

# DISC

THE TOP RECORD & MUSICAL WEEKLY

No. 153 Week ending February 25, 1961  
Every Thursday, price 6d.

## Bobby Rydell talks to **CLIFF RICHARD**

Tony Newley  
meets HIS  
idol

New style  
Billy Fury

**PLUS** DISC'S CALENDAR FOR MARCH



\* THE KING BROTHERS... their version of "Seventy-Six Trombones" is off to a good start.

## King Bros hope show song will repeat success

THE King Brothers — Denis, Michael and Tony—are hoping that their disc of "Seventy-Six Trombones," the big song from the forthcoming show "The Music Man," will repeat the success enjoyed by their "Standing On The Corner" hit.

The circumstances are much the same. The Kings heard "Corner" and liked it long before the show it came from, "The Most Happy Fella," opened in Britain.

Their recording manager Norman Newell heard "Trombones" a long time ago and earmarked it for the Kings as soon as the show's songs were released for British coverage.

There's a chance of three big TV dates for the Kings in the near future, and they've worked out a routine for "Seventy-Six Trombones" with the assistance of dancer Lionel Blair especially for the small screen.

This year looks like being the first time for the past eight summers that the Kings will be in London.

## Offers pour in for The Allisons

THE sensational win by The Allisons, the two boys discovered by DISC in a contest last year, in the British heat of the BBC's Eurovision Song Contest last Wednesday has sparked off one of the biggest reactions in the pop world since the arrival of Cliff Richard.

The disc of their winning hit, "Are You Sure" has leapt into our Top Twenty; negotiations are in hand for appearances on all the major musical TV shows, including ATV's "Startime"; a short series of one-nighters has been booked; an EP will probably be made for Continental release; an LP is in the offing; and there is almost certain to be an American release of "Are You Sure."

The brothers, John and Bob, returned from a week-end in Vienna on Monday. This was part of their prize for winning the talent competition organised last summer by DISC with Stuzzi Tape Recorders.

Yesterday they were with Fontana A. and R. manager Jack Baverstock discussing titles for a rush recording session.

Their one-nighters begin tonight (Thursday) at the Assembly Hall, Tunbridge. Other dates are: the Pier Pavilion, Worthing (tomorrow); the Gaumont, Trowbridge (Saturday); the Odeon, Plymouth (Sunday), and the California Ballroom, Dunstable, on March 3.

On March 14 they fly to Cannes for the Eurovision final on March 18, and it is hoped to arrange TV spots for them in Hamburg and Amsterdam.

As we closed for press, it was announced that The Allisons have been signed to the Tito Burns Agency.

(Contest story on page 7).

## Adam Faith film plans uncertain

THE proposed film plans for Adam Faith are now in doubt. He will definitely not be appearing in the Anglo-Amalgamated production "On The Fiddle."


The Adam Faith office told DISC, "We were unable to agree on terms."

Of his second film, "The Gabriel," which is to be produced by George Willoughby for Renown, the Faith office said "The chances of his playing this role are good." However, when contacted by DISC, Willoughby stated that it was most unlikely Faith would be appearing.

Leading the parade are

## THE KING BROTHERS Seventy-Six Trombones

45-R4737

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# SILENCE THESE SCREAMERS

## Prize Letter

IS there no one who can silence those screaming teenagers that persecute the sane element of the audience at rock 'n' roll stage shows?

A mere glimpse of Cliff or Adam is the signal to begin an exhibition of tonils that is both hideous and pointless.

Can these auditorium exhibitionists really believe that their tortured vocal chords are

registering appreciation when, all too often, they completely drown any sound from the artist that they have paid to watch?

I fervently wish that sanity will soon return to the stalls and that anyone will soon be able to decide, quite independently, just who really deserves applause.—ROY ROBINSON, Hollins Hill House, Hebden Bridge, Yorks.

## BETTER VALUE

I STRONGLY disagree with Mike Deakin (DISC 11.261). He said that sales of EPs will drop because artists are issuing their old hit singles on EPs. Surely, these EPs give the record-buying public better value for money?

For example, if one bought the four tracks on "Cliff's Silver Discs" as singles, they would cost at least 24 shillings, but the EP costs less than half that amount.

This is value for money, Mr. Deakin — K. C. SAUNDERS, 72, Evelyn Drive, Hatch End, Middx.

## PUBLICITY

RECENTLY, there has been a lot of publicity given to Jess Conrad. He has had a good record released which, with plugging from the DJs, has reached the charts.

The other day, however, I was shocked to see that "Mystery Girl"



"One coffee and a pound's worth of change for the juke box."

I am glad to see a return to the original style by Fats Domino, Duane Eddy, etc. I boycott all string discs and hope all true rock 'n' roll enthusiasts do, too.—H. B. REYNOLDS, 148, Madresfield Road, Gt. Malvern, Worcs.

## NO PLUGS

WHAT a pity the smaller labels do not have the plugs they deserve. Radio Luxembourg, for instance, is mostly devoted to the larger companies.

I am sure The Raindrops, on Oriole, could take their disc "Will You Love Me Tomorrow" into the charts if they had Luxembourg plays

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



ADAM FAITH—Improved, in addition to their BBC airings. — ROBERT JACOBS, 15, Park Road, Waterloo, Liverpool, 22.

## COMING BACK

IF the scene in America is an example, then instrumentals are coming back, with the piano supreme.

In recent weeks, four of the top five in the States have been non-vocal, three being played on the piano—"Calcutta," "Exodus" and "Last Date."—S. FAIRFOUL Tudor Cafe, Rednal, Birmingham.

## HE'S NEEDED

LAST year, I wrote to Post Bag saying it was a great pity that British talent had to be found by

# Post Bag

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

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

Bonus prize winner for this month is: SUE KARNAGHAN, Morecambe Gold Club, Bare, Morecambe, Lancs. (February 11 issue).

America. I am, of course, referring to Monty Baboon.

It has made me very happy to read that he is now back in his own country. I thought that his LP "All Night Long" was the greatest. Singers like him are needed badly here.—DOUGIE KRAMER, 7, Beckton Road, London, E.16.

## HOLLY MAN

I WONDER how many DISC readers are aware that Max Harris's latest recording, "Wheels," was written by the manager of the late Buddy Holly—Norman Petty.

Norman wrote many of Buddy's hits, including "That'll Be The Day," "Rave On," "Oh Boy," etc.—BILL METCALFE, 38, Blackborne Road, Dagenham, Essex.

Thank you, Mr. Conway

I WOULD like to thank Russ Conway for the many Scandinavian pop singers he introduced to us on his television series.

For most of them, it was their first time in Britain, and I think Russ made them very welcome. A new voice and a new face is welcome any time. Each one brought me much pleasure.—KENNETH FRIDDEY, 69, Bamville Road, Ward End, Birmingham, 8.

has been released on the Jess Conrad EP.

Many of Jess's fans will buy this EP, and the single will be neglected. What a wonderful way of spoiling the hopes of a new star for 1961!—MARGARET IRVIN, 106, Green Lanes, Sutton Coldfield, Warwickshire.

## ALWAYS TOP

IT seems that every record The Everly Brothers make reaches the Top Twenty.

Although their style does not change much, they add a little something different to all their records, so that they are constantly at the top.—PETER HOOD, 331, Redditch Road, Kings Norton, Birmingham, 30.

## ADAM CAN SING!

AFTER watching Adam Faith on "Sunday Night At The Palladium," my enthusiasm grew tremendously. His "Summertime," on his LP "Adam," proved that he can sing.

Adam's voice has improved since "What Do You Want," and I will buy his latest disc, "Who Am I," at the earliest moment.—E. GLENDAY, 2, Somerton Avenue, Wilford, Notts.

## ROCK SPOILT

WHY do we have to put up with good rock spoilt by strings? They don't play a tune, but just scrape along the bow two or three times. An example is the revised Bobby Day record, "Over And Over."

# The TEDDY JOHNSON Column

## Pop music will take over TV

THOSE spare channels on your TV sets will be filled with top pop music shows within five years—so the Johnson Office of Scientific Research reports, after a long chat with the world's new Mister Television.

He is 39-year-old Mancunian Melville Mark who was in London this week in his capacity as Director of the 1st International Festival of Television Arts and Sciences.

This got together of 2,000 of the world's top bodlins, producers and stars is to be held in Montreux from May 15 to 27.

But back to YOUR TV set. Mel Mark tells me that one of the big questions to be discussed during the Montreux Symposium at the Festival will be "space communication."

The Symposium is being sponsored by the International Telecommunications Union, an agency of the United Nations, and having 109 member nations. This space communication, simply speaking, is the bouncing of waves from satellites moored in space . . . it means that you could switch your television over to say channel 5 and get the "Bing Crosby show," or the "Perry Como Show," direct from America.

Makes one wonder, doesn't it? At the Mayfair this week I asked Mr. TV about his own tastes in music . . . perhaps he was solely "a long hair."

Back home in Switzerland he has a large collection of classical LPs . . . but from a bag, he produced two copies of the music from "Oliver."

Two? "They aren't for me, I've had my copy for a long while—but friends in Geneva keep borrowing

it; so I've bought them a copy each.

"Loves Georgia Brown in the show. Brilliant. Fabulous performer—sings better with every year.

"Why hasn't she been given the credit by the press she deserves?" he questioned.

I had to admit I didn't know. And then Mel was off again talking about Brubeck, Basie, . . . and switching back to the Festival.

"Saw the Viscounts the other night at the Celebrite in Bond Street—would like to use them at the Festival. They are one of the finest vocal groups I've seen. Professional. Move well!"

So if you get a call Viscounts . . . well, I gave Mel your number. You'd like Switzerland.

## Two hits with just one tune

HUGH MENDEL is a recording manager of medium build with a professional stature constructed like the Empire State skyscraper.

He has currently got the number one—and number nine—discs in the American LP hit parade . . . and both of the same music!

Let's start the story at the beginning.

Otto Preminger took an unprecedented step when he hired composer Ernest Gold for a length-of-picture engagement to write the sound-track for "Exodus." He spent 14 weeks in Israel doing

research and watching the filming. Then he returned to Britain and teamed up with Hugh Mendl.

They put the music on disc . . . the stereo version is number one—and the monaural ninth in the U.S. top 20.

Then London Records of America got in touch with Decca in London . . . could they rush out a version of "Exodus" by Mantovani?

Who else to preside over the session but Hugh Mendl? Monty's disc has shot to the top as well. "Exodus" was the biggest selling book of 1959 in the States. The film is being tipped as the biggest box-office attraction of 1961 . . . and the Mendl-made discs will top the sellers, too.

Of this I'm sure . . . Monty has topped 400,000 sales already. A salute for British talent! You can see the film and hear the disc in March.



MANTOVANI—"Exodus."

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# THE EVERLY BROTHERS

EBONY EYES;  
WALK RIGHT  
BACK



45-WB 33 45 rpm record

## AMERICAN

These were the ten numbers that topped the sales in America last week (week ending February 18).

Last Week	This Week	Title	Artist
1	1	Calcutta	Lawrence Welk
2	2	Will You Love Me Tomorrow	The Shirelles
3	3	Shop Around	The Miracles
4	4	Calendar Girl	Neil Sedaka
6	5	Angel Baby	Rosie and The Originals
7	6	Emotion	Brenda Lee
5	7	Exodus	Ferranti & Teicher
9	8	Pony Time	Chubby Checker
10	9	There's A Moon Out Tonight	Capris
8	10	Wonderland By Night	Bert Kaempfert

**ONE TO WATCH**  
Wheels - String-A-Longs

## TOP TENS

Based on the recorded number of "plays" in Juke Boxes throughout Britain (for the week ending February 18).

Last Week	This Week	Title	Artist
1	1	Are You Lonesome Tonight	Elvis Presley
2	2	Sailor	Petula Clark
4	3	You're Sixteen	Johnny Burnette Bill Forbes
3	4	Rubber Ball	Bobby Vee Marty Wilde
5	5	Pepe	Duane Eddy
10	6	FBI	The Shadows
7	7	Walk Right Back	Everly Brothers
7	8	Portrait Of My Love	Matt Monro
6	9	Poetry In Motion	Johnny Tillotson
10	10	Who Am I	Adam Faith

Published by courtesy of "The World's Fair"

## JUKE BOX

# HUGHIE GREEN

THE PUPPET  
SONG



45-F 11317 45 rpm record

# THE WINNERS!

## THE ALLISONS



# ARE YOU SURE

H294  
VOTED+ to represent Britain in  
**EUROVISION SONG CONTEST**



*The Allison and Fontana say a BIG THANK YOU to everyone on the voter's panels*

# TOP TWENTY

Compiled from dealers' returns from all over Britain  
Week ending February 18, 1961

**Pet Clark ousts  
Elvis from No. 1  
...Allisons in**

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

**ONE TO WATCH**  
First Taste Of Love - Ben E. King

## TWO TOP POPS!

**LONNIE DONEGAN**

**"BENEATH THE WILLOW"**  
b/w

**"LEAVE MY WOMAN ALONE"**

45 rpm. 7N 15330

**EMILE FORD**

**"WHAT AM I GONNA DO"**  
b/w

**"A KISS TO BUILD A DREAM ON"**

45 rpm. 7N 15331



# Fancy Meeting You...

The series where the stars meet the person THEY most admire

by Dick

Tatham



TONY NEWLEY (left) and John Betjeman. Strange for a pop singer to want to meet a poet... or is it? (DISC Pic.)

## Tony Newley and John Betjeman

NOW here was something: Anthony Newley saying he would like to meet John Betjeman, best-selling British poet. An unexpected choice? You would think so if you knew Mr. Newley only as a pop singer, or had merely seen his happy-go-lucky stage act. But the deeper you probe his personality,

the more his choice adds up. Tony Newley is a sensitive and highly intelligent person. To some extent, that shows in his acting. As someone once wrote: "He could play anything from Buttons in pantomime to Hamlet."

## John Betjeman

the work of others, but is himself skilled in painting and drawing. But would Mr. Betjeman know all this? How would the man who last year won the Queen's Gold Medal for Poetry view this move from the pop world?

I soon learned that Mr. Betjeman has the modesty so often found in eminent men. He replied: "I am amazed that anyone should want to meet me—and flattered that it should be Anthony Newley."

