

# DISC

THE TOP RECORD & MUSICAL WEEKLY

No. 162 Week ending April 29, 1961  
Every Thursday, price 6d.

## Shadows win Silver Disc

BRITAIN'S top instrumental group, The Shadows, have pulled off the hat trick by winning their third Silver Disc in a row with their smash hit "FBI," currently standing at number 12, having entered the DISC Top Twenty at number eight on February 4.

"FBI" was written by The Shadows' personal manager, Peter Gormley, who also handles Cliff Richard. The others in the hat trick of these awards, given by DISC for sales in Britain of 250,000, were "Apache" and "Man Of Mystery."

As already announced, The Shadows are to be featured in Cliff's forthcoming film, and they can also be seen at the Odeon Leeds, on Saturday, May 6, and this coming Sunday, April 30, at the Gaumont, Salisbury.

### REAL COOL

Caught by DISC's photographer at the BBC's record Big Beat Show last Saturday, The Raindrops who really looked to be having a ball. More pictures of the stars on the centre pages.

Tommy turns full circle • Move over, Cliff & Adam  
PLUS DISC'S calendar for May



GEOFF LOVE... an avalanche of inquiries.

## ATV BAN CRAIG HIT

THE controversial song from America "A Hundred Pounds Of Clay," which has been banned in its original version by the BBC, ran into more trouble last Friday. Craig Douglas was scheduled to sing it on ATV's Midland programme "Cover Girl." At the last moment instructions came through from ATV's London office that it was not to be used.

"We cannot understand all this fuss," said a spokesman of the Bunty Lewis office, which represents Craig. "The song has been broadcast by ABC TV, Tyne Tees TV, Scottish TV, Southern TV, and on the BBC's 'Juke Box Jury'."

A Midland spokesman for ATV told DISC: "We were being a little more prudent than other TV authorities."

A spokesman from the London headquarters of ATV said:

"Children could be viewing the programme and we did not think the number was especially suitable."

## TV gives Geoff Love a good start

THE power of the TV screen looks as if it's going to give EMI MD Geoff Love another big seller. Geoff has recorded the theme from the fabulously successful Granada TV domestic saga "Coronation Street."

He's off to a good start. There has been an avalanche of inquiries from viewers wanting to know if it was available on record.

Geoff, born on the borders of Lancashire and Yorkshire at Todmorden, told DISC: "We heard that people were asking for the theme, and we did something about it smartly."

"Eric Spear's tune is rather unusual compared with the majority of TV themes. It's a slow, plaintive melody which we've treated with a little more beat than the actual version used for the programme." Geoff is currently working on another Manuel LP. This exotic Continental role of Manuel re-

sulted from a visit to a trade showing of the film "Hansyoun" some time ago. He fell in love with the theme, and thought how good it would sound if recorded with the accent on guitars.

One success led to another, and now Manuel and his Music of the Mountains is here to stay.

Geoff is being kept extremely busy these days. He's also been working on accompaniments for Shirley Bassey, Alma Cogan, and others, and his Radio Luxembourg series is still going strong.

### Salesgirl on 'Juke Box'

A NEW type of newcomer makes her debut on "Juke Box Jury" this Saturday. She is June Goodkind, a young salesgirl in the record department of Chappell's in Bond Street. Other judges are Arthur Askey, David Gell and Jane Murdoch, daughter of Richard Murdoch.



Music from the TV Series

# CORONATION STREET

recorded by GEOFF LOVE and his Orchestra

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**DISC PICS**

Too dependent on the hit parade

# BBC pop shows are just monotonous

## PRIZE LETTER

THE BBC lunchtime pop music shows are so slavishly dependent for their material on the current best sellers, that they are ceasing to be entertaining and are becoming monotonously repetitive and blatantly unoriginal.

Programmes in the style of "Family Favourites" are the only ones which cater for all music tastes and, at the same time, entertain.

The reason should be obvious—they add that essential ingredient to a programme of music, variety.—C. A. HORROCKS, 157, Laburnum Grove, North End, Portsmouth, Hants.

## TRAD OR NOT?

IN a recent issue of DISC, Owen Bryce criticised the Radio Times for referring to Humphrey Lyttelton as one of the our top trad band leaders.

Now Owen Bryce seems to consider Humph a "traddie," for he discusses his new LP from the depths of his "Trad Jazz" record reviews.

It's quite a pity for any misguided Humph fan.—JOHN MAYALL, 17, Carwood Road, Wilmslow, Cheshire.

Owen Bryce writes: *Humph is, in my opinion, a mainstream jazzman. The reason I objected to the "Radio Times" piece was that it seemed to put him in the same class as Barber, Bix and Lightfoot.*

## LAINE THEMES

FRANKIE LAINE must surely hold the record for the number of theme songs for TV and films he has recorded.

In my collection of 210 Laine titles, I count 15 theme songs, which is far more than any other singer. It proves how great he is in this medium.—GEORGE WILLIAMS, 45, Kingsdown Road, Upper Holloway, London, N.19.

## ELVIS AND ME

HOORAY! At last pop music is breaking the teenage barrier. Dad listens to Luxembourg, Mum buys Cliff's records and even Grandma Ekes Elvis. But what about me?

I can now do my homework while listening to Luxembourg (an unheard of thing before); Cliff makes me drowsy (I wonder why my feet used to tap!); Elvis sends me to sleep

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

(well, excitement always was bad for my nerves).

I suppose I must have changed and so completely reversed the usual situation. Or have I?—P. SMITH, 132, Lingmoor Way, Harbury, Carlisle.

## FORGET THEM

I CANNOT understand the tendency of many disc fans to accuse record companies of poor exploitation when a record they personally liked did not become a smash hit.

If I like a record, I don't give a hang how many other people buy it, and I wish our young follow-the-leader disc fans would show a little individuality and buy the discs they like instead of the one that all the other kids have.—C. NAYLOR, 15, Ednaston Road, Donkirk, Nottingham.

## TOO SHORT

WHY is it that while some lesser popular recording artists are able to produce a single of considerable length—e.g., *The Temperance Seven*—other, more popular artists can only produce shorter records?

Is it because they rely a lot on their name to sell their records for them, or is it that they have not the versatility to entertain the listener for more than a short time with one item?—L. K. PEARCE, Selden, Buzen Road, Newquay, Cornwall.



BOBBY RYDELL—Not the only star to claim that Como record.



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.

The bonus prizewinner for April is:

PADDY BURKE, 13, Miles Hill Terrace, Leeds, 7, Yorks. (Name dated April 13)

## BAD COVERS

NOWADAYS, it is the record which protects the cover. I recently purchased an LP, the cover of which must have been made of a second cousin to tissue paper.

Why make a high quality product and then issue it in a cover which curls up before it leaves the shop?

If the reason is cost, then how can EYE give us such good, strong covers on their Golden Guineas?—B. MACDONALD, 18, Alfield Road, West Derby, Liverpool, 12.

## KAY AS WELL

I RECENTLY read that Bobby Rydell claims to be the only artist to be invited three times in one season to the Perry Como show.

If Rydell had been looking in last year, he would have seen the greatest singer of all on it three times—Miss Kay Starr.—DENIS CLATWORTHY, 7, Henslow House, Rodnor Road, Peckham, S.E.15.

## DISGUSTED

I HAVE recently returned from a four-year stay in South Africa. I am disgusted by the way British teenagers and Britain generally pull down and scorn all singers except their own.

In South Africa, when a new singer comes into popularity, the teenagers stand up for him, whether he is American or British.

They give these singers a warm, hearty welcome. Why can't Britain accept them in the same way?—BARBARA HESP, 5, Crown Hills Rise, St. Saviour's Road, Leicester.

# ADAM

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## AMERICAN

## TOP DISCS

These were the twenty numbers that topped the sales in America last week (week ending April 22)

Last This  
Week Week

1	1	Blue Moon	Marcel's
4	2	Runaway	Del Shannon
9	3	Mother-in-Law	Ernie K. Doo
5	4	On The Rebound	Floyd Cramer
6	5	But I Do	Clarence Henry
2	6	Apache	Jorgen Ingmann
3	7	Dedicated To The One I Love	The Shirelles
12	8	Asia Minor	Kokomo
20	9	A Hundred Pounds Of Clay	Gene McDaniels
7	10	Surrender	Elvis Presley
13	11	Take Good Care Of Her	Adam Wade
8	12	Don't Worry	Marty Robbins

Last This  
Week Week

14	13	Please Love Me Forever	Cathy Jean and the Roommates
16	14	One Mint Julep	Ray Charles
11	15	Pony Time	Chubby Checker
19	16	You Can Depend On Me	Brenda Lee
18	17	Baby Blue	The Echoes
—	18	I've Told Every Little Star	Linda Scott
—	19	Tonight My Love, Tonight	Paul Anka
—	20	Please Tell Me Why	Jackie Wilson
ONE TO WATCH			
Just For Old Times			
Sake			
McGuire Sisters			

## ON THE REBOUND

FLOYD CRAMER



45/RCA-1231 45 rpm

## PONY TIME

RAY GARNETT



45/RCA-1228 45 rpm

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**REG OWEN**  
INSPIRES TWO GREAT RECORDS!

## V.I.P. MARCH

From the Film

## VERY IMPORTANT PERSON

Recorded by the

## V.I. JAZZMEN

on Parlophone R4774

VERY IMPORTANT PERSON is now showing at the LEICESTER SQUARE THEATRE, LONDON, W.1.

