

DISC

THE TOP RECORD & MUSICAL WEEKLY

No. 154 Week ending March 4, 1961

Every Thursday, price 6d.

NEW PRESLEY DISC BEATS OWN SALES RECORD

THE fantastic Elvis Presley has done it again—his latest single, "Wooden Heart" and "Tonight Is So Right For Love," from "G.I. Blues," rushed released by RCA for issue within the next few days to answer the ever-increasing demand for more Presley discs, has established a new British record for advance orders.

The total at the beginning of this week was 358,000, beating by 3,000 the previous record which Elvis set up with "Are You Lonesome Tonight."

Presley's latest disc in the States, "Surrender," the new version of "Come Back To Sorrento" by Doc Pomus and Mort Shuman, may not be released here for some time as it has run into copyright difficulties.

RCA have opened negotiations with the Italian firm which holds the publishing rights for permission to issue the new version in Britain, but nothing definite has yet been settled.

In America, where such permission is not necessary, the disc shot straight into the charts at 37 and now has orders totalling over the million mark.

If and when "Surrender" is released, the flipside will most probably be "Lonely Man," from the forthcoming Presley film "Wild In The Country."

Wynter hesitates over top

U.S. TV spot

MARK WYNTER has been offered a spot in the most influential teenage TV show in America—the Dick Clark Show, but details of the trip are still being worked out, and it is not certain that he will be able to make the visit.

He has already been offered two other TV spots in the States, but everything depends on a fourth show, for which confirmation is still awaited. Should he go, he will have to return to Britain in early June to begin work on his first film, a crime thriller provisionally called "Banana Fingers."

The filming should take about six weeks and it will be followed by another summer season.

Mark Wynter has just completed a tour with Jess Conrad and Gene Vincent and is currently starring in Larry Parnes' second "Rock 'n' Trad Show."

"Between now and May I have only six free days," Mark told DISC, "and then, I hope, America for a fortnight, and back home for my first film."

His latest disc, "Dream Girl," which came fourth in the recent Eurovision Song Contest, had advance orders exceeding those for any of his previous records.

And to tie up with "Dream Girl," DJ and DISC columnist Tony Hall has devised a competition, sponsored by Decca, for the "6 O'Clock Show" on Radio Luxembourg.

Geldray trip is extended

HARMONICA star Max Geldray has had his Australian season extended for a second time, and will now stay there until the end of May.



(DISC PIC)

Ford rocks the Paris fans

EMILE FORD and The Checkmates have been inundated with offers to return to France after their smash-hit performance last Friday at the Palais de Sport in Paris. This was the first time they had appeared in France, and their debut marked the first rock package show ever to be staged in that country.

Emile and The Checkmates closed the first half to a tumultuous welcome. They followed this with a radio spot which had been recorded live before an audience of some 8,000.

The offers for Emile are mainly from television producers, with the possibility of some personal appearances. However, he is so heavily booked in Britain that it will be impossible for him to make a European trip before the end of the summer.

Currently in variety at Crews, Emile embarks on a Moss tour next week, followed by a fortnight in Ireland, and a Granada tour in May. More Moss dates follow, and then his summer season, which is yet to be finalised.

INSIDE

SHIRLEY BASSEY

trouble with her voice

ADAM FAITH

meets...?

HURRICANES VISIT

PLUS the latest news and reviews

Thanks to you all for your tremendous support — Mark Wynter

P.S. Listen to Radio Luxembourg Tony Hall's Six o'clock record show broadcast on 2, 7 and 9 March

Mark Wynter

D
N
T

DREAM GIRL

b/w Two little girls 45-P 11302

DECCA

45 RPM RECORD

The Decca Record Company Ltd Decca House, Abchurch Lane, London EC4A 3DF

A lone reader hits out at Elvis

'Lonesome' didn't deserve to top the charts

ALONG THE ALLEY

Goodman says we're good

ONE of the best-known "characters" in American music publishing, Harry Goodman, brother of jazz clarinetist Benny, with whose band he played bass up until 1939, was over here to show unrecorded material from his Regent Music group of companies to British artists and recording firms, as briefly reported in DISC last week.

Harry has a very high opinion of our disc stars, but doesn't think they're making the right type of record for the American market. "Your records are too lush," he remarked.

"Pop songs must have a good, strong beat to do well. I'm sure your artists could make a really big impact in the States with the right kind of material performed in the right kind of way."

JIMMY HENNEY of Chappell isn't downcast because his group didn't take first place in the British heat of the Eurovision Song Contest. He shouldn't be—they came second and third!

This constitutes a unique double for maths master and spare time songwriter Eric Boswell. He was the only person with two songs in the competition, and both finished in the top three.

"Suddenly I'm In Love," sung by Steve Arlen, came second and "Why Can't We," sung by Ricky Valance, was third.

These aren't Eric's first songwriting



* KENNY LYNCH — Commercial successes by any means. Another big hit of his was "Little Donkey."

Jimmy Henney also listed more numbers, with hit parade tendencies such as "Haven't Got A Girl" by The Davison Brothers on Philips, Tony Osborne's "Golden Years" by Colin Day on Parlophone, "If You Believe

In Me" by Norman Wisdom on Columbia, "Delaney's Theme" (playwright Shelagh, not drummer Eric) by The Planets on HMV, and The Dallas Boys' rhythm work-out of an old nursery rhyme "One Finger, One Thumb" on Columbia. All of them British, what's more.

* KENNY LYNCH. HMV and Paul Rich of Progressive Music are all hoping that "So" will be the song to put Kenny up among the disc top sellers. "It's the most commercial number I've recorded so far," said Kenny. "Teenagers should dig the backing, the style and the saucy lyrics. I'm very hopeful." N.H.

NOTHING has so clearly demonstrated the unfortunate influence of high pressure salesmanship and constant plugging as the too high position of Presley's "Are You Lonesome Tonight?"

The banality of the lyric, the uninspired music, the monologue of sheer bathos, renders the success of this disc completely unjustified.

Are we now to have a spate of monologues—tear jerkers—a reminder of things most of us wish to forget? Think of the pitiful tent-rate comedians, who, in times past, padded their unfunny turns by a direct assault on our emotions, to the embarrassment of their hearers.

Presley does not need this—and we can do without it.—A. BUCHAN, 10, Jedburgh Gardens, Glasgow, N.W.

PRIZE LETTER

NO LUCK

WHEN will Billy Fury be recognised for the true artist he is? He certainly has not had the luck he deserves.

I have all his records, and never tire of playing them. His latest LP, "The Sound Of Fury," is great, the songs being his own composition. And he is British, too.

My prediction is—Billy Fury, "The Singer of 1961." I wish we could hear more of him, and see him on television—although, thanks to Jack Good, we do hear a little about him.—DORIS JAMES, 13, Bradford Road, Wakefield, Yorks.

CLOSE BEHIND

ALTHOUGH Elvis Presley is a household name in South Africa, Cliff is also extremely popular and is close on his heels. So, I would like to be the first South African to bid him "welcome."—G. YOUNG, 60, Victoria Road, Bakooven, Cape Town, S. Africa.

BEST GROUP

THE Ventures are the best instrumental group on records; their recording of "Perfidia" excelled anything The Shadows have done. Furthermore, if they were to come here for personal appearances, and if they were "plugged" as much as The Shadows, I am sure they would be even more popular.

I also believe that Maureen Evans, one of our best singers, could also go

places if she was given a break. The record companies would be doing something great for pop music if they devoted less energy on the established singers and more on the new ones.—TERRY PHILLIPS, Wycliffe House Flat, Brenton, Hereford.

PERSONALITY?

I DISAGREE with Beryl Hall, who said The Shadows lack appeal and personality.

I saw them in Birmingham, and I have never enjoyed watching an instrumental group more than these four great young musicians.

Their act contained well delivered humour, and they held the audience from the start to the end.

Perhaps they don't introduce their numbers in a very original way, but



* MAUREEN EVANS — Needs a break (DISC Pic).

surely the prime object of an act is to deliver them as well as possible.—LEONARD HAND, 57, Lozells Street, Lozells, Birmingham, 19.

DEFENDING

I MUST defend Johnny Worth's latest composition, "The Sweet Life," recorded by Lynn Cornell. Sure, there is a similarity in arrangement and treatment with Bobby Darin's "Mack The Knife," but the lyrics are very original and good.

If there was something borrowed, then it is in good company—as witness a few of the recent hits, such as "Why" and "It's Now Or Never."

If a disc is merely influenced by, and is not a carbon copy of, another one then it does not justify extreme criticism.—KEITH MATTHEWS, 2, McKenzie Road, Dargats Wood, Walderslade, near Chatham, Kent.

WRONG SONG

I DO not agree with the choice of "Marry Me" as the winner of IV's British Song Contest.

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.

First place should have gone to "My Kind Of Girl," sung by Matt Monro, with Frank Ifield in second place, and Lorie Mann in third. "Marry Me" was too much of a repeat, after the first verse and chorus, and I thought Matt Monro a better singer than Mike Preston.—NORMAN BAMFORD, 117, Winsted Drive, Brightmet, Bolton, Lancs.

ATROCIOUS

HAVING heard the Gene Vincent record, "If You Want My Loving," with its atrocious violin and guitar accompaniment, I have concluded that things are going from bad to worse in rock 'n' roll.

Ray Charles is another who seems to have abandoned his original style and has started singing ballads. As a result, these artists have gained one audience—but lost another.

Now, to maintain his present level of popularity, Charles will have to follow every new trend in popular music, constantly adapting his style to suit current tastes.—ROGER W. GOULD, 8, Leighton Road, Harrier Vale, Plymouth, Devon.

THE PAIR

IN fairness to the public, don't you think that Norman Petty's continued reluctance to release the late Buddy Holly's only remaining disc—"Reminiscing," is exasperating?

The record-buyers of today helped to put Buddy at the top, and they have continued to buy his records, no matter what the quality. Even now, two years after his death, his name figures prominently among the best sellers. So, come now, Mr. Petty, play fair.—W. BUTLER, 52, Grey Rock Street, Liverpool 6.

RAY IS MISSED

WE are very fortunate in having several fine arrangers and conductors—Tony Osborne, Norrie Paramore and Geoff Love, to mention a few.

But Ray Martin is very much missed on the British musical scene since he went to America some five years ago.

We have heard very little of him, with the exception of an occasional LP issued in this country on Polydor. Yet, should he decide to return, I feel sure he would be welcomed.—B. W. T. GOODEY, Pondfield Bungalow, The Downs, Great Dunmow, Essex.

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

250,000 ALREADY SOLD!

The ALLISONS

H 294

WINNERS ARE YOU SURE

EUROVISION SONG CONTEST BRITISH ENTRY



SKEETER DAVIS MY LAST DATE



45/RCA-1223 45 rpm

AMERICAN

TOP TENS

JUKE BOX

These were the ten numbers that topped the sales in America last week (week ending February 25).

Last Week	This Week	Title	Artist
1	1	Calcutta	Lawrence Welk
2	2	Shop Around	The Miracles
3	3	Will You Love Me Tomorrow?	The Shirelles
4	4	Pony Time	Chubby Checker
5	5	There's A Moon Out Tonight	Capris
6	6	Calendar Girl	Neil Sedaka
7	7	Emotion	Brenda Lee
8	8	Exodus	Ferranti & Teicher
9	9	Dedicated To The One I Love	The Shirelles
10	10	Wheels	The String-a-Longs

ONE TO WATCH
Good Time Baby - Bobby Rydell

Based on the recorded number of "plays" in Juke Boxes throughout Britain (for the week ending February 25).

Last Week	This Week	Title	Artist
1	1	Are You Lonesome Tonight	Elvis Presley
2	2	Sailor	Petula Clark
3	3	Walk Right Back	Everly Brothers
4	4	FBI	The Shadows
5	5	Rubber Ball	Bobby Vee Marty Wilde
6	6	Will You Love Me Tomorrow	The Shirelles
7	7	Who Am I	Adam Faith
8	8	You're Sixteen	Johnny Burnette Bill Forbes
9	9	Pepe	Duane Eddy
10	10	Calendar Girl	Neil Sedaka

Published by courtesy of "The World's Fair"

JIM REEVES WHISPERING HOPE



45/RCA-1223 45 rpm

THE TEDDY JOHNSON COLUMN



✧ TEDDY and PEARL... they found the right song on their record honeymoon.

After waiting a year we've now recorded 'our song'

WE have our first disc in a year on the market this week. Why haven't we recorded before? The right song wasn't around at the right time. Now we have found it.

Pearl and I popped off for a second honeymoon around the turn of the year and in Davos, Switzerland, we heard the tune "Anema E Core." We danced to it, hummed it, sung it... went near-potty over it. It became "our tune."

Back home from Switzerland the first person I met in Tin Pan Alley was publisher Bill Phillips. I told him about the tune. He laughed, "It's ours—just had some new lyrics put to it."

So that was how we came to record "How Wonderful To Know." We hope you enjoy it... oh, and to the readers who wrote in after our "Sunday Night At The London Palladium" appearance, we have recorded "your song." "Dearest Dear."

Thank you all for the letters.

THE man at the bar said, "If there is one thing I cannot stand at any price, it's music at breakfast time—just cannot stand it... destroys the peace of mind and positively upsets my digestion."

Who was the speaker?
Tolchard Evans, the composer of such hits as "Lady Of Spain." "If,"

"My September Love." "Everywhere," was making one of his few—these days—visits to Tin Pan Alley. But I did glean the news that Tolch has been to his black box in his garage again. This is the storehouse for his compositions.

He writes them and then leaves them there until he feels the time is ripe. "My September Love" was pulled out after gathering the dust for a great number of years.

What is the title of the latest product of the black box? Tolch wasn't saying.

THIS week I had a letter from Muriel Buckley, of Liverpool. She writes, "Who is it that sings the Adam Faith hit 'What Do You Want' in the film 'Saturday Night And Sunday Morning'?"

Does he record or was it an actor miming to a pop singer's pre-recording?"

Answer: It was Barry Mason, the young man who discovered and manages Tommy Bruce. Barry acted in Hollywood—and was not miming. He says that he "sings a little."

MAX KNIGHT writes from the United States that pop music is set for another burst of adverse publicity in America.

Alan Freed, self-proclaimed arch prophet of rock 'n' roll, film personality and disc jockey, is to come up for trial on payola charges, following the inquiries of last year, at the Special Session Court in New York City this month.

Max reports that when things got hot in the East, Freed moved to the West coast around Los Angeles.

"BEI MIR BIST DU SCHON" is one of the all-time classics of pop music... written in the early thirties a brace of great recordings immediately spring to mind—those by the Andrews Sisters and by Benny Goodman.

Last week Jacob Jacobs and S. Secunda, the two men who wrote it and sold it for £4, got back the copyright... but they have lost nearly £100,000 in royalties.