It took some weeks to get two such frantically busy men together over lunch. But it proved to be worth it. Tony and I called for Mr. Betjeman at his flat in Aldersgate, E.C., and the conversation went wham! from the off.

Mr. Betjeman is 54, but he has a youthful energy and zest. Within minutes he had:

(1) Enthusiasm over Tony Newley, saying he had first seen him in "Cranks," later in films, and recently in the "Gurney Slade" TV series, which he thought excellent;

(2) Made us sample his special, high-octane whisky—from some remote Scottish island;

(3) Shown us his pet millipede—which is the size of a small snake, has countless legs, and, according to Mr. B., "can go backwards";

(4) Got Tony and I recalling "Ore Mother Kelly's Doorstep"—a tribute to Randolph Saiton, a Betjeman music-hall favourite.

Reward for our duet: champagne in silver tankards at the restaurant we went to for lunch. And now, the conversation:

AN: "John, I've seen you many times on TV. You seem to enjoy it."

JB: "I do, indeed. How about you?"

AN: "I go through hell. It's like Chinese water torture. Maybe if you're, say, a pianist, and can concentrate on being yourself, it's less taxing than if you have to play a part, or do an act."

JB: "I'm very interested in your views on films."

AN: "They fascinate me. One of my ambitions is to direct one. I have my own sound equipment."

JB: "I can well understand it. It's something I'd love to do. I think the most important things in films are the directing and the cutting."

AN: "I agree, I'm sure you could do a lot in films. They need poetry. Not enough people realise that. Take your 'Summoned By Bells.' How great if a film could be based on it."

JB: "It could well happen. I've been approached."

I asked Mr. Betjeman about discs he has made. He replied:

"Just a few. Poetry readings on the Argo label. They say there's a future for the recorded word. I hope so, I might get a hit!"

Earlier in the day, Tony Newley and I had agreed on the 64,000-dollar question: *What would an distinguished poet as John Betjeman think of pop lyrics?* *Would he dismiss them as nonsense?* We asked him.

JB: "Good heavens, no! There are

some delightful lyrics in popular music. Lyrics are like poetry; they don't have to be clever to be good. Simplicity, sureness and truth are far more important."

AN: "That's it exactly. Would you tell us, John, some of the pop lyrics you like?"

JB: "Anything at all by Cole Porter. But my favourite lyrics are those of the Rodgers and Hart, 'My Heart Stood Still.' Simple but wonderfully effective."

"Then there's a recent hit I heard—'Portrait Of My Love.' Excellent lyrics. And, of course, there's that wonderful song, 'Among My Souvenirs'."

I mentioned that Lawrence Wright composed it on a car journey from London to Llandudno.

**Needs noise**

JB: "I can well believe it. I get my best ideas on trains and buses."

AN: "I'm the same. When I moved into my flat, I had a room specially prepared... soft lights... quiet colours... cosy furniture... no telephone."

"Newley's Workroom—that was the idea. Know how many days' work I did in it? Not one. Noise! Activity! Give me those—and I get results!"

After lunch, Tony and I reached the street a bit ahead of Mr. Betjeman. When he came out, he said:

"All the girls on the staff say they've been absolutely thrilled by your visit. They didn't interrupt us, as they know we wanted to talk, but they want you to know they've all been singing 'Strawberry Fair' to themselves."

We shook hands. Then Mr. Betjeman was off—back to his writing, his millipede, and his career campaign to stop the demolition of Billingsgate Coal Exchange.

"Man, he SWINGS," I said. "He certainly does," agreed Tony.

The pop world has few higher compliments.

One thing more—there was talk that Mr. Betjeman might write a pop lyric for Mr. Newley one day. If the man with the Golden Medal for Poetry did so, Tony would just have to win a Golden Disc with it.

## STAR TALK by John Wells

### Presley wedding rumours

HOLLYWOOD gossip writers are at it again, rumouring possible wedding plans for Elvis Presley. This time his name is being linked with Nancy Sharpe. She's been his wardrobe mistress on his last two films.

Clint Walker got a little tired of answering letters from people who wanted to know how to be big and strong like himself. So he's written a book about it: "Prospect For Living."

"God Bless The Child," the greatest song in the world in Harry Belafonte's opinion.

Pat hale of Bobby Rydell's. People messing up his hair.

Nino Rocco, Chaquilo, Johnny Gregory, moving into a "small" house at Gerrard's Cross. Over-

crowding? They're all the same person. MD Johnny Gregory. And moves in shortly with his wife and three children.

Bryan Johnson in hot water because of the painting by Felix Fabian showing him posed as a choir boy. Catholics, mainly on the Continent, object that a pop singer should appear in a religious painting. But why the fuss... Bryan was a choir boy himself once, at Westminster Abbey.

NO apparent hard feelings between Capitol Records and Frank Sinatra, who left them to form his own disc company—Reprise Records. Says Vice-President of Capitol: "We wish him all the luck in the world. Because, frankly, he will need it."

Screaming Lord Sutch—explumber David Sutch from Harrow, Middx.—has hair two feet long, wears a leopard skin and buffalo horns for his one-night stand appearances. Women police sergeant, Edith White, doesn't like the idea of her 17-year-old daughter, Gill, marrying his Lordship. Surprise, surprise.

"Riders In The Sky," The Scorpions' debut disc on Parlophone, is the actual test record they made for the label during their audition. Their name they picked when one of the boys in the group, working as a demolition labourer, fixed an ornamental scorpion to his guitar as a good luck charm. The scorpion came from a door-knob of a house he was helping demolish.

FANCY a date with Tuesday Weld, boys? Steady... you might end by having poetry read to you—she has done it to some boys.

Tuesday is very fond of reading, Emerson and Thoreau being two favourite authors. With Tuesday you might also end up listening to classical records—another pet like of hers.

Most constant companion of Connie Stevens is Nui... a Yorkshire terrier. Nui goes everywhere with Connie, even on to the film sets.

So the show-must-go-on just doesn't apply these days? Mike Desmond, who sang "Welcome Love" in ITV's British Song Contest, performed with a compound fracture of the jaw. "Very painful," he admitted. Mike collected the injury a fortnight ago when a car he was travelling in crashed into a Manchester Corpora-



STANLEY UNWIN... a new craze?

tion bus and ended up around a lamp-post, by which time Mike was unconscious. He spent a week in hospital with bruises "the size of footballs" and suspected internal injuries. Then they discovered his broken jaw.

But Mike wasn't staying in hospital, he had to do the song contest. He sang, on Wednesday night when he was eliminated from

the contest and on Friday as a pre-show warm-up for the TV audience invited to watch the final. Then he went back to hospital... and he'll be there four to five weeks.

Seen in the Universal Health Club near Tin Pan Alley—Ray Ellington, Jess Conrad, The Dallas Boys are thinking about joining. Marty Wilde also goes.

IT doesn't actually work but I pass on the idea of Stanley Unwin's record playing "topper" to enterprising hatters. Designed specially for Mr. Unwin, it's almost as zany as the LP Pye issued last week "Rotafay Diskers With Unwin."

Noticed a family likeness between Emile Ford and two of his Checkmates? You should have done. Bass guitar tenor sax are played by brothers George and David, both married, David (22) with a baby.

Show business... You like gangster film, spend your spare time watching them and get so keen you decide to make a record about them. But it's such a big hit you're in even greater demand for personal appearances... and no longer have any spare time to go to the cinema. That's what's happened to The Shadows because of their latest disc likely to give them a hat-trick of Silver Discs.

THIS  
WEEK'S

EMI

HITS

**DION**  
Havin' fun

TOP RANK JAR545

**BILLY DOLTON**  
Winkie doll

PARLOPHONE 45-R4723

**GERRY DORSEY**  
Big wheel

PARLOPHONE 45-R4739

**JAY EPAE**  
Putti putti

MERCURY 45-AMT1132

**GARRY MILLS**  
Who's gonna take  
you home tonight

TOP RANK JAR545

**HELEN SHAPIRO**  
Don't treat me  
like a child

COLUMBIA 45-DB498

**JOHNNIE SPENCE**  
and his Orchestra  
Wheels

PARLOPHONE 45-R4738

**GENE VINCENT**  
If you want my lovin'

CAPITOL 45-CL15130

## \* STAR SINGLES \*

\* TWO GREAT  
AND  
ORIGINAL  
INSTRUMENTALS**JOHNNY  
DANKWORTH**  
and his Orchestra**African Waltz**

COLUMBIA 45-DB498

**THE JOHN  
BARRY SEVEN**  
The Magnificent  
Seven

(from film of same name)

COLUMBIA 45-DB498



JOHNNY TILLOTSON



BOBBY VEE



BRIAN HYLAND

**Cable from America**edited by  
**MAURICE  
CLARK****Rock hits are now  
standards**

**PUBLISHERS** who laughed at one time when **ELVIS** first started singing things like "Hound Dog," etc., are finding that there is **STILL** gold in them there records. In fact, many of the older rock 'n' roll hits are turning into standards, a thing which was never expected. What is happening is that all the hits of the '50s are being revived and re-recorded again for the benefit of the "new teens," the kids that were too young at the time to be interested in records. A few cases in point are the new versions of "Hearts Of Stone," "Don't Be Cruel," "Earth Angel," "Lovey Dovey," and so on, all of which are again in the charts. Any time now **Bill Haley** is expected to make a big comeback.

**Johnny Burnette**, who is riding high all over the world with record sales at the moment, is going to lose \$30,000 in the time it takes him to recover from his recent appendicitis operation. His British tour, scheduled for next month, is now off.

The **Kirby Stone Trio** were due to record a spoken word comedy EP for Columbia when they appeared at the Playboy Club in Chicago yesterday (Wednesday). The tapes were to be made during their performance.

**Little Rosie**, whose "Angel Baby" is selling big, was asked by Brunswick if she could make an album before leaving on a long tour. No sooner said than done—Rosie wrote, and recorded, an entire album within four days.

How many albums will **Frank Sinatra's** own label be putting out this year? After his first, "Ring-A-Ding-Ding" Reprise will wait to see, first of all how it goes, also how many Capitol will cut on his new non-exclusive basis.

**Brian ("Ivy-Bikini") Hyland**, after making two big hit novelty records, is, as was revealed in DISC several weeks ago, to make his debut as a ballad singer. I heard a few demonstration discs he made and think he can become

even bigger with his new sound. He is in all a very versatile young performer. He has just finished writing a new song which **Brenda Lee** will record next.

A young lad sent a lyric of "Apache" to the publishers. They thought it so good that within three days two major records had been fixed on the vocal version.

**Jo Stafford**, who just left Columbia after a 10-year stay, has been signed by Capitol to re-record one of her all-time best selling albums, "Jo Stafford Sings Folk Songs."

**THE VENTURES**, Don Wilson, Bob Bogle, Nokie Edwards and Howie Johnson, are hitting the high spots again with their new Dolton Record release, "Ram-Bunk-Shush." The boys were recently voted "The most promising instrumental group of 1960" and their recording of "Walk Don't Run" was voted "Favourite Instrumental Single."

The **Burnette Boys**, Johnny and Dorsey, are co-writers of a red-hot instrumental, "The Green Grass Of Texas." This has recently been recorded by **The Texans** on a new label, Infinity Records. The label's

\* **FRANK SINATRA** . . .  
waiting and watching.EMI Records Ltd. • EMI House  
25 Manchester Square London W 1

# A NEW STYLE BILLY FURY STUNS HIS FANS

## But it only lasted one night!

**BILLY FURY** dressed as a Beatnik, acting like a Beatnik, with no hip-wriggling, no rolling on the floor, no sexy rock 'n' roll act. Impossible do I hear you say? Well, perhaps it is from now on, but for one night it happened.

That one night was last Thursday at Romford when the second Rock 'n' Tread show opened. I had the job of producing it and I wanted to try to create a new act for Billy. But what?

Billy had already stretched the possibilities of being a sexy rock 'n' roll singer on stage to an absolute breaking point. There was nothing left to be done—or if there was, neither Billy nor I were prepared to think about it.

I felt strongly that some totally new angle should be evolved. Billy's image to the public had not been fully exploited. He was generally supposed to be a bit of a crazy mixed-up kid... willful, and maybe irresponsible. Something of a Beatnik, in fact.

So, even though Billy is, in fact, nothing like this at all, I decided that we should play up to this image and present Billy on stage as a Beatnik.

### Something wrong

Maybe we should open the curtains to reveal him sitting on a stool, wearing jeans, strumming a guitar, with a very casually dressed band grouped around him, and the girls and chorus dotted around the stage.

This idea seemed on the right lines and we tossed it around a bit. There was something wrong with it, though... first, if everybody on stage was being casual and cool, then Billy would not stand out from the rest.

Secondly, if everyone on the stage were Beatniks, then the element of protest, of refusal to conform would be lacking.

So it was decided to let Billy walk on to a very formal stage, with everyone in smart suits, doing tidy, regimented moves, and let him break the formality by refusing to go through with his supposedly rehearsed act, and then let him do, apparently,

whatever came into his head. We would have him stop in the middle of numbers, change his mind, call people on to the stage, ask for the lighting to be changed, etc. etc.

Then we wrote a very detailed script and rehearsed it until it was perfect. Billy is a very considerable actor, in this line and the act became very convincing.

And to get genuine reactions from the band we kept the nature of Billy's new act a secret, and rehearsed until the day before the show, a phoney act with a phoney running order.

Then, when we were having a full rehearsal with lighting, we arranged that I should shout at Billy that he was not doing his act properly. Billy would throw a tantrum, and go into his scripted act—threatening to walk out if I did not let him do as he wished. I was to swallow my pride and let him have his way.

### Taken in

It all went perfectly. The atmosphere was electric as everyone thought that Billy had suddenly gone "bolshie." We took note of how everyone reacted. Syd Dale the MD was positively spitting fire. At one stage he crashed his hands down on the piano keyboard in complete exasperation. The Four Kestrels carried on superficially as if nothing had happened, but underneath seemed profoundly disturbed. The Valentine Girls didn't know whether to laugh or cry, and the band's reaction varied from amusement to amazement.

It took fully ten minutes after we

had finished our experiment to persuade the cast that they had been taken in. But finally they got the hang of what was going on and it was comparatively easy for them to reproduce their reactions to Billy's performance.

