, asked me which number was first, and played like an angel, evaporating all my bad temper.

"He read off every number perfectly, although he hadn't seen the scores before. That session produced one of his hits, "Mandy."

Norrie admitted that he is not blameless in the matter of keeping people waiting.

"I invited The Mudlarks to come along one evening for a recording test, after a Michael Holliday session. I met them when they arrived, and left them sitting downstairs while I took Mike's session.

"That was the time he recorded 'The Story of My Life,' and I was so excited with this number that I forgot about The Mudlarks.

"I fondly remembered them about midnight, and hurried downstairs. They were still sitting there, without a word of complaint.

"I apologised, and asked them to come into the studio and sing a couple of songs. After the first eight bars I knew they were going to get a recording contract.

## A PIANIST

Norrie was a well-known pianist and arranger, and a recording artist on the Columbia label, before joining the A and R staff in 1952. He is sure that his musical knowledge is a vital asset in his work, but he has no impatience or contempt for artists whom he records who are not musically proficient.

Many of his artists go to Norrie's home in North London to rehearse their numbers with him at the piano. His wife, Joan, and their three children, are all avid pop fans. Mrs. Paramor remembers clearly the excitement of her two daughters when they first heard Cliff Richard AND saw his photograph!

Norrie has great hopes for the fourteen-year-old Hackney school-girl discoverer, Helen Shapiro.

She came all alone to the studio for her first session, brimful of confidence and without a trace of nerves. After we had the accompaniment balanced, she sang her numbers perfectly.

Nigel Hunter

# Holliday likes to be alone

says NORRIE PARAMOR of EMI

This is the third in our series in which the A and R men talk about the stars they record.

VISITORS to the EMI studios on a day when Michael Holliday is recording will see an arrangement of screens in one part of the studio, shielding it from the rest.

They wouldn't be permitted to stay long enough to find out why that section is isolated, for when Mike Holliday is ready to record, the studio is cleared of everyone but the orchestra, technicians—and A & R man Norrie Paramor.

Mike then steps into the screened-off section and goes into action—but only if no one is watching him.

"He doesn't even like me watching him if I'm directing the orchestra," said Norrie. "He must be absolutely unobserved before he can record happily."

The reason? "Nerves," answered Norrie. "Some people think Mike is too casual, and some think he's big-headed. They're all wrong, and they get an incorrect impression because he tries to cover his nervousness."

And what of all the folk who say that Mr. Holliday is merely an echo of Mr. Crosby?

"He is like Bing, whom I admire very much. I don't mind him singing like Crosby; he still injects his own personality into his voice."

Norrie supervises the sessions which Cliff Richard and The Shadows do for Columbia. He remembers Cliff's first visit to the studio very well.

"One of the songs we were going to record was 'Schoolboy Crush,' and we'd booked a vocal group for it. The group didn't turn up, and we phoned round London for replacements.

## NOT WORRIED

"To save time, I decided to go ahead and record Cliff on 'Move It,' which was intended for the B side. We were so excited with the result that we almost forgot our worries about the missing vocal group."

In contrast to Michael Holliday, Cliff is untroubled by spectators in the studio. In fact the more there are, the better he seems to like it.

Norrie recalled the events leading to The Shadows making their solo disc debut.

"They had tried a couple of instru-



\* NORRIE PARAMOR ... he forgets about The Mudlarks.

ments on one of Cliff's LPs and they hadn't been very successful. Then they tried singing together and that didn't work out very well either.

"The break came when they were in a package tour with Jerry Lordan. They heard Jerry playing one of his compositions on his ukulele, liked it very much and got me to hear it. I was impressed—a session was fixed—and they recorded 'Apache'."

Like all his colleagues in the A and R profession, Norrie is often hampered by unpunctuality by some of his artists. But he smiled as he talked of an Eddie Calvert session.

"It was due to begin at two o'clock. Eddie had been late for previous sessions, and I didn't expect him to

# Post Bag

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

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

Why, then, can't the record-buying public realise that it is receiving extremely good value for its money?—DEREK HOCKADAY, 14, Hastings Road, Waterloo, Liverpool, 22.

## DROP COMING

I THINK a drop in the sales of EPs is soon to come. This is because artists, instead of recording new numbers for their EPs, have been using old singles which have got into the Top Twenty.

For instance, Cliff Richard's latest EP, "Cliff's Silver Discs," is composed of songs which have been in the Top Ten and have received Silver Discs.

Other cases, where this applies, are Johnny Kidd's "Shakin' All Over" EP, and Adam's 101 Parade.—MIKE DEAKIN, 28, Horse Street, Bury, Lanex.

## BRITISH BEST

BEFORE the cover version habit dies down, I want to put a few words in for the British artists who cover American discs.

This system creates a large number of versions of any song. This enables the buyer to be selective.

It is clear that the British versions are consistently better, and therefore more popular, than the original American hits, because the British arranger has a chance to improve on any vocal or instrumental weaknesses in the American disc.—A. READER, 24, Francis Road, Kenilworth, Middx.

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

Ya Gonna Do." A very sorry state of affairs.—KENNETH WHITE, 18, Rockland Street, Donegal Road, Belfast, 12.

## PLUG PAYS

THE plug is the deciding factor in a song attaining Top Twenty status. A recent example of this is Pet Clark's "Sailor."

This version has been given a lot of air time and that has undoubtedly brought about its sudden Top Ten status.—KEITH MATTHEWS, 2, McKenlie Road, Dargus Wood, Walsley, Chatham.

## TEACH THEM

I AGREE with Jack Good when he says the present poor quality of stage shows is due to the lack of ability on the part of teenage entertainers.

The remedy lies in teaching them to lose their awkward, ungainly movements and to learn a bit of simple stagecraft.—SELVYN DUNKLEY, 55, Birmingham Street, Willenhall, Staffs.

## SO GLAD

THANK you, Richard Adams, for your write-up on Gene Vincent. We have been looking forward to his return since last June, and we were glad to learn that he is much healthier.—JOAN COOKE, 19, Bower Road, Hoyton, Nr. Liverpool.

## WHAT NOW?

ABUSE was poured on Tommy Steele and Elvis Presley, but they have gone from strength to strength. More recently, Cliff Richard and Adam Faith were targets, but Cliff has proved himself to be an excellent all-round entertainer, and Adam an intelligent young man with excellent taste. What now, you critics?—PETER MILLER, 29, Rowley Fields Avenue, Leicester.

## GOOD VALUE

EVERY week we see letters which virtually tear the musical industry to shreds. Why not give credit where credit's due?

The industry has never seen better days and the standard of recordings has reached an extremely high level, better voices, better backings, better everything. Nowadays it takes a record of a very high standard to reach the charts, and gone are the days when an artist could rely on his name to sell his records for him. It takes genuine talent to reach the best sellers.

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**AMERICAN**

These were the ten numbers that topped the sales in America last week (week ending February 4).

Last Week	This Week	Title	Artist
4	1	Will You Love Me Tomorrow	The Shirelles
3	2	Calcutta	Lawrence Walk
2	3	Exodus	Ferranti & Teicher
1	4	Wonderland By Night	Bert Kaempfert
7	5	Shop Around	The Miracles
5	6	Angel Baby	Rosie and The Originals
8	7	Calendar Girl	Neil Sedaka
8	8	Emotion	Brenda Lee
9	9	Rubber Ball	Bobby Vee
6	10	Are You Lonesome Tonight	Elvis Presley

**ONES TO WATCH**

1	Count The Tears	The Drifters
1	Pepe	Duane Eddy

**TOP TENS**

Based on the recorded number of "plays" in Juke Boxes throughout Britain (for the week ending February 4).

Last Week	This Week	Title	Artist
1	1	Are You Lonesome Tonight	Elvis Presley
2	2	Sailor	Petula Clark
3	3	Pepe	Duane Eddy
5	4	Poetry In Motion	Johnny Tillotson
2	5	Portrait Of My Love	Matt Monro
5	6	Rubber Ball	Bobby Vee
9	7	You're Sixteen	Marty Wilde
4	8	I Love You	Johnny Burnette
6	9	Counting Teardrops	Bill Forbes
10	10	It's Now Or Never	Cliff Richard
			Emile Ford
			Elvis Presley

Published by courtesy of "The World's Fair"

**JUKE-BOX**

**THE EVERLY BROTHERS  
EBONY EYES  
WALK RIGHT BACK**



45-WB 33

**BUS RIDE TO THE TOP FOR HELEN?**



HELEN SHAPIRO

**TOP FOR HELEN?**

*The  
Teddy  
Johnson  
column*

**THE** Johnson Public Relations Service offers British Transport a campaign slogan . . . **HOP ON A BUS TO FAME.** Recently Johnny De Little did it as conductor of a York omnibus and Matt Monro drove his London 27 bus before hitting the headlines.

Now comes a passenger taking a sevenpenny ride to the hit parade. Meet alert, assured, 3ft. 2in., 14-year-old **HELEN SHAPIRO.**

And Helen is definitely set for the best sellers. Make no mistake—I have the news direct from the sounding board of a chum of mine. He holds a Saturday morning session at his home with the advance discs sent to him by record companies for review.

**All in favour**

He assembles upwards of a dozen youngsters immediately after "Saturday Club" goes off the air.

The discs are played—and the youngsters vote on their potential. So last Saturday I gave him a buzz. How did the session go?

"Helen Shapiro got a hundred per cent vote of confidence. The opinions would have pleased EMI's publicists . . . in fact, I began to wonder if the kids WERE the publicists. 'Greater

than Connie Francis,' said Mr. Nineteen . . . 'Outings Brenda Lee,' declared young Seventeen-and-a-half . . . 'The greatest teenage singer we've had,' interposed a wee chap of twelve.

So how did Helen come to take her bus ride to fortune?

She had read about teacher Maurice Burman, and her father had promised that if she kept at her school studies, and didn't become lax academically, he would pay for her singing lessons. That was a year back. Recently EMI's John Schroeder heard Helen, took back a disc of her to Norrie Paramor . . . and before you could say "45 rpm," the shrewd Mr. P was getting Helen along to the offices of EMI.

She looked very trim in her Clapton Girls' School gym slip, as she gazed on her satchel, and met her father at the school gates. They took a bus "up west"—signed a contract, and Helen found herself in show business.

**Together again**

**AFTER** a one-night stand tour as bill toppers, The Shadows rejoined their old gun'oor Cliff Richard last Sunday at Birmingham—for another round of one-nighters.

The Shadows' success in the hit parade has meant that they are now officially billed as second top to Cliff. These lads have been together for

two-and-a-half years now—a remarkably friendly set-up.

They have worked for each other's betterment—Cliff helped the lads to "get off the ground" as an independent recording crew, and the boys have in turn composed many of the hits that have kept Cliff's name at the top of the sellers.

I asked Cliff what joint plans he had with The Shadows for the future. "Lots," he answered. "In the immediate future, at the beginning of March, and at the end of our current tour, we are off to South Africa for three weeks."

And The Shadows' reaction to the reunion last Sunday, after Cliff's holiday rest period? "Great."

And what was my chums teenage panel's reaction to the latest disc by the Shadows? "Great" again.

"TV TIMES" last week reported in its cast list that the part of Lt. Billings in last week's episode of "Tightrope" was played by **RUSS CONWAY.**

I report that this was not our versatile piano chum . . . but a tough looking American actor.

**TOP TWENTY**

Compiled from dealers' returns from all over Britain  
Week ending February 4, 1961

**Pet now runner-up to Presley... Shadows in at number 8**

Last Week	This Week	Title	Artist	Label
1	1	Are You Lonesome Tonight	Elvis Presley	RCA
3	2	Sailor	Petula Clark	Pye
6	3	Rubber Ball	Bobby Vee	London
4	4	Pepe	Duane Eddy	London
5	5	You're Sixteen	Johnny Burnette	London
2	6	Poetry In Motion	Johnny Tillotson	London
7	7	Portrait Of My Love	Matt Monro	Parlophone
8	8	F.B.I.	The Shadows	Columbia
8	9	I Love You	Cliff Richard	Columbia
15	10	Rubber Ball	Marty Wilde	Philips
9	11	Counting Teardrops	Emile Ford and The Checkmates	Pye
13	12	Sailor	Anne Shelton	Philips
12	13	Buona Sera	Acker Bilk	Columbia
14	14	Many Tears Ago	Connie Francis	MGM
15	15	Who Am I	Adam Faith	Parlophone
16	16	It's Now Or Never	Elvis Presley	RCA
17	17	Ebony Eyes	Everly Brothers	Warner Bros.
20	18	Pittdown Rides Again	The Pittdown Men	Capitol
11	19	Stay	Maurice Williams and The Zodiacs	Top Rank
19	20	Sway	Bobby Rydell	Columbia

**ONES TO WATCH**

**C'est Si Bon** - Conway Twitty  
**Man From Madrid** - Tony Osborne

THE BEST OF

**BENNY HILL**

"GATHER IN THE MUSHROOMS"

B/W

"PEPYS' DIARY"

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Show Biz goalkeeper . . .

# JESS CONRAD meets JACK KELSEY

Arsenal and Wales

**I**PHONED Jack Kelsey. I told him Jess Conrad had picked on him as the person he wanted most to meet. The reaction was immediate and cordial. Said Arsenal and Wales goalkeeper: "Jess Conrad? Seen him on TV quite a lot. Very good, too. I'd like to meet him, certainly. Why don't you both come to Arsenal's next home game as my guests?"

I said I felt sure Jess would be tickled pink. "By the way," said Jack. "Isn't he a goalkeeper too?" "Yes," I said.

I also made a mental note to find out how so famous a goalkeeper as Kelsey was clued up about Jess Conrad as a footballer.

As I expected, Jess flipped at the idea of the Arsenal visit. We drove to Highbury for a recent match. As we reached the main entrance, the fans, skirmishing for football autographs, did a double take.

Then one called, "Look—it's Jess Conrad!"

That started a mad rush at the young star, with ballpens thrusting at him. After a few minutes, and several dozen autographs, we reached the main door. Jack Kelsey met us.

We shook hands. He gave us stand and tea tickets. He said he would look forward to seeing us after the match.

