

DISC

THE TOP RECORD & MUSICAL WEEKLY

No. 168 Week ending June 10, 1961

Every Thursday, price 6d.



BROOK BROTHERS—Ambition realised with latest single.

INSIDE

RUSS CONWAY and the charts — revealing interview

Mark Wynter writes from **America**

NELSON RIDDLE Break with records? **PLUS** All the latest news reviews and features

Presley cuts down on films

BRITISH TOUR BEING DISCUSSED

ELVIS PRESLEY is to cut down his film-making to two pictures a year, starting next year. This follows a decision by Presley's manager, "Colonel" Tom Parker, and the arrangement will last for at least four years.

This news, revealed to DISC by Freddy Bienstock, executive of the Presley organisation and the Aberbach Music group, during a business visit to London last week, follows the story in last week's DISC in which it was stated that the prime cause which prevented Presley from making a personal appearance tour of Britain was lack of time.

With his release from heavy Hollywood commitments this problem is now swept aside, Bienstock said that preliminary inquiries were, in fact, already taking place. The problem of finding a venue still remains. "Olympia, Earls Court and the Empire Pool, Wembley, seem to be suitable," said Bienstock, "but these get booked up way ahead."

"However, a visit here is definitely under consideration for the future."

(Continued on back page, col. 3)

Academy Award writer to pen Duane Eddy film

COMPOSER HARRY SUKMAN, who won an Academy Award this year for his score for the film "Song Without End," has been commissioned to write the background music for a forthcoming MGM western about the battles between the U.S. cavalry and the Indians during the 1870s.

The film will be called "A Thunder Of Drums."

Well-known A and R director and recording star Mitch Miller has written the title tune, making his debut as a film composer, and guitarist Duane Eddy will play two of his own compositions in the film as well as taking a straight acting role.

Heading the cast will be Richard Boone, a descendant of American pioneer Daniel Boone and already known in Britain via the lead role of Paladin in the ITV western series "Have Gun—Will Travel."

BROOK BROS SAY 'NO' TO US OFFER

WE purposely missed a trip to the States, so that we could do a summer season in Brighton," confessed the Brook Brothers to DISC last week. "We had been offered a three week tour of one nighters, commencing early June, and negotiations were in hand," said Ricky, "but much as we would love to have gone, we felt it would be sensible to get more established here first."


Stars," and a two week tour with Tommy Steele. This month they have two consecutive appearances on "Saturday Club," on June 17 and 24, and then, next month, their first important summer season. If they had accepted the American offer, these engagements would have been forfeited. Their record career has been just as exciting. Following their first hit disc is an EP, "The Brook Brothers Hit Parade," last month, and also a new single. An LP is on the way, too, for release in July. "We are extremely pleased with the new single," said Jeff, "and in fact

have realised one of our aims. This number, 'Little Bitty Girl,' is a ballad with a beat, and we have always wanted to record a slow number. True, it's not a heavy ballad like 'Portrait Of My Love,' but more swinging. As in 'Warpaint,' we again have the gimmick of tymps. I wrote the flip side, 'Tell Her,' myself."

Would the Brook Brothers worry if this one doesn't make the charts? "Well, naturally it would make life a little easier if it's a hit," they said, "as it would endorse the success of our last disc, 'Little Bitty Girl' is a very good song, but you can never tell what the record-buying public are going to buy."

The Brook Brothers prefer one nighters to any other kind of engagement. They feel that with this kind of commitment they are reaching new places and fresh faces all the time without getting stale. "It will be a great change for us to do a season," said Ricky, "and as Brighton is a busy holiday resort, there will be plenty of variety in the audience."

In between all their dates, the Brook Brothers have been busy cutting their first LP for Pye. Title and release date have still to be fixed.




THE BROOKS ARE BACK—
BEATING LIKE A DRUM—WITH
"LITTLE BITTY HEART"

ON PYE 7N 1635Z

PERSONAL MANAGEMENT:
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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 Remson lighter/ashtray set.

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

PRIZE LETTER

Stop them flicking their fingers

CAN'T something be done to prevent artists spoiling their acts with incessant and infuriating finger flicking? A good artist does not need to employ such methods to gain success.

This habit shows lack of personality. In recent appearances, Dave Sampson and The Brook Brothers adopted this style of entertainment. Even Cliff Richard was guilty of it in his last television series.

If more artists followed the relaxed manner of Adam Faith, I am sure the standard of personal appearances would be raised.—P. N. LEWIS, 24, Desborough House, 2, Dickens Grove, Warstock, Birmingham, 14.

EXCEPTION

THE best LPs in the female field usually come from American artists such as Lena Horne, Kay Starr and Jo Stafford.

Shirley Bassey, however, has produced an LP, "Shirley," which proves that she is in world class. Just listen to her singing "In The Still Of The Night" and "For Every Man There's A Woman." I am sure everyone will agree she is a British artist to be proud of.—T. BEER, 17, Albert Road, Epsom, Surrey.

POP OR PROSE

THERE is an interesting difference in music reviews. A pop review usually includes the title, singer, star rating and the critic's opinion and the record's hit potential—usually written in an un-elaborated style.

But a jazz review is often 40 or 50 lines of literature, and a good jazz critic, such as Tony Hall, pulls no punches and may say that, in his opinion, a musician is of poor quality.

Some say that while a jazz critic has to listen only to five or six records, a pop man might have to review 20 or 30. But surely he could write only about the most interesting—ignoring about 50 per cent, and giving room to write in a more flamboyant and controversial style?—PETER JAY, 63, The Avenue, Broadstairs, London, N.W.6.

AUDIENCE TOO

WHY can't artists and their A and R men use a little sense of arrangement and imagination when cutting LPs? An LP, like a book, should have a beginning, middle and end, with audience reaction, if possible, an idea which I feel would benefit many recording artists.

Best example of this type of LP is "My Buddy" by Buddy Greco. The last track on the first side leaves the audience yelling for more, and from then the excitement is worked up, reaching fever pitch for its final number.—ROGER BURNETT, 32, Oaklands Avenue, Halifax, Yorks.

FORECAST

JB. TANDY is right about Jess Conrad, but surely he has forgotten that DISC nominated Mark Wynter for top stardom during 1961. And he certainly has lived up to your forecast.

On Whit Sunday I saw Mark at Scarborough. There was a full house and his act was really appreciated. "Exclusively Yours" is an obvious tip for the top, and I predict that Dick Tatham will have found his British Bobby Darin when Mark Wynter returns from his tour of the world.—MARGARET JUDD, 6, Broadland Cottages, Potter Heigham, Norfolk.

LESS TALK

RADIO Luxembourg competes cut records short too frequently, and fade out a disc a quarter of the way through it. Their cutting in, abruptly, in the middle of a song spoils the tune, and although it may be done to save time and to increase the number of records in a programme, it decreases our enjoyment of them.

And it does not help record sales. Many would-be buyers like to hear a good ending as well as a good begin-

ning, and when records are played in only half-minute flashes, they lose all interest in such programmes.—SEANTI PADHI, 32, Maidenhead Road, Stratford-upon-Avon, Warwick.

DO SOMETHING!

ESTABLISHED songwriters like Barry and Worth, and arrangers like John Barry and Harry Robinson have the imagination which produces new sounds.

Britain has the singers, the songs and the accompanists—but what is anyone doing about it?

British publishers fight to secure the latest American hit and ignore our own talent. It's no good just grumbling, why doesn't somebody—anybody—do something about it?—D. KELLY, 9, Glensdale Road, Brockley, London, S.E.4.

RECORDS HELP

WHY does modern popular music receive so much criticism? The disc boom of recent years has done the entertainment business a world of good.

Besides producing stars of the calibre of Elvis Presley and Connie Francis, and lively new personalities like Jack Good, it has revived interest in dying variety theatres with well produced, big beat presentations like the "Rock 'n' Trade" show.

Pop records have also helped radio to withstand the fierce competition of television.—ANDREW DOBLE, 9, Kimberley Drive, Great Crosby, Liverpool, 23, Lancs.

GOING, GOING . . .

IT has become increasingly evident that despite all arguments in favour of modern songwriting, it is most emphatically on the decline.

Take the all too prevalent and extremely lazy habit of fading away records, instead of writing a proper ending to the song. Surely we do not deserve to be doomed to an eternity of listening to records forever drifting away at the end?—JOHN BENNETT, 2, Tandle Hill Road, Repton, near Oldham, Lancs.

CHEATING

I DON'T know why top artists employ such things as echo chambers on their records. The general record-buying public is satisfied if the song is well sung, and it seems unnecessary and not genuine if the voice is echoed.

All this new equipment is only cheating us, as it is capable of disguising any flaw, and improving an otherwise ordinary or poor voice.

Surely it is better to finish with all



The Fleetwoods —still together, in spite of the Navy

By GARY TROXEL

Hollywood, May, 1961

AS I write this, the destroyer in which I am serving my time in the U.S. Navy is berthed not far from Hollywood. That suits me, for as Barbara and Gretchen live in Hollywood, we are able to do all our recordings "live," in top studios. Our present hit, "Tragedy," with "Little Miss Sad One," was done live.

But it wasn't always like that. During our early days, in Seattle, the only studio we could use was under a businessmen's club, a private place. There, the scurrying of waitresses, and the noise of a small combo used to get into our mikes and ruin take after take.

We had no echo chambers, and the studio was so small that with five or six musicians in the room the sounds became a hopeless jumble, although we were using fine equipment—two-track Ampex and Telefunken mikes.

In reverse

So, for us, the normal recording steps had to be reversed. We didn't record "live"—singing with the orchestra in the studio—used our latest album and single.

For our first singles and albums, we recorded a vocal track in Seattle, then overdubbed the instruments in Hollywood, where they had excellent studios, three-track Ampex, highly skilled studio musicians, echo chambers, engineers, arrangers and other advantages.

This brought problems. The greatest was that of pitch. The piano from which we would take our pitch in

Seattle, might be as much as a quarter-tone off from the pitch of the more precisely tuned pianos of Hollywood, so the musicians would have to tune up or down to match our pitch.

The second problem was that of rhythm. Our vocal tracks were recorded with one guitar to hold us together, for pitch and rhythm. So what did we do? We hired the best guitarist in Seattle. But even with him to help us it happened, after four or five takes, that he would move with us so that, instead of holding a steady rhythm, he would vary.

On the instrumental overdub in Hollywood, the musicians would have to memorise the rhythm variations, "Mr. Blue," "Come Softly To Me" and "Runaround," all varied rhythmically for this reason. But, as all three were hits, and two were million sellers, this doesn't seem to have done them any harm.

We use a few gimmicks. Our background arrangements are always simple, and our vocal sound is "beefed" up with only a little chamber echo. There is very little equalising on our voices. The sound is completely natural, for better or worse, with virtually no top or bottom boost.

We create our own vocal arrangements with editing and guidance by Bob Reidoeff, who has always been our A and R man. Fortunately for us, we love to sing together. Outside recording, our private interests—I like sports cars—are quite different. But singing that is the common love of "The Fleetwoods."



* SHIRLEY BASSEY, she appeared on AF TV's "Thank You Lucky Stars," has proved to be of world class.

such gimmicks and get back to the genuine singer and genuine disc.—G. A. OTTER, 16, Balford Road, Fazakerley, Liverpool, 9.

'DONE THING'

IT seems to have become the "done thing" for audiences, at star shows to rush round to the stage after the performance. Unfortunately it does not end there, for when stars try to leave, they are jostled and bumped, their clothes are torn, and they are subjected to an unquenchable demand for autographs.

This behaviour gains bad Press and strong police action, but above all makes it absolutely impossible for artists to stop and talk to their fans.—RODNEY GRAY, 3, Briar Road, Pollards Hill, London, S.W.16.

SECOND LOOK

HAVING watched a repeat of the controversial play, "A Man Dies"—the religious play in jeans I feel that all who took part did an excellent job.

I hear that the singer, Valerie Mountain, has recorded two numbers from the play. She has a wonderful mature voice and should easily take the record, "Gentle Christ" high into the hit parade.—DESMOND GLENN, 30, Birch Road, Hutton, Liverpool.

WANTED

I WONDER if DISC readers who have photographs of Connie Francis to spare would care to send some to her fans in Hong Kong? We have been trying to get hold of as many of her photos as we can, but as there are no musical publications released out here, it is almost impossible.—G. N. R. TOWER, HQ/32 Med. Regt. R.A., R.F.P.O., Hong Kong.

RICKY NELSON

HELLO MARY LOU

LONDON

45-HLP 9547 45 rpm record

AMERICAN

TOP DISCS

These were the twenty numbers that topped the sales in America last week (week ending June 3).

Last This Week

5	1	Travellin' Man	Ricky Nelson
3	2	Daddy's Home	Shep and The Limelites
7	3	Runnin' Scared	Roy Orbison
6	4	Mama Said	Shirley
1	5	Mother-In-Law	Ernie K-Doe
2	6	Runaway	Del Shannon
8	7	Breaking In A Brand New Broken Heart	Connie Francis
4	8	A Hundred Pounds Of Clay	Geppie McDaniels
17	9	I Feel So Bad	Elvis Presley
16	10	Tragedy	Fleetwoods
15	11	Little Devil	Neil Sedaka
18	12	Hello Walls	Faron Young

Last This Week

13	Stand By Me	Ben E. King
14	Moody River	Pat Boone
15	Raindrops	Dee Clark
9	Hello Mary Lou	Ricky Nelson
10	I've Told Every Little Star	Linda Scott
13	Portrait Of My Love	Steve Lawrence
19	Girl Of My Best Friend	Ral Donner
20	Barbara Ann	The Regents

ONES TO WATCH

You Always Hurt The One You Love	Clarence Henry
The Writing On The Wall	Adam Wade

EDEN KANE

WELL I ASK YOU

DECCA

45-F 11353 45 rpm record

JET

HARRIS

WRITES FOR DISC



A star because Perry said: 'Do me a favour'

A FEW weeks ago we heard that Perry Como was ill. As a favour Andy Williams stood in for him on his television "Music Hall." For a filler during the hastily rehearsed programme Andy sang his latest recording "The Bilbao Song." This issue, by the way, was written in 1927 by the man responsible for "Mack The Knife," the late Kurt Weill.

Andy's rendering of the song was the highlight of the show. According to newspaper reports, "Andy wowed 'em when he orbited with 'The Bilbao Song'."