## PAYROLL

Theme from the Film

## PAYROLL

Recorded by

## REG OWEN &amp; his Orchestra

on Palette PG-9013

PAYROLL is now showing at THE PLAZA, LONDON, W.1.

FILMUSIC Publishing Co. Ltd., 110 New Bond Street, W.1.

Sale Copies now available from SOUTHERN MUSIC CO. LTD., 8 DENMARK STREET, W.C.2

## TOP TWENTY

Compiled from dealers' returns from all over Britain

Week ending April 22, 1961

**UP . . .** Temperance Seven, Marcel's, Brook Bros, Richard Down . . . Allison's, Darin

Last This Week	Title	Artist	Label
2	1	Wooden Heart	Elvis Presley RCA
4	2	You're Driving Me Crazy	Temperance Seven Parlophone
9	3	Blue Moon	Marcel's Pye
1	4	Are You Sure	The Allison's Fontana
3	5	Lazy River	Bobby Darin London
12	6	Warpaint	Brook Brothers Pye
15	7	Gee Whiz It's You	Cliff Richard Columbia
5	8	Walk Right Back	Everly Brothers Warner Bros
8	9	Exodus	Ferrante and Teicher London
7	10	And The Heavens Cried	Anthony Newley Decca
—	11	Theme From Dixie	Duane Eddy London
10	12	F.B.I.	The Shadows Columbia
—	13	A Hundred Pounds Of Clay	Craig Douglas Top Rank
6	14	Theme For A Dream	Cliff Richard Columbia
11	15	Where The Boys Are	Connie Francis M.G.M.
20	16	Don't Treat Me Like A Child	Helen Shapiro Columbia
18	17	Little Boy Sad	Johnny Burnette London
19	18	African Waltz	Johnny Dankworth Columbia
—	19	On The Rebound	Floyd Cramer London
16	20	Baby Sittin' Boogie	Buzz Clifford Fontana

## ONES TO WATCH

Easy Going Me . . . Adam Faith  
More Than I Can Say . . . Bobby Vee

## THREE SMASH HITS FROM AMERICA!

ETTA JAMES

"AT LAST"

B/W

"I JUST WANT TO MAKE LOVE TO YOU"

45 RPM 7N 25079



THE MARCELS

"BLUE MOON"

B/W

"GOODBYE TO LOVE"

45 RPM 7N 25073



CLARENCE "Frogman" HENRY

"BUT I DO"

B/W

"JUST MY BABY AND ME"

45 RPM 7N 25078



# Tommy Steele is right back where he started—

But with one big change!

**TOMMY STEELE** used to be nothing more than a carbon copy of Elvis Presley . . . when HE was the "Pelvis." In those days Tommy was on the one-nighter kick, with "Rock With The Caveman," the number that really made him, "Singing The Blues" and "Butterfingers."

This was five years ago. Since then he has become one of the biggest names in the business, someone who doesn't have to worry whether he has a disc in the hit parade—his last single, in fact, was "Must Be Santa," issued last Christmas and there hasn't been an LP since "Get Happy With Tommy" in May, 1960.

And on TV he doesn't have to make guest appearances. He now appears about twice a year in spectacular shows built around him. With films, he takes his pick.

And yet top of the tree Tommy is now deliberately back where he started—in variety, weekly dates and one-nighters. And he is singing some of his old songs like "Singing The Blues" and "Butterfingers."

But there is one big, big difference. On stage he now presents 40 minutes of the most polished entertainment you're likely to see in a variety theatre. He sings, dances, cracks jokes . . . in fact, he is the all-round

entertainer he has been training to become for so long.

"I love variety, mate. I love to hear them clapping, to play to a live audience. That's why I'm spending this year back on the halls."

"Money doesn't matter to me anymore. If I wanted to I could cram in TV shows, do variety during the evenings and film all day long. I could really clean up if I wanted to make a bomb. But I wouldn't be here now."

"Do I mind all the travelling and rush of one-nighters? Not a bit of it. Love it."

"There's also," continues Tommy, "the feeling that I'm expected to do it. I've taken so much from the theatre that I can give something back now."

Tommy has had a say in the entire production of the show. It was he with advice, who chose his supporting acts and it has turned out to be a far from inexpensive production.

The orchestra who are touring with the show, for example, are, at the moment, all recording session men—



\* **TOMMY STEELE**— "Money doesn't matter to me anymore." (DISC Pic)

a big expense. Musical arrangements have been done by top recording MD Geoff Love. But whatever the cost the results are worth it.

"Everything's got to be good if we're going to get people away from their tellys," comments Tommy, "and that's what we're trying to do."

And that is just what he IS doing. The years that Tommy has spent learning, always working towards the goal of being classed "an entertainer" are paying off. The lessons he learnt at London Old Vic last year, even though he "lost a packet", are more than paying for themselves.

"I think now," says Tommy, "that this is the best show I've ever done . . . but I'm still learning, of course." Tommy's great problem is not finding work—however highly paid—but finding the right type of work.

It's true that he won't appear too often on TV because he's worried about people getting fed up with him. But that's not the complete truth.

"Viewers only watch my forthcoming shows providing they liked the previous ones. They won't be watching my show in May unless they liked the one I did last Christmas."

## Must be right

"Because of this I spend at least four weeks working on each show . . . they've got to be right. And I can't do that many shows if I'm going to spend a month on each one."

For an artist like Tommy, films also present problems. He'd be the last to suggest that he's another Olivier—in every film in which he's appeared he's always been Tommy Steele. So film stoxies unless he's very lucky, have to be specially written for him.

Says his manager John Kennedy: "Not many people outside the business appreciate the difficulty we have finding the right stories. We should have been making two films this year but the scripts weren't good enough so they had to be postponed."

"But next year we shall definitely be making them . . . when we're satisfied with the scripts."

This has also been one of the reasons for the delay in Decca issuing Tommy's records. None, in fact has been cut because there were no suitable songs. "But I am cutting a single shortly," Tommy told me, "and we're starting work on an LP."

"But it's no good just pushing out records unless we think the numbers are good enough."

In the meantime Tommy is sticking to variety, a summer season at Great Yarmouth followed by more variety. And you've never heard "Singing The Blues" so well performed as he does it now.

Richard Adams

## STAR TALK

by  
**John Wells**

### Presley picks a Rolls

WITH a fleet of various coloured Cadillacs and a Rolls Royce to choose from Elvis Presley has now decided that he'll have the Rolls for his personal and exclusive use. The Cadillac won't go to waste, however . . . there are enough people in the Presley camp to ensure that doesn't happen.

I read that Little Tony recently bought himself a new sports car and has a score of girl friends. Wonder what his fiancée, Carole White, thinks about that?

If events follow past patterns for *The Drifters* Charles Thomas will be the next to launch out as a solo artist. 24-year-old Charles is the lead singer, with Doc Green, Tommy Evans, Rudy Lewis and guitarist Bill Davis. The Drifters have a habit of losing lead singers. Clyde McPhatter and Ben E. King once known as Benny Nelson, used to hold this position.

Coupled with flying, golf is Craig Douglas's favourite outdoor pastime. He's only been playing for about a year but now that he's been having lessons from a professional I hear he's doing very well. The same applies to his flying which he does from an airport near Portsmouth. A few more hours and he has his pilot's licence . . . but no plans to buy a private plane.

THIS idea pitched from Cary Grant I pass on to the more profitable singers who get so exhausted doing long series of one-night stands. Cary keeps a Rolls Royce with seats that fold back to form beds, and there's a cocktail bar fitted by the rear seat. How's that for luxury travel . . . also comes in very handy during traffic jams.

Cliff Richard had a midnight, or thereabouts, date with a beautiful blonde last week who has mar-

riage well and truly on her mind . . . Siw Malmkvist. Until their meeting Siw had only flipped over his pictures and records and when she came here on a visit from Sweden she was all set to meet him personally. And meet they did, at the studios where Cliff was having a late night recording session. Siw's debut disc over here is "Wedding Cake" on Parlophone.

Bobby Darin must have felt an old man when he, Paul Anka and Bobby Rydell met recently. Anka is 19, Rydell 18 and an old man Darin? He's 24.

As things stand at the moment songwriter Frederick Loewe won't be coming to London to meet his partner Alan Lerner when the latter arrives for a short visit in May. Loewe is on holiday in the South of France and planning a long rest from "My Fair Lady" and their other hit shows.

Marty DeRose, who makes his British disc debut with "Girl Of My Dreams" on MGM was given his first big break by a Mr. Francoero . . . Connie Francis' father.

FRANKIE VAUGHAN last week presented a cheque for £75,268 to a masked girl in London. Not quite so mysterious as it sounds. The girl, only 11 years old, is the daughter of a pools winner who filled in the no publicity X—and kept to it.

Discomed's singing sex symbol, Eartha Kitt, is expecting a baby—her first. Thirty-three-year-old Eartha married Bill McDonald in June last year.

Wandering around wearing a pair of dark glasses at the moment—and it's not for a gimmick either—is Danny Rivers. He was shot in the eye when he was appearing at a package show in Tunbridge Wells last week. Who pulled the trigger? Michael Cox, who was on the same bill. It was all an accident, of course, and fortunately it was only a blank cartridge but even the blast from that can be pretty painful . . . ask Danny!