We rehearsed again and again—Billy almost walking off, Syd calling him back, the curtains half closing in the middle of Billy's act, Billy quitting the stage to change from a dark suit to scruffy jeans... the lot.

Then manager Larry Parnes arrived and saw it. He was (a) astounded and (b) very, very worried. How were the kids going to take it?

I must admit I had a few qualms about that point as well. But the flush of enthusiasm for a new idea tended to keep those well in the background. However, the fateful opening night found everyone on edge.

Well, Billy went on, and performed



A and R man Tony Hatch, MD Peter Knight and PET CLARK discuss her follow-up to "Sailor." (DISC Pic)

AT 8.55 last Thursday night, Petula Clark began recording "Something Missing," which will follow up her smash-hit recording "Sailor," and the new disc is a complete change.

It was written by Frenchman Gilbert Becaud, and has been recorded by him in France. It is a slow ballad given a near-Beguine treatment with a fine arrangement by Peter Knight, with English lyrics by Jack Fishman.

"I didn't want to follow 'Sailor' with something that sounded the same," said Petula. "I have never believed in this. I think it's wrong. You get in a rut when you start doing this sort of thing. It begins to type you."

Pye A and R man Alan Freeman agreed. "Pet and I wanted to do something quite different to 'Sailor,'" he said, "because we both have the same feelings on this matter."

### Swamped

"You can imagine how swamped I've been with songs that sound just like 'Sailor' ever since Pet's version went into the charts. But I've turned them all down and I'm gambling on this very lovely French ballad."

"I think it'll be a good seller, though it might be slow to start with." Just how will the success of "Sailor" affect her future plans, for Petula has said that she is going to live and work in France?

"My plans haven't changed," she said, "but to be quite honest with you, I really don't know what is going to happen yet. I still intend to do all my recordings over here whenever possible and to do the occasional personal appearances." But she still wants to live in France — at the moment my fiancé and I



by Jack Good

"King Kong." This record leaves us in no doubt about origins of beat music Africa. One side of this record, called "King Kong" starts off with a terrifying scream, and there are screams and wails continuously throughout.

It is the weirdest, most novel, most exciting record I have ever heard. But oh, what a beat. The other side is a jiggling, whoop-it-up Kwela. Marvelous for jiving.

E.M.I. please note that Marty's former group, the Krew Kats, have a number one hit out—my advice: plus it.

# Pet changes her 'Sailor' style for her next disc

we thinking of buying a house in the South of France," she said. What about personal exploitation in this country with her new releases here?

"Well, this is the difficulty," said Petula. "At the moment I cannot see much hope for this because of the contracts I am signed to in Europe. I do a lot of television and one-nighters there."

"I'm up against the same problem," said Alan Freeman. "There just isn't the time to do the things I'd like Pet to do nowadays. I've been wanting to tie her down to another album here, but her European commitments have prevented this so far. But as soon as she does get a couple of weeks free again we'll get down to it."

"You know, this session for 'Something Missing' was fixed at the very last moment. She is flying off to Paris in the morning. It's been a big headache getting everybody together, but we feel it has been well worth it."

Coupling "Something Missing" will be a revival of that old Fred Astaire-Ginger Rogers dance number "Isn't This A Lovely Day," but the disc won't be issued until "Sailor" begins to drop down the charts.

Ken Johns




"If we carry on with this much longer I'll be worn out before the fighting starts!"

# 'WARPAINT'



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**They're old friends Cliff Richard and Bobby Rydell, so when Bobby flew into London last week-end there was a grand reunion.**

CLIFF RICHARD and America's Bobby Rydell said "hello again!" in London last week-end—and made a date to go places in Hollywood next autumn. It was their first meeting since they toured America in the same package early last year. DISC made the appointment; 1 p.m. at the London Palladium on Saturday.

From the Palladium, Cliff and Bobby went to a pub. They stood in a corner, talked like crazy—and sipped orange juice! Bobby had heard a Hollywood visit by Cliff was on the cards. He was keen to know more.

Cliff: "It's a bit early to give details. Idea at the moment is for me to go in September. I hope everything works out as planned."

Bobby: "Just cable me, I'll meet you off the plane. I can promise you a real awingin' time. I shall probably have started on my first film for Columbia; but there'll still be plenty of chances for me to show you around."

Cliff: "This sounds great: tell me more!"

Bobby: "There's the Capitol Records building; it's a fantastic place, and we'd just have to spend a few hours looking round it. Much the same goes for the Columbia film studios. Then there's night clubs; we could live it up in places like the Cloisters and the Crescendo. What else? Well, there's a shop on Sunset sells the slickest Italian clothes you ever saw. And how about baseball. Cliff: you ever watched it?"

Cliff: "No; but it's something I've always wanted to see."

Bobby: "In that case, it's the new Los Angeles Stadium for us. We'll go watch the Dodgers. I'll drive you there. What have I got? A new Pontiac; pink and gold."

Frankie Day, Bobby's manager, added his piece: "Something else you'll have to do, Cliff, is to hear a new singer—Joanne Sommers. She looks a million dollars, and has a singing style that knocks you out."

Cliff: "How's Johnny Nash making out? I heard him last time I was over. Thought he was great. I had his

# Richard and Rydell talked like crazy!

LP, 'Let's Get Lost,' arranged to me the moment it came out."

Bobby: "He's budding up fine. Being in that film did him a lot of good—'Take A Giant Step.' I'm with you about him. Like Johnny Mathis, but more earthy."

Cliff: "That's it, exactly."

I asked Bobby to tell us more about his film. He said, "It's called 'That Hill Girl.' There'll be Kim Novak and either Charles Heston or Glenn Ford. What'll I sing? Not a note. I've got what my career needs most right now: a solid acting part."

Cliff: "Good for you! That's what



Bobby and Cliff hadn't heard each other's latest discs... but DISC and EXH soon put that to rights. (DISC Pic)

a singer should do; play a non-singing role early on in film. I'd like to."

Realizing that they hadn't heard one another's latest single, Cliff and Bobby decided on a disc session. We drove to EMI headquarters, a player was promptly laid on—and soon they were giving spins to Cliff's "Theme For A Dream" (out this Friday) and Bobby's just-released "Good Time Baby." Judging by the excitement, these discs will soon be sharing the number one spot!

The meeting ended on an "I Like Ted Heath" note. Cliff has just cut a new LP—"Listen To Cliff." It has Heath backing on four tracks. "That's real excitement—singing with Ted," Cliff told Bobby.

"That I can well believe," was the reply. "I've got all the Heath discs of the last few years. I've even used some ideas from 'Kern For Moderns' in the backing of my night club act. Hope Ted won't mind."

D.T.

## DISC gave the Allison Brothers their big break

THE Allison Brothers, from Fulham, are firm believers in omens since Wednesday of last week when they won the British heat of the Eurovision Song Contest with their own composition, "Are You Sure?"

During the day while 19-year-old Bob and John, who's 21, were rehearsing at the final run-throughs in the BBC TV theatre, an aeroplane circled over the area, tracing out a figure 9 in a vapour trail. The boys drew ninth place—the last and best—in the televised heat. They won, beating Steve Arlen's "Suddenly I'm In Love" by one mark.

John and Bob, discovered in a talent competition organised by DISC with Stuzzi Tape Recorders at LAM summer's Boys and Girls Exhibition, suffered understandably from nerves as zero hour approached.

### Big boost

"At the end of the last run-through we heard some of the studio technicians humming bits of our song," said John. "This gave us a big boost, and we hoped it would make a similar impression on the panel of judges."

The family and friends in Liner Road, Fulham, were wild with excitement. The singing activities they had looked upon with amused tolerance had suddenly become of major importance in pop music overnight.

"Our folks never criticised our singing together," smiled Bob. "They just sort of regarded it as a joke. They don't any longer!"

The day after the contest brought all the signs of pop music success. Agents, publishers, bookers and pessimists kept the telephones ringing incessantly with inquiries about the Allison. Their Fontana record of "Are You Sure?" chalked up a sale

of 30,000 during the 24 hours following their win.

But the boys had a brief and welcome respite from the strain of sudden fame. Part of the prize for winning the talent competition last year was a week-end in Vienna, and the boys flew there on Friday last to celebrate their win.

First activity on return will be some one-nighters round the country.

"We're going to rehearse our act for these while we're in Vienna," John told DISC before they left. "We'll do about six numbers, including 'Are You Sure?' of course. It'll be a change from the forty or so we go through every evening in our old coffee bar days!"

### Distinctive

A distinctive feature of "Are You Sure?" is the accompaniment. This came to MD Harry Robinson as easily as the melody came to John.

"It suggested itself really," he said. "It uses what I call a piano rhythmic style with a Latin American beat and the strings flowing more than they usually do these days in pop music."

"As for the Allison, I would have put my shirt on their chances when we made the record before we knew anything about the Contest."

Fontana A and R chief Jack Baverstock is equally enthusiastic about the boys.

"I've seen this kind of overnight success happen before, but I'm still excited," he said.

JOHN SUMMERS



BRYAN JOHNSON last year's winner of the British heat of the Eurovision Song Contest congratulates the 1961 winners Bob (centre) and John Allison. (DISC Pic)

### CONGRATULATIONS—

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# ARTHUR HOWES

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## JESS CONRAD

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STOCKTON, Globe, Fri. March 3, 8.15 and 8.30. WALTHAMSTOW, Granada, Sat. March 4, 6 p.m. and 8.30.  
LIVERPOOL, Empire, Sunday, March 5, 5.45 and 8.00.

THE FABULOUS

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AND ALL-STAR SHOW

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DOVER, A.Z.C., Thurs. March 2, 8.20 and 8.30. BRIGHTON, Esso, Fri. March 3, 8.15 and 8.30.  
TUNBRIDGE WELLS, Opera House, Saturday, March 4, 8.20 and 8.30.

## CHRIS BARBER OTTILIE PATTERSON

NEWCASTLE, City Hall, Saturday, March 4, 7.30 p.m.

IN ASSOCIATION WITH HAROLD DAVISON AND NORMAN GRANZ  
AN EVENING WITH

# ELLA FITZGERALD

THE LOU LEVY QUARTET

## OSCAR PETERSON TRIO

NEWCASTLE, City Hall, Wed. Mar. 8, 8.30 and 8.45. SHEFFIELD, City Hall, Thursday, March 16, 8.30 and 8.45.  
PORTSMOUTH, Lyceum, Wed. March 22, 8.30 and 8.45. CARDIFF, Gaiety, Thurs. Mar. 23, 8.30 and 8.45.  
BIRMINGHAM, Odree, Friday, March 24, 8.30 and 8.45.

# ADAM FAITH JOHN BARRY SEVEN

AND ALL-STAR SHOW

GLOUCESTER, ABC, Sat. Mar. 18, 8.15 and 8.30. PETERBOROUGH, Embassy, Sun. March 19, 8.20 and 8.40.  
MAIDSTONE, Granada, Monday, March 20, 8.20 and 8.30. EAST HAM, Granada, Tues. Mar. 21, 8.20 and 8.30.  
CHESTERFIELD, Regal, Wednesday, March 22, 8.15 and 8.30. HULL, ABC, Thursday, March 23, 8.15 and 8.30.  
CAMBRIDGE, Regal, Fri. Mar. 24, 8.15 and 8.30. IPSWICH, Gaiety, Sat. Mar. 25, 8.15 and 8.30.  
WATFORD, Gaiety, Mon. Mar. 27, 8.30 and 8.45. BEDFORD, Granada, Tues. Mar. 28, 8.30 and 8.45.  
SOUTHALL, Dominion, Wednesday, March 29, 8.15 and 8.30.

THANKS

# CLIFF

FOR THE MOST FANTASTIC & SUCCESSFUL TOUR EVER AND GOOD LUCK IN SOUTH AFRICA

## ARTHUR HOWES

# Elvis, Connie head poll again

### Decca drive for bigger U.S. market?

THE presence of Lee Harstone, head of London Records (Decca's outlet in America), and two of his fellow executives in London this week is believed to indicate the start of a campaign aimed at capturing a larger share of the American disc market for British Decca's stars. No comments were forthcoming from Decca or Mr. Harstone other than that it was a routine visit for discussions which take place periodically. However, the fact that London A and R man, Eddie Kinsack, is included in the stay for a month suggests that specific recording plans may be contemplated for certain British stars with the U.S. market in mind.

Another visitor to London last week-end was American music publisher Harry Goodman, brother of the famous jazz clarinetist, Benny. He brought over unrecorded song material for the attention of British artists and disc companies. "My visit has nothing to do with my brother Benny other than that I expected he would be here now," Mr. Goodman told DISC. "Unfortunately, his tour plans did not come off, and I know he's very disappointed."

ELVIS PRESLEY and Connie Francis have been named 1960's best M and Female singers, in the fifth annual "American Bandstand" poll conducted by American DJ Dick Clark.

## JOSH WHITE TRIP

AMERICAN folk singer Josh White, is to do a fortnight's tour of Britain in April. With him will be jazz pianist Memphis Slim, The Monty Sunshine Band and Robin Hall and Jimmie MacGregor.

Before the tour all these artists, with the exception of Monty Sunshine, will appear at a concert at the Royal Festival Hall, on April 1.

From April 29, Robin Hall and Jimmie MacGregor undertake an eight-day Scottish tour, and they have, with Rory and Alex McEwen, been booked for this year's Edinburgh Festival.

## McPartland on 'Club'

AMERICAN jazz pianist Marion McPartland, will be featured on the BBC's "Jazz Club" on Thursday next, March 2.

Other guests in the same programme are: The Dixieland All Stars, Dill Jones, Vic Avin, Keith Christie and Bert Courley.

In addition to her "Jazz Club" engagement, British born Marion, wife of trumpeter Jimmy McPartland, will appear in David Nixon's "Showtime" on BBC Television, Sunday, March 5.

## Brooks don 'Warpaint'

THE Brook Brothers' latest five single "Warpaint," is being publicised in a novel way.

Instead of review copies being despatched through the post in the normal manner, The Brook Brothers are delivering them to reviewers and columnists in person, accompanied by an attractive girl with some startling make-up.

One of her eyes bears green eye-shadow, the other mauve. Green and mauve streaks are on her cheeks, and her lips carry what is described as "the cheapest and brightest lipstick obtainable."