TOP TWENTY

Compiled from dealers' returns from all over Britain
Week ending February 25, 1961

Allisons jump to No. 4... Cliff comes in at 12

Last Week	This Week	Title	Artist	Label
1	1	Sailor	Petula Clark	Pye
3	2	Walk Right Back/Ebony Eyes	Everly Brothers	Warner Bros
2	3	Are You Lonesome Tonight	Elvis Presley	RCA
17	4	Are You Sure	The Allisons	Fontana
9	5	Will You Love Me Tomorrow	The Shirelles	Top Rank
4	6	F.B.I.	The Shadows	Columbia
8	7	Who Am I	Adam Faith	Parlophone
5	8	Rubber Ball	Bobby Vee	London
10	9	Calendar Girl	Neil Sedaka	RCA
19	10	Riders In The Sky	The Ramrods	London
6	11	You're Sixteen	Johnny Burnette	London
—	12	Theme For A Dream	Cliff Richard	Columbia
15	13	Gather In The Mushrooms	Benny Hill	Pye
—	14	Wheels	The String-a-Longs	London
7	15	Pepe	Duane Eddy	London
12	16	Sailor	Anne Shelton	Philips
11	17	Portrait Of My Love	Matt Monro	Parlophone
—	18	Let's Jump The Broomstick	Brenda Lee	Brunswick
13	19	Buona Sera	Acker Bilk	Columbia
20	20	Mystery Girl	Jess Conrad	Decca

ONES TO WATCH

Ja-Da - Johnny and The Hurricanes
Seventy-Six Trombones - King Brothers

EMILE FORD
"WHAT AM I GONNA DO"

b/w

"A KISS TO BUILD A DREAM ON"

45 rpm. 7N 15331



LONNIE DONEGAN
"BENEATH THE WILLOW"

b/w

"LEAVE MY WOMAN ALONE"

45 rpm. 7N 15330

KENNY BALL AND HIS JAZZ BAND
"SAMANTHA"

b/w

"NUAGES"

45 rpm. 7NJ 2040

Miss Basseyy is having trouble with her voice

from JOHN BURROWES in Australia

THE husky voice of beautiful Shirley Bassey was even huskier when I spoke to her in Melbourne, mid-way point in her three city, 12-day tour of Australia for a record-breaking £20,000. Shirley had laryngitis—and she might have to undergo an operation for the removal of her tonsils. "But only under the guarantee that the operation will not affect my tone," she whispered.

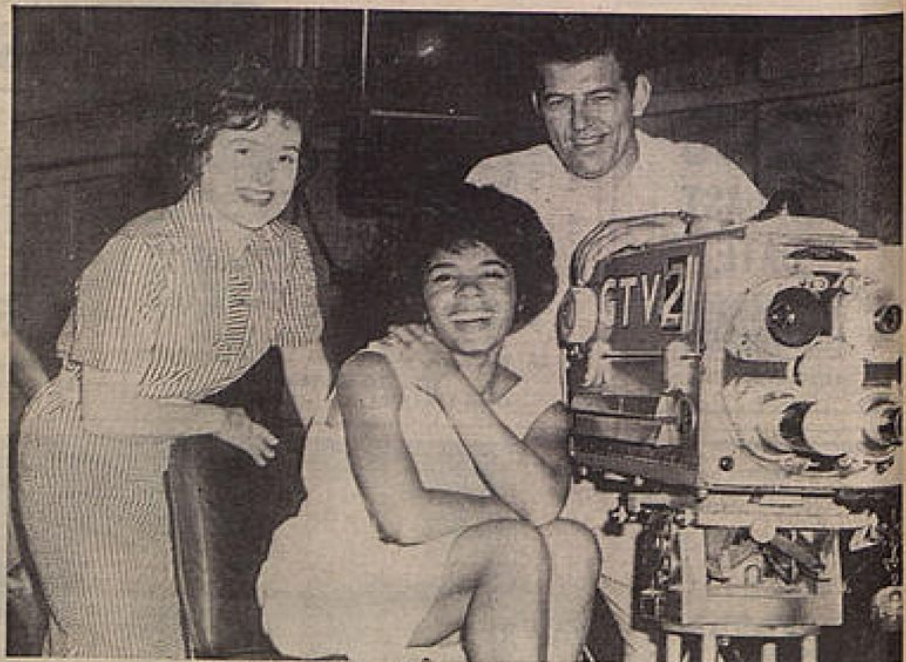
Because of her throat condition, several concerts were cut from the tour and the Adelaide stopover eliminated. But according to her manager, Mike Sullivan, the tour has been "a great artistic success and we expect it also to be a good financial success."

Last Saturday, Shirley opened for a month at Andre's, a plush Sydney night club. She has been booked for five appearances in TV Spectaculars and there is the possibility of a further month of theatre performances in Sydney.

The opening night of her season at Andre's was a special midnight charity show at which Shirley auctioned off her numbers.

"I sang four for the show, then after that they had to pay extra for what I sang. Which is quite a new gimmick for me," she said.

Harking back to her throat trouble, Shirley said that before she left for Australia she had an examination in London by the Queen's ear, nose and throat specialist. "My tonsils have been troubling me for some time now, but I reckon they will finally have to be removed."



Break during TV rehearsals in Australia shows Shirley, an old friend, Toni Lamond (left), and singer Norman Erskine.

-it may mean an operation on her throat

"They got worse on my second night in Australia and we had to cut back the number of concerts and also my time on stage—from an hour to 40 minutes."

"If I have to have this operation, I hope that it is all fixed up by the time I open at Blackpool on July 1. But between now and then we have quite a lot of ground to cover and a lot of things to do."

"Once this Australian tour is over we hope to go to Tokio for some TV work and some sightseeing. After Japan, if all goes to plan, we shall go to Honolulu for some concerts, then across America to the Caribbean, where I hope to sing at a few spots, including Barbados and Trinidad."

"I guess I'm more than fortunate to have Eddy Samuels with me as my music director, Eddy was with Eddie Fisher for four years and did all his arranging and musical supervision during that time."

"This Australian weather is wonderful. It's summer-time here at present and most days the temperature is around 80 and 90, although there have been a couple of warm ones over 100 degrees."

And as for these gorgeous beaches, well there is just nothing like them any place else. What a joy it is between shows to get down to the surf, get the make-up off and enjoy

oneself in all that warmth and beautiful ocean. Can you wonder why I like Australia so much?"

"But Australia means a bit more to me than lovely sunshine and inviting beaches. My last trip here, in 1957, was something of a turning point for my career. We played in Sydney first and I was a big success. Then we went to Melbourne and I got quite a shock at how tough the audiences were."

They don't respond nearly so easily and it meant I had to work a lot harder to please them. It really taught me not to rest on the laurels of the previous night's success, and so I started to smooth off a lot of the rough edges I had then."

"Numbers that they liked most on the trip have been 'This Is My Lucky Day', 'As Lone As He Needs Me', 'Please Mr. Brown', and 'Burn My Candle' with 'Kiss Me Honey' and

'As I Love You' being about the two most popular."

"And when I haven't been working on or the beach sunning, I've been doing a lot of what most visiting artists do here—radio and TV interviews. And the way they do their here! No rehearsals, scripts, questions and answers or that sort of thing. You just go straight on, meet the compiler and take it from there."

Shirley said she had no definite plans at the moment for future records, but she did hint that her next one might be a French number.

She wants very much to establish herself in Paris for it would be the key to Continental success. "But that is a very difficult thing to do for an English-speaking person. But I am studying French and Italian and hope to get a good number that could possibly be a hit in France. This would help me considerably in achieving my ambition."

STAR TALK

by
John
Wells

Now they can even amplify a flute!

THE Flee-Rekkers recently purchased \$1,000 worth of amplification equipment... they were tired of relying on the antiquated system found in many theatres and cinemas. Now their saxes are amplified, a small mike being fitted into the bell. They've even tried amplifying a flute... it works, too.

Who is the most mis-quoted and underrated artist in the disc biz today? It's **Terry Dene**, according to Peter Bowyer, who is now working as Terry's Praise Agent... could be right, too. Peter is also looking after **Davy Jones**, **Mike Cox**, **The Flea-Rekkers**, **Danny Rivers**, **The Packabrats** and **Gene Vincent**.

Elvis Presley's hair-cut, causing consternation with New York hair stylist **Dante**. He reckons Elvis to be one of the ten worst "back and side" men. Another on **Dante's** list is **Tony Armstrong-Jones**, so he's in good company.

Johnny Worth, Adam Faith's hit songwriter, thinks that many of today's teenagers are cynical. Questioned about the lyrics of **Lyn Cornell's** Decca release "La Dolce Vita" he admits: "That's the philosophy of many of today's teenagers and I wrote it for them."

Steve Arlen, who came second in the British heat of the Eurovision Song Contest with "Suddenly I'm In Love," claims that he started singing because he needed an occupation which required no mental concentration. This was the result of injuries he received during a rugby match which put him in hospital for several months.

Before he went on US holiday, **Russ Conway** bought a Bentley Continental, but only had the chance to use it once. Now he's back it's getting a lot of miles added. This is Russ's second Bentley. Before he had a saloon and this latest one is a drop-head which he's always wanted. Will the fans be able to spot it? The only clue is its colour: maroon, no other distinguishing marks. Cer-

tainly no personalised registration number. Too ostentatious.

Pat Boone picking up Karate... the deadly art of Eastern combat. **Elvis P.** has been showing it to him.

YOU could be the finest dancer, the greatest girl singer since Ella, but unless you live in the Merseyside area of Liverpool you couldn't join the **Vernons Girls**. That is a condition of entry. Another is that you have to be on the staff of the Vernons Pools firm.

This is the **King Brothers'** eighth year in show business.

Adam Faith, like many pop singers, is keen to try his hand at motor racing. Or was. But he would have had to carry an insurance of £100,000... that worked out at a premium of £150. He's given up the idea.

Mike O'Neill, Nero of Decca's new instrumental group, **Nero And The Gladiators**, used to play piano for **Collin Hicks**. It was when they were both out in Italy that Mike

thought of the name **Nero**. In spite of all the Italian food **Bobby Rydell** eats he still weighs under nine stone.

Chubby Checker lost 27 lbs. on a promotion tour for his disc, "The Twist."

Ray "Georgia On My Mind" Charles comes from Georgia—he was born in Albany. Blind since he was six, Ray is now just 28.

Bouncing Bobby Vee doesn't feel at all lively if he has to travel by train; he loathes it. If he's in a hurry he'd prefer to go by plane... if not, a car so that he can see the countryside.

Bert Weedon has appeared in over five thousand radio and TV shows.

Very law-abiding singer is **Peter Wynne**. Before he started singing he was a police cadet. Most of his family are in the force... his sister is a policewoman.

New singer launched in America goes under the name **Tommy Tucker**. We've already got that wonderful and merry old soul, **King Cole**. But look forward to hearing from **Old Mother Hubbard**.

UNUSUAL surname **Comstock**, but there are two in American disc biz. **Bill Comstock** is the latest recruit to **The Four Freshmen**. **Frank Comstock** is responsible for the backings on many of the **H-I-O's** albums, biggest rivals to **The Freshmen**. They're not related.



TERRY DENE... underrated?

A degree in radio and TV, that's what **Michael Allan** graduated from Boston University with. **Michael** has a disc released on **MGM**, "Someday" and "Lonely." Suppose the degree must have been some help but would love to know exactly what it entails.

**THIS
WEEK'S**



EMI

HITS

STEVE ARLEN
Suddenly I'm in love

N.M.V. 43-POP100

COLIN DAY
The golden years

PARLOPHONE 43-8326

CRAIG DOUGLAS
The girl next door

TOP RANK JARNS

**JOHNNY
FERGUSON**
No one can love you
(Like I do)

43-1041118

THE KREW KATS
Trambone

N.M.V. 43-POP100

LENNY MILES
Invisible

TOP RANK JARNS

**THE
PILTDOWN MEN**
Goodnight,
Mrs. Flintstone

CAPITOL 43-CL1736

BOBBY RYDELL
Good time baby

COLUMBIA 43-08406

LPs OF THE WEEK



BERT WEEDON 'Honky Tonk Guitar'
Top Rank 43-101 (Mono)

SHIRLEY BASSEY 'Shirley'
Columbia 335X136 (Mono) 33CX202 (Stereo)

CONNIE FRANCIS
Sings Jewish Favourites'
1834-C-94 (Mono) 1834-C5-407 (Stereo)

'ROAD SHOW' Stan Kenton and his
Orchestra, June Christy, The Four Freshmen
Vol. 1 Capitol TT-137 (Mono) ST-137 (Stereo)
Vol. 2 Capitol TT-137 (Mono) ST-137 (Stereo)



EMI Records Ltd. E.M.I. House
20 Manchester Square London W.1

Gene is a changed

GENE VINCENT is a changed man. Not only does he look fitter, he seems altogether more relaxed and happy—and this change reflects itself in his stage act which is one hundred per cent better than it was last year. Indeed, it must now be one of the most dynamic rock 'n' roll performances ever seen in this country.

It is the sort of act that night after night draws his fellow artists down from the dressing rooms to watch in the wings—and this is the accolade of success.

And Gene is well worth watching from this close range. He has an extraordinary sensitive face, and his huge eyes seem to be reflecting some fantastic vision.

From the moment the curtain rises Gene seems completely "gone" to the world. He is a rock 'n' roll mystic with an El Greco face. Of course, the fact that Gene sings such a tough brand of rock, with no punches pulled, together with the effect of his being dressed in black leather from head to toe gives some people the impression that he is a really "hard case."

Jess Conrad, who was on tour with Gene, tells the story of two very tough looking characters who managed to bludgeon their way to Gene's dressing room. They had come all the way from Ireland by motor-bike specifically to see Gene and get his autograph.

When introduced to Gene they were rather taken aback by his very quiet way of speaking and by the way he addressed each of them as "Sir."

Clearly this was not the sort of treatment they expected. And they were as shy as schoolgirls when Gene proudly showed them a photograph album of his wife and children spending last Christmas at home with Gene.

Not King Kong

YOU may remember that last week I raved about a Decca single from the African musical, "King Kong." The side that really knocked me out was apparently the title-song, at least it was labelled "King Kong."

I would go so far as to say this was the most sensational Decca pop release I had heard for five years. Hearse it, I became determined to see the musical that produced such a fantastic item. And I felt sure that all the readers of DISC would go mad about it.

I was convinced that it would make the charts on originality and

atmosphere alone—and this was without considering its very infectious rhythm.

Alas, it was all too good to be true. A few days after receiving this "test-pressing" from Decca, another one arrived with the same label and a note of apology saying that there had been an error in dubbing and that the disc we had already been sent labelled "King Kong" was not King Kong at all.

Would we please "destroy" the old one.

Destroy it! Not likely! It joins



**JACK
by
GOOD**

my collection of oddities—with "Light Up The Sky" and "Are You Lonesome-some-some."

But what a terrible shame that the mistake wasn't discovered when it was too late to withdraw it. And the final sad feature of this little story is that the real "King Kong" is, in my opinion, a very mediocre record, and is only the flipside to a jolly Kwela by Lemmy "Special" Mabaso called "Crazy Kid."

What I would like to know is, what is happening to the first

record we were all sent? Can't it be sent out as a single under its own name—if it has one?