"Good luck for the game," said Jess. Kelsey went to change. Jess and I headed for our seats.

"I remember the day," I said, as we sat down, "when I was in a seat near here, and saw Alex James score a hat-trick before half-time."

Jess looked at me, politely, but blankly. "Alex James?" he repeated.

"Sure! I expect you're puzzled because he hardly ever scored. But he did net a hat-trick that day."

"Sorry but who was Alex James?" I explained. Then I switched to more recent Arsenal stars: Leslie Compton, Jimmy Loeie, Alex Forbes. I drew a blank each time.

Said Jess: "Football is the most marvellous game, but until two years ago I knew nothing about it—but nothing. That's why I've never heard these names you've been talking about."

## Girls

"But didn't you play at school?"

"Not me. Just wasn't interested. That went for all sport. When I left school, all I wanted to know about in my spare time was girls, the pictures, and generally living it up. I was the most un-athletic person you could meet."

"So what happened?"

"One day—about two years ago—they asked me to play in goal for the Show Biz Eleven. I refused. I was terrified. But they eased me on. So I said I'd give it a go."

"On a Saturday morning, I nipped across to Beiton market. There were some football boots going cheap."

## Fancy Meeting You...

The series in which the stars meet the person THEY most admire. They are introduced by Dick Tatham.



the old-fashioned, high-ankle type. I figured if they would do me, I was sure I wouldn't play more than one game. So I bought a pair: Cost me a dollar.

"And that was your first game?"

"Absolutely. I didn't even know the RULES. I let in a few goals—can't remember how many. But the team seemed satisfied. As for me, football just got into my blood that day, and I've been mad keen ever since."

After the Arsenal match, we were guided to the spacious, white-tiled Arsenal dressing room. Jack Kelsey, busy changing, greeted a welcome.

After we had talked about the game, Jack said to Jess, "I must give you a goalkeeper's jersey. I gave one to Pip Wedge when he started playing for the Show Biz team. So I must get one for you, too."

"That," said Jess, "would be just great. Incidentally, can you give me any tips on training?"

Jack: "Frankly, I just do more or less the same as the rest of the team. The only 'extra' I advise is plenty of bending from the waist. Keeps you supple, and well prepared for getting down to the low ones."

He added: "Another thing, I advise you to buy an old raincoat. Jess looked puzzled. So did I. We had visions of Jack keeping goal on the practice pitch, wearing an old raincoat. Maybe it was to protect him from the elements?"

But no, Jack explained. "It's for protection against the fans. A few months ago our manager, George Swindin, had a 40-guinea suit tailored when someone's halpen slipped. That's when I started wearing the raincoat."

Later, over a drink in a club, I asked Jack how he had known Jess was a goalkeeper. "I've seen the Show Biz team on telly," he replied. "Jess has the makings of a good goalkeeper. He's tall, has a good reach, and he moves pretty fast."

## Likes beat

We changed the subject to records. Jack goes for beat music every time.

Jess: "Who, in particular?"

Jack: "Presley, of course. Then there's the folk singer, Lonnie Johnson—he's just great. And I'm a great Duane Eddy fan. And I buy all Johnny Kidd's records."

I asked: "Which disc do you play most in your house?"

Jack: "The LP, 'Lena Horne at the Waldorf Astoria'."

Jess and I looked at each other. "But," we said, "you said beat music is your favourite."

"So it is. But Lena Horne is my wife's favourite."

Even in the club, the fans were still with us. One character talked earnestly and quietly to Jess for several minutes. Game time for us to part. Jack gave Jess a standing invitation to go to the Arsenal ground, where he would help him with his training. We said good-bye.

On the way back in the car, still curious, I asked Jess: "That chap who was talking to you for so long—I suppose he wanted framed pictures, or tickets for a TV programme, or for you to appear at a charity show?"

"Wrong every time," replied Jess. "He was trying to tap me for a quid."

## NEXT WEEK

Mark Wynter and Judy Grinham



Bobby Rydell . . . is looking forward to meeting CLIFF RICHARD.

# Life's hectic for BOBBY RYDELL

"WELL, at long last I am making that trip to England. Believe me, I am looking forward to it very much, and to meeting my old friend Cliff Richard."

The "Swingin' School" kid, Bobby Rydell, was speaking in Melbourne, Australia, about his first British-European trip, which is due to begin in London later this month.

Life has become hectic for slim singer Rydell since we last met, eight months ago.

In those months he has won himself a seven-year contract with Columbia films, has made two appearances on the Perry Como TV Show, paid the U.S. Treasury 30,000 dollars in taxes for 1960, and is about to be launched on the top night club circuit in the States—the first American rock 'n' roll singer to gain that distinction (Paul Anka also does the night club circuit, but he is Canadian).

When I met Bobby, the British trip was only days away, but he had a lot to do in that time. There was half of a hectic Australian tour to complete—the first half, despite 112 degrees temperatures, had broken all records—a quick trip to Honolulu for three shows at the Civic Auditorium; one night with the Services; then home to Philadelphia for a week's well-earned rest before heading for London and points east, including Paris and Milan.

Bobby recalled how he had had to cancel his proposed British tour last May because of a trip to Hollywood to discuss a movie deal.



The negotiations strung out for quite a while, but they ended very well for him. He begins work in his first movie this July—with that beauty, Kim Novak. Movie is called "That Hill Girl."

"Haven't had a chance to read the script," said Bobby. "But I'm pretty excited about the whole affair." Under the deal with Columbia, Bobby will be seen in a film per year, with the right to make another film with an outside company.

Rydell's success in reaching the top is the result of a combination of his own colossal talent and the shrewd handling of manager Frankie Day, a one-time bassist with a group called the Apple Jacks.

Instead of hogging his protégé on every TV show in which they were invited to appear, manager Day restricted him to those which advanced his career, in preference to those which might have advanced only his record sales.

After a part in a Danny Thomas Show in which he had a straight dramatic role, and a Red Skelton Show, in which he became the first performer to mimic the zany Skelton on his

own show, the good invitations poured in—plus the interest in Hollywood and the night club circuit.

Playing these clubs had always been the ultimate aim of Bobby and his manager, but not even they dreamed of making them when Bobby was still only 18.

His night club tour opens on Thursday night, March 16, at the Lodi, in Washington, D.C. From there Rydell will travel across America until he reaches the pinnacle of anyone's success in showbiz in the States—the Copacabana club.

Following this top date he goes to Las Vegas where he will star with comedian George Burns at the famous Sahara Hotel.

For his night club junket, Bobby has got together a 45-minute act that cost him 15,000 dollars—and lots of sweat for two-and-a-half months. Manager Day envisaged the best advisors in the business for the act.

For the act Bobby is cooling his swinging style down. Among the numbers he will sing will be a medley from "Gigi," and "Bve Bye Birdie," and others, like "Ole Man River," "Mammy," and "Donkey Serenade."



He will also impersonate Doris, Skelton and Frank Fontaine (leading U.S. comic).

And in a show what a good all-rounder he is, he will drum—he has been drumming since he was eight—do some dancing and wisecracking.

Bobby's latest record release is "Good Time Baby." It was first heard in the States a week ago. When I last spoke to Bobby about a record, he predicted that a new release of his might go places. It was "Swingin' School."

He now makes another prediction—that "Good Time Baby" will do places.

There are three one-night stands scheduled for Bobby's British trip.

And television as well—including a Smeagol with Cliff Richard. "He'll be introducing me to the pub-

lic over there, and it certainly looks like being one of the high-lights of my career."

John Burrows



Jess and Jack discuss pop and football in the dressing room of the Arsenal club. (DISC Pic)





THIS  
WEEK'S

EMI

HITS

JOHNNY DE LITTLE  
Not Guilty

COLUMBIA 45-DB4578

BILLY DOLTON  
Winkie Doll

PARLOPHONE 45-R4723

ADAM FAITH  
Who am I?

PARLOPHONE 45-R4726

PEGGY LEE  
Till there was You

(from 'The Music Man')

CAPITOL 45-CL15181

JOHNNY PRESTON  
Leave my kitten alone

MERCURY 45-AMT1129

HELEN SHAPIRO  
Don't treat me  
like a Child

COLUMBIA 45-DB4589

THE SHIRELLES  
Will you love me  
Tomorrow?

TOP RANK JAR540

THE  
MONTY SUNSHINE  
QUARTET  
JacquelineCOLUMBIA LANSOBYNE JAZZ SERIES  
45-DB4586

## LPs OF THE WEEK

SHIRLEY BASSEY 'Shirley'  
Columbia 333-1338 (Mono)CONNIE FRANCIS  
'Sings Jewish Favorites'  
MGM-C-341 (Mono) MGM-C5-901 (Stereo)NAT KING COLE  
'Wild in Love'  
Capitol W120 (Mono) W1120 (Stereo)THE CROSBY BROTHERS  
'Presenting the Crosby Brothers'  
MGM-C-341 (Mono) MGM-C5-900 (Stereo)EMI Records Ltd. - EMI House,  
20 Manchester Square, London W.1Twenty-five girls  
faint over  
Jess

by

JACK



GOOD

FOR the last few days, Jess Conrad has been making personal appearances up north. He must now be a serious contender for the title of Swoon King. Within three minutes of Conrad minning to his records at Newcastle, no fewer than 25 girls fainted and had to be carried off by commissionaires.

When the 25 had been stacked away neatly, the manager went on the stand and, in the interests of his patrons' welfare, asked Mr. Conrad to leave.

Mr. Conrad did so, whereupon three young ladies had hysterics.

Six young ladies had to be taken home by taxi afterwards because they had lost their shoes!

MEANWHILE, back in the south, Michael Cox, who usually plays centre-forward, was fielded as goalkeeper for the Television All Stars team in place of the absent Jess Conrad.

Apparently Mike put up a "blinder" and the result was that the All Stars beat Newbury, at Mitcham, 4-2. Since then the rest of the team have been phoning Jess, suggesting that he should go out on personal appearances more often.

MESSAGE for Billy Fury: I believe that most of your friends and your fans are as disturbed as I am about your decision to race at Brands Hatch. I know you have never been much concerned about your own safety, and I suppose most of us have a seaking admiration for your reckless courage.

But, if you are not worried about whether Billy Fury stays in one piece or not, a lot of others are. So why not consider their feelings and give up this scheme. You are no Stirling Moss.

Quote of the week came from Joe Brown while being interviewed on ATV's "Cover Girl." He was asked, "Why do you wear those dreadful, pointed winkle-pickers?"

ANSWER: "It's the only way I can thread me legs through me skin-tight jeans!"

IN the year 1956 the whole crazy "shambotia" of the world of rock 'n' roll swung frantically between wrestler Paul Lincoln's Two F's coffee bar, The Cat's Whisker coffee bar and the Two F's extension at 44, Gerrard Street—all in the heart of London's West End.

Since then, rock 'n' roll has moved to the north of England and, until last week, only the Two F's remained of the three original stamping grounds of the beat... for 44, Gerrard Street had closed as a rock club, and

The Cat's Whisker had turned into a steak house.

But now 44, Gerrard Street has made a come-back to the world of pop music and young people in the form of a novel kind of club called "The Big Top."

It opened last Saturday and is a must if you're visiting London. Let me delve into a bit of rock 'n' roll history... memories of 44, Gerrard Street. In early 1956, when "Rip It Up," "Long Tall Sally" and "Singing The Blues" were all the rage, the basement of 44, Gerrard Street would be packed nightly.

It was just a huge, grey, smoke-filled, echoey basement, and through

the haze and the mad whirl of living couples you could see Bobby Breen (who now sings for Dankworth!) and Rudy Jones tearing the place—and themselves—apart.

When the band had to take a break, a frighteningly pale young man would sit down to the piano with a microphone and bash the davilights out of the string of rock 'n' roll favourites.

At other times he would appear strumming a guitar with a pick-up stifle group. Nobody took much notice of him. Some time later this boy was destined to dye his hair red and become the No. 1 topic of conversation: Wee Willie Harris.

Around the same time, Paul Lincoln asked me to come and see a new boy, Terry Williams, who was singing that night at 44, Gerrard Street. They later changed his name to Dese.

It was like living in a fantasy-world in those days and although it will be a darn sight more comfortable sitting at the tables (shoed like feet) at The Big Top and listening to the perfect sound production of the latest hits I shall be seeing the shadows of Bobby Breen and Rudy, cavorting with complete abandon, the pale face of Charlie Harris, and the nervous, wailing and innocent features of young Terry Williams.

## ALONG THE ALLEY

News from the Street  
of MusicThey rave  
about  
Helen

GREAT excitement in the offices of Mason Music this week. So impressed was Edmundo Res with the Tony Osborne composition "Man From Madrid" that he arranged a rush recording session and the result is released in the States this week on the London label. "A great record and a great compliment," says the genial Fred Jackson.

PAUL RICH, of Progressive Music, in the Abercrag group, continues with a progressive proportion of British items in his plug list.

"No Gully," the debut topside of Johnny De Little on Columbia, is one of Paul's current interests and is British. So is "You Make Love So Well," Tommy Bruce's latest effort, also on Columbia. Lonnie Donegan's next for Pye is one of Progressive's American items, however. Due out later this month, it's called "Leave My Woman Alone," and was written by the above-mentioned Ray Charles.

Garry Mills will be heard singing a Progressive number from their German source also later this month when Top Rank release "Christina."

## A COMPARATIVELY new music publishing company and a very new recording artist make a good combination in terms of enthusiasm and effort.

Setting out to prove this are Loena Music and Columbia's new vocal discovery, Helen Shapiro. Lorna Music's Tony Saxon provided the details by telling this column about Helen's debut disc released tomorrow (Friday). The titles are "Don't Treat Me Like a Child" and "When I'm With You." The topside was written by John Schroeder, Norrie Paramor's A and R assistant at Columbia, and he also penned the flip in collaboration with Maurice Burman and Mike Hawker.



Welcome from America... **JUNE CHRISTY** and **THE FOUR FRESHMEN** who top the first major package tour of 1961

# 'Misty Miss Christy' has warmth and power

**YESTERDAY** (Wednesday), America's leading exponents of artistry in rhythm—June Christy and The Four Freshmen—were due to arrive in this country for the first major package tour of 1961. And from jazz lovers they were assured of the warmest welcome possible.