But if that wasn't enough for one week a couple of days later the engine of Danny's car blew up when he was driving down the M1! And in the middle of the night, too!

\* Cliff and Siw Malmkvist at that midnight meeting.



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WEEK'S

EMI

HITS

DICK  
CHARLESWORTH

AND HIS CITY GENTS

Billy Boy

TOP RANK JAR558

ALMA COGAN  
Cowboy Jimmy Joe

COLUMBIA 45-DB4607

KEN JONES  
On the Rebound

PARLOPHONE 45-R4753

THE MUDLARKS  
Toy Balloon

COLUMBIA 45-DB4636

TEDDY RANDAZZO  
Happy Ending

H.M.V. 45-POP866

PAUL REVERE

AND THE RAIDERS

Like Long Hair

TOP RANK JAR557

THE SHADOWS  
The Frightened City

(from the film)

COLUMBIA 45-DB4637

KAY STARR  
Foolin' around

CAPITOL 45-CL1319H

\* STAR SINGLE

CRAIG DOUGLAS  
A Hundred Pounds of Clay

TOP RANK JAR555

JACK



GOOD

It's a big change  
for Jess, but...Should this song  
be put on wax?

THERE has been a terrible fuss behind the scenes at Decca about the new Jess Conrad record. It all started when a song was written for Jess to sing in his latest picture "Rag Doll." In the film Jess plays a teenage burglar who commits a murder. In the end he dies gruesomely.

You can understand, then, that it was no good his singing a typical happy-go-lucky, fresh, youthful Jess-Conrad-type song. So Martin Slavin wrote for him a very striking, moody, beat-ballad called "Why Am I Living?"

You can see Jess sing it in the film. You won't hear it much anywhere else, though.

When the record was made for Decca it was scheduled for the A side. But when the bosses heard it they shuddered. "Much too gloomy," they said. "This is not the Jess Conrad that his fans want to hear. Conrad that his fans want to hear. Let's have something happy."

So "Why Am I Living?" with its suicidal theme was relegated to the flipside.

I must say I am quite surprised it is to be released at all. I wonder, is popular music the right vehicle for expressing the morbid philosophy of an immoral beatnik? "Why Am I Living?" fits the film perfectly—and Jess puts it over better than anything I have seen or heard him do before.

But is this the sort of thing that ought to be put on wax?

"Tell Laura I Love Her" caused enough trouble with its death-theme. "Why Am I Living?" may cause a lot more.

Meanwhile, what does Jess think? "I am sure the fans will

understand that 'Why Am I Living?' is an acting performance—not the real me. After all, no one thought that in 'El Paso' Marty Robbins really died at the end of the song.

"At any rate, the song seems to be going down very well in the concert tour I'm doing. And with the other side of the record 'This Pulllover,' I'm back to the usual style."

## Real thumping

GREAT news for all rock 'n' roll fans. The new Jerry Lee Lewis disc "What I'd Say"/"Living Loving Wreck" has entered the charts in the States and has just been released in this country.

And on this record Jerry Lee is bang on top of his form. There have been complaints from rock fans about almost every other rock 'n' roll star abandoning rock to follow the new trend.

But not Jerry. Even through his dark period he continued to record the sort of music he felt and believed in—that wild, rompin', stompin' rhythm 'n' blues of which he is the supreme exponent.

So great a performer is he that

## A new name in rock

THOSE who, like me, are fans of the rock 'n' roll piano will be delighted to know that we have a positive treasury of new releases. Not only is there the new Jerry Lee already mentioned, and the new Fats Domino—a solid-beater called "Shuah"—and the latest Floyd Cramer, "On The Rebound," but there is a record from a new name who is going to press the old favourites very hard for the title of "World's Grooviest Pianist."

The name is Paul Revere and he is backed by his group, The Raiders. The record is called "Like, Long Hair" and is released on Top Rank.

This is an instrumental that kicks off with the opening phrase of Bachman's Prelude in C Sharp Minor. Thereafter any resemblance is purely coincidental!

What a sound this Paul Revere has! Hard. Like he was hitting them keys with a mailed fist. A real beauty.

When it comes to picking the low-down, raunchy ones, give me Top Rank every time. Whoever buys these records in the States for release over here has his finger on the pulse, his ear to the ground, and I doubt not, his nose to the grindstone.

JO PETERS is a new name to me. She won't be for long if she goes on recording catchy ditties like, "I Like The Long Light Evenings." Ron ("Margret") Graiser gives her a sparkling backing on Pye. Jo has been singing since she was five, apparently.



JERRY LEE LEWIS... more influence on today's pop stars than any other artist.

It was only a question of time before he made a tornado comeback into the big time. Now in the States it has happened. And strangely enough with a Ray Charles composition that only a year ago was a hit in its original version.

For Jerry Lee to bring his recording of the title into the charts is a great achievement. Let's make sure he shows up in our charts, too. Maybe then some promoter will bring him back to this country and give all his countless fans the thrill of seeing the two-handed onslaught of the blood dynamo on some unsuspecting piano.

It is not generally realised what a big favourite Jerry Lee Lewis is with our own rock stars. I know for a fact that Cliff, Marty and Adam rate him as the tops. Marty says, "Jerry Lee Lewis can put over numbers like 'Living Up A Storm' the way nobody else in the world can—not even Elvis."

When I first met Cliff he was singing more Jerry Lee numbers than Presley ones and I reckon that both his rock style and Marty's owes as much, if not more, to the influence of Jerry Lee Lewis than to any other single artist.



EMI Records Ltd. 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, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100



Copy the Everlys?

# Brook Bros deny it

A RECORD in the hit parade, a trip to America, a film to be made with producer Micky Delamar and a summer season at Brighton. The Brook Brothers—real brothers—are laughing! Despite the cries that they sound too much like the Everlys, Ricky, 20, and Geoff, 18, have had a fair share of success—with more to come.

Ricky gave me his answer to all those who accuse them of being merely a British Don and Phil Everly. "Any artist, early in his career, must get an influence from some source—as do musicians and composers.

"The Everlys had a lot of influence on us when we started and we have tried to get rid of it since then. But, when you have the same line-up, of two made high tenor voices, you must, to a certain extent, produce the same sound.

"I doubt if we, or any other twosome, will ever be able to cultivate an entirely different sound."

First hit

"Warpaint" was the first hit of the Brook Brothers, but their previous discs, particularly "Say The Word," had all the necessary ingredients.

After all, they have been in show business about three years, and have had few slack periods. In fact, they were touring with the top singers before they signed a recording contract, and in the past year they have made 25 broadcasts and 10 television appearances.

They play musical instruments, but do not feature them in their act. Why? Said Ricky:

"We are keen to build up a different stage act, but at the moment we rely on good movement routines. Instruments would hinder these movements. But we may try them later."

From America the brothers have had an offer of a three-week tour and television appearances.

"If we go," said Geoff, "we won't change

## Cable from AMERICA

# Checker plugs another dance craze

AFTER The Twist, The Huckle-buck and Pony Time, Chubby Checker has recorded yet another dance tune—this time it's called "Dance The Mess Around." Chubby is now busy promoting the dance on every available teenage television show.

Country and Western singer Hank Snow is celebrating his 25th year with RCA Victor. He thinks his new record, "A Beggar To A King" is his best disc to date.

Mitch Miller has just received yet another award from Columbia Records. This time from the National Association of Record Manufacturers. The NARM will present Mitch with a special award for tremendous sales success of his Sing-Along albums.

Jimmy Stalk, of The Champs, has written Brenda Lee's newest recording—"It's Never Too Late." Brenda recorded this as an extra on her last session. It turned out so good Decca decided to make it her big "A" side.

Cameo Records have been forced to release "That Old Black Magic" as a single out of the new Bobby Rydell LP. This was the track that the disc jockeys featured strongly, causing a great demand for Bobby's fans, so it looks as if he will soon be notching up another hit.

Pat Boone is hoping to return to the million-selling class with his new record for Dot—"Moody River." It really is a sizzler. You will soon be seeing Pat in his new film "All Hands On Deck."

Bobby Vee is spending all his spare time looking for a restaurant in Hollywood for his father to operate. His dad is already known as a fabulous chef in Bobby's home town of Fargo, North Dakota.

Dub Albritton, who helped manage Brenda Lee to fame, is expanding as personal manager and

has just signed new male vocalist Pat Shannon, who is supposed to be quite something. Pat cuts his first disc for Decca sometime next week.

Johnny Burnette is hoping this year to get to see the Kentucky Derby. It has always been his ambition, so he got his manager to arrange a booking for him in Louisville the night before the famous event on May 4.

Kenny Miller, whose Imperial debut is "Spring Vacation," has acted in 16 movies and ten TV dramatic plays, which is not a bad background for a 17-year-old. His latest is "Little Shepherd Of Kingdom Come," which starts

title song from the latest Walt Disney film "The Parent Trap."

Paul Evans and his manager are at the moment in Hollywood discussing film contracts. Three major companies are interested in Paul's talents.

Roger Williams is hoping for a big hit with his piano version of "Flight Of The Bumble Bee." Roger plays it so fast many people have been thinking the tape was speeded up, but Roger insists that it is just how he recorded it.

The following young singers are preparing night club acts—Neil Sedaka, Chubby Checker, Gene Pitney, Conway Twitty and The Everly Brothers (who debut in Las

EDITED BY MAURICE CLARK

Jimmie Rodgers. It was Jimmie who discovered his singing talent and arranged for the audition with Ricky Records.