'Dry' sound

EDDIE KISSACK, the A and R man who produces the records of the Bill Black Combo, is over here on business from America. I hope to be able to corner him for an hour or so before he goes back to pick his brains a little on the subject of making records... for in my opinion, the Bill Black are the finest pop instrumentalists on the market.

One fact I have already gleaned is that the microphone, used to pick up that distinctive dry sound on the drums in the Combo, is one that would, in this country, be thought to be of too poor a quality for use in an up-to-date studio.

I have often been of the opinion that some of our equipment is too good to get a commercial noise.

It is as if our records were like photographs—sharply in focus and correct in every detail whereas many of the American hits are vivid paintings, with colour boldly slopped on to a rough canvas. We have precision but they have something much more valuable, texture and life.

Stands out

EMI are still not recognising what a really big hit they could have with "Trambone," by the Krew Kats.

And in the welter of instrumentals just released, one other stands out for the difference in its style. It comes from the piano of 23-year-old Al Toussan, who plays a strange mixture of jazz and honky-tonk. Al is a really wild piano-player and church organist who is quite a figure in his native town of New Orleans.

This single consists of two sides, "Nacomi" and "Indiana." Get to hear this one. It could be for you.

WHICH is the most commercial vocal group in this country? Up till recently I would have found it very difficult to decide. Not any more. On the showing of their latest record it must be The Kestrels. They really have a distinctive sound and most important, a strong lead voice. Add to this a brilliant production and a very powerful song, and you should have a hit-title. "Can't Say That I Do."

They have a very professional attitude to work—combined with an enthusiasm which should carry them a long way. They are all young, and all come from the West Country.

THE KESTRELS (left)
—very commercial.



Cable from AMERICA Edited by Maurice Clark

OUT go 45s

THE 33 rpm single disc is really in now. Nearly all the disc companies are making their new releases in both 45 and 33, and it won't be long now before the 45 rpm is as out of date as the old 78.

Capitol have just re-decorated Peggy Lee's Beverly Hills home which includes a room which may in future be used as a recording studio. This helped Peggy to forget about the thieves who stole \$2,800's worth of dresses from her dressing room in Basin Street East recently.

United Artists arranger and conductor, Don Costa, is at the moment in hospital recuperating from a bad car accident, in which he broke three ribs.

Pat Boone has just cut a new album for Dot which brings him back to his old rockin' kick, with titles such as "Cathy's Clown," "Stagger Lee," "Personality," etc. Should be a great seller for Par. It's called, by the way, "Great, Great, Great."

Top Rank Records here have decided not to accept the offer of \$130,000 for the company. Instead they intend to sell all their masters to individual companies. It is reported that Jack Scott is attempting to buy back his contract to sign with a major label.

Bobby Darin and Johnny Mercer have got together on wax in a style reminiscent of the famous Mercer-Crosby duets of the '30s. They sing many of the very neglected songs of Tin Pan Alley and the LP is complete with spontaneous ad-libs. Billy May provides some great backing; all in all, a very entertaining disc. It's for the Atco label.

RCA Victor has just recorded a new boy with the strange name of Wanderobo. He has a very

PAUL ANKA, here helping Dodie Stevens during a recording session, has signed a five-year cabaret contract.

pleasing style, and whether you think the name is good or not, at least it's different. Wanderobo's first titles are, "Reachless"/"Voice Of The Wind."

The "Ed Sullivan Show" on Sunday last was completely Alan Jay Lerner and Frederick Loewe music, in honour of the fifth anniversary of "My Fair Lady." All the cast from the show were in the studio, as well as Julie Andrews and Richard Burton, stars of Lerner and Loewe's latest show, "Camelot."

It is said that Gene Pitney is going to be the most talked and written about youngster of 1961. His disc "(I Wanna) Love My Life Away" has certainly done well for him.

I hear there is a big singing and dancing party going in the re-make of "State Fair" for Brenda Lee if she has the time and inclination to do it.

Capitol have just re-decorated Peggy Lee's Beverly Hills home which includes a room which may in future be used as a recording studio. This helped Peggy to forget about the thieves who stole \$2,800's worth of dresses from her dressing room in Basin Street East recently.

PAUL ANKA just signed a wonderful contract with the Coconut Grove for five years, which stipulates at least three weeks booking per year.

Although Phil and Don Everly will certainly continue to record as a duet, they hope, and may insist to be cast as single artists in their forthcoming Warner Bros. films.

Bob Luman, "Let's Think About Living," took advantage of

a 72-hour pass from the U.S. Army, and rushed to Nashville to record some more sides for Warner Bros. If he gets drafted abroad he won't get another chance.

Lovely Shelby Flint who had the big successful disc "Angel On My Shoulder," now has an angel on her knee. . . . she just gave birth to a baby daughter.

Edward Jablouski, who wrote "The Gershwin Years" has just written new book dealing with the life of songwriter Harold Arlen, who wrote such greats as "Stormy Weather" and "Black Magic."

Now that Sarah Vaughan has recorded "The Green Leaves Of Summer" for Roulette, it makes the 46th individual recording of Dimitri Tiomkin's song from "The Alamo."

Benny Goodman—Gene Krupa—Teddy Wilson and Lionel Hampton were reunited last week for one concert given in the huge Macy department store in New York. They drew the crowds by the hundred.

Bob Newhart, with "Button Down Mind," is expected to gross over a quarter-million dollars on his present personal appearance tour. Really riding high is Bob with all this, plus a film contract. He is to start his next movie after the tour.

Capitol's June Christy is proclaimed by the label as the girl who makes unlikely songs still. June has just cut another album of off-beat tunes, some of which have been on the shelf for 12 years awaiting the right artist.

With the exception of several benefit performances, Elvis Presley is going to concentrate on just picture making and recording.



JOHNNY FRANZ, Philip's A & R man, talks about the stars he has worked with

Anne had to sing for her lunch!

THE invitation was for lunch. It came from Philip's A and R manager, Johnny Franz, and Anne Shelton accepted it without another thought.

After all, she had known Johnny since she was fifteen, when bandleader Ben Ambrose had sent her to Johnny's office, at Francis Day and Hunter Music, to arrange vocal tuition.

The vocal tutor became her regular accompanist for shows—he still does some TV dates with her—and then her recording manager.

So, off she went to meet him, expecting a pleasant chat over a good meal.

They arrived at the restaurant, Johnny swung the door open, and Anne was confronted by a grinning Wally Stott, a full orchestra, and the scores of four songs which she had never seen, and which she discovered she was expected to record, there and then.

Just a gag

"It was just a gag," said Johnny, with a grin. "With anyone else but Anne, it might have been a very expensive one. But she went right ahead and did the four songs without any trouble at all."

"Anne's one of the finest singers in the world," declared Johnny. "I've worked with her for a long time, and we think like brother and sister. She's a first-rate artist, and a consistent record-seller."

Her selling capacity has survived the slump in the popularity of girls on disc in recent years.

"That's been one of the biggest problems for A and R men. The songs just haven't been there for girls. But when one comes along, it does well no matter what the current trend or craze may be, Peggy Lee's "Mr. Wonderful" is just one example."

Marty Wilde, of course, is one of Johnny's most important pop properties at Philip's.

Johnny has a theory about Marty's recent setback—now happily at an end—in the disc world.

"By coincidence, he was off TV for a while. I'm sure that was the main reason. I can give you an example of how potent TV can be."

"Marty's disc of 'Little Girl' had hardly moved until he appeared in a Dickie Henderson TV show. Right afterwards it started selling like mad."

Shirley Bassey joined Philip's as a result of Johnny taking an evening off. He went home, switched on the television—and was just in time to hear the last eight bars of the last song in Shirley's act.

"I didn't see her because she was off before the set had warmed up



ANNE SHELTON . . . expected a meal and a chat but ended up recording. (DISC Pic)

and the picture had come on the screen. But those eight bars were enough."

Harry Secombe sessions are a favourite part of Johnny's duties at Philip's. He has known Harry for many years and believes the success of his records is due solely to Harry's fine voice and NOT because he is also one of our funniest comics.

"He's a catalogue artist. His records start selling as soon as they're released, and they never stop."

Johnny will never forget one of his first meetings with Frankie Vaughan.

"We had a meeting at my office, and I offered to run him home to his Maida Vale flat in my sports car, which was my pride and joy at the time. Frank admitted it, and asked if he could drive to Maida Vale."

Hair-raising

Johnny agreed—and experienced one of the most hair-raising rides of his life. He had thought his companion was an expert driver. Not so.

"I sat tight, hoping for the best and saying nothing. Frank hadn't signed his Philip's contract at that stage and no matter what happened, I wasn't going to say anything that might jeopardise that."

Some time before Johnny left FDH for Philip's a friend in Belfast asked if he would coach a little teenage Irish girl whom he had discovered. Johnny agreed, and every day after her arrival, the little girl took singing lessons from Johnny.

"Then she got a season at the Met, in Edgeware Road, and some TV appearances. Recording offers came along and she asked me which to accept. I told her I was a music publisher and had to remain strictly neutral. A few weeks later I joined Philip's and I was neutral no longer. But she had already signed on the dotted line."

"Her name? Ruby Murray."

Nigel Hunter



BUZZ CLIFFORD



BABY SITTING BOOGIE

fontana

H 297



MARTY WILDE . . . one of Johnny's more important singers. (DISC Pic)

FANCY MEETING YOU

DISC introduces

ADAM FAITH

to the person he most wanted to meet—
former champion jockey
Sir Gordon Richards



Adam and Sir Gordon chat about a subject they have very much in common—horses. (DISC Pic.)

Pop music?—It HAS progressed

says **BENNY HILL**

COMEDIAN Benny Hill once remarked that, although he didn't mind poking gentle fun at the pop music world in his shows, he would never enter it himself.

Now, however, his debut single for Pye, "Gather In The Mushrooms," is gathering in the lily for Mr. Hill, and stands at No. 13 in the DISC Top Twenty this week.

But why the sudden change of mind? "I've contacted me a little while ago and pointed out how well Peter Sellers and Tony Hancock were doing on records, and asked me what I was doing on Thursday evening," said Benny. "I said 'Nothing,' so they said 'Come along and see what happens!'"

Marvellous

Benny had a prior consultation with A and R man Tony Hatch, and they decided on "Mushrooms" and "Peppy's Diary" out of the numbers Benny had written for various shows.

"I thought I would have a go even though I couldn't see myself as a recording star. I went along to the studio, had a marvellous time with the band and the chorus, and got the two songs recorded."

He was very impressed by the work of the recording engineers, and the effects they could produce by manipulating their control panel.

"We're definitely living in the day of the knobs, you know."

Benny's Reminiscence flat was littered with guitars, Irish harps and unobserved records ("My records have been trodden on by some of the best people in the business"). He seized the nearest guitar to demonstrate his opinion of pop music.

"I don't dislike it, it amuses me." He played three chords on the guitar. "That was pop music two or three years ago." He played four chords. "Nowadays it's like that. You see, we're progressing. I can't talk, though, 'Mushrooms' only has one chord!"

Benny has been invited to appear on "Juke Box Jury," but turned down the offer.

"I like watching the show, but I don't fancy the idea of being on the panel. It's like judging eight cups of coffee every Saturday. You can say the second one has more or less sugar than the first, or the third has more or less milk than the second, but what can you say after that?"

"Mushrooms" was in danger of being banned by BBC radio for a time. Benny was a little puzzled by this. "I thought 'Peppy's Diary' was nearer the knuckle, if you were thinking like that."

Benny is a keen collector of discs, most of which he's obtained on his frequent trips abroad.

"I popped over to Paris on New Year's Day for a week," he said. "I went to 64 strip shows."

He listened

He explained solemnly that he went to listen to the records which the girls had taped as accompaniments for their acts.

"Psychiatrists go to watch the audience at these shows," he continued. "I go to listen to the music. Those girls use some marvellous records. I go round to ask them for details quite often, but I don't have much luck. If you go to see them, they think you're after them—which you are, of course!"

Benny's future record plans for himself involve an LP, although he reckons it's going to be quite a job to get 40 minutes of salable material written.

"One of these days I'm also going to write a pop song incorporating all the clichés and gimmicks of pop songs like ping-pong electric guitars, oob-ah-ahing choruses and that."

N.J.



BENNY HILL — From three chords to four.

AT 10.30 one morning former champion jockey Sir Gordon Richards finished a long, hard gallop at his training stables near Marlborough, Wilts. He showered, changed, got in his car. He drove to Reading; took a train to Victoria; walked across St. James's Park; went into a West End restaurant. There, for the first time, he met Adam Faith.

"Adam's so excited," said manager Evelyn Taylor, as the racing personality and the pop singer shook hands. Adam looked it. He'd been that way for weeks—ever since we had decided to try and get Sir Gordon for "Fancy Meeting You."

Adam didn't waste time. The moment we were seated he said: "Sir Gordon, I want to buy a racehorse. May I ask your advice?"

Sir Gordon: "By all means. I guess you want one with a fair chance of winning. You'd get no kick out of it otherwise—and don't take that the wrong way."

"You'd need to pay about £1,000—and another £1,000 for its first year's training and keep. At the end of that time, you should know whether you've got a class performer or not."

Adam thought a moment. Then, rather shyly, he asked: "Sir Gordon—would you train it for me?"

Sir Gordon's tanned, alert features lit with a grin. "I've 70 horses at Marlborough now. That's a full house. Couldn't get a box of kippers in at the moment."

'That'd be crazy!'

Adam: "I was thinking of the autumn."

Sir Gordon: "We might manage it then. In the meantime, I hope you'll drive over one day and let me show you around."

Adam looked as if he'd been offered a million pounds. "That'd be crazy! Nothing I'd like better. About my horse: would I have to wait a year before it could race?"

Sir Gordon: "Not that long. If it started training in October, you could enter it somewhere in March. Then you might start to get some of your money back. But it's not just the money; it's the excitement when you see your colours go past the winning post."

Adam: "I dig that! Money is a minor point. For instance, I seldom bet. When I do, it's just a few shillings. It's the atmosphere of racing that counts. I often go to Kempton Park. It's out of this world when you stand right up at the rails and let 'em come down at you."

Sir Gordon: "I hear you've started learning to ride."

Adam: "Yes. I've had several dozen lessons. Started in Blackpool last summer. I woke one morning and decided to have a go. Just like that."

"I phoned a riding school. Had my first lesson a couple of hours later. Now riding's in my blood. Could I beg a few tips?"

Sir Gordon: "First, you must love

horses. You're obviously off to a good start there. Next comes confidence. How do you get it? By practice—and by being with horses as much as possible.

"As for the know-how of riding, the most important thing is: leave it to the horse. If you try and force matters, if you think riding is a matter of brute strength, you'll get nowhere—unless it's on your face in the mud."

I butted in to ask Adam, "Why this urge to learn to ride? Is it just for your private satisfaction? Or have you your film career in mind? For example, you might be offered horse riding roles in which riding ability would be a big asset."