## Berlin Festival show

THE Light Programme is to feature two programmes illustrating the highlights of the recent Continental Music Festival in Berlin.

The first of these will be on March 4, featuring the German SFB Dance Orchestra, with guest stars Nina and Froderik, and Owen Williams. The second programme will be on March 11, and will feature the same orchestra, with singer Camilla.

Contrary to the impression given in the story on Dean Rogers last week, The Marauders and The Hitts are two distinct groups, though both have been associated with Dean Rogers.

## JACKIE WILSON 'IMPROVING'

AMERICAN singer Jackie Wilson, who was shot and seriously wounded by a hysterical girl fan, in New York last week, is stated to be improving slowly in hospital.

Latest reports say that one of the two bullets lodged in his body has been removed following two operations. Another in the region of his shoulder still has to be dealt with.

A record session scheduled for today (Thursday) has, naturally, been cancelled, and it is doubtful whether Wilson will be able to fulfil his Easter engagement at the Brooklyn Paramount, for which he was to receive a record fee.



## ROSIE QUITS ORIGINALS

ROSIE, 15-year-old American singer, who, with The Originals, has a very big American hit with her own composition, "Angel Baby," has now left her group, and signed with American Brunswick.

She cut her first titles last week: "Lonely Blue Nights," backed with "We'll Have A Chance," both her own compositions.

## Pop stars discuss pop

SOME of today's top pop personalities will be introduced by Steve Race in his BBC Home Service documentary programme, "Teen Beat," tomorrow (Friday).

Among those who will give their opinions on the pop scene are Elvis Presley, Cliff Richard, Adam Faith, Tommy Steele, Dave Samplings, Helen Shapiro, Bert Weedon, Jack Good and DJ David Gell.

## Benbow Four date

THE Steve Benbow Folk Four will be featured on Monday, Tuesday and Wednesday of next week, at The St. Pancras Arts Festival, which is to be held at Cecil Sharp House, Regents Park.

Presley also gained a second win when his recording of "It's Now or Never" was voted the best record of the year.

This is the fifth consecutive year that Elvis Presley has won the poll and, second year in succession that he has pulled off the double. Connie topped the female list for three years running.

Brenda Lee was named 1960's most promising female singer, and Bob Rydell the most promising male singer.

Duane Eddy and The Rebels were voted the best instrumental group and The Everly Brothers, the vocal group of the year.

Kenny Ball And His Jazzmen will be playing at the Big Chief Jazz Club, Osney Mead, April 27 and 30.

## Conway de

RUSS CONWAY, recently returned manager Norman Newell as had a film test in Hollywood and

## Dinah Shore for TV shows here?

AMERICAN singing star Dinah Shore may appear on ITV in June when she is due to visit Spain for filming and a holiday.

At present-time it was not known whether programme would star her if it proved possible for her to break her trip to London, The Sunday Palladium she will be resting at that time.

## Film gives guitar hit

ELMER BERNSTEIN's theme music for the Western film "The Magnificent Seven," which is to open at the London Pavilion on April 14, has provided an American hit for modern jazz guitarist Al Caiola.

The disc is to be released in Britain tomorrow (Friday).

## NEW RELEASES

Entry of the gladiators  
Nero and the gladiators  
45-F 1128 Decca

Crazy kid  
Lemmy 'Special' Mahone  
45-F 1126 Decca

The Ventures  
Ham-bunk-shush  
45-HLG 506 London

The Coasters  
Wait a minute  
45-HLK 500 -GPOK-474-63770

The magnificent seven  
Al Caiola and his orchestra  
45-HLT 504 London

Jackie Wilson  
The tear of the year  
45-D 1164 Coral

DON'T BELIEVE (IV)  
HIM, DONNA M  
RUSS SAINTY  
45-F 1125 Decca

LYN  
CORNELL  
THE SWEET LIFE PA  
45-F 1126 Decca

DECCA



# NEW STATION OPENS UP

THE new commercial radio station, operated from a former lightship anchored five miles off the Dutch coast, and called Radio Veronica, has begun beaming test transmissions to Britain. It operates on the medium wavelength at 192 metres, from 11 p.m. to 2 a.m., and from 7 a.m. to noon.

At present its programme content is entirely pop records, but a spokesman for the station's London representatives, Commercial Neutral Broadcasting Co., told DISC that they hope to expand their scope after a few weeks' trial to include other items.

"As far as record shows are concerned we intend to cover a wider field than Radio Luxembourg by catering for jazz and other interests."

The expansion of Radio Veronica's activities depends on the results of their trial transmissions and the response from the advertising world. The station will also have to boost the output of its transmitter, which at present is too weak to enable good reception in Britain during week-ends when the airwaves are especially busy.

Most of the programmes and commercials are recorded on tape in Hilversum, and then flown out to the lightship, which is manned by three radio engineers and a crew of seven.

## Silver Disc

MR. L. G. WOOD, managing director of EMI Records, and exploitation chief Arthur Maxlow, flew to Denmark yesterday (Wednesday) to present the Silver Disc awarded by this paper to Nina and Frederik for British sales of a quarter million of their disc of "Little Donkey."

This is the first disc award gained by Danish recording stars, and the first occasion for which Mr. Maxlow has flown abroad to arrange a presentation. It takes place today in the Copenhagen studios of Metronome, the Danish label for whom Nina and Frederik record.



"Marry Me," written by Laurence Jacks (pen name for bandleader Arthur Coppersmith, who has been resident MD at the Cafe de Paris in London for the past five years) and sung by Mike Preston, won Independent Television's British Song Contest at the final at the Royal Festival Hall on Friday. The composer (above left) was presented with a cheque for £1,000. With him here are

Gracie Fields, compere Han Thomas and Mike Preston (right). Runner-up was "My Kind Of Girl," written by Leslie Briceuse and sung by Matt Monro. Mr. Briceuse received a cheque for £500. The third prize of £250 went to Mancunian Larry Stone, who wrote Frank Ifield's song, "I Can't Get Enough Of Your Kisses." (DISC Pic)

## es film test

an American trip with recording EMI executives, denied that it is to DISC, on Monday, that it is purely a holiday visit.

"I met recording and film people and went round a film studio in Hollywood, but it was just a pleasure trip."

He was impressed greatly by Johnny Latham, whom he saw in action at Las Vegas, and unimpressed by the pop record shows he heard over the radio.

"They're not what I call a record programme. The discs are put on as transmissions between the commercials, at the standard of taste is much lower than in our disc programmes."

## Cowboy' Kash

COUNTRY and Western expert Murray Kash is to produce a series, called "Cowboy," for the Light Programme, dealing with the life and legends of the early West. The first to be broadcast on March 4, is called "The Pioneers."

The series will include stories and songs, and the first programme will feature the recorded voices of Frankie Lee, Alan Lomax, Dick Cameron, Frank Jarrett and Jack Elliott. The second in the series is to be called "The Settlers," and will feature Ed Lves and The Sons Of The Desert.

## nce to lecture again

FOR the fifth successive year jazzman and DISC columnist Owen Bryce will head the jazz department at the other school run by the Workers' Music Association from August 19-25 Worley Hall, near Sheffield.

## SINATRA MAKES A WESTERN

FRANK SINATRA'S own record company, Reprise, is to make a Western film with Sinatra himself in the lead, and with co-stars from the Sinatra "clan," Sammy Davis Jr., Dean Martin and Peter Lawford. Shooting is due to begin later this year.

Sinatra's debut single for Reprise was released in America last week. Titles are "The Second Time Around" from "High Time," and "Tina," two ballads, both written by Sammy Kahn and Jimmy Van Heusen, with backing by the Felix Slatkin Orchestra.

## Two-Tones in cabaret

MARGARET STREDDER and Jean Ryder, two of The Vernons Girls who left to form The Two-Tones last year, will have their first British cabaret engagement, when they open for two weeks at the Astor Club, London, on March 6.

The two girls were due to return from cabaret work in Germany in December, but their success was so great that their visit was extended.

They will now return on March 5.

## Christy, Freshmen TV Spectacular

JUNE CHRISTY and The Four Freshmen are to star in their own "Saturday Spectacular." The programme will be tele-recorded by ATV on Monday, March 13. The programme will also feature Bob Miller and The Millermen, who have been accompanying them on their tour.

## Rock play's star wins audition

FOLLOWING his lead role as rock 'n' roll ace Rod Mayne, in last Thursday's BBC TV play "Girl On A Roof," actor Ray Brooks has won an audition for the Rodgers and Hammerstein musical "Sound Of Music," which is due to open in Britain in May.

There has also been some interest expressed in his potentialities as a singer, but no details were available at press-time about which disc firm or firms, were involved.

## ABC—new music series

ABC TV introduce a new series of music programmes called "Thank Your Lucky Stars," starting on April 1. The show, which will probably run for 13 weeks, will feature top recording stars who will sing their current discs.

The stars will also give their "tip for the top" from the up-and-coming young singers.

The programme will be networked in the Midlands and North.

LOVE AWAY PITNEY London 45-WB 30 Warner Bros.	ANGEL ON MY SHOULDER SHELBY FLINT London 45-WB 30 Warner Bros.	WILL YOU LOVE ME TOMORROW MIKE BERRY AND THE OUTLAWS London 45-F 1124 Decca
SS OF OVE LAYTON London 45-F 1121 Decca	BILLY FURY A THOUSAND STARS London 45-F 1121 Decca	CALCUTTA LAWRENCE WELK London 45-HLD 8011 London

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No transmission date has yet been fixed, but it is expected to be soon after the recording.

In addition the stars will also record four radio spots for programmes yet to be named. These will be taped on March 12.

Final British dates for June Christy and The Freshmen are: Free Trade Hall, Manchester (Saturday), and the Liverpool Empire on Sunday.

On Monday they fly out to Germany for engagements, returning in March to undertake their recordings. They will leave Britain on March 14, in the company of promoter Vic Lewis, who will be travelling back to America with them to negotiate further American stars for Britain.

## Secombe to play king?

HARRY SECOMBE may play a dual role in a film on Henry VIII—the title role, and the part of a strolling player, who is his double.

The producer will be Cy Endfield, who together with Jimmy Grafton and Desmond Saurous, wrote the story, and it is hoped to start shooting early next year.

Teddy Johnson and Pearl Carr will be featured regularly in the new Arthur Haynes TV series, which commences a six-week run on ATV on March 20.

## Kings on 'One O'Clock'

GUESTS in Tyne-Tees Television's "One O'Clock Show," today (Thursday), will be The King Brothers, followed by Sylvia Sands on Friday.

Next Thursday guitarist Bert Weedon takes the guest spot with Matt Monro on March 8.

## Pye enter 'Ideal Home'

PYE RECORDS are to be the first major disc company to have a record stand at this year's "Ideal Home Exhibition." They will exploit their Golden Guinea label only with a special EP containing five tracks taken from Golden Guinea albums, and on sale at the exhibition for 5s. each.

## Released this Friday!

The ITV British Song Contest winner

# MARRY ME

Recorded by

# MIKE PRESTON

On Decca 45—F11335



# WHERE THE HOT WIND BLOWS

# Johnny Gregory

and his strings and voices



H289

DISC'S EXPERTS GIVE YOU THEIR REVIEWS

# SIX TO MAKE THE TWENTY

your weekly  
**DISC DATE**  
 with DON NICHOLL

Rydell, Richard,  
 Ford, Hurricanes,  
 Donegan, Wynter



● MARK WYNTER



● CLIFF RICHARD



● EMILE FORD

**BOBBY RYDELL**  
 Good Time Baby; Cherie  
 (Columbia DB4500)

**D N T**  
**BOBBY RYDELL** should help this new release considerably by his personal appearances in March. But it may even enter the Twenty before then. "Good Time Baby" is a vibrant rocker which Bobby chants in really expert style. Accompanied by a brash instrumental group and girl chorus, he will roar everything for miles around.

"Cherie" slips effortlessly into the Latin gear, and shows again that Bobby's a man of more than one talent. He glides through this half while vocal group fill in the background.

**EMILE FORD**  
 What Am I Gonna Do; A Kiss To Build A Dream On  
 (Pye N15331)

**D N T**  
**FORD** and The Checkmates with a song by Messrs. Sedaka and Greenfield. "What Am I Gonna Do." A modern beat in a minor with plenty of sparkle in it. Emile chants it easily and ought to have another high seller on his hands as a result.

I imagine this one will maintain the renewed interest Ford has in the Twenty. Jukes will like it—and it will branch from there.

There IS a revival on the disc, too, of course... comes with the fine standard "Give Me A Kiss To Build A Dream On." Emile japes through this in a friendly beat fashion. Could sell on its own.

**JOHNNY AND THE HURRICANES**  
 Ja-Da; Mr. Lonely  
 (London HLX9289)

**D N T**  
**"JA-DA"** is a real eddie, dating back, if I'm not mistaken, to the early ragtime days. Johnny and The Hurricanes dust off the tune and bring it bang up to date in their familiar style. It has so much punch and colour I can't see it missing the charts. Nicely contrasted throughout.

"Mr. Lonely," on the other side brings us down to slow, heavy beat material. The Hurricanes hammer it out and benefit from excellent studio noise.

**CLIFF RICHARD**  
 Theme For A Dream; Mumbina' Mose  
 (Columbia DB4593)

**D N T**  
**THE** new Cliff Richard hit (and I can't see it being anything but) is an American living ballad "Theme For A Dream." Attractive tune and lyric married very well indeed. Gets into your head right from the start.

Cliff's in good relaxed form and is backed by girl group as well as the instrumental noise of The Shadows. "Mumbina' Mose" rocks it up for good contrast. One of Mr. Otis's compositions. It's chanted with typical polish and precision by Cliff.

**MARK WYNTER**  
 Dream Girl; Two Little Girls  
 (Decca F11323)

**D N T**  
**WHEN** Mark Wynter he can certainly handle them in the way which should ensure high sales. And the combination strikes sparks with "Dream Girl." Written by Bill Crompton and "Thunderclap" Jones as one of Decca's Eurovision entries, it is a light and easy rocker with a pleasant melody.

Mark whips it across delightfully and gets a fine accompaniment from orchestra and girl chorus under the direction of Johnny Douglas. Even though "Dream Girl" didn't make it in the Contest, it seems a sure thing for the parade eventually.

