

DISC

THE TOP RECORD & MUSICAL WEEKLY

No. 160 Week ending April 15, 1961
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INSIDE

NEWS

REVIEWS

FEATURES

Exclusive!

Marty Wilde

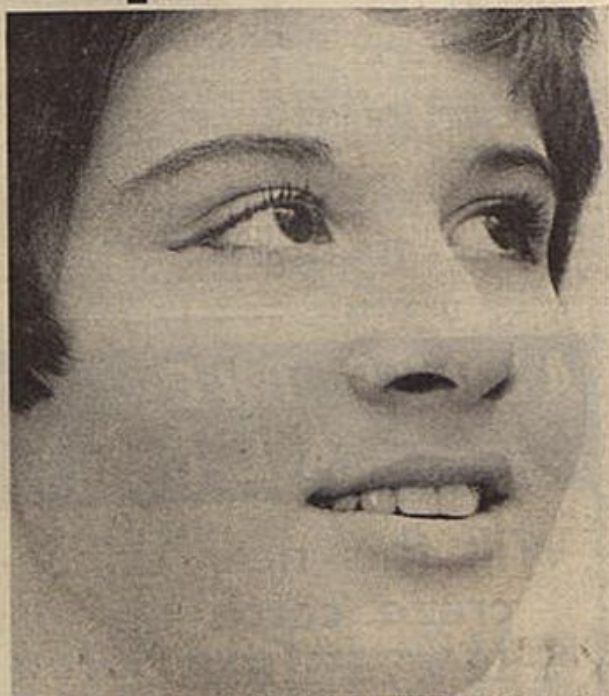
writes for 'Disc'

Cliff: a surprise hit

Jack Good looks at **NEW TRENDS**

HELEN: Top US stars to appear in Britain

NOT A SINGLE GIGGLE



HELEN SHAPIRO . . . looks and sounds older than her fourteen years in her parents' London home and they'll be joining her as she listens to her own disc favourites, Presley, Combs and Rydell. They won't, for choice, be hearing Brenda Lee. "She's all right," says Helen. "I liked her 'Sweet Nuthin's'."

HELEN SHAPIRO wasn't in gym tunic and flaties when I broke the news to her last week that her debut disc "Don't Treat Me Like A Child" had broken into DISC's Top Twenty. Nor did she greet the news with giggly enthusiasm. "I'm afraid I'm just not the type," she said as if half apologetic for her reserve.

In a few days time Helen will be going back to school after the Easter holidays to study for her GCE. "It will mean cutting down my work as a singer," said Helen, "but I must put in a lot more time studying."

"I can't even do much TV," added Helen, "it means so much extra work for the producers who have to get special permission for me to appear because of my age."

But Helen's not worried that she's going to have to wait until Christmas before she can leave school and sing full time.

You'd think she'd be impatient. For most artists a debut disc in the charts would be the sign they had arrived and they would follow it up as quickly as they could.

"No no."

"I'm very pleased about it," says Helen, "but it hasn't changed anything. My friends still treat me as they did before, I still go dancing at

ONE of America's leading arrangers and conductors and the man who came to fame through his backings for best-selling Frank Sinatra discs, Nelson Riddle, is to head a "summer invasion" of top U.S. stars. Final arrangements have still to be made by agent Vic Lewis, who visited Hollywood last year, but other names in line are Julie London and her husband, songwriter and pianist Bobby Troup, and Matt Dennis.

Nelson Riddle's British trip will probably be based on a Mantovani-type footing in reverse, whereby he conducts a predominantly British orchestra playing his own arrangements, subject to the approval of the Ministry of Labour and the Musicians Union.

Julie London is well known here by virtue of her disc releases and film appearances, and has visited Britain in person before. She will be accompanied by her husband, songwriter-pianist Bobby Troup, who wrote one of her best-known numbers "Julie Is Her Name."

Bigest single

Her biggest disc single to date has been "Cry Me A River."

Matt Dennis is well-known in the States as a pianist-vocalist with an inexhaustible repertoire which enables him to undertake five-hour cabaret stints. He is also a prolific songwriter.

Other American stars being brought over for cabaret here and in Germany by the Lewis office include singers Sonja Stevens and Nancy Wilson.

The latter is a Capitol recording artist, and an album featuring her with the George Shearing Quintet is scheduled for a British release in June.

Hutton to have BBC TV show

AMERICAN singer Betty Hutton, who closes her season at the Pigalle on Sunday to make way for Tony Bennett, is to be featured in a special 50-minute show on BBC TV. The show, to be called "Betty Hutton At The Pigalle," was tele-recorded during her performance last Sunday and will be seen on April 22. Miss Hutton leaves for engagements on the Continent and in South Africa early next week.

JOAN'S GUESTS

STEPHANIE VOSS will guest in the Mantovani series on BBC television on April 28, and Dickie Valentine will guest in Joan Regan's "Be My Guest" on April 23. Catena Valente and Bobby Rydell will both make return guest appearances in the Perry Como Music Hall on April 18.

Congratulations to

HELEN SHAPIRO

On reaching the hit parade with her first record

DON'T TREAT ME LIKE A CHILD

c/w When I'm with you 45-DB4009

COLUMBIA RECORDS



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.

Girls, Girls, Girls!

IT seems that the females are to take over the Top Twenty. The Shirelles, Connie Francis, Brenda Lee and Petula Clark have already established themselves amongst the best sellers.

Now with the aid of the song-writers, the girls are determined to

Backings have changed the charts

THE improvement in record backings is surely the reason why many of the entries into the hit parade have been instrumentals.

The groups who have been behind the popular chart toppers—John Barry Seven and The Shadows, to mention but two—have entered the charts under their own steam and new groups have had hits simply because they put quality into the sounds they produce.

Gone are the days when a man's best friend was his guitar (and he didn't have to play it), for although The Shadows consist mainly of guitars, new sounds have been produced and this improved quality in production is a feat which deserves hearty congratulations.—PADDY BURKE, 13, Miles Hill Terrace, Leeds, 7, Yorks.

PRIZE LETTER

dominate the charts—Marty Wilde's "Little Girl," Neil Sedaka's "Calendar Girl," Johnny Tillotson's "Jimmy's Girl," Mark Wyster's "Dream Girl," Jess Conrad's "Mystery Girl," etc. Who can blame Connie Francis for going "Where The Boys Are?"—NORMAN STILES, 83, Valley Side, Chingford, E.4.

ANSWER

IS reader J. M. Smith (DISC, 1-4-61) really justified in saying that the original versions of "Wooden Heart," "Are You Lonesome Tonight," "Buona Sera," "Riders In The Sky" and "Ja-Da," are better than their current hit revivals?

Surely it is not important whether one record is better than another; it is their popularity that counts. Judging by the positions of the aforementioned in the charts, they are all giving an immense amount of pleasure to a large selection of the record-buying public. And none is a carbon copy.

Remember, the record companies are answering the demands of the record buyers themselves.—DAVID STOTT, Tanglewood, Potter Street Hill, Pinner, Middx.

BALANCE

I HAVE been looking through my DISCS for the past three months and I find that there have been 14 instrumentals, six female singers, two comedy records, seven groups, two jazz records and 31 males, giving the Top Twenty a perfect balance.

This surely is the best state our



JOHN BARRY . . . because of his backings he's made his own hits.

charts have been in for a long, long time.—JOHN SATIN, 129, Crown Street, Aberdeen, Scotland.

CHANGE

I WAS very pleased to hear that on his latest disc, "More Than I Can Say," Bobby Vee had used an entirely different type of song to follow up the success of "Rubber Ball."

Relying on the style of a first record is a bad thing, and a mistake made by many of our new pop singers.—JOHN KIRK, 31, Laxton Avenue, Sutton in Ashfield, Notts.

INFLUENCE

SINCE the Songwriters Association accused the disc jockeys of undue influence on record sales, the national

Press has been full of articles about payola, corruption, etc.

If anybody is to blame for excessive plugging in the disc world, it is the record companies, who spend many of Radio Luxembourg's radio shows, and are able to play their own discs perhaps twice nightly.—NICHOLAS JONES, 39a, High Street, Ecclehall, Stafford.

PAID OFF

MAY I congratulate the people who have done such a fine job of creating the latest Johnny and the Hurricanes LP, "The Big Sound of Johnny And The Hurricanes."

This album shows the versatility of the group, and gives us many different sounds, which other LPs fail to do.

I also think that the gamble of placing a big band behind the LP has paid off with good results.—F. J. COYSH, 146, Rathbone Road, Wood Green, Liverpool, 15.

IGNORED

IN a recent issue, Jeremy Kereira mentioned the Jerry Butler song "He Will Break Your Heart."

EMI was "Gee Whiz" by The Beatles. This number not only reached the American Top Twenty, but has now moved into the Italian Top Ten sellers; where they cannot even stand the words!

Surely this record could have been a hit if given adequate plugs. For the record company are not going to play it, why release it?—STEVEN, 143, Herbert Road, S.E.15.

NO TASTE

THERE are many singers better than Presley who deserve more spots, females included. The fact that Presley keeps beating his record is further proof that the British record public have no taste.—NORMAN BAMFORD, 117, Winstler Drive, Brighton, Sussex, Lancs.

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

★ A SMASH HIT!!

"ON THE BRIGHTER SIDE"

Announcing this brilliant revue score. ORIGINAL CAST LP on DECCA. SINGLE "Late Last Evening," "A Flea For The Throne."

Also "Late Last Evening" recorded by Rolly Daniels on Parlophone.

★ ACKER BILK'S GREAT!!

"SWEET ELIZABETH"

On Columbia DB 4620

★ No. 3 IN AMERICA

"DEDICATED TO THE ONE I LOVE"

Recorded by: The Shirelles on Top Rank JAR 549
The Five Royales on Ember EMB S 124

Keith Prowse Music, KPM, Peter Maurice Music
21 Denmark Street, W.C.2.

Everyone's going 'Crazy' over the sensational smash hit by

**THE TEMPERANCE SEVEN
YOU'RE DRIVING ME
CRAZY**

RECORDED ON PARLOPHONE

FRANCIS DAY & HUNTER LTD., 138-140 CHARING CROSS RD., LONDON, W.C.2. TEMple Bar 9351

ALONG THE ALLEY

Will this new dance craze catch on?

WE may be in for another dance craze. That's the conclusion of this column after listening to American records of "La Pachanga" in the Latin American Music office of Marjorie Murray. American correspondent Maurice Clark mentioned this new dance a fortnight ago. It's a toe-tapping mixture of Cuban cha cha cha and Dominican merengue and the States are currently going potty about it.

The Palladium ballroom in New York, where the mambo and cha cha cha dancing passions first took root, has reported similar wild enthusiasm for the pachanga. This ballroom barometer has vindicated itself as far as the States are concerned, but we're a different kettle of dancing fish.

The Madison nose-dived into obscurity here from the word go, and some people reckon that the pachanga is a little too fast and lively for Anglo-Saxon feet.

Anyway we'll doubtless be hearing some of the American pachanga disc efforts here before much longer. The versions I heard were by Hugo and Luigi (RCA), Gene Pace (Capitol) Joe Sherman (probably on London here if released), and a Spanish-German version by Audrey Arno with Hazy Osterwald's Sextet and Kurt Edelhagen's orchestra (Brunswick if issued).

The commercial versions seemed to be those of Hugo and Luigi and Joe Sherman, each of which has a nice exotic beat and kiddie-type choruses warbling the words. Latin American enthusiasts will settle for the more authentic sounds on the Gene Pace disc. Edmundo Ros has

cut it for the American market, and this could be released for our consumption by Decca.

JOE MORRIS of the Aberbach Music group is interested in the release tomorrow (Friday) of a Parlophone coupling by Siv Mauboussin of "Wedding Cake" and "Red Roses And Little White Lies." Miss Mauboussin arrives in person from Scandinavia on Sunday in connection with the disc.

NEWS from the street of MUSIC

He also has a certainty in Cliff Richard's Columbia recording of "Gee Whiz It's You" (see page 4) and an interesting title from a Top Rank American artist with a historical name, "Like Longhair" by Paul Revere.

Al Leslie of the same outfit is working on Joe Brown's Piccadilly label debut side of "Stick Around," written by scriptwriter Trevor Peacock of "Drumbeat" fame.

PYE & R man Tony Hatch once was an office boy at the Melita Music group of companies, and remembered one of their songs



JOE BROWN . . . he debates on the Piccadilly label with "Stick Around."

called "Hold Me In Your Arms." When he was there, it wasn't what the recording world required. Now, nearly five years later, the lad has let it disc chance via a Dickie Valentine Pye waxing supervised by Tony Hatch.

Melita's Len Black detailed other items on the move for them. Tony Orlando's "Half Way To Paradise" (Fontana), "Mama Papa" by The Kalin Twins (Brunswick) and The Bird Bros. (HMV) "Just For Old Time's Sake" by The McGuire Sisters (Caral), and "Some Kind-a Wonderful" by The Drifters (London). N.H.

**DAVID
WHITFIELD**
**CLIMB EV'RY
MOUNTAIN**

from "The Sound of Music"

DECCA

45-F 11320 45 rpm record

AMERICAN

TOP DISCS

These were the twenty numbers that topped the sales in America last week (week ending April 8).