Adam: "I admit it would be great

to play such roles. But that would be a minor reason. The main one is that I like riding for its own sake; the healthy atmosphere of it; the exercise; the exhilaration. These must be valuable to anyone. They are doubly so to anyone in show business. There the stress and the hectic pace bear down on you so much, that a couple of hours on a horse gets you completely away from it all, enables you to recharge your batteries completely.

"Mind you, I guess the tension must be pretty great when you're in a race. D'd you find that, Sir Gordon?"

"I certainly did! There's so much at stake. If you win the Derby, your horse becomes worth £300,000. If you come second, the figure drops right down to £20,000. Any jockey who says he isn't nervous is either trying to kid you, or is a cabbage."

Adam: "The Derby! I should think winning that is an even bigger thrill than anything you can experience in show business. You should know, Sir Gordon: you won it in 1953!"

Sir Gordon: "I was excited; make no mistake about that. Don't forget I'd been trying for 33 years!"

Said Adam when Sir Gordon had left: "Meeting him has been really something. I was so busy thinking about all the racing records he's set up, I clean forgot to ask whether he's heard any of my records!"

Dick Tatham

NEXT WEEK

Marion Ryan

meets film star
Kenneth More



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ROS v. HEATH on 'Madrid'

TONY OSBORNE'S composition, "Man From Madrid," became something of a "man" of mystery this week when Decca organised a rush session for Edmundo Ros and his Orchestra to cover the title for America.

The Ros session was supervised by Dick Rowe, but DISC understands that the results were rejected for America by the London (Decca's outlet in America) executives currently here for consultations.

They are believed to have suggested a Ted Heath version as an alternative, and it is known that "Man From Madrid" was one of the titles which figured in a Ted Heath experimental session last week-end at the Decca studios.

"We were trying for some new sounds," Ted Heath told DISC, "and this was one of the tunes used. Exactly which titles of the ones we did will eventually be issued is something I don't know."

Edmundo Ros told DISC: "We spent a long session doing this number, but I believe the Americans thought the results were unsuitable for America. Presumably the final choice will be made when the London representatives have heard the Ted Heath version."

Gianna de Haven and Dickie Valentine are to guest on David Nixon's "Showtime" on Sunday, March 12.

Johnny and Hurricanes here for autumn tour

Sid makes his disc debut

POPULAR cockney comedian Sid James makes his disc debut tomorrow (Friday), with "The Ooter Song" on Decca. Elphide is the title song from Sid's new film comedy, "Double Bunk," due to open at the Leicester Square Theatre on March 30.

In addition to his weekly radio series, "What's The Odds?" which began a 13-week run last Sunday, Sid James will star in his own "Saturday Spectacular" for ATV on March 11. He will sing the top side of his disc.

Formby steps down

OWING to his recent heart attack, George Formby will not be undertaking his starring part in S. H. Newsome's spring show at the Manchester Palace.

Instead, Alma Cogan will head the bill, which consists of The Dallas Boys, Rosemary Squires, Moccambe And Wise and comedian Billy Dainty.

The show will commence a six-week run on Tuesday, April 18.

Johnny Nash has recorded a new single, "Some Of Your Lovin'" and "World Of Tears."

THE SWE-DANES FOR PALLADIUM

TOP Scandinavian sextet singing group, The Swe-Danes, who record for Warner Brothers, will be appearing in the Palladium TV show on April 9. The group—two men and a girl—have previously appeared in Britain when they guested on Granada's "Variety Show" some time ago. Their latest disc, an EP, released this month, is called "Scandinavian Shuffle."

Tiomkin writes new TV theme

AMERICAN composer Dimitri Tiomkin, who wrote the complete sound-track for "The Alamo," has composed the theme music for a new Western series which will replace "Cheyenne" on ATV, commencing Saturday, March 18. Tentative title is "Gunslinger."

Tiomkin also composed the theme tune for "Rawhide," which was made into a disc hit by Frankie Laine.

Janet — TV debut

JANET RICHMOND, who leaves for her six-week Hollywood cabaret engagement late this month, is to make a guest appearance in the "Tony Newley Spectacular" this coming Saturday, March 4. This will be her debut in a major ATV show.

During the show, Anthony Newley will sing his latest disc release, "And The Heavens Cried." Future plans for Newley include the possibility of the leading role in the film version of the West End play, "Billy Liar," and a summer season at Brighton.

Adam Faith left London airport on Sunday for a week's holiday in Paris. While he is there he intends to investigate the possibility of issuing his discs in France. On March 16, some days after his return, he appears on TV in "Crackerjack."

DECCA—BIG PLANS FOR U.S. MARKET

THERE were further signs in London this week that Decca are planning a big campaign for the London label (Decca's American outlet) to capture a large share of the instrumental market in the States.

It seems that a new stereo recording technique is involved, and the orchestras of Mantovani, Edmundo Ros, Ted Heath and Stanley Black are those which figure in the recording plans.

This follows the news, exclusively revealed in last week's DISC, that London executives Lee Hartstone, Tony D'Amato and A and R man Eddie Kissack were in Britain to consult with Decca.

Alma Cogan well again

ALMA COGAN has now recovered from the high temperature and fever which forced her to cancel her appearances at the Pigalle for several days last week. Lita Roza deputised.

Alma is due to go to Spain on April 8 for two TV dates in Madrid. She will probably star in another Spectacular for ATV before leaving.

'Pete's Party' to end

AFTER a highly successful run on the BBC Light "Pete's Party," Pete Murray's disc programme, is to finish its present series on March 26.

Eight days later, on Easter Monday, Pete Murray will take over the Monday "Twelve O'Clock Show," which is due to run right through the summer.

JOHNNY and The Hurricanes may come to Britain in September for a six-week tour. This smash American group, whose latest disc, "Ja-Da," has been tipped as one to watch this week, will be going to Germany in August to appear in the Berlin Television Festival, and from there they plan to come to London.

Decca issue 'Exodus' hits

DECCA Records this week release the three hit parade versions of the theme from the forthcoming United Artists production, "Exodus," which will be shown in London in the very near future.

The discs are those by Ferrante and Teicher (London), Mantovani and his Orchestra (Decca) and Pat Boone (London). The Boone disc is the only vocal, written by the singer, and approved by Otto Preminger, producer-director of the picture.

Now concentrating on a screen career, Pat Boone has recently completed work on his latest film, "Warm Bodies."

New Bobby Darin hit

LONDON Records release the newest Stateside Bobby Darin hit, "Lazy River," an up-tempo version of the old recording made famous by The Mills Brothers, on March 10.

Last Thursday, Darin opened a three-week cabaret engagement at New York's Copacabana. This is a return engagement, following his success there last year.

This Sunday's Palladium bill is to be headed by David Whitfield, currently on tour in "Rose Marie."



SINGER LEE LAWRENCE DIES

LEE LAWRENCE, one of Britain's most popular ballad singers in the early 1950's, died from a heart attack in the West Indies on Sunday. He was 40.

Lee Lawrence started life as an errand boy in Salford and his first engagement in show business was in 1950 at the Fimbury Park Empire.

He made many appearances in variety, radio shows and TV, and recorded for Decca and Columbia.

Two of his best-selling Decca releases were "Here in My Heart" and "At Last At Last." His big hit on Columbia was "Suddenly There's A Valley."

He was associated for several years with Stanley Black when the latter was director of the BBC Dance Orchestra.

He left Britain to settle in America in 1957 because he felt that his style of ballad singing would find more scope in the United States.

His wife is flying his body home for burial in this country.

ATLANTIC RELEASE MJQ LPs

ATLANTIC Records in America have released two LPs by the M.J.Q. who are due in Britain later this year.

The albums, one of which is a double LP, are: "European Concert," recorded live in Scandinavia last year, and "The Modern Jazz Quartet and Orchestra," in which the M.J.Q. perform four works with a symphony orchestra.

NEW RELEASES

- Sidney James The looter song 45-F 1128 Decca
- Anthony Newley And the heavens cried 45-F 1131 Decca
- Mantovani and his Orchestra Theme from 'Exodus' 45-F 1132 Decca
- Sound off The Four Keatrels 45-F 1133 Decca
- Billy Fury Don't worry 45-F 1134 Decca
- Della Reese The most beautiful words 45-RCA-1234 RCA
- Ferrante and Teicher Theme from 'Exodus' 45-HLT 9218 London
- Pat Boone The Exodus song 45-HLD 8299 London
- Fats Domino What a price 45-HLP 9201 London

CRAZY KID (from King Kong)

LEMMY 'SPECIAL' MABASO

45-F 1130 Decca

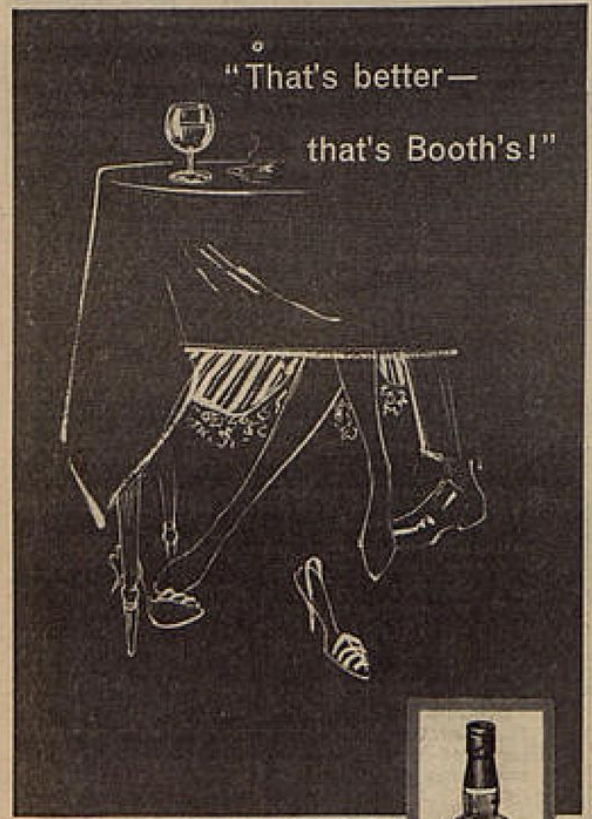
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Nina and Frederik collect Silver Disc

Mr. L. G. Wood, of EMI, presents this paper's Silver Disc to Danish record stars Nina and Frederik. Mr. Wood flew to Denmark especially to make the award and he was greeted by Nina, Frederik—and a donkey. The disc, naturally, was for their recording of "Little Donkey."



'Music Man' is off to a great start

THE latest Broadway success to reach Britain, "The Music Man," opened at the Bristol Hippodrome last Friday, receiving standing ovations, and the second season is booked solid. The show opens in the West End at the Adelphi on March 16, and advance bookings are stated to be very heavy. The Harold Fielding organisation and EMI Records have booked a special American train to take disc jockeys and show business personalities down to Bristol this Saturday (March 4) to see the show.

NEW JAZZ COMPANY FORMED

DORIS PARKER, widow of the famous tenor saxist, has formed a recording company, "Charlie Parker Records," which will be mainly devoted to re-releasing works by her late husband. During the next six weeks, the company will release for the first time a limited edition album of Parker's records.

Marion Ryan off to Holland

SINGER and DISC columnist Marion Ryan starts in a show at the Winter Gardens, Margate, on April 1. At the end of next month she flies to Holland for TV and radio dates.

Rocker from S.A. for Parnes show

SOUTH AFRICA'S leading rock 'n' roll star, Dickie Loader, arrives in this country next Monday to join the Larry Parnes Rock 'n' Trad package show. He has been playing guitar behind Marty Wilde during his South African tour.

Valerie on 'Club'

VALERIE MASTERS stars in "Saturday Club" this week, and will appear in the Light Programme's Festival of Dance Music on April 8, preceded by an "Easy Beat" spot on March 26. She is scheduled for a week's residency on TWW's TV series "Here Today" commencing April 10.

Johnny Burnette LP is top

AMERICAN singing star Johnny Burnette has had his latest American album, "Johnny Burnette" related top LP of the week by three America's leading trade papers.

June Christy-'Startime'

THE June Christy/Four Freshmen ATV programme being tele-recorded on Monday, March 13, will most likely be transmitted as a "Startime" on April 5.

NEWS IN BRIEF

MIKE PRESTON, whose "Marry Me" performance won the ITV Song Festival two weeks ago, appears in cabaret at the Manchester club circuit next week. On April 24 he opens at the Belfast Opera House for a week.

A THEME of "Boy Meets Girl" is to run through the next few Perry Como Music Halls on BBC Television. On Tuesday next Perry's guests will be Jimmy Durante, Anne Bancroft, and R and B singer Ray Charles.

AMERICAN baritone Alfred Drake, who starred in the London version of the musical hit, "Kismet," is to have his own BBC Light Programme series. It will last six weeks, and begins on Sunday, March 12.

TRUMPETER Kenny Baker is to guest in the Carole Carr BBC TV show, "Soft Lights and Sweet Music" on Wednesday, March 15.

The show was taped last Saturday, and when it goes out, Kenny will be in Germany, entertaining the troops.

ART TALMADGE, Vice-President and general manager of United Artists Records (released here on London), is to tour Europe, leaving New York on March 10. During his trip he will visit London to discuss marketing details.

TONY ACQUAVIVA, composer-conductor husband of Joni James, has formed a New York "Pops" Symphony Orchestra, with plans for country-wide tours, and possibly a short season at New York's Metropolitan Opera House.

YOUNG British singer Paul Hanford leaves for the Continent within three weeks for television and concert engagements in Norway and Sweden. His version of "Every Little Girl" is number 8 in the Norwegian hit parade.

E LAINE DELMAR cut two titles from the "King Kong" show for Decca on Monday. They are, "The Earth Turns Over" and "Back Of The Moon."

THE second Yugoslav Jazz Festival is to be held this year at the island of Bled, from June 8 to 11. This will be attended by about 25 instrumental and vocal groups, including possibly one or two British bands.

CLIFF IS ALL SET TO FOLLOW MARTY WILDE

CLIFF RICHARD, who leaves Britain on Monday for a three-week tour of South Africa, is all set to follow in the footsteps of Marty Wilde. "We're going to be very busy all the time but I'm looking forward to it," he told DISC this week.

The tour will take him to Johannesburg, Capetown, Bulawayo and to Salisbury in Rhodesia on the way back. The purpose of the trip is to promote records and do concerts. I've had a few disc hits in South Africa, and they'll obviously want to hear me do those in person. So out of the 13 numbers I'll sing, ten will be songs I've recorded.

The Shadows will accompany Cliff and also have an instrumental spot of their own on the bill. The rest of the show comprises British variety acts and the Israeli singer, Carmela Corren.

"The Shadows' discs are also released in South Africa," added Cliff, "and they had a big hit there with 'Apache'."

Swimming

Although he's going to be busy, Cliff is taking a swimsuit with him.

"I'm certainly going to make time for some swimming and sun-bathing."

None of Cliff's family will be travelling with him on the tour, but his father is making a good recovery from his heart trouble. He was able to go to the Lyceum on Monday to watch Cliff receive a Carl Alan award for the best vocal record for dancing in 1960, "Please Don't Tease."