To tie in with their visit, Capitol have released four LP's. The first of these is a two disc album recorded at Purdue University, and featuring June, the Freshmen, and the music of Stan Kenton.

The other two are June Christy's "Cool School," and the Freshmen's "First Affair."

Some readers won't recall the golden days of Stan Kenton, but all jazz fans will recognise and appreciate the Stan Kenton styling which has

set June Christy apart from the commonplace run of singers.

The warmth and power of this brilliant singer will gain be discovered by those who saw her only public British performance almost three years ago and by those who have loved and respected her magnificent recordings for the past 15 years.

Since her career began, in 1938, with Bill Oetzel's Society Dance Band, June—then 13-year-old Shirley Luster—has cultivated her voice, to give us warmth and sincerity.

In spite of the complete absence of any musical background in her family, June found that her early interests were directed towards music—and she has never wavered.

Even in her early days, June was accepted as an individual singer rather than just another band vocalist, but a very important stage in her life was reached when she joined the Kenton crew, then in its prime.

Through her deep interest in jazz, June quickly adapted herself to the Kenton style—mostly progressive, and sometimes moody. She became dedicated to this kind of presentation, and, during her long spell with Stan Kenton, was voted the top band vocalist for three consecutive years.

In 1945, June signed with Capitol, her first recording being "Tampico," which endorsed her success.

Further recordings of numbers which have since become standards, such as "How High The Moon," "Willow Weep For Me" and "I'll Remember April," established her popularity with disc buyers.

Later, her unique and musicianly

albums endorsed this popularity. The greatest album was "The Misty Miss Christy," which has become a classic among music lovers. In 1950, June left Stan Kenton, but teamed up with him again, in 1953, for a European tour, in which she received star billing.

Having successfully played complete night club circuits, and toured the length and breadth of America, June came to Britain and scored another success.

Backed with the Ted Heath Orchestra, her misty voice reincarnated songs that had been made famous before her—numbers like the beautiful "Midnight Sun"—coupled with a cool arrangement of "I'll Take Romance."

Among her twelve albums and many singles from Capitol, June has demonstrated her immense versatility.

Several of her discs were backed with the orchestra of Pete Rugolo, who was responsible for many of her arrangements.

On a recent album, "Duet," she got together with Stan Kenton to bring back several standards.

Those who see her performance here will note her sincere approach and we feel sure, will not be disappointed.

**June Harris**



JUNE CHRISTY (DISC PIC)

## I'm not going to change



## says rocker Brenda Lee

THE latest trend of rock music in America may be for the quieter kind, but not for dumpy, 16-year-old Brenda Lee, whose singing in the summer of a 30-year-old woman recently caused the French Press to claim she is a 32-year-old midge.

"That's definitely not true, sub," Brenda told me in her rich Southern tones. I met her during her first Australian tour, in which she shared the bill with Bobby Rydell and Duane Eddy.

Brenda said she intends to stick to her own type of songs. And when you consider that her "I Want To Be Wanted" and "I'm Sorry" have sold nearly three million between them, it seems a logical choice.

Her latest release, "Emotions," is in the same old Lee-way. "It started

at 46 on the charts in the States," said Brenda, "then jumped to 18th, then to 10th."

After Australia, Brenda is heading for Hollywood, and an appearance on the Tennessee Ernie Ford show. She is no newcomer to the TV Spectaculars. On her impressive list are five appearances on the Perry Como show, the last only three weeks ago.

Then there will be a three-weeks rest—and off on the road again. Brenda has no plans for another British tour.

"But I sure did love seeing Tommy Steele in action when I was there. That guy's got so much talent! He is just fabulous. He's my favourite singer in England—for now."

**John Burrows**

# The Four Freshmen are America's finest

THE Four Freshmen make up the other half of this important package. This group, with their dynamic vocal stylings have injected new life into quartet singing, and their brilliant arrangements and ideas have brought them to the fore as America's top vocal group.

In 1950, at the Esquire Lounge in Dayton, Ohio, the Four Freshmen, who had become a group only two years earlier, made a marked impression on Stan Kenton, sitting in the audience.

By the time they had completed their stint at the Esquire, the quartet had a recording contract, achieved through Kenton's sales talk to Capitol.

Eager and talented, with a distinct flair for styling and musicianship, the four boys—Ross and Don Barbour, Bob Flanagan and Hal Kratzsch—collected a loyal band of

followers within a very short time. With their first record for Capitol, the Freshmen hit the big time. The disc was "Mr. B's Blues," and with it they invaded the West Coast with their debut at "The Studio Club" in Los Angeles.

The Four Freshmen are not limited to being a vocal act. Generally, on stage appearances they accompany themselves, and they have done that on several LP's.

Ken Albers, who replaced Hal Kratzsch in 1953, is considered to be one of today's top modern horn men.

Of the Freshmen LP's, perhaps the greatest is "The Four Freshmen In Person." This was recorded live

at Compton Junior College, California.

Of the original Four Freshmen, only Ross Barbour and Bob Flanagan remain. Bill Comstock took over from Don Barbour, and, as I have said, Ken Albers from Hal Kratzsch.

Most of the compositions written for, and arrangements used in their act, are taken care of by Ken and Bill. The Four Freshmen have become accepted as the top vocal group in the States, so backed with the music of Bob Miller and the Miller-men, I will be surprised if June Christy and the Four Freshmen give us anything but brilliance.

J.H.

THE FOUR FRESHMEN... the brilliant arrangements have made them America's top vocal group.





# STAR TALK

by  
**John Wells**

IN Nashville, centre of America's pop disc industry, there are over 100 music publishers, 200 songwriters, more than a thousand instrumentalists. No census has been taken of the agents; suffice to report comment from a singer: "They just about have to wear badges to keep from booking each other."

Sometimes artists have to travel far to get their big break. American singer **Lola Fisher**, in fact, had to go all the way to Moscow to get hers. She went there, signed to play *Eliza* in "My Fair Lady" and received rave reviews, even from *Pravda*, the official Communist newspaper. Now she's in London with a four-week engagement at The Society.

At the tender age of five **Jack Scott** started off on the road to disc fame. This was when he did his first arrangements on a guitar given him by his father.

Only on special occasions does **Nina**, of **Nina and Frederik** fame, wear a hat. One of these is when she steps from a plane. She explained that was because she once planned on making an impressive exit, for the benefit of photographers, only to have her golden locks blown around her face by a blast from the engines. Now she safeguards against this by wearing an openwork gold thread hat.

In the last ten years **Mantovani** has sold

10,000,000 records, but he has not even got a fan club. Why? Simple, he just does not want one.

Negro jazz singer **Josephine Baker** and husband, **French** orchestra leader **Jo Bouillon**, have split. Josephine has a family of 11 adopted children, all of different nationalities.

**Frankie Vaughan** has recorded his current disc, "This World We Love In" in several languages. He has his eye on a world market and is going "international."

It looks as if we've lost **Judy Garland** as a permanent resident. She flew home to America a month ago . . . and closed her London home. Producer **Stanley Kramer** has given her a dramatic role in his film "Judgement At Nuremberg" to be shot in Hollywood. Judy made her last film six years ago.

Lucky **Norrie Paramee**. He's one of EMI's top A and R men but turned film actor recently to appear in "The Frightened City." He played the piano in a night club scene and was surrounded by

beautiful dancing girls. Said Norrie afterwards: "I must do more of this film acting lark."

Soon joining many of our top disc stars making the journey to South Africa are **Ruby Murray**, husband **Bernard Burgess** and their eight-month-old baby daughter **Julie**. But it won't be solely for work . . . the family are going to take a holiday out there as well. It will be their first for two years.

**Johanny Burnette** is just one more singer who hails from Memphis . . . and, of course, he was playing the guitar at a very early age. How many males in Memphis DON'T play the guitar?

MAKES a change this . . . a singer who is ugly, knows it, admits it and likes it. His face and gravel voice, in fact, are **Sidney James'** fortune. And he's just made a single. One side is "Double Talk," from the film in which **Sid** stars, the other number is by **Adam Faith's** hit songwriter **Johnny Worth**.

**Buddy Knox**, who makes his disc

debut on London with "Lovey Dovey," ought to be a very happy man . . . ought to be because he comes from Happy . . . a town in Texas.

**Tommy Zang**, who sings "Hey, Good Lookin'" for Polydor, comes from Kansas City, Missouri.

When **Jimmy Savile** arrived in Hollywood on his recent trip to America he emerged from the plane wrapped in a blanket. Why? He said it was cold in the plane. At the airport the temperature was pushing 80.

**Ricky Valance** has also taken up horse riding . . . but he recently ended up in hospital with a suspected fractured nose after he had been kicked by his horse.

At school, **Mark Wynter** was a very keen sportsman. He has quite a collection of cups and medals won for swimming.

At a talent contest in Nashville, **Johnny Tillotson** came second and was signed by **Cadence** president. That's how he started. The singer who won the competition not heard of since.



\* TOMMY BRUCE, with Eric Delaney (left) denies that his singing is just a gimmick. (DISC Pic)

## Tommy is hoping for a comeback

TOMMY BRUCE became an overnight star with his recording of "Ain't Misbehavin'." Since then, however, his disc career has not been going too well.

"Broken Doll," which followed his smash-hit could reach only 21 in the charts. His third record, "My Little Girl" flopped into 34th position.

Is Tommy Bruce just another one-hit disc singer?

Well, last Friday his fourth record, "Crazy 'Bout My Baby," backed with "You Make Love So Well," was released. On it are planned the hopes of a Bruce revival and, by the sound of it I forecast a strong comeback into the top bracket.

It is a great record, revealing a much improved Bruce, who sings smoother, quieter and with more polish.

"I think my voice has improved a lot," Tommy told me. "It isn't so gruffly and I've been able to knock off a few of the rough edges. I haven't been taking lessons; the only way I can improve is to keep practising."

### No gimmick

"Some people think my singing is just a big gimmick. If it's, I can't sing any other way. This is me."

What about the failure of his previous records?

"I don't know what went wrong. I thought 'Broken Doll' was great, although I DID sing it in too low a key. But we all thought it would sell big."

charts. Why? How can I say? I just make the records. If they don't sell that's all there is to it.

"But these failures haven't given me sleepless nights. I don't expect all my discs to do as well as 'Ain't Misbehavin' which got to No. 2."

"I didn't know 'Crazy 'Bout My Baby' was a Waller number but as I had had a success with Waller's 'Ain't Misbehavin' I thought he would bring me a little luck again."

"So we did it, I'm very pleased with the way it has turned out. **Martha Stavin** has done a great arrangement."

Tommy is one of the most different and original singers in the business today yet he has not been fully exploited on television. He has made only four TV appearances.

But Tommy did have one marvellous TV offer for a spot on **Alfred Marks'** show. It would have done him a list of good, but he had to turn it down because of the tour he's doing now.

What if "Crazy 'Bout My Baby" isn't the success they hope for?

Said Tommy: "I'll be disappointed. I think this is one of the best I've done, but if it doesn't get into the charts I won't do my next. I'll go on trying to improve. I certainly don't intend to give up. That's ridiculous. I love the business!"

Big plans are being made for Tommy's future. There is talk of an Australian tour, and TV appearances in Belgium and possibly Switzerland. An EP, entitled "Knockout" is due for release.

But at the moment the most important thing to Tommy is the progress of "Crazy 'Bout My Baby."

KEN JOHNS.

FLAP A

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FLAP B



# Three dates fixed for Rydell

## SHADOWS' BOSS OFF TO STATES

**PETER GORMLEY**, manager of The Shadows and Australian singer Frank Ifield, travelled to the United States yesterday (Wednesday).  
"I'm not going for any particular reason, but just to have a look around," Peter told DISC. "I want to see what's happening over there now and what might happen in the future where Frank and The Shadows are concerned."  
The Shadows' Columbia discs are released in America on the ABC Paramount label.

## Weedon album out soon

**TOP RANK** are to release Bert Weedon's newest LP, "Honky Tonk Guitar," this month. On February 16, Bert will join the Ricky Valance package for a British and Scottish tour.

## Connie Francis

(Continued from front page)

her performance, that plans are in hand for a sequel to be made, entitled "Where The Girls Are."  
A very welcome visitor to our shores, Connie will again be returning to Britain next month for about ten days. During this time she will make one LP at EMI's London Studios, do one personal appearance, and have at least one major television engagement.  
The singer will come to Britain via the Continent where she will be presented with a "Golden Lion" award from her German fans in Berlin.  
In addition to her extremely active career, which last recently has also included a sensational debut at New York's Copacabana, Connie was feted on "This Is Your Life."

**BOBBY RYDELL** is to make three personal appearances when he comes to Britain later this month. He will open the first of his three concerts at the Globe, Stockton, on Friday, March 3. His only London date is at the Gaiety, Lewisham, on March 4, and this will be followed by the Empire, Liverpool, on March 5.

## Whitfield to tour in 'Rose Marie'

**DAVID WHITFIELD** is to tour with "Rose Marie" when the musical concludes its run at Glasgow on February 25.  
First dates are two weeks at the Newcastle Empire from February 27, followed by three weeks at the Palace, Manchester, commencing March 27.  
On April 17, "Rose Marie" will open for three weeks at the Empire, Liverpool, moving over to Birmingham on May 8 also for three weeks. Final booking for the show will be at the Theatre Royal, Nottingham on May 29 for two weeks.

## Adam on tour

**ADAM FAITH** is to go on a one-night tour in March.  
He will open at the ABC, Gloucester, on March 18, followed by the Embassy, Peterborough (19); Granada, Maidstone (20); Granada, East Ham (21); Regal, Chorleyfield (22); ABC, Hull (23); Regal, Cambridge (24); Gaiety, Ipswich (25); Gaiety, Watford (27); Granada, Bedford (28). Final date is at the Dominion, Southall, on March 29.  
Joining Faith on the tour will be The John Barry Seven, Chris Carlen, The Honey, Johnny Jay Roy and Gerry Dorsey.