Last Week	This Week	Title	Artist
6	1	Blue Moon	Marcelles
4	2	Apache	Jorgen Ingman
1	3	Surrender	Elvis Presley
2	4	Pony Time	Chubby Checker
3	5	Dedicated To The One I Love	The Shirelles
5	6	Don't Worry	Marty Robbins
11	7	On The Rebound	Floyd Cramer
7	8	Walk Right Back	Everly Brothers
—	9	Runaway	Del Shannon
17	10	But I Do	Clarence Henry
12	11	Think Twice	Brook Benton
8	12	Wheels	The String-a-Longs

Last Week	This Week	Title	Artist
15	13	Asia Minor	Kokomo
10	14	Gee Whiz	Carla Thomas
9	15	Where The Boys Are	Connie Francis
—	16	Please Love Me Forever	Kathie Jean and The Roommates
13	17	Ebony Eyes	Everly Brothers
—	18	Take Good Care Of Her	Adam Wade
—	19	Baby Blue	The Echoes
20	20	Model Girl	Johnny Mastro

ONES TO WATCH

Mother-in-Law - - - - - Ernie K. Doe
I've Told Every Little Star - - - - - Linda Scott

**MANTOVANI
AND HIS ORCHESTRA**
THE VALIANT YEARS
from the BBC TV series

DECCA

45-F 11341 45 rpm record

THE ALLISONS

THE ALLISONS



fontana

**THE ALLISONS
ARE YOU SURE**

ARE YOU SURE

fontana

12" L.P.

TFL 5135 (mono) STFL 558 (stereo)

TOP TWENTY

Compiled from dealers' returns from all over Britain

Week ending April 8, 1961

**Allisons hit
the top spot**

Last Week	This Week	Title	Artist	Label
2	1	Are You Sure	The Allisons	Fontana
1	2	Wooden Heart	Elvis Presley	RCA
3	3	Theme For A Dream	Cliff Richard	Columbia
6	4	Lazy River	Bobby Darin	London
5	5	Walk Right Back	Everly Brothers	Warner Bros
8	6	And The Heavens Cried	Anthony Newley	Decca
9	7	Exodus	Ferrante and Teicher	London
4	8	My Kind Of Girl	Matt Monro	Parlophone
11	9	Where The Boys Are	Connie Francis	M.G.M.
12	10	F.B.I.	The Shadows	Columbia
7	11	Will You Love Me Tomorrow	The Shirelles	Top Rank
18	12	You're Driving Me Crazy	Temperance Seven	Parlophone
16	13	Warpaint	Brook Brothers	Pye
17	14	Baby Sittin' Boogie	Buzz Clifford	Fontana
10	15	Samantha	Kenny Ball	Pye
—	16	Blue Moon	Marcelles	Pye
19	17	African Waltz	Johnny Dankworth	Columbia
13	18	Riders In The Sky - Don't Treat Me Like A Child	The Ramrods	London
20	19	Gee Whiz It's You	Helen Shapiro	Columbia
—	20	Cliff Richard	Cliff Richard	Columbia

ONES TO WATCH

Little Boy Sad - - - - - Johnny Burnette
100 Pounds Of Clay - - - - - Craig Douglas

JO PETERS

**"I LOVE THE LONG
LIGHT EVENINGS"**

n/w

"I MAY BE WRONG"

45 RPM

7N 15350



CLARENCE "FROGMAN" HENRY

"BUT I DO"

n/w

"JUST MY BABY AND ME"

45 RPM

7N 25078

ETTA JAMES

"AT LAST"

n/w

"I JUST WANT TO MAKE
LOVE TO YOU"

45 RPM

7N 25079



DEAN STERLING

**"SEND ME A
GIRL"**

n/w

"LOST LOVE"

45 RPM

7N 15345

PETULA CLARK HIT PARADE (INCLUDING "SAILOR") 7" E.P. NEP 24137

Cable from



The age when Hollywood lived extravagantly has passed . . . or so we're told. But just look at this gleaming monster above. Hand built, made to measure, thirty coats of paint containing crushed diamonds and valued at a cool \$50,000. It was specially built to the specification of its owner, Bobby Darin (top right)—and it's a car.

Another hit for Cliff—but this ISN'T expected

CLIFF RICHARD, winner of eight of our Silver Discs, has another hit on his hands, and one he did not really expect. The number is "Gee Whiz It's You," it has already sold 40,000 copies in England, but it has not even been officially released here yet—and it won't be!

The reason is that the song was one of the tracks on Cliff's "Me And My Shadows" LP. When the album was released on the Continental the "Gee Whiz" track became the most popular, resulting in the release in Europe and throughout the Commonwealth of the number as a single last December.

International discs are available in Britain by special order, and when Cliff's fans found out about the "new" disc 40,000 of them put in orders and here presto the number became a hit.

But even so, the disc will still not get an official release over here. EMI said that the record would now be readily available in all record shops and that there would be no need to order it, but that it would still be the "Continental" disc—number 45-DC 756—that would be the one on sale.

The song is getting full promotion and will be played on EMI's Radio Luxembourg programmes, the first "plug" being scheduled for next Thursday, April 20.

Samwell song

"Gee Whiz It's You" was written by Ian "Sammy" Samwell (he wrote many of Cliff's early hits such as "Dynamite," "Move It," "Mean Streak" and "Never Mind") together with The Shadows' guitarist Hank B. Marvin in America early last year when Cliff and The Shadows were on tour. Sammy himself then took up the story:

"After Hank and I had written this song," he said, "it was included among the ten numbers from which Cliff's fans were allowed to choose his next single. It actually came second—a few points behind 'Please Don't Leave,' and in front of 'Nine Times Out Of Ten.' But there was no suggestion of 'Gee Whiz It's You' being used for a single.

"Later, when Cliff and The Shadows cut 'Me And My Shadows,' the number was included because it was felt that a rock song was needed."

This is only the second time that Cliff has had a release outside Britain which has not already flooded the British market, and the first occasion was also with a Samwell number. Said Sammy: "This was when 'Fall In Love With You' was released in the States. It was backed with 'Chopping And Changing,'

which is still only available here on an LP."

"Fall In Love With You" was, in fact, the last number written by Sammy that Cliff recorded. It was written last summer—some time after "Gee Whiz," and earned Cliff a Silver Disc.

"After this," Sammy explained, "I felt that I should have a break from Cliff. I was becoming associated with him too much, and wanted to widen my scope, so I stopped writing for him. This break lasted about six months, then last week he called me and asked me to write a couple of beat numbers for him for his new film. I'm working on them now."

Bad luck

While Sammy was "parted" from Cliff, he went to America. Over there he has a songwriting partner in Lockie Edwards Jr., who has written material for Jimmy Jones and Lloyd Price, and is currently working on a single for The Shirelles.

In New York, Sammy stayed with Neil Sedaka, and in Boston with Freddy Cannon. "In fact, I was at the studio when Freddy recorded 'Masked Rumble,' he recalled.

But Sammy ran into bad luck. "Lloyd Price accepted my song, 'Say You Love Me Too,' but The Isley Brothers recorded it first and that was that," he said. "The disc was released here, but I think it might have had more sales potential had Lloyd Price recorded it."

When he returned to Britain, Sammy ventured into more serious songwriting, embarking on ballads with strong lyrics. One number,

"Just Because It's Autumn," was accepted by Alma Cogan, but her 1960 releases were already scheduled, so this is being shelved until sometime this year.

"I wrote one for Frank Ifield, which was recorded, and is now in the can waiting release," said Sammy.

"One thing I know—if I do any more work for Cliff, the songs will be different. A ballad influence with clever lyrics would do Cliff a lot of good. But what I would really like to do is a series of Latin American numbers for Cliff. I've just written my first rongo, and I would dearly love him to record it."

JUNE HARRIS.

Mathis will be a star says (Mike) Mathis

DESTINED to become a big star in the not too distant future is 15-year-old Mike Mathis. That name familiar? It should be, he is the young brother of Johnny Mathis. Johnny himself predicts young Mike will be a big star. He says, "He can do anything well, play a guitar with the best of them, has a fine singing voice and is very handsome." Incidentally, Johnny will be playing England for sure six weeks in the summer.

If you thought, "Top Forty, News, Weather And Sports" an odd title for a song, how about "Exodus Of Pepe From The Misfit's Summer Place"? It's been done by Stan Robinson on the Amy label.

Actor Bob Conrad, dashing leading man of Warner Brothers TV show "Hawaiian Eye," has just been signed by the Warner record label. Bob was a singer before making it as an actor.

The Jordanaires, Floyd Cramer, Hank Garland and The Surfers, have all completed their scenes in the new Elvis Presley film, "Blue Hawaii," being shot in Hawaii.

Recording star Duane Eddy, has just begun working in a dramatic class, to prepare for his first starring film role in "Thunder Of Drums."

Burl Ives in Nashville, where he went to make an album, says that while he is there he will look for a house. He loves the place so much he intends to live there.

Singer Carl Perkins wrote "So Wrong" for Everest recording artist Randy Lee and it's beginning to look "So right."

Thirteen-year-old Eddie Hodges, who made his name in Sinatra's film "Hole In The Head" and on the stage in "The Music Man," is all set for a big recording career. He has just been signed to a long-term contract by Cadence Records.

Looks like Eddy Arnold will be back in the charts again after a very long absence with his new

AMERICA

edited

by
MAURICE CLARK

disc, "Just Call Me Lonesome."

If you've been worrying about what's happened to Liberace, . . . don't. Lib. earned over a million dollars in 1960, 60 per cent from his night club and concert appearances and the other 40 per cent from his oil wells and music publishing firm.

Actor Fred MacMurray has just cut his first disc after 20 years of being a top-line movie star. It's for the Vista label and called "Flubber Theme," from his latest film, "The Absent-Minded Professor."

Elvis Presley raised \$52,000 for the memorial fund of the U.S. battleship *Arizona*. 5,500 people attended the charity performance which took place in Honolulu.

Lawrence Welk has just signed the most unusual contract ever, with the Hollywood Palladium. It stipulates he may continue playing at this world famous dance hall for "as long as he lives" and the termination is up to him.

Bobby Rydell is about to make his third appearance on the Perry



Como show this season and he claims to be the only artist to be asked back so many times in one season.

Jorgen Ingmann, who is enjoying a smash hit disc here with "Apache," is about to follow this up with another English tune, this time Joe Henderson's "Trudy."

Dean Martin's latest disc for Capitol is called "All In A Night's Work" and that's just what it was. He started recording at around midnight, together with maestro Nelson Riddle, and they worked all through the night. Of course, there's another side, "Bella, Bella, Bambino" . . . great, too.

Negotiations are under way to team Sam Cooke with one of the country's biggest choirs to create a de luxe edition of all-time favourite hymns and gospel numbers.

Even though Vilma Middleton died a few weeks ago, good-hearted Louis Armstrong is continuing to keep Vilma's mother on the pay-roll.

Mercury Records have signed Billy Eckstine to a three-year contract, and a top A and R man has just flown out to Hollywood to cut an album with him. Billy was hoping to have made another disc with Sarah Vaughan, but now Sassy is with Roulette, it looks unlikely.

Now that Frank Avalon has completed his major acting role in "Voyage To The Bottom Of The Sea," he is going straight back into cabaret. This film has given him his best part up to now and everybody concerned is very thrilled with his performance.

Mariano Cordoba—Castilian guitarist, at present popularising "Flamenco guitar" in San Francisco—has been signed to a contract by Capitol.

Director Ross Hunter gave the biggest and brightest party this year, at the Universal Studios, for the completion of "Tammy, Tell Me True," starring Sandra Dee, and to welcome the stars to the first day's filming of "The Flower Drum Song." The party was held on the set built for the latter film, which is just fantastic and cost a cool \$50,000. Among the many stars that attended were Bobby Darin, Tab Hunter, Roger Moore and Dorothy Squires and Lana Turner.

Giving great is a new album on Liberty, called "Keyboard Kapers" or "Music To Watch Silent Movies By." The artists credited are Hangnails Hennessy and Wiggy Brubeck. My guess is that they are non-de-plumes for Spike Jones.

LAWRENCE WELK *
... he's signed a "long as he lives" contract.

Jack Good writes

STRINGS ARE ON THE WAY OUT

And the twang's the thing again

STRINGS are on the way out . . . so says the grapevine from the States. Over there they never do things by halves. When it became "the thing" to make strings predominate in the backing of rock discs, sales of singles had been dropping rather alarmingly. The new violin sound kicked off by Dick Jacobs' orchestra in the revolutionary accompaniment to Buddy Holly's record "It Doesn't Matter Any More" was eagerly grabbed by the recording companies as the answer to the urgent need for a new note.

And just about everyone took the plunge. Suddenly the violinists were the most called-for session men down in Nashville.

We had a spate of Fats Domino with strings, Ricky Nelson with strings, Duane Eddy with strings, even Johnny and the Hurricanes with strings. Significantly enough, only one man refused to get caught up in the plunk-plunk passion—Elvis. He stuck to his former instrumentation, and adapted it to the requirements of his new kind of material. Subsequent events have once more proved him right.

People began to suspect that strings were not the cure-all they had hoped for when there were one or two flops from important artists. Not only that . . . completely unknown singers started sprinkling the Top Twenty with orchestrations of the most rudimentary kind. Rudimentary, yes, but rocking.

U.S. Bonds soared to the top with his "New Orleans" backed by three instruments only. Maurice Williams' "Stay" followed rapidly on its heels

to the number one spot—again, no strings, no sophistication, but a socking great beat.

In the line of ballads, where strings seemed most deeply entrenched, the big sellers were unknowns with a backing of a couple of guitars, a heavy-handed off-beat, and a coloured vocal group.

Rosie and The Originals were not particularly original, but they apparently had what it took. Likewise Kathy Young, and the latest addition to the list is Cathy Jean and her Roommates (all male!) Cathy's voice is even shriller and more ear-splitting than the rest. How her roommates manage to stick in the same room with that row going on I can't imagine. But this, folks, is the trend.

Instrumentals, too, have abandoned the strings and gone back to the twang and the honk . . . groups like The Ventures, The Ramrods, Johnny and The Hurricanes, and, of course, the Pittedown Men.