"I've a few weeks free when I get back from South Africa," said Cliff, "but it's likely that the colour musical film I'm going to make with Robert Morley will be brought forward. I haven't done any film work for one and a half years now, and I'm looking forward to this one."

Ian Forbes, formerly drummer with The Tons' "One O'Clock Show," has joined the Leon Chad Quartet, resident at the Dennistown Palais, Glasgow.

A great jazzman

Nick La Rocca, the man who formed the Original Dixieland Jazz Band in 1916 and claimed to have originated jazz, died in New Orleans last week, aged 72. Of him Owen Bryce writes:

"THE swing of the prelude has been away from the Dixieland music of the New Orleans whites, and though Nick La Rocca and his merry men preceded King Oliver by six years, their claim to be the "Creators of Jazz" was invariably overlooked.

The band's move to New York, its stay at Reisenauer's Restaurant and its two years in England, most of them at Hammersmith Palais between 1919 and 1921, did much to spread the jazz gospel.

La Rocca's many compositions, led by the classic "Tiger Rag," are played wherever musicians gather. His contribution to jazz is undeniable; his 60 odd records are almost all exceptionally brilliant; he is reputed to have influenced none other than Bix Beiderbecke.

His recording comeback in 1937 remains as testimony to a great leader and a great trumpeter.

On Wednesday next, March 8, in "Jazz Session" (Network Three), Brian Rust will tell the story of the Original Dixieland Jazz Band.

Forsyth stars in film comedy

BRUCE Forsyth and Hylda Baker are to co-star in a new British comedy film, "Tim In Charge." Shooting begins at Shepperton Studios on March 20.

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(from "The Facts of Life")
45-HLT 9290 London

THE VENTURES
AM-BUNK-SHUSH
45-HLU 9282 London

FLAMINGO EXPRESS
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THE TEAR OF THE YEAR
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DISC'S Review Section

6 PAGES OF
POP, JAZZ, LP,
and
CLASSICS

THE FILTDOWN MEN The Great Imposter; Goodnight Mrs. Flintstone

D N T
(Capitol CL 15186)
The Filtdown Men come out with a rick, twangy rocker "Goodnight Mrs. Flintstone." The title will pull those who watch the TV cartoons... but the tune is really "Goodnight Ladies." The team perform their usual surgery—this time to such effect that they ought to walk and squawk their way into the parade in no time at all.

Large and effective production. "The Great Imposter" film theme sounds almost decorously straight by contrast. Makes a satisfying coupling.

THE VENTURES Ram-Bank-Shush; Lonely Heart

D N T
(London HLG 9292)
THE guitars and drums foursome, The Ventures, used to be builders' labourers, but they're now building a much more profitable business for themselves.

"Ram-Bank-Shush" is a middle rock instrumental that's almost too simple for words—and I think it'll be another smash for Messrs. Wilson, Bogle, Johnson and Edwards. Jukes will lap it up and it will sell out from there.

Quicker, more melodious contrast with "Lonely Heart" on the turnover. Nice atmosphere in this one with good guitar work supplemented by voices ab-sin-ing in background.

MATT MONRO My Kind Of Girl; This Time

D N T
(Parlophone R.4755)
MATT singing a very smooth arrangement of the Leslie Bricusse ballad which brought him into second place in the ITY song contest... "My Kind Of Girl." With the Johnnie Spence big band backing, Matt swings along gloriously. He should see himself swinging right into the parade again as a result.

On the turnover, Matt sings "This Time," a very lovely ballad. Not a big seller, but just the right sort of song to discover on the other side of a hit. You'll be turning this disc and playing the warm romantic lyric time and time again.

ANTHONY NEWLEY And The Heavens Cried; Lonely Boy And Pretty Girl

D N T
(Decca F11331)
"AND The Heavens Cried" ought to see Tony Newley safely into the Top Twenty again. It certainly preserves his reputation for coming up with something well out of the rut.

A strangely forceful, pounding rock-a-ballad, it has a sliding gimmick in the melody which is used neatly to simulate the sobbing implied. Newley handles it skillfully and he gets a really massive accompaniment from orchestra and chorus, directed by Ian Fraser. To say the least—it's distinctive.

On the flip there could be another seller... "Lonely Boy And Pretty Girl." This is a folksy contrast with Continental flavour. Most pleasant.

JACKIE WILSON The Tear Of The Year; Your One And Only Love

(Coral Q72424)****
THE Tear Of The Year should have been heard here some weeks ago as the flipside to "My Empty Arms." The latter had to be withdrawn owing to copyright problems; however, so Tear now becomes a top deck.

A lush romantic ballad sung in typical style by the whoop-voiced Wilson. Could climb into the charts. On the reverse we now get Your One And Only Love, a ballad track taken from Wilson's LP which will be released here in May. Good ballad too, with lush backing.

AL CAIOLA The Magnificent Seven; The Lonely Rebel

(London HLT 9294)****
AL CAIOLA has long been a top guitar man and arranger. Now he directs the orchestra through the stirring film title theme The Magnificent Seven, and could find himself in the high sellers as a result.

The Lonely Rebel places even more emphasis on guitar—for a slow beat number which will also attract plenty of custom if it gets the right spins.

THE COASTERS Wait A Minute; Thumbin' A Ride

(London H.L.K. 9293)****
WAIT A Minute—an ideal novelty for The Coasters—was written for the vocal team by Bobby Darin.

Two more groups can rock into the Twenty

Bobby's certainly caught their kind of treatment with the number and they may easily have another hit on their hands. Slow 'n' easy beater with some neat sax and piano woven into the ball.

Thumbin' A Ride is another easy-going, slightly humorous effort with some neat sax and piano woven into the ball.

MANTOVANI Exodus; Karen

(Decca F 11332)****
MONTY is selling very sweetly indeed in the States with this orchestral on the main theme from the film Exodus. And the fact's not surprising because it's an extremely dignified and moving performance. The slow melody is taken along with a wealth of atmosphere that will probably appeal enormously to people who see the picture.

Karen is another theme from the sound-track of "Exodus." Slow, thoughtful material exquisitely played by the orchestra.

FERRANTE AND TEICHER Exodus; Twilight

(London HLT 9298)****
PIANO duettists, Ferrante and Teicher were last heard on disc here playing "The Apartment." Now they're featured on the more powerful film theme Exodus. Slick keyboard work as you might expect—with lush orchestral accompaniment.

Twilight is a trail jogger. Gentle, melodious material with some girl

chorus work filling in the background beside the orchestra.

SEMPRINI Exodus; Lark In The Clear Air

(HMV POP 842)****
SEMPRINI putting on the style for another lush performance of the Exodus film theme. The pianist will delight his followers with this precise effort. Rich orchestral accompaniment is directed by Frank Cordell.

ANNE SHELTON I Will Light A Candle; Don't Forget

(Philips PB 1110)****
ANNE'S song contest disc—I Will Light A Candle—is a slow ballad

with religious slant to the romantic lyric. A tender song which Anne sings with restraint and sincerity. Yet, its very restraint is perhaps the fault to find... the side lacks impact.

Duetting with herself on the turn over, Anne sings Eula Parker's composition Don't Forget. Slow, breaking-beats romance.

DANNY HUNTER Lost Weekend; The Age For Love

(Fontana H 300)****
WITH a cute-plink accompaniment directed by Johnny Keating, Lost Weekend is a very ordinary rocker. Danny Hunter sings it well enough for what it is, but I'm afraid it's not worth the good noise it's given here.

The Age For Love is a gentle lilting romance. Danny Hunter sings it softly and not unpleasantly.



Lionel Bart (left), DANNY HUNTER and Norman Newell, of EMI discuss a recording session. Hunter's latest release is "Lost Weekend."

your weekly

DISC DATE

with DON NICHOLL

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ROGER WILLIAMS Marie; Marie; Homesick For Old England

(London HLR 9295)****
MARIE, Marie features pianist Roger Williams with best orchestra in a slow romantic melody. He also has a male chorus for brief appearances to put over the lyric message to the girl.

On the turnover Homesick For Old England is a purely instrumental performance in liquid fashion by the pianist.

NERO AND THE GLADIATORS Entry Of The Gladiators; Boots

(Decca F 11329)****
"NERO" is 22-year-old Mike O'Neill, piano player from Leigh, in Lancashire. With the two guitars and drummer of his team he

NERO AND THE GLADIATORS—Amusing and busy.

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).

puts up a rocking twanging version of the famous triumphal march Entry Of The Gladiators. Amusing and very busy. Tune takes surprisingly well to the modern rearrangement and the side should be a good seller.

Boots is a dark-noised instrumental with the guitars enjoying themselves. Helps to complete a commercial debut.

DICK JACOBS The Great Imposter; A La Parisienne

(Coral Q 72425)****
FILM title tune The Great Imposter is given a bouncy performance by the Dick Jacobs orchestra and chorus. Simple tune to get hold of, and played for this effect by guitar and sax most of the way.

A La Parisienne really needs no descriptive explanation from our French-atmosphere romancers; sweetly played with accordion fronting the orchestra.

JOHN BARRY SEVEN The Magnificent Seven; Skid Row

(Columbia DB4598)****
THE Magnificent Seven is an admirable title choice for John Barry's group, of course, and they must have cleared when this film theme came along! Could be a more than satisfactory seller for them.

Skid Row is one of Barry's own compositions. A twangy beat item, well played with both eyes firmly fixed on the current state of the market.

ADAM WADE Take Good Care Of Her; Sleepy Time Girl

(HMV POP 843)****
ADAM Wade plays the boy/friend who loses the girl friend to another boy friend in this slow ballad Take Good Care Of Her. Fairly sung in a way that could attract plenty of young customers. Backing by a George Paxton orchestra and chorus.

Sleepy Time Girl is the great standard. Adam Wade sings it softly with utmost relaxation.

KENNY LYNCH So Love Me

(HMV POP 841)****
CRISP little ballad—So—it put over neatly by Kenny Lynch on the top deck here. Harpsichord middle switches the mood cleverly for a

Disc Date

Contd. from page 10

moment before Kenny brings it all back on a snappy modern run. Lyric idea is novel and humorous. Easy swinging material for Love Me on the flip. And Lynch handles it with polish, while girl group echo him.

EDITH PIAF
Non, Je Ne Regrette Rien; Les Amants D'Un Jour
(Columbia DB 4596)****

THE PIAF voice is one of the few which can be guaranteed to send shivers down the spine. Here it's used in an interesting ballad *Je Ne Regrette Rien*.

Perhaps too much of the beaten track to sell in large quantities over here, but well worth hearing even if you don't understand the language.

Flowing ballad for the turnover with Edith drifting along on a wave of atmosphere.

THE FIVE DALLAS BOYS
One Finger, One Thumb; Nice To Know You Care
(Columbia DB 4599)****

GEOFF LOVE backing rips open the door for the Five Dallas Boys as they sing *One Finger, One Thumb*. Lyric is odd, to say the least, but the big performance has a brass enthusiastic quality which will pull out listeners.

Nice To Know You Care is a warm, easy-going romantic ballad which the boys sing very pleasantly indeed. For those in love—and for those who appreciate a smooth accompaniment (Mr. Love again).

RONNIE CARROLL
Runaway; That's When You'll Know
(Philips PB 1112)****

RONNIE CARROLL seems to have been out of the disc running for quite a spell now. But he has a chance of recovering any lost ground with the dramatic story ballad *Runaway*. Lyric tells of an eloping couple, and Ronnie sings it well, with chorus whispering an urgent background.

OUTRAGEOUS, BUT IT COULD SELL!

BOBBY BLAND
Cry Cry Cry; I've Been Wrong So Long
(Vogue POP V 9178)****

BOBBY BLAND has been shouting the blues successfully for some while in America and his "Cry Cry Cry" did well over there. Now this rhythm 'n' blues dragger is released here. A real squawker and growler which goes way out vocally as Bland works up steam.

It'll either die a quick death or become a smash by reason of its very outrageousness.

On the reverse "I've Been Wrong So Long" is another walker. No doubt about it, Bobby Bland has a load of talent and he's different enough to grab any ears for miles around.

That's When You'll Know is a straight love song, Ronnie is quite at home with material of this nature, even though it's hardly conducive to a chart climb.

ROY HAMILTON
You Can Have Her; Abide With Me
(Fontana H298)****

CLIPPED swinger from Roy Hamilton—*You Can Have Her*—has something of the old spiritual excitement about it. Hamilton snaps it across dramatically to big chorus accompaniment which helps to build the side to quite a powerhouse.

Abide With Me is NOT the hymn. Instead it's a modern, romantic song, taken to a slow beat by Hamilton.

DANNY WILLIAMS
We Will Never Be As Young As This Again; Passing Breeze
(HMV POP 839)****

RUSS CONWAY is part-composer of both ballads featured on this coupling. Danny Williams sings the love, velvet *We Will Never Be As Young As This Again* with a warm sense of the romance it contains. Lush background of orchestra and chorus, directed by Geoff Love.

Passing Breeze has already been featured as an instrumental side by Conway. It takes easily to the lyric which Danny Williams handles effortlessly.

THE VOLCANOS
The Great Imposter; Theme From "Tightrope"
(Philips PB 1113)****

HENRY MANCINI's sound-track composition *The Great Imposter* is given a twangy, beefy reading by the Volcanos instrumental group on this release. Saxes step in after a while to hook it along.

The television series *Tightrope* has a good ear-catching theme, and The Volcanos play it firmly in this version.

JAY EPAE
Patti Patti; Hawaiian Melody
(Mercury AMT 1132)****

TWO of his own compositions chanted by Jay Epae who's different, to say the least. *Patti Patti* is one of the catchiest things I've heard his week. Rolls along contagiously with vocal group and Hawaiian guitar supplementing the



EDITH PIAF'S voice sends tingles down the spine.

main vocal. Even though we don't understand much of what's being sung, the side has a very real chance of growing big over here.

The South Seas flavour is maintained, of course, for *Hawaiian Melody* on the second side. This ballad is much more formal than the top deck number, but it'll have fans, too.

Contd. on page 12

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BECKLES • RAMRODS • DORSEY

I could do even better, says Gerry

PEOPLE who work in the offices of record companies can easily become in-cared. The sound of demo discs and tapes and new pressings coming from other offices from morning till night tends, in time, to make them oblivious of recorded songs and sound.

But not so in the case of Oriole's new vocalist, Gerry Beckles. When the flipside of his debut single, a song called "Come Back Running," was played, the Oriole office girls came running right away. "Who is he and is he one of ours?" They know now.

The "A" side is the title song from the film starring Peter Finch and Mary Peach, "No Love For Johnnie." It is a slow, bluesy deck reflecting the mixed-up melancholy of the MP in the film.

architectural engineering. He didn't start it.

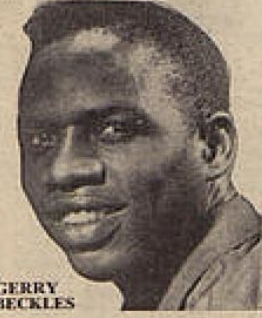
"To sing has always been my main ambition and I took the plunge as soon as I got here."