Bud Dashiell, late of Bud and Travis, has married lovely Mary Dougherty in San Francisco.

ON May 10 Stan Kenton will be celebrating his twentieth year as a band leader. Stan hopes to get as many of his original musicians and singers together as he can for the big party he is throwing in the Crescendo in Hollywood.

Tommy Sands, who records for Capitol, will be loaned out to make a duet record with Annette on the Vista label. The number will be the

Vegas next month. The strange thing is, these young singers earn large fortunes from teenagers who buy their records and then plough a lot of this back trying to get recognition from adults.

Three new rock 'n' roll films are being scheduled and set to film by June . . . many young singers are being paged by the studios for appearances in the pictures.

Bobby Rydell received 14 birthday cakes on April 8 from his fans. Trouble is Bobby wasn't nineteen until yesterday (Wednesday).

CAPITOL RECORDS have just released the first singles by star songster Jack Scott and zither artist Ruth Welcome, who has cut



PAT BOONE . . . back in the million selling class?

six LPs. Jack, who had many hits on Top Rank and the Carlton label, debuts on Capitol with two of his own compositions—"A Little Feeling" backed with "Now That I."

Glen Larson, manager of The Four Preps, has just started his own record label, to be called Larson Records. First release out this week, "You Took Me For Granted," by Tammy And The Carolans.

First big assignment for Russ Faith since becoming head A and R man for Chancellor Records was to record Frankie Avalon singing the title songs from his recently completed film "Voyage To The Bottom Of The Sea." This was recorded in Hollywood and marks the first time Avalon has cut on the West coast.

Johnny Mathis, Conway Twitty and Danna Jo topped the all-star bill for the second annual "Heart-break Hop" organized by the Miami DJs in aid of the Miami Heart Association.

Starting to move again—one of the original rock tunes, "Good Golly Miss Molly." This time by newcomer Johnny Mathara on the Bamboo label.

## The Teddy Johnson Column

# Paramor promises: 'I won't release my disc'



THIS week I listened to a recording by the Norrie Paramor Concert Orchestra that you will never be able to buy . . . the sound-track from the forthcoming film "The Frightened City."

This theme music is Norrie's first venture into the film writing world—and the title theme is a certain smash hit.

I asked Norrie why he didn't intend to issue his own recording—it has the brilliant arrangement and lush string effect that has typified his music for so long.

"Teddy, it's like this—I promised The Shadows that their version of the tune would be the only one on the market. And I'm sticking to my promise," he explained.

It would have been easy to change one's mind after hearing the sound

track—and it is a credit to Norrie that he showed such integrity.

But of one thing I'm certain. When The Shadows' record hits the shops, first week of May, there will be a rush to buy it.

I think that these four very capable young men have brought a contemporary beat lustre to the Paramor melody that will keep it in the Top Twenty even longer than the current hit "F.B.I."

SOME while ago a young Bermondsey kid went up to a Great Windmill Street office, in London's West End. He played his guitar . . . sang a note or three, and then the personnel manager looked at a publicist. Said the build-up man, "he wants a gimmick." Laughed the personnel manager "Like dying his hair an iridescent red?"

The PM's jocular remark was taken up—Wee Willie Harris was launched. In keeping with that phase for the eccentric hair craze we introduce the silver-blue style of Jimmy Crawford.

The 23-year-old Sheffield lad has a lug for speed—he rode for two and a half seasons in both junior and senior classes in motor cycling events at



NORRIE PARAMOR . . . he's made a great record, but one that you'll never hear.

A GREAT NEW RECORD

BY A GREAT NEW GUITARIST

# THE PLAINSMAN

RECORDED BY

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ON

PARLOPHONE R4769

FRANCIS DAY & HUNTER

138 CHARING CROSS ROAD, LONDON, W.C.2

## ADAM

Dick Tatham says

## They've been at the top too long

## WE NEED A BRITISH BOBBY DARIN

ON September 1, 1958, Columbia released Cliff Richard's "Move It." It was his first disc. Within a month it was in the Top Ten. Cliff became Britain's top teen star. He has been in the limelight two years and seven months. Late in November, 1959, Adam Faith's "What Do You Want?" crashed into the Top Tens. It was the start of a non-stop success that has made him Cliff's closest rival. The fans have been flipping for Adam one year and four months.

I think it is high time we had some new faces to give these two a run for their money. I haven't anything against Adam and Cliff, for despite the pressures and temptations which come with fame, they have conducted themselves with modesty and intelligence.

But for them to reign undisputed so long, is not good. Show business—like any other business—thrives on hell-for-leather competition. We are not getting it. Why not?

One vital reason is that practically all the young hopefuls brought forward in the last 18 months have been beat singers—that and nothing more. They have tried to make it on the same kick as Cliff and Adam. That is plain crazy.

The big beat, I admit, is not dead. I doubt if it will be for a long time, but it is no longer the force it was. For a newcomer to be able to raise a riot with a fast rocker is fine. But if that's all he can do, who wants to know?

You would think, therefore, that new candidates for the big-time would be wise to this, that they would be all out to show how much more they have to offer than the present teen idols. Yet there's precious little sign of that.

## Big joke

Time after time, we hear young beatsters say: "I wanna be an all-round entertainer." The statement has long since become corny. It's a joke because it has been said so often. To me it is a joke because although it has been said so often, nothing is done about it. Not, at any rate, in Britain.

I am sure that if a young performer came into the limelight with genuine all-round talent, he would knock everyone out. What is more, he would know his success would not be limited to a comparatively short heyday in the Top Ten—it would last for years.

To bolster my arguments, let us take the case of Bobby Darin. He has done exactly what should be done. He has come up on a rock kick—and used the resultant fame, wealth and opportunity to establish himself as a versatile, talented entertainer—capable of knocking any kind of audience for a loop.

You may think no one has succeeded like Elvis. But if I had to bet on whether he or Bobby will be the bigger name ten years from now, my money would be on Darin.

I am sure we have a wealth of young, latent talent in Britain, and that a similar all-round performer could be developed. He would earn a fortune. The Allisons have done much in a short time, but while I wish them every luck I doubt if anyone would claim they are sensationally talented.

If they, with relatively little, can reap such rewards, think what some-

one with outstanding ability might achieve!

But, of course, you don't get the all-round skill of a Darin—or of older-established acts like Sammy Davis and Jerry Lewis—without a lot of hard graft. That doesn't mean just going all-out on stage; it involves, in addition, many hours of offstage rehearsal.

Many Americans will work endlessly, and painstakingly, to perfect their songs, their routines, their presentation. They will aim continually to extend their abilities.

In general, this is what British

## CLIFF



artists will not do. The difference, in a sentence, is that American performers are dedicated—and ours are not.

In my view, our most promising young artist is Mark Wynter. He is a buoyant performer, he swings. What is more, he has a most able manager in Ray Mackender.

Mark has done well, but had he emerged as an all-round performer I am sure his success would have been out-of-this-world, instead of just reasonably good.

Now this and lack of new young stars is not just the responsibility of the performers themselves. Are the A. & R. men doing anything about it? Or are the TV producers? Or the agents and managers?

## Big mistake

Possibly, they feel there is no need to do anything. That they have merely to keep turning out the beat mixture as before. If they feel this, they are making a big mistake.

Show business, to stay virile and prosperous, must have a steady influx of new, talented personalities. Today, the American outlet for British performers is better than it has ever been. There is a growing demand for our artists in South Africa, Australia, and in most European countries.

You couldn't ask for bigger, richer opportunities. So let us get busy producing the right kind of entertainers to exploit them.

## Along the Alley

NEWS from the street of MUSIC

**CYRIL SHANE** and Peter Lane, the lads with the rhyming surnames of the new Shapiro-Bernstein Music outfit, are quite pleased with the progress of their two-month infant (Shapiro-Bernstein Music, that is!) although, like all publishing types, they're not satisfied or complacent.

Once Eddy's London etching of "Theme From Dixie" caught the American market at just the right moment, it is a pity that the country's Civil War, and British disc buyers are proving just as historically enthusiastic. Cyril reckons the Eddy item was a natural anyway, and isn't claiming any credit for its success here.

On May 5 comes an interesting event for the S-B office and pop music in general. EMI will be releasing the first disc recorded in English by this wonderful French artist who's become a legend in her own lifetime, Edith Piaf.

Its title is "No Regrets," and judging by her long string of record successes in her own language, there won't be any regrets about this new departure.

The same day will see the London release of another gimmicky instrumental called "Loose Ends" played by Ronnie and The Rainbows. This is one of those insidious, repetitive efforts which sticks in your mind like glue, and the gimmick, written from a Murling bass sax sounding like a faghorn.

Cyril is looking for "good British material by reputable writers," so open the flood-gates, all you reputable British writers.

**BERT CORRI**, of Francis Day and Hunter Music looked enthusiastic as well as sounding that way as he told me about ex-Ray Ellington guitarist **Judd Frazier's** Parlophone debut disc, "The Fisherman."

This is another in the spots of guitarists coming out on record just lately. EDH have their fair share of it by dint of the Bert Weedon compositions, and **Dis Dintey's** Parlophone waxing of an old Django Reinhardt classic, "Django's Castle."