But wait . . . what is that cloud of dust on the horizon? It is a new kind of instrumental flying up the Statewide charts at a breakneck pace. New, did I say? Well, not quite . . . but new to this kind of teenage popularity.

It's Big Band Jazz under the banner of the master mind of Ray Charles. The arranger is none other than Quincy Jones, who has done so much brilliant work for Count Basie . . . but here's the twist, the tune is a revival of a former rock 'n' roll hit, "One Mint Julep."



Ray plays organ for this one. It is a sensational record, and may well, in one fell swoop, put big bands back on the map. The Big Band has been stark, hollow-boned death commercially for almost ten years now. But Charles has the magic touch and finds acceptance from all age groups for whatever type of music he cares to play or sing.

This makes the attack of jazz on the charts a double-pronged one . . . trad jazz forging ahead over here, and mainstream over there. Good luck to them both, I say. To talk of either of them killing rock is nonsense. There's room for all kinds of good music in the charts . . . the more the merrier.

REMEMBER the two Vernons Girls—Jean and Margaret? Margaret was the one with the glasses, and Jean was the one with . . . well, just about everything else. Not so long ago they formed a double act called The Two-Tones, and from all reports they have been making a big impression. The other week they were appearing on a big bill in Newcastle, and according to the local Press, they stole the show. Here is one of the new acts that TV could well afford to use. Not only have they something fresh to offer, these two girls have had more TV experience than some of our big stars have had hot dinners.

Did Bobby's visit kill his disc?

I SUPPOSE we all like to kid ourselves that we have a fairly accurate idea of what records are likely to make the charts. That is half the fun of watching "Juke Box Jury."

But I must confess that there are some discs that completely have me fooled. And I don't simply mean the ones that make it for no apparent reason. There are those infuriating times when a record you have felt is an absolute cert never even sneaks into the lower rungs of the ladder. One such is Bobby Rydell's "Good Time Baby."

To me, this record has everything. A first-class tune, swinging backing, and a performance which stands out as Bobby's best so far—swinging with vitality, good humour and that knock-out combination of unspoilt youth and complete professionalism.

Is this yet another example of an artist killing his record by a personal appearance in this country? If so, I'm surprised, for Bobby seemed to be one of the very few American artists whose live appearances have lived up to his advance reputation. But it certainly is a dangerous business—no wonder that wild horses can't drag Elvis over here.



BOBBY RYDELL

THIS WEEK'S

EMI

HITS

PAUL ANKA
Tonight my love,
tonight

COLUMBIA 45-DB4629

CRAIG DOUGLAS
A hundred pounds of clay

TOP RANK JAR555

RUSS HAMILTON
The lonesome cowboy

45-MGM1127

THE KINGSTON TRIO
Como se viene, se va

CAPITOL 45-CL15192

MANUEL
and the Music of the Mountains
Intermezzo

COLUMBIA 45-DB4621

PAUL REVERE
and The Raiders
Like long hair

TOP RANK JAR557

DAVE SAMPSON
Easy to dream

COLUMBIA 45-DB4625

THE SHIRELLES
Dedicated to the one
I love

TOP RANK JAR549

*
STAR
SINGLE



FRANK SINATRA
My Blue Heaven

with SENTIMENTAL BABY

CAPITOL 45-CL15193



EMI Records Ltd. • EMI House
22, Manchester Square London W. 1

STAR TALK

by
John Wells

FABULOUS success that **Jess Conrad** has been enjoying recently, particularly in these last few months, enabled him to buy a new car. He's taking delivery of it—a gleaming white Jaguar—shortly. Jess is hoping, too, to join the "personalised" member plate club... he's asked for KC 1.

Sam Cooke, whose first record back in 1957, "You Send Me," sent a million people rushing to the record shops, first started singing with a gospel group called The Soul Stirrers. His latest is "That's It—Quit—I'm Movin' On," which is what he did four years ago.

Floyd Cramer, 28-year-old jazz pianist, has had a hand in quite a few gold discs including Presley's "It's Now or Never" and Reeves' "He'll Have To Go"... he used to play as a session man at RCA's Nashville studios. After his solo success with "Late Date" he's now trying again with "On The Rebound."

I must say that I prefer the name **Lyn Cornell**, but she was actually christened Audrey Cornett. It just doesn't go with "The Sweet Life."

NO one would argue that The **Marceles'** success in America with "Blue Moon" was overnight. But this is after years of hard work and the group actually disbanded several times before they hit the big time.

Some deny it, others happily admit it... but it still comes as a pleasant surprise when a singer volunteers the information that he's married. **Ray Garnett** ("Pony Time"), for example, is very pleased to let everyone know that he's married with three

children—a boy of four, a girl one year younger and a 14-month-old baby.

Because **Bobby Vee** is only 17 the recent five-year contract he signed with Liberty Records (London here) was the subject of a court order. Under it Bobby has to save 25 per cent of his record royalties.

BOB LUMAN is demobbed from the US Army this month and can now settle down to planning his future without references to Uncle Sam. His latest release, "The Great Snow Man," on Warner's, was recorded during one of his last week-end leaves in Nashville.

With all the out of the groove names solo singers manage to "acquire"... Twitty, Buzz, Rainwater, and dare I say it, Elvis?... why do groups have to clash so often? There have been two groups called **The Drifters**, **The Shadows**, **The Cannons**. Now there's a new group with a hit in America, **The Echoes**. Their

British namesakes back **Chris Wayne**.

And still on the subject of names. We've all heard of answer discs before, but how about answer groups? I can't think of any two groups I'd rather introduce to each other than **Nero** and the **Gladiators** and **Americans Caesar** and the **Romans**.

Lucky Pet Clark... after crashing her car into a traffic island in France she was able to climb out of the wreck with only a few bruises.

"I need a new name if I'm going to sing ballads," said ex-rocker **Julian**. So he changed it to **Julian Scott**. Much more respectable. The man who started it all, **Fabian**, even though he's now making a name for himself in films, doesn't find it necessary to change, though. And he couldn't go back to using **Fobian Forte**.

MAHALIA JACKSON is helping to finance the building of a Baptist Temple in Chicago. She is paying for it out of her tour across Europe, ending in Rome, where she's hoping for an audience with the Pope.

There's no harm done if artists keep their marriages secret... providing they stay secret. But when the news breaks, it falls like a bomb. Look at the shock many of **Gene Vincent's** fans received... not only was he married, he also had a child. Now the same bombshell has been dropped by **Jet Harris** of **The Shadows**. The news that he was married and had a child came out when it was revealed that divorce proceedings were under way.

THE MARCELES—No overnight success with "Blue Moon."



ROLLY WON HIS FIRST PRIZE — IN RUPEES!

ROLLY DANIELS is not the first vocalist from India to try his luck here, but he's certainly the first to come from the quaintly-named central Indian town of **Jubbulpore**.

In spite of his first name, Rolly is tall and stalwart without carrying any surplus weight. He is 22, and has been in Britain since January.

His first disc for Parlophone was released last Friday. Topside is a



Disc Debut
ROLLY DANIELS

revival of "Bella Bella Marie" and the flip is "Late Last Evening."

"I started singing when I was 12," Rolly told DISC. "My mother bought me a guitar, and I accompanied myself on it after a fashion."

It wasn't until three years later that he took his first step towards the show business goal. Even then the step was an involuntary one.

"I was staying with my aunt when we heard there was a talent competition at a place nearby called The Holiday Inn Club. I didn't want to have anything to do with it because I was very shy and didn't think I was nearly good enough anyway."

"But my aunt insisted, and I eventually showed me into the contest."

Her determination proved worthwhile. Rolly sang an epic entitled "I With I Had A Girl Like You, Mother," and won the first prize of 15 rupees—about £1.

This financial success did not overpower him by any means, however. On leaving school he went to Bombay and began work in an oil refinery as a process operator. It wasn't until the rock 'n' roll craze reached India that he really took a lasting interest in singing.

An English variety artist visiting India saw Rolly in action, and urged

him to try his luck in Britain. One of Rolly's earliest ambitions was to see the world, and he figured this was as good a way to start as any.

"I had a fortnight's engagement at American army camps in Germany first of all, and then I came to London."

He called on the Keith Prowse-Peter Maurice group of music publishers armed with his guitar, and so impressed their sceptical ears that they made a demonstration disc with him, submitting it to Parlophone. Result—a contract and Rolly's debut disc mentioned above.

"Everything largely depends on how the record does," said Rolly. "But whatever happens, I want to stay in England because I like it here a lot. If things don't go well, I'll take an ordinary job."

"I want to save enough money to bring my mother over here to live. Once I've done that, the only thing about India which I'll miss is the sunshine."

JOHN SUMMERS



A GREAT RECORD BY A DYNAMIC NEW ARTIST!

ROLLY DANIELS

sings

BELLA BELLA MARIE

and LATE LAST EVENING (from 'On the Brighter Side') 45-R4769

PARLOPHONE RECORDS

Battle of the guitars

BERT WEEDON GETS HIS FIRST RIVAL

"YOU'RE a good boy." These words of praise were bestowed upon guitarist **Dennis Newey** by no less a personage than **Sir John Barbiroll**.

He backed his words by giving Dennis his first classical engagement—playing the guitar solo in Ibert's "Knight Errant" with the Hallé Orchestra.

Dennis was talking to DISC just before branching out as a solo exponent of the guitar. This is a momentous event for Dennis and the pop music world, because hitherto Bert Weedon has been the only guitar solo artist specialising in the pop idiom.

The Newey guitar came to nationwide prominence during Dennis's long stint with Alyn Ainsworth and the BBC Northern Dance Orchestra. Now he's back in his native London once again with a Philips recording contract in his pocket and a busy schedule of solo TV and radio work ahead as well as recording sessions with other groups and artists.

"That session with the Hallé was really nerve-racking," recalled Dennis. "I didn't actually have to play for some time after the work started at rehearsal, and it wasn't easy sitting there right under Sir John's baton waiting to play."

The moment came and Dennis played his way through the work very carefully. At the end the Hallé

string section raised their music stands with their bows.

"I thought they were giving me the 'bird,' he grinned. "But it was applause."

His first professional job was at the



DENNIS NEWAY

Regent Ballroom, Brighton, and was followed by freelance and club work in London. Then came one-night stands and broadcasting dates in Manchester resulting in an invitation in 1952 from Alyn Ainsworth to join the new-style Northern Dance Orchestra.

"At first I tried to handle my northern dates while still living in London. But eventually I found I was paying more out to those deputising for me in London than I was actually earning. When the job with the NDO came along, that settled things for sure, and we moved up to Manchester to live."

After several happy years up north the process began again in reverse. Dennis came down to London for dates on Ken Sykora's "Guitar Club" on the Light Programme.

"The session boys I met on the broadcasts kept telling me how many opportunities there were for a player like me in London. The offers from down here increased, and in the end I decided to go south and freelance."

"I left the NDO with regret," Dennis continued. "The boys presented me with an inscribed silver tankard before I went."

Since taking the freelance plunge, Dennis has worked non-stop on film and recording sessions, including his own which produced his first disc for Philips. It couples "Check Point" and "Title Unknown."

This month he's tele-recording in the forthcoming **Janie Marden** series "Nice 'n' Easy" for BBC TV. He will be featured as soloist with **Harry Hayward's** orchestra in each edition and a radio series in the offing.

NIGEL HUNTER.

MARTY WILDE

Due home this week-end after filming "The Hellions" in South Africa, he writes this account exclusively for DISC readers

The Africans are just record crazy

As you know, I have just finished filming "The Hellions" in South Africa. Pretoria to be exact, in the middle of the wild bundu or bush country. And I haven't had a dull moment. When I wasn't filming my part I spent my time touring the local towns, listening to the music and rhythms of the African people.

For example, a few days back I went to see the native tribal dances at a gold mine in Johannesburg and after only a few minutes I was tapping my feet and clapping my hands to the music—just as though I were back in England listening to a rock 'n' roll show.

The rhythms were quite fantastic and strangely enough I recognized many beats as ones which are being used in the majority of rock and roll records. So who said Bill Haley was first?

We filmed in a small, dusty town called Brits, which first saw the light of day during the gold rush days and hasn't changed much since.

The main street is a chicken run and lined with tumble-down shops that look like old men walking along with one foot off the pavement. There are seven record shops in the main street. I've counted them! And each one blares out records all day long.

The natives crowd outside the shops and dance to the music in a way that makes some of you jivers look beat dead!

The African sun scorched down on us all day and I have now got a tan better than Edmundo Ros! The sun can be very cruel, as I've found to



Still in his rough film costume . . . but with a camera around his neck, Wilde takes a look at Brits, the township where the film is being shot.

my cost. But I wasn't the only one to suffer as I discovered when I met Cliff and The Shadows who have been given a tremendous welcome out here.

I had already got over second degree burns and poor Bruce, Cliff's guitarist, was even worse. Cliff, the boys and I had a great evening together and the main subject was the African music which we all agreed was great, and how much we all missed England and you cats.

I have been working on another song. This time for the film which will be used as the title and theme music. I am going to call it "Stand By Me" but suspect that if the film company—Warnick Films—like it they will eventually call it "The Hellions" to fit with the picture.

You may be wondering what kind of character I am playing in "The Hellions". Well, when I first arrived I imagined myself dressed in a nice new typical cowboy suit. You know the drag. Chaps, stetson, sixshooter, white stallion, Roy Rogers plus!

This was soon dispelled when I saw my costume. This picture is set in 1870 in gold rush South Africa which is not unlike the real wild west of America and that kind of suiting is strictly for the birds.

The type of hell raising ruffians (hence Hellions) we are playing, were tough, dirty, bedraggled killers. I play one of four brothers who terrorise a town who are finally killed by Richard Todd, who plays the sheriff.

Old Mart gets a bullet through his vocal chords at the end of the picture—but then I'm singing again over the final titles!