His folk, back home in Trinidad, are naturally musical, for they were all keen choir members. But Gerry is the first of the family to chance his luck at a professional vocalist.

Gerry wants to become an international recording star. "All-round entertainer," "Star of Stage, Screen and TV," and similar cliché-type aspirations are not for him.

"If I can become an international recording artist, it will be the key to everything else in the entertainment world," he said.

J.S.



GERRY BECKLES

A long gap—but it was worth it

GERRY DORSEY has been singing successfully through a series of one-night stands up and down the country, but very little has been heard of him in the disc field since he recorded "I'll Never Fall In Love Again," back in October, 1959.

Now his latest disc, "The Big Wheel," is out.

It is Gerry's fourth disc, and the first in eighteen months.

"Why such a long gap between?" "I've been unlucky with material," he said. "I have had songs submitted, but I have not thought much of them. It's no good recording something you have no feeling for."

Up-tempo

What kind of material has been looking for?

"A good up-tempo original beat ballad! I like doing something completely new, not just singing other people's material."

How did he come by "The Big Wheel"?

"It was written by Johnny Worth. I had asked him to write me a song. At first I didn't like it very much, but then we got together on it and he wrote in another chorus. Then John Barry did a wonderful arrangement and the whole thing sounded great."

Sixteen months away from the recording studio is a long time, but I think it has been worth it. My voice has matured, I feel a lot more confident and I'm very pleased with the new disc."

K.J.

The C and W foremen ride in

RIDING strongly at No. 10 is a revival of "Ghost Riders In The Sky," the 1949 hit written by Stan Jones and based on an old cowboy legend.

The present top-selling version of "Riders In The Sky" is by The Ramrods—the foreman, in cowboy parlance—an American instrumental group new to this country.

In 1949 the vocal version of "Ghost Riders In The Sky," with its galloping rhythm,

chalked up the high sales. Vaughn Monroe won by a short neck from several other strong versions.

Despite their name and the style of their debut disc hit, The Ramrods are not westerners. They hail from the north-eastern state of Connecticut, and they describe themselves as "brother, sister, cousin and a friend of the family."

Sax player Richard Lane is the leader of the group. His sister, Clare, plays drums with them, and she can also play piano, trumpet, clarinet, guitar, and can sing and write songs.

The cousin is lead guitarist Eugene Moore, and the "friend of the family" is rhythm guitarist Vincent B. Lee.

The Ramrods got together two years ago and have been working in the Connecticut area on a rhythmic country-and-western kick. An American label, Amy, sized them and they recorded "Riders," complete with "Rawhide"-type hoof effects and cowboy yell, which hit the U.S. charts soon after its release.

A new British group, The Scorpions, have also covered "Riders In The Sky," for Parlophone.

N.H.

First prize

Gerry, a 23-year-old from Trinidad, signed an Oriole contract following his first prize success in the talent competition staged at last year's Soho Fair.

His first experience of a recording studio was when he cut these two sides, but he wasn't nervous.

"I guess I'm one of the lucky ones who don't get trouble from nerves. But, after every performance, I do suffer from the feeling that I could have done better."

Did that apply to his debut disc?

"To some extent," he said. "I like the songs a lot and I like the sound of the record. But I think I can do better in the future."

Gerry arrived in Britain in 1956, destined for a course of study in

Disc Date

Contd. from page 11

LENNY MILES
 Don't Believe Him Donna; Invisible
 (Top Rank JAR546)***
THIS American original of Don't Believe Him Donna is selling well in the States and will make it difficult for Russ Saincy over here. Treatment's similar, but Miles' voice is stronger than the British boy's.
 Invisible lifts the speed a little. Bester, which Miles boogies and warps while the strings screech.

BUZZ CLIFFORD
 Baby Sittin' Boogie, Driftwood
 (Fontana H297)***
NOVELTY rock 'n' roller, that's the Baby Sittin' Boogie which Buzz Clifford chants. Baby purples and phrases are used for punctuation on this one.
 Driftwood is a sentimental ballad that comes up as a very complete contrast to the other side. Clifford sings it sweetly enough though there are a few too many frills in the vocal arrangement.

NATHAN MELEDLE, LEMMY
 "SPECIAL" MABASO and the "KING KONG" COMPANY
 Crazy Kid; King Kong
 (Decca F11330)***
THE Kwela music of Crazy Kid from the African show "King Kong" rocks out with a happy infectious manner as penny-whistler Lemmy "Special" Mabaso plays it on this extremely short (1 min. 15 sec.) track.

On the reverse we get the title song sung by Nathan Meledle and the company chorus. A sturdy ballad which cuts no new ground in style I'm afraid.
 Easy melody, but hardly one you'll go around singing. I'd think.

JOE GORDON FOLK FOUR
 Scooter Crazy; Nessie The Loch Ness Monster
 (HMV POP 836)***
FOLLOWING up their "Footba' Crazy," the Joe Gordon Folk Four come up with another Scottish novelty Scooter Crazy. Quick-moving with guitar backing, it should appeal to the same sort of public.
 Nessie The Loch Ness Monster hardly needs any explanations. A tourist-trapping novelty well-performed by Gordon.

BILL MCGUFFIE
 Naomi; The Secret
 (Philips PB1111)***
PIANO star Bill McGuffie, with brushing rhythm and ooh-voohing voices, bounces comfortably into the tune Naomi. For anyone in an old-fashioned happy-go-easy mood.
 The Secret is more modern in concept and Bill plays it attractively and intriguingly with good instrumental and chorus work for backing.

MICHAEL FREDMAN
 Exodus; Serenata
 (Oriole CB1604)***
THE main title theme from the film Exodus has been selling tremendously in the States. A slow melody that can easily sound too pretentious, it avoids this trap in the orchestral treatment by Michael Fredman. Personally I prefer Fredman's orchestra when it dances lightly through the Leroy Anderson melody Serenata.

GERRY BECKLES
 No Love For Johnnie; Come Back Running
 (Oriole CB 1606)***
MAKE a note of Gerry Beckles... this young West Indian boy has an ear-catching voice which could take him into high places before long.
 Here he sings the slow, bluesy ballad No Love For Johnnie. I doubt if the number itself will mean a great deal, but the performance ought to attract attention.
 The disc could sell on the other side—a slick beauty little ballad Come Back Running. Good tune here with simple lyric.
 Beckles is one of the best new bets I've heard this year.

STEVE ARLEN
 Suddenly I'm In Love; Happy Day
 (HMV POP 835)***
AN Eric Bowtell song for the BBC's European song contest, Suddenly I'm In Love skips along melodiously enough, and Steve Arlen's vocal is warm and accomplished. Steve fills the ballad with plenty of happy

charm and benefits from a good orchestra and chorus accompaniment directed by Frank Cordell.
 A happy coupling altogether with the ballad Happy Day breezing along for the flip.

JAMES BOOKER
 Gonzo; Cool Turkey
 (Vogue POP V9177)***
ORGAN piping away raucously for a solid beat instrumental, that's Gonzo, which could easily rise in this country. Flute joins in for interesting duet while the rhythm section hammers out the juke beat.
 Cool Turkey is another rocking instrumental item though not up to the standard of the top deck.

TED LUNE
 Da-dar, Da-dar; Nobody Noticed Me
 (Philips PB 1105)***
DA-DAR, DA-DAR is a well-known old music hall song which was quite a thing many years ago. Ted Lune's version would do well enough for one of the old variety bills in which he used to star. As a pop disc I doubt if it'll be as big as the label hopes.
 Waltzing novelty, Nobody Noticed Me, on the flip would also make a better mark coming across from stage than it does on disc.

LAURENCE HARVEY
 The Long And The Short And The Tall; Hi-Jig-A-Jig
 (Philips PB1114)***
OLD sweats fall in on the right for Laurence Harvey chanting old army choruses flatly in front of rousabout male chorus. From his film The Long And The Short And The Tall they whisk through the title ballad which is one version of "Bless 'Em All."
 Mr. Harvey may be—a fine actor... as a singer he's a novelty, no more.
 Hi-Jig-A-Jig (or Follow-the-Band, according to which unit you served in) gets the same treatment as the other offering.

TEDDY JOHNSON AND PEARL CARR
 How Wonderful To Know; My Dearest Dear
 (Columbia DH4603)***
ANOTHER good, warm-hearted performance of the love ballad How Wonderful To Know. Teddy and Pearl could have themselves a very comfortable seller with this duet. The song is a good one... the performance here is smooth and sincere.
 Older fans of the couple will enjoy the revival of Ivor Novello's song from "The Dancing Years"—My Dearest Dear. Personally, I wouldn't have made this a coupling, but Teddy and Pearl sing it sweetly.

GASTONE PARIGI
 Fabbola; Fermati
 (Duxton DC16656)***
TRUMPET and ooh-voohing femme chorus in front of quiet orchestra for an attractive Latin melody Fabbola. Tuneless and pleasing, though without enough bite to carry it very high over here. A little too sugary for most tastes, I feel.
 Fermati, with male Italian vocal, is a slower rock-a-ballad in typical Italian fashion.

ERIC WINSTONE
 Happy Beat For Happy Feet
 (Top Rank 35-100)***
LONG time no hear on disc, Mr. Winstone, but you are very welcome indeed on this latest LP from the Top Rank stable.
 Eric's band, which has been delighting Burtin campers and dancers in general for several years, runs through 12 dance favourites. The arrangements are bright and good to listen to as well as making good sounds for dancing.
 So whether you are a big band fan, a dance fiend or simply like to settle back and listen to happy music—this is your album.

TED HEATH (right) gives out with some top Dixieland favourites. A steady seller.



JONI JAMES is in better voice on "Just Stags Sweet." (DISC Pic) *

THE DRIFTERS
 The Drifters' Greatest Hits
 (London HA-K 2318)***
TO many people The Drifters may be strictly taboo—but me, I enjoy them a lot. I don't rate them in the Mills Brothers, Freshmen, Hi-Lo's class, but their interpretations of rock hits—all their own work—set my foot-tapping and delving good rock 'n' roll music to the many disc snobs I come across in my travels.

This should be a winner all the way when you consider the chart successes knocked up by this group in recent times.

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TED HEATH (right) gives out with some top Dixieland favourites. A steady seller.

A winner all the way by The Drifters



STANLEY UNWIN
 Rotaney Diskers With Unwin
 The Poley Pipelod Of Homing; Goldlopers And The Three Re-evaluers; Olympiod B.C.; Hi-De-Fido; Arrogant; The Fossiloid Of The Musicology; Classical Mouse; Professor Unwin Answer; Mean Questions On Mansfold Sully; Such As—Edna Presley; The Top Twenty; Tottenham Hotspur; Musical Moxies; Trends In Music; Frank Sinatra; Lady Chatterley's Lover; Musical Antiques.
 (Pye NPL 18062)***

MANY people condemn Stanley Unwin's twisted and tormented English as "nonsense"—well that's precisely what it is, but what hilarious nonsense!

Here he lectures on fairy tales, sports commentaries, classical and popular music, and answers questions put to him by the gentlemen of the Press.
 Laughter reigns all the way and you will find yourself joining in from start to finish.

THE CHECKMATES
 Presented by Emile Ford
 Night Train; Corridor; On The Sunny Side Of The Street; Autumn Leaves; Don't Walk In The Moon; Chittanogoo Choo Choo; Joley; Blue Moon; Ram Bank Shash; Yep; Honky Tonk.
 (Pye NPL 18061)***

AN excellent solo LP debut from Emile Ford's group, The Checkmates. Mainly instrumental with the occasional vocal thrown in, the album is right up the teenage listener's street, and it will also appeal to some of my older readers.
 There is an excellent vocal track in Autumn Leaves, and a cute arrangement of In The Mood just about takes the instrumental honours for me.

TOMMY KINSMAN
 Dancing Thru' The Toe-Tapping Twentys
 (Quikstep); Dardanella; Do You Ever Think Of Me; Clap Yo' Hands; Nobody's Sweetheart; When The Red, Red, Robin; Lonesome And Sorry; Shine (Footrots); The One I Love; June Night; If I Could Be With You; When Day Is Done; Among My Souvenirs; Quikstep; I'm Striving On Top Of The World; Moonlight And Roses; Avalon; Drifting And Dreaming; Alabamy Bound; Swanee; Way Down Yonder In New Orleans; The Aqueduct; Seaman; Hot Lips (Waltzes); Three O'Clock In The Morning; I Wonder What's Become Of Sally; I'm Forever Blowing Bubbles; I'll Be With You In Apple Blossom Time.
 (Fontana TEL 5122)***

HE'S off again on that light fantasia tripping tour of favourite melodies of late night London dancers.

Tommy Kinsman dance tempo's hit way through a non-stop collection of quicksters, foxtrots and waltzes which will make any party go with a swing. Great stuff for listening, too.

THE STALLER DANCE ORCHESTR
 His Of The Fifties
 Sounds Of The Fifties; Third Man Theme; Tennessee Waltz; Blue Tango; Till I Waltz Again With You; Oh Mein Papa; Unchained Melody; Four People Of Paris; Around The World In 80 Days; Volare; Mack The Knife; Kickoff To The 60s.
 (Pye Golden Guinea GGL 0066)***

BRILLIANT recording sound and 12 top favourite melodies help towards making this one of the best guinea's worth a dance fan could ever set.
 Good for listening, good for dancing and good value for money is the best summing up for the LP.
 I can readily recommend this to most people who enjoy a good tune well played.

TED HEATH
 The Big Band Disc: Sound That's A Frothy; I With I Could Swoon Like My Silver Kate; The Darktown Strutters Ball; Minket Ramble; Riverboat Shuffle; Chicago; King Porter Stomp; Someday Sweetheart; South Rampart Street Parade; High Society; At The Jazz Band Ball; Copenhagen.
 (Decca LK 4328)***

A COLLECTION of top Dixieland favourites played in typical big band style by the Ted Heath line-up. Good for dancing, good for listening and full of toe-tapping enjoyment.
 I think this will prove to be another in a long string of successful recordings for the band.
 The tunes are everlasting and the arrangements are of excellent quality and therefore the disc should prove a steady seller over the years.

THE EVERLY BROTHERS
 A Date With The Everly Brothers
 Made To Love; That's Just Too Much; Suck With Me Baby; Baby What You Want Me To Do; Sigh, Cry, Almost Die; Always It's You; Love Hurts; Lucille; So How Come; Donna, Donna; A Change Of Heart; Candy's Clown.
 (Warner Bros. WM 4028)***

ANOTHER good collection of songs by the increasingly popular Everly Brothers. Titles include smash hit Cathy's Clown and Lucille, and the album is laden with pictures of the pair in various poses.
 But, while the pictures attract the customer in the first place, it takes a good recording to hold their attention—and, you can take my word for it, this is just such an album.
 Yes, it's another hit from the two Everlys.