Locally EDH are swinging too, especially with regard to the wonderful Frank Sinatra-Nelson Riddis revival for Capitol of "My Blue Heaven." Then there's a tasty "One Mint Julep" by Ray Charles (RCA), the hit revival of "You're Driving Me Crazy" by the crazy Temperance Seven (Parlophone), "Easy To Dream" by Dave Simpson (Columbia) and "Oh Gipsy, Oh Gipsy" by Alexandra Evans (Orion).

N.H.

trad treat!  
GEORGE CHISHOLMAnd his all-star group  
THE TRADSTERSTHAT'S A PLENTY  
I WANT A BIG BUTTER  
AND EGG MAN  
Vocal by Jeannie LambYOU TOOK ADVANTAGE OF ME  
JAZZING ON A SCALE  
AUNT HAGAR'S BLUES  
Vocal by Jeannie LambBOTTLE TOP  
INDIANASAVE IT PRETTY MAMA  
Vocal by Tommy McQuater  
ROYAL GARDEN BLUES  
MY MOTHER'S EYESI'M A DING DONG DADDY  
(from Dumas)  
Vocal by Jeannie LambI CAN'T BELIEVE THAT YOU'RE  
IN LOVE WITH ME

BBL 7461 (m) SBBL 612 (s)

PHILIPS



# Strictly for free

**T**HE twelfth annual "Our Friends The Stars" concert, presented by The Songwriters' Guild of Great Britain took place at the Victoria Palace last Sunday evening. Sixteen acts sacrificed the one day of the week when they usually are able to rest and appeared free in support of the Guild, which represents British writers of pop songs and light music, in a marathon four-hour bill.

Adam Faith was his customary relaxed, informal and very spruce self, encouraged by some of his fans with the most piercing screams. He worked with Jack Amstell's orchestra to close the first half, while The John Barry Seven had a solo spot of their own in the second, dominated by a ferociously amplified guitar and vigorously belted drum kit.

Other highlights were the multi-talented Bob and Jack Young, who sang, played piano, clarinet, and trumpet, and danced; The Raindrops, who did some good impersonations as well as harmonizing vocally; Desmond Lane, just back from a world tour, who won several accolades with his energetic clarinet and penny whistle playing; and Paddy Roberts, who sang some of his droll, suggestive folksong-type numbers. N.H.



(Above) Backstage at the Royal Albert Hall on Saturday when the BBC held its second Big Beat Show, SYLVIA SANDS and ADAM FAITH raise a polite but to our photographer. (Centre) Also at the Beat Show were BERT WEEDON, BOB MILLER ("I know I put my studs in that bug!"), MATT MONRO and singer



TOMMY SANDERSON. (Right) Backstage at the Victoria Palace where the Songwriters' Guild held its twelfth annual "Our Friends The Stars" concert (reviewed in column one) were composers DAVID GELL, CHERRY WAENER, DESMOND LANE and comedian STAN STENNETT. (DISC Pics)

## Lonnie's next out soon

**L**ONNIE DONEGAN, Petula Clark and Kenny Ball, three of Pye's best selling artists, all have new discs released on May 3. They are Petula Clark's "Welcome Home," Lonnie Donegan's "Have A Drink On Me," a number he featured for the first time in the first of the BBC Beat Shows, and Kenny Ball's "I Still Love You All" with a vocal by Ball.

The pick of the Pye LPs during May is the first by The Marceels, aptly called "Blue Moon," on Pye International.

For the jazz lover there is to be a Golden Guinea release on May 16, entitled "The Best of Barber and Bick," featuring Chris Barber and Acker Bilk. This album contains six tracks by each, and the Barber numbers are taken from the time when Chris was with Pye and his line-up included Lonnie Donegan, Monty Sunshine and Mick Ashman.

Warner Brothers Pictures have purchased the screen rights to the latest American musical hit, "Camelot."

## ANKA STARS IN COMO SHOW

**PAUL ANKA** is to star on the Perry Como Music Hall on May 23. The show itself is due to finish its present run on June 23, but it is expected to return for the fourth series in the autumn.

There will be no programme on June 13 owing to the BBC TV coverage of tennis from Wimbledon, and the final show on June 20 will have no featured guests, but will take the form of a studio party.

Guests named for the remaining shows are:

May 2: Martha Raye and Milburn Stone; May 9: Jane Morgan and Alan King; May 16: Patti Page and Nancy Walker; May 23: Paul Anka and Jack Leonard; May 30: Marion Marlowe (last seen in 30 in the revue "Souce Tartare"); June 6: harmonica player Johnny Puleo.

## Bygraves role is likely

**MAX BYGRAVES** returned from his American visit last week-end. He had gone to New York for a short holiday and also to see the musical "Do Re Mi" starring Phil "Bingo" Silvers. Max was en route to an engagement at Stockton at press time, but a spokesman in his office told DISC that he liked "Do Re Mi" and that there was "a strong possibility" he would be starring in the British production.

Pat Boone's latest film, "All Hands on Deck," is to be generally released on May 8.

## Pye launch new label with Lady Chatterley disc

**PYE RECORDS** have launched a new high quality LP series, and one of the first issues, on sale from this week, is "The Trial Of Lady Chatterley," an adaptation of the book of the famous Old Bailey trial made by the author, C. H. Rolph—and that four-lettered word is in!

The series is called Pye-Plus Nonesuch Records, and they will specialise in the spoken word. Prices are above normal—55 shillings for a single LP and 75 shillings for two-LP package.

Actors to be featured in the new series include Bernard Miles, Pamela Brown, Peggy Ashcroft, Marius Goring, Maurice Denham and Michael Hordern.

Apart from the "Lady Chatterley" disc, the first release includes Bernard Miles in his West Country accent telling "Four Uncle Silas Stories," by H. E. Bates; Pamela Brown reading a selection of seventeenth and eighteenth century poems under the title of "Love's Progress"; and Marius Goring reading "Poetry Of Lorea," assisted by flamenco guitarist Jose Motos.

## Ryddell debuts

**BOBBY RYDELL**, who announced his intention of concentrating on night club work when he spoke to DISC during his recent British visit, is to make his debut in cabaret when he appears at the Copacabana, New York, in June. This will be followed by four weeks at the Sahara, Las Vegas, with George Barnt.

Bobby has worked out a special night club act which took him three months to prepare.

Ryddell's latest disc is "Don't Be Afraid," backed with "Old Black Magic." Both titles are taken from his latest album "The Great Ones."

## Fortune disc date set

**LANCE FORTUNE**, currently on a ballroom tour, has a new disc out on May 3. Titles are "Whose Gonna Tell Me," backed with "Love Is The Sweetest Thing."

Tonight (Thursday), Lance is appearing at the Tower Ballroom, New Brighton, and on April 29 he will be at the Imperial, Nelson. Other dates include the Rialto, Liverpool (May 1), Astoria, Middleburgh (2), Pier Pavilion, Redcar (4), Queens, Hesham (5), Palais, Darlington (6), and Majestic, Hull (7).

Guests to appear at the Embury Ballroom, Harlow, New Town, include Ricky Valance (April 29), Dickie Pride (May 6), and Denise Arnold (May 13).

## CHART CHUCKLES



You're Driving Me Crazy

## Bongos! Piano! Bongos!! Piano!! Bongos!!!

JUST RELEASED! DANCING TIME No. 8 (SD 539)

RUMBA Petula, The Peanut Vendor, Green Eyes, The Lights of Matia, La Paloma

SD 539 Bamba, El Gallo, E. Combarbera, Cuban Boy, Tico Tico

SD 539 Bamba, El Gallo, E. Combarbera, Cuban Boy, Tico Tico

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SD 539 Bamba, El Gallo, E. Combarbera, Cuban Boy, Tico Tico

## TO BE LOVED

THE PENTAGONS

45-1948 8013 London

JOHNNY BURNETTE

LITTLE BOY SAD

45-1948 8013 London

JERRY LEE LEWIS What'd I say

45-1948 8013 London

THE CONTINENTAL WALK

The Rollers

45-1948 8013 London

DECCA

THE DECCA RECORD CO.

## NEW RELEASES

Jess Conrad This pull-over

45-11948 Decca

Billy Fury

Halfway to paradise

45-11948 Decca

Jim Reeves The Buzzard

45-1948 RCA

Little lonely one

Barry Martin

45-1948 RCA

Jerry Lee Lewis What'd I say

45-1948 RCA

The Continental walk

The Rollers

45-1948 RCA



# NO DRAMATICS FOR CONNIE

John Wells reviews "Where The Boys Are"

CONNIE FRANCIS' fans are due for a surprise—a pleasant one—when they see her film debut in "Where The Boys Are," which opens in London at the Ritz, Leicester Square, on April 27, and is due for general release on May 21. The surprise? Most pop singers making their film debut request a highly dramatic role. Wisely, Connie has gone almost to the other extreme for her first film . . . and she pulls off the part admirably.

She plays a high school girl, known only as Angie through-out the very colourful film, who with three other students travel to Fort Lauderdale, Florida, to spend their Easter vacation. They go to Fort Lauderdale because that's where all the boys are.

The story is far from complicated . . . it merely tells of the adventures of the four girls with their various and changing boy friends.

Connie's acting ability isn't stretched too far. Angie is a nice but not too attractive girl, the last of the quartet to find her holiday Romeo.