But let's face it, Mart is homesick. I can't wait to see you all again and to get back and play my part in "Bve Bye Birdie."

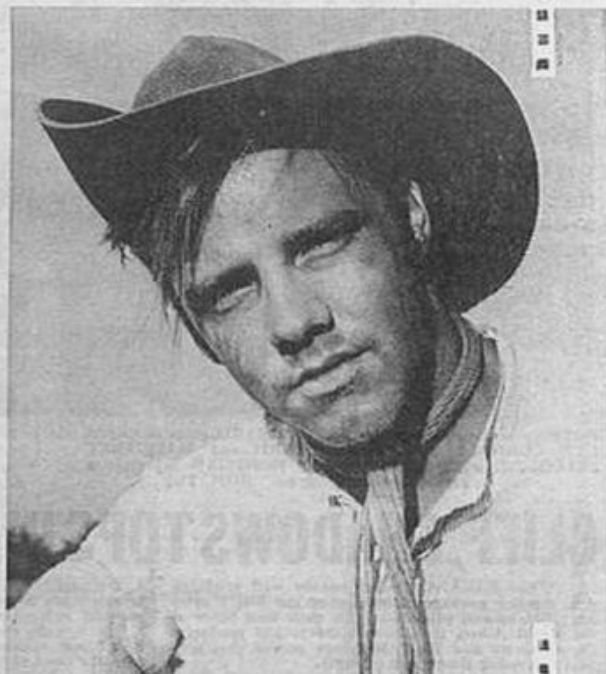
If you should ask me what I miss most, I can tell you straightaway. It is to walk around the West End looking at the music shops and chat-

ting to the boys in the Alley. One of my favourite pastimes.

Before I fly home across six thousand miles to good old London I shall do one more thing. I plan to go on a big game hunt. You know the jazz.

White pith helmet, shorts, rifle and a pouch full of bullets, stalking wild animals through the bush.

But knowing me, I expect the only thing that I'll come back with is a plaster cast of a lion's footprint—or a picture of one rock boy haring out of the jungle at the first sound of a squawking parrot!



A far cry from the immaculate Marty Wilde as seen on the stage or TV. Here, unshaven and in a sweat stained shirt, is how he portrays one of the ruffians who terrorise a South African town in "The Hellions."

After his sensational 'RAWHIDE'

FRANKIE LAINE

now sings

GUNSLINGER

TITLE THEME FROM
THE NEW
TV WESTERN SERIES

PB 1135

PHILIPS

NEXT
Marty
tells you
more of
his stay
in Africa
WEEK



Backstage at the Albert Hall CLIFF RICHARD chats to singers LYNN CORNELL (left), PIM NEVARD and MARGARET STREDDER, while (right) LONNIE DONEGAN rehearses a number before going on. (DISC Pic)

CLIFF, SHADOWS TOPS IN BEAT SHOW

A WELL-BALANCED and equally well produced top-line package show marked the BBC's entry into 1961 concert promotion with their Beat Show at the Royal Albert Hall last Saturday, and producers Jimmy Grant and Terry Henebery proved that they needn't confine themselves to radio.

They brought the popularity of sound shows "Saturday Club," "Go Man Go" and "Sing It Again" into the public eye with tremendous results.

As expected, Cliff and The Shadows drew the greatest applause from a mainly teenage audience, but not far behind came Lonnie Donegan, who shared top billing with Cliff and The Shadows.

Adding countless extra verses to "My Old Man's

A Dustman," and introducing a new folk song number, Lonnie made us realize that he has been missing from personal appearance stands for far too long.

Among the young pop singers who appeared in the Beat Show, newcomers Dick Jordan and Lynn Cornell can take most of the credit. Lynn's appearance will do much to enhance her reputation as a song stylist.

After his own spot, in which he impersonated Adam Faith, Bobby Darin, Emile Ford and Tony Newley, Dick Jordan, together with Valerie Masters, Julie Kayne, Frank Ifield and Don Lang, appeared as part of the "Sing It Again Team." The sixth member, Laurie Mann, had to drop out owing to illness.

J. H.

Award winner Tiomkin here

ACADEMY Award winner Dimitri Tiomkin, who has an entry in the 1960 awards with "The Green Leaves of Summer," arrived in Britain last week to compose the music score for the forthcoming Columbia production, "The Guns of Navarone."

Tiomkin, who also wrote the music for the current ITV western, "Gun-slinger," is working at Shepperton Studios, and in addition to composing the score will conduct the orchestra for both the film and recordings.

Dean Martin stars in comedy DEAN MARTIN, currently completing "All in a Nigh's Work," in which he co-stars with Shirley MacLaine, is to star in a new film, a comedy, called "Who's Got The Action."

Ross Conway is to head the summer season bill at the Brighton Hippodrome, which opens on July 1. No other artists have yet been named for the show.

CLEO IN CABARET Dankworth on 'Startime'

JAZZ singer Cleo Laine guested in a Dutch TV show yesterday (Wednesday), and will appear in ATV's "Startime" on April 26.

She is in cabaret at Farnworth near Manchester on April 28, 29 and 30, guests in A.R. TV's "Something Old, Something New" show with the Cliff Adams Singers on May 9, and appears in a new Southern TV series called "Strictly For Kicks" on May 11.

JOHNNY DANKWORTH, whose "African Waltz" stands at number 17 in the DISC Top Twenty, has been added to the cast of ATV's "Startime" on April 26.

Also taking part will be Edmund Hoekridge, Adèle Leigh, The King Brothers and Semprini.

Duane—Civil War song is next disc

LONDON, who announced this week that sales of Duane Eddy's version of "Because They're Young" had reached a million and a half, release tomorrow (Friday) a new recording by the guitar star.

It is "Theme From Dixie," the battle song of the South during the American Civil War, which began exactly one hundred years ago this week.

Flipside is "The Battle," better known as "John Brown's Body," and later re-titled "Battle Hymn of the Republic."

In their releases scheduled for April 21, Decca will be bringing out "I'm Forever Blowing Bubbles," by the Dutch duo, the Blue Diamonds, who appear in the Ken Dodd show on BBC TV on April 29.

Finally, Brenda Lee fans will be able to buy her latest Stateside hit, "You Can Depend On Me," which is being released on April 22.

Strict tempo demand up

A GROWING demand for English-style strict tempo dance music in America is reported by the new Silver Dollar label, a London outfit catering specifically for ballroom requirements.

The Silver Dollar releases, now numbering about ten, are EP medleys of well-known tunes played in strict tempo. The initial issues cover all the best-known ballroom dances, including the Latin-American variety.

Silver Dollar disc distribution has now been arranged for several European countries, South Africa and Australia as well as America.



Vaughn Monroe to guest in 'Buckaroo'

VAUGHN MONROE, America's singing handleader, is to be brought to Britain by ABC TV to make a guest appearance in their Western musical series, "Buckaroo."

Monroe is due to visit Germany this month for a series of engagements, and he will fly to Britain to tele-record his spot on April 23. It will be televised the following week, on April 29.

Michael Holliday, who made his first appearance in "Buckaroo" last weekend, has dropped out of the show. His place in the series, which is due to run through the summer, will be taken by Jim Dale.

Brighter still?

A SUCCESSFUL BBC TV show over the past two years, has been brought to the West End stage. It is called "On The Brighter Side," and was premiered at the Phoenix Theatre last night (Wednesday).

The stars are Stanley Baxter, Betty Marsden, David Kernan, Pip Hinton and Judy Carne. A cast LP has been recorded by Decca, and a single from it coupling "Late Last Evening" (David Kernan, Judy Carne) and "A Piez Fee The Throat" (Betty Marsden, Pip Hinton and Judy Carne) will be released next Friday (April 21).

"Late Last Evening" has also been recorded by Parlophone's new Indian singer Kolly Daniels.

Everly fans invite Jordan

DICK JORDAN, Chris Wayne and The Brook Brothers, will be present when The Everly Brothers Fan Club holds its get-together at Caxton Hall on May 5.

Among other personalities who have been invited to attend, are Mark Wynter, Michael Cox, Terry Dene, Brian Matthews and Jimmy Grant.

Max Bygraves is to top the Palladium TV bill on Sunday, April 30.

Richard Rodgers, Alan Lerner plan new musical

TWO of America's greatest show and pop music writers may collaborate in writing a musical based on the life of Madame Gabrielle Chanel, the famous French perfume creator and fashion designer.

They are Richard Rodgers, composer of "Oklahoma," "South Pacific," "Annie Get Your Gun," and Alan Lerner of "Brigadoon," "My Fair Lady" and "Carousel" fame.

Rodgers' last associate, Oscar Hammerstein II, died last year, and Lerner's partner, Frederick Loewe, has been resting on medical instructions because of a heart ailment.

Lerner has been browsing through cuttings about Madame Chanel's life and was due in London last weekend in connection with the project. Rodgers, who is completing a musical for American production in the summer, is expected in Europe later, and the two will probably visit Paris to make the final decision about the proposed musical.

Cup contest singers picked

ALL the singers who will take part in this year's European Cup Song Contest in Knokke-le-Zoute, Belgium, have now been selected. They are: Noel Harrison, Ken Kirkham, Dick Francis, Carmita and Kathy Kirby.

The contest is to be held between July 21 and 27, with France, Holland, Belgium, Germany and Great Britain taking part.

A NEW LABEL!

PICCADILLY

WITH TWO NEW HITS!

JOE BROWN
"CRAZY MIXED UP KID"

b/w

"STICK AROUND"

45 RPM 7N 35000

RONNIE HALL
"THE CODE OF LOVE"

b/w

"WHO CARES"

45 RPM 7N 35001

NEW RELEASES

Duane Eddy

Theme From Dixie

45-HW 9124 London

Some kind of wonderful

The Drifters

45-HL 9124 JONICATLANTIC

Fate Domino

Shirah

45-HL 9127 London

That lucky old sun

The Velvet

45-HL 9128 London

Mamma Poppa

The Kallin Twins

45-804 Brunswick

Little Tony

Your an' twenty thousand kisses

Bella Marie

45-DC 1627 Dorian

Bonanza Bounty Hunter

Al Capola and his orchestra

45-HL 9125 London

RUNAWAY
DEL
SHANNON

45-HL 9117 London

MARK
WYNTER
DREAM GIRL

45-F 1123 Decca

DECCA

THE DECCA RECORD COMPANY

Shadows write a song for Bert Weedon

Flee-Rekkers' new contract

SO many offers have come in for The Flee-Rekkers that the group, who earlier this year signed a \$10,000 contract with Mecca Ballrooms, have requested a new contract which will tie them to three days a week instead of two. Mecca have agreed to the new arrangement, and it will take effect from April 16.

The Flee-Rekkers will still appear each Monday at the Hammersmith Palace and on Wednesdays at the Simon and Hercules Ballroom, Norwich. On Thursdays, a new venue is being fixed, probably the Mecca Ballroom, Bristol.

The Flee-Rekkers have been booked to take part in a rock show aboard the Royal Daffodil on June 18, on its trip from Dover to Calais. They will also be featured in a rock show at the local Town Hall in Calais on the same day.

REPRISE—FIVE LPs

FRANK SINATRA's own recording company, Reprise Records, has issued its first LPs this week. They are Sinatra's "Ring A Ding Dong," Sammy Davis Jr.'s "The Wham Of Sam," Mavis Rivers' "Mavis," Joe E. Lewis' "It Is Now Past Time" and Ben Webster's "Warm Moods."

Mort Sahl, recently placed under contract to Reprise, has now completed his first album. Recorded live at the Crescendo in Hollywood, the title is "The New Frontier" and the album will be released in mid-April.

Star U.S. duo to split up

BOB MARCUCCI and Peter De Angelis, who manage both Frankie Avalon and Fabian, are to split up. The four-year-old partnership embraces Chancellor Records, MDB Enterprises and two publishing companies.

De Angelis is to return to classical music, and will also write scores for motion pictures, musical comedies and television. He plans to study in Italy and France for a while, but will continue to write songs and do musical arrangements for Avalon and Fabian.

Jay Chace and the Chancellors, the Betty Smith Quartet and the Bruce Turner Jump Band will appear at the Marine Ballroom, Maccambe on April 28.

THE topside of Bert Weedon's next single for Top Rank has been composed for him by Britain's top instrumental group, The Shadows. The title is "Mr. Guitar," and it will be released on Friday of next week (April 21), coupled with a Bill Crompton, Thunderclap Jones number, "Eclipse."

"The Shadows wrote it together for me as a kind of tribute," Bert told DISC on Monday, "and I'm very pleased about it. They were fans of mine when they first started learning to play, and we've kept track of each other ever since. I buy their records and they buy mine!"

"Mr. Guitar" reflects the current trend in pop music," continued Bert. "It has a strong beat and a strong melody, and it's simple enough for youngsters just starting to learn the guitar to be able to play."

"The Shadows have asked me to write something for them now," remarked Bert, "and this I certainly will do."

"Mr. Guitar" is already synonymous with Bert as an artist. Without being aware of the record, Joan Regan introduced him as "Mr. Guitar" in the teleerecord of her BBC TV programme "Be My Guest."

This show should have been screened on Sunday, but was cancelled owing to a strike by electricians. It is expected to be transmitted this Sunday evening.

Robb Storme and his group, The Whispers, will join the Eric Winslow package show at the Theatre Royal, Dublin from tomorrow (Friday), until Monday.

Newcomer gets star role in 'Sound of Music'

COLUMBIA recording artist Nick Bennett, whose first release was "Mr. Lonely" and "I Understand You," and who was mentioned in our Disc Debut feature last year, has been signed for the juvenile lead in the Rodgers and Hammerstein musical, "The Sound of Music."

Nick, the singer who was described by Jack Good as "being too professional" was selected from hundreds for this important part.