## Darin waxes an oldie

**BOBBY DARIN** has recorded another oldie, which has been picked as the disc of the week in America.  
It is a beat-up arrangement of the jazz classic "Lazy River."  
It has just been released in the States and Decca are expecting an early British issue.

It seems that he can fit in only one television date—"Sunday Night At The London Palladium," on February 26. However, should his visit be extended, another possible date would be March 12.

## EYDIE, FILM SONG

**EYDIE GORME** and Steve Lawrence, who have just ended a record-breaking engagement at the Americana Hotel, Miami Beach, and who are due at Britain's "Fygalie" in the spring, have recorded the title song from "The Facts Of Life."  
This is the new United Artists film which has been chosen for this year's Royal Film Performance.  
The disc, on London, will be released on February 17.

## Collins' trip

**ORCHESTRA** leader Michael Collins, best known for his light operatic and string music on the various EMI labels, is to visit Britain next week for a series of three concerts. He will conduct the 55-strong Promenade Orchestra, over the National Radio Union, Hilversum.  
In each programme, lasting from 45 minutes to an hour, he will play the complete score from "Merrie England" (the first time this music has been played in Holland), "Brigadoon," and for the final programme will conduct the orchestra in a series of light classics.  
Collins will be taking four singers with him.

## Angel in song contest

**JOHNNY ANGEL**, who wrote the Riel Stoller instrumental "Charist," is to be featured in the British Song Contest, for which heats began on Monday (February 13).  
His current recording, another of his own compositions is "You're Thrilling."

## IN BRIEF

**AFTER** having been presented with a birthday cake on the stage of the London Palladium last Saturday, to mark his 41st birthday, Norman Wisdom, currently starring in "Turn Again Whittington," donated the cake to the children's ward at the Whittington Hospital, Highgate, London.

**SCOTS** singer, Andy Stewart, whose recording of "Scottish Soldier" made a brief entry into the DISC charts two weeks ago, begins a short season at the Glasgow Empire on April 24.

**VETERAN** jazz drummer Gene Krupa will be featured in the film "Beat The Band," which is to be shown on BBC TV on Sunday, February 19.

**THE** compositions and arrangements of Jimmy Deuchar will be featured in the BBC's "Jazz Club" on February 16. Deuchar and ten men will be playing with Cleo Laine guesting.

**RONNIE HILTON** will play a week in variety at the Bristol Hippodrome on March 20, with the probability of other Moss dates to follow.

**JIMMIE RODGERS**, who has just completed work on Twentieth Century Fox's "Little Shepherd Of Kingdom Come," has signed a long-term contract with that company.

**JANE MORGAN** has recorded the French hit "In Jerusalem" in English for her recording company Kapp.

**ERNE WILLIAMS**, British DJ, now resident on the Radio Luxembourg staff at Luxembourgville, has announced his engagement to Miss Lucie Hennen, a local girl.



THE DALE SISTERS, formerly known as The England Sisters, left London airport on Sunday for an eight-day tour of Ireland. Left to right are, Julie (19), Betty (21) and Hazel (18).

## Gene Vincent is booked for 'Saturday Club'

**GENE VINCENT**, currently in Britain, and due to start a tour at East Ham on Sunday (February 12), will be featured in "Saturday Club" on February 18. He will sing his latest recording, "Jezebel."

Other guests in the same edition of the programme are The Trebletones, The Hook Brothers, Stevie Marsh, Tim Connor, Paul Hanford, The Bachelors, The Fire-Brekkery and Arthur Greenalade.  
Guests in "Saturday Club" the following week are Craig Douglas, Lyn Cornell, The Viscounts, Johnny Genie, Arthur Greenalade, Ronnie Price, Alex Welsh and the Shane Fenton group.

## Lonnie tapes Spectacular

**LONNIE DONEGAN** is coming to London on Sunday (February 12), to tape a "Saturday Spectacular" for screening on February 18. Guests in his programme will include Ruby Murray and Miki and Grifi.  
The next week ATV will screen the Adam Faith Spectacular, Adam's guests will be The Beverley Sisters and Don Arrol.

## Wynter—four with pack

**SINGER MARK WYNTER** has a Vincent package. They are at Greenford (March 1), and Woolwich.

## New trio on 'Tonight'


**A NEW** folk singing trio, The Harvesters, are featured this week in BBC TV's "Tonight" programme. The Harvesters—Jenny Johnson, David White and Alan Beach—all play guitars and David White doubles on banjo.  
Record firms have shown interest in the trio, and a big agency is negotiating a summer season for them. They appear at The Guitar Festival at the Seymour Hall, London, on March 23.

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TWO LYNCHES  
TWO LIVES—  
AND FIGHTING TO  
SAVE THEM BET!

BARBARA EDEN—STEVE FORREST  
DOLORES DEL RIO—JOHN McINTIRE  
DAVID WESSBART—DON SIEGEL  
CLAIR HUFFAKER and MINNALLY JOHNSON

RIALTO COVENTRY ST. from THURS., FEB. 9

Programmes at 1.8, 3.25, 5.50, 8.15, Sun. 4.30 and 7.10.

NEW RELEASES

My last date Skeeter Davis  
45-RC-A 102 RCA

Anita Bryant  
A Texan and a girl from Mexico  
45-RL-1001 London

Riders in the sky The Barotros  
45-RL-1002 London

Once in a while The Chimes  
45-RL-1003 London

Wings of a dove Paul Clayton  
45-RL-1004 London

(I wanna) love my life away  
Gene Pitney  
45-RL-1005 London

Jim Reeves Whispering hope  
45-RC-A 1006 RCA

Oh, how I miss you tonight  
Glenda Collins  
45-P 1101 Decca

Don't believe him Donna Rust Saity  
45-P 1102 Decca

SHOP  
AROUND  
THE  
MIRACLES

45-RL-1007 London

BILL BLACK'S  
COMBO

45-RL-1008 London

BLUE TANGO

45-RL-1009 London

THE DECCA RECORD COMPANY



# RICHARD AND MANAGER TITO BURNS PART

THE two-year association of Cliff Richard and his manager Tito Burns has ended. This was the news that surprised the whole of show business when the announcement was made at the end of last week. The singer will, in future, be managed by his father, Mr. Roger Webb.

When contacted by DISC on Monday neither Tito Burns, Cliff Richard nor Mr. Webb would comment on the sudden break in a partnership which began on December 9, 1958, and which saw Cliff in a star spot on a Palladium bill which ran for six months from June to December, 1960, which saw him topping the bill for four "Sunday Night at the London Palladium" shows, and which included such events as a tour of America early last year and his presence at five Royal Command Performances.

The formal statement, issued on behalf of Cliff Richard and Tito Burns, says briefly "that the arrangement for Mr. Burns to act as personal manager to Mr. Richard has been terminated," and that "all enquiries concerning Mr. Richard's future engagements should be directed to Mr. Richard's father, Mr. R. O. Webb."

Cliff's bookings are not affected. He remains under contract to the Grade Organisation, his agent being George Ganjos.

## Roulette signing

BOB THIEL, president of his own American label Hanover-Signature has been signed as top A and R man in Roulette in America.

Those will take over immediately on the departure of Joe Reisman, who has been with Roulette for two years.

Bob, who has been associated with many of America's top labels with in the last two years ago to arrange Hanover-Signature releases through Roulette.

## Move to boost CW

A NEW move to popularise Country and Western in this country was staged last week by Don Pierce, president of Starday records, an American firm specialising in this market, who came to Britain to make a deal with M.I. for the release here of Starday hits, and to foster interest generally in C and W music.

## more days ge show

Additional dates with the Gene Austin (February 27); Dartford (28);

He joins Larry Parnes' second rock band package at Aberdeen, on February 21, and will return to it for his ten-week variety tour which begins on March 20, at the Birmingham Hippodrome.

Mark will visit Radio Luxembourg's "Sutton Club" at 7.30 on February 19, to discuss with producer Peter Alderley his entry for the Eurovision Song Contest, "Dream Girl." A record of it is being released by Decca next week.

## All guests picked for Cliff's TV series

A TV have announced the full guest list of stars appearing in the Cliff Richard series which starts on February 16.

In the opening programme, Cliff and The Shadows will present Petula Clark, Dave Simonson and Johnny Carson.

The following week, February 23, Marty Wilde—now in South Africa—will take the guest spot, followed by Lyn Cornell on March 2.

Alma Cogan will appear on March 9, and The Kave Sisters on March 16.

In the final programme, on March 23, Cliff will introduce Cherry Wainer and Jill Brown.

## Babson gets TV spot

SINGER Monty Babson, who appeared on "Juke Box Jury" last Saturday, and whose first Pacific disc, "Utopia," has been given a DNT this week, will guest with the Northern Dance Orchestra in "My George" on BBC TV, March 8.

Monty will also appear on Dutch television, from Amsterdam, on March 2, and on Belgian television on March 5.

## Sainty in 'Easy Beat'

RUSS SAINTY, Maureen Evans, and the Kenny Ball Jazzmen with Clinton Ford will guest on "Easy Beat," this coming week-end, February 12.

On February 19, Craig Douglas will make an appearance in the show, together with Keith Kelly and Steve Benbow, and the week after Colin Day, Lyn Cornell and Wally Whyton will guest.

Indian-born singer, Eddie Ellis, makes his film and recording debut when he appears in "Parrot" singing the Tony Osborne, Norman Newell number, "It Happens Every Day."

## Shadows will do new tour

THE SHADOWS are to have a five-day tour of their own after the Cliff Richard tour closes on February 26, at the Gaumont, Worcester.

The Shadows will open on February 28, at the Royal, Norwich. They then go to the Esso, Banbury, on March 1.

Tentative bookings for March 2 and 3 are: ABC, Dover; the Odéon, Romford; and the Regal, Colchester, on March 4.

The bill will also include Dean Rogers, The Dallas Boys, Frank Ifield, Chas. McDevitt and Shirley Douglas. The Red Price Combo and comper Tony Marsh.

## Grainer on time?

A USTRALIAN-BORN composer-arranger Ron Grainer, who wrote the theme tune for BBC TV's "Maigret" series, directs the recording of his own music for a British Railways film, "Terminus," this week.

The film tells the story of one day's events at Waterloo Station.

Ron is also arranging and conducting the orchestra for the Michael Bentley series which begins on BBC TV in April.

## Brook boys lead package

THE Brook Brothers are to head a beat package which will make a four-week tour of Rank ballrooms, commencing on March 6 at the Regent, Brighton. Others in the show are Terry Young, Danny Davis and the Sem-Tones.

Subsequent dates are the State, Kilburn (March 7), Majestic, Reading (10) and a return to the State on March 12.

Arthur and Anthea Askey and Carole Carr will join the panel of "Juke Box Jury" on February 18.

## Alley men adapt 'Jane Eyre'

TWO Tin Pan Alley personalities and a film producer are involved in a musical adaptation of Charlotte Brontë's novel "Jane Eyre," the premiere of which is at the Theatre Royal, Windsor, on June 6.

Film producer Roy Lewis, of Associated Pathé, freely adapted the book with Robbins Music exploitation man Hal Shaper, who has also written the song lyrics.

The music has been composed by Monty Stevens, who is on the exploitation staff of Melin Music.

The score includes nearly 20 songs, at least four of which will be suitable for use away from the show.

## Rodgers writes TV theme

RICHARD RODGERS, who received the U.S. Navy for his theme composition to the "Victory at Sea" TV series in 1952, has composed the theme and background music for a new BBC TV series, "The Valiant Years," which commences on February 11.

The series, which will run for 26 weeks, is based on the war experiences of Sir Winston Churchill.

## Presley a real 'flaming star'

IF you live in or near London you can see an all-action, singing Presley in his latest film, "Flaming Star," from today (Thursday). If you don't then you should see him soon after, for the film, which is premiered at the Rialto, goes on general release on Monday, February 13.

Elvis is soon to start work on his fourth film since he left the army—"Blue Hawaii." Shooting begins at the end of March. Work has just been completed on film number three, "Wild In The Country."



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## POP - EPs - LPs - JAZZ - CLASSICS

Reviews of the latest records

## Preston looks all set for another big hit

**JOHNNY PRESTON**  
Leave My Kitten Alone; Do What You Did  
(Mercury AMT1129)

**D N T**  
**JOHNNY PRESTON** sounds as if he is heading back to the Twenty with the brassy "Leave My Kitten Alone." To a compulsive, budding instrumental lacking, Johnny chants his threat to a rival romantic.

Girl group used for novelty with a miscou routine. Break for honking sax before Johnny returns to hammer home the number.

"Do What You Did" should throw a Jake Box Jerry panel into utter confusion and nervous fit; I would love to see Clark's typical reaction in trying to sort out the lyric of this one!

**MONTY BABSON**  
Utopia; Brand New Feeling  
(Palette PG5919)

**D N T**  
**M**ORE than once in the past I have praised Monty Babson, but I have never heard him on a single which could be as swiftly commercial as this one.

"Utopia" is a filler with a bad title as its only real drawback. Singing it should have been as easy as falling off a log for Babson, for, frankly, he is way above material of this class.

I am tipping it for the charts.

your weekly  
**DISC DATE**  
with **DON NICHOLL**

"Brand New Feeling" is a British song which whips away to a good start from cheerful jazz group. In comes Babson to chant it skilfully.

**THE CHEROKEES**  
Cherokee; Harlem Nocturne  
(Pye-International N25066)

**D N T**  
**R**AY NOBLE'S standard "Cherokee," revived with a modern growling sound and a thick beat. The instrumental team has been built cleverly for the production.

There are thumping Indian drums, amid the saxes and guitars. Tune is as good as ever, and survives splendidly. Organ inserts add extra colour.

I reckon it is worth tipping it for the charts.

"Harlem Nocturne," another old familiar, is given a commercial, twangy sound for introduction. Then the saxes knit it together.

I rate it one of the best new instrumental couplings I have seen.

**CHRIS BARBER**  
Soudan; Li Li Liza Jane  
(Columbia DB 4583)\*\*\*\*

**S**UDAN, with atmosphere to smatch its title, is a neat, traditional jazz offering from the Barber band. A well-controlled production, and one that is not so obvious as many trad efforts.