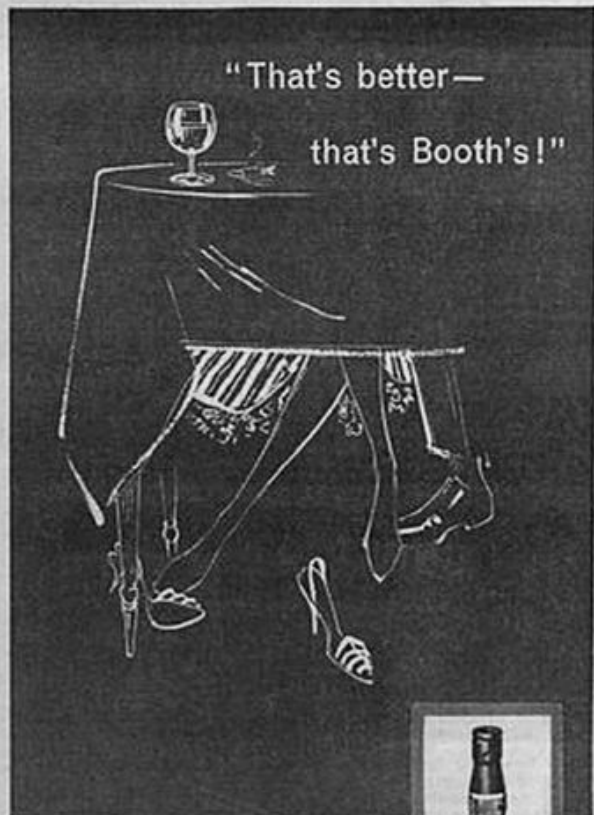
Neil Sedaka wrote the music to the hit song from the film "Where The Boys Are" and also "Turn On The Sunshine," both sung by Connie during a night club scene. But MGM do not plan to release the latter.

Connie opens at the Capucina, New York, on May 14. This is to be followed by a stop at the Sahara, Las Vegas, opening on June 30, and on July 28 Connie returns to New York at the Three Rivers Inn. She is due to begin an extensive South American tour on August 14.



By Appointment to Her Majesty The Queen  Gix Distilleries Booth's Distilleries Limited

"That's better—  
that's Booth's!"



**BOOTH'S**  
DRY GIN

The Gin that is mellowed in oak casks



*Standard size, also half and quarter bottles for the price*

# Speed experiment on Presley EP

## ALBUM OF HITS

**BOBBY DARIN** has recorded an album of all his hits from "Splish Splash" to "Lazy River," with occasional narration by Darin. The LP is called "The Bobby Darin Story" and is released this week in the States.

Other albums to be released there this week are "Golden Piano Hits" by Ferrante and Teicher, and Duane Eddy's "Girls, Girls, Girls."

## Esquire move

**ESQUIRE RECORDS**, who have held exclusive British pressing rights to the American Prestige catalogue and the New Jazz label for the past ten years, are now to issue the original American discs from these labels, in addition to their usual releases.

The discs will come in the original hand cover American sleeves and are all 12in. LPs, selling at 39s. 9d., including tax.

Artists include Eddie "Lockjaw" Davis, Billy Taylor, Shirley Scott, Kenny Dorham and several new names.

## Irish want Brook boys

**THE** Brook Brothers, whose record of "Waipaiti" is now at number 1 in our Top Twenty, returned from their Irish tour on Monday to learn that they had been rebooked to visit Ireland from June 10 to 18.

On May 6 and 7 they will appear with Cliff Richard and The Shadows at the Odeon, Leeds, and the Odeon, Coventry.

**ELVIS PRESLEY'S** latest EP, "Flaming Star," has been released in America as a 33 rpm seven-inch disc instead of at the normal speed of 45 rpm.

Already the disc, which is called a Compact 33 Double, has entered the American best sellers, and although British Decca are keeping an eagle eye on its movement, they have no intention of releasing it in the same form in Britain.

However, the disc will be released at a date still to be fixed as a standard 45 rpm EP.

A spokesman for Decca said that if RCA Victor continues to release 33 rpm EPs and the policy is successful, these discs might be released here.

## Ventures pick 'Ginchy'

**TOP** instrumental group, The Ventures, have picked the Bert Weedon composition and hit "Ginchy" at the flipside to their latest U.S. release.

Top side of the disc is the old jazz favourite "Lullaby Of The Leaves."

Scandinavian musician Jorgen Ingmann, who made an American smash hit out of "The Shadows' "Apache," written by Jerry London, has now recorded Joe Henderson's "Trode" for his next release.

## Billy Fury gets 208 series

**BILLY FURY** is to have a new series on Radio Luxembourg. It is scheduled to begin at the end of June.

Billy's new record released tomorrow (Friday) is "Halfway To Paradise," a romantic ballad, currently in the American best sellers.

## Reg Owen hits a 'double'

**ARRANGER** and MD Reg Owen scored a notable "double" last Thursday. Two films for which he has written the background scores were premiered on the same day.

One was "Payroll" starring Michael Craig and the other was "Very Important Person" starring James Robertson Justice.

The Reg Owen orchestra has recorded the "Payroll" theme for Palette.

Reg's "V.I.P. March" from the second film has been recorded by the V.I. Jazzmen for Parlophone.

## Valance tours Scotland

**RICKY VALANCE** is to make trips to Wales, Ireland and Scotland next month, all within a fortnight.

First trip comes on May 3, when Ricky visits Wales. He will record a "Stars On Parade" for the BBC Light, which will be transmitted in July.

The following day, May 4, Ricky will be featured in "Workers Playtime," from Wales.

On May 7 he flies to Dublin for a private ball, and on May 15 he begins a two-week Scottish tour, his fourth trip north of the border this year.

## Dodd—Christmas show

**KEN DODD**, who is to be seen in his own BBC TV show on Saturday, April 29, and again on May 27, has, in addition to being signed for Harold Fielding's summer show at Bournemouth, now been signed up for his next winter show.

Ken, who had a hit disc with "Love Is Like A Violin," will star in a Christmas spectacular at the Opera House, Manchester.

He is due to cut a new disc before he starts his summer season.

## Sounds Inc. and Gene Vincent

**TAKING** part in the next Gene Vincent tour scheduled to begin next Sunday (April 30), will be a beat group called The Sounds Incorporated. Some of the members formerly worked with Brian Bennett under the name of The Bachelors.

## Weedon back on Regan show

**BERT WEEDON** and Edmond Heckridge, who missed Joan Regan's "Be My Guest" programme on April 9 owing to the electricians' strike, will now appear in the programme on May 7.

Deanna Lott is to play a straight character role in the forthcoming British comedy film "She's Got To Go."

**BRENDA LEE**

YOU CAN  
DEPEND ON ME

45-814 8128 London

**OH JUDGE,  
OUR HONOUR,  
SIR, SWEETHEART**

**DAVID SEVILLE**

45-814 8128 London

**THE DRIFTERS**

SOME KIND OF  
WONDERFUL

45-814 8128 London

**THAT LUCKY  
OLD SUN**

**THE VELVETS**

45-814 8128 London

**NEW**

**HIGH NOON**  
SALT 'N PEPPER

45-814 8128 London

**LITTLE TONY**  
FOUR AN' TWENTY  
THOUSAND KISSES;  
BELLA MARIE

45-814 8128 London

**LONDON**

**Brunswick**

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45 rpm  
records

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gravely vocal it may well be just right for the moment. I've a hunch it'll hit the charts.

"Nightfall" is a more subdued jazz ball with clarinet blowing sweet after the "Petite Fleur" fashion.

**JIM REEVES**  
The Blizzard; Danny Boy  
(RCA 1233)

**D N T**  
YES, Jim Reeves could do it again. He has rarely been in better form—and that's saying a lot. "The Blizzard" is a gripping country and western story. Sad finish to it, but I don't think this will have an adverse sales effect. Reeves is really compelling on material like this.

Never expected him to come up with "Danny Boy" on disc, but he does it remarkably well. Inflection and production are country—but that's not so wrong. Could be a big draw in its own right.



## No Frogman gimmick on this disc

IN March this year Clarence "Frogman" Henry was virtually an unknown. A few weeks later, in April, he was on a nationwide tour of concert halls, stage shows and television appearances. As with so many before him, he had hit the big time through just one disc—"But I Do," currently at number 4 in America and just released in Britain.

There had been some hard work behind the overnight success, however, for Henry started as a professional singer and pianist in 1955, working in and around New Orleans, where he soon formed his own Combo.

After being in the business only a year he cut his first record—"Ain't Got No Home" and won himself the nickname of "Frogman" because of the imitations of a frog which he did on the disc, one which he doesn't repeat on his latest record, incidentally.

Has success changed him? Not according to Mr. Henry—"I've got a wife, mother, four sisters and two brothers at home who would take great delight in chopping me down to size if they ever felt I was getting cocky or big-headed."

# On top in the States—the same here?

your weekly  
**DISC DATE**  
with DON NICHOLL

**CLARENCE "FROGMAN" HENRY**  
But I Do; Just My Baby And Me  
(Pye International N 25078)

**D N T**  
CLARENCE HENRY has more than a nickname to make him noticeable. He has a distinctive style with a lolling easy song that could easily win him quick recognition over here. In fact, I think he'll have enough impact on our release to see himself into our

Twenty. Henry's been a professional since 1955 but this is the first chance he's had to get off the ground in this country as well as in the States. "But I Do" will have you loping along with him.