"Two Little Girls" is a sweet lilt, and Wynter sings it pleasingly.

**LONNIE DONEGAN**  
 (Bury Me) Beneath The Willow; Leave My Woman Alone  
 (Pye N15330)

**D N T**  
**WITH** a Ralph Dollimore orchestra, Lonnie Donegan presents his new version of "Bury Me Beneath The Willow." A haunting song, this which is given modern lift by the arrangement and the excellent orchestral sound. Something of the Latin in it as Lonnie sings in folk style.

Gets under your skin and I believe it will get into the charts as well.

The Ray Charles composition "Leave My Woman Alone" contrasts strongly with the top-side. A racer which Lonnie handles faultlessly while the Dollimore musicians sappy a solid raft.

**THE ALLISONS**  
 Are You Sure; There's One Thing More  
 (Fontana H294)\*\*\*\*

**B**OB and John Allison came to disc light by virtue of a competition run in this paper. And I feel that they will be getting more and more of the spotlight as time goes by.

They sing together expertly, entering the same field in which The Everly Brothers excel—yet without imitating the Americans. Are You Sure, the British Eurovision winner, was written by The Allisons and it has the stuff of which hits are made. A firm beat item with a good, catchy tune to it, it deserves to make high sales.

There's One Thing More was also written by The Allisons. Not such a good number as the one upstairs but it, too, shows plenty of promise.

Watch these boys. They stand a chance of reaching the sellers first time out.

**CLAUDIO VILLA**  
 Mandolino . . . Mandolino; Carolina Dal!  
 (Cetra SF988)\*\*\*

**W**ITH the Luis Enriquez orchestra for accompaniment, Claudio Villa sings the drifting ballad Mandolino . . . Mandolino. And sings it sweet-voiced for plenty of sin-drenched romance, but it may be just a mile too coy and slow for swift sales here.

Carolina Dal! is a quicker, high-stepping thing with a better chance in the stores. Villa struts through it gaily.

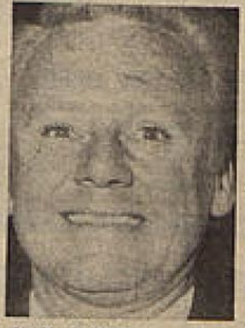
**KENNY BALL**  
 Nusages; Samantha  
 (Pye N15040)\*\*\*

**KENNY BALL** and his Jazz Band rolling out a nice and easy sound for Nusages which will catch many a

## ALONG THE ALLEY

### Big rush for 'Music Man' numbers

#### NEWS FROM THE STREET OF MUSIC



VAN JOHNSON, star of "The Music Man."

**A** FORMIDABLE record coverage is being lined up by Frank Music in the Chappell group for the songs and music from their forthcoming show, "The Music Man." Frank exploitation man Terry Oates reeled off the details.

The biggest number seems to be "76 Trombones," with records by The King Brothers (Parlophone), Ted Hockridge (Pye), Victor Suvester (Columbia), Arthur Godfrey (Philips), plus the versions contained in the English cast album (coming from HMV) and the American cast album (coming from Capitol).

None of them actually included seventy-six trombones in the accompaniment apparently!

Then there's the melodic "Till There Was You" covered by Peggy Lee (Capitol), Amira Bryant (London) and by British singer Colin Day (Parlophone).

The Beverly Sisters have done "Goodnight My Someone" for Columbia, The Daltax Boys have done "Lida Rose" for the same label, and another song, "Marian The Librarian," is on the flip of Arthur Godfrey's "Trombones."

In addition to these, there are EPs on the way by Russ Conway (Columbia) and Bob Sharpe (Decca), and another LP of the show's songs by Jimmy Guthrie will be released by London in May.

The show, in which Van Johnson plays a travelling salesman selling brass band instruments to colleges, opens its pre-London season in Bristol tomorrow (Friday). The first night at the London Adelphi is on March 16.

**DAVID PLATZ** of Essex Music continues to show the Midas touch with comedy records.

Essex cornered the money-spinning Paddy Roberts songs recorded by their composer for Decca. They also have the Peter Sellers-Sophia Loren Parlophone hit "Goodness Gracious Me." Now this column discovers that the Essex stamp is on Benny Hill's "Gather In The Mashedbroons" and "Peppy's Diary," his debut single for Pye.

Another current Essex item is Steve Race's recording on Parlophone of his own composition "Like Latin."

**ROY PITTS** of Sheldon Music in the Chappell group is enthusiastic about the latest Jimmy

Jones coupling issued in America by MGM. Apparently it's collecting rave reviews over there, and looks like another certainty for the charts.

The titles are "I Told You So" and "You've Got It," and both are Sheldon copyrights. Jimmy's discs have been a bit quiet in this country lately, but maybe this one will alter that if EMI decide to release it here.

Meanwhile Roy has a piece of instrumental property on his plugging hands in the shape of "The Secret," recorded by Bill McGuffie for Philips and released last Friday.

It's in the "Last Date" style, and somewhat different to Bill's usual pianistics. In fact, when he received the score from Philips, he wondered at first whether it had been sent to the right address. N.H.

# OF THE POP, LP, EP AND JAZZ RELEASES

customer away from the traditional field. Infections tune well portrayed with some smart union work.  
Cole Porter's "High Society" song *Samantha* will stick around for many years to come. Here Kenny proves the point with a lively trad performance that includes a vocal by himself.

**LINDA HOPKINS**  
*All In My Mind; I Diddle Dum Dum* (Coral Q72423)\*\*\*  
**MISS LINDA HOPKINS** has a brass windpipe and leather lungs to judge from the power she packs into the slow rock-a-ballad *All In My Mind*. Linda shouts and growls her way through this sad lyric like a much amplified old-time spiritual chanter.  
*I Diddle Dum Dum* speeds things up considerably. A quick beater with Linda chanting happily all the way home. Sweet-voiced girl group contrasts amusingly with the raw power of Miss H.

**GERRY DORSEY**  
*Big Wheel; The Sentimental Joker* (Parlophone R4739)\*\*\*  
**FAST** shuffling song, *Big Wheel* was written by Johnny Worth and it could be a big seller, too, via this Gerry Dorsey performance. Gerry chants it matter-of-factly to a great, lively accompaniment directed by John Barry. One you cannot ignore.  
Brian Fahey takes up the baton for *The Sentimental Joker* which is a

**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 Nichol Tip).

more restrained swinger. Nice big band sound while Gerry sings the ballad neatly.

**THE SHELLS**  
*Baby, Oh Baby; Angel Eyes* (London HLU9288)\*\*\*  
**THE SHELLS** are a new vocal group from Brooklyn. Made up of five young men, they emerge with a commercial beat sound, though there's little new in the arrangements or presentation I'm afraid.  
*Baby, Oh Baby* is a middle rock offering chanted with plenty of repetition of the title phrase.  
*Angel Eyes* plods along slowly and deliberately with a lead voice who sounds like an immature Jerry Lewis trying hard to be serious!

**DION**  
*Havin' Fun; North East End Of The Corner* (Top Rank JAR545)\*\*\*\*  
**DION**—away from *The Belmonts*—should reach the peak as a soloist and it could start massively via *Havin' Fun*. Dion sings this modern romancer smoothly but it's not just the vocal which counts here. Though not credited on the label the accompaniment dishes up a great sound. The ball goes on a shuffle beat with soft choros and a velvety trombone.  
Swinging the blues is Dion for the flip as he tears powerfully into *North East End Of The Corner*. Very commercial again. And again a fine sound.

**BROOK BENTON**  
*For My Baby; Think Twice* (Mercury AMT1134)\*\*\*\*\*  
**A** TINT of blues in the beat as Brook Benton sings *For My Baby*. And again Brook underlines the fact that he ought to be selling by the hundred thousand on this side of the Atlantic.  
Even so I'd be inclined to direct people's attention more to the love ballad *Think Twice*. Mercury are treating this as a second side and it could be a mistake. Benton sings this sad romancer superbly, dropping down to his deep tones with really striking effect.



Slow and extremely appealing with an accompaniment by piano and strings that comes right out of the top drawer.

**COLIN DAY**  
*The Golden Years; Till There Was You* (Parlophone R4742)\*\*\*  
**Q**UITE a week for Tony Osborne

*... The Golden Years* is another of his compositions. Sung here to a backing directed by Tony himself. Colin Day puts the ballad over sincerely and pleasantly. Slow romancer that may take time to build in the market.  
The "Music Man" ballad *Till There Was You* is getting terrific coverage. Mr. Day sings it well enough, but I get the impression he's being so careful about it that the true feeling doesn't quite come through.

**THE TED TAYLOR FOUR**  
*Fried Onions; Yellow Rock Of Texas* (Orkole CB1574)\*\*\*

**A**N instrumental beater full of weird noises... such is *Fried Onions* which the Ted Taylor Four snap across for this release. Fine for parties and for everyone around the juke boxes.  
*Yellow Rock Of Texas* is really the

**THE TED TAYLOR FOUR** have an instrumental full of weird noises—that's Ted second from left.

"*Yellow Rose Of Texas*" but the change in title leads you to anticipate what Mr. Taylor has done to it in his up-to-date arrangement.  
Snare drums and twangy guitar.

**DAVE SAMPSON**  
*Why The Chicken?; 1999* (Columbia DB4597)\*\*\*

**W**RITTEN by Lionel Bart for the play of the same title with which he's made his directing debut. *Why The Chicken?* is cute and catchy. Sung by Dave Sampson with instrumental backing by The Hunters. Song catches the perky cluck-clucking effect to fit the title.  
Dave Sampson brings on a lull in the modern vein as he sings *1999* to a string and girl group accompaniment under Ken Jones' baton.

**JIMMY CLANTON**  
*What Am I Gonna Do; If I* (Top Rank JAR544)\*\*\*

**E**MILE FORD faces tough competition from Jimmy Clanton on *What Am I Gonna Do*. But I prefer

Ford's version of the song. Which is not to say that Clanton's is poor. Far from that. But I'm becoming rather tired of this nasal whining tone—and I've a feeling more and more customers are too.

If I is one of Jimmy's own songs. A slow ballad with strings rising in the background as Clanton draws through the very ordinary lyric.

**ARTURO DIAZ**  
*Couscous; Ah! Si J'Avais Des Sous* (Parlophone R4741)\*\*\*

**T**HE Arturo Diaz orchestra with the Oriental, well Middle-Eastern, tune *Couscous*. Band members chanting in French while the melody tears along. Not up to the mark of others I've spun.  
Latin for the flip. Performance is smooth but no better than you'd expect to hear in a good club.

**GENE VINCENT**  
*If You Want My Lovin'; Mister Loneliness* (Capitol CL15185)\*\*\*

**H**ARD-HITTING rocker from Gene Vincent as he pitches into *If You Want My Lovin'*. A piping chorus behind him as Gene growls and squawks his way through this one.

Contd. on next page

**'PLAYALONG'S PLAYER'**

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WHEN 'PLAYALONG PLAYER' IS  
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# ONE OF VALERIE'S BEST EVER

## Disc Date

Contd. from page 11

I've heard him do better, but this one's solid enough to break into big sales.

Vincent's version of Mr. Loneliness lies along in rather strangled fashion. Jimmy Marshall puts humming strings behind Gene for this one.

**GARRY MILLS**  
Who's Gonna Take You Home Tonight?; Christina  
(Top Rank JAR542)\*\*\*\*

**MODERN** lulling ballad for Garry Mills, written by MD Tony Osborne. Who's Gonna Take You Home Tonight? has the potential of a top seller. Garry handles it in just-right fashion. Watch it.

Christina, with a lyric which has a rather folksy dramatic quality, is sung in straightforward fashion by Garry.

**PAUL HANFORD**  
Everything; Cigarettes And Coffee Blues  
(Parlophone R4745)\*\*\*\*

**PAUL HANFORD** comes back into the disc reckoning with the very tenuous luller Everything. It may well be a heavy seller. Warmly and attractively performed in light-voice by the vocalist.

Contrasting trotter for the flip as Paul sings the contrived Cigarettes And Coffee Blues. This western-type ballad is handled professionally.

**KREW KATS**  
Trambone; Peak Hour  
(HMV POP840)\*\*\*\*

**CHEE ALKINS**, guitar star and recording manager always does much better in America than over here. But that may be changed here, and many other customers too. The gentle melody never flags under this production.

One of those that could come right out of the juke boxes into thousands of homes.

**Peak Hour** is a high-speed instrumental raced along in rather dramatic sound by the guitars of this group.

**JOAN REGAN**  
How Wonderful To Know; (Ting-A-Ling) It Must Be Spring  
(Pye N15334)\*\*\*\*

**BALLAD** in a sentimental style. How Wonderful To Know is a very well sung indeed by Joan Regan. She ought to find all her fans buying this one, and many other customers too. The gentle melody never flags under this production.

With a chorus of boys and girls from the Corona School, Joan switches to a happy, bouncy item for the flip, (Ting-A-Ling) It Must Be Spring is a gay skipalong for the right mood.

**EDMUND HOCKRIDGE**  
Seventy Six Trombones; Till There Was You  
(Pye N15332)\*\*\*\*

**TWO** songs from "The Music Man" sung by one of the best of musical show men... Edmund Hockridge. The virile voice whips through Seventy Six Trombones into real parade shape. Ted makes a first-class job of this one.

For romantic contrast there is the slow ballad Till There Was You. A firm performance on this side, too, with plenty of warmth from the heart.

**THE DAVISON BROTHERS**  
Haven't Got A Girl; The Age For Love  
(Philips PB1109)\*\*\*\*

**ERIC BOSWELL'S** pleasant liting composition Haven't Got A Girl is sung easily by The Davison brothers for this release. Little-girl-voices for accompaniment while the boys chant their romancer. Worth our spin.

The Age Of Love is a slower ballad with a more deliberate beat. Sentimental with high-flying chorus background.

**THE BROOK BROTHERS**  
Warpaint; Sometimes  
(Pye N15333)\*\*\*\*

**THE** British Brook Brothers have so far had much more success outside this country than they have

**VALERIE MASTERS**  
Too Late For Tears; I Got Rhythm  
(Fontana H291)\*\*\*\*

**WRITTEN** by Dave Lee and Clive Westlake, "Too Late For Tears" is the Eurovision entry which could do Miss Masters a lot of good in future weeks.