JONI JAMES
 Joni Swings Sweet
 Somebody Loves Me; After You've Gone; Blue Moon; Sentimental Journey; Moonlight; Too Marvelous For Words; Zig-Wag; The Striptease; Just A Closer; I Don't Know Why; How About You; It Had To Be You; You Make Me Feel So Young; The Blue Room.
 (MGM-C 825)***

A SLIGHT improvement over A Joni's last disc. She is in better voice than has been for quite a few records.

LPs
Contd. from page 12

BING, SATCH TOGETHER

Although no record could live up to the cover notes, I think that Toni's fans will like this album. She sings in pleasing fashion though she doesn't swing them as the title claims.

FATS DOMINO
A Lot Of Dominos!
Pat Your Arms Around Me Honey; Three Nights A Week; Shush; Rising Sun; My Girl Josephine; Sheik Of Araby; Walking To New Orleans; Don't Come Knockin'; Magic Isles; You Always Hurt The One You Love; It's The Talk Of The Town; Natural Born Lover.

(London HA-P 2312)****
BACK comes our chubby rocker "Fats" Domino with another collection of his hits. I don't know if you have noticed, but practically every Domino waxing creeps into this, his dishing its release period. True, he never hits the top bracket, but his discs are always selling steadily.

And I predict that this one will tread a similar success path.

MARGARET WHITING
Jerome Kern Song Book
Volume I
Why Was I Born; Remind Me; The Song Is You; I Won't Dance; Don't Ever Leave Me; You Old Fashioned; All In Fun; Why Do I Love You; Can't Help Lovin' Dat Man; A Fine Romance; Look For The Silver Lining; All The Things You Are.

(HMV CLP 1418)****
Volume II
Poor Pierrce; Smoke Gets In Your Eyes; Let's Begin; Dye Love Me; Deeply Beloved; Long Ago And Far Away; The Way You Look Tonight; You Couldn't Be Cuter; Yesterday; Bill; She Didn't Say Yet; The Touch Of Your Hand.

(HMV CLP 1419)****
NICE to hear the sweet-voiced Margaret Whiting once again—and in such a bumper bundle of great songs, too.

As far as record exposure was concerned, Miss Whiting became somewhat of a casualty during the peak of the rock age. But I'm happy to say that during the past year I have seen her name cropping up with more of its old frequency on disc labels.

This two-album set will help her to win a lot of new friends.

THE KINGSTON TRIO
String Along
Bad Man's Blander; The Escape Of Old John Webb; When I Was Young; Leave My Woman Alone; This Morning; This Evening; So Soon; Everglades; Roady Better Get On Down The Line; South Wind; Who's Gonna Hold Her Hand; Temorose; Colorado Trail/The Tattooed Lady.

(Capitol T 1407)****
ANOTHER entertaining collection from America's top folk team, The Kingston Trio. The boys are in happy and sad moods as they sing and play their way through another bunch of folksy songs.

And, of course, there's always that touch of humour, for which they are famous, never very far away.

SOUNDTRACK
La Dolce Vita
Tiboli De Testa; Cantonecchia; Notturno; Cantilene; Antivedutei Roman; Caracalla's; La Dolce Vita; Via Veneto; Patricia; Canzonetta; Entry Of The Gladiators; Valtze (Parlam Di Me); Lola (Yes, Sir, That's My Baby); Valtze (Parlam Di Me); Stormy Weather; Via Veneto O I Nobili; Blues; La Dolce Vita Dei Nobili; Notturno O Mattinico; La Dolce Vita; La Belle Melancolico; La Dolce Vita Nella Villa Di Fregene; Can Can; Jingle Bells; Blues; La Dolce Vita; Why Wait; La Dolce Vita—Finale.

(RCA-RD 27202)****
HERE is a soundtrack which wouldn't attract me at all without having seen the film—and I haven't seen it!

Pretty average stuff as a record, but the film is proving to be quite a hit in its own way and therefore the disc merits a three-star rating on its potential.

Again the score is a mixture of standards and originals, the latter penned by Nino Rota.

BING CROSBY AND LOUIS ARMSTRONG
Bing And Satchmo
Muskrat Rumble; Sugar; Preacher; Dardanella; Let's Sing Like A Dixieland Band; Way Down Yonder In New Orleans; Brother Bill; Little Of Tone; At The Jazz Band Ball; Rocky Mountain Moon; Bye, Bye Blues.

(MGM-C 844)****
BING and Satch are together again on disc and that is a combination about which I would normally rave—but there seems to be a lack of the spontaneity which usually drives any recording by this pair along.

However, there is enough good listening to attract the bulk of customers to this LP, which contains some good old Dixieland numbers.



BING CROSBY and Mexican comedian Cantinflas, who both appear in the film "Pepe."

CLASSICS

Welcome if you are not too highbrow

POPULAR CLASSICAL PIANO THEMES
David Haines and the Paris Theatre Orchestra
Warsaw Concerto (Addinelli); Clair de Lune (Debussy); Träumerei (Schumann); Minute Waltz (Chopin); La Campanella (Liszt); Moonlight Sonata (Beethoven); Fantasia Impromptu in C Minor (Chopin).

THIS will be a popular disc with those who are not too highbrow. The *Warsaw Concerto* is always a welcome piece, although it lacks form and substance. All the rest are so well known that they step into the hackneyed class. David Haines' playing of the shorter items is a true cold and impersonal, but he does score a hit with Liszt's *La Campanella*. He plays this item with dash and determination and nearly reaches perfection.

JOHANN STRAUSS WALTZES
The Danube Strings
Voices Of Spring; Roses From The South; Die Fledermaus; Tales From The Vienna Woods; Blue Danube; Artist's Life; Accordion Waltz; Wine, Women And Song.

(Pye GGL0070)****
THIS is, I am afraid, mediocre—mainly because too many waltzes have been crammed into both sides. Eight on one disc is too many, and in consequence they have all been cut to the bare minimum.

All those wonderful Strauss introductions and codas have been cut out and the tempo in all cases has been speeded up to a gallop.

Indeed, I would award "The Danube Strings" the high speed playing award of the year.

None of the waltzes are worth special mention for they are all played without feeling.

I was most disappointed.



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Alan Elliott

BOOKS

Just a fraction but it's complete!

JAZZ DISCOGRAPHY 1958
Albert J. McCarthy
Cassell, London, 18s.

THERE used to be a cartoon going the rounds in the early days of discographical research where an earnest student is showing his jazz friend the index to his record collection. The index covers completely the four walls of a large room in a country mansion. He's saying to his chum: "Come into the little back room and I'll show you the actual records!"

It's true than you might think. Collecting data has always been easier than collecting records. Unfortunately now, the record companies have caught up with, and overtaken, the discographers. It has become impossible for any one work to be complete in itself.

Albert McCarthy, realising this enormous difficulty, has produced a work which covers 1958 only, and so, in spite of representing only a fraction of the whole recorded scene, it does at least cover completely that one segment.

Even so it seems amazing that a session in Los Angeles as recently as October, 1958 has only an approximate date and carries the words "no information available."

Divided into sections . . . U.S.A. New releases, U.S.A. Reissues, Australia, Austria, Belgium, Brazil and so on . . . the book is invaluable to students, writers, critics, and all others who want to know just who played tabs on the Southern Stompers—London Blues.

(Recorded for Seventy Seven in Longford, Middlesex, on March 11, 1950, it was Dave Hill)

O.B.

Like it or loathe it— but don't ignore it!

Disc's Modern Jazz expert

TONY HALL

writes about London's most controversial play 'The Connection'

BY now I guess nearly all of you will have read about "The Connection," the highly controversial jazz-play that took London by storm last week when it opened at the Duke of York's. The play, which deals with dope addicts ("junkies" in the play's parlance) was almost booted out of the theatre on opening night, but many of the critics gave it a wonderful reception.

For instance, the headline on Robert Muller's criticism in the *Daily Mail* was: "They cackled a work of art to death!"

The *Daily Express* carried two reviews. One by Muller's opposite number, Bernard Levin. The other: by jazz critic, Noel Goodwin. In the *Daily Sketch*, Angus Hall (no relation) tore the show to shreds. "How I suffered!" was his agonised headline. The *Mirror* story by Dick Richards was headed: "The DOPES get the BIRD! (no pun on Parker's name was intended, I hope!)."

Yes, all the papers said their piece. As well as a biting bit by Milton Shulman, the *Evening Standard* devoted nearly half its gossip column space to an after-show party, "deep down in the steamy atmosphere of Ronnie Scott's jazz club."

What did the papers say about the jazz content? The *Mail*: "Some of the actor-junkies also perform jazz (of a very high order) . . ."

The *Express*: "For my kicks, there should have been a lot less play and a lot more jazz."

The *Sketch*: "For long, dull periods, these unpleasant characters on stage played loud jazz . . ."

The *Mirror*: " . . . but the best moments of the evening were some

first-class jazz interludes played by four of the doped-up layabouts." *Evening News*: " . . . a 'cool' jazz quartet breaking out sporadically . . ."

And so they went on . . . My own verdict? I am no drama critic. But these were my reactions to the play: I found it sincere, sordid, frighteningly realistic, unnecessary and, in several instances, brilliantly acted. Especially by the four American leading men, with Jerome Raphael a particular surprise.

The first act is over-long. And the



JACKIE McLEAN— He'll play even better when he settles down.

depressingly hopeless atmosphere is "spoiled" by too much playing for laughs. These cracks, some very witty but blithely cruel, entirely destroy the build-up. The tension of

the second act—with its horribly reeling "fix" on stage and the subsequent death of one of the junkies from an overdose—was completely ruined on opening night by the poeiral behaviour of the brigade in the "gods."

But the thing that depressed me most about the play was its utter hopelessness. Nevertheless, I shall see it again before really making up my mind.

The music was first-rate. Pianist Freddy Redd's seven excellent originals are completely effective. They underline and intensify the climactic action of the play. Particularly outstanding are "Time To Smile," the short, micky-taking "Theme For Sister Salvation" and the final, frenzied "Overdose."

Jackie McLean blew with all that highly personal, sweet-and-sour, emotional involvement which typifies his work. But when the audience—and his teeth (he's had a lot of trouble)—settles down, he'll play even better. Redd is also a very individual stylist.

British boys, Malcolm Cecil and Tony Mann (who works so well with Jackie) also gave most creditable performances.

See "The Connection" if you can. If the play is too sordid for you, concentrate on the excellent music. But, like or loathe "The Connection," you shouldn't ignore it.

MILES INSPIRES CANNON

ON A FINE LP



"CANNONBALL" ADDERLEY—MILES DAVIS

Something Else
Autumn Leaves; Love For Sale; Something Else; One For Daddy-O; Dancing In The Dark.
(12in. Blue Note BLP 1595)

PERSONNEL: Julian "Cannonball" Adderley (sax); Miles Davis (trumpet); Hank Jones (piano); Sam Jones (bass); Art Blakey (drums).

THIS is one of the most intriguing and important records of the past five years or so. It contains classic performances of lasting beauty and value. The kind that are better listened to than written about.

Though Cannonball is the nominal leader, this is in every way Miles' record. And not just as a soloist. You can sense his stamp on everything. You feel that he called the tunes . . . that he suggested the treatments (especially *Autumn Leaves*, a quite incredibly sensitive performance) . . . that he took charge of the date. On top of all that, the album contains some of the most thoughtful work I

have yet heard from him on record. Though Miles' presence overshadows the formidable Cannon, that very same presence inspires some of Adderley's most inventive playing. His sound is big and round.

Hank Jones is just about the most delicate, but meaningful pianist of his kind since Teddy Wilson. Hank plays with such taste and his touch is to be marvelled at. Sam does a thoroughly musicianly job. Blakey has never been heard on record with more control and sympathy.

Autumn Leaves is a simply perfect performance. Something Else is the most striking track, perhaps.

MILES DAVIS— Cannon is the nominal leader, but Miles takes charge. (DISC PIC)

Daddy-O is a funky blues, which never allows the funk aspect to get the upper hand. *Love, Like Leaves*, evokes another powerful mood. *Dark* is Cannon's pretty ballad feature. I cannot praise this record too highly. Words just do not do it justice. Buy it and hear for yourselves the beauty that is in Miles' soul.

THE JAZZ MESSENGERS
At The Cafe Bohemia
(Vol. 2)

PERSONNEL: *Julian "Cannonball" Adderley (sax); Miles Davis (trumpet); Hank Jones (piano); Sam Jones (bass); Art Blakey (drums).*

PERSONNEL: Hank Mobley (tenor); Kenny Dorham (trumpet); Horace Silver (piano); Doug Watkins (bass); Art Blakey (drums).

THESE are the original Messengers. The band became a full-time proposition following two successful 10in. LPs together for Blue Note under Horace's leadership. You feel that Blakey was the boss, Horace was the band's musical polly dictator.

On Volume One of these "live" Cafe Bohemia sets, Mobley was perhaps more impressive than trumpeter Dorham. On these five tunes,

though, Kenny is heard at his lyrical best. Yesterday is his ballad feature. But he is equally effective on *Crowd, Someone, Waited and Tequila*.

Despite the handicap of a typical club piano, Horace is at his most propulsive, behind and between soloists. Horace was funky long before it became fashionable. Watkins is excellent and Blake drives all before him (especially on *Avila*) when the time comes, but is equally tasteful on the "down" tempos.

Crowd is credited to Mobley. But it is actually Kenny Clarke's "Royal Roost," sometimes called "Rue Chaptal." Anyway, it's a good excuse to play a bright-tempo blues!

Rudy Van Gelder's engineering is first-class.

Next week TONY HALL will review the original cast album of the music from "The Connection."