Builds well all the way, before going into the African distance after a rousing drum break.

The traditional air, Li Li Liza Jane, has been arranged so many times, she can hardly know what she originally



**JOHNNY PRESTON**...  
Blipside would give "Juke Box Jury" nervous fits.  
(DISC Pic)

looked like! Now Chris Barber dresses her in brassy Dixie clothes. Sounds good to me, but I could have done without the vocal.

**JEFF ROWENA GROUP**  
Peanut Vendor; Bullfight  
(Pye N 15328)\*\*\*\*

**T**HE Peanut Vendor, revived with a dash of Latin rock by the Jeff Rowena Group, and sounding as good as ever.

The group has a smooth noise, punctuated by cries of "peanuts" and other incidental whooping. Just the thing to wake tired feet.

Bullfight, written by Rowena, is a twangy rocker with Mexican flavour.

**HARRY ROBINSON'S XV**  
Sentimental Journey; Heavy Date  
(Decca F11319)\*\*\*\*

**A**FTER the Lord Rockingham Eleven, Harry Robinson introduces his Fifteen. And it is the strings which are rocking here with some heavy punctuation as Harry revives the swing-shift success, Sentimental Journey.

The number rides the treatment well, though the noise is a little too confused at times for my liking.

For the clanging Heavy Date Harry uses saxophones, sounding like the Billy Vaughn section with a cold. Piano plugs away and the string bank is also used.

**JUNE VALLI**  
Guess Things Happen That Way;  
Tell Him For Me  
(Mercury AMT1130)\*\*\*\*

**J**UNE VALLI could easily be mistaken for a youth as she clips smartly through the ballad, Guess Things Happen That Way. An intriguing side with a good, solid tune and a simple lyric. Wouldn't surprise me if this rose high in a hurry.

Tell Him For Me sounds a little more feminine. Saxes behind June as she beats Latin fashion through this plaintive romance.

**JOHNNY FERGUSON**  
No One Can Love You; The Valley  
(MGM 1119)\*\*\*\*

**T**HIS one is for CW boys—and possibly for more than just this section. Going all out for sentimental romance is Johnny Ferguson as he sings No One Can Love You (like I do).

**JUNE VALLI**... "Guess Things Happen That Way" could rise in a hurry.

A sweet and gentle ballad, with girl group echoing the sentiments.

The Valley Of Love is an innocent love ballad skipping along happily, but making a minimum impact.

**THE TOWNSMEN**  
You're Having The Last Dance With Me; Gloria's Theme  
(Warner Bros WB29)\*\*\*\*

**I**F you are following the Last Dance serial you may enjoy The Townsman as the group declare that the original character's got a nerve in demanding the last dance. Tune is the same... treatment is polished and pleasantly humorous.

Gloria's Theme, from the picture "Butterfield 8," is sung smoothly and attractively by lead voice while the rest of The Townsman echo the name behind him. Soft and Laura-ish.

**DAVID EDE**  
Obsession; Bootnik  
(Pye N 15329)\*\*\*\*

**D**AVID EDE and his Rabin Rockers—or the GO-MAN GO-MEN, as he calls them on the label—pound through a contagious instrumental Obsession. Much more light-hearted than its title implies, this is a quick-moving melody that can branch out from the jukes into thousands of homes.

Bootnik brings back the dark twanging bass guitar, around which the remainder of the orchestra rock comfortably.

**THE MIRACLES**  
Who's Lovin' Your Shop Around  
London H19276)\*\*\*\*

**T**HE MIRACLES vocal group come out with a drawing-dragging rock ballad, Who's Lovin' Your Shop Around which will either whip away or die quietly.

I found myself becoming bored with the monotony of it.

Shop Around is a steady rocker which is worked over with an insistence that could get under your skin.

**THELMA CARPENTER**  
Yes, I'm Lonesome Tonight; Gimme A Little Kiss  
(Coral Q7242)\*\*\*\*

**T**HELMA CARPENTER, rivaling Dottie Stevens on the "answer" record Yes, I'm Lonesome Tonight, Miss Carpenter has a strong, clear voice which she uses to suitable effect.

A soft, murmuring background devised by Henry Jerome allows her to stand out to advantage. I could have done without the mid-way narrative.

Gimme A Little Kiss (Will Yah Huh?) again brings forth a sturdy, unadorned vocal from Thelma. It would not take very much to make this girl as big a customer-draw as Connie Francis.

**THE SECOND CITY JAZZMEN**  
Milord; Buddy's Habits  
(Spinet SC1001)\*\*\*\*

**T**HE Spinet label is a small venture, raising its head enthusiastically in the Midlands. It would seem to deserve wider support.

This is the label's first release—a traditional jazz coupling by The

## RHET STOLLER—

## Man who didn't quite



**RHET STOLLER**...  
"Chariot" wasn't quite fast enough.

Rhet was born on October 19, 1942, and as long as he can remember, always wanted to be a musician.

Encouraged by his parents, he took up the guitar while still at school and formed a small group. They were so enthusiastic and making so much noise that he had to create his recording studio.

"When I left school," said Rhet, "I threw myself into show business. With my present group they have been with me for about eighteen months—we got a summer season at Balfour, in Bognor."

A visitor to the camp last summer was agent Bunny Lewis, and through music publisher Franklyn Boyd, the Rhet Stoller group was signed up. Later there came a recording contract with Decca.

**Snapped up**  
Their first disc was "Walk, Don't Run," but unfortunately, too much opposition ruined their chances with it.

After the success of "Apache," Johnny Angel, who had written "Chariot," felt that this number was too much like "Apache" to make its mark. However, Rhet made a demo of it, and Decca snapped it up.

Rhet is not discouraged because there are several other instrumental combos seeking fame.

"Instrumental discs are selling like hot cakes," he said. "Most have a different sound, and our group is no exception. The nearest we got to someone else's sound was when we sounded like the old John Barry Seven."

JEAN CAROL

**M**EET an instrumentalist who hasn't quite made it—but who undoubtedly will. He is Rhet Stoller, whose recording of "Chariot," whose recording around the charts since its release in December.

Eighteen-year-old Rhet—real name Barry—is from North London. He has been playing guitar for three years, and studying music for two.

"I'm so interested in music," said Rhet, "that I've set up a studio at home. It has all my equipment—mikes, tapes, amplifiers and echo chambers. We do all our rehearsing there and as it is in the garden we don't disturb anyone—and get a better sound."

"Chariot," Rhet's second release for Decca, was written by Johnny Angel. Rhet plays it with a twangy-sounding fender guitar.

"Since I started playing the

guitar I've been looking for a new sound. With the group, I rehearse for six hours a day, six days a week, and I think that with "Chariot" I've managed to bring a new sound on to record."

Rhet feels it is most important to have as much musical education as possible.

"My studio helps me tremendously," he said. "I can experiment to my heart's content, and pick out any mistakes and put them right. I can also mix musical passages and work out new arrangements."



**RATINGS**

- \*\*\*\*\*—EXCELLENT
- \*\*\*\*—VERY GOOD
- \*\*\*—GOOD
- \*\*—ORDINARY
- \*—POOR

**D  
N  
T**

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

Second City Jazzmen. The standard is good and the disc ought to appeal to trad customers far beyond the boundaries of Birmingham.

I hope to hear more from Spirit. I am told they hope to attract aspirant pop artists, too. Developed properly, this could be a stepping stone to bigger things.

**NORMAN DANE**

**Girls Of Copenhagen; Canale Grande** (Polydor NH66958)\*\*\*\*\*  
RECORD from Denmark, by Norman Dane and orchestra, **Girls Of Copenhagen** is getting plenty of coverage, and this is among the best of the versions.

It is a pleasure, also, to listen to the Latin rhythms of **Canale Grande** which the orchestra sweeps through on the turnover.

**FRANK CHACKSFIELD**

**The Girls Of Copenhagen; Couscous** (Decca F11320)\*\*\*\*\*  
CHACKSFIELD'S orchestral version of **The Girls Of Copenhagen** has the bright, brisk sound you would expect.

Strings ride high above the brushing drums, and the whole break amusingly into a fairground section around the midmark. A dancing delight.

Couscous seems to have been waiting a long time for release. Middle Eastern atmosphere, it is a direct contrast to the top side. Colourful with chanting chorus in Arabic fashion.

**PEGGY LEE**

**Till There Was You; Bucket Of Tears** (Capitol CL15184)\*\*\*\*\*  
SHEEMS a mile early to be receiving a copy of one of the songs from the musical show "Music Man." But who is going to look a Peggy Lee gift in the mouth?

**Till There Was You** is the stage song. A warm, rolling ballad with a

dreamy, romantic quality. Peggy's performance is whisperingly enchanting.

**Bucket Of Tears**, on the flip, is a hard-hitting contrast that could sell in its own right.

**JOHNNY DANKWORTH**

**African Waltz; Moanin'** (Columbia DB4590)\*\*\*\*\*  
WHETHER you are jazz minded or not, whether you are a Dankworth follower or not—give the **African Waltz** a spin.

A first-rate mood piece by the orchestra, and one of the most gleaming tracks Johnny has ever sent out on a single.

A compulsive rhythm, and a sound which is mixed so skillfully it almost makes me feel I have taste buds in my ears.

**Moanin'**, you will probably know. Here it shines in a grand, driving performance by the orchestra with the sax noise fronting superbly.

**MONIA LITER**

**Willow Waltz; Girl From Corcica** (Fontana H279)\*\*\*\*\*

IT seems to have been far too long since we had a recording from Monia Liter. And the musician proves how welcome he can be on disc, with this orchestral performance of the Tim Frazier TV theme, **Willow Waltz**.

Here, Liter directs a fresh bank of strings through the attractive waltz melody, varying the size of the noise skilfully and making the strong sentiment in the tune to the utmost.

The dancing **Girl From Corcica** provides a good colourful contrast. A disc you will not tire of in a hurry.

**GITTE**

**I've Got A Song; What Is Life Without Music** (HMV POP834)\*\*\*\*\*

GITTE is only fourteen, but she has already had six years vocal experience in her native Denmark!



And, like Brenda Lee, she sounds far more mature than her years.

This is no tot disc... it is a powerful, grown-up singing style, in English.

She swings expertly through the ballad **I've Got A Song**. There is an international star in the making here.

On the reverse, Gitta (surname Haenning) breathes infectious life into the ballad **What Is Life Without Music**.

**MICHAEL ALLEN**

**Someday; Lonely** (MGM 1120)\*\*\*\*\*

BRASH, driving ballad performance from Michael Allen as he punches a path through **Someday**. An ear-catching side, with a very commercial noise.

**Lonely** is a slow rock-a-ballad which Allen again sings forcefully.

**THE INNOCENTS**

**Gee Whizz; Please Mr. Sun** (Top Rank JAR541)\*\*\*\*

VOCAL group, hitting silkily through the slow romantic **Gee**

**Whizz**. A very tender little performance which could have been improved with some more imagination directed towards the accompaniment.

**Please Mr. Sun** is also slow. The group handles it competently against a rangy background, but the side lacks the attraction of "Gee Whizz."

**BILLY DOLTON**

**Winkie Doll; Girls** (Parlophone R4733)\*\*\*\*

ECHO noise and a funny voice as Billy Dolton chants the easy beater **Winkie Doll**. Catchy. Could do well in juke quarters.

**Girls** is a hecupping rocker, chanted at quick pace while the snare drums rattle.

**HELEN SHAPIRO**

**Don't Treat Me Like A Child; When I'm With You** (Columbia DB4589)\*\*\*\*

SWIFT, teenage ballad, sung straight as an arrow by the clear voice of Helen Shapiro. **Don't Treat Me Like A Child** could sell.

GITTE... only fourteen but with six years singing experience behind her.

A shuffle beat for **When I'm With You**. Again, a young romancer. And again a good showcase for Miss Shapiro.

**BARBARA WINDSOR**

**Ten Gallon Hat; Funny Face** (HMV POP833)\*\*\*\*

BARBARA WINDSOR'S cute voice is admirably suited to **Ten Gallon Hat**, an amusing, off-beat romance. The stage girl clears her way through this one to a neat accompaniment bantered by Tony Osborne. The Gershwin ballad, **Funny Face**, also takes comfortably to a "personality" performance. Miss Windsor is refreshing.

**FRANK GARI**

**Utopia; I Ain't Got A Girl** (London HL9277)\*\*\*\*

UTOPIA is a filler which, as I have said, may have to overcome its title. This, I think, it can do, because the melody's able to plant itself quickly.

Frank Gari has a typical light voice for material of this sort. Accompanied by orchestra and girl chorus.

Slow beat ballad for the flip **I Ain't Got A Girl**. A moaning plea which Gari puts over competently.

**GENE PITNEY**

**(I Wanna) Love My Life Away; I Laughed So Hard I Cried** (London HL9270)\*\*\*\*

BOLD beat sound from Gene Pitney and a group as he whips into **I Wanna Love My Life Away**. Country-style, with a lift in it and a jingly piano standing out among the instrumental backing. It could easily take off.

**I Laughed So Hard I Cried** is a cling-cling item that is almost painfully predictable and falls far short of the top dock standard.

**MONTY SUNSHINE QUARTET**

**Jacqueline; The Sunshine Of Your Blues** (Columbia DB4588)\*\*\*\*

THE Monty Sunshine Quartet, led by Monty's clarinet on the

Contd. on page 12

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**ERIC WINSTONE**  
and his Orchestra  
**HAPPY BEAT FOR HAPPY FEET'**  
Including: Dancing in the dark;  
Change partners; Cheek to cheek;  
I'm in a dancing mood  
TOP RANK 85-102 (Mono)

**BERT WEEDON**  
**'HONKY TONK GUITAR'**  
Including: Bye bye blackbird;  
Elmer's Tune; Chicago;  
Sweet Georgia Brown  
TOP RANK 85-101 (Mono)

**RUSS CONWAY**  
**'AT THE THEATRE'**  
Including: Some enchanted evening;  
This is my lovely dar;  
Hello young lovers; If I loved you;  
The party's over  
COLUMBIA 333128 (Mono) 333131 (Stereo)

**JERRY LORDAN**  
**'ALL MY OWN WORK'**  
Including: I've waited so long;  
Aache; I'll stay single  
PARLOPHONE PNC110 (Mono) PNC104 (Stereo)

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**DISC DATE**

Contd. from page 11

**VISCOUNTS ARE SO DISTINCTIVE**

**THE VISCOUNTS HIT PARADE**

*Shirley's Bread; You-Fo-Fo-Fam; Rockin' Little Angel; That's All Right.*

(Top NFP 24132)\*\*\*\*\*

**A**NOTHER five-star disc because of the successful chart entries in the selection. I am not surprised at the success of this group; they have a very distinctive sound which is aimed directly at the record-buying public.