In the show, which opens at the Palace Theatre on May 18, Nick Bennett sings the big hit number "You're Sixteen, Going On Seventeen," which has already been recorded and released over here.

Last week Nick Bennett conferred with Norman Newell, of EMI, concerning his next disc. Top side will definitely be the number from the musical and the disc will be released to coincide with the show.

"The Sound of Music" is currently being made into a film by Twentieth-Century Fox in America.

'Record' disc for Julie

JULIE RAYNE, who appeared in the BBC's Beat Show at the Royal Albert Hall last Saturday, and is to make her third "Saturday Club" appearance on April 22, has a "record" disc released on April 28—one with claim EMI, the longest title ever: "Green With Envy, Purple With Passion, White With Anger And Searled With Fever, What Were You Doing In Her Arms Last Night?"

The flipside is "My First Romance," a new number especially written for Julie by Jerry Lordan.

Singer Betty Driver co-stars with Arthur Askey in the summer show at Blackpool's Grand Theatre this year.



SHIRLEY BASSEY, seen here at London Airport on Saturday, when she flew in from her fantastically successful tour of "Down Under." As our Australian correspondent John Burrows reported several weeks ago, one of her first "engagements" on her return will be a visit to hospital to have her tonsils removed. She goes into the London Clinic tomorrow (Friday). Shirley is due to start a Blackpool season in June and a season has also been fixed in Paris for December.

Jazzmen picked for festival

MANY of the big names in the British trad world have been booked by Jazzshows for this year's Floating Festival of Jazz on Sunday, June 25.

Among those taking part are Acker Bilk, Terry Lightfoot, Mooty Sunshine, Ken Colyer, the Clyde Valley Sompers, Bob Wallis, Kenny Ball, Alex Welsh, Mike Daniels, Mick Mulligan, Micky Ashman, the Vintage Jazz Band, Mike Cotton, Fairweather-Brown All Stars, Dick Charlesworth and Eric Silk.

Once again, Jazzshows have chartered two boats, the Royal Daffodil and the Royal Sovereign. The Daffodil will leave Tower Pier at 9 a.m. and the Sovereign at 9.20, both bound for Margate, arriving around 2 p.m.

Star guests at new club

MICHAEL COX, Gerry Temple, Chris Wayne and the Echoes, The Wild Ones and Danny Rivers will be featured as star guests at the opening of "Les Fous Haboux," (The Mad Owl), a new dance club in Streatham on April 22.

Guests the following day will be Keith Kelly, The Semi-Tones, Johnny Wild and the Pirates, and Nero and the Gladiators, and on April 29, The Flee-Rekkers.

SAM COOKE TO SING HYMNS?

ROCA VICTOR in America are making tentative plans to record Sam Cooke on an album of hymns and gospel songs. They are hoping to team Cooke with one of the country's leading choirs.

Alma booked for Bournemouth

ALMA COGAN, Ken Dodd and Rawicz and Landauer are among the stars who have been signed to Harold Fielding's summer show at the Pavilion, Bournemouth, which opens on June 22.

ADAM ADDED TO NEW TV SERIES

ADAM FAITH and The Allison's have been added to ABC's new series, "Thank Your Lucky Stars." Faith appears on May 6, when he will introduce Gerry Dootsey. The Allison's have been booked for April 29.

Other celebrities in the same edition as Adam are the John Barry Seven, Matt Moore, Susan Grey and Ken Jones, while guesting with The Allison's are Marry Wilde, Mike Preston, Johnny Lee and Ken Kirkham.

The show starts this Saturday, April 15, with Petula Clark, Mike Holliday, Mark Wynnier, Nero and the Gladiators, The Raindrops, Joe Brown and Helen Shapiro. It will be introduced by Keith Fordyce, who will deputise for Pete Murray, who is currently in Spain.

Next week "Thank Your Lucky Stars" will feature Craig Douglas, Billy Fury, The Beverley Sisters, Anita Scott, Alex Murray and Danny Williams, with Pete Murray taking up the comperé spot.

In Brief

JAZZMAN Kenny Ball and Welsh comedienne Gladys Morgan have been added to the two-week Palladium bill starring Frankie Vaughan and The Allison's.

DANNY WILLIAMS stars in "Saturday Club" this week, and is in variety at the Empire Theatre, Belfast, next week. He also has a date in ABC TV's "Stars In Your Eyes" on April 30.

ROBERT B. WEISS, international director of Warner Brothers Records, left Hollywood last week-end for a trip to the Far East to discuss marketing with various distributors.

In May Weiss will visit his Paris headquarters, then fly on to Britain for discussions here.

LORIE MANN had to miss last Saturday's BBC beat show at the Albert Hall, and this week's recording of "Saturday Club" owing to an attack of laryngitis.

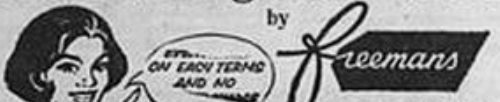
MIKE PRESTON, who stars in next week's edition of "Saturday Club," telefilms a "Thank Your Lucky Stars" appearance for ABC TV on April 23.

ALTHOUGH an exact date is not fixed, the new Pat Boone film, "All Hands On Deck," which features the singer with Barbara Eden and Buddy Hackett, is expected to open in the West End of London in the middle of May.

LYN CORNELL makes her first Continental appearance on May 27 when she flies to Amsterdam as guest star in a Dutch TV show.

She may visit South Africa for a tour in the summer.

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<p>BOB LUMAN THE GREAT SNOWMAN 45-WB 27 Warrat Bros.</p>	<p>BOBBY VEE MORE THAN I CAN SAY; STAYIN' IN 45-HLG 9218 London</p>
<p>WHIZ CARLA THOMAS PLEASE LOVE ME FOREVER SUNNY GALE 45-HLS 9222 London</p>	<p>LONELY BLUE NIGHTS ROSIE formerly with The Originals 45-Q 9248 Coral</p>

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FRANK SINATRA, seen here (left) with Dean Martin, has a delightful "wake-up-and-go" version of "My Blue Heaven."

Ray Charles—the year's most exciting disc

RAY CHARLES
One Mint Julep; Let's Go
(HMV POP 862)

D N T
REALLY raucous start will pin back all ears within a mile of the record player! Brass and organ combine to get this effect. I should add that this is a Quincy Jones arrangement of the tune so those who've heard Mr. J's own band will have an idea of what to expect!

Personally, I think it's one of the most exciting sides the year's brought us. Charles doesn't sing—presumably it's his keyboard performance with the orchestra.

Speedy performance by the big band of Charles's own composition "Let's Go" also allows room for dextrous keyboard work at the organ. This time it's a Ralph Burns arrangement.

FRANK SINATRA
My Blue Heaven; Sentimental Baby
(Capitol CL 15193)

D N T
A SLICK, swinging performance by Sinatra on the famous standard "My Blue Heaven." Opening bars alone from Nelson Riddle and Frank are enough to make folk lay down the purchase price.

Develops into quite a ball with Riddle getting away from lush pastures for the lively backing. A delightful piece of wake-up-and-go which deserves to ride into the Twenty.

Particularly since it is contrasted on the turnover with a gentle ballad "Sentimental Baby" which Frank drifts along beautifully.

ANITA SCOTT
Come On And Dance With Me; A Million And One Tears
(Columbia DB 4623)***

EXPLLOSIVE opening from yah-yah girl group before Anita Scott snaps into the rocking Come On And Dance With Me. A hard-hitting shouter this one, which ought to make some impression in juke box quarters.

Martin Slavin's accompaniment is sharp and twangy.

On the other side A Million And One Tears contrasts by being a light luller with a weepie romantic theme. Miss Scott is again supported by the girl team.

KATHY KIRBY
Danny; Now You're Crying
(Pra N 15342)***

DANNY is a lingering sentimental ballad which Miss Kirby sings with a wealth of fought-back tears. The kind of ballad with which Miss Lynn used to have a lot of success. Miss Kirby may have heavy sales too. She's accompanied by a Bill Shepherd orchestra and the Babs Knight Singers.

Tempo lifts for Now You're Crying. Large chorus-in-echo effect helps the commercial noise.

THE PETE CHESTER GROUP
Three Old Maids; Forest Fire
(Pye International N 25074)***

INSTRUMENTAL version in modern beat of the old rhyme (you know, "they were there from Monday to Saturday"). Good juke box stuff this, though I think a little more imagination could have been used to develop the basic tune.

Forest Fire is a modern instrumental cutting of the dramatic beat type. Solid enough of its kind though without the spark to lift it away from the rest.

PATTI BROOK
When The Red, Red Robin; Look What You've Done To Me
(Pye N 15339)***

THE revival of When The Red, Red Robin is bounced amiably by Miss Brook. She gets a happy accompaniment from Tony Hatch

your weekly

DISC DATE

with DON NICHOLL

orchestra and singers. An engaging side that will have quite a few customers.

Look What You've Done To Me drives quickly all the way and Patti handles it firmly. Vocal group racing with her again.

ALLAN BRUCE
There's No Other Love; Man Cannot Live By Bread Alone
(Fontana H 305)***

THE familiar melody of There's No Other Love is sung with clarity and some strength by Allan Bruce. A likeable ballad performance, with orchestral accompaniment directed by Johnny Gregory.

The more sober Man Cannot Live By Bread Alone is a slow philosophical ballad which Bruce sings sincerely.

BILLY DONAHUE
Dance Girl; Leading Lady
(HMV POP 860)***

BILLY DONAHUE gets piping girl group company as he takes a steady middle beat course through Dance Girl... title's an invitation, not a description of profession.

Typical fare for juke sessions. Leading Lady is a lighter lulling romantic song which Donahue sings affably to a background which leans heavily on guitars and piano.

MARTY DEROSE
Girl Of My Dreams; Sentimental
(MGM 1126)***

THE sweet Girl Of My Dreams is taken at a gentle pace by singer Marty DeRose. The romantic ballad comes out with a heavy coating of sugar on the sentiment, but this is right for the material.

Simple instrumental and vocal group backing helps to make this a disc which could surprise a lot of people.

Sentimental lulls with stony Continental tones. DeRose sings it straight to the feathery accompaniment.

PHIL PHILLIPS
I Love To Love You; No One Else But You
(Mercury AMT 1139)***

EASY-GOING song I Love To Love You is lifted along on a

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Mod Jazz—page 14

Folk—page 14

Trad Jazz—page 15

colourful rocking instrumental that will at least hold the ear on first hearing.

SUNNY GALE
Please Love Me Forever; Sunny
(London HLU 9322)****

TOP deck. Please Love Me Forever, is the kind of easy lilting slow ballad which could come away from behind and reach the Hit Parade. Here it's sung very commercially indeed by Miss Sunny Gale.

Her high sentimental style suits the number perfectly, and she gets a solid vocal group accompaniment. A sleeper, I'd say.

Sunny is appropriate in title, of course, and the mood of the ballad fits the title. Cute Latin-paced item which Miss Gale handles in cute, spirited fashion.

AL KASHA
Where There's A Will There's A Way; My Arms, My Lips, My Heart
(Coral Q 72429)***

FAST-MOVING romancer. Where There's A Will There's A Way, is chanted in straightforward manner by Al Kasha. Much of the selling potential is accrued from Dick Jacobs' kicking accompaniment from orchestra and yach-yach chorus.

Slow down for My Arms, My Lips, My Heart, a ballad of self-pity which



* Very commercial number from Miss SUNNY GALE.

Kasha sings in tortured manner. Frankly I wouldn't expect him to get to first base with the girl he loves.

BILLY STRANGE
Where Your Arms Used To Be; Sadness Done Come
(London HEG 9321)***

SLOW, sentimental ballad—Where Your Arms Used To Be—is sung with rich feeling and some country habits by Billy Strange. Simple rhythm and vocal group accompaniment for the tender ball.

Wistful vein continues with Sadness Done Come, although this song is taken to a more infectious spiritual beat. Strange chants it firmly.

CAMARATA
Swiss Family Robinson; Trumpeter's Prayer
(London HIL 9225)***

CAMARATA and his orchestra playing the theme music from Walt Disney's film Swiss Family Robinson. A slow, gracious melody

light beat by Phil Phillips for the top deck here. Nice blend of beat mood and melodic attack. Could move.

No One Else But You, which slows things down considerably, is a lot less enjoyable and much more ordinary in concept and performance.

THE LANCERS
Young In Love; Lonesome Town
(Warner Bros WB 391)***

NOT a new tune, but The Lancers may well have turned Young In Love into a new hit with this catchy shuffle time performance. Tune's good to begin with, and the voices of the male quartet blend comfortably. You'll have your feet moving to this one from the first bars.

Lonesome Town is a lovers-meetings song taken much more slowly and sentimentally by the group. There may be some custom for this slow song, but personally I find it a little strained in the dramatic department.

EARL SINK
Look For Me; Super Market
(Warner Bros WB 38)***

EARL used to be a member of The Crickets—a 21-year-old pal of Buddy Holly—and he now makes a solo debut for the Warner label. Voice is all right though not terribly different from many of the Americans from the same quarter.

Look For Me is a steady rock 'n' roller which he writes himself and which he handles competently to rhythmic background which includes girl group.

On the reverse Super Market is a steady rocker too, which Earl chants effortlessly to twangy accompaniment. The girls are still present to echo his words.

THE CANNONBALLS
Cannonball Caboose; New Orleans
(Coral Q 72428)****

ROCKER with train theme in it, that's Cannonball Caboose. The musical group fill it with a wealth of intriguing and amusing noises as they rattle the catchy tune along.

Ideal for juke anywhere—and one which may spread into the sellers. The New Orleans Beat is another

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RATINGS

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

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

Will this follow 'Buona' into the charts?

featured on piano with strings behind. Not particularly new in thought but soothing enough for background material.