Thereafter wherever he appeared this song was a "must." From nonpareil his disc suddenly began to sell.

Thought to be one of the most technically perfect singers in the business, Andy hasn't had the breaks before now. Suddenly with one TV appearance "as a favour to a pal" he becomes what can only be described as America's Matt Monro.

This boy can't miss

It seems to me that they just can't wait to make Danny Williams a star. In spite of the fact that his "We Will Never Be As Young As This Again" is still increasing its sales every day, HMV are issuing this Friday a brand new cutting by this 19-year-old South African boy. It's "The Miracle Of You" and "Lonely," both sides penned by Norman Newell and Cyril Ornadel. Danny's big build-up includes, in one month, four TV appearances and three radio broadcasts. Add to that

the obvious heavy plugging that HMV will give "Miracle," the fine quality of Danny's singing, music and lyrics by the successful Ornadel/Newell team, and you have a hit on your hands.

It was Stewart Morris, who has produced "Drumbeat" and "Juke Box Jury" who first discovered Danny when he saw him on a TV programme when he was over here a couple of years back. Stewart offered him a contract for three weeks on "Drumbeat." Danny was so popular that his engagement was extended for a further 12 weeks. Says Danny, "I'm very grateful for all that Stewart has done for me, he is one of the people who started my whole career."

When the 12 weeks were up Danny returned to South Africa, but he missed England. He decided to write to Norman Newell of EMI to ask if he would help him if he returned to this country. Norman told Danny to pack his bags and he would do everything he could to establish him in Britain.

Norman was true to his word and soon after he arrived back Danny found himself a busy lad.

Russ Conway, too, had always taken an interest in Danny, and he and



★ ANDY WILLIAMS... he hasn't had the breaks until now.

Lionel Bart got together and wrote the number which Danny says "... has done me the world of good, it has helped to establish me."

Dropped a 'twanger'

TWANG! I was £2,999,997 out in my story last week about world-wide television reception. I said the set would cost £3 and you would need a receiver the size of a house to receive the colour television signals from a space satellite. I should have said that the set would cost £3 million. I hope you didn't rush out and place an order.

TOP TWENTY

Compiled from dealers' returns from all over Britain

Week ending June 3, 1961

NEIL SEDAKA

'Little Devil' up to 7

RICKY NELSON

'Mary Lou' in at 17

Last This Week	Title	Artist	Label
1	1	Surrender	Elvis Presley RCA
2	2	Runaway	Del Shannon London
3	3	Frightened City	The Shadows Columbia
4	4	More Than I Can Say	Bobby Vee London
10	5	But I Do	Clarence Henry Pye
7	6	You'll Never Know	Shirley Bassey Columbia
13	7	Little Devil	Neil Sedaka RCA
8	8	On The Rebound	Floyd Cramer RCA
5	9	Blue Moon	Marcel Marceau Pye
6	10	What'd I Say	Jerry Lee Lewis London
12	11	Have A Drink On Me	Lonnie Donegan Pye
9	12	Don't Treat Me Like A Child	Helen Shapiro Columbia
17	13	I've Told Every Little Star	Linda Scott Columbia
19	14	Halfway To Paradise	Billy Fury Decca
11	15	You're Driving Me Crazy	Temperance Seven Parlophone
20	16	Runnin' Scared	Roy Orbison London
17	17	Hello Mary Lou	Ricky Nelson London
15	18	Easy Going Me	Adam Faith Parlophone
14	19	Gee Whiz It's You	Cliff Richard Columbia
20	20	Transistor Radio	Benny Hill Pye

ONES TO WATCH

Ambush	The Outlaws
Well I Ask You	Eden Kane



THE MARCELS

"SUMMERTIME"

B/W

"TEETER TOTTER LOVE"

45 RPM 7N 25083



ETTA JAMES

"TRUST IN ME"

B/W

"ANYTHING TO SAY YOU'RE MINE"

45 RPM 7N 25080



THE VISCOUNTS

"JOE SWEENEY"

B/W

"HONEY COME ON DANCE WITH ME"

45 RPM 7N 16356

MARK WYNTER

writes another letter, exclusive to DISC, about his trip to America

Connie at the Copa was just terrific

NEW YORK, May 30.

HELLO again! My time here in America is certainly going much faster than I had imagined, and it has all been filled with happy and exciting things. But top of the list was Connie Francis at the Copacabana last week. Remember I said that I was going to see and meet Connie last Thursday evening? Well, I did! And she was just terrific.

I cannot really explain her in terms of sensational or dynamic, because she wasn't. Connie has an act that is warm, sincere, friendly, and somehow seems to get inside you as though you are feeling the words of the songs that she is singing. I thoroughly enjoyed it.

Connie sang all her big hits, the most favoured being "Mama." Wow! What a song that is. A great, all-time favourite of mine is that old standard "You Forgot To Remember," and Connie's interpretation of it was beautiful.

My date for that evening was a girl called Judy Shepherd. Judy is part of a sisters act (due in London in September) called The Shepherd Sisters. They are gaining a very fine reputation here and on the Continent, so watch out for them.

I saw Connie between shows, and she has asked me to convey her very best wishes to all her friends in England, so that's what I'm-a-doing!

much more casually than we do for dances. They wear almost anything, and some of these dances are fantastic.

The Slop, the Pony, the Twist, the Madison, the Mess Around, the Charanga, the Cha-cha-cha. Can you imagine all these different dances going on in one dance hall? It looks so cute to watch.

By the time that you read this I shall be in Australia. So until next week, thanks for having a chat with me.



Mark and CONNIE FRANCIS met at the Copacabana after Connie's performance.



SUNDAY WE RELAXED

Last Friday I travelled to Connecticut to appear on the Connecticut Bandstand TV Show, and on the Friday evening made a personal appearance in Babylon, as well as being interviewed on radio there.

Sunday was the day for relaxation. Joe Fields, of London Records, invited me along with his family and friends to a large-scale picnic. This was just great! At 11 a.m. we all drove to State Park, Sunken Meadow, about 30 of us, including children. And there we stayed for one whole day of sunshine and clear blue skies. We did nothing but eat, talk, play baseball and swap stories. It was great fun.

On Tuesday last I appeared on the Joe Franklin TV Show, and there I met a coloured singing group called Andy and the Bey Sisters. This is a coloured group that sing with real soul. Boy, are they talented! Many established artists here are tipping this particular group for the top.

I expect most everybody has heard of Coney Island. Well, I hadn't! When I asked somebody what it was, this was my answer. "Take all the fun fairs in England, put them together and there you have it, Coney Island." It's true! An island of laughter, fun and all the entertainment one could wish for. I went there today and had such a time!

LUNCH WITH JIMMY JONES

On Thursday I shall be travelling to Baltimore to appear on the Buddy Dean TV Show, which has terrific viewing figures, as big as the Dick Clark Show. And last Saturday I did a spot on the Clay Cole Show on television, which is also very popular here.

Everything has been fine here for me, some very good exposure and, of course, wonderful experience.

Tomorrow is all booked up. Firstly, I am having lunch with Jimmy Jones, and then we are paying Ben, E. King a visit at the Apollo Club, which is where he is appearing at the present time. Ben, E.'s record, "Stand By Me," is a sure winner all the way.

I have been invited to a recording session of Johnnie Ray, which is due

to take place tomorrow evening. Johnnie's record company are going all out to put him on top again. Hope he makes it, he's good.

Bobby Rydell is following Paul Anka at the Copacabana. It's a great pity that I can't stay to see Bobby's act. I think he's great. Unfortunately, I couldn't meet him during my visit because he has been too busy rehearsing for the Copa. That's one thing I'm really choked about. Still, never mind, eh?

Teenagers at the "hops" here dress

Doris Day...Chubby Checker...Eydie Gorme...Syncopators...Jan Rohde... Bobby Rydell...Tommy Steele...Garry Mills...Karl Denver

✱ Just in case the sight of SYDNEY ROMAIN in "The Frightened City" should make you forget the music—Norrie Paramor wrote it and The Shadows recorded it!



YOU'LL be lucky if you can discover Doris Day's Beverly Hills telephone number. But if you do I still wouldn't advise you to ring her at home. Telephones are her pet aversion. She rarely answers them and seldom returns a call.

An exotic mixture of blood flows in the veins of Pete Gordenio—"Be My Girl" on Fontana. He's a quarter each of American, Spanish, Scottish and Borneo. It was on St. Patrick's Day, three years ago that he came to England from India.

Overheard at EMI's London headquarters—a trumpet player extolling the virtues of a steam canoe and the difficulties he was encountering building a 15ft. Zeppelin. The speaker, Cephas Howard of The Temperance Seven.

It was Mrs. Dick Clark, wife of the well-known DJ, who gave Chubby Checker his surname. She remarked that Chubby was like a young Fats Domino... hence the surname Checker.

THE name is now familiar but when Eydie Gorme first started singing it fell a trifle hard on the ears. Her parents are Turkish, which is where she got the name, and all along she's flatly refused to change it for something more conventional.

Lord Beaverbrook, The Baron of Fleet Street, has invited Nina and Frederik to the coming out party of his grand-daughter, in September.

When Don Fox signed a disc contract with the now defunct Triumph label he was insured for \$100,000. Don had misgivings about the policy because it prevented him from playing football. He missed the game more than he thought he would but there was nothing he could do except look forward to the day when things might be different. The day has

come...slap in the middle of the cricket season.

Coca-cola factory in Oslo recently presented 10 cases of their drink to Jan Rohde and his family. Jan, though, is the only one who likes the drink so he's now got 250 bottles for himself. About three months supply he reckons.

On good authority I'm told that none of the moustaches worn by The Syncopators is genuine... which is just as well. Judging by some of the styles I imagine one or two wives or girlfriends might start objecting. As it is one of the biggest problems the band faces is: "How to stop their moustaches slipping?" You can hear The Syncopators and their 1920 style dance music on "If I Had A Talking Picture Of You."

The envy of many girls is Bobby Rydell. He's about the slimmest person in show business, apart from circus freaks and contortionists, but never puts on weight, even though Mum, Mrs. Ridarelli, claims her son just eats and eats. His favourite food, I might add, is Italian.

At a seven-year-old Josh White left home to become a guide to blind, wandering, evangelists and folk singers. It was they who taught him the guitar and their songs. Seven years later he made his first recording.

TO ensure that Elvis Presley was allowed plenty of rest during filming of "Blue Hawaii" an around the clock guard was placed on the 14th floor of his hotel. The hotel authorities were shaken one night when they discovered Elvis sitting in the guard's place guarding his own empty room. He explained he'd been joining this every night when things quietened down so that the guard could take a walk and stretch his legs.

Recording "The Dit-Dit Song"

STAR TALK



by John Wells

brought back memories of sea-faring days to Tommy Steele. He learnt the Morse code during his spell in the Merchant Navy. But he only had to use it once... and that was after he had left the Navy. Two or three years ago the engine of the motor boat that Tommy and his then bride-to-be Ann Donaghy were cruising in failed off Southend-on-Sea. It was towards nightfall and Tommy had to use a flashlight to send an SOS to an anchored naval frigate. They lowered a boat and towed Tommy's motor boat to Southend.

During a recent personal appearance tour of Canada Brenda Lee spent much of her spare time entertaining patients in children's hospitals.

When he goes away on tour Garry Mills of "Look For A Star" fame, is very much missed at home... particularly by his 15-year-old black cat, which curls up every night on Garry's bed. Sometimes, though, the cat is not too popular. This is when it accompanies Garry on his favourite pastime... bird watching on nearby Hayes Common, London.

How's this for a name change? Angus Mackenzie to Karl Denver. "The Cannonballs" "Lullaby Of Birdland" on Coral is the forty-third version issued on disc since George Shearing penned the melody in 1953.

THIS
WEEK'S

EMI

HITS

**AL CAIOLA
& his Orchestra
Bonanza**(from T.V. series)
H.M.V. 45-POP884**CHUBBY CHECKER
Good, good lovin'**

COLUMBIA 45-DB492

**THE CLOVERS
Have gun**

H.M.V. 45-POP883

**U.S. BONDS
Not me**

TOP RANK JAR506

**BILLY 'CRASH'
CRADDOCK
Truly true**

MERCURY 45-AMT1148

**THE
KING BROTHERS
Goodbye little darlin'**

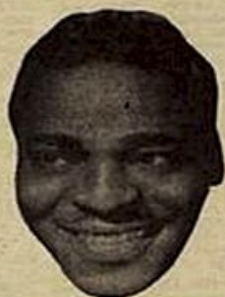
PARLOPHONE 45-R478

**NAT KING COLE
Arrivederci Roma**

CAPITOL 45-CL1504

**BOBBY RYDELL
That old black magic**

COLUMBIA 45-DB4551

*
STAR
SINGLE**BROOK BENTON
The Boll Weevil Song**

MERCURY 45-AMT1143



The TEMPERANCE SEVEN—They don't imitate the sound of the 1920s, they interpret it.

**It's copy-cat week
in the disc biz****The worst
offenders
are The
Syncopators**

says

**JACK GOOD**

THIS week has turned out to be Copy-Cats Week. Now let me make it quite clear that I have no complaints about borrowing ideas. Borrowing from others is the only way to progress. But there's a difference between intelligent borrowing and the straightforward "pinch." And I can't help feeling that however good it may be, the record "If I Had A Talking Picture Of You" comes into the latter category.

The Syncopators are simply cashing in on the success of the Temperance Seven. All right. It's a cut-and-thrust business and this is a legitimate—though regrettable—part of it. But do we have to be told, as the publicity hand-out tells us, that this is "the first faithful reproduction of modern gramophone records of the authentic dance band sound of the nineteen-twenties era?"

Interpreters

AT least the Temperance Seven make no such claim. They admit, frankly, that they are not attempting to reproduce the 1920s sound, they are interpreting it. This means that they have tried to create a style—however influenced by the past it may be—of their own. And I think they have succeeded.

The Syncopators seem to be saying, "Ah! But now listen to the genuine article." But here, surely, it is fair to make two points.

First—if it were granted that The Syncopators had reproduced the sound of the nineteen-twenties absolutely faithfully—then what is the

point of their record being made at all, when we can have new issues of the great originals like Paul White-man?

Secondly, and far more important, this claim to have faithfully reproduced the twenties sound is baldness. I happen to have as part of my treasured collection of records the Edison Bell Radio 8-inch record, number 1299, of the Electrically Recorded Fox Trot With Vocal Chorus "If I Had A Talking Picture Of You" (from the Sound Film "Sunny Side Up") by Alfredo and his Band. Now here really is a record.

Quite apart from the characteristic style of the period, which comes over quite enchantingly, this record swings along—it really syncopates—something The Syncopators fail to do.

At the same time as this record has appeared it has been dwarfed by the return of the Temperance Seven. Raise a loud—but polite—cheer for their latest "Pasadena."

A refutation extraordinary, is my reaction to this opus. Don't remove your needle until you are quite sure it is finished. I put mine on yesterday and am still waiting patiently to see if there is any more.

Shirelles, too

MEANWHILE, to celebrate Copy-Cats Week, The Miracles and The Drifters—Timers have "done" a Shirelles. (So have the Shirelles—which makes it tough for the cashers—in, especially as theirs is a great record called "Mama Said").

The Regents on Columbia have, with "Barbara-Ann," done a watered-down Marcell. The Cannonballs on Coral and The Minutemen on

Capitol have done a Bill Black Combo. Al Caiola on HMV with "Bonanza," has a Duane Eddy again—though it's very good.

Denver's "Joe Sweeney" has put on the Doogans a bit too much, perhaps, but the top side, "Marcheta," is pure Denver. Frank Ifield, with "Life's A Holiday," has done a Jerry Wallace—but the flip, "Tobacco Road," a song Marty Wilde has long been intending to record, is just terrific, the best thing Frank has done over here.

Brenda Lee?

BUT the most fantastic phenomenon of the Copy-Cats Week is a record on RCA. You would swear it was the latest Brenda Lee hit. The voice is virtually identical, and the tricks that Brenda uses, the growl, the sob, and so forth, have all been reproduced perfectly.

The material, too—a ballad on one side and a rocker on the other—could have been tailor made for Brenda—in fact, I'll bet it was. Result is a very strong record, if you're prepared to accept the fact that it isn't Brenda Lee.

The titles are "Hey Lawdy Lawdy" and "Gee, But It Hurts." The artist, it says, is Mary Pettit—but when I hear it I can't help seeing little Brenda Lee.

Original Tony

IN a week when imitation is so much in vogue, how sharply and brilliantly the great originals stand out. There's one from Britain's most original and most sparklingly talented recording star, Anthony Newley. Newley knows no rules, no conventions. Every disc he makes spits in the eyes of us pop-music know-alls. He is completely inimitable, because he never imitates himself.

You are always one step behind Tony. His records are all exceptions and his latest is no exception. Titles are "Pop Goes The Weasel" and "Bee Bom." Either side could be a hit. At least one of them certainly will be.

There are plenty more good original records this week. So many, in fact, that I'll deal with some of them next week. Meanwhile, having heard the latest Everly Brothers "Temptation," I feel the temptation to ask—"What price The Allison?"



EMI Records Ltd., 1, Whitehall Lane,
70 Manchester Square, London, W.1

Marty might quit

or so they say

ONE of the wildest rumours in the business here at the moment is that Marty Robbins is quitting the recording business. Marty has talked about retirement

before. The last discussion was followed by his number 1 hit "El Paso"—so wait and see how his latest, "Jimmy Martinez" rises in the sellers.

Dick Clark is taking a show on tour all this coming summer, starting on July 29 in Atlantic City. It will be called "Dick Clark's Caravan Of Stars," and features many of the stars who make regular appearances on his TV show, "American Bandstand." Freddy Cannon, Duane Eddy, The Shirelles and Bobby Rydell. With a cast like this it can't fail to be a great success.

Elvis Presley will sing the famous standard, "I Want A Girl, Just Like The Girl" in his next film, "Pioneer Go Home," and no doubt he will make it a smash hit again.

Andre Previn is writing a symphonic score for MGM's remake of "The Four Horsemen Of The Apocalypse," calling for the 100 man MGM orchestra to be augmented with additional string, brass and percussion sections.

During the next few weeks the

studios in Nashville will be extra busy recording the stars' Christmas records.

Bob Hope has been added to the list of performers who will entertain at the forthcoming "Newport Music Festival." He will star in "An Afternoon With Bob Hope" on July 1, followed by "An Afternoon With Judy Garland" on July 3. Other artists signed to appear include Marian McPartland, Nina Simone and Gloria Lynn.

Everybody here has been wondering what had happened to the best selling group, The Chordettes. Well, the girls are now back on wax after waiting a long time for the right title. It appears they have found it with yet another version of "Never On Sunday," and by all the reports it could easily bring the song back into the top 10.

Frankie Laine has formed a new company to open luxury bowling alleys in the main States. First one opens next week in Newhall, California. They will be called "Laines Lanes!"

CAPITOL are going all out to acquire the rights to more and more original cast albums. Apart from the rising sales they make wonderful catalogue material and sell for many years. As reported last

MARTY ROBBINS has talked of retiring before, with astonishing results!



Belinda Music—they shook up the alley

NIGEL HUNTER REPORTS ON THEIR FIRST FOUR YEARS

FOUR years ago on Monday Belinda Music (London) started operations in one room in Charing Cross Road. Their first song happened to be "All Shook Up," sung by one Elvis Presley, and this happened to be No. 1 in the charts at the time, but the Tin Pan Alley prophets were pessimistic about the prospects of the infant outfit and the two men handling it, Cyril Baker and Al Leslie.

"They all said we had bitten off much more than we could chew," recalled Cyril Baker last week. "Their actual words were much more lurid than that."

One hit doesn't make a music publishing business, and in those days people were insisting that Elvis Presley couldn't last. But he has, and the Aberbach Music organisation, of which Belinda was the tiny beginning in this country, has lasted also, expanding enormously.

Today Cyril Baker heads thirty-five associated companies occupying the entire premises of 17, Savile Row.

Is this fantastic success story entirely due to the fact that the Aber-

bach group publish the majority of the songs recorded by the fabulous Mr. Presley?

"Not altogether. Elvis accounts for a very good slice of our business obviously, but we've had hit songs with many other artists as well."

The parent Aberbach company is in New York, and runs its own record label as well. This is called Big Top, and has nursed Johnny and The Hurricanes from obscurity into a top-selling instrumental beat group.

"Aberbach is very much an international enterprise," continued Cyril. "Its overseas branches aren't just outlets for American material. We're setting up a world-wide chain, and have just opened an office in Tokyo. Everywhere we believe in fostering local songwriting talent."

Freddy Blomstock, director and vice-president of Aberbach and the Elvis Presley organisation, took up the story by giving the probable key to the world-wide success of this thriving publishing concern.

"We commission various writers to work with various artists so that the songs are tailor-made to suit their style. They're working together every moment so that the writers know exactly what sort of material is required."

Cyril Baker is optimistic about the chances of British songs in the all-important American market.

"If the songs are good, they can do well anywhere in the world."

Cable from AMERICA

Edited by Maurice Clark



BOBBY RYDELL—One of the top stars in Dick Clark's touring show. (DISC Pic.)

does a new singer, Neil Scott on a new label, Portrait Records. The song is called "Bobby" and it's about a teenage girl in hospital, lacking the will to live because her boy friend "Bobby" has left town. It does, as they say, turn out well and is a lovely tune. Although it will get panned by the Press it can't fail to reach No. 1 and make young Neil a star.

Bobby Darin has recorded Nat King Cole's old hit "Nature Boy." He's doing a great job on it—giving it a modern cha cha beat and a brand new lease of life. On the flip side he sings his own composition, "Look For My True Love," and this is really a pip.

Going great guns at the moment is Adam Wade. And to prove it, he has just bought himself a new Mercedes Benz, equipped with air conditioning, television, bed, tables, chairs, and a refrigerator... wow!

Success again for BILLY FURY because

I just did what I was told

BILLY FURY is back in the charts... back with his biggest success ever, "Halfway To Paradise," the record that has received the yes, no, maybe comments from the critics, unable to decide whether this disc reflects the start of a new, mature Billy Fury era.

But what does Billy say, now that the disc, which at first he wasn't very enthusiastic about, is in the charts? He hands much of the credit to A and R man, Dick Rowe. "He is one of the greatest," says Billy, "and the sort of person who, when he tells you to do something, you do it without question because he knows what's best for you."

This is Billy's first big hit in two and a half years recording. It also

marks the successful break from rock to pop singer, but Billy doesn't attribute his success to a change in material.

"It's people like the arranger, Ivor Raymonde, Dick Rowe and also to all the other people I've worked with in the past, from whom I've learned so much, that I have to thank," says Billy.

Strangely enough though, although Billy Fury was due for a recording session, it wasn't originally planned that he should record "Halfway To Paradise."

"In fact," said Billy, "I was all set to record a French number. However, when the time came, we couldn't get through it satisfactorily, and Dick Rowe said that he had 'Halfway To Paradise' in reserve, and suggested we do that one instead."

First time lucky

"It was the first time I'd worked with either Dick Rowe or Ivor Raymonde, and it seems to have been lucky for me. It was also the first time that I'd not had any personal connections with the number, and at the session I was told just to stand in front of the mike and sing it—without any of my own suggestions."

Billy is particularly pleased with the choice of backing on "Halfway To Paradise." The original recording

BILLY FURY—His hit was just a reserve number. (DISC Pic.)



'I'd like a film'

"The initial success of 'Halfway To Paradise' has brought in many extra offers for Billy, but so far, no film work."

"I would love to do film work," revealed the 20-year-old singer, "and I've scripted my own film, which I've called 'Sunday Kind Of Rebel.' It's a drama set in Liverpool—naturally, I wish someone would buy it and give me the leading role."

"This is all a pipe dream really, because the script is raw and I've had no acting experience. But with a little behind me, and if I could get someone to back me financially, it would be a dream come true."

"But, you know something. My greatest ambition at the moment is to win a Silver Disc. This, to me, would be the biggest success."

"I once won a Silver Cup, which my father put in a glass frame for me, and I'm so proud of it, but if I had a Silver Disc, I'd never let it out of my sight."

JUNE HARRIS

RUSS CONWAY

OUTSIDE the house in Maida Vale, a blue Bentley. INSIDE, secretaries, scriptwriters and the man who is...



(Picture ABC TV)

No longer worried about having a hit

I WAS admiring a beautiful, blue Bentley Continental that stood outside a terraced house in Maida Vale when the door opened and the owner, wearing a matching blue sports shirt, stepped out. Blushing slightly at being discovered inspecting someone else's property, I made to move on.

"Hello!" a voice called. "Come and hear a great new recording." The owner of the voice, and the Bentley, was Russ Conway.

We went into his basement flat. The clatter of typewriters came from rooms on either side of the hallway.

"Secretaries in there," said Russ. "Scriptwriters in there. All very busy."

"Status symbols?" I asked. "Could call them that, I suppose," Russ replied. "But like the Bentley, they are necessary."

The drawing room was almost entirely dominated by a baby grand piano and a stereo unit.

Russ switched on the stereo and said: "Great record this. It really should hit the top. Good, commercial stuff."

Expecting to hear the familiar jingle of the Conway piano, I was surprised when Dorothy Squires pitched into the room from all four corners, with full orchestral accompaniment. But soon I was able to recognise Conway, despite the concert chords, filling out the theme.

"Say It With Flowers" is the title, and is written by Dorothy. A catchy number, it has some smart lyrics. The orchestra and the Conway piano give it a superb backing.

Depends what you like

Said Russ: "Say It With Flowers." Nice title, nice number. Commercial enough. But it depends what you like, I suppose."

"I should please more than *Interflora*," I agreed. "If it reaches the Top Twenty it will give them some good publicity," Russ replied.

I suggested that a place in the Top Twenty would also do Russ Conway and Dorothy Squires some good.

"It's nice to get into the Top Twenty," he said, thumping a top note on the grand. "But I think the charts are highly overrated."

Coming from a composer and performer who has made a thousand pounds a week, it is still nothing up a tidy sum; who is big business—that Bentley, those secretaries and scriptwriters—and was launched into it all by the fabulous success and a top place in the charts of "Side Saddle," this was a questionable statement.

I questioned it. Russ explained: "The Top Twenty is useful in that it gives a start to unknown talent. It doesn't create a talent, it merely gives that talent a pedestal."

"There can be a lot of talented people around but it is not until their work gets a place in the Top Twenty that they are recognised. The charts are not the door to success, but they do provide the key to open it."

What is the door to success, then? "Your own consistently good expression of whatever talent you have. I know pianists with better

techniques than I shall ever have. I call myself a lucky, insensitive pianist. I'm not a musician."

"It so happens that 'Side Saddle' was an expression of the talent I have. It launched me into the charts and gave me that key. I shall never write another 'Side Saddle.' That kind of thing happens only once in a lifetime."

"I hope I can write a number that will be as successful as 'Side Saddle.' I know it will be a different style, but that doesn't matter now. I opened the door and followed through with numbers like 'Roolette,' 'China Tea' and 'Snow Coach,' all honky-tonk. Now I am recognised and can vary a little."

Can't keep on repeating

"No one can afford to keep on repeating the thing that brought them success. That's why a lot of the rock boys fall by the wayside. I began by playing a pub style, but I knew that it would begin to pall. 'Passing Breeze' was quieter, but still simple. 'Pepe' was again honky-tonk, but with an orchestral backing."

"I know 'Pepe' did not do well in the charts but it is not a thing that excites me, or worries me. Let the record companies watch the charts."

"People like Andy Stewart can sell a half-million copies and not reach the Top Twenty. Missing the Top Twenty has not hurt such performers as Max Bygraves or Norman Wisdom."

"I must repeat that it is nice to be in the charts. Who doesn't like it? But it is still true that a record can sell twenty thousand in its first week of release and shoot into the Top Twenty."

Then the next week, it will sell only a few thousand and will disappear with a total sale of, say, forty to fifty thousand. On the other hand, a record can average something like six

thousand a week for many months, never see a place in the charts, and notch up a sales total in the hundred thousands."

At this moment there is not a Russ Conway record in the Top Twenty. "Pepe" is a seller and "Pablo" could do well—incidentally, they are similar because they are written by Hans Wittstart—but whether his records become top of the pops or not does not seem to worry Russ.

He is working hard and yet is so completely unworried that he makes Perry Como look a nervous wreck.

I asked him about the immediate future. He casually dangled a shoe on the end of a toe and said:

"Life is hectic. I've got six half-hour TV shows to complete before starting a ten-week season in Brighton at the end of this month. We have got three of them taped. I've got artists such as Pet Clark, Geoff Love, Shirley Eaton, and I'm trying to get Matt Monro again."

Also, I have planned an interesting programme with three pianists—Sempson, Bill McGuffie, and myself—starting a ten-week season in Brighton together as one item in the show.

The programmes were originally planned to be thirteen but there is just not the time to do more than six before Brighton. Then there are LPs. I am doing a series.

Working on LP series

"Already there is 'Russ Conway At The Theatre.' In the can is 'Russ Conway At The Gigoma'—all film hit numbers like 'High Noon.' This will be followed by 'Russ Conway At Drury Lane'—hits that have been on the Drury Lane stage—and 'Russ Conway in Italy'—all Italian hits."

As I left, the typewriters were still banging away behind the closed doors and outside stood the Bentley, polished and shining.

Not just status symbols—success symbols.

And well-earned success.

Peter Hammond

ALONG THE ALLEY

BIG DEALS PENDING

THIS season is now beginning when this column is greeted in Alley offices with perplexed frowns and remarks to the effect that things are very quiet. Everyone seems to be on the coast in summer seasons, but there are big disc developments pending for later this year which can't be talked about yet.

Thus it was in the palatial offices of Lionel Bart's Apollo Music. Les Paul expressed his satisfaction with the outfit's first big one, "Easy Going Me," written by Lionel for Adams (Partopouch), and then said it was a bit quiet and would stay that way until various decisions had been made by various disc companies about Apollo material.

HENDERSON MUSIC are also pleased at the moment. However, now that Joe has moved to Parlophone under Norman Newell's A & R wing, things will undoubtedly start to swing again. Scandinavian pianist Jorgon Lagmann recorded one of Joe's biggest numbers, "Trudie," some considerable time ago. Henderson are hoping that his current hit parade popularity following the success of his version of "Apache" will mean a wider release for "Trudie" and still more custom for the young lady.

LEEDS MUSIC are quieter than usual, too. Lionel Conway reported on the plus. There's a new one from the Kaye Sisters on Philips, entitled "Paloma De Majorca." It's a bright little cha cha cha which could do some useful business during the holiday season.

"Up Step Down" is the Leeds title cut by Garry Mills for his debut disc on the Decca label under the guidance of his old Top Rank A & R associate, Dick Rowe. Again a number with a promising heavy sound to it.

Then there's the hit parading Clarence "Frogman" Henry, who has revived a Leeds standard in his own way on the Pye label. Title is "You Always Hurt The One You Love." A very interesting American disc which Lionel played over was a song called "Aletha." It's a three-part effort for two girls and a boy, with a really original lyric set-up about a Eighty bird named Aletha, the boy who loves her and the girl who loves him. Very unusual and, I fear, the sort of song which our disc companies won't consider for an English coverage or release.

CROMWELL MUSIC in the Essex outfit is the exception to the generally quiet rule at the moment.

NEWS from the street of MUSIC

Stuart Reid gave details of titles recorded by Pye last week. David MacBeth cut a Johnny Worth spin entitled "Kiss On Walking" last Wednesday evening. The tip is an Essex Music number called "You're Free."

The Jeff Rowens Group, firm favourites on the Mecca dance circuit, have also been active with Cromwell titles in the Pye studios. They recorded Jeff's arrangement of "John Peel" and Billy Mace's "Aashook" last week.

The parent Essex outfit should be having a drink on Lonnie Donegan before long in view of his "Have A Drink On Me" success on Pye. Two other Essex items which can't really go wrong are Anthony Newley's excursion into the nursery for Decca, "Pop Goes The Weasel" and the highly-debated Eden Kane's rendition of "Well I Ask You" for the same label.

N.H.



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Adam 'knocks' Adam in his latest film



A pop star's life is not all hard work and some of the duties seem to be really enjoyable, such as picking beauty queens. Adam helped to do that at the Strand Lyceum, London, on Monday, when 19-year-old Rosemary Frankland of Lancaster was crowned Miss Misty by a London cosmetics manufacturer. (DISC Pic)

ADAM FAITH will take a humorous "dig" at Adam Faith when he sings a duet with himself in his latest picture "What A Whopper" now in its third week of filming at Pinewood Studios.

The song is called "The Time Has Come," a ballad written by Johnny Worth and arranged by John Barry, and Adam sings it to pretty French actress Marie France, accompanied by himself on a transistor radio.

The singer on the radio is a fictitious Faith-type singer called, in the script, Eden Charity.

"I expect when the film comes out," said Adam, "and I refer to the singer as Eden Charity, the fans will want to buy his records too. Maybe I can double my income that way!"

"I don't mind taking the risk out of myself," he went on. "I only hope that we don't find there really is a singer called Eden Charity."

Al Saxon with Sophie

AL SAXON is one of the stars shortly to be seen in a show for ATV headlined by Sophie Tucker, which was telefilmed on Tuesday of this week.

Others on the bill were Marjorie Marini, Russian soprano Bela Roadenko, and the Menarchis (formerly known as The Three Monarchs). At present time, no transmission date had been set for the show by ATV.

Craig—TV dates

CRAIG DOUGLAS has two dates lined up for A-R TV's "Summer Song" series on July 20 and August 2. On June 30 Craig appears in the Larry Marshall Show on Scottish TV.

Bryan Johnson has a date in BBC radio's "Stars On Parade" at the Globe Cinema, Selybridge in Wales on June 18.

Allisons' LP plans

FONTANA A and R manager Jack Baverslock went to Blackpool on Tuesday to discuss, among other matters, the possibility of a Christmas LP by The Allisons. He also saw other Fontana artists who are appearing there, and arranged a recording session, at Blackpool, next week for Terry Hall and "Lesney The Lion" to cut some children's discs.

He is also fixing details of Allan Bruce's next LP for Fontana.

Viscounts' radio dates

BEAT singing team The Viscounts have dates in BBC radio's "Midday Music Hall" (June 19), an "Easy Beat" recording on June 23 and a "Saturday Club" broadcast on July 1.

On June 28 they star in Tyne Tees TV's "Young At Heart."

Cliff waxes Loud out next week

CLIFF RICHARD'S next single will be released on Friday of next week (June 16). The top side is "A Girl Like You," written by Jerry Lordan, and the reverse is "Now's The Time To Fall In Love," composed by Bruce Welch, of The Shadows (who also wrote "Please Don't Tease"), and Pete Chester, son of Charlie Chester.

This is the first time that a Jerry Lordan song has been recorded by an established star. His biggest success, "Apache," was cut by The Shadows before they had achieved their present high-selling reputation. The Shadows, incidentally, lend Cliff some vocal as well as instrumental support in "Now's The Time To Fall In Love"—the first time they have sung on one of his singles.

Cliff is currently busy filming "The Young Ones" at Elstree with The Shadows. During the eight weeks earmarked for the film, Cliff will not undertake any concerts, but The Shadows will be playing some week-end dates.

After completion of "The Young Ones," Cliff and The Shadows hope to spend a week in Scandinavia, where they are extremely popular. A definite date has been set for Stockholm, and they will probably make other appearances as well, depending on whether the film is finished on schedule. They will go to Scandinavia round about August 15, and open in Blackpool's Opera House on August 28, for six weeks.

GARNER ON DISC AGAIN

JAZZ pianist Erroll Garner's first disc for three years was released last month on the Octave label. It is an album entitled "Dreamstreet," containing his version of standards like "Just One Of Those Things" and "The Lady Is A Tramp," as well as some of his own originals such as "Misty" and "Solitaire."

He will supervise his own recording dates for Octave, including the selection of the material. This new arrangement comes after a lengthy dispute between Garner and American Columbia concerning his recordings for that company.

The first Octave album had an advance order of 65,000 copies.

Raymond gets Blackpool spot

SINGER-COMPERE of Granada TV's "Spot The Tune" series, Billy Raymond, is starting this summer at the South Pier, Blackpool, with Robert Earl and The Mudlarks.

In the autumn he has a role in a thriller film to be shot in Scotland entitled "Pinfall."

U.S. release

A single by The Shadows is being released this week in the States on the Atlantic label. It couples a Michael Carr composition, "Kon Tiki," with "F.B.I." "Kon Tiki" was originally intended as their current top side in this country, but was postponed in favour of "The Frightened City" when the release date of the film of that name was advanced.

It will probably be their next single release here after "The Frightened City" has completed its full span in the hit parade.

Cliff stars in "Saturday Club" on the BBC Light Programme this Saturday (June 10) and also on the panel of "Juke Box Jury." He is also in line for another guest spot in Billy Cotton's "Wakey Wakey Tavern" show on BBC TV, probably on June 24.

BBC DISC SHOW BACK

THE Light Programme's half-hour disc series "Records at Six" returns to the air for at least three days a week for ten weeks when Jack Payne introduces the first next Tuesday. The theme will be "Past Masters"—records by various artists which have come to be considered classics of their kind.

On Wednesdays Wilfred Thomas will be the disc jockey, featuring numbers associated with the various states of America. On Fridays Don Moss will introduce records on the theme of singers and their accompanying orchestras (e.g. Frank Sinatra and Nelson Riddle).

There will also be editions of "Records At Six" on other days of the week as schedules permit.



SHOPPING SOMETHING TO LOOK FORWARD TO

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Pye record six songs from 'Birdie' musical

SIX numbers from the forthcoming Marty Wilde West End musical "Bye Bye Birdie" were recorded at an all-night session by Pye last Thursday. The songs will be released on an EP on Wednesday next (June 14), the day before the musical opens at Her Majesty's.

Artists taking part were Joe Brown, Patti Brook, The Brook Brothers, The Viscounts and Jimmy Justice. They all sang one number each, and joined forces for the song called "Kids."

The session was under the direction of Pye A and R man—MD Tony Hatch.

Dave King's debut

COMEDIAN - SINGER DAVE KING will shortly make his British film debut in Association British Pictures' "Go To Blazes" comedy. He will play the role of a non-singing one of a gang leader of blundering crooks who use a fee engine as a getaway vehicle.

The film will be produced by Kenneth Harper, currently engaged in the same capacity on Cliff Richard's "The Young Ones."

It is not Dave King's first film. He starred in a Hollywood production called "Pirates Of Tortuga" during his last American visit. This film has not yet been screened in this country.

'Guns Of Navarone' on single

YESTERDAY (Wednesday) Pye released a single by the Joe Reisman orchestra of Dimitri Tiomkin's theme for the film, "The Guns Of Navarone."



Anthony Newley BEE-BOM!

NEW RELEASES

The Everly Brothers Temptation 45-WB 42 Warner Bros.

Eclipse Arthur Greenleaf and The Goemans 45-P 1303 Decca

Hey! Lawdy Lawdy Mary Pat! 45-SCA-129 RCA

Ain't It Baby The Miracles 45-ML 9066 London

Bye bye butterfly Eddy and Teddy 45-BLU 9061 London

I'm gonna knock on your door Eddie Hodges 45-BLA 999 London

CONNIE STEVENS AND THIS IS MINE 45-WB 41 Warner Bros.

KEN DODD ONCE IN EVERY LIFE 45-P 13306 Decca

DECCA RCI THE DECCA RECORD COMPANY

Jordan tune—

Rolly is going back to India

ANGLO-INDIAN singer Rolly Daniels, who came to London to break into show business, has found that his Parlophone debut disc of "Late Last Evening" has proved so popular in India and other Far East countries that he is returning to Bombay to start a series of dates which will take him thousands of miles and earn him £5,000.

Collier launches label

BRITISH-BORN record executive and former London show business promoter Mike Collier has formed his own company in New York. It will be called Collier Records, and it will be distributed by London Records there. Previously Collier worked for the London label and the Hugo and Luigi promotion.

Julie wins big award

ELIE LONDON, American singer and pianist, has won the title of "Personality of the Year" by the Hollywood Chamber of Commerce.

Stubby Kaye on 'Wakey Wakey'

BILLY COTTON'S "Wakey Wakey" on BBC TV this Saturday (June 10) features as guests American pianist and stage musical star Stubby Kaye and The Three Monarchs.

HELEN SHAPIRO CUTS SECOND SINGLE

SCHOOLGIRL singer Helen Shapiro, who has scored heavily in the hit parade with "Please Don't Treat Me Like A Child," is to have her second single released on June 23.

The top side is called "You Don't Know," and was written by John Schroeder and Mike Hawker, who composed her first hit with her late singing teacher, Maurice Burman. The flipside is "Marvellous Lie," penned by agent-manager Bunny Lewis.

Helen stars in the nationally networked edition for ABC TV's "Thank Your Lucky Stars," on June 17.

Martin feted

VETERAN singer and film star Tony Martin and his dancer wife, Cyd Charisse, were given a testimonial dinner during his recent cabaret engagement at New York's Waldorf Astoria Hotel. It marked Tony's twenty-fifth anniversary as an entertainment star.

During the dinner he was presented with a citation from President Kennedy in recognition of his work for the Presidential People-To-People Sports Committee.

Floyd Cramer revives oldie

FLOYD CRAMER, well-known Nashville pianist who has had big hits with "Last Date" and "On The Rebound," has revived "San Antonio Rose" for his current U.S. single.



NAT "KING" COLE, who is currently on a tour of Japan, found that the Japanese liked his style of singing and that, surprisingly, he liked their style of drinking, even though that cross-legged pose does take a bit of getting used to!

TOP NAMES ON NEW BARRY LP

WELL-KNOWN arranger and MD John Barry has started work on a non-vocal LP which will feature several originals specially written for it by Lionel Bart, Jerry Lordan, Johnny Worth, Tony Osborne, Dennis King, of The King Brothers, and John Barry himself.

"I always like giving British writers a boost whenever possible," Barry told DISC, "and this album gives me a good opportunity. As well as the originals, we'll be including some established hits like 'Friendly Persuasion.' We've recorded some tracks already, and we're extremely pleased with the results."

The album will be for Columbia and it is hoped to release it in the autumn. Line-up for the sessions is the usual John Barry Seven plus 12 strings. The latter are being used within the modern beat music framework which Barry has pioneered here in Adam Faith accompaniments.

"I want to establish a definite LP formula," he went on, "Something which will be good for a series of LPs, and not just done once and forgotten about. I hope to register a distinctive sound for albums in the way that Ray Conniff has, although of course, mine will be totally different."

A new John Barry single was released last week coupling two of his own compositions, "The Menace" and "Rodeo." He is also currently discussing material with Adam Faith for Adam's next LP.

The Barry album will be the first to be issued under his name, although he recorded an LP of music from the film "Beat Girl."

Film for Avalon

FRANKIE AVALON has been signed to co-star in a new Columbia comedy "Sail A Crooked Ship." He will play a part specially written into the film for him, and will sing one number, "Opposites Attract," written by his managers, Russ Saith and Bob Marucci.

With him in the picture are Robert Wagner, Dolores Hart, Carolyn Jones and Ernie Kovacs and shooting began on the film last month.

Colin Day on BBC shows

RABIN ROCK unit vocalist Colin Day guests in BBC radio's "Song Shop" on June 14, and in "Saturday Club" on June 24.

He plays a week's cabaret in Stoke-on-Trent commencing July 3, and opens at Manchester's Monaco Club for a three-day stint on July 23.

Guests in Joan Regan's "Be My Guest" show on BBC TV on June 18 include Matt Monro and MD-arranger Ken Jones.

BLUE NOTE

IN last week's edition of DISC, traditional jazz columnist Owen Bryce stated that Blue Note records are not generally available in this country.

Central Record Distributors Ltd., who are handling the Blue Note label, writes to point out that in actual fact they are distributing Blue Note records throughout the United Kingdom and that these records are carried in stock or are available to every record shop. DISC is pleased to clarify the position, and regrets any misunderstanding caused by the original comment.

Mercury start new series

MERCURY RECORDS this month launch a new series of stereo and mono records called "Perfect Presence Sound Series," designed to illustrate to full effect the value of every instrument in the orchestra. There is a marked emphasis on percussion in the new series which consists of LPs by David Carroll and his Orchestra ("Percussion Orientale"), Xavier Cugat ("Viva Cugat!"), Frederick Fennell ("Frederick Fennell Conducts Victor Herbert"), Mike Simpson ("Discussion in Percussion"), Richard Hayman ("Harmonica Holiday") and Pete Rugolo Orchestra ("16 Trombones Like Two Pianos").

TV spots for Johnnie Ray?

JOHNNIE RAY makes his London cabaret debut at The Talk Of The Town on June 26 for a month's season, following Sophie Tucker. He may also star in TV programmes during his stay.

MARRIED

Lead guitar with Emile Ford's group, The Checkmates, **KEN STREET** (left), was married on Sunday at Chelsea Old Church. His bride is Sheila Bownes and the best man was David Ford, Emile's brother. And all set for her wedding today (Thursday) was **PET CLARK**. She is to marry 30-year-old French publicity man Claude Wolf at Bourgo-La-Reine, near Paris. A second ceremony will be performed in two weeks time at Lode-worth, Surrey, where Pet's family live. Pet and her husband plan to live in France.



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EDDIE COCHRAN WEEKEND 45-BLK 9562 London	BILLY FURY HALFWAY TO PARADISE 45-F 11368 Decca	
LONDON 45 RPM RECORDS		

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PAGES OF THE
BEST REVIEWS
IN POP MUSIC

Singles—pages 10, 11
Classics—page 11
LPs—pages 12, 13
Mod Jazz—page 14
Trad Jazz—page 15
Folk—page 15

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).

This week's tips for the Twenty



(DISC P)

NEWLEY



(DISC P)

FRANCIS



EVERLY



EVERLY BROTHERS

Wacky and wild—a winner for Tony Newley



EDDIE COCHRAN... latest release, "Weekend," forgotten in America, his will test the interest in him over here.

ANTHONY NEWLEY
Pop Goes The Weasel; Bee-Bom
(Decca F 11362)

D N T
A SAMPLER from Tony's latest LP... "Pop Goes The Weasel" will meet with the same success as "Strawberry Fair." Tony gives us an amusing and tremendously heavy version of the old rhyme, bringing it up to date for a wacky and wild finish. You'll keep spinning it.

"Bee-Bom" will also pull in the custom. Beaty and based on the Gurney Slade theme.

Special praise for the Ian Fraser accompaniments, they're first-class.

CONNIE FRANCIS
Breakin' In A Brand New Broken Heart; Someone Else's Boy
(MGM 1136)

D N T
ITS well away in the States and it'll soon be rising here... Connie's double-tracking of "Breakin' In A Brand New Broken Heart" is a soulful country and western drawler with a neat lyric line. Miss Francis is in typical best-seller form.

"Someone Else's Boy" lifts the tempo and Connie rides a sad rocking beat with chorus behind her. Not such a potent song as the upper half, but a reasonable coupling.

THE EVERLY BROTHERS
Temptation; Stick With Me Baby
(Warner Bros WB 42)

D N T
RARELY do the Everlys dig into the past for their songs. This time, however, they've gone back to the old favourite "Temptation." And what a powerful modern beat arrangement they've come up with!

Rousing, invigorating noise led by the thumping drums.

It'll be a smash all over again without a doubt. "Stick With Me Baby" is also a seller. Steadier beat with thumping and twanging base while the boys chant.

EDDIE COCHRAN
Weekend; Cherished Memories
(London HLG 9362)****

ANOTHER posthumous release from the stockpile left behind by Eddie Cochran. It will be interesting to see if interest in the artist is still large over here. In America it has dwindled considerably.

Weekend is a rippling rocker and Cherished Memories lopes on an easy beat. Both could find big sales if, as I say, the interest in Cochran is still strong.

THE CANNONBALLS
Lullaby Of Birdland; Calliope Boogie
(Coral Q 72431)****

THE Cannonballs instrumental group return with their own beat noise to dress up the famous Lullaby Of Birdland in a rocking outfit. Organ, sax and guitar carry most of the noise and make it quite contagious.

The Shearling composition has been performed with more merit in the past, but this could be one of its most commercial recordings, all right.

The organ, of course, makes the running for Calliope Boogie, the fair-ground idea which trots pleasantly through the second half.

VALERIE MOUNTAIN
Gentle Christ; Go It Alone
(Columbia DB 4660)****

WHEN the modern teenage presentation of the Crucifixion story, A Man Dies, was presented on ABC television, this air and these songs were among the things attracting attention.

I agree with the disc company that they were worth recording.

Miss Mountain's presentations here are almost identical to those you may have seen on the screen.

Intriuging up-to-date spiritual ideas with the current beat.

JERRY WALLACE
Life's A Holiday; I Can See An Angel
(London HLH 9363)****

THE Jerry Wallace version of Life's A Holiday stands more than a slight chance of reaching the charts. His name's already known here and it may be just the extra strength this ballad needs to click.

The easy-going, tuneful production

JOHNNY DUNCAN, chatting to Cliff Richard, is back on disc again... with "Sleepy Eyed John" on the Pye label.

will appeal to quite an audience, I should reckon.

A relaxed strummer and whistler is I Can See An Angel, which Jerry puts forward for the turnover. Not such a potent item as that upstairs, but good enough for it to help make up customers' minds.

JOHNNY DUNCAN
Sleepy Eyed John; Tobacco Road
(Pye N 15358)****

JOHNNY DUNCAN and his Blue Grass Boys return to the disc scene via the Pye label (under Lonnie Donegan's auspices).

Sleepy Eyed John is a quick, whisk-along country and western song which Duncan makes into a nippy, amusing dancer. The sort of thing Donegan might well have performed himself.

Duncan's treatment of Tobacco Road has a grave haunting quality which suits the Lowdermilk story.

The singer could be returning to the charts.

RAY PILGRIM
Granada; Little Miss Make Believe
(Orion CB 1616)****

GOOD idea on the label's part to back Ray Pilgrim with the Ted Taylor Four. His vibrant vocal of Granada has a divinely modern flavour, yet it doesn't sacrifice the song.

While he whips the Spanish standard across, the instrumental team



With DON NICHOLL

plough a forceful beat for the background. Result could be commercial. Tommy Sanderson and his Group take over the accompaniment duty for the lifting, light-hearted Little Miss Make Believe.

Pleasant, though not up to the excitement of the top side.

ELAINE and DEREK
One Little Robin; Brahms Lullaby
(Parlophone R 4783)****

YOUNG voices breathe through the simple bouncer One Little Robin. Cute enough if you go for this sort of material.

Brahms Lullaby is sung in gentle, rather cloying, doot. All its sweetness and light so far as this coupling is concerned.

JOSH MACRAE
Never Never Man; Arkansas Rambler
(Pye N 15360)****

JOSH MACRAE's following (which is quite strong) will not be disappointed by his Never Never Man. Personally I think it's a pity it comes out after The Limelights... A Dollar



Released now!

An Exciting new single from

MONTY BABSON
MY FAITH/The Moon Will Weep

PG 9016

PALETTE

RECORDS LTD

An unforgettable ballad

Cover as shown
on disc with limited edition
on 25th June 1961

Temp Seven followers could put them back in the charts

THE TEMPERANCE SEVEN

Pasadena; Sugar
(Parlophone R 4781)****

THE TEMPERANCE SEVEN aiming for the charts again and with quite a likelihood of getting there because of the following they've amassed. "Pasadena" is a soft whisper from the past with Paul MacDowell taking "the vocal refrain" once more. "Sugar" is a breezy ricky-tick item with MacDowell singing for this side too.

Down" because the hire-purchase is similar. MacRae chants his story deliberately to guitar and bass.

On the reverse, Josh navals into a country tale, "Arkansas Rambler," which he handles skilfully.

TONY HATCH ORCHESTRA

Rocking Waltz; Devil's Herd
(Pye International N 25085)****

JOHNNY JOHNSTON'S composition, "Rocking Waltz," played by an orchestra under Tony Hatch's baton. A steady beater as the title suggests, it has an easy repetitive theme which may sell. Hatch uses strings to plant it above the rhythm team.

"Devil's Herd" (by Mark Anthony), is classified as the "B" half but it could easily turn the record over and emerge as the draw card.

Western influence in a simple beat time with guitar fronting.

FRANK IFFELD

Life's A Holiday; Tobacco Road
(Columbia DB 4658)****

AUSTRALIAN Frank Iffeld goes into contest with Jerry Wallace and James-and-Cooper as he bounces happily through "Life's A Holiday." An infectious, strongly sung treatment of the timeless number.

Carefree strumming accompaniment is directed by Ken Jones. "Tobacco Road" is a dramatic country and western offering which Iffeld punches across decisively. You can almost taste the sweat in the hair.

DORSEY BURNETTE

It's No Sin; Hard Rock Mine
(London HLN 9365)****

DORSEY BURNETTE is the brother of Johnny Burnette and he's been heard here before (notably with "Tall Oak Tree"). This time out he could begin to rival younger brother's sales.

He revives "It's No Sin" with a slick modern beat and a vocal which has plenty of husky personality.

"Hard Rock Mine" is a hard-driving number which packs quite a country punch. Burnette slips it over effectively.

RON GOODWIN

Theme From "Romanoff And Juliet"; Pleasure Island
(Parlophone R 4787)****

FROM the screen version of "Romanoff And Juliet," Goodwin picks up the theme melody to present us with a rich orchestral performance.

The catchy melody is firmly presented inside a colourful frame and it

could develop into a long-lasting seller.

Ron's own composition, "Pleasure Island," dances with the sort of gaiety its title implies. Strings sparkle merrily for this side.

BROOK BENTON

The Boll Weevil Song; Your Eyes
(Mercury AMT 1148)****

BENTON himself wrote "The Boll Weevil Song" in partnership with Clyde Otis. An amusing talker with the feel of cotton field earth in it. Good toney background while Benton chatters.

"Your Eyes" is a warm slow romance which Benton invests with a great deal of charm and sincerity.

Excellent orchestral backing replete with strings and horns from Belford Hendricks.

MONTY BABSON

My Faith; The Moon Will Weep
(Palette PG 9016)****

MY FAITH is a slow ballad of very obvious philosophy with a melody much better than its lyric. Babson deserves to be better served than this. Girl voice flying behind him in the lush orchestral accompaniment.

"The Moon Will Weep" is a slow song with some folk quality in it, and the standard's much higher than that of the top deck.

Babson himself is in better form for this half, too.

ETTA JAMES

Trust In Me; Anything To Say You're Mine
(Pye International N 25080)****

ETTA JAMES sings "Trust In Me" as a mounting rock-a-ballad which grows on you as the performance itself develops in power. No doubt about the girl's distinctive way with a number like this.

It could easily sleep to success. The beat continues over the side as Etta moves into "Anything To Say You're Mine." Plenty of power, yet she still manages to leave behind a more intimate impression.

RAY CHARLES

Early In The Morning; A Bit Of Soul
(London HLK 9364)****

RAY CHARLES hanks out a swift rumbly blues. "Early In The Morning," girl chorus echoing behind him as Charles delivers another of his very distinctive halves.

Band backing is slick and colourful with a contagious beat.

A Bit Of Soul features the star at the piano. No vocal this side out, but what a gripper. He thumps out a bluesy number into which the sax and rest of the band join effectively.

KEN JONES

Joville; Just Rollin'
(Parlophone R 4788)****

KEN JONES playing piano and playing two of his own compositions with orchestra belting in the background. "Joville" is an intriguing quick mover which may well get into comfortable sales. Slick modern performance.

Same kind of sound for the turn-over but a more clipped and deliberate melody and performance with a colourful Latin frame.

LES PAUL AND MARY FORD

Jura; It's Been A Long Long Time
(Philips PB 1155)****

ARRANGEMENT by Les Paul of an old tune—Jura—ripples so effortlessly it could become a gentle and surprising slumber. Format is very much after the old hits by the couple, with Mary Ford singing the title in company with herself. Very pleasant and infectious too.

The standard on the other side could have a double meaning. It has been quite a long, long time since this brilliant pair were riding the top of the lists. They could quite easily come back into the reckoning.

Paul's guitar work and Mary's vocal are delightful. Relaxing and colourful at the same time.

JIMMY LLOYD

Without The Sun; Yellow Bird
(Philips PB 1157)****

FROM the film "Flame In The Streets" Jimmy Lloyd sings the Sonny Miller-Phil Green song "Without The Sun." A nostalgic ballad yearning for the sun of the home he left behind in the West Indies. Sincere performance adds the natural feeling of the number.

The great "Yellow Bird" has had many a treatment on disc; Jimmy's is one of the good ones. He sings it attractively with some vocal group assistance and to an accompaniment directed in the island mood by Ivor Raymonde.

THE KAYE SISTERS

Palma De Majorca; I Just Wanna Be With You
(Philips PB 1156)****

THE KAYE SISTERS in gay holiday mood as they sing of the joys and the sunshine of Palma De Majorca. Easy-going Latin-based song. Backing by Wally Stott's orchestra.

Russ Conway wrote the girl's offering on the reverse. Simple romance which the team sings lightly and tunefully.

ARTHUR GREENSLADE AND THE G MEN

Eclipse; Rockin' Susannah
(Decca F 1136)****

AN instrumental team you may have heard on radio... the G Men under Arthur Greenslade's direction. They rock catchily through the "Eclipse" putting, paradoxically, quite a shine on it. Up-to-date revival of "Oh, Susannah" rocks the familiar melody gravely and maintains the western flavour. Guitars and squawking sax over the piano.

DANNY WILLIAMS

Lonely; The Miracle Of You
(HMV POP 885)****

TWO ballads by Cyril Ornadel and Norman Newell. "Lonely" is a slow, wistful romantic song which Danny Williams enunciates clearly and fervently in front of the Geoff Love orchestra and Rita Williams Singers. Lush but lacking a hard core.

"The Miracle Of You" is a tender romance which Williams sings well.

STEVE BENBOW

The Man Who Invented Beer; Rosybell
(Parlophone R 4782)****

ROUSING novelty march number is sung cheerfully by Steve Benbow here. Good pub chorus item, of course, with a fruity accompaniment directed in the spirit of the thing by Johnny Scott.

FRANK IFFELD

bouncing happily through "Life's A Holiday" (DISC Pic)



DORSEY BURNETTE

...with his latest, "It's No Sin," he could rival brother Johnny.

Rosybell is a cute and fresh sounding song, with quite a gentle folk appeal in it. Nicely handled by Benbow with girl group joining in.

ROSEMARY CLOONEY

Wonderful Season Of Love; Without Love
(RCA 1240)****

WALTZING slowly to a tender accompaniment, Rosemary Clooney sings the ballad "Wonderful Season Of Love" attractively and sincerely. A caressing number for late night dreaming.

Skilful production as well as performance.

Intriguing backing for "Without Love" with the woodwinds haunting a gentle jazz theme among the strings and rhythm.

Rosie sings the ballad feelingly and appealingly.

SID JAMES

Dean Rogers Kids; One Last Kiss
(HMV POP 836)****

TWO of the "Bye Bye Birdie" songs get Sid James punching across the Kids number with the right aggression.

Sid gets right into the mood of it like a latter-day Schnozzle Durante in his delivery. Catchy—and a commercial one, too.

Dean Rogers occupies the other half singing "One Last Kiss." A modern beater which he hanks over in company with girl group, guitar and orchestra.

THE SHIRELLES

Mama Said; Blue Holiday
(Top Rank JAR 567)****

THE SHIRELLES vocal team emerge with another pretty potent couplet. Won't be surprising if they reach the charts once more. Though, frankly, I don't rate "Mama Said" as winning as their previous release.

The number beats quickly and with some excitement. Plenty of size, too.

"Blue Holiday" drags the beat into a slow crawl to fit the blue mood.

MICHAEL HOLLIDAY

Dream Boy Dream; I Wonder Who's Kissing Her Now
(Columbia DB 4663)****

THE Tepper-Bennett composition "Dream Boy Dream" is a rather languid licker. Mike works it out a mile ferociously in company with the Norrie Paramor orchestra and girl group.

He has had better material. I feel. The oldie "I Wonder Who's Kissing Her Now" takes well to Holliday's relaxed manner. Lopes along comfortably and seems quite at home in the modern frame.

Johnny Pearson backing as Mike romantically.

GEORGE MELLY (& Bill Bramwell)

Monkey And The Baboon; Funny Feathers
(Columbia DB 4664)****

JAZZ singer George Melly is assisted by Bill Bramwell for the bouncy novelty "Monkey And The Baboon" on the top deck here. Jungle background and whoops are reminiscent of Bramwell's title music for the "Candid Camera" show.

An amusing half which sets your toes moving.

"Funny Feathers" has the old time jazz feeling in it right from the start. Melly chants the quick-moving tale from the chicken run.

For the fans rather than for wider sales.

CLASSICS Malcuzyński is supreme with Chopin

by Alan Elliott

CHOPIN

Waltzes
No. 1 In E Flat Major; No. 8 In A Flat Major; No. 3 In A Minor; No. 4 In E Major

Played by Malcuzyński
(Columbia SEL 1682)****

ONE of the supreme pianists of our time is Malcuzyński, especially when he plays Chopin. He is a dazzling player with a technique all of his own and although we only get four brief examples of his virtuosity on this EP it is enough to make you realise what a genius this man is.

The recording is superb and the piano tones are perfect, and you only have to listen to No. 4 In F Major to hear what I mean. A splendid disc, and one that I would recommend every budding pianist to buy.

FRANCK

Symphony in D Minor
Philharmonic Orchestra conducted by Constantin Silvestri

(HMV ALP 1831)****

IT is hard to believe when listening to this music that Cesar Franck was supposed to be a very staid and impassionate man, for this music is romantic, lyrical and dramatic.

I would class this as one of the great symphonies and this recording as one of the great performances.

Silvestri's performances are always vital and extremely interesting, and I was certainly not disappointed on this disc. I can honestly say this is one of the few discs I shall keep playing long after this review has been printed.

The balance and texture of the orchestra, plus the excellent engineering qualities, plus the genius of Silvestri, plus the glorious music make this a disc to remember.

GRAINGER

Country Gardens; Handel In The Strand; Shepherds Hey; The Immovable Do's

Eastman Rochester "Pops" Orchestra
(Mercury XEP 9065)****

PERCY GRAINGER, who died only a short time ago, is best remembered for his little folk tone studies, four of which are played here by the Eastman Rochester "Pops" Orchestra.

Actually he was a great pianist, and was at the height of his career just before and after the first World War.

It is not music of much substance—attractive to listen to but boring after a time because of the repetitive themes.

This is quite a good disc and the playing is adequate, although the orchestra do take a few liberties with their timing.

BRAHMS

Violin Concerto in D Major

Erika Morini and the Philharmonic Orchestra of London conducted by Rodzinski

(Whitehall WH 20047)****

I AM afraid that I did not find myself really gripped by this performance, although I thought Miss Morini made a brave try.

I am sure that most Brahms lovers will agree that his music is essentially masculine, and he demands some near impossible tasks from his soloists, piano, vocal, and violin.

Male soloists, however, seem to carry off the parts with comparative ease while female soloists nearly all seem to struggle.

I remember once a well known lady pianist breaking down during a performance of the Brahms Second Piano Concerto through cramp as she was unable to cope with the difficult virtuosic passages.

Nothing like this happens on this record, but with all the many versions of this concerto I think there are plenty I would choose before purchasing this particular disc.



Bandleader Faith sets a superb standard

PERCY FAITH

Carefree

Go! Home Train; Qala Qala; Pizzicato Polka; Go-Go-Go; Brazilian Sleigh Bells; Carefree Like You; No One But You; Careless; Blue Is The Night; Bouquet; Souvenir.
(Philips BBL 7467, stereo SBBL 615) *****

PROOF of why the Faith brand of pop orchestral music is so warmly accepted in every country as well as in his native America, Percy wrote every number and his orchestra works through them all with impeccable musicianship. They set a formidable standard for their contemporaries everywhere.

The first side is vigorous and vivacious, the second more subdued and reflective. Percy's taste for Latin lacing in his music shows in *Quila Quila*, and the cute little cancan *Brazilian Sleigh Bells*. I don't think the latter is as good in this version as his original 78 r.p.m., released here on Columbia many moons ago.

Other standouts are the pulsating *Go! Home Train* with its middle string passage reminiscent of *Unchained Melody*; the mellow *Pizzicato Polka*; the clever rhythmic blending in the title piece, and *Blue Is The Night*. First-rate Faith, which means the very best of his kind.

LESTER LANIN

Dancing At The Mardi Gras

You Do Something To Me; Almost Like Being In Love; Exactly Like You; I've Got You Under My Skin; The Loveliest Night Of The Year; Tonight; Maria; Shine On, Harvest Moon; You Were Meant For Me; I Love You Charmaine; Cielito Lindo; Samba; The Night They Brought The Good Times With They; The World In Eighty Days; You're The Cream In My Coffee; Gold And Silver Water; At The Jazz Band Ball; I'll Never Stop Loving You; An Affair To Remember; Ain't Misbehavin'; Espana Cani; Autumn Leaves; Theme From The Godfather's Ransom; And Juliet; Indiana Tension; You're Driving Me Crazy; Royal Garden Blues.
(Fontana TFL 5124, stereo STEL 553) *****

A n attractive album for the fidgety feet fraternity, by one of

TONY BENNETT pays tribute to his favourite composer, Harold Arlen.

MITCH MILLER

March Along With Mitch

The Bandit; The Whistler And His Dog; Loch Lomond March; Little Shepherd's March; The Grogg; Back To Dixie; Dixie's Free Jacques March; Dixie Re-Mix; Alouette March; Comin' Through The Rye March; The Kerry Dance March; Yankee Doodle; The Girl I Left Behind Me.

(Philips BBL 7473, stereo SBBL 621) *****

THE bearded pop A & R director of American Columbia Records bawls brass, piccolos and drums in a rousing martial set of march-time flag-wavers.

The brass blares, the piccolos trill, and the drums rumble in a flourishing infectious workout which is a sure blues chaser. Mitch has excelled on this stirring kick since his *Yellow Rose Of Texas* hit, his LP won't disappoint those who know what to expect.

The piccolos are keyed just right for listeners who want to whistle with them!

101 STRINGS

Rhapsody

I Hear A Rhapsody; Variation On A Theme Of Paganini; Rhapsody D'Amore; Starlight Rhapsody; Rhapsody In Blue; Midnight Rhapsody; Manhattan Rhapsody; Dream Of Oboe.
(Pye Golden Guinea GGL 0079, stereo GSGL 10079)*****

NO prizes offered for guessing why this set has been titled *Rhapsody*? With this material on their music stands, the 101 Strings could have exhibited more zeal and colour. The second side is fairly bright, but the first is decidedly sozzly.

Okay for low-priced background sound, but disappointing if you share my pleasure in sitting back and concentrating on good material played well by a good orchestra.

FREDDY CANNON

Sings Happy Shades Of Blue

My Blue Heaven; Five Foot Two, Eyes Of Blue; Blue Suede Shoes; Blue Suede; Lavender Blue; Blue Felt Special; Bye Bye Blues; Alice Blue Gown; The House Of Blue Lights; The Old Piano Roll Blues; The Blacktop; Blues; Happy Shades Of Blue.
(Top Rank 35-106)*****

THE explosive Mr. Cannon's vocal artillery is not very heavy, and has no subtlety in style. But he turns in a good job, within his limitations.

Freddy has something of the tradition of the old blues shouters in his delivery, and that can't be bad. Backed by a predictable accompaniment founded rigidly on a pounding off-beat by Frank Slay's orchestra, he works through this blue-coloured set in happy fashion. It will please his fans, and others who like their beat neat without frills or frizzies.

FINIAN'S RAINBOW

Overture; This Time Of Year (Sonny Terry, Alan Gilbert, Lynn Murray Singers); How Are Things In Glocca Morra? (Ella Logan); If This Ain't Love (Ella Logan, Donald Richards, Murray Singers); Look To The Rainbow (Ella Logan, Donald Richards, Murray Singers); Old Devil Moon (Ella Logan, Donald Richards); Something Sooz O' Grandish (Ella Logan, David Wayne); Necessity (Dolores Martin, Maud Simmons, Murray Singers); When The Tide Goes, Betwixt The Tide (Ella Logan, Murray Singers); The Begat (Lorenzo Fuller, Jerry Laws, Lewis Sharp); When I'm Not Near The Girl I Love (David Wayne); That Great Come And Get It Day (Ella Logan, Donald Richards, Murray Singers).
(Philips BBL 7466)*****

ORIGINAL cast members of this Irish-American whinny about an old brood of a boy who pinches a crock of gold from the leprechaun, and plants it outside Fort Knox, the American Government's gold stronghold.

The hope is that it will multiply at the same rate as the gold reserves inside.

It was a smash on Broadway in the forties, but flopped here. However, it is making another attempt on the

Percy Faith... Lester

Lanin... Billy Eckstine

... Mitch Miller... Freddy

Cannon... Tony Bennett

... Reg Dixon... Tex

Williams... Doris Day

Lodi Carr... Della Reese

... Alan Melville...

Bernard Peiffer

West End, and this album whets the appetite.

Glocca Morra and Old Devil Moon have become standards, and the rest of the score makes good listening.

101 STRINGS

The Soul Of Spain, Vol. 2

The Breca And I; Masada; Le Cid; Valencia; Granada; El Relicario; Cantina Toreros.
(Pye Golden Guinea GGL 0071, stereo GSGL 10071)*****

SOME of the vibrant fire and passion of this lovely music transmits itself to the 101 Strings and the choir in this set. Their performance standards rises accordingly.

Some Spanish dancers have been imported for the "flamenco" track *Cantina Tereros*, which starts, promisingly, as a flamenco. It wanders into a passé double for a disappointing interlude before getting back to the guitar, the zapateadoing feet and the castanets.



by NIGEL HUNTER

proud in this set with accompaniment directed by Glenn Osser.

I have two criticisms. First, some of Arlen's lyric writers don't match the quality of his melodies. What *Good Does It Do?* is a prime example with its surrealistic "smell in the dew being made to rhyme with 'miracle'".

Second, the pace and treatment are identical throughout. I feel that songs like *Come Rain Or Come Shine*, *For Every Man And I've Got The World On A String* call for rhythmic, ad tempo stylings rather than the dream settings they receive here.

Otherwise, it is a worthy tribute to one of pop music's best tunesmen.

MISTREL SHOW

Hot Time In The Old Town Tonight; Sweet River; Old Dan Tucker; Mamie Lee; Jeanne With The Light Brown Hair; Old Fella At Home; Campion Rivers; In The Evening; By The Moonlight; Sweet Sisters; Shine On, Harvest Moon; The Preacher And The Bear; Grand Old Flag; Wait Till The Sun Shines, Nellie; M. M. G. S. S.; Louisiana; Ashes In The Deep; Hello Ma Baby; Honeymoon; I Wonder Who's Kissing Her Now; Goodbye My Lady Love.
(Pye Golden Guinea GGL 0072, stereo GSGL 10072)*****

THIS is a "completely authentic" minstrel show, provided by L. Gordon's group of singers and J. Kuhn's orchestra. It has all the brassy gaiety and sentiment associated with such shows. It offers rollicking, tuneful entertainment, with a few execratable minstrel show gaffs thrown in.

But the canned applause was unnecessary.

REGINALD DIXON

Reg At The Tower

Subter Dancer; Street And Loveliest Canadian Carriers; Moonlight Serenade; The Continental; Jealousy; 12th Street Rag; Deep Purple; Cherokee; The Trumpet; Stardust; Gaintown; M. Chanson.

(Columbia 33 SX 1324)*****

RECORDS like this always put me in a quandary. When, to me, the sound of an organ is monotonous, LP length, how can I assess an album of reverberating, unrelieved organising?

Reg Dixon is as much a part of the Blackpool scene as the Tower, when he plays the Wurlitzer, and he has entertained tens of thousands during his long residence there.

I have nothing but admiration for the skill with which he handles the difficult instrument but the sound which come out of it will never raise more than two stars in my book. Obviously, organ and Dixon fans will think otherwise.

TEX WILLIAMS

Smoke! Smoke! Smoke!

Smoke! Smoke! Smoke!; Start Your One-Eyed Saw; The Leaf Of Love; Shame On You; That's What I Live About The Best; Shot Gun Boogie; Cattle Of My Dreams; Reno; Why Me; Hell Have To Go; The Baller Of Thunder Road.
(Capitol T 1463)*****

A SET from a pleasant cowbel singer whose style is a cross between that of his label mate Tennessee Ernie Ford, and Ph Harris.

Tex scored nearly two million single sales with *Smoke! Smoke! Smoke!* back in 1947, and his revival of it here is enjoyable.

The rest of the set is bright and buoyant, with Tex showing best in folk-styled numbers such as *The Baller Of Thunder Road*.

DORIS DAY

Light And Shady

Bright And Shady; I Want To Be Happy; Keep Smiling; Keep Laughin'; Be Happy; Singin' In The Rain; Gotta Feelin'; Happy Talk; Any Way The Wind Blows; Ridin' High On The Sunny Side Of The Street; Clay To Your Hands; Stay With Me; Happy People; Twinkle And Shine.
(Philips BBL 7471, stereo SBBL 617) *****

THE delectable Miss Day grows more gorgeous with the passage of time, judging by the photos on the

Continued on facing page

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Fame has come to Trad Jazz

BUT IS THERE A FORTUNE IN IT?

Trad jazz is becoming more and more popular and trad discs are selling as never before. This, you might think, would make the musicians rich men. But does it? OWEN BRYCE set out to uncover the facts behind the boom.



ACKER BILK—One of the most generous.

extrax. Phone calls, taxi home, fares, interviews with people, meals with promoters, publicity people and contacts. I reckon I've got two homes to keep all the time. Living in an hotel is virtually a second home to many leaders.

And these expenses can't be avoided. Extra laundering, meals out on the road, repairs to instruments, insurances for same, emergency trunk calls from anywhere in Britain to anywhere else, tape recorder, record player (if you play jazz you've got to listen to it... there's no other way to learn).

Good—for some!

But, of course, the trad musician doesn't act like a society band-leader, neither on nor off the stand. It's the usual thing to wear casual clothes, to eat and drink in the local pub or coffee bar.

"There is money in it, for some a lot of money, but I came to the conclusion that while the big fees on the contract are often banded about loosely, the average trad musician doesn't do very much better than his counterpart in the factory or the office.

"It's a job of work, which he enjoys, of course, and it's hard work into the bargain. But he still considers himself a normal guy with a normal (but nevertheless interesting) job. He wouldn't change it, but very few will ever make their fortune at it.

the Bilk Band. "I've developed musically, of course... but let me add this... the lowest paid band job I ever had was three times as much as when I was a dustman!"

This dependence on the leader was stressed by Diz Disley. "Sixty pounds a week would be possible in the case of a really good one (here too he quoted Mr. Bilk).

And that's the cause of much dissension in one or two of the bands. Two in particular were often mentioned as not operating a fair "sharing" system. In both cases the musicians felt they weren't in the spirit of the true jazzmen. They paid flat weekly wages but pocketed whatever extra

came their way in the way of royalties, broadcasts and the real plum jobs.

Which might not be as wicked as it sounds. Wages were settled before fame came their way. The leader always takes a big gamble on losing money. A bad run can leave a leader with guaranteed wages to pay of £400 or £500 down within a very few weeks.

And the musician can always leave and get another job... at quite a few do on occasions when shuffle-time comes round once again.

Clarinetist with Bob Walls, Doug Richard had nothing but praise for his leader, whose band he has just left. "After deducting all expenses, including £6 a week for the van, the rest is split up eight ways. Bob taking two shares."

He added that many bands are guaranteed a basic wage whatever work they do. They then get bonuses for broadcasts, records and special. "Top bands? I'd say £20 to £35. But for that they have to work at least six nights a week... and travel during the rest of the week."

Another point confirmed that "there's a big difference between contract price and what's left." Fees, transport and hotel can easily slash a £60 cheque in half. And £25 a week isn't much when you take a musician's costs into account.

But on the score of how much it costs a jazzier to live, my investigation failed. No one had ever thought about it seriously. Bob Walls thought "It's easy to spend £10 each week on

DIZ DISLEY — A lot depends on your leader.



Backed by bass and drums and occasionally going solo on a track, he gives an interesting work-out to these tunes. When sticking close to the melody line, he is good, but when he indulges his improvisational ideas he loses me.

Nevertheless, a thoughtful set which has won some warm praise from Cole Porter.

DELLA REESE

Della Della Cha Cha Cha

Diamonds Are A Girl's Best Friend; Come On-A My House; Why Don't You Do Right?; My Heart Belongs To Daddy; Let's Go Wherever Lola Wants; Daddy; Tea For Two; Always True To You In My Fashion; It's So Nice To Have A Man Around The House; There's A Small Hotel; Love For Sale.

(RCA RD-27208 stereo SF-5091)

WHATEVER her material, one can never be bored with the highly individual vocal style of Della Reese. In this set, produced for RCA by Hugo and Luigi, she works through some fine standards in cha cha time. She sings as well as ever and there is full and authentic-sounding backing from O. B. Massingill's orchestra. But the songs are the weak spot.

None of them, of course, was intended to be treated in this way and that registers throughout the set. The only time things really take off is on Come On-A My House, when the band forsake that sane and indulgent in some lively Afro-Cuban riffing during their instrumental break.

Top-heavy with talent, but lacking the right song for this treatment.

VIRTUALLY every week another trad band tries its hand at a pop single with more than half an eye cocked at the Top Twenty. The success of Chris Barber with "Petite Fleur," Acker Bilk with "Summerset" and "Baona Sera," Kenny Ball with "Samantha," and the Temperance Seven with "You're Driving Me Crazy" to name but a few, has opened the door to a flood of discs in the same vein.

The trad boys, say some critics, are going commercial, and the phrase is not meant to be complimentary. But does "going commercial" mean that every trad band leader drives around in a Bentley with his sidemen following in their Rovers and Jaguars?

Are they really in the money, or is it a matter of some fame and no fortune? Is £60 or £16 nearer the mark for an average weekly figure?

Most bands work on some form of sharing basis. The usual one is two shares for the leader and one for each man, after deducting petrol, agent's fees, fares, hotel expenses and the two dozen ceteras that seem to be inevitable.

Most sidemen are quite happy with these arrangements. In nearly every band they have come up the hard way (and it can be hard!) at the same time as the leader himself. Most of them had internal arrangements long before any meteoric rise to fame and "fortune." And in nearly all those cases, the original agreements have stood.

The average

The average weekly figure weeks out at around the £20 mark. One of our leading agents put it "at an average of £20." But quickly added, "mind you, they have to work 70 hours or more a week, and they all have heavy expenses."

Ken Sims put the weekly figure at £18. "I'd say the top two or three bands get not less than £50. But the bottom end would be £15. A lot depends on the leader. If you've a good one (and here he quoted Acker Bilk) you're all right."

He says he lost a lot when he left

"jazz genius of Gerry Mulligan," but this theme is certainly not jazz and there is no trace of saxist Mulligan in the anonymous orchestra. Some Like It Hot is much more Mulliganesque with its jazz beat and sax solo.

A disappointing album, of mediocre recording quality.

LODI CARR

Ladybird

The Masquerade Is Over; Tumble-Down; When I Fall In Love; For You, Just You; My Ship; Lady Bird; I'm Lost; There Will Never Be Another You; If I Should Lose You; 'Dread I Do; Blue Room.

(Top Rank 35-111)★★

A MODERN jazz set of singing from an American thrash who has been arousing enthusiasm amongst the jazz scribblers ever there. Maybe this disc should have gone to Tony Hall's column, where probably it would have received a warmer welcome. I cannot confuse about Miss Carr, except in up-tempo work-outs like There Will Never Be Another You.

BERNARD PEIFFER

Play Cole Porter's Can-Can

Come Along With Me; It's All Right With Me; Just One Of Those Things; You Do Something To Me; Let's Do It; I Love Paris; Montmart; C'est Magnifique.

(Top Rank 35-110)★★★

SET in the Andre Previn-Shelly Manne "My Fair Lady" manner, but not so successful. By using a master melodist's material which is as good as Cole Porter's Bernard couldn't go far wrong.

LPS

leave. Her singing matches her looks. The bubbling exuberance of the early Day dance has been toned down a little, revealing a warm, fresh-voiced recording artist ideal for album work. The songs mix good oddsies with newer and less familiar material. Doris puts it over attractively, aided by neat scorings and accompaniment from Neal Hefti. A really bright and shiny buy.

ALAN MELVILLE

Melviliana

There Are No Ladies At The Bottom Of My Garden; Noel Noel; Jet; Restoration Piece (With Fabia Drake, James McKechnie and Gretchen Franklin); Common Talk; Down, Down, Down; The Art Of Melviliana; Herodias; Old Girls; Youder Blessed Moon (With Fabia Drake); Rita; It Is True What They Say About Dicks! (With James McKechnie); Whack Whack!

(Decca LK 4394)★★★★

THE talented Mr. Melville of "A to Z" TV fame, exercising his keen brand of wopsophisticated humour and wit to very good effect.

Main appeal in several of these items is that they are not just funny, but cleverly funny. The Art Of Melviliana, with its pungent portrayal of



BILLY ECKSTINE—Recorded during a stint at Las Vegas.

the Edinburgh Festival to the tune of "Road To The Isles," is a good example.

Melviliana satire with its peckish character won't be to everyone's taste, but I found this set one of the most genuinely funny of such records for some time.

THE RIO CARNIVAL ORCHESTRA

Caribbean Cruise

Shipboard Romance; Havana; Club Tropicaire; Niche Amour; Beachcomber; Jamaica; Jambores; Haiti; Woodoo; Homecoming.

(Pye Golden Guinea GGL 0078, stereo GSGG 10078)★★

LOW-PRICE background music, but not very entertaining to listen to if you are concentration. The idea is fine, but these themes have remarkably little Caribbean colour and sparkle in them. A drag for anyone who has heard real Caribbean music on record.

GREAT MOTION PICTURE THEMES

Endless Miles Theme (Ferrante and Teicher); Never On Sunday (Don Costar); The Magnificent Seven (Al Colola); The Green Leaves Of Summer (Nick Perito); Theme From "Modern Times" (Gmies); The Big Country Theme From "I Want To Live" (Gerry Mulligan (7)); Theme From "The Unforgiven" (Don Costa); Theme From "The Apartment" (Ferrante and Teicher); On The Beach (Mitchell Powell); The Horse Soldiers; Theme From "The Vikings"; The Wonderful Country; Some Like It Hot; Solomon And Sheba; Diggle In The Morning.

(London HA-T 2348 stereo SAH-T 6148)★★

A SET which fails to live up to the promise of its initial tracks. Elmer Bernstein's Magnificent Seven and Diggle In The Morning are thinly veiled re-writes of his theme for last year's ITV "Riverboat" series. Charles Williams' Apartment theme is very reminiscent of the same composer's Dream Of Owen.

The Big Country lacks impact here because it doesn't utilize that wonderful galloping rhythm which caught the ears as soon as the film's opening credits began.

There seems to be confusion, also. "Want To Live" is said to feature the

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Some cracking originals from Horace Silver

HORACE SILVER QUINTET/TRIO
Blowing The Blues Away
Blowing The Blues Away; The St. Vitus Dance; Break City; Peace; Sister Sadie; The Good Old Blues; Mischievous Mood.
(12in. Blue Note 4017)★★★★★
PERSONNEL: Horace Silver (piano); Junior Cook (tenor); Blue Mitchell (trumpet); Gene Taylor (bass); Louis Hayes (drums).

THIS was the last Silver Quintet album to be recorded before Louis Hayes left to join Cannonball. I think it's their best in some time and well worth owning.

Silver's originals are always one of the highspots of his albums and there are some crackers here. The gospel-influenced Sister Sadie has been top of the London jazz club hit parade for some time. And Tubby Hayes has done much to bring to a wider public the considerable merits of St. Vitus (performed here by the trio) and the highly charged, exciting Break City.

The title tune really gets off the ground, too, while Peace is one of Horace's best ballad efforts.

Horace is also the star soloist. His drive on the up-tempos is fantastic. His comping is everything a soloist could desire.

Louis Hayes helps Horace admirably and there are stalwart solos from the horns, especially Mitchell.

CLIFFORD BROWN Memorial Album

Minor Of The Orbits; Easy Living; Mellow Mood; Cherokee; Walk Bar; Brownie; Spunk; Do Do; Come On; You Go To My Head; Carving The Rock.
(12in. Blue Note 1526)★★★★★

PERSONNEL: (tracks 1-5) Clifford Brown (trumpet); Gigi Gryce (alto, sax); Charles Raney (tenor); John Lewis (piano); Percy Heath (bass); Art Blakey (drums); (6-10) Brown; Lou Donaldson (alto); Elmo Hope (piano); Heath; Philly Joe Jones (drums).

THE late Clifford's first two dates as leader in 1953 (the Sextet sides were once issued here on a Vogue 10in. LP) make up an interesting album.

The earlier session (with Donald-

son) is by far the better. It swings mightily from the "off." Much credit for this must go to the phenomenal Philly Joe.

A Tadd Dameron Esquire LP apart, it was the first time I had heard him. He inspires Brownie to blow free-flowing, swinging, hard-hitting lines and rather ordinary altoist Donaldson to get away from Parker clichés.

The tunes (mostly by Hope) are all first-rate. Such a stimulating side. The Sextet side is inclined to get hoist by its own petard at times. The arrangements (by Gryce) are some-



times tentatively interpreted and the ensemble sound is inclined to be thin. But Brownie's voice generally rises above any of the session's inhibitions.

Rouse, who has improved out of all recognition in the past eight years, has a good solo on Cliff's Minor but Gigi is pretty anaemic. Blakey is a great asset in helping things get off the ground. Cherokee was a great favourite of Brownie.

My rating is mainly for side two.

RED GARLAND TRIO

Red Garland At The Prelude; Sain't Dolly; Perfidio; There'll Never Be Another You; Bye Bye Blackbird; Let Me See; Prelude Blues; Still Squeeze Me; One O'Clock Jump.
(12in. Esquire 32-126)★★★★★

PERSONNEL: Red Garland (piano); Jimmy Rowser (bass); Specs Wright (drums).

I DON'T know what future jazz history books will have to say about Red Garland. But, in all honesty, I believe the influence of his work can be heard in the playing of most of the newer pianists wherever jazz is played.

How much he took from Ahmad Jamal (or vice versa) and Garner will



MOD JAZZ
BY TONY HALL

be argued, I'm sure. But there's no doubt that he has developed an instantly recognisable style and personality.

His light, dancing, delightful touch is always a joy to hear and his taste is superb. Most of what he plays is simple and swinging. He's as funky as they come, but it's never overdone and a sense of humour is seldom absent from his solo work.

Good support comes from Rowser and Wright. Though perhaps they do lack the mastery touch of his usual studio trioites, Paul Chambers and Art Taylor.

Nevertheless, a happy, swinging tune is had by Red and Co. And the spirit is infectious.

NEW GUITARIST GRANT GREEN COULD BE BIG

EVERY year I look forward to the month of June. It is made all the more enjoyable for me by the presence in London of Blue Note boss, Francis Wolff. As usual, Frank arrived somewhat weary from the New York "rat race." As usual, he was laden with the 21-year-old jazz label's latest releases. And a load of behind-the-scenes stories of the sessions. He seemed pleased with the way Blue Note are selling here.

Although our records tell for nearly eight shillings more than

DIZZY REECE has never sounded so consistently inventive as on Blue Note's "Flight To Jordan."

other jazz records, almost every album has done pretty well. The Cannonball Adderley-Miles Davis LP "Somethin' Else" has been in the jazz best-selling charts since its release. Art Blakey and Horace Silver seem to be selling well, too.

The label has recently signed a lot of new artists. "We have a new guitar player, Grant Green. He could become very important. We have used him on albums with Lou Donaldson, Hank Mobley, Stanley Turrentine, Dexter Gordon and others."

The name Dexter Gordon should stir up interest among jazz fans. One of the most influential tenors of the early modern jazz movement, he has recently lived in semi-obscure on the West Coast. Now he has been signed by Blue Note.

Quartet date

"We brought him to New York for a week," said Francis, "and cut two albums with him. The first, due out soon, had this guitar player, Grant Green, and two of our other newer stars—trumpeter Freddie Hubbard and pianist Horace Parlan. The second was a quartet date with Wynton Kelly, Paul Chambers and Philly Joe Jones. Both turned out very well."

Blue Note have been busy doing location recordings. The Horace Silver Quintet's first non-studio set was recorded at the Village Gate club. Some of the titles amused me. They include "Don't That Thing," "The Gringo" and "Filthy McNasty!"

BOOK REVIEW

This is one of the great books of jazz

"Really the Blues." Mezz Mezzrow (Corgi Books 5/-)

THIS is the story told by himself, of Mezz Mezzrow, a one-time drug addict whose name was given to a dope cigarette — although, at the time it was not classed as dope, there was no rule to ban its sale or use. A man who was a fanatic about the Negro, the clarinet, jazz.

Mezzrow played on some of the earliest examples of Chicago style, and also on some of the greatest New Orleans records ever made. He was proud that his prison card was stamped "Race: Negro." It proved how much he loved the coloured people with whom he went to live permanently.

Why he went to prison, smoked opium and was released from his addiction, the recording of great records with Sidney Bechet, how he became a record manufacturer, is told in his own fascinating words. And what words!

Intellectual

There is a glossary and it must sure be needed by many readers. Examples: "We got so close it made the Siamese Twins look like they were standing on opposite sides of the Grand Canyon." "Every time he pulled the trigger another Mazda crossed the Great Divide." "I gave him the Double-O with my eyes."

But this is not a cheaply written book, full of American slang. Mezzrow is an intellectual among jazz musicians. He can describe the music in detail and with an insight that is rare among players.

And his insight into the world of the box-office boys, the big business operators and the high pressure salesmanship's inroads into artistic values is really something to wonder at.

I found the book as fascinating as a great drama, as absorbing as a Christie whodunnit, as illuminating as all the jazz histories put together, as creepy as Edgar Allan Poe. It has everything it needs as a book. What's more, it's about jazz. It deserves to go down as one of the great books.

O. B.



* CANNONBALL ADDERLEY—in the best-selling charts with "Somethin' Else."

Then there is a most exciting set from the legendary Minton's Club, in Harlem, with tenorist Stanley Turrentine and a group. Also set for release: two LPs each by Art Blakey's Jazz Messengers (at Birdland) and the Donald Byrd Quintet (at the Half Note).

One of the label's most interesting recent studio recordings feature Freddie Hubbard (trumpet), tenorist Jimmy Heath, trombonist Jullian Priester, with Cedar Walton (piano), Larry Ridley (a most underrated bassist from the Slide Hampton Octet) and Philly Joe Jones.

Of the albums Francis brought over, one of the most satisfying seems to be "Flight to Jordan." Veteran pianist Duke Jordan, leader on the date, has come up with some first-rate originals. Britain's Dizzy Reece has never sounded so consistently inventive or controlled as record and Stanley Turrentine is excellent on tenor.

Francis told me the American market is being flooded with jazz albums, mostly featuring the same men.

"Almost every company is having a go," he said. "But I think that you can tell a Blue Note album and where."

I am with him on this point. I doubt whether any other jazz album in the world puts so much time and care and love—and so much of himself—into the making of record as Blue Note's Alfred Lion.

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FAN CLUBS

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The man who backs Sinatra says...



NELSON RIDDLE

I want to break with the past

END OF FAMOUS TEAM?

NELSON RIDDLE, the man who has found fame and fortune backing Sinatra on many of his best albums and whose style has become almost as well known as that of the singer himself, may soon be giving up record work. If plans work out as he hopes his future will be more and more concerned with film music and less and less with records, so it is possible that the Sinatra-Riddle partnership that has given pop music many of its greatest numbers may be coming to an end.

Nelson Riddle flew into London early this week to score the music for the film "Lolita," and it is the first time he has visited Britain. I spoke to him shortly after his arrival and while we were waiting for a piano to be put into his hotel room I suggested we went out to taste British beer. Over his first sip he said:

"I was going to do a few concerts with Johnny Mathis when he arrives, but I shall have to say 'no'."

"I intend, for the first time in my life, to concentrate on one job and one job alone. Scoring 'Lolita' is very important to me. It could be my big break in life. I want to be around in this business when I'm in my seventies, and I reckon films will help me do that."

"I want to break my ties with the past now, and spell out a future for myself. I want to turn towards more dramatic composition and films give me that and at the same time, a broader canvas on which to work."

"There are not the limitations in film composition or arranging that is generally believed. I know it was records that made me what I am, but I now believe them to be very limited."

"I don't want to become cliché ridden. I have been lucky. I insist on creating what are now clichés in the recording industry. That bass trombone, for instance, and Joe Comfort on bass created a distinctive style that others turned into a cliché."

"I found that I was not getting the credit as the arranger, as arrangements are presupposed to be the work of the musician and no arranger credit appears on records. So I asked Nat's manager if I could do the next one under my own name. And we did 'Unforgettable.' That was in 1950 and I was in the recording industry."

"My best music has been done for Sinatra, without any doubt. The best of everything is that LP, 'For Only The Lonely.' I wrote that when I was particularly sad and the feeling comes through in the arrangement."

"The next best? 'Wee Small Hours,' I suppose, and then I must mention 'Swinging Lovers,' but to my mind that didn't come anywhere near 'For Only The Lonely.'"

"I enjoy working with Sinatra. He is unique. An intense person. Inclined to be moody? Yes. But I have worked with him for eight years and never had an argument or a difference. He concentrates hard when he is

recording and his intensity is contagious."

"He often has preconceived ideas of how to treat a number from the backing point of view and always they are practical."

"I have been doing a lot of work with him recently. All charity shows and benefits and the Presidential inauguration. He is at his best when he is appearing for charity. At his happiest and most relaxed."

After he has scored "Lolita" and recorded it on July 31, Nelson Riddle returns to the States to continue a television series called "Route 66," a film score for Frank Capra, and a special show for NBC.

Peter Hammond



IMPORTANT

"I want to use films to bring out the variations within me. That is why the 'Lolita' job is important to me."

"It was 21 years ago last week that I left New York to go on the road as a young trombonist, with an obscure clarinetist named Jerry Wald. Now I have got the chance to break into something that will assure the future that I want."

"I won't do it with 'Lolita' straight away. I shall have to do several dramatic film scores before I make the grade. But at least 'Lolita' is the chance I have been waiting for ever since I gave up touring as a trombonist and arrived at the film studio gates in Hollywood looking for a job as a musical arranger in 1946."

"Then an accident happened that started me on a record career. Les Baxter asked me to do some arranging for Nat 'King' Cole. The record was 'Mona Lisa.' This was followed by 'Too Young.'"

"I enjoy working with Sinatra," says Riddle. "In eight years we've never had an argument."

Presley continued from page 1

The earliest possible time would be next year. He has at least two films to complete this side of Christmas.

"Blue Hawaii" was completed last week, and Elvis left Hollywood to spend a short holiday at his home in Memphis. Early next month he begins work on his next movie to be produced by the Mirisch company for United Artists. It will be based on a novel, "Pioneer Go Home," but the film title will be different, sharing whatever name is given to the main song in the production.

Another Presley film is also due to go before the cameras this year, but no details are available.

Under the new film arrangements, Elvis will star in one picture per year for producer Hal Wallis and MGM respectively.

MGM are hoping that his first assignment under the new policy will be to play the name role in a film based on the life story of the late Hank Williams, well-known country and western artist.

Mr. Blinnstock also disclosed more

staggering details about the success of Presley records. His three singles "It's Now Or Never," "Are You Lonesome Tonight?" and "Suspicious Minds" have each topped the 4,000,000 sales mark throughout the world, and "It's Now Or Never" and "Suspicious Minds" are each assured reaching the five million figure.

A new Presley LP, recorded in Nashville and released shortly in the States and here, entitled "Something For Everybody," it features both rock numbers and ballads.

Las Vegas? You can keep it

LAS VEGAS, Nevada. With its million dollar gambling turnover and a steady influx of stars like Sinatra, Dean Martin, Sammy Davis, Anita O'Day and Billy Daniels, it can lay good claim to being the show business pinnacle of fame and fortune.

But for at least one singer, the sun-drenched town just across the Californian border has HAD it. A surprising view? Not after you've talked to Lita Roza, recently back from a six-week trip to America.

"Listen," said Lita, practically snarling. "I've had Las Vegas. What with the noise of the slot machines and the shouting of the crap dealers and the dryness in the air, it's a singer's nightmare."

"Sure, you can earn a lot of money there but they make you sweat for it, believe me. They had me down for four 45-minute spots in six hours. I began work at 11.15 in the morning and finished when the sun went down. By then I was too tired to go anywhere."

The conditions there are really impossible, unless you're like Sinatra and can work in a big room. I was in a lounge. And that's just what it was, a lounge bar. The acoustics were poor because the crap shooters want to hear the dealer and not you and the stage is behind the bar, so you have the steady clinking of glasses to contend with, too!"

Terrific act

But Lita did have the consolation of working alongside some of the American show business greats like Billy Daniels, Billy Eckstine, Sarah Vaughan, Dean Martin, Harry James and Anita O'Day.

"But I didn't have the opportunity of seeing many of them," she said. "The only ones I saw were Billy Eckstine, who's an old friend, and Steve Lawrence, and Lydia Goorme, who have a terrific act. But really, I was so tired and homesick that I couldn't wait to get back fast enough."

Not even the audiences, it seems, can encourage a singer when she's in the dumps.

"They're so biased because they have these big stars all the time. And all the stars are paid for to be provided bait to get the people into the casinos where they spend their money at the gambling tables."

"They have coach trips coming in every day, but few of them are really interested in hearing what you're singing."

Did that mean Vegas was a bad place for an entertainer to aim at?

"I wouldn't say that," said Lita,



(DISC PH)

says LITA ROZA

"It's just a hard place to work, for anybody. I don't care who they are. But now that I've seen it I won't go around wondering about working there any more."

"I reckon the only thing that would induce me to return would be a salary like Sinatra, takes 7,000 dollars a week and a big room where you don't have all that noise."

But if Lita didn't enjoy herself at Vegas, at least she had a glimpse of the current American music scene, which, according to her, isn't that exciting either.

Monro popular

"It's static at the moment," she said. "There don't seem to be any new trends or singers. On the radio I did hear a lot of Matt Monro's 'My Kind Of Girl' and they're saying a lot of nice things about him, all true, of course."

"Steve Lawrence's version of 'Portrait Of My Love' is doing well, although it's not a patch on Matt's."

As far as recording goes, Lita isn't doing much herself these days. Her break with British recording companies has been final and any future records will be released through her American company.

"My manager is coming over soon for discussions about new songs, because while I was in the States we just couldn't get together."

Brian Gibson