The disc makes for a more lasting addition to your collection, if you have already worn out the single versions.

**SHIRLEY BASSEY**

*As Long As He Needs Me; Count On Me; With These Hands; If You Love Me.*

(Columbia SEG 8063)\*\*\*\*\*

**F**OUR excellent Shirley Bassey offerings, with a title song which was one of the finest discs to top the charts during 1960.

Shirley is a highly dramatic vocal-



milestone in a career which will continue from success to success—I endorse that statement now.

**FRANKIE AVALON**

*Songs Of The Alamo; Rollin' Of The Blues; Transcendental Babe; The Green Leaves Of Summer; Here's To The Ladies.*

(HMV TEG 8632)\*\*\*\*\*

**Y**OUNG Frankie Avalon, who plays an important role in the film, sings some *Songs Of The Alamo* on his latest EP. And he does a fine job.

In fact, this is one of the best efforts I have heard from him.

Should have a wide appeal for teen fans, and is also good as a souvenir for those who have sat through the marathon film.

**GARRY MILLS**

*Look For A Star; Running Bear; Comin' Down With Love; Jimmy's Girl; Seven Little Girls; Teen Angel; Look For A Star.*

(Top Rank JKP 3001)\*\*\*\*\*

**G**ARRY MILLS, whose "Look For A Star" recently earned contract disc which even covered his name, proves he is no one-record man with this pleasing EP item from Top Rank. The disc also marks Top Rank's

first EP release since the EMI takeover. Well worth your attention.

**MALCOLM VAUGHAN**

*Hello—No. 2; And This Is My Beloved; Look For The Silver Lining; If I Loved You; Where Or When.*

(HMV TEG 8560)\*\*\*\*\*

**W**HEN the LP from which these four tracks are taken was released I praised Malcolm's efforts. He doesn't do a lot of recording these days, but when he does you can be sure it is a winner. And this is just that.

I don't particularly enjoy this type of voice, but I must admit that Malcolm is one of the most polished performers in this style that we have in Britain.

**INIA TE WIATA**

*Chu-Chin-Chow—No. 3; Coraline; Fill Sing And Dance; Rehold; Finale.*

(HMV TEG 8621)\*\*\*\*

**H**ERE we have another excerpt from "Chu-Chin-Chow," as sung and played by Inia Te Wiata, Julie Bryan, Barbara Leigh, Charles Young, The William Singers and the Michael Collins Orchestra.

**EILEEN DONAGHY**

*Boy Of Mine; Dear Little Boy Of Mine; Sweet) Kitty Kelly; The Toast Of An Irish Cellar; Dear Old Cloudy Town.*

(Fontana TFE 17297)\*\*\*\*

**T**HE lilting Irish voice of Eileen Donaghy is with us again with four typical songs of her native land. And again talented Johnny Gregory supplies the orchestral accompaniment.

Very enjoyable.

**CONNIE FRANCIS**

*The First Lady Of Record; Everybody's Somebody's Fool; Teddy; My Heart Has A Mind Of Its Own; Jealous Of You.*

(MGM-EP 742)\*\*\*\*\*

**I** AGREE with the title tagged on to the artist, Connie Francis has proved her worth as "The First Lady Of Record" by sheer weight of disc sales during the past year or so.

Well, here you can take a run through four offerings in her individual style.

Very strong potential.



\* **GARRY MILLS—** Proves he is no one-record man.

list, and these items allow scope for her talent. In writing the sleeve notes for this EP, I ended by saying it is another



\* **RUSS CONWAY...** a stately concert grand for "My Concerto For You" (DISC Pic)

**RUSS CONWAY** My Concerto For You My Concerto For You; Dream Of O'Brien; Corolla; Rhapsody; Jeannie. (Columbia SEG 8062)\*\*\*\*\*

**A**WAY with the janglebox piano for this EP. In its place Russ chooses a stately concert grand.

This is an extract from a recent LP and is aimed at the lower budget customers. I think there will be favourable reaction to the disc as the selections are very pleasing.

**JACK SCOTT** What In The World's Come Over You; My Heart Has A Mind Of Its Own; My King; Burning Bridges; Oh, Little One.

(Top Rank JKP 3002)\*\*\*\*\*

**D**EEP voiced Jack Scott has had some successful chart entries with sad ballads, but he varies the tempo on this selection and I think his fans will enjoy him all the more.

A good, teenage audience collection which should prove itself with the customers.

Sidney Bechet composition Jacqueline. A very appealing soft-jazz work. The tune is a fine one, of course, but Sunshine doesn't let it down. He drifts gently through the melody letting it speak for itself.

**SID PHILLIPS**

*Sunset; Moon Mist* (HMV POP831)\*\*\*\*

**S**ID PHILLIPS, on clarinet, leading his own rhythm group—and making a very appealing job of the slow *Sunset* tune. Will draw cash from the trad jazz fans—and from those who are only occasional visitors from over the pop fence.

**ANITA BRYANT**

*A Girl From Mexico* (London HLL9281)\*\*\*\*

**A**NOTHER version of the "Music Man" show ballad *Till There Was You*. Miss Bryant sings it with a more popular approach perhaps than that which we get from Peggy Lee. Anita, with big chorus behind her, treats it as a strong romance with a slow beat.

But the seller on this coupling should be *A Texan And A Girl From Mexico*. Title's a bit off-putting maybe, but the song's extremely commercial.

**THE BEVERLY SISTERS**

*Goodnight My Someone; The Sphinx Won't Tell*

(Columbia DB4587)\*\*\*\*

**A**NOTHER song from "Music Man." This time it is Willson's *Goodnight My Someone*, and this "Goodnight" could mean hello to a hit for the Bevs.

An extremely simple little song with a tune you can't help holding.

The novelty number on the reverse—*The Sphinx Won't Tell*—sings amusingly most of the way. Typical Beverly noise.

**GLENDIA COLLINS**

*Oh, How I Miss You Tonight; The Age For Love*

(Decca F11321)\*\*\*\*

**O**H, How I Miss You Tonight is a slow waltz ballad designed for drifting and dreaming with your partner. Could be a big success for Glendia, who underlines the promise she revealed on her first disc.

Personally I abhor the break into narrative (which is badly written and not too well spoken) but there'll be plenty of young romancers who feel this gives added appeal.

Rock-a-ballad for the flip, *The Age Of Love*. Again a strong vocal from the young Miss Collins. The girl's got a ferried aura of confidence which cannot but help sales.



**'Gurney' man has a new TV theme**

**W**ILL 1961 go down in pop history as "The Year Of The Theme Song." Certainly themes from that film or this TV show are becoming more and more frequent on disc—and more and more popular. Recent months have seen the emergence of Ron Grady's "Margret" music, and Bill Bramwell's "Candid Camera," and if not always a spectacular hit, the theme song looks to be a consistent seller.

One man who has been helped to the top by this current craze is Max Harris. His famous "Gurney Slade" TV theme swept him, virtually an unknown, into the charts and turned him from a pianist who had "just taken a few stabs at songwriting" into a composer who is now kept very busy indeed.

His latest disc, "Wheels," given a five-star review in DISC last week by Don Nicholson could land him in the charts again.

This instrumental is NOT a theme song, but it IS backed with one of Max Harris' own compositions, "Regency Ride," and Max is at present working on a new "theme."

It is for a television series to star Robert Morley.

"I've already seen the first rushes," said Max, "and ideas have begun to flow. I can't tell you what kind of music it will be yet but it should be fairly modern and catchy."

**Musical insight**

But what makes a good theme song? Max Harris provided at least part of the answer.

"A good theme song should tell you something of the character in the programme; the sort of insight that only music can provide."

"With Gurney Slade I first had a conference with the producer and Tony Newley. As the show was something entirely new we knew we'd need something really

off-beat. The sort of dissonance I used is something frequently used in modern jazz.

"We were quite surprised when it began catching on."

Although "Gurney Slade" didn't quite make number one place on the hit parade at home, it could well become a hit in America where the Max Harris version has been released and is being well received by disc jockeys.

Max Harris, who has been in show business since the end of the war as pianist with several top-line bands only turned to composing quite recently.

"I'd had a few stabs at it before," he said, "but I'd never done it very seriously. Now I've kept pretty busy. There's a lot of good music around now."

And the future? Nothing definite after the Robert Morley series, but Max has an ambition—"I've always wanted to tackle a full-length film score, maybe. The opportunity will come one day."

B.G.

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# Shirley Bassey—sultry, smouldering

## SHIRLEY BASSEY

*In The Still Of The Night; Let There Be Love; All At Once; For Every Man There's A Woman; I'm In The Mood For Love; So In Love; If I Were A Bell; There Will Never Be Another You; Houray For Love; Too Late Now; I'm Shooting High; Every Time We Say Goodbye.*

(Columbia 35X 1286)\*\*\*\*\*  
Sultry and smouldering Shirley Bassey returns to the LP scene and keeps up her reputation as a really fine artist.

During the past two years Shirley has been singing her way to increased popularity throughout the world and as I write this she is again winging off to Australia.

Accompanied by the Geoff Love Orchestra, she sings with professional thoroughness and obvious enjoyment.

## LOS ZAFIRO

*Flor Silvestre; Mancha De Carnaval; Anisado De Banderas; Maria; Comala; De Guadalupe; Quiza; Quiza; Goma; Polvo Del Fobro; Tana Dios; Triana; Movera; Ojalas; La Cigarrera.*

(Pye NPL 1857)\*\*\*\*\*  
THE folk songs of Spain, sung by Los Zafiro, who recently made successful TV and night club appearances in Britain.

The style is similar to that of Los Paraguanos and other similar groups. I found this to be a gently entertaining album with a limited appeal. To those who have enjoyed the music of the others mentioned above, I wholeheartedly recommend this set.

## VARIOUS ARTISTS

*How To Get The Most Out Of Your Stereo*

*The Cantatas (George Gensley); Theme From "Moby-Dome" Club (Warren Barker Orchestra); Holiday For Sinners (John Scott Trotter); Just One Of Those Things (Buddy Cole Trio); Across The Alley From The Alamo (The Brothers); Slings In The Rain (Gus Farnsey—Organ); The Catwax Go Rolling Along (Henry Mancini); How Long Has This Been Going On (Don Rolfe); Over The Rainbow (Buddy Cole Orchestra); Alabama Bound (Matty Block); Caravaggio (Warren Barker Orchestra); Two Heads Are Better Than One (Spiker Jones Orchestra).*

(Warner Brothers WS 8024)\*\*\*\*\*  
A VERY fine stereo demonstration album from the reasonably new Warner Brothers catalogue. The album lived up to all the producer's claims, within the limits of my stereo equipment.

You will find on the sleeve exactly what to expect from your machine. An excellent buy.

## "BIG" TINY LITTLE

*Honky Tonk Piano*  
*Charleston; Kansas; Wildcat; Button Up Your Overcoat; Papa O'Neil; Dipped Mouth Blues; The Shell Of A Ripper; Black Bottom; Don't Bring Lulu; Clap Hands, Here Comes Charlie; China Boy; I'm Just Wild About Harry; Mama's Gone Goodbye.*

(Coral LVA 9126)\*\*\*\*\*  
"BIG" TINY LITTLE takes us on a memory tour back to the days of the Flappers, the "Black Bottom," "Charleston"—in fact, every fashion which is creeping back into popularity today.

It is a very happy record.

## ELLA FITZGERALD

*Hello Love*  
*You Go To My Head; Willow Weep For Me; I'm Thru With Love; Spring Will Be A Little Late This Year; Everything Happens To Me; Lost In A Fog; I've Grown Accustomed To Her Face; I'll Never Be The Same; So Rare; Tenderly; Summertime; The Swans; Moonlight In Vermont.*

(HMV CLP 1383)\*\*\*\*\*  
OH, this girl is so relaxing! I can think of few better things than to place an album like this on my turntable, turn the light down low, pull my chair close to the fire and bask in the melodic beauty of Ella's singing.

Frank DeVof is recalled to lead the orchestral backing and, for this mood, he is a perfect choice.

It is gentle, with the accent on melodic and lyric interpretation. Ella is in perfect voice, and the entire effect is so, so soothing.

## SI ZENITRO ORCHESTRA

*The Swinging Eye*  
*Louise Lusk; Checker; Little Jazz; Throwin' Stones At The Sun; The Swinging Eye; There's A No You; Melancholy Serenade; Yed We Have No Business; Arsen's Theme; Way In; I'm Always Chasing Rainbows; Never Like This.*

(London HA-G 2300)\*\*\*\*\*  
THE only connection with the "Private Eyes" of TV, and this album if the title, Maestro Si Zenitro sets out to prove that you can have big, swinging jazz-type music without the aid of a small-screen detective and his glamorous girl conquests to decorate the scene.

This is a fine album, with that powerful big band sound coupled with good swinging jazz.



SHIRLEY BASSEY

... she swings with professional thoroughness.



comes over crystal clear. I especially liked the ring of the bass notes in the first movement of the D minor.

## HANDEL

*Arias sung by Owen Brannigan, with the Chorus of the Handel Opera Society and the Philomusica of London, conducted by Charles Farncombe.*

*Sansón, Aria, "Honour and Arms"; Alexander's Feast Aria and chorus; "Bacchus Ever Fair And Young."*

(D.M.V. 7EP 7103)\*\*\*\*\*  
HERE we have two wonderful snippets from two of the major works of Handel, and they are brilliantly sung.