Conrad Gozzo is the man taking trumpet solo on the reverse. And he plays the *Trumpeter's Prayer* with straightforward clarity while orchestra and chorus give plenty of size to the accompaniment.

DON COSTA

The Miffits: *Chi Chi*
 (London HLT 9320)****

ANOTHER big screen theme played by the Don Costa orchestra... The Miffits. And Costa gives it a dynamic string and chorus opening. Then settles down into slow pulsating Latin which weaves into your head insidiously. This one might well grow into something big. Colourful production.

Chi Chi is a frilly little thing befitting its name. Neatly played by the big orchestra.

THE BIRD TWINS

Memma-Poppa: *Banned In Boston*
 (HMV POP 864)****

KEN JONES gives The Bird Twins a rousing beat in the orchestral backing for *Memma-Poppa*. The singers have a brisk way with the number chanting it in unison. *Banned In Boston* allows the Birds to fly into a Latin beat and they again reveal a very competent method.

DAVE KING

Young In Love: C'Est La Vie, C'est L'Amour
 (Pye International N 25076)****

DAVE KING with Bill Shepherd giving him a soft instrumental and male vocal group accompaniment and the jogging ballad *Young In Love*. Pleasant without being outstanding. Dave puts on his soft marshmallow voice.

Latin rhythm for the romancer on the other side of the coupling. Tune's easy on the ear and the vocal's in the same bland approach.

MANUEL

Intermezzo: Mountain Carnival
 (Columbia DB 4621)****

TWO more sides in the "Music of the Mountains" style. Chorus working in with the orchestra for size on the familiar *Intermezzo* theme.

A lush performance with the melodic warmth we've come to expect from these performances. Very attractive though not necessarily an immediate seller in the pop market.

Geoff Love's own composition *Mountain Carnival* is wilder and more gay. Whirls around like the skirts of a Spanish dancer.

ELLA FITZGERALD

All Of You: *With A Song In My Heart*
 (HMV POP 857)****

ELLA singing two great standards with a Buddy Bregman orchestra. First—Cole Porter's *All Of You*.

This she swings so gently and sympathetically that it seems to be all too short.

The Rodgers and Hart number on the reverse *With A Song In My Heart*, opens simply with piano alone behind the star while she sings the often neglected verse. Then Ella drifts into the well-loved melody and chorus so gently and sincerely that you begin to take notice of the lyric for perhaps the first time in years.

JEAN-CLAUDE PASCAL

Nous Les Amoureux: *Les Oubliettes*
 (HMV POP 861)****

HERE'S the winning entry of this year's Eurovision Song Contest—*Nous Les Amoureux*, sung by Jean-Claude Pascal. Tune's slick and infectious and could probably be quite a seller here with a suitable English lyric and arrangement.

M. Pascal sings it with the romantic warmth and inflections which stars of his country have used for many many years now.

Les Oubliettes, also sung in French, starts slowly to simple guitar accompaniment... and takes too long to wake up.

Instrumentally it seems to whet the appetite occasionally, then lets us down again.

KATHY YOUNG

Happy Birthdays Blues: *Someone To Love*
 (Top Rank JAR 554)****

KATHY YOUNG and The Innocents singing *Happy Birthday Blues* is so mournful that it's enough to put you off birthdays for ever!

Slow dragging beat emphasises the funeral aspect of it all. I'm not surprised the girl's lonely, to be quite frank.

Someone To Love, which Kathy wrote for herself, is a little faster but you've got to listen intently to sort the girl out from the group.

ACKER BILK

Sweet Elizabeth: *Pretty Boy*
 (Columbia DB 4620)****

THE German ballad "Sweet Elizabeth" had a vogue as a vocal a couple of years ago. Now the Paramount Jazz Band under Mr. Bilk bring out a rousing trad treatment which should score happily.

Quick-moving and with a ricky-tick-infectiousness. Ought to be one of their big sellers.

"Pretty Boy" has a rough vocal to it while the band weave some Caribbean sunshine into the trad noise.

RUSS CONWAY

Lulu: *Parade Of The Poppets*
 (Columbia DB 4624)****

LULU is the tune. Russ Conway wrote for the picture "Weekend With Lulu" and he plays it here with all his customary gaiety. A brisk rippling melody in the Conway cut, it ought to satisfy his fans, and grow into a heavy seller.

Parade Of The Poppets is another Conway composition. But it gets away from the style of the top deck and aims at a more steady beat with guitar backing up the piano.

CRAIG DOUGLAS

Hello Spring: *A Hundred Pounds Of Clay*
 (Top Rank JAR 556)****

JERRY KELLER'S lilting song *Hello Spring* is sung lightly and attractively by Craig Douglas for this release. Tunesful and frothy with simple lyric. Good orchestral accompaniment directed by Harry Robinson.

A Hundred Pounds Of Clay is vastly different. Driving ballad purporting to condense the story of creation itself! Craig sings it manfully but a number like this needs much more thought and belief in its construction.

TOMMY ZANG

Take These Chains From My Heart: *Truly Truly*
 (Polydor NH 66 960)****

SLOW, plugging beat ballad from Tommy Zang as he pleads *Take These Chains From My Heart*. Still think this boy could build up a big following on this side of the water.

Girl group filling in the background on this side but without a great deal of imagination.

Truly Truly is quicker and cuter. Simple love song which Zang sings pleasingly.

CRAZY OTTO

Piccadilly: *They Can't Take That Away From Me*
 (Polydor NH 66 647)****

PICCADILLY features novelty pianist Crazy Otto as what he calls his "Party Piano." This is just his way of describing the rattle-along pubby instrument.

Tune's catchy and has some help from rhythm group and whistlers.

For the Gershwin standard on the other side, *They Can't Take That Away From Me*, we get Otto's "blow" piano. Fair reading of the melody.



* ACKER BILK—Rousing trad treatment of a German ballad. (DISC Pic)

GRACIE FIELDS

De-Re-Mi: *My Favourite Things*
 (Columbia DB 4622)****

GRACIE FIELDS and Alyn Ainsworth orchestra and a chorus of children on two numbers from the Rodgers and Hammerstein show "The Sound of Music."

De-Re-Mi is a bright novelty based on learning the tonic sol-fa. Gracie handles it with the gay lightness it demands. Very cute.

The catalogue of *My Favourite*

Contd. on page 12

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COLUMBIA RECORDS

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DAVE KING, who appeared on the Ivor Emmanuel Show (ITV) last week with dancer Beth Irving, puts on a soft, marshmallow voice for his latest disc.



Disc Date

Continued from previous page



★ GENE McDANIELS—American version of "A Hundred Pounds Of Clay."

Things is sung with precise tunefulness by Gracie, Evry word of the lyric counts, as it should.

★ GENE McDANIELS
A Hundred Pounds Of Clay; Take A Chance On Love

(London HLG 9319)★★★
I've already commented on A Hundred Pounds Of Clay via the Craig Douglas disc. This is the American treatment by Gene McDaniels—and I still don't go for the song although McDaniels has a very commercial way with him.

Take A Chance On Love underlines the fact that Gene should grow into quite a disc seller. This boy from Nebraska is 26 years old and he has a punchy style which seems destined to make its mark in the Parade.

★ DAVE SAMPSON
Easy To Dream That's All

(Columbia DB 4625)★★★
DAVE SAMPSON with The Hunters on a rippling, quick-moving romantic song Easy To Dream. A polished and attractive side this, with Sampson's vocal coming across pleasantly relaxed.

That's All is a straightforward love song which relies more on its lyric than on its melody for appeal to young hearts.

★ DAVID LISBON
Deer Stalker; Almost Grown Up

(Philips PB 1136)★★★
TWO numbers written for himself by David Lisbon. At the keyboard he pounds out Deer Stalker with plenty of enthusiasm. Tune's simple and takes to the rather jangly piano treatment well.

Almost Grown Up is not quite so forceful and not quite so successful either. A gently melodic which ripples its course but which could do with an orchestra, I feel.

★ JIM BURGETT
Let's Investigate; The Living Dead

(Philips PB 1133)★★★
LET'S Investigate is a steady rocker which Jim Burgett sings huskily to the girl friend. Investigating what love is all about, Jim gets a thumping Don Raikie accompaniment and may get some customers, too.

Rather repulsive title for the flip song doesn't sound so bad in context. The Living Dead refers to those who are living without love.

Slow heater which Burgett breathes out as if he believed it.

★ MEL TORME
Blue Moon; Moon Song

(HMV POP 859)★★★
NOW this is the way I like to hear Blue Moon revived! Mel Torne brings his undoubted musicianship to bear on the ballad with excellent results. To a haunting Russell Garcia accompaniment, Mel sings the ballad slowly, softly and with fine blending of some. Thoughtful and a delight to listen to.

Another moon song for the other side; in fact exactly that—Moon Song. This one lifts the tempo and Mel swings the ballad in likeable relaxing fashion.

★ LOUIS ARMSTRONG
A Woman Is A Sometime Thing; There's A Boat Dat's Leaving Soon

For New York (HMV POP 858)★★★
★ GERSHWIN coupling from Louis, with the big Russell Garcia orchestra swinging behind him on this Verve series release.

The gravel voice rolls inexorably through the advice piece A Woman Is A Sometime Thing and it could be one of Louis' most commercial entries for some while.

There's A Boat Dat's Leaving Soon For New York is infectious yet without being such a good vocal. The trumpet comes into play sooner for this side . . . in time to save it.

★ LOS ZAFIRO
Marta; Quizas, Quizas

(Pye N 15340)★★★
THE Los Zafiro group make a nice instrumental and vocal noise—and there's an intriguing aspect to this disc. Odd to hear the old hit Marta sung in their language . . . yet somehow it gains in romantic appeal.

Quizas, Quizas is a familiar item, too, though the title may throw you for a moment. Good melodic production conjuring up visions of nights beneath the South American stars.

★ RAVENS ROCK GROUP
The Ghoul Friend; Career Girl

(Pye International N 25077)★★★
THE Ravens Rock Group unveil a sharp, edgy noise with some gimmicky twanging effects behind the axes for the quick beat instrumental The Ghoul Friend. Loud joke box material for the more crowded coffee bars.

Career Girl is a little more subdued with guitar carrying the melody and being interrupted with a rough sax raspberry noise.

★ THE MOSE ALLISON TRIO
Baby, Please Don't Go; 'Dred I Do

(Fontana H 292)★★★
THE Mose Allison Trio is worth your spinning time, particularly with the modern jazz mixture they pull out for Baby, Please Don't Go. A vocal supplemented by good instrumental work (particularly from piano) some general mumbbling, too, with the instrumental spell, rather like a much simplified Lionel Hampton breathing away at his vibes.

Revival of 'Dred I Do is swung lazily in more conventional manner with vocal opening as before.

★ DENNIS LOTIS
Where You Are; Love's A Secret Game

(Columbia DB 4626)★★★
JOHN BARRY takes a few leaves from the Nelson Riddle book to supply the lush accompaniment to Dennis Lotis on the British ballad Where You Are. Good song, well sung. One of the romancers which could climb into the parade.

Slow shuffle for Love's A Secret Game which Dennis sings warmly for the flip. Not such a powerful offering as the A deck but one which makes a nice complement.

★ PAUL ANKA
Tonight My Love, Tonight; I'm Just A Fool Anyway

(Columbia DB 4629)★★★
LARGE filter from Anka—Tonight My Love, Tonight. Another of his own compositions following the simple melodic pattern he set himself a long time back. Lush Latin accompaniment from chorus and Ernie Freeman orchestra.

Bold opening from orchestra (now conducted by Sid Feller) helps Anka to make quite an impression with I'm Just A Fool Anyway. Thing then settles down into more routine development. Mr. A's very, very fortunate in the colour his MDs give him.

★ THE ECHOES
Bay Bille; Boomerang

(Top Rank JAR 553)★★★
WAILING vocal group chanting a steady beat ballad Baby Blue. Personally I find it insipid and almost entirely without character.

Boomerang is a lilting romance based on the love-on-the-rebound idea.

★ KAY STARR
Foolin' Around; Kay's Lament

(Capitol CL 15194)★★★
KAY STARR double-tracking on the Country and Western song Foolin' Around. Number suits the star and she lifts it into quite a selling class. Good jumpy background directed by Jimmie Haykell. Usual forceful clarity from Kay and she drives the tune along.

Kay's Lament which she helped Hal Stanley to write is a quick beater on a simple premise. Big male group chanting with her as she whips up some excitement.



★
THE
SWE-DANES

The Scandinavian
trio will be
visiting Britain
again soon.

★



POLISHED, RELAXED, MUSICIANLY

★ THE SWE-DANES
Scandinavian Shuffle
You're Driving Me Crazy; After You've Gone; Masked Rambler; Goodbye

(Warner Bros. WEP 6017)★★★
A TRIO of Scandinavian talent who have been here in person before and are coming again soon. The Swe-Danes are singer Alice Bibb (not Baba as per sleeve), fiddler Svend Asmussen and guitarist Ulrik Neumann.

They harmonise vocally for You're Driving Me Crazy and scat sing Goodbye. The other two tracks are swinging work-outs for the Grappelly-style Asmussen fiddle and the Neumann guitar picking and strumming.

A polished, relaxed and musicianly quartet of numbers from three artists who deserve the same adjectives.

★ RENATO CAROSONE
Charleston
Yet, Sir, That's My Baby; Oh, What A Night; Music, Music, Music!

(Parlophone GEP 8825)★★★
POP music goes round in circles historically just like records, and here's more evidence of that fact as the old rickety-tick, two-beat Charleston style reappears on the scene.

Continental singer Renato Carosone hit the international disc high-

★ SID PHILLIPS — Four bouncing ragtime specialties.