An out-and-out weeper, this slow ballad has a skillful lyric designed to strike a sympathetic chord in everyone who has been jilted. A rich melody and a performance to match. One of the best things Valerie has done yet. The Gershwin standard "I Got Rhythm" is raced along by Valerie for a slick contrast on the turnover. Polished vocal with some amusing scat thrown in for good measure.



\* VALERIE MASTERS sings her Eurovision Contest entry.

had with home customers. Now they should start coming into their own so far as British sales are concerned. And I think Warpaint should be the side to do the trick.

The number has a snappy modern lyric taken along at a belting beat. The Brothers chant it in excellent fashion.

Tony Hatch has given them a really exciting accompaniment. Could reach the Twenty.

Sometimes is more muted in appeal and lacks the Warpaint impact, but it will have some fans.

**EDDIE GORME AND STEVE LAWRENCE**  
I'm A Girl, You're A Boy; The Facts Of Life  
(London HLT9291)\*\*\*\*

**D**UETS are not always the easiest discs to move, but the new Eddie Gorme-Steve Lawrence coupling deserves to shoot right ahead. The very professional husband-and-wife team swing I'm A Girl, You're A Boy forcefully and melodiously.

The film song The Facts Of Life, is a clever, relaxed swinger again performed superbly by Eddie and Steve. Perhaps too much of a potter number to gather quick sales, but it'll get plenty of turntable time from folk who buy the disc for the upper half.

**AL TOUSAN**  
Indiana; Naomi  
(London HLU9291)\*\*\*\*

**A**L TOUSAN pounds piano (and I do mean "pounds") for his revival of Indiana. Accompanied by modern instrumental group he hammers his way through the odds in intriguing and ear-holding style. Should have no difficulty in smashing

its way into the jukes everywhere.

Naomi presents a different note. At again at the keyboard, but not quite so violent. Here he trots through a catchy tune.

**BRYAN JOHNSON**  
A Place In The Country; Countin' Colours In A Rainbow  
(Decca F11323)\*\*\*\*

**A**NOTHER breezy, chorus song which Bryan Johnson offered in the Eurovision Contest. A Place In The Country. A cute ballad it is, too, with an engaging, romantic story to tell. Bryan sings it with typical firmness.

Countin' Colours In A Rainbow (what a good title) is slower and sweeter than the contest number. An attractive ballad which Johnson takes warmly and sincerely to a Latin rhythm.

**TERESA DUFFY**  
Tommy; Two Lovers  
(Decca F11324)\*\*\*\*

**TOMMY**, written by John ("Locking High High High") Watson, is a slow, romantic ballad with a tune which carries plenty of sentimental charm. Irish girl Teresa Duffy sings it sweetly on this Eurovision Contest disc. It will grow on you.

Two Lovers is a more dramatic ballad with a folksy quality to it. Miss Duffy goes all dark-voiced for this ball.

**MAXINE BROWN**  
All In My Mind; Harry, Let's Marry  
(London HLU9285)\*\*\*\*

**A**NOTHER version of All In My Mind. Maxine Brown sings it in large fashion bending and growing it appropriately to a heavy, plodding accompaniment that could help it do well in juke areas.

Harry, Let's Marry opens out deceptively—and quietly—then Maxine lets rip with a sturdy shoutier that'll get a grin as well as get you up jiving.

**RAY CHARLES**  
Them That Got I Wonder  
(HMV POP838)\*\*\*\*

**THEM THAT GOT** is almost a talker, and there's few to compare with Mr. Charles at this sort of thing.

Not so catchy as the older numbers on which Ray eventually rode into our sellers, but well worth buying.

The drawing, dragging I Wonder is a bluesy offering on which Ray gets a girl group to echo his doubts about the girl friend.

**CRAIG DOUGLAS**  
The Girl Next Door; Hey Mister  
(Top Rank JAR543)\*\*\*\*

**HARRY ROBINSON** and Bunny Lewis wrote both songs on this Craig Douglas release. Top deck. The Girl Next Door, was a BBC Song Contest entry. A pleasant ballad with a lazy whistling lilt to it, is sung in friendly fashion by Craig. Nice, but not outstanding.

Hey Mister Conscience whisks along at much quicker pace. Harry Robinson plants dancing strings behind the singer here. Craig copes happily, never letting a flag.

**RICKY VALANCE**  
Why Can't We; Fisherboy  
(Columbia DB4592)\*\*\*\*

**A**N Eric Boswell Song Contest offering... Why Can't We. Rick Valance sings this rather pretty ballad which takes its cue for atmosphere from more stately days. Light, dainty material which Valance sings well.

Fisherboy contrasts by delving into folk fields for style. Slow thoughtful ballad which carries some dramatic moments.



DINAH SHORE seems to be even better than ever.

## EP OF THE MONTH

# Perfect blend of top talents

**DINAH SHORE**  
Dinah Yes Indeed!  
It All Depends On You; Falling In Love With Love; Yes, Indeed!  
(Capitol EAP1-1247)\*\*\*\*

**ALWAYS** a great entertainer, Miss Dinah Shore excels even herself on this EP from her LP of the same title.

Nelson Riddle supplies the stimulating arrangements and the whole is a picture of the perfect blend of top talents.

This is one I'll never tire of—and I know most of you will feel the same way.

**SHIRLEY BASSEY, INIA TE WIATA**  
Show Boat  
Of Man River; I Might Fall Back On You; Bill; I-Said Sails Me.  
(HMV 7EG 8430)\*\*\*\*

**THE** fine talents of Shirley Bassey and Inia Te Wiata are combined for this excerpt from that great musical by Jerome Kern and Oscar Hammerstein II. Also featured are Isabelle Lucas, Geoffrey Webb and guest artist Dora Bryan.

As usual with these EMI musical LPs, the excellent Michael Collins' Orchestra is on hand with the Williams Singers to lend support.

**MAURICE CHEVALIER**  
Sings Broadway; No. 2  
Some Enchanted Evening; All Of You; Please Do It Again; Almost Like Being In Love.  
(MGM-EP 744)\*\*\*\*

**THE** "Old Master" Maurice Chevalier takes a casual stroll along Broadway for this excerpt from a recent LP. He talks rather than sings his way through these favourite songs, but he still has that naughty-French twinkle in his voice.

Definitely restricted to Chevalier fans, but there are enough of them around to ensure a happy sale.

**JIMMY SHAND**  
Dance—No. 2  
The Bluebell Polka; Valse; Dancer Reel; St. Bernard's Waltz.  
(Parlophone GEP 8823)\*\*\*\*

**L**IVELY, bright and gay is the music of Scottish maestro Jimmy Shand. His music has that toe-tapping quality which attracts the customers in large doses.

Just right for the Scots equivalent of a "knees up" at home with the family.

**BRYAN JOHNSON**  
Looking High  
Looking High; High; Each Tomorrow; Sweetheart Tree; Bachelor In Paris.  
(Decca DEE 6664)\*\*\*\*

**LAST** year's Eurovision Song Contest runner-up Bryan Johnson has a re-issue of his successful song teamed up with three other fine examples of his singing.

Should go down well as far as sales are concerned.

Mainly for Mums and Dads but with a certain appeal to the younger folk.

**EDDIE CALVERT**  
Eddie Plays Leroy  
Belle Of The Ball; Blue Tango; Serenade; Trumpeter's Lullaby.  
(Columbia SEG8064)\*\*\*\*

**M**ORE excellent, crystal-clear trumpet work from Eddie Calvert and his "Golden" horn. This, plus the



liting melodic tunes, by Leroy Anderson, makes the package an entertaining buy.

Very enjoyable.

**TENNESSEE ERNIE FORD**  
Anticipation Blues  
Anticipation Blues; Mix; En In The Morning; Blues; Smokey Mountain Boogie; The Shot Gun Boogie.  
(Capitol EAP 1-20067)\*\*\*\*

**FOUR** hits from the past by Tennessee Ernie—all four of which appeared in his last LP released last month.

My favourites are Anticipation Blues and Shot Gun Boogie—you will doubtless find your own particular likes.

**DEAN MARTIN**  
Relaxin'  
Just One More Chance; Under The Bridges Of Paris; When You're Smiling; You Belong To Me.  
(Capitol EAP 1-20072)\*\*\*\*

**C**OMPARE this to the LP which I have rated as Album Of The Month and you will be amazed at the change—for the better—which has taken place in the Martin voice.

This selection comes from his real dreamy crooner days before he was anything except an added attraction to the talents of Jerry Lewis.

Definitely for the ladies this one.

**PETER SELLERS**  
Songs For Swinging Ladies  
You Keep Me Swinging; Lord Badminton's Menagerie; Patsy; On The Spot; I Haven't Told Her; She Hasn't Told Me; Peter Sellers Sings George Gershwin.  
(Parlophone GEP 8822)\*\*\*\*

**A**FIVE-STAR excerpt from a five-star LP is this latest offering from the biling wit of Peter Sellers.

A couple of these probably rate as the favourite tracks from the original collection, and will therefore attract those who don't yet own the 12-inch.

**LP of the month**

# Dean—not just for girls only

**DEAN MARTIN**  
**This Time I'm Swingin'**

*I Can't Believe That You're In Love With Me; True Love; You're Nobody Till Somebody Loves You; On The Street Where You Live; Imagination; Until The Real Thing Comes Along; Please Don't Talk About Me When I'm Gone; I've Grown Accustomed To Her Face; Someday; Mean To Me; Heaven Can Wait; Just In Time.*  
(Capitol T1442)\*\*\*\*\*

CAPITOL seem to have scooped the pool so far this year for top albums. Last month it was Frank Sinatra and now comes the turn of his close friend, Dean Martin.

Dean is in lightly swinging mood this time round and the songs and arrangements (Nelson Riddle, of course), wrap themselves nicely around the casual tonsils.

Mr. Martin is far from being the greatest vocal star in the world, but he has one of the most attractive styles I know.

Usually a singer for the girls, this time the lads will enjoy it every bit as much.

**STAN KENTON; JUNE CHRISTY;**  
**FOUR FRESHMEN**  
**Road Show**

**Volume I**  
*Kentons: Artists In Rhythm; Stampin' At The Savoy; My Old Flame; The Big Chair; Christy: I Want To Be Happy; It's A Most Unusual Day; Midnight Sun; Kissing Bug; Bewitched; How High The Moon.*  
(Capitol T1-1327)\*\*\*\*\*

**Volume II**  
*Freshmen: Day In—Day Out; Angel Eyes; I'm Always Chasing Rainbows; Paper Doll; Them There Eyes; Ensemble; Love For Sale; September Song; Walking In Shoes; The Peanut Vendor; Artists In Rhythm.*  
(Capitol T2-1327)\*\*\*\*\*

LAST week I raved about a live performance based on these LPs with Bob Miller's Millermen in place of the Stan Kenton crew.

Well, for those who have since seen the show here we have the perfect souvenir. You will find that the non-traditional programmatic matches up well with what you have seen—including some of the Freshmen cross talk.

Despite a very heavy cold, the delightful June Christy comes thining through. The Kenton band is in top form and the Freshmen blend beautifully as usual.

A great two-album set to have, I know the outlay is heavy—but it's worth it.

**NEW GLENN MILLER**  
**ORCHESTRA**  
**On Tour**

*Pennsylvania 6-8000; Rainbow Rhapsody; Johnson Rag; Cha Cha; I've Got A Gal In Kalamazoo; I Know Why; Once Upon A Keyboard; Caribbean Caper; Polka Dots And Moonbeams; Perfect; Rockin' The Bass; Home On The Range; Take The "A" Train.*  
(RCA RD-27181)\*\*\*

**RAY MCKINLEY** and the New Glenn Miller Orchestra carry on the great tradition of the original Miller band with this latest LP.

While the outfit can never really replace the original in the minds of Miller enthusiasts, I know they appreciate the gesture and lend it their support.

Contained are some of the old Miller hits, a few in more modern dress, plus some new material from the band's library.

**EDITH Piaf**

**Sincerely**  
*Millard: C'est L'amour; Oragan; Tes Beas; Tu Sais; Et De Coeur; Eden Blues; Le Vieux Piano; La Foudre; Les Amants; Merveilles; Je Sais A Ton Les Amants; Da Roy; Opinion Publique.*  
(Columbia 335X 1276)\*\*\*

UNFORTUNATELY, for the casual buyer, the remainder of this album lacks the compelling impact of the title which brought Miss

Piaf into the best sellers. Yes, Millard, which opens the set, is so outstandingly good that the others pale by comparison.

However, for those who enjoy France's "First Lady" in practically any performance, this album will be found to contain all the right ingredients.

**DINAH SHORE**

*Sings Some Blues With Red (Norvo) Bye Bye Blues; I Can't Face The Music Without Singing The Blues; Sunday Sweetheart; It's Funny To Everyone But Me; When I Can't Believe That You're In Love With Me; I Ain't Got Nuthin' But The Blues; Lucky In Love; Do Nuthin' Till You Hear From Me; It's All Right With Me; Skyhawk; Lover, Come Back To Me.*  
(Capitol T 1354)\*\*\*\*

SMOOTHLY relaxed set of commercial "blues" from Dinah Shore with a nicely blended accompaniment supplied by the Red Norvo Quintet.

Dinah is one of the coolest singers I have ever had the pleasure of hearing—not the hipster's "cool" but "cool" as in "cool, calm and collected."

Six easy-going numbers are run tastefully through in the set and I don't have to sing the praises of the result if you are at all familiar with either artist responsible.

**BILLY MURE**

**Supersonic Guitars—Vol. 2**  
*Canadian Sunset; The Moon Of Mansarovar; April Showers; Latin Holiday; Rock, Wizz, Finger; Shenandoah; March; Beulah; Keep It Movin'; Enchanted Eyes; The Jivebag Waltz; Whispering.*  
(MGM-C 835)\*\*\*\*\*

TWINKLING fingers race over the guitar strings for this follow-up Billy Mure set. Perhaps it is not as frantically exciting as Mr. Mure's previous effort, but the twirling pleasures are still there, even if in gentler style.

With the guitar still just about the most popular instrument going, this album should notch up quite a bit of support.