With his powerful bass voice he rips through both arias with infinite ease, a perfect performer for this type of singing.

The *Bacchus* aria, although marred (in my recording) by a little flatness, especially on the higher notes, is the better of the two sides if only for the delightful accompaniment.

Lovers of the early classics will be well pleased with this disc.

*Fuoco (Flo Sandon); Il Nostro Concerto*

(Durium TLU 9703)\*\*\*\*\*  
A GOOD buy for lovers of Italian pop music. All their favourite artists from Italy are here performing their hit discs.

Good value for money as far as package deals go. Should notch quite a strong sales figure.

**THE JOHNNY MANN SINGERS**  
*Swing Along With The Single! Job You Must Have Been A Beautiful Baby; The Music Goes Round And Around; I'm Confused; You I Love You; You're An Old Smoother; Love Of The Sun; Moonlight; In A Shanty In Old Shanty Town; I Got Rhythm; The Very Thought Of You; Lazy Bones; It's The Talk Of The Town; Scoopin' At The Savoy.*

(London HA-G 2297)\*\*\*\*\*

A NOTHER fine album in the Ray Conniff style, and of equally good standard, too. But what a pity there isn't a little bit more originality. However, it is a five-star disc all the way.

... she swings with professional thoroughness.

# JULIAN CHANGES MORE THAN HIS NAME

DO you remember Julian X, the rock 'n' roll singer who used to be with Larry Parnes? Julian left Larry when the stable was reduced and now he has been re-launched, with a more orthodox surname. On the label of his first record with Parlophone he is billed as Julian Scott.

Julian hasn't changed only his name. With the Julian X tag he was wild rock, now, as Julian Scott, he is a more restrained ballad singer.

He made his debut on Parlophone a few weeks ago with "So Tired"—a record which has already earned him a good reputation as a ballad singer.

And the old days of rock and roll? Julian did it because he was told to. "I never really liked it," he told me. "My ambition has always been to sing ballads."

"So Tired" could be his big chance, but when I talked to him a few days after the disc was released Julian was right down in the dumps.

He hadn't an agent—even more important than having a voice, in the disc biz—and because of that he didn't think he would be able to plug the disc sufficiently.

But it is a good disc, and Julian can say he has made it alone. Norris Parramot, who was the A and R man responsible for Julian joining EMI, gave him carte blanche—he could sing it and have it arranged just as he liked.

"It was a wonderful chance for me, a new boy. Apart from one or two minor suggestions I was allowed to make it exactly as I wanted."

The result is a very up-to-the-minute version of the old standard. This is what Julian has wanted to do all along—in fact, he was swinging the oldies BEFORE Connie Francis.

"It was when I was in the Merchant Navy," said Julian. "The second cook and I used to sing the oldies for the crew. And we got quite a lot of work in some of the night spots when we landed."

The future? "I want an agent first. I'm broke and living at home. It's a bit hard on my parents."

"And I hope that I'll still be around when I'm 25, not necessarily as a big parade artist but certainly singing the kind of music I like."

Richard Adams

## Classics by Alan Elliott

# Beecham gets the best out of Bizet

**BIZET**  
*Symphony in C major*  
**LALO**  
*Symphony in G minor*  
Orchestre National de Radio-diffusion Française, conducted by Sir Thomas Beecham.

(D.M.V. ALP 1764)\*\*\*\*\*  
A DELIGHTFUL record. The Bizet symphony is a very youthful work, full of fun and gaiety. It cracks along at a super pace—quite understandable, for the composer was only 17 when he wrote the masterpiece and took only one month to complete it.

The Lalo symphony, on the other hand, is a little more serious and often sombre, but it is a work of great substance and is beautifully played.

The performance on this disc is of the highest quality, and Sir Thomas Beecham is in fine fettle.

It is good to hear a British conductor getting the best out of a French orchestra, playing the works of French composers.

## BEETHOVEN

*Piano Sonatas*  
No. 17 in D minor Opus 31 No. 2 (known as "The Tempest")  
No. 30 in E major Opus 109.

Played by Hans Richter-Haaser (Columbia 35XN 1737)\*\*\*\*\*  
THIS is a superb disc by Hans Richter-Haaser. His playing is masterly, his fingering beautifully balanced and his phrasing inspired.

He combines personal expression and feeling with intellectual control, thus giving a performance which is of a very high standard.

Except for some rough recording passages towards the end of the E major sonata, the piano

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MILES DAVIS—Classic

# JAZZ — comments and reviews on This is great for collectors

## THE WINNERS

*Happy Anatomy, Freddie Freeloader; Pussy Cat Blues, Little Suite; It's A Sin To Tell A Lie; What Is There To Say?; Blue Trombone (part 2); UMMG; Side-winder; Round Midnight; Man, We're Beat; Moanin'.*

(12in. Philips BBL 7430)\*\*\*\*\*

PERSONNEL—(Track 1) Duke Ellington Orchestra. (2) Miles Davis Sextet with Julian "Cannonball" Adderley, John Coltrane. (3) Charlie Mingus Jazz Workshop. (4) Ray Bryant Trio. (5) Jimmy Rushing and Orchestra featuring Coleman Hawkins. (6) Gerry Mulligan Quartet. (7) Jay Jay Johnson Quartet with Max Roach. (8) Dizzy Gillespie with Duke Ellington Orchestra. (9) Nat Adderley with Jay Jay Johnson Sextet. (10) Lionel Hampton Quartet. (11) Kenny Burrell with Tommy Work Quartet. (12) Lambert, Hendricks and Ross.

I AM not in favour of all-star "collations." But there are exceptions. "The Winners" is one. Cleverly

ted in with the results of the "Down Beat" International Critics' Poll, 1960, it contains excerpts from many first-rate albums, which if you could afford them all, would automatically be in your collection!

However, I am sure you can't afford them all, so I recommend this LP.

The best track is Miles' groovy classic blues performance, Freddie Freeloader.

The Gillespie-Ellington track is also first-class. Mingus features himself on Dues. Jay Jay's Sextet was a swinging little combo while it lasted.

Every band has something of interest. Ideal for newcomers to jazz with limited capital.

JAZZ WEST COAST (Vol. 5) Powder Puff; You're Driving Me Crazy; Storming 'At The Savoy; Hot Today; It's All Right With Me; Round About

track, Zoot is in top form. Warm and swinging.

The Bregman Bowd track has good tenor spots (Kamacha Perkins, Holman). The Shark-Almeida track is most musically. The next three are rather dreary.

The L-H-R Alegria has too much meaningless scat-singing and, surprisingly, sturdy support from the Basic rhythm section, which doesn't come off in this small group setting.

## MAX ROACH PLUS FOUR

### Quiet As It's Kept

*Quiet As It's Kept; To Lady; Latin Blossom; As Long As You're Living; The More I See You, Juliana.* (12 in. Mercury MMC 14045)

PERSONNEL: Max Roach (drums); Stanley Turrentine (sax); Tommy Turrentine (trumpet); Julian Priester (trombone); Bobby Bowser (bass).

AS a rule, I can't stand piano-less groups. They usually have a big "hole" in them. But with the band on this LP, you don't miss it at all.

Guided by Max's years of experience, it is the hornmen who make this such a thoroughly enjoyable record. The Turrentines are two of the most outstanding new talents in jazz. Both are much more lyrical than many of their contemporaries.

# I couldn't have been more impressed by Jackie McLean

TO varying degrees, I think we are all "fans" at heart. Jazz is no exception. It does not matter whether you are a musician, critic, or just plain Joe Doakes, who "likes a bit of the old jazz." There are certain musicians we idolise. My "idols"? Well, there was Bird, of course! But he is dead and I never met him. Then there are Miles, Coltrane and Rollins (Trane a little more than Sonny), and about Jackie McLean.

These are the men whose music has had a special and personal emotional appeal to me.

Miles, I have met. And I couldn't have been more impressed. Neither Trane nor Rollins has been here yet. But Jackie is here now, as an actor-musician in the cast of "The Connection."

Ask any of the younger New York-based jazzmen to name their favourite musicians and they will include Jackie McLean.

It is easy to see how and why they regard him so highly.

I cannot recall meeting a modern musician who is more completely and emotionally involved in his music.

"At 17, I was Charlie Parker's protégé. Man, I worshipped him. I owe it all to him. And after Bird, Miles.

"There's never really been another alto-player for me since Bird."

In fact, the teenager who once idolised Parker is now, in his turn, at the age of 28, the idol of many of today's new generation of musicians.

"Funny, I can't stand the alto sound. The sax also sound, that is, Johnny Hodges? Well, I got around to listening to him, and he is a great musician. But I wouldn't want to sound that way. I'm working on my own sound."

If you are familiar with Jackie's work on records, you will agree with me that he definitely has his own sound. In fact, he is the only Parker-school player to develop a really individual sound.

## Enthralled

When I received the new Coltrane album on Atlantic (the successor to "Giant Steps," entitled "Coltrane Jazz"), Jackie sat enthralled, occasionally pressing his ear to the speaker, playing a passage over and over again and laughing.

"Trane is beautiful!" he exclaimed. "You know something? I'll bet hardly anyone knows this but Trane and Rollins used to practise together. And you know where? Somewhere like on top of the Breakers Bridge."

"They stand there blowing as hard as they could, with all the traffic rushing by! Just blowing hard, long notes. I'd listen to it all and then I'd go on the job that night and all I'd want to do is play that way."

Jackie sports a moustache. He looks well and dresses sharply. He has bought a new alto. "I'm not ready yet. I've got to get myself together, but I'm going to be ready by opening night (February 28)."

He is a witty, highly emotional, rather nervous person. But his music has so much "soul." And as his friend, drummer Art Taylor said to American critic, Ira Gitler on that subject: "Talking about soul—that's REAL soul. None of that imitation jive!"

TONY HALL

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(Week commencing Sunday, February 12)

- ABERDEEN**  
Kings Hall; Johnny Dackworth (Tenor and Wood).
- AYLESBURY**  
Granada: Gene Vincent, Joe Conrad, Mark Wynne, Johnny Dwan and the Blue Grass Boys; Mike and Bernie Winters; Michael Cox, The Blue-Bickers, Screaming Lord Sutch; Four Jays (Tenor).
- BARKING**  
Odeon: Mike and Bernie Winters, Bob Miller and The Millioners (Sax.).
- BASINGSTOKE**  
Park Prewett Hospital: Frank Weir (Tenor).
- BEDFORD**  
Granada: Gene Vincent package (Well). See Aylesbury.
- BIRMINGHAM**  
Hippodrome: Bruce Frost (Singing Tenor 7), Tony Hall, Jane Cherry (Tenor 7). See Barking.
- BISHOP'S STORTFORD**  
Long's Ballroom: Arthur Birk (Tenor).
- BRADFORD**  
Alhambra: John Hanson (Singing Tenor 7).
- Bristol**  
Hippodrome: Edmond Colledge, Vanessa Lee, Aladdin, Colleen Hall, CBE Richard, Cherry Wainor and Don Slater; Chas. McDermid and Shirley Douglas, Dave Green and The Hitmen (Tenor). Colleen Hall; Jane Cherry (Tenor). See Barking.
- BURY**  
Palace Club: James Bury (Sax.).
- BURY ST. EDMUNDS**  
Corn Exchange: Humphrey Lyttelton (Tenor).
- CARDIFF**  
Gaiety: CBE Richard package (Wed.). See Bristol.
- COLCHESTER**  
Royal: Billy Fury, Joe Brown, Tommy Bruce, Paul Potts, Nelson Arroyo, Peter Wynne, Johnny Gentle, The Kentucky (Tenor).
- GLASGOW**  
Empire: David Whitfield (Singing Tenor 7).
- GRANTHAM**  
Granada: Gene Vincent package (Tenor). See Aylesbury.
- HULL**  
City Hall: Humphrey Lyttelton (Tenor).
- IPSWICH**  
Bar's Hall: Arthur Birk (Tenor).
- KETERING**  
Granada: Gene Vincent package (Tenor). See Aylesbury.
- LEEDS**  
Empire: Les Walters, Allan Bruce (Singing Tenor 7). See Bristol.
- LIVERPOOL**  
Empire: Bruce Forsyth, Elizabeth Lazenby, Morton Fraser's Harmonica Gang (Singing Tenor 7). See Bristol.
- LEICESTER**  
CBE Richard package (Mon.). See Bristol.
- LONDON**  
Palladium: Norman Wisdom, Yana (Tenor), Agnes Nuzzington (7), Adeline Jost, Waters (Singing Tenor 7). Talk of the Town: Max Bygraves, Incidents, Equiano and Coates, Jane Cherry (Tenor 7). See Barking. Granada: Eric Ham, Gene Vincent package (Tenor). See Aylesbury. Maitland: Humphrey Lyttelton (Wed.). Poodle Club: Arthur Birk (Tenor). Astoria: Eric Dolphy (Tenor). Lynton: Roy Hattersley, Elaine Delmar (Mon.). Gaiety: Lewisham: CBE Richard package (Tenor). See Bristol.
- MAIDSTONE**  
Granada: Gene Vincent package (Mon.). See Aylesbury. Royal Star: Arthur Birk (Tenor).
- MANCHESTER**  
Opera House: Les Burrell, James Logan, Palace Hilly, Scarsdale, Gary Miller, Ray Conniff (Singing Tenor 7). Southern Sporting and Palace Theatre Club: Lyn Carroll, The Veranoes Girls (Tenor).
- MANSFIELD**  
Granada: Gene Vincent package (Tenor). See Aylesbury.
- MARGATE**  
Dreamland Park: Arthur Birk (Tenor).
- NEWCASTLE**  
Empire: Ronnie Hilton (Singing Tenor 7). And The Three Bells.
- NOTTINGHAM**  
Theatre Royal: Lennie Donegan (Singing Tenor 7).
- ROSFORD**  
Odeon: Billy Fury (Tenor). See Colchester.
- ROTHERHAM**  
Empire: Emile Ford and The Checkmates, Dean Brown and The Hitmen, Patti Brook and The Diamonds, Bobby Deane, The Fodestas (Tenor).
- SHREWSBURY**  
Music Hall: Humphrey Lyttelton (Tenor).
- SOUTHAMPTON**  
Gaiety: CBE Richard package (Tenor). See Bristol. Guildhall: Eric Dolphy (Tenor).
- SOUTHEND**  
Odeon: CBE Richard package (Tenor). See Bristol.
- TUNBRIDGE WELLS**  
Assembly Hall: Eric Dolphy (Tenor).
- WELMAY GARDEN CITY**  
Cherry Tree: Humphrey Lyttelton (Tenor).
- WYEMOUTH**  
Palace: Humphrey Lyttelton (Tenor).
- WINDSOR**  
E-Servicemen's Club: Arthur Birk (Tenor).
- WOLVERHAMPTON**  
Scala: John Bruce (Tenor).