"Just My Baby And Me" shows how much influence Fats Domino has had on Henry's style. Very reminiscent here.

**BILLY FURY**  
Halfway To Paradise; Cross My Heart  
(Decca F 11349)

**D N T**  
BILLY FURY makes a sturdy play for the ballad-buying public with the dramatic beat romancer "Halfway To Paradise." He should succeed—and carve a slice of the custom currently going to the new-style Presleys.

Backed by big orchestra under Ivor Raymonde's direction, Billy handles this powerful song very well indeed, and he makes the most of a fine, commercial melody.

Light, lilting beat for "Cross My Heart" on the turnover. Staccato rhythm and strings behind him, with chorus adding size.

**JOHNNY WALSH**  
Girl Machine; Beautiful Obsession  
(Warner Bros. WB 40)\*\*\*

**D N T**  
GIRL MACHINE is a robot romancer in rock time chanted powerfully by Johnny Walsh with a honky beat band noise directed by Don Ralke. Suppose you could term this modern boy's "Paper Doll." May grow into something.

Beautiful Obsession switches the mood completely. A gliding love ballad sung in slow sentimental style by Walsh with some double-track work for added smoothness.

**RAY PETERSON**  
Sweet Little Kathy; You Didn't Care  
(London HLX 9132)\*\*\*

**D N T**  
INTIMATE, close to the mike performance by Ray Peterson on a wistful romantic ballad Sweet Little Kathy. Tune's simple and words will appeal to young hearts. Ray could have himself a happy seller with this one.

You Didn't Care is a slow loper with Country undertones. Piano and guitar accompany Ray closely here as he sings the easy melody.

**THE BLACKWELLS**  
Love Or Money; Big Daddy And The Cat  
(London HLW 9134)\*\*\*\*

**D N T**  
A RECORD which could easily sweep into the parade if it's given more than half a chance, that's Love Or Money. And I hope it does get the breaks. A fine sound by the vocal group as they ride an infectious rhythm.

Gimmick without being overdone—and supported by a crisp string backing. Big Daddy And The Cat also comes up with a bold beat noise but tempo's slower and the accent's more on novelty. A hep language idea, well performed.

**JOE MELSON**  
Hey, Mr. Cupid; No One Really Cares  
(Polydor NH 66 961)\*\*\*\*

**D N T**  
FROM the Hickory Label Polydor pick up Joe Melson, hood-looking youngster who could register strongly on this side of the water with the

light beater Hey Mr. Cupid. Lyric's not the greatest, but performance and noise are both infectious.

A sleeper? Yes, I'd reckon so. Slower, sad lament on the flip, No One Really Cares. Quite attractive of its type, and again showing that Melson's worth watching.

**BETTY MARSDEN, PIP HINTON, DAVID KERNAN & JUDY CARNE**  
A Plea For The Throne; Late Last Evening  
(Decca F 11347)\*\*\*\*

**D N T**  
VERY difficult indeed to say what will happen to this disc. It could easily become a runaway seller by virtue of the wicked, earthy humour in A Plea For The Throne.

This number, delivered by Betty Marsden, Pip Hinton and Judy Carne, is taken from the revue "On The Brighter Side" in which they star. Clever material suitably delivered by the girls.

If the title doesn't clue you up to the subject then it's probably not your kind of record. Should bring a flush of laughter to most listeners, however.

Pleasing romantic ballad on the turnover, Late Last Evening, is sung by David Kernan and Judy Carne. Mr. Kernan has a fine voice for this type of song.

**BERT KAEMPFER**  
Tenderly; Without Your Love  
(Polydor NH 66 642)\*\*\*

**D N T**  
THE oldie Tenderly played appropriately by trumpet in front of rhythm- and muted chorus voices. A gentle revival of a favourite tune. Without Your Love receives similar treatment. Calvert with a quiet Continental accent.

**GRANT TRACY**  
Say When; Please Baby Please  
(Ember EMB S 126)\*\*\*

**D N T**  
TWO Doc Pomus and Mort Shuman songs sung by Grant Tracy. Say When races along on a quick beat and Tracy has a distinctive voice with traces of the Deep South in his delivery. Instrumental group give him a whipped up twang accompaniment. Please Baby Please is a routine, rippling limer, competently performed.

**JOHNNY GENTLE**  
Darlin'; Pick A Star  
(Philips PB 1142)\*\*\*\*

**C**OUNTRY style romancer jogged along warmly by Johnny Gentle—such is "Darlin'." Ivor Raymonde gives him a cosy, corny accompaniment which is right for the number.

Pick A Star is a feather's ballad which Johnny sings sweetly.

**THE SUNSETS**  
Cry Of The Wild Goose; Manhunt  
(Ember EMB S 125)\*\*\*

**D N T**  
THE Sunsets are an instrumental group also to be heard this week accompanying Grant Tracy on another Ember release. Here—on their own—they produce a bold noise thumping and twanging through a beat revival of that of Wild Goose.

Manhunt—taken at high speed—should register with the juke crowds at the very least. Thump 'n' twang as before, but quite exciting.

**CONNY**  
Mid-Midnight; Yes, My Darling  
(HMV POP 857)\*\*\*

**D N T**  
CONNY is a girl giving us a bouncy Continental performance of Mid-Midnight. Despite the fact you may not understand the language, it's an attractive half—certainly catchy. With Rex Gildo on the other deck, the girl duets a novelty Yes My Darling. So-so.

**PAUL REVERE AND THE RAIDERS**  
Like, Long Hair; Sharon  
(Top Rank JAR 557)\*

**D N T**  
LIKE piano and rhythm group performance that seems to have nothing to commend it for my money. Rhythmian set to rock—hence the title. Like, Dearsville.

Sharon carries a rocking vocal about the girl Paul wants to come back to him.

**DIZ DISLEY AND THE DOWNBEATS**  
Django's Castle; Woe Cher!  
(Parlophone R 4767)\*\*\*

**D N T**  
JAZZMAN Diz Disley playing Django Reinhardt's composition Django's Castle. Comes up smooth and modern as featured by the guitar man, though the background dressing of cloud chorus strikes me as being too sweet and somewhat overdone.

Woe Cher! (Knocked 'Em In The Old Kent Road) is allowed to speak for itself without the salad cream and the result is crisper and enjoyable. Guitar work here's as commercial as any manager could pray for.

**THE SCORPIONS**  
Rockin' At The Phil; Scorpions  
(Parlophone R 4768)\*\*\*

**D N T**  
THIS instrumental group made quite a mark with their debut disc recently, and I think they'll go on to collect even more followers with the fast-moving rocker Rockin' At The Phil.

A highly-polished item this which  
Contd. on facing page

**THE SHADOWS**  
The Frightened City; Back Home  
(Columbia DB 4637)

**D N T**  
WRITTEN by Norrie Paramor as a film title theme, "The Frightened City" makes a first-class instrumental for The Shadows. Has the sort of steady dark drama in it which fits their kind of music perfectly. Another big one no doubt.

"Back Home" has the Latin in it. Greatly tuneful and away from the conventional Shadows sound here and there.

**DICK CHARLESWORTH**  
Billy Boy; Nightfall  
(Top Rank JAR 558)

**D N T**  
DICK CHARLESWORTH and his City Grots romping through the leader's arrangement of the traditional "Billy Boy." Scatty period entertainment which has been lifted from the long-player "Meet The Grots" for this release as a

single. And I believe the label's done a smart trick. With its ridiculous

Scatty period entertainment from jazzman DICK CHARLESWORTH that could hit the charts.





THE MOST COMPREHENSIVE GUIDE PUBLISHED FOR THE POP FAN



# MORE YAWNS BY MR. TWITTY

**CONWAY TWITTY**  
The Next Kiss; Man Alone  
(M.G.M. 1129)\*\*\*

CONWAY TWITTY rocking through "The Last Kiss" (Is The Last Goodbye) is loud and as full of those yawning gimmicks as ever. About time he tried something new, I feel. "Man Alone" (his own composition) is a simple beat offering competently performed with vocal group echoing behind Twitty.

for the time of the year. Could be even bigger abroad than it will be here.

Sung by Jo Peters—who should make quite an impression for herself—it's easy to join in with, and I think many customers will want to do just that. Ron Grainer backs with a plunkety-plunk accompaniment.

For the turnover, Miss Peters turns to the oldie I May Be Wrong. She has a bright, clear voice with a built-in sparkle.

**THE PENTAGONS**  
To Be Loved (Forever); Down At The Beach  
(London HLU9333)\*\*\*

FIRST recording by a new vocal group... five boys from San Bernardino, California. One of them, Kenneth Goodloe, wrote the heavy rockaballad To Be Loved (Forever). Big polished noise which ought to hit the market.

Wild rocker Down At The Beach is a raucous ramaround that sounds rather dated from today's viewpoint.

**BERT WEEDON**  
Mr. Guitar; Eclipse  
(Top Rank JAR 559)\*\*\*

WRITTEN by Shadows men Marvin and Welch, Mr. Guitar is a useful vehicle for Bert Weedon here. He makes it a steady beat seller, though the actual tune may not be the quickest to catch on to.

Eclipse by Crompton and Jones, it perhaps the better number of the two on this coupling. High speed beater which Bert snaps across effectively.

**SARAH VAUGHAN**  
True Believer; What's The Use  
(Columbia DB 4634)\*\*\*

GOOD hip-swinging beat from Sarah as she plants the face that she's a True Believer in love. Typical polish on the performance. This time she also has a happy-go-lucky melody to place.