**DINAH WASHINGTON and BROOK BENTON**

*Three Goes My Heart (D.W.); Call Me (B.B.); Baby, You've Got What I Take (Both); Love Walked Right In (D.W.); Not One Step Behind (B.B.); A Rockin' Good Way (Both); Someone To Believe In (B.B.); This I Promise You (D.W.); I Do (Both); Because Of Everything (B.B.); Again (D.W.); I Believe (Both).*  
(Mercury MMC 14055)\*\*\*\*\*

JUST about a perfect team this Brook Benton and Dinah Washington seem to blend like twins and I hope to hear a great deal more of this combination of talents in the very near future.

If I may quote one of the titles—this is a "rockin' good way" to spend an evening's pleasant disc spinning.

**JACK MARSHALL**

**Soundville**  
*Tip Toe Thru' The Tulips; Hot Sombrero; Baby, It's Cold Outside; Walkin' Around; Miss; Clouds; Whistle While You Work; The Third Man Theme; Whistlin' Blues; Sonata; Should I.*  
(Capitol ST 1194)\*\*\*\*

**Stereo and Mono**  
A MAN full of bright musical ideas is Capitol musical director Jack Marshall. I have enjoyed a couple of previous albums very much and here he has come up with another ear-tickler.

The whole effect is lighthearted and you'll find yourself relaxing easily as you spin this collection. The arrangements make for some excellent stereo effects and will delight hi-fi bugs in general.

**FRANKIE AVALON**

**Summer Scene**  
*Summer Scene; Did You Ever Set A Dream Walking?; If I Had You; Swingin' Down The Lane; On The Sunny Side Of The Street; It's Only A Paper Moon; June Night; For Me And My Gal; If You Were The Only Girl In The World; For Sentimental Reasons; Over The Rainbow; Love Letters In The Sand; The Things We Did Last Summer.*  
(HMV CLP 1423)\*\*\*\*\*

THE latest collection from young Frankie Avalon proves to be one of his most entertaining so far. The songs are nicely balanced and the "summer" theme helps to brighten these wintry days.



DEAN MARTIN not the greatest singer in the world but he has staunch fans . . . as you can see in this picture of Dean from "All In A Night's Work."

**TEENAGE TOPICS**

## SHOW BIZ GOES ALL CHINESE

I HAVE a heading in my diary, "Functions I have missed." This section covers all sorts of social functions that I have been unable to attend because of my own showbiz commitments. The latest item concerns the opening of the "Marco Polo" Chinese restaurant in Chelsea. The guests included Sid James, the Marquis of Milford Haven, Peter Noble, Shirley Abicair, cartoonist Ronald Searle, world-famous violinist Campoli and many other lucky celebrities.

As a consolation I went along to see Joan Tan at the "Marco Polo" a little while after the party. Beautiful, dark haired Joan is the wife of a restaurant-chain owner and a great body of mine. With all the current interest in Chinese styles and fashions, I thought it might be a good idea to steal some of Joan's thoughts for this column.

Many of Joan's show business friends will be coming to her new restaurant. People like Peter Sellers, David Hughes, Dickie Valentine, Tony Hancock, Sid James, Spike Milligan, Hammon Andrews and Shirley Abicair are all Chinese food lovers. And furthermore, they are all efficient chopstick users.

CHINESE food is becoming more and more popular; at least one new restaurant opens EVERY week in England. Last month Joan's restaurant prepared food for a party of 1,000 people who were celebrating the premiere of the film "The World of Suzie Wong." It took the chefs two days to prepare this feast.

Much of Joan Tan's wardrobe is composed of Chinese dresses and jackets. Not only are they glamorous and flattering, they are very comfortable and practical, too. She told me that Ava Gardner,

by **Marion Ryan**



Shelley Winters and Judy Garland are great followers of Chinese fashion and like Joan, import these dresses direct from Hong Kong. It is not necessary to go to this expense, however, as many of our stores stock very reasonably priced garments.

JOHNNY DANKWORTH is one of Britain's top jazz names. And yet in spite of his great talent as a jazz musician and orchestra leader, his discs are not usually considered "commercial" and very few single releases are made. But at last Johnny has bridged the gap between jazz and pop with a single release called "African Waltz."

A few weeks ago, into Johnny's office walked a tall, well-built Canadian called Galt McDermott. Galt is a 30-year-old pianist and runs a jazz trio in Canada. He was on holiday in this country and had brought an LP of his trio for Johnny to hear. One of the tracks was "African Waltz," a jazz theme.

Johnny decided that here was a commercial possibility, so he recorded the number with his band. Columbia record executives decided that it was indeed commercial and so issued it. Now "African Waltz" is hovering around the Top Twenty charting to dance high up the charts.

My apologies to the best flautist in the world, Julius Baker, I referred to him in this column last week as Julius Blake.

SIDNEY JAMES "feeds" SHIRLEY ABICAIR. Chinese style.



**MODERN** the latest reviews and...

# Oscar Peterson is a real knock-out

**BEN WEBSTER—OSCAR PETERSON TRIO**

Ben Webster Meets Oscar Peterson  
*The Touch Of Your Lips; When Your Lover Has Gone; Bye, Bye, Blackbird; How Deep Is The Ocean; In The Wee, Small Hours Of The Morning; Sunday; This Can't Be Love.*

(12in. HMV CLP 1412)\*\*\*\*\*  
PERSONNEL: Ben Webster (tenor); Oscar Peterson (piano); Ray Brown (bass); Ed Thigpen (drums).

HUMPH'S outstanding altoist, Tony Coe 'phoned up while I was

OSCAR PETERSON above (seen with Herb Ellis). By **AL COHN** and **ART FARMER**.



listening to this one. He seemed surprised that I dug Ben Webster and not just "all those far-out tenor players." Ben, to my mind, is one of the most timeless, ageless musicians in jazz. In fact, I think he's playing better than he has ever played. On ballads, as usual, he is especially good.

This is one of Ben's best. In fact, the whole LP is one of the most mature and thoroughly professional albums it's been my pleasure to hear in some time. And, much as I dug Ben's work, it is Oscar Peterson who really knocks me out. Oscar, Ray and Ed, individually and collectively.

Peterson, the gentle giant, has never played with such warmth, relaxation and inventiveness as on recent records. His lines are lean, apt and functional. Never, nowadays, over-busy. Possessing all the technique in the world, not once does he use it for its own sake here.

In fact, his solos have all the best qualities of the more modern "hipper" pianists—plus that extra something that only a complete master can add. Yes, I know, I used to put Peterson down. But not when he plays like this.

Ray Brown and Thigpen work beautifully together. They are so tasteful. But they swing like mad, whatever the tempo. The trio is superb in every way.

Best of seven excellent tracks? *Blackbird* and *Can't Be Love*. Do hear this album. You'll enjoy it.

**CANNONBALL ADDERLEY QUINTET**

*Them Dirty Blues*  
Work Song; Dat Dere; Easy Living; Del Sasser; Jeannine; Soon; Them Dirty Blues.  
(12in. Riverside RLP 12-322) \*\*\*\*\*

PERSONNEL: **Julian "Cannonball" Adderley** (alto); **Nat Adderley** (cornet); **Bobby Timmons** or **Barry Harris** (piano); **Sam Jones** (bass); **Louis Hayes** (drums)

**BECAUSE** of the unforeseen copy-right difficulties concerning Bobby Timmons' "This Here," the first Adderley Quintet LP (the huge seller, "In San Francisco") has yet to be released here. This, then, is the group's second. But your first. If you get me!

And what a swinging, stimulating, storming record it is. You probably saw the band—for a few brief moments—on the recent JATP tour. So you know how it sounds. And, let me tell you, it sounds at its most invigorating and vital best!

In this group setting, I don't think Cannonball sets out to be an experimentalist. He just concentrates on swinging and playing some darned

fine, fiery, happy, uninhibited jazz.

The Parker influence is more pronounced than of yore. He's especially good on Nat's great tune, *Work Song*, *Jeannine* and *Dat Dere*.

The two brothers work together excellently. So does the rhythm section. Louis Hayes lays down a straight, strong hard beat, "on the beat." Jones complements him perfectly. Timmons is the most effective and convincing of the pianists.

Of the songs, the title tune is the weakest track on the album. Timmons' *Dat Dere* is his answer to "This Here," but very different in conception. Sam Jones' bright *Del Sasser* is also an excellent theme. *Jeannine* is very reminiscent of Miles' scale experiments and *Soon* is given a very definite Davis treatment, complete with 2/4 bass etc.

AL COHN—ART FARMER eds.

**Earthy; What's Not; I Wouldn't; The Front Line; Davee.**  
(12in. Esquire 32-120)\*\*\*\*\*  
PERSONNEL: **Hat McKusick** (alto); **Al Cohn** (tenor); **Art Farmer** (trumpet); **Kenny Burrell** (guitar); **Mel Waldron** (piano); **Teddy Kotick** (bass); **E. D. Poe** (drums).

A JAZZ session-type date from the Prestige catalogue, which brings together some of the best white New York "sessioner" jazzmen with Prestige regulars (at that time) **Farmers**, **Burrell** and **Waldron**.

Waldron's *Earthy* is a blues line as near as anyone would dare get to "Walkin'." Not too convincing. **Bl** **Not** seems harmonically similar to "What's New?" A nice relaxed track.

McKusick's *I Wouldn't* is "Woody's You." He also composed *Front Line*. The best tune on the date, it also has the funkier feeling and best solo. **Davee**, a "Lester Leaps"-type, "I Got Rhythm" riff, credited to **Burrell**, is overlong.

It seems so strange to hear **Al Cohn's** tenor sound again after a spell of **Rollins** and **Collins** imitators. **Bl** and **Hal** play pleasingly. So does **Farmer**, probably the most individual and standout soloist. **Burrell**, however, comes the nearest to living up to the album's title.

There have been many better rhythm sections on Prestige dates, and **Thigpen**, especially, has improved considerably since then.

comment by **Tony Hall**

## The frustration ends, Blue Note are coming

I'VE got great news for all modernists. At long last, you can now buy Blue Note records in Britain! That means you'll be able to hear for yourselves all those fabulous records I've written about so often in this column, which have made your mouths water with frustration... because you had no American contacts.

Now you can hear for yourselves the **Horace Silver Quintet**, organist **Jimmy Smith**, **Jackie McLean**, **Donald Byrd**, **Lou Donaldson**, etc.

There's one thing I must warn you about. The price. Each LP costs 49s. 4jd.

The first release, available already and due for review on this page within the next few weeks, contains six first-class albums. The most important is probably **Blue Note's** best-seller, "Somethin' Else." This has **Miles Davis** and **Cannonball Adderley**, backed by **Hank Jones**, **Sam Jones** and a very subdued and tasteful **Art Blakey**.

Then, to tie-in with the London opening, there's the original music from "The Connection" featuring composer-pianist **Freddie Redd** and altoist **Jackie McLean**.

**Art Blakey's Jazz Messengers** have two albums to themselves. First, there are the original **Messengers** (**Mobley**, **Dorham**, **Silver**, **Watkins**, **Blakey**) in the second (why not the first?) volume of "At The Cafe Bohemia."

Then there's "The Big Beat," with the current **Messengers** men (**Lee Morgan**, **Wayne Shorter**, **Bobby**

**Timmons**, **Jymie Merritt** and **Blakely**). This will be your first opportunity of hearing the controversial, **Coltrane**-influenced **Shorter**.

**Horace Silver's Quintet** make their British debut in this release with their album called "Finger Poppin'." This will be your first chance of hearing trumpeter, **Blue Mitchell**.

**Blue Note** has probably the most distinguished catalogue in the history of modern jazz. **Alfred Lion**, its boss, really knows his business. The British brain behind the **Blue Note** releases here? None other than **Doug Dobell**, owner of Britain's inter-nationally-famous record store at **Charing Cross Road**.

WHEN "The Connection" opened in London at the **Duke of York Theatre** last night a big break came the way of two of Britain's very best young modernists—bassist **Malcolm Cecil**, 24, and 19-year-old **Tony Mann**. Both are members of the **Vic Ash-Harry Klein "Jazz Five"**. Now they play nightly with **Jackie McLean** and **Freddie Redd**. Legitimately, too. Because the Americans are here primarily as actors!

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"If you must know, in the darkness and confusion as the ship went down I thought it was the blonde in cabin 234."

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# ELLINGTON, 'Jungle style' and it's a classic

**DUKE ELLINGTON**  
*Ellingtonia The Twenties, Vol. 1*  
*East St. Louis Toodle-O; Black And Tan Fantasy; The Mooche; Saturday Night Function.*  
 (Philips BBE 12403)\*\*\*\*\*

AS representative of Ellington at the start of his "Jungle Period" it would be hard to find four better recordings. Dating from between March 1927 and May 1929, all four can be considered classic Ellington. Three of them... the first three... are in the "jungle" style which Duke first brought to full light in *East St. Louis Toodle-O*, a tune which still remains one of his best. It is a moving composition with Bubber Miley particularly playing his best.

By the time *Black And Tan* was made for the old Okeh label it had already appeared on Brunswick and was yet to come on Victor, Capitol, Master, and a couple of odd little labels! Jabbo Smith was in the studio. He plays near enough to Bubber's earlier version but it is not a patch on Miley.

The *Mooche*, a year later, has Hodges on alto and soprano, Barney Bigard on clarinet and Wellman Braud on bass, making the line-up which stayed put during the whole of this particular period. Arthur Whetsel, also added on trumpet, adds yet another timber to the Duke's overall sound and this is furthermore strengthened by Baby Cox's growl vocal. A wonderful side.

*Saturday Night Function* with the same personnel has delightful Whetsel, wistful as he can be, and some excellent if rather over-recorded bass.

Not to be judged on Duke's present day standards but musically and historically outstanding.

**THE SAURUS OF CLASSIC JAZZ**  
 Volume Four—The Redheads and The Arkansas Travellers  
*Brown Sugar; Get A Load Of This; Meadow Lark; Beebie Jeebies; A Good Man Is Hard To Find; Baltimore; Alabama Stamp; Hurricane; Washboard Blues; That's No Bargain; Red Head Blues; Birmingham Breakdown; Roseyard Shuffle; Stomping Food; Ja Dai; Sensation.*  
 (Philips BBL 7434)\*\*\*

THIS, the fourth volume devoted to the music of the New Yorkers, is the least interesting both musically and historically. Musically the music is inferior to the slightly later Brunswick recordings, and in at least five cases are virtually identical. Anyone who has the 12-inch Five Pennies album would have little need for this one at all.