## Traditional and Modern

# Louis—they could have done better

### LOUIS ARMSTRONG VOL. II

My Good Old Good Ones  
*Beau New Look; No One Else But You;  
 Save It Pretty Mama; Kneedeep.*  
 (Fontana TFE17302)★★★★

A SHODDILY produced EP of some of the finest Armstrong recordings of the twenties. Shoddily because the sleeve notes are mostly rubbish and the personnel list is not accurate.

Do you want to hear what Louis said about these four tracks? No, you don't. You know already that everything he did was a "good old good one," that "this is one of my finest. I think that 'one of the smoothest we done for a long time.'"

This is volume two. There are more to come. I am not knocking Louis, mind you, but he is hardly the guy to review his own records is he?

My own beef is that the guiding light behind these discs is Don Redman. He arranged most of them and wrote most of them. He plays also on three of them. Yet he doesn't appear on the personnel.

What is the point of issuing historical records if you get your facts wrong?

The earlier Hot Five group was very much Kid Ory influenced. The later Ballroom Five group was Redman influenced. Not enough is known about Redman by the ordinary jazz fan. A lot of jazz development came from Redman. He deserves his reward.

Lastly, No One Else But You is my favourite Louis—and I am not so sure it isn't my favourite disc of all time.



### THE SAURUS OF CLASSIC JAZZ

Volume One: Beiderbecke, Dorsey, Lang, Trumbauer, Venuti, Mole  
*My Melancholy Baby; Beebe; Humpty Dumpty; Three Blind Mice; Lili; Feeling No Pain; V-o-D-o-D-o-D-o; Beebe; Four String Joe; Walking The Dog; Hot Herbs; France And Me; Begie Call Rag.*  
 (Philips BBL 7431)★★★★

VOLUME One of a four volume album devoted to the music of the New Yorkers is possibly the least jazzy of the lot. Here are sides by the Dorseys, Bix and Tram, Eddie Lang, Joe Venuti and Miff Mole. But the undisputed leader of the cult was "Red" Nichols, who is only heard on one track. The other volumes are Red Nichols' start to volume.

I am biased by recollections of early days of record collecting, by the many articles extolling the virtues of this period that appeared in British jazz magazines before Max



LOUIS ARMSTRONG  
 ... a great music but a shoddily produced record.



Jones, Albert McCarthy, and their American influences put us on the "right" tracks, by sentimental flashbacks to junk shopping days I played the record to a teenage traditional guinea-pig friend of mine.

She laughed. It reminded her of planters in the jungle playing some old records they still had knocking about since the twenties.

One thing is certain. She didn't find any jazz from beginning to end. And I'm not sure she isn't right. Boring it, all down there are something like sixteen bars of Bix, a trumpet chorus by Tommy Dorsey of merit on Hot Herbs, some interesting Bobby Davis alto on Vo Do Do O. . . and that's about the lot.

If you're a traddy . . . sorry . . . but you'll just wonder what it's all about.

### KEITH AND ENID

*Worried Over You; Everything Will Be Alright.*

(Blue Beat 45/BB 6)★★

I DON'T like this. But much as much as it sounds like rock and roll, it isn't. There is a lot more to it than that. And I'm sure the many people who buy this very-early jazz material would be insulted to have it tagged with R & R label.

## Owen Bryce takes a critical look at

# THAT trad sound

ANYONE with half an ear must have been struck by the difference in sound between trad live performances and recorded ones. I've mentioned it many a time. Bandleaders have complained to me. Individual musicians have been surprised at the way they came out. Writers, critics and reviewers have found cause to mention quality on a large proportion of home produced trad discs.

Bands most affected were those with pianos in them. Both Ken Colyer and Ian Menzies of the Clyde Valley Steamers had been forthright in condemnation of their recordings.

Colyer told me, "Our first Columbia didn't have a natural sound at all. The recording balance was bad. It may have been accidental . . . but all they're interested in is a trad noise. They get it all down to their sound. They won't believe that any band can have an individual noise."

### Beat was stressed

Since then Ken has done a second and a third . . . the last without piano. "The first side used a piano, but it came out subdued. They stressed the beat to an absurd extent."

Ian Menzies had this to say:

"I feel that the A & R men want to turn the hands out as they want them to sound. That's why they all come out the same. Look at the Kenney Ball and the Mickey Ashman LPs.

"On our first LP we were handed

the titles, except for one or two tunes. We had to play things we'd not done before."

Ken Lindsay, who has interests in the record side AND the club promotion side, thinks the basic problem is that people are recording symphony orchestras in the morning and jazz bands in the afternoon.

"The musicians go into a foreign atmosphere. The record companies WANT too much top. They're convinced that THAT sound is what sells the record. Recordings lack vitality. They're staid and soggy."

### Individualists

What it boiled down to was this. The musicians don't like the sound. They think there's a deliberate attempt to make it "loppy" because it sells the records. They grumble about the numbers they are asked to play. They want their hands to sound individual. And I must say that so far I was on their side.

So it was only fair to ask Denis Preston, who heads Record Super-vision Ltd., who records nearly all our trad bands, and whom I consider very much responsible for the noise, to have his say. By the time he'd had it I was very much on HIS side.

"Why? Well let's remember that 'Petite Fleur', practically a Preston creation, did sell nearly two million copies; that many top bands have got to the top on record sales; that trad jazz is more popular today than was dreamed of five years ago; that musicians are at last earning money . . . not pints of beer.

Preston's answer to my questions was immediate, forthright and honest. Just say this . . . I LAUGHED ALL THE WAY TO THE BANK. The public like it that way and we turn them out that way.

"Trad Jazz is part of the pop scene and we treat it as such. As long as records sell in tens of thousands we shall continue to please the public we aim for and the public which keeps these artists where they are."

"Petite Fleur" did more good for British jazz than all the Colyers before that."

And that's probably true. Let's not forget either that Denis Preston was the first to record British mainstream—the first to record Sandy Brown and Al Fairweather; the first to record Bruce Turner.

### Good jazz?

"Do they want to make good jazz records or sell jazz records?" Preston went on. "The clank clank of the banjo is the only selling thing. We make it the way the buyers want it because I'm a commercial record manufacturer. Too many trad bands have a noise in their heads—Mortens or Oliver or someone. They think they're recreating this noise and they fail to appreciate the changes that have been made."

So there it is the reason for all the hands—sounding the same. Can you blame Preston for "laughing all the way to the bank"? Bear in mind that Barber, Birk, Lightfoot, Wallis, Charlesworth, Menzies, Ashman, Ball, Colyer, Mulligan are often to be found going there with him.

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Big TV, film and variety plans, but...

# Fewer records for Mr. Steele

**TOMMY STEELE** and his wife, Ann, flew home from their belated honeymoon late last week full of plans for the months ahead. As DISC closed for press nothing had been finalised, but Tommy revealed it was very likely that he would shortly be opening in a show in London. It will be his first show in the capital for two years.

There is a new TV show being lined up for him and also a film that will give him a singing and acting role. As forecast in DISC at the end of last year, Tommy is also hoping to return to the Old Vic. Tentative ideas at the moment are for him to play Pack in "A Midsummer Night's Dream."

"But," said Tommy, "I'm not going to make many records because I like to wait until something really good turns up."

Tommy and Ann have been on a honeymoon that started in Bermuda and ended in New York.

"We've had a smashing time," he

said happily, "it was a much-needed holiday for both of us."

"We went to Barbados, Bermuda, Kingston and even flew over Cuba. It was the first time I'd been there since I was on the 'Mauretania'."

Talk of the liner brought Tommy around to the 'incident' which resulted in an officer from the liner falling into the sea and subsequently taking a swing at Tommy's jaw.

"You see, I'd arranged with my mates on the 'Mauretania' to visit them and have a bit of a sing song the way we used to. Anyway, I'm

getting ready to go on to the liner when this officer stops me and asks for my permit to go on board.

"I hadn't got one and as he wouldn't let me use the ship-to-shore telephone, I had to take a cab back to the shipping office and get a permit. When I brought it back he still wouldn't let me on board."

"Anyway, as I was walking down the gangplank, I tripped, quite accidentally and he fell in the water."

"No, I didn't push him, but the next minute he pulls himself out and takes a swipe at me," Tommy grinned, "but it all ended up all right because my mates came ashore to see me."

But New York seems to have been enjoyed themselves most. They stayed with their friends Mr. and Mrs. Andrew Ray (Andrew is starring on Broadway in "A Taste Of Honey") and saw most of the new shows.

"We saw the new Richard Burton musical 'Camelot' which was very good," said Tommy. "We also saw the Phil Silvers musical and a really fabulous couple called Mike Nichols and Elaine May. We saw Olivier in 'Becket' and that was a tremendous experience."

"We didn't see much television because we either had parties or were sleeping, but what we did see was definitely inferior to our shows like 'Saturday Spectacular.' We seen better in a technical sense, but all of their



★ TOMMY STEELE with his wife Ann as they arrived home at London Airport late last week.

programmes are canned. I think we only saw two live shows while we were there."

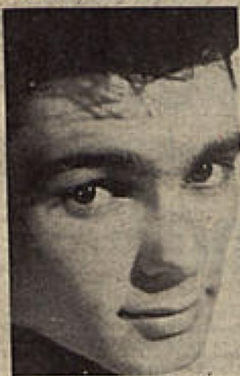
"I asked Tommy how British recording artists fared in New York. 'Very badly,' he said, "I never heard any of our boys at all. In fact I checked up on the radio stations to see whether

they played any of Cliff Richard or Adam Faith's records but they didn't. 'You just can't get the radio time out there because it's so heavily booked. As far as I can see it's a closed shop for us."

**Brian Gibson**

## TEENAGE TOPICS

### Watch out for Gene Pitney



GENE PITNEY

Barry came upon this hit-making formula after some years of listening to him, comparing them with misses, and diagnosing the why and the why not.

Since that time, about eighteen months ago, he has not failed to reach the charts with any of his offerings—

ten hits out of ten!

He admits that it is mostly instinct that guides him, but says "My own preference in music is Doo-wop, but a commercial record should be made to sell—that is the governing factor."

"The disc business is a business, let's not beat about the bush."

He adds: "A hit disc is 10 per cent inspiration, 90 per cent craft." If an idea for a tune buzzes around in his head, he does nothing about it until the next day, and if he still remembers it clearly, then he sets about putting it down on paper. This inspiration combines with craft.

**JERRY LORDAN** has made a lot of money from his ability to write hit songs. He has also kept his bank manager happy with royalties from his own recordings—he has a nice intimate singing style.

Now meet another artist who is equipped with a similarly double-edged talent—Gene Pitney, from Connecticut, U.S.A. Gene has written numbers for Roy Orbison, "Today's Teardrops"; Tommy Edwards, "Blue Heartache"; Steve Lawrence, "Tears From Heaven."

And to prove he is not a manic depressive, he has turned out such relatively cheerful titles for Billy Blind as "Harmony" and June Valli, "Lookin' At The World."

Gene is handsome and his statistics are: 5ft. 10in., 150lb., brown hair, hazel eyes, nineteen years. He plays a very good piano, drums and guitar.

Gene's first disc released in Britain tomorrow (Friday), it's called "E. Walking Lonesome."

"My Life Away" (London). Your move Jerry Lordan.

### Hit formula

THERE are few people who have much idea how a hit disc can be made. One of those few is John Barry. He should know... he wrote and played into the hit parade, "Hit And Miss," "Walk, Don't Run" and "Black Stockings."

He has backed all Adam Faith's hit discs, and now his backing is playing a large part in the swift progress of new-boy Johnny De Little.

By **MARION RYAN**

# WIN a recording outfit worth nearly £100

THIS is the first prize—a complete set of recording equipment, worth nearly £100—which you could win in our fabulous new competition. And it's so easy.

Imagine you are an A and R man... the person responsible for making records. He has to make the decision as to what will or won't make a hit disc. And this is exactly what you have the opportunity to do in our new competition.

Using your skill and knowledge, list in order of importance, the factors which you think would make a hit record, using the eight suggestions printed in the coupon below.

If you think that the Backing is the most important thing on a hit disc, put that at the top of your list, followed by the other factors in what you judge to be their order of importance.

The Competition is FREE so you can send in as many completed entries as you wish, BUT THEY MUST ALL BE ON THE COUPON PROVIDED. No coupon other than that cut from a copy of DISC will be accepted.

A panel of experts will decide which entry best fulfils the requirements of a hit disc.

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

HOW TO ENTER: Fill in the coupon alongside in BLOCK CAPITALS PLEASE, placing the key letters of the hit "ingredients," NOT the ingredients (A for Backing, B for Sound, etc.), in what you consider their order of importance. Then send your entry to this address: "Hit Disc Competition," DISC, Charles Buchan's Publications Ltd., 161, Fleet Street, London, E.C.4. Closing date for the competition is first post Monday, February 27.



THE PRIZE... a 66 gow. Veritone Venus De Luxe Portable tape recorder, complete with a Lustraphone Microphone and six reels of BASF tape.

CUT ALONG HERE

(Block Letters Please)

Name .....

Address .....

Town or Country .....

Backing (A); Sound (B); Artist (C); Lyric (D); Melody (E); Beat (F); Originality (G); Artist's Interpretation (H).

1. ....
2. ....
3. ....
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