It could be one of her high sellers. Joe Reisman's orchestra accompanies Sarah on this disc, and the MD produces a soft, misty contrast for the slow straight ballad What's The Use.

One half commercial—the other for keeps.

**DON COVAY**  
Every Whatchaway; Shake Wid The Shake  
(Philips RP 1140)\*\*\*

DON COVAY and the Goodtimers rocking and chanting steadily with some whooping on Every Whatchaway. Routine production which is so predictable it becomes boring.

Shake Wid The Shake raises the tempo and Covay gets some life into the record here. I'd take this half without the other—and reckon the jukes would feel the same way.

## RATINGS

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

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

**DARRELL McCALL**  
My Kind Of Lovin'; Beyond Imagination  
(Capitol CL 15196)\*\*\*

SINGER Darrell wrote My Kind Of Lovin' for himself. Slow beat ballad which becomes rather tedious despite efforts to lift it with girl zeeep rising in background.

Beyond Imagination I find painfully slow and weak.

**ALICIA ADAMS**  
Love Bandit; Oom Dooby Doom  
(Capitol CL 15195)\*\*\*

YOU never know when the big break is coming. Witness Alicia Adams who has been heard on many



JO PETERS—A British song that could be big abroad.

discs but only as a member of various backing groups. She'd also made several demonstration discs... until one of them hit the ears of a Capitol man who decided Alicia was worth contracting as a soloist.

He was dead right too... proof is on this gay disc.

Both Love Bandit and Oom Dooby Doom are cute, up-to-date items with ear catching noise.

**DUDLEY MOORE**  
Strictly For The Birds; Duddy Dell  
(Parlophone R 4772)\*\*\*

PIANIST Dudley Moore playing with his trio and singing in a wind falsetto at the same time as he plays Strictly For The Birds. It's unusual and amusing... and makes for compulsive listening.

Might well be a high flying bird. Duddy Dell features the former Dankworth keyboard man without the voice. Highly polished small team jazz work this that ends as if they'd all fallen over a cliff.

**LINDA SCOTT**  
I've Told Every Little Star; Three Gosses  
(Columbia DB 4638)\*\*\*

LINDA SCOTT is a New York 16-year-old whose voice sounds even younger than that. Top-piping in modern lifting beat of the standard I've Told Every Little Star.

Wouldn't write it off though... it has a precocious appeal about it that might sell.

Three Gosses she wrote herself. Slower beater which wars along in front of strings and rhythm.

**JUDD PROCTOR**  
Rio Grande; The Plainsman  
(Parlophone R 4769)\*\*\*

JUDD PROCTOR playing a dark, entertaining guitar in front of rhythmic Ken Jones accompaniment. Result is a pleasant performance of the liquid melody Rio Grande.

On the reverse, The Plainsman is a little quicker and more dramatic in treatment. Again good guitar work that ought to get the record spun in the juke.

**CLINTON FORD**  
Oh By Jingo; Get Out And Get Under  
(Oriole CB 1612)\*\*\*

FORD singing an old oldie, Oh By Jingo and giving it the comedy treatment in a traditional jazz frame. Accompaniment's by the Mersey-ippi Jazz Band, and they blow happily behind Clinton's amusing vocal.

Another period piece—Get Out And Get Under. Everyone seems to be jumping the bandwagon—or the old automobile if you prefer.

**CHAQUITO**  
Ola, Ola; Ola; Serenata Negra  
(Fontana H 266)\*\*\*

Ola, Ola, Ola is not a plug for a washing-up soap liquid. Instead it's a melodic Latin offering which the Chaquisto outfit play with the usual Gregory precision.

On the turnover we find something that has more excitement in it... it also has some chorus vocal work while the orchestra keeps those hips swaying.

**ETTA JAMES**  
At Last; I Just Want To Make Love To You  
(Pye International N 25079)\*\*\*\*

A ROCK 'n' roll singer who has developed in a short space of time into one of the most striking vocalists of the present-day pop scene, Etta James is only 23. But her technique is much older than that as she revises the ballad At Last.

The girl has power and feeling and she's different. Spin this fine treatment of the ballad.

On the reverse she explodes into a steady beat performance of I Just Want To Make Love To You.

**JULIE RAYNE**  
Green With Envy Purple With Passion White With Anger Scarlet With Fever What Were You Doing In His Arms Last Night Blues; My First Romance  
(HMV POP 865)\*\*\*

THE long-titled topside to this deck is receiving plenty of publicity by virtue of its name. Julie Rayne slides through it competently. A novelty which changes tempo wildly and deliberately. It's novelty enough!

My First Romance is a gentle romancer which Julie sings to a rippling Alyn Ainsworth accompaniment.

**MERV GRIFFIN**  
The Charanga; Along Came Joe  
(London HLL 9339)\*\*\*

THE new Latin dance The Charanga could catch on in a big way on this side of the Atlantic. It's one of those infectious Latin things born out of samba and chacha.

Here it is introduced in song by Merv Griffin (former Freddy Martin vocalist) and he sings it simply and catchily.

Along Came Joe is a strong, steady, lilting ballad with a good lyric to it. Griffin makes the words tell.

**THE MUS-TWANGS**  
Loch Lomond; Marie  
(Mercury AMT 1140)\*\*\*

THE Mus-Twangs are six young men who certainly live up to their punny name. They gallop through the rock version of Loch Lomond with guitars twanging like strung-along dappies. Good for the juke.

Marie is the old Irving Berlin tune and it gets the same massive rock

treatment with guitars twanging furiously, drum-kit belting and honking sax riding high.

**DEAN MARTIN**  
Bella Bella Bambina; All In A Night's Work  
(Capitol CL 15195)\*\*\*

SWEPT into a warm, Italian melody by the Nelson Riddle orchestra, Dean Martin is completely at home with his Bella Bella Bambina. Think of most of his Italian efforts, shuffle the lyrics together and you've got this tailor-made offering.

All In A Night's Work is a gentle swinger which Martin drifts through so pleasantly it's not beyond the bounds of possibility that it may turn the disc over.

**NORRIE PARAMOR**  
Spanish Harlem; Hawaii  
(Columbia DB 4639)\*\*\*

NORRIE PARAMOR uses male chorus with his orchestra but not for lyrics, as he guides Spanish Harlem along its contagious melodic course. Good, thoughtful side with a load of atmosphere.

Hawaii is one of Norrie's own compositions and you don't really need to be told more than the title. Sax and the expected guitar sounds in a sunny, rhythmic excursion.

**JESS CONRAD**  
This Pollover; Why Am I Living  
(Decca F 11348)\*\*\*

JESS should have a neat seller in This Pollover, an Italian fashion novelty which he sings easily and intimately to a tricky little backdrop directed by Gordon Frank.

Both sides of this release could sell, actually. Why Am I Living will be heard plenty because it's featured in Conrad's starring film "Rag Doll." A song with a different cut about it, and an intriguing rhythm.

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# A LANDMARK IN POP MUSIC



Reviewed by  
Alan Elliott

## BILLY VAUGHN Hit Parade

Theme From The Dark At The Top Of The Stars; O Sole Mio; Never On Sunday; Old Cape Cod; Theme From The Alamo and The Green Leaves Of Summer; Theme From Mr. Lucky; Theme From The Summer; Everybody's Somebody's Fool; Walk Don't Run; Remember When; Volare; Love Is A Many Splendored Thing.  
(London HA-D 2324; stereo SAH-D 6127)\*\*\*

QUITE a pleasant selection of tunes which have figured in the American hit parade, played by the top-selling Billy Vaughn and his orchestra.

The Vaughn outfit has a mellow string section which is heard to good effect, but I don't like Billy's identity gimmick of two strident saxophones playing in unison or taking solos.

Nevertheless, it's an entertaining set with a good underlying beat for those who like to dance. Dimitri Tiomkin's Theme From The Sunflower confirms itself as being one of the most simple, yet melodically memorable, items ever written for the cinema world.

## ONE OVER THE EIGHT

Ensemble Music (Frank Horrocks Sextet); Hand Up Your Socks (Kenneth Williams, Lance Percival); This Must Be The Place (Sheila Hancock, Toni Eden and Linda Hancock); Take One Bid (Kenneth Williams); Night Life (Kenneth Williams, Sheila Hancock); Please Stop Following Me Around (Toni Eden); Last Act (Kenneth Williams, Robin Hawdon); Exit Of The World (Kenneth Williams); Perfect Host (Kenneth Williams, Sheila Hancock); Crisp's Choice (Kenneth Williams, Lance Percival); I Like It (The Company); Peace (Kenneth Williams, Lance Percival, John Howard and Robin Hawdon); Interesting Facts (Kenneth Williams, John Howard); Fun & Beautiful (Sheila Hancock, Linda Hancock); One Leg Too Few (Kenneth Williams, Lance Percival); Vacancy (Sheila Hancock, Lance Percival); See (Kenneth Williams, Robin Hawdon); Send Me (Toni Eden); Bird Watching (Kenneth Williams); Gayous Music (Frank Horrocks Sextet).  
(Decca LK 4392; stereo SKL 4133) \*\*\*\*

I HAVEN'T seen this revue, which I opened recently in the West End of London, but, judging by this cast album, Kenneth Williams is the star and anchor of the entire show.

## CLASSICS REVIEWED BY