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Who Where When

Week beginning Sunday March 5

- ACCRINGTON**
Palace Club - Tony Brent, Mike and Brian Walters (Wk.)
- ALDERMASTON**
AWEAL Recreation Centre - Clyde Valley Stompers (Wk.)
- AYLESBURY**
Greensboro Ballroom - Clyde Valley Stompers (Thurs.)
- BARNET**
British Legion Hall - Humphrey Lyttelton (Thurs.)
- BIRMINGHAM**
West End Ballroom - Clyde Valley Stompers (Sat.)
- BOXTON**
Rivington Barric - Humphrey Lyttelton (Fri.)
- BRADFORD**
Students Club - Humphrey Lyttelton (Sat.)
- BRIGHTON**
Regent - Brook Brothers, Terry Young and The Youngsters, Danny Davis, The Scimitars (Mon.)
- BURY ST. EDMUNDS**
Crown Liquors - Gene Vincent, Chris Wayne and The Echoes (Fri.)
Chris Wayne, Tony Holland and The Packmakers (Sat.)
- CARLISLE**
Manxton - Billy Fury, Joe Brown, Mickey Johnny, Tommy Rennie, Duffy Power, Nelson Jones, Peter Wynne-Jones, Geoff, The Kenosis (Fri.)
- CIRENCESTER**
Guinness Hall - Red Shaw (Sat.)
See Cardiff
- DEVONPORT**
California Pool - Norm and The Gladstons (Fri.)
- EDINBURGH**
Winton Gardens - Sid Phillips and his Orchestra (Thurs.)
- EDINBURGH**
Usher Hall - Chris Barber (Thurs.)
- GLASGOW**
St. Andrew's - Chris Barber (Wed.)
Oliver - Ella Fitzgerald, Oscar Peterson Trio, Lon Levy Quartet (Fri.)
- HULL**
City Hall - Chris Barber (Thurs.)
- KINGSTON**
Coronation Hall - Clyde Valley Stompers (Sat.)
- LIVERPOOL**
De Montfort Hall - Red Shaw (Sat.)
De Montfort Hall - Ella Fitzgerald, Oscar Peterson Trio, Lon Levy Quartet (Wed.)
- LONDON**
Palladium - Norman Wisdom, Yana Fern, Agneta Waterman, J. J. Synovell, Les Bursell, Pete Dinklage, Alma Cogan (Mon.)
Brixton - Dick of the Town - Mike Brymore (Mon.)
Scala - Kibbles, Terry Young and The Youngsters, Brook Brothers, Danny Davis, The Scimitars (Thurs.)
Rural, Tottenham - Jimmy Burton, The Five Rhythms (Thurs.)
Lecroon, Stratford - The Stratford Screamers (Thurs.)
Lecroon, Stratford - The Stratford Screamers (Thurs.)
Mareux, Finsbury Park - Jimmy Ryan, The Rebel Rousers (Wed.)
Rivington Barric - Clyde Valley Stompers (Mon.)
Bayer Grove Ballroom, Lutetium - Clyde Valley Stompers (Wed.)
Guinness, Birmingham - Red Fitzgerald, Oscar Peterson Trio, Lon Levy Quartet (Sat.)
- MALVERN**
Winton Gardens - Cyril Stapleton and The Show Band, Michael Cox, Danny Rivers (Sat.)
- MANCHESTER**
Savoy - Sporting and Palace Theatre Club - Kaye Sales (Wk.)
The Trade - Ella Fitzgerald, Oscar Peterson Trio, Lon Levy Quartet (Sat.)
- MORECAMBE**
Winton Gardens - Danny Rivers, Rebel Rousers (Fri.)
- NEWCASTLE**
City Hall - Ella Fitzgerald, Oscar Peterson Trio, Lon Levy Quartet (Thurs.)
- NORWICH**
Savoy - Hercules Ballroom - Jimmy Burton, The Five Rhythms (Mon. and Wed.)
- PRESTON**
Queen's Hall - Gene Vincent, Chris Wayne and The Echoes (Thurs.)
- READING**
Majestic - Brook Brothers package (Fri.)
See Brighton, Town Hall, Nat Temple and his Orchestra (Sat.)
- RUGBY**
Grandes - Danny Rivers (Sat.)
- SOUTHAMPTON**
Guinness Hall - Red Shaw (Thurs.)
See Cardiff
- MUNDELEIGH**
The Kings - Gene Vincent, Chris Wayne and The Echoes (Thurs.)
- SLOUGH**
Carlton - Johnny Deane and the Blue Grass Band (Wk.)
- SWANSEA**
Paul Pavlou - Humphrey Lyttelton (Wk.)
- SWINDON**
Winton Ballroom - Humphrey Lyttelton (Thurs.)
- WILMERE**
Crown Liquors - Gene Vincent, Chris Wayne and The Echoes (Sat.)
- WYKE**
Rialto - Chris Barber (Wed.)

Trad Jazz reviews and news by Owen Bryce

KID ORY—he's just marvellous

KID ORY AND RED ALLEN
We've Got Rhythm
Christopher Columbus; Some Of These Days; I Got Rhythm; Come Back Sweet Papa; Son; Tuxedo Junction; Lazy River.
(HMV CLP 1422)*****

I WAS recently asked, in public, to name my three favourite tromboneists. My inclusion of Kid Ory as number one brought cries of derision from friends, fans and fellow critics. This record arrives to refute their laughter.

And it isn't the strength, virtuosity, or feeling of the soloist. What counts in the final analysis is the ensemble sound of the band as a whole. And there is no finer ensemble trombone player than Kid Ory.

The old notes and glossed that he pushed in apparently casually here and there make every Ory record a delight to listen to. He has the uncanny knack of placing every note EXACTLY where it is wanted.

Moreover, he has the ability to bend every musician to his way of thinking and to couple that with an ability to bend every tune to his style of playing. Thus Christopher Columbus doesn't sound one iota like Goodman or Henderson; Tuxedo Junction doesn't remind one of Glenn Miller.

Ory isn't one to lean on the accepted versions of these numbers. He, and Henry "Red" Allen, romp through them all, at an easy tempo, playing them in their own style, neither New Orleans, nor Dixieland, nor this that or the other. Just marvellous Kid Ory.

TRAD JAZZ NEWS

WILBUR DE PARIS
The Wild Jazz Age
Ramin' Wild; That Thing Called Love; Sittin' Shit Wakin'; Baby Won't You

will include guest appearances by many famous British musicians. Most surprising news of all is that Paddy Lightfoot leaves brother Terry's band to join Kenny Ball. Cyril Preston's departure from the Charleston trombone position is also surprising, even though it was rumoured to take place over a year ago.

ON trumpet—Mike Daniels, Al Fairweather, Humphrey Lyttelton, Alex Welsh, Ken Colyer. On clarinet—Acker Bilk, Terry Lightfoot, Sandy Brown, Archie Simple, and Monty Sunshine. How's that for the blues, with rhythm sections of Britain's latest and 7. Unbelievable and unorthodox as it may seem, such a front line did assemble early last week for a brief period at a reception given at a record label.

Columbia's Landsdowne Jazz label was honoured by the presence of this band of handleaders, all of whom have recorded for the label. Without doubt the top selling jazz label, Landsdowne has had best sellers in the jazz charts every week since it started in June, 1959.

ERIC SILK has made the move many semi-pro bands must have in their minds. He signed with the Dutton agency last week, but affirms that this will not alter the intention of the band to remain semi-pro.

The band now has a new bass player, Jack Reddick, and a new cory, a 1955 Jaguar Mark Seven. "We couldn't afford a brand new one, but I'm hoping that with more work we'll have it next year." The band will continue to be managed by the country's foremost jazz father, Pop Silk, who has steered his son's jazz affairs since the time, 15 years ago, when he sat in with the Webb Deedlers.

SO some of the bands did finish up with their own musicians! Notably Mike Daniels, who took back Gordon Rumsby when Johnny Picard left to join Bruce Turner's Jump Band.

The Fairweather/Brown All Stars are using Benny Goodman (No 1 Not THAT one) on drums in place of Denny Hatchinson, now with Bob Wallis' Band, and Bert Murray leaves the piano chair in Nat Georgia's band to play TROMBONE with the reconstituted Charlie Gull outfit. Nat Geesella is recording an album of his musical biography, which

Please Come Home; Twelfth Street Rag; Blues Inure; When My Sugar Walks Down The Street; Railroad Man; Minoreta; Tell 'Em About Me; The Charleston; Create Love Call.
(London LITZ K 15201)***

THIS is a miserable "gimmicky" pseudo-New Orleans jazz record. Hardly a track gives us honest-to-goodness jazz.

Running Wild, for example, has the benefit, if you can call it that, of three or four changes of tempo (sorry but I just count after the first boring one) and a monotonous recital by presumably none other than Wilbur de Paris himself.

Railroad Man starts with those railway noises that I thought went out after Jimmy Rodgers flogged them to death thirty years ago. Create Love Call differs from Duke's famous version but adds nothing whatsoever to the simple melody. The Charleston does its best to recreate the film maker's supposed wildness of the twenties, those fabulous days of sheer boredom relieved only by drunkenness and stupidity.

Most of what they wrote about the twenties is sheer, unadulterated rubbish. Records devoted to "recreating" the style come into the same category.

Only Minoreta is worthy of a place in a jazz album, though Tell 'Em About Me with vocal by Louis Bacon, is not bad.

PHIL NAPOLEON
In The Land Of Dixie
Pidgety Feet; Dardanella; Ciel Birli Dio; Tin Roof Blues; Just Hot; Shim Me Shu Wabbler; Ramin' Wild; Memphis Blues; Southern Comfort; Baller The Jack; Archibair; Sensation.
(Capitol T 1428)***

HOW I begin to detest this old favourite. "When you say that Phil Napleton and his Memphis Five are maffers (past and present) of the famous rollicking Southern style of musical enjoyment, then son, you just ain't just whistling Dixie... you're talking about Dixie, at its very best." You don't have to read very much further to know that yet another Dixie-seller is pushing yet another Dixieland disc to yet another batch of party-loving kiddie-winkies!

Phil Napleton is a highly competent trumpeter brought up in the school of Red Nichols and the New Yorkers. His allegiance to Dixieland continues. His own trumpet playing is excellent, though it has lost the sound of down to earth jazz and



No finer ensemble trombone player than KID ORY.

* gained that of the polished studio musician.

So have all the musicians and there-in lies the whole trouble. Or have I said all that before? I am sure I have, because all these "rollicking" Dixie LPs sound the same, and I think I'm sufficiently honest to think the same about each new one that turns up.

There may be a place for this slickly turned out music, but it isn't on the jazz fans record days.

EDDIE LOCKJAW DAVIS
QUINTET
The Chef
The Chef; Three Deuces
(Esquire EP237)***

HARD-BLOWING, extrovert, small group music by the master of present day extrovert playing. Eddie "Lockjaw" Davis, self-taught and a comparative newcomer, relies on the oldest formula of them all and foregoes the current school of "cool" playing.

Here is a man who blows just how he feels and mostly he feels pretty good.

Three Deuces, a fast tenor battle between Davis and Jerome Richardson.

Richardson plays flute on the first side, leaving Davis on his own with that atrocious organ backing. The rhythm section is saved by some good bass playing from George Duvivier and sensible enough drumming from Arthur Edgell.

In spite of Davis' liking for Shirley Scott I find little in it to make any jazz sense.

On rare occasions she has been known to swing and the nearly does in the beginning of her Chef solo, if you can forget the non-hep syncopation

VOGUE THE GREATEST CATALOGUE IN THE WORLD JAZZ

NEW RELEASE	NEW RELEASE	NEW RELEASE
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On their night out it was... Ooh-la-la and all that (French) jazz

Imagine it... five handsome and charming singers, five glamorous and shapely starlets paired off for a date at the cinema. F-A-B-U-L-O-U-S. But there was a snag. The girls were all French, not that that's a drawback, but neither Craig Douglas, Peter Wynne, Don Arrol, Adam Faith nor Jess Conrad speak their lingo... and neither did the girls speak English. How about that? Our top pops were escorting the girls to the opening of a new Continental cinema in London.

DISC reporters review two London shows

'KING KONG' — ALMOST AS FABULOUS AS THEY CLAIMED

TO advance ballyhoo, almost equal to the arrival of "My Fair Lady," London's latest musical, the all-negro "King Kong," opened at the Princes Theatre last week... and it all but lives up to its publicity.

It is billed as a jazz musical... which is stretching a point. But no matter, the music of this South African import is the most pulsating, pounding and foot-tapping show to be heard for a long time. Four of the show's tunes are particularly catchy, the title song "King Kong," and "Crazy Kid," released by Decca as a single, "Back Of The Moon" and a traditional road-gang song "Tobotholosa"... but none of the lyrics encourage singing.

Decca have also released an LP of the show with the original cast.

What a cast!

And what a cast! Few of them were professional singers or dancers before they joined "King Kong," but what they lack in stage craft they more than compensate with an infectious enthusiasm... especially the chorus.

If they performed some of the sensuous and seductive dances at the local palais the housewife would have a busy time.

So would some of the townships slang in the dialogue. I expect that even "Kookie" Byrnes would be at a loss to understand: "He don't sop mahogany" (he can't drink brandy), "King don' buzz to the cherries" (King's not interested in dames) and a host of other phrases.



Singing laurels of the show must go to Peggy Phango, who plays Joyce, King Kong's girl friend, and Joe Mogosi, the main leader. It would be a pity, I think, to see either of them going home to Africa when the show ends. J.W.

Mantovani draws capacity crowds

THE potency of the Mantovani musical magic was demonstrated once again at the Royal Albert Hall last Saturday evening.

A capacity audience listened to a programme which included items covering a wide range. Show and film tunes mingled with light music favourites and pieces by classical composers.

The *Waltz* Mantovani string sound... was not used excessively.

His announcements were brief and tinged with his own quiet humour here and there.

It is a profound tribute to Mantovani that, in this TV-dominated day and age, he can fill the Albert Hall on a Saturday evening with people of all ages, including many teenagers, by presenting music pure and simple. N.H.

Should Paul change to C and W?

PAUL HANFORD is wondering whether there's a field open to him as a British singer of Country and Western material. "I'd like to concentrate more on this type of number," he says, "partly because there isn't really a top selling English singer doing western ballads at the moment—partly because I enjoy singing this sort of song."

Try-out for Hanford in the CW medium is "Cigarettes and Coffee Blues" which is featured as the B side to his more conventional hit "Everything," just released by Parlophone.

Paul's also hoping that a hit disc will open the road back to films for him. "Road back" because he worked as an extra in pictures before the disc company took him up.

Hanford's debut disc "Polka Dot Bekini" not only did well in face of Brian Hyland's opposition in Britain... it reached the top ten in Scandinavia, South Africa and New Zealand and was recently No. 1... in Mexico!

MARION RYAN



It's good news for Bill and Dick

GOOD news this week for Billy Raymond and Dick Williams. Both these young men have achieved a great deal of success in a relatively short time. Billy, at 23, is television's youngest comper... Dick, at 27, is one of the country's top commercial cartoonists.

And the news? Billy, who appeared on "Spot The Tune," on approval, has had his engagement extended for another 13 weeks, thus justifying the faith that we have all had in him. In spite of his comparative inexperience, he has successfully held down a top spot on television's longest-running musical show. Congratulations, Bill!

The pleasant tidings for Dick are two-fold. His band has been so popular on ABC TV's "Sunday Break," that they have been engaged as the programme's permanent group.

He has also been booked by the BBC to introduce a 20-minute run-through of jazz films in "The Cinema Today" series.

"TO get ahead you gotta getta gimmick"... so say the booking agents to their clients.

But it has been left to a girl to create a "craze" with her particular gimmick. Connie

Stevens stars in "Hawaiian Eye" on television and plays a teenage photographer, right club singer, and helper to the detective heroes of the series.

And the novelty which has started the teenage craze is the straw hats she wears. She wears up to six different straw bonnets in one episode. Letters pour into the Warner Brothers fan mail department asking where they can be bought. But the fan department can't answer the question.

Connie buys her own hats, and only when she can't find one which she wants, does the studio make one—but to her own design.

GIRLS DEPT. Fashion Hint. If you're dark-haired, then why not make the most of this season's "vamp" look? It's all to do with the eyes. The ramp or "mooneyed" look is very simple to achieve, and the results are very flattering.

Apply a dark eye shadow on the lower part of the lids, then work either a charcoal, or a slightly darker shadow than the first, upwards to the brow, fading out gradually. Then apply two generous coats of black mascara to the lashes.

You are now prepared to flutter your eyelids with great effect!

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MARRY ME

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