★ BOB HOPE
Ain't We Got Fun?
Ain't We Got Fun? (with Margaret Whiting); Am I In Love? (with Jane Russell); Home Cookin' (with Margaret Whiting); Beside You (with Dorothy Lamour).

(Capitol EAP 1-20071)★★★
FOUR welcome tracks from one of the greatest comedians of all time duetting with three winsome wenches.

Bob is no Crosby when it comes to singing, but that doesn't matter. His affable personality warms each song, and, of course, he continues his famous and good-humoured verbal sparring match against Bing in two of them.

The girls support him admirably. This EP spells pleasant nostalgia for the older readers, and amusing listening for the youngsters who may not have seen Bob in cinematic action with the ladies concerned.

★ EASTMAN-ROCHESTER "POPS" ORCHESTRA
Music Of Leroy Anderson (No. 6)
Irish Soire (concert); The Last Rose Of Summer; The Girl I Left Behind Me; Serenade; Penny-Whistle Song.

(Mercury XEP 9062)★★★
A RATHER ordinary presentation of some works by a contemporary light music composer whose talent is by no means ordinary.

Leroy Anderson distinguished himself by making the big parade with his tunes when rock 'n' roll was at its loudest and mightiest—a feat unequalled by any other light music exponent.

This orchestra is a symphony outfit

That's The Swe-Danes!

spots with his bullfight cha cha cha "Torero," but he's not likely to cause much excitement with this record.

He's singing in English for one thing, and doesn't sound too happy about this. The accompaniment lacks the right kind of uninhibited drive, too.

All credit to him for having a go, but there are other much better Charleston revival discs around.

★ CHAQUITO
Never On Sunday; Serenata Negra; Song Of Olympia; The Little Engine

(Fontana TFE 17330)★★★
ANOTHER bright Latin set for dancing or listening from Johnny "Chaquito" Greaves and his orchestra and chorus. There's a slow samba, cha cha cha, beguine and cha cha cha in that order.

Voices and strings merge imaginatively over the usual sprightly Chaquito rhythm section to raise this way above the category of just another Latin disc.

★ SID PHILLIPS
Raggin' With Sid, No. 2
Klatch Rag; Flapper Rag; Frog Leg Rag; Cannonball Rag

(HMV 7 EG 8645)★★★
VETERAN clarinetist Sid Phillips leads his band into four bouncing ragtime specialties with happy results.

There's plenty of hokey-tonk piano enlivening the proceedings, and Sid and his boys are still up front in the British field of this kind of music without backing themselves with bundles of banjos or funny hats and coats.

★ THE BOBBY HAVANA BOYS
Latin Rhythms For Dancing
Foolish; Rico Vacillon; Mona Lisa; Nocturnal

(Warner Bros. WEP 6019)★★★
AN above-average Latin dance set comprising three cha cha chás and a bolero. The Bobby Havana Boys play the right percussion instruments at the right tempo, and feature organ and flutes instead of the usual blasting brass.

All of which makes a nice change. They double up the tempo for mambo interludes in Rico Vacillon and Mona Lisa, adding some lively contrast to the cha cha.

Fine for dancers and authentic enough to avoid giving Latin fans the dead needle.



Parade of the Pops takes to wax

PARADE OF THE POPS

Parade Of The Pops (Bob Miller's Millermen); *Goody Goody* (King Bros.); *Salute Dance* (Millermen); *I Should Care* (Matt Monro); *My Love For You* (Janet Richmond); *Night Train* (Millermen); *Why Did I Fall?* (Garry Mink); *Tin Pan Alley* (Russ Conway); *When You're Smiling* (King Bros.); *California Here I Come* (Millermen); *I've Heard That Song Before* (Millermen); *Swiss City Sue* (King Bros.); *I'm In The Mood For Love* (Garry Mink); *Parade Of The Puppets* (Russ Conway); *I Can't Get You Out Of My Mind* (Janet Richmond); *Don't Be Cruel* (Millermen); *I'm A Fool To Want You* (Matt Monro); *Little Old Lady* (King Bros.); *The Lady Is A Tramp* (Millermen); *Parade of the Pops* (Millermen).

(Parlophone PMC 1134)****

THE popular Light Programme show transplanted on to platter with introductions by regular compe Denny Fiery and contributions from stars who are resident or who guest in.

The Rita Williams Singers, deputed for *The Raindrops*, P.O.P.'s resident vocal group, who were unable to take part in the recording owing to their Orisole disc contract, I imagine.

Everybody's good (except the audience who insist on clapping on the off-beat!) and there are stand-out performances from the Kings, Matt Monro and Bob Miller's Millermen. This band is certainly the most by any standards. Their rousing rendition of the Presley number *Don't Be Cruel* is an instrumental gem.

A worthy disc version of a justly popular and long running radio show.

JOHNNY MATHIS

Johnny's Mood

I'm Gonna Laugh You Out Of My Life; *Say Warm*; *There's No You*; *How High The Moon*; *I'm So Lonesome*; *Goodnight My Love*; *The Finks*; *Who Live On The Hill*; *April In Paris*; *Corner To Corner*; *In Return*; *I'm In The Mood For Love*.

(Fontana TFL 5117; Stereo STFL 545)

A MUST for the myriads of Mathis fans, who'll indignantly add two more stars to my rating. I can't go mad over Mr. Mathis because I don't like his vocal mannerisms or his key pitching, which is highly suspect quite often.

But I will say this is as pleasant a collection of good songs as I've heard for quite some time. Glenn Osose's arrangements and conducting for the accompaniment are beautifully conceived and executed.

THE EASY RIDERS

Remember The Alamo

The Green Leaves Of Summer; *Lorelei*; *Green Grow The Lilacs*; *Mi Amor*; *Mi Corazon*; *Long Lean Delilah*; *Ballad Of The Alamo*; *Remember The Alamo*; *Pain Old Friendship*; *The Girl I Left Behind*; *Tennessee Babe*; *Leina*; *Here's To The Ladies*.

(London HA-K 2323)****

SONGS of the sagebrush, mostly from the lone star state of Texas. The Easy Riders—Terry "Wild Goose" Gillyson, Rich Dehr, Bernie Armstrong and Carson Parks—have an easy, highly "listenable" style of

singing, backed by atmospheric guitars and/or banjo. The album title stems from the fact that four of the songs were actually written for John Wayne's epic film. Most of the rest are credited to Terry Gillyson and Rich Dehr, and I imagine they have adapted traditional western themes in most cases.

Possibly fanatical country and western enthusiasts may not approve of *The Easy Riders'* saddle-smooth technique, but this is exactly how I like my western folksong served up.

ROGER KING MOZIAN

Spectacular Brass

Just In Time; *The Bells Of St. Mary's*; *Love For Sale*; *Yesterday*; *Lazy River*; *Journey's End*; *No Moon At All*; *A Little Bit Independent*; *Blue Brass*; *From This Moment On*.

(MGM M-G-M C 849)****

TRUMPETS, trombones, French horn and tuba in full harmonic cry riding a swinging beat from a jumping rhythm section.

Roger King Mozian is the arranger and guiding light in this set blown by the cream of New York's session brass men.

The precision and solid swing of the playing combines with the fidelity of the recording to offer stimu-

✱ SACHA DISTEL—A big market if he would record in English.



lating and musically entertaining with enough rhythmic surge for the most fidgety feet.

ROGER KING MOZIAN

Spectacular Percussion

South Of The Border; *Crazy Rhythms*; *Caribca*; *I Got Rhythm*; *How High The Moon*; *Asia Minor*; *Repercussion*; *Tuba*; *Lullaby In Rhythm*; *Ecstasy*; *Bewitched*; *Percussive Blues*.

(MGM M-G-M C 850)****

MR. MOZIAN again, this time putting his attention and talents to producing another swinging album with the accent on the rhythm section.

And what a rhythm section! Everything's here except the kitchen sink—bongos, bells, conga drums, timpani, wood blocks—the lot.

In charge of the wild rhythm men is Willie Rodriguez, and there's flute and jazz trumpet solos to boot things along. The straight swing breaks up here and there for exotic mambo and cha cha cha interludes.

BUDDY GRECO

Songs For Swinging Losers

A Swinging Loser; *Someday I Dreamed Last Night*; *The Masquerade Is Over*; *I'm Lost*; *These Foolish Things*; *Blame It On My Youth*; *By Myself*; *That Old Feeling*; *Don't Worry 'Bout Me*; *You Don't Know What Love Is*; *I Miss You So*; *I Got It Bad*.

(Fontana TFL 5125; Stereo STFL 552)

ONE of the stylish, reliable perennial of the American vocal scene makes another welcome disc appearance.

Buddy Greco has chosen a sad set of songs woven round the theme of broken romances and unrequited love for this album.

It's a mark of his singing salesmanship and the quality of Chuck Sagle's backings that I didn't get an attack of the blues with this moodily mournful collection.

If you've just backed a loser in the romance stakes, maybe you'd better give this a miss for the time being. Otherwise give your ears a treat.



DICKIE PRIDE—"rebels" against rock and makes his mark with a fine set of standards. (DISC Pic)

SACHA DISTEL

Les Grands Chansons (Vol. 5)

Mon Beau Chepteur; *Oh, Belle Nuit*; *Scoubidou*; *Monsieur L'Baron*; *Dites A L'Orchestre*; *Les Colibataires*; *Quand On S'Est Connus*; *Ouah! Ouah! Ouah! Ouah!*; *Dis! O Dis!*; *Ou! Ou! Ou!*; *Et Ce Serait Domage*; *Et Que Ca Dure*.

(Philips BBL 7451)***

ANOTHER in the Philips series which is designed to cover the entire field of the modern French song. Star of this album is Sacha Distel, vocalist, guitarist and erstwhile friend of Brigitte Bardot.

He's a very pleasant singer to listen to, and his diction is clear enough for even me to follow with the remnants of my school-learned French.

In addition, the French lyrics of some of the songs are printed on a sheet enclosed in the sleeve.

An LP whose main appeal is for lovers of everything French, but which suggests there would be a potentially big market for Sacha if he ever records in English.

CHARLES CAMILLERI

Spectacular Accordions

Jungle Fantasy; *Domino*; *The Hot Canary*; *Kiss Of Fire*; *Summertime In*

Venice; *Just Because*; *Under Paris Skies*; *Milano Polka*; *The Petite Waltz*; *Bolero*; *La Cucaracha*; *Garins*.

(MGM M-G-M C 852)****

ACCORDION devotees will probably rate this record higher than I have. I find the accordion, unlike the harp, becomes monotonous after two or three numbers, and the arrangements here have little of the interest and sparkle characterizing those of the harp, brass and percussion sets.

Still, if you dig the squeeze-box sound and a group of tunes with a predominantly Continental flavour, Charles Camilleri's playing will keep you happy.

DICKIE PRIDE

Pride Without Prejudice

Anything Goes; *It's Only A Paper Moon*; *Isn't This A Lovely Day?*; *I Could Write A Book*; *You Turned The Tables On Me*; *Too Close For Comfort*; *Loch Lomond*; *There's A Small Hotel*; *Polka In Love With Love*; *They Can't Take That Away From Me*; *Give Me The Simple Life*; *Lulu's Back In Town*.

(Columbia 33 SX 1307)***

HERE'S a turn-up for the record book and no mistake! The Shick of Shake rebelling against rockdom in favour of a fine set of standards with an easy beating style with backing from Eric Jupp and a small group.

Dickie has still a long way to go vocally before he can rest and relax. But I raise my stylus to him for having the guts and commonsense go branch out of the rock rut with this promising album and to Columbia for giving him the chance to do it.

ROBERT MAXWELL

Spectacular Harps

Canadian; *Chapel In The Pines*; *Harp Tango*; *It's A Man To Tell A Lie*; *The Simple Things*; *Happy Days Are Here Again*; *Have Some Holiday*; *Ebb Tide*; *Letty's Hilarity*; *Little David*; *Play On Your Harp*; *Allies Blue Gown*; *Limehouse Blues*.

(MGM M-G-M C 848)****

IF you think the harp is just a longhair instrument for squares, lend an ear to this marvellous LP. Bobby Maxwell swings like an angel on appropriate occasions in this selection, and with the aid of guitar, bass and drums and the MGM engineers, produces some really striking effects.

The arrangement and recording of *The Simple Things* achieve the impression of a choir from the harp. Incidentally, Bob composed *Ebb Tide*, Frank Chalkfield's big hit, and includes it here. A great listening experience.

CLASSICAL CORNER

PUCCINI

La Boheme (Complete Opera)
Giulio Prandelli, Fernando Corena, Hilda Gudden, Giovanni Inghileri, Raphael Arie, Melchiorre Lupo, Per Piero de Palma, Renata Tebaldi and the chorus and orchestra of the Accademia Di Santa Cecilia, Rome, conducted by Alberto Erede. (Decca, Ace of Clubs, ACL 121-2)

WITHOUT doubt this must be one of the finest, if not the finest, recordings to date that has been put out on a cheaper label.

It has been hinted for some time that there would be a big swing towards the classics in the near future, and the record companies are greeting themselves to meet the probable demands, especially with the cheaper labels.

That means getting first-class material for their discs... and if this is an example of things to

Finest recording ever on a cheaper label

come then let them come quickly. Here you have Puccini's greatest work (and my favourite opera) superbly sung by some of the greatest artists in the business, backed with a wonderful orchestra and chorus.

It is conducted with great understanding and infinite care by Alberto Erede, who brings out all the changing moods of this gay-sad work to their full advantage.

The singing of Prandelli, Inghileri, Corena and Arie for the men, and of Renata Tebaldi and Hilda Gudden for the ladies, is one of the finest pieces of operatic teamwork that I have ever heard in the theatre or on disc.

The artists blend so well and sing with such meaning that if this recording fails to move you then I am afraid that you suffer from a

complete lack of musical appreciation.

The quality of the recording is perfect, and if I was allowed to give these two discs more than the maximum marks I would certainly do so.

RAVEL

Daphnis and Chloe

Complete recording by the Minneapolis Symphony Orchestra, conducted by Antal Dorati with the Macalister College Choir of St. Paul, director Jan Morton.

(Mercury MMA 11015)**** TO the inexperienced ear (and to many an experienced ear) this music is unintelligible and often harsh on the nerves. I must admit that I find Ravel never gets into my top twenty in the composer lists, but when I hear a recording of this stature I find

myself reconsidering my verdict. Ravel's large orchestra, combined with the chorus which is used as an instrument, is superbly recorded.

It is rather difficult for the conductor to paint the right musical canvas for the listener without the visual aid of the dancers, but Mr. Dorati does this very well and handles the gigantic score with supreme confidence and often pockishness.

If you are listening to this music for the first time, then I strongly recommend that you read the excellent programme notes before putting the record on the turntable—it will help you to appreciate what it is to come.

Alan Elliott

Who Where When

Week commencing

April 16

LIVERPOOL
Empire: David Whitfield ("Road Movie") (WY.)

LONDON
Fidelity: Tony Bennett (Season), Talk of the Town: Lena Horne (Season), R. & A.1. Festival: Hal: Humphrey Lyttelton, Paul Robeson (Sun.) (Rev.), Albert Hall: "BBC Best Show," Adam Faith, Arthur Hill, Bob Miller and The Millers, Kenny Ball's Jazzmen, The Kingsmen, Ben Vereen, George, Mary Moran, Maurice Evans, Cande Carroll, Sylvia Sands (Sat.) Adelphi: Van Johnson, Patricia Lawford ("Music Man"), Music Hall, Edmondson: "Three-Rockets (Thurs.)", Les Faux Amis, Northumbria: Gerry Temple, Chris Wayne and The Echoes, Michael Cox, Dotey Rivers (Sat.).

LOWESTOFT
Theatre Royal: Vince Taylor and The Playboys, Johnny Dawson and The Blue Grass Boys, Michael Cox, Paul Handford, Nora and The Gladiators, Danny Rivers, Ricky Wynne, Gerry Temple, Don Mandry (Mon.).

MANCHESTER
Palace Theatre: Club and Southern Ska: Mike Miller, Sally Kelly (Wk.). Palace Theatre: Alma Cooper, Dallas Boys, Rosemary Spinks (Season), Oldham: The Allisons package (Fri.). See Chesterfield.

NEWCASTLE
Oldham: The Allisons package (Sat.). See Liverpool: Don Arad, Morton Fraser's Harmonica Group, David Masters, Desmond Lane (Wk.).

OXFORD
Carfax Ballroom: Terry Lightfoot (Wed.).

PLYMOUTH
Oldham: The Allisons package (Sat.). See Liverpool: Don Arad, Morton Fraser's Harmonica Group, David Masters, Desmond Lane (Wk.).

PRESBYTERIAN
The Lido: The Three-Rockets (Sat.).

PURLEY
Oval Ballroom: The Three-Rockets (Wed.).

RAMSEY
Galaxy: Johnny Dawson and The Blue Grass Boys (Sat.).

READING
Olympia Ballroom: Bob Wallis (Thurs.).

ROCHESTER
Gaiety: The Allisons package (Sat.). See Birmingham.

SLOUGH
Carlton: The Three-Rockets (Mon.).

SCARBOROUGH
Sea Ballroom: Humphrey Lyttelton (Sat.).

SOUTHAMPTON
Gaiety: The Allisons package (Sat.). See Chesterfield.

SOUKHA
Savoy: Adnan Hill (Fri.).

STAFFORD
St. Thomas Hall: Dick Chiswick (Sat.).

TRENTHAM
Trentham Gardens Pavilion: Humphrey Lyttelton (Fri.).

TUNBRIDGE WELLS
Assembly Hall: Vince Taylor package (Thurs.). See Luton.

TUNBRIDGE
Weybridge Hall: The Beatles (Sat.).

WOLVERHAMPTON
Civic Theatre: Vince Taylor package (Wed.).

YORK
Theatre: Dick Chiswick, Bob Wallis, Terry Lightfoot (Thurs.).

Inspired—but what a 'mixture'!

WITHERSPOON, MULLIGAN, WEBSTER

At the Renaissance with Mel Lewis, Leroy Vinnegar, Jimmy Rowles. *Times Are Getting Tougher Than Tough; How Long; Covina; Corina; C. C. Rider; Roll 'Em Over; Everyday; Outskirts of Town; Gals To Kansas City; Trouble In Mind; St. Louis Blues.* (Vogue LAE 1225)***

THIS is a great record, but I have to confess that my own enjoyment of it is marred by the strong similarities between Jimmy Witherspoon and Joe Turner.

I have an enormous fondness for Turner which has continued in spite of his recent pre-occupation with rock 'n' roll—perhaps it would be truer to say that rock 'n' roll has caught up with him and his kind. For make no mistake, this medium rocking blues music with accent on rhythm is nothing new.

The great majority of these tracks fall in just that category. I should say that Witherspoon has developed more showmanship and polish than Turner.

The backing group, at first sight quite unimpressive, turns out to be more than a gimmick to make the cash register swing (which it did during their stay at the "Renaissance" Sunset Strip, Los Angeles).

The incongruous mixture of modernist Mulligan, mainstream Ben Webster and blues shouter Joe Turner turns out to be something of an inspiration, both the horn men blowing some fine jazz, notably backed by Lewis, Vinnegar and Jimmy Rowles.

Instrumentally it's good to see and hear an LP featuring Ben Webster. One of the few "greats" on the tenor saxophone, his records since leaving, rejoining and leaving the Duke have been few and far between.

His is the style which goes on year in and year out. And so unlike the fantastic spate of "latest" tenor players. Here today... gone the next.



HUMPHREY LYTTLTON

Humph Plays Standards

Revisited: *Body And Soul; Blue Lou; Ida, Sweet As Apple Cider; Love For Sale; Prelude To A Kiss; That's My Weakness Now; You Mean I Love U Undecided; Willow Weep For Me.* (Columbia 33SX 1305)****

HEARING Humph in the flesh is always an amazing experience. One sees a small, tightly knit front line and one hears what appears to be a fifteen piece band. Such is the character of the arrangements, and both Harry South and Eddie Harvey, and I suspect Humph himself should be mentioned here, produce the same incredible results.

That Humph should have developed from an Armstrong copyist through the revival stage and thence to mainstream and its attendant arrangements is only natural to anyone who knows the man.

Humph is an individualist, and he will remain one. There is nowhere any slavish copying. Each tune is played in his own style, whether it be a Harvey, a South or a Humph score.

The band does admirably sound a little more modern and wavy out each time. This is typical of Lyttelton's slow but certain development. He doesn't rush into anything new, pre-



HUMPHREY LYTTLTON... "Humph Plays Standards" is a great disc but the credit must be shared.

ffering to feel his musical way through the years.

There's a lot of the Humph trumpet on this record as might well be expected. But it isn't Humph that makes the disc. It's that unity of band sound, Coe is excellent, especially in his feature Willow Weep For Me. Picard always enjoyable, Skidmore too, though one feels that this isn't really Skidmore's music. Temperley is too ungainly for me.

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TRAD JAZZ NEWS by Owen Bryce

Tremendous power of Mahalia Jackson

MAHALIA JACKSON'S only appearance—at the Albert Hall last Friday—showed that she has not lost that vital spark, though this quality has been missing from some of her more recent recordings.

It was a great concert and included many well-known favourites such as "Down By The Riverside" and "Didn't It Rain."

Her tremendous power was often demonstrated when she walked away from the microphone and yet came over quite audibly to the audience.

Sincerity such as hers is not often come by and leaves me with the hope that she will soon visit us again and give many more people the chance to see her.

DICK CHARLESWORTH and his band have booked their second tour of Ireland. It will be a ten-day affair from August 4-11 inclusive. Final details regarding venues are not yet fixed. The first two pressings of the "Meet The Gents" LP on Top Rank have been sold out and a third one is on its way. "Bobby Boy" from the LP (which has a vocal by Dick) is being played heavily on Radio Luxembourg and it is highly

as a single on April 21, backed by "Nightfall."

Dave Keir has joined the band on trombone in place of Cyril Pascoe who leaves to "Freelance"... magic words which can, and usually do, mean anything.

Dick has been invited by the Mayor of Chesterfield to play a charity concert in aid of the King George Jubilee Trust Appeal Fund at the Civic Theatre on April 21.

A short trip to Scotland comes their way on May 23, 24 and 25. They will play Glasgow, Aberdeen and Hamilton in that order.

ANOTHER band is due to hit the scene very shortly. Alex Revell, who has been leading his own outfit for several years, has signed with the Harold Davison agency, and though not yet heard, the new band has 32 dates booked, including the Bath Festival on June 2 and a Jazz Festival at Farnwood Park, Earlwood, Warwickshire, on July 2.

Alex Revell started in the late 40s with a spell in the Original Dixieland alongside young troubadours Reg Ripley and Chris Barber. More recently he deputized for Ian Wheeler in his ex-partner's band after Monty Sunshine left and while Ian was suffering from the effects of a car crash.

DON READ tells me that Terry Lightfoot is now writing a regular weekly jazz column in the Blackpool Guardian. Among his correspondents is one who signs himself Lightfoot and attacks Terry for his "hideous cacophony" causing "serious reflection on an old and otherwise respected Clonidine name"... And I worry when I have to run the band!

On June 29 Terry and his band will play what has hitherto been a purely classical event—the Ludlow Summer Festival, sponsored by the Arts Council.

New Stompers singer
ELLA MITCHELL, with
leader Ian Menzies.

which normally devotes itself to Shakespeare, poetry, readings and chamber music. The Lightfoot Band takes its place this year alongside R. S. Thomas, "Macheth" and the "Allegro String Quartet."

May 14 sees the band on BBC's "Easy Beat." That same night they are at Edgeware Jazz Club. Another broadcast takes place this Saturday, April 15 in the Light Programme.

JIM GODBOLT, best known as Mick Mulligan's agent, is putting the bands into the newly opened Cafe de Jazzette in Fulham Road, Chelsea. It is believed to be the first street-front club outside the Soho area. Mulligan and George Melly opened the club and were followed

by Ian Bell, Wally Pawkes, Pippin Scott, Ken Burton and Trevor Kaye, Rod Mann's old band.

THE Clyde Valley Stompers have now found a singer to replace Fiona Duncan. She is 26-year-old Ella Mitchell who was born in North London. Ella was with the Cy Laurie Band for a year and later went to Yugoslavia with the Temperance Seven, where she was a big success.

On her return she rejoined the Cy Laurie Band only to have to leave after a couple of weeks to have a serious car operation. That was six months ago.



TEDDY JOHNSON

Disc firm goes bust

the most sensational disc stories of the last decade and comes at a time when Britain's Discdom has never had it so good.

TED KING is the Radio Luxembourg disc jockey with a bent for composing. One of his recent excursions into tune telling was writing for Lorne Lesley that brassy number "We're Gonna Dance" which she recorded on Polydor.

For me it was one of the year's best numbers—and I think Lorne made a fabulous job of singing it. Yet it wasn't a hit. I do not pretend to understand the reasons.

Now Ted tells me, from the Grand Duchy, that his number looks like having full American exposure—with discs by outstanding transatlantic singers.

It will serve our sense of judgment right if his tune returns here as a hit song into the best sellers by Connie Francis, Brenda Lee or another American who has the contemporary touch of Mida for making Golden Discs.

DID you practise your chords on the guitar this week? If you did—think you can really play the instrument well? Fancy a job as lead plectrum plucker with one of the top and coming groups on disc? Then get out your pen and paper and start applying for the job.

Decca's new-ish recording group, Nervs And The Gladiators, who have a heavy slate-book right into the summer, have a vacancy.

I am told that you do not have to bring your own toga. But do not apply for the job to me—instead, address your letters to: Eddie Rogers, John-Fields Music Ltd., 107, New Oxford Street, W.C.1.

THE girl from Sweden has a problem. This top star from the Arctic Circle fringe is called Siv Malmkvist. She lands in London this Sunday in connection with Parlophone's release of her disc "Wedding Cake" . . . and she will find that the name on the label is spelt as in Swedish.

*** SIW MALMKVIST . . . a new Swedish singer causing confusion with her name.**

WRITES FOR YOU

But in America where Kapp Records are releasing her first record in English, they have altered the spelling to Siv Malmkvist. "It makes it easier to pronounce," says the record company.

I can only say this has confused me all the more—because when I spoke to Siv by phone to Hamburg last Monday, she said, "Oh my name is so easy to say. Tedd-ee-e. Just say SEEV MALMKWIST . . . easy, isn't it?"

SIW (or Siv or Seev) tells me that this is truly an international disc. "It had the backing track by Dick Wolfe recorded in America and in a German

studio this Swedish girl dubbed the lyrics in English.

Seev (shall WE settle for that?) now has a recording contract that ensures her discs being issued all over the world—and she sings on the discs in seven languages: Dutch, German, Italian, Swedish, Danish, French and now English.

"Wedding Cake" in the German version is already in the number one slot in most parts of Germany—and the French version is in the hit parade too.

Watch out for Seev. I have an idea she is going to make as big an impact here as she has elsewhere, especially



in France where she is called Mlle. 100,000 Volts. I asked a Parisian friend why. "Her electrifying performances," he stated. Well, 40,000,000 Frenchmen can't be wrong!

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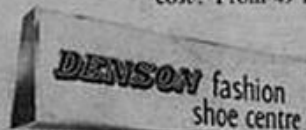


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