The Redheads and The Arkansas Travellers recordings are quite rare in this country and so will have immediate appeal to the diehard "label" collector.

**MATTY MATLOCK AND THE PADUCAH PATROL**  
*In A Shanty In Old Shanty Town; When My Sugar Walks Down The Street; Some Of Those Days; When Rhonda Smiles.*  
 (Warner WSEP 2009)\*\*\*

VERY mediocre material in spite of an almost All Star Dixieland line-up. Even the presence of such stalwarts as Eddie Miller, Stan Wrightsman, Nick Falout, Abe



Lincoln, and Matlock himself does little to justify yet another Dixieland "good-old-good-ones" session.

I don't know who did the arrangements, we're not told anywhere, but there's a lot of the old Crosby voicing. Not to be wondered at I suppose, with Matlock and Miller present.

With this disc I found myself waiting chorus after chorus for a full-blooded 32 bars from Abe Lincoln's very personal trombone. Do you know I didn't recognize more than four bars of his playing?

**BENNY GOODMAN AND ELLA FITZGERALD**  
*Benny And Ella*  
*Good Night My Love; Take Another Gait; Did You Mean It; Kingdom Of Swing.*  
 (RCA RCX1059)\*\*\*

**BENNY GOODMAN**  
*Swing Swing Swing*  
*Glides; Who's Cookin' In The Kitchen; Make Believe; When A Lady Meets A Gentleman Down South; Back Goes To Town; I Had To Do It; Handful Of Keys; Popcorn Man; Hankalo.*  
 (RCA CDN148)\*\*\*

I'll bet you didn't know that Benny and Ella ever recorded together. Let me admit that I'd forgotten and the first little disc came as a pleasant surprise. Then I remembered that November 5, 1936, session. It's not the same Ella by a long

chalk. The mouth's not so wide open. She sticks closer to the original melodic line than she would nowadays.

But in spite of the gimmick value of Ella AND Benny, it's not the singer that makes these releases worthwhile. It's the Goodman band—at the height of its fame when most of these were recorded—that make these recordings what they are, a positive, definitive statement on swing music.

**MERSEYSSIPPI JAZZ BAND**  
*Funky Butt; New Ray.*  
 (Oriole 45 CB1593)\*\*\*

WAS this made in a bathroom? Sounds just like it. Loads of top, a suggestion of echo chamber. Don't say someone else is trying to cash in on the "Pentec Fless" noise, Clarinet solo, "bechet" composition, Continental sounding chord changes. What's the point of locking the stable door AFTER the horse has escaped?

This particular horse commercial sounding slow, clarinet, near-jazz singles... made the grade three years ago. It's finished now. But they're still trying to get sales out of the identical formula. I don't think they will.

**BUSTER BROWN**  
*Lost In A Dream; Fanny Mae.*  
 (Melodisc 45/1559)\*\*\*

I NEED hardly mention that I keep up-to-date on jazz matters. I talk jazz, according to right. I mix with the musician, the critics, the fans, the agent, publishers, promoters, the A and R men.

I read EVERY jazz book that comes out, and see proofs of ones that might come out.

Not so with Rhythm and Blues, which is what this record is. I know nothing about it. I have heard discs that have this near-boogie, near rock "n" roll, near Country and Western, near Mississippi blues, near jazz tag, but I don't know anything about it.

All I know is that I like it. I like this singer (young, from Brooklyn) who shouts a nifty blues-infused vocal with wide-open mouth against rattling guitar and harmonica accompaniment.

It is great for a party. More than that I would listen to it any time as relief from more formal jazz.

## Who Where When

Week beginning Sunday, February 26.

**ACCRINGTON**  
 Palace Club: Jimmy Young (Wk.).  
**BANBURY**  
 Theatre: The Shadows, Brian Rivers, The Dallas Boys, Frank Field, Chris McDevitt and Shibley Douglas, Red Price, Tony Marsh (Wed.).

**BIRMINGHAM**  
 Hippodrome: Bruce Frost ("Stomping Beauty"); Town Hall: Humphrey Lyttelton (Sun.); Town Hall: Chris Barber (Fr.).

**BOURNEMOUTH**  
 Devil Hall: Vince Taylor (Fri.).  
**BRISTOL**  
 Town Hall: Dickie Pride, Pete Chester Group (Mon.).

**BRIGHTON**  
 Lyceum: The Shadows (Fri.). See Banbury.

**BRISTOL**  
 Colston Hall: Billy Fury, Joe Brown, Mark Wessley, Tommy Erwin, Daily Power, Nelson Kayser, Peter Young, Johnny Gentle, The Kestrels (Fri.). Colston Hall: Chris Barber (Sun.). Hippodrome: Van Johnson, Patricia Lanchester (Music Man '71).

**BURY**  
 Corn Exchange: Vince Taylor (Sat.).  
**CHIPPENHAM**  
 North Hill: Gene Vincent, Chris Wayne and The Fabians (Sat.).

**COVENTRY**  
 Cornway Theatre: Rock 'n' Trad Show (Sat.).

**CREWE**  
 New Theatre: Emile Ford and The Checkmates, Fifi Brook and The Diamonds, The Padlocks (Wed.).

**DARTFORD**  
 Granada: Gene Vincent, Johnny Kidd and The Fireballs, Johnny Dorena and The Blue Grass Boys, Mark Wessley, Michael Cox, Chris Wayne and The Fabians, Mike and Gerald Waters, Screaming Lord Sutch (Sun.).

**DERBY**  
 Gals Hall: Vince Taylor (Mon.).  
**DOVER**  
 ABC: The Shadows package (Thurs.). See Banbury.

**GREENFORD**  
 Granada: Gene Vincent package (Wed.). See Banbury.

**KINGSTON**  
 Granada: Gene Vincent package (Mon.). See Banbury.

**LIVERPOOL**  
 Empire: Bruce Forsyth, Elizabeth Larnes, Marion Fraser's Harmonica Gang ("Robbers, Crooks & Gamblers, Jazz Chicks, Four Freshmen, Bob Miller and The Millermen (Sun.).

**LONDON**  
 Palladium: Norman Wisdom, Yano ("Turn Again Westminster"); Talk of the Town: Max Bygraves, Pamela Anna Cogan, Scotty Lee Ross, Granada, Westminster: Ann Conrad, Bobby Rydell, Four Jays, Bush Brothers, The Harmonica Gang, Woodwich: Gene Vincent package (Thurs.). See Dartford; Marquee: Chris Barber (Wed.); Lyceum: The Flies-Rippers, Jimmy Barrow (Thurs.); Hammerstein: Patix: The Flies-Rippers, Jimmy Barrow (Mon.).

**MANCHESTER**  
 Southern Sporting and Palace Theatre Club: James Lloyd (Sat.). Manchester Lyceum: Humphrey Lyttelton (Fri.).

**MERBURY**  
 Memorial Hall: Vince Taylor (Wed.).

**NEWCASTLE**  
 Empire: David Whitfield ("Rock Me To").

**NORWICH**  
 Theatre Royal: The Shadows package (Thurs.). See Banbury; The Flies-Rippers, Jimmy Barrow (Wed.).

**NOTTINGHAM**  
 Dancing: "Scepter" H a m p h e r y Lyttelton (Sat.).

**PLYMOUTH**  
 Odessa: Gene Vincent, The Allisons, Rocky Valente, Matt Monro, Bert Weedon, Chris Wayne and The Fabians, Dickie Pride, Bruce Martino, Eric, Linda Holt, Sammy Starvoil, Pete Chester (Sun.).

**PURLEY**  
 (Orchid Ballroom) Tony Dorena, Nera and The Chiffons (Wed.).

**SLOUGH**  
 Carlton: Danny Rivers, Gerry Crooks, Jerry D'Al, Terry Rice, Edwards and The Sensations (Mon. and Wed.).

**STREATHAM**  
 The Flies-Rippers, Jimmy Barrow (Thurs.).

**STOCKTON**  
 Globe: Ann Conrad, Bobby Rydell package (Fri.). See London.

**LUTTON**  
 Granada: Gene Vincent package (Fri.), with Dickie Pride replacing Mark Wessley. See Banbury.  
**SUTTON-IN-ASHFIELD**  
 North Hill: Cyril Stapleton and the New Band, Terry Dorena, Danny Barrett (Sat.).  
**TUNBRIDGE WELLS**  
 Opera House: The Shadows package (Sat.). See Banbury.  
**WISBECH**  
 Corn Exchange: The Flies-Rippers (Sat.).  
**WORCESTER**  
 (Theatre): Ode Richard, Cherry Walker and Blue Street, Chris McDevitt and Shibley Douglas, Dave Stanwood and The Harmonics (Sun.).

## TRAD NEWS

Still more changes!

I SHOULD have kept my mouth shut! No sooner had my news on personnel changes appeared in print, than my own drummer left for an 18-months trip abroad with a dance outfit. Anyone know of a good swinging drummer...?

And I forgot at least two more changes. Pete Ridge has taken Pete Mawford's place with the Charlie Gall Band described as playing trad jazz with mainstream connections. Now the Gall band are changing back to a strict New Orleans policy.

Ridge denied that he wouldn't make a statement. He's quite happy about the change and confirmed that young Mike Cotton is such a wonderful musician that he felt he ought to lead the band.

The other change concerns Mac Duncan who leaves the Ken Sims Vintage Jazz Band to form his own group using Keith Smith on trumpet. Ken will continue with the V.J.B. in spite of rumours to the contrary... personnel uncertain but Wayne Chandler, banjo, and Cyril Keefer, clarinet, are definite.

The Duncan Band will go to Germany, the breaking-in ground for so many new bands, early in March and stay through to the end of April. And the band isn't even formed yet!

THE Clyde Valley Stompers move permanently to London on March 3. At present in Scotland they have recently played Glasgow University, Edinburgh Music Hall, Paisley City Hall, Ayr Pavilion and Aberdeen Music Hall. On Sunday (February 26) they will be at Dundee Civic Hall and on Monday at Perth City Hall. The next day finds them at Glasgow's St. Andrew's Hall.

Before going on this "Farewell Tour" they played 22 dates in 18 days and managed to break no less than nine attendance records during the run.

I'M not mentioning any more broken attendance records. They're all doing it now! The news that Bob Wallis drew 904 fans to Norwich's Grosvenor Ballroom was followed by Terry Lightfoot's 1,040. Terry also pulled in 805 to Windsor Jazz Club and on the same day broke the Fleet Street Jazz Club's record. NO MORE PLEASE.

THE Jazz Musicians Association will have to look to its laurels. Only two members turned up to the committee meeting on February 16. On the other hand the Jazz Club Promoters Association has enlarged itself. Both groups... rivals on the face of it... are after the same thing: an improvement in the jazz scene.

But I couldn't agree with the suggestion put to me by one of the J.C.P.A. members: That all the bands should refuse for two months to use ANY BANJOS AT ALL and force the promoters (and the fans) to return to sanity. And I don't like banjos... or, to be more accurate, the way they're thrashed.

The real danger and one that both sides watch very carefully... is that there is a growing tendency for unscrupulous "businessmen-promoters" to put completely unknown and amateur bands into new clubs and to draw plenty of paying customers.

A North London group drew over 300 on the strength of a poster advertising "Happy Trad" AND NOTHING ELSE... not even the name of the band!

The same thing happened to rock 'n' roll. The amateurs took over and left many professionals high and dry.

Owen Bryce

Congratulations  
 Pet  
 ON REACHING  
 No. 1  
 WITH  
 SAILOR  
 RECORDS

# DISC 1961 CALENDAR

## Nat 'King' Cole

**B**ORN Nathaniel Adam Coles, March 17, 1919, son of a Baptist Minister in Montgomery, Alabama. Was playing the piano by the time he was four years old.

At fourteen and still at High School (his family had moved to Chicago) Nat had formed a 14-piece band in which he played piano. An offer from a night club owner led Nat into forming his first trio. Originally planned as a quartet, the drummer failed to turn up on opening night . . . hence the trio.

It was only when he agreed to appease a drunk in a night club who insisted that he sing "Sweet Lorraine" that Nat began to take singing seriously. He is still a very fine jazz pianist to this day.

One of the first artists to join Capitol Records and has recorded more than 600 songs for that label. He is reputed to sell an average of seven million discs a year. On March 28, 1948 Nat married Maria Ellington. They live in Los Angeles and have two daughters, Carol and Natalie, and a son, Nat Kelly.

One of Nat's first published songs "Straighten Up And Fly Right," he sold for \$50 because he wanted to eat. He later recorded the number for Capitol. It earned the publisher \$20,000.



### March

#### DATES TO WATCH

Connie Francis returning to Britain for recordings and a starring appearance in a Palladium TV show, March 12.

Bobby Rydell—three concerts for March 3, 4, and 5.

Chiff Richard and The Shadows make a South African trip. The Chiff Richard series on ATV will have its final showing on March 23.

Adam Faith commences a tour on March 18.

"The Music Man," starring Van Johnson, opens at the Adelphi Theatre on March 16.

Betty Hutton opens for a five-week season at the Pigalle on March 13, and will star in "Sunday Night At The London Palladium" on March 19.

Lita Roza leaves Britain to open for a six-weeks season at the Flamingo Hotel, Las Vegas on March 18.

Anthony Newley to star in "Saturday Spectacular" on March 4.

Ray Charles will appear in the Perry Como Music Hall on Tuesday, March 7.

Lena Horne opens at London's "Talk Of The Town" on March 27.

Frankie Vaughan leaves for Hollywood and film number three.

#### BIRTHDAYS

Dennis Lotis (8); Lloyd Price (9); Gordon MacRae (12); Neil Sedaka (13); Lita Roza (14); Eddie Calvert (15); Malcolm Vaughan (22); Sarah Vaughan (27); Ruby Murray (29); Ted Heath (30); Frankie Laine (30).

*If you want a copy of the calendar for January and February, write to: DISC, 141 Fleet Street E.C.4, enclosing a 9d. P.O. for each copy.*

(DISC P6)

Sun	Mon	Tues	Wed	Thur	Fri	Sat
♦	♦	♦	1	2	3	4
5	6	7	8	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28	29	30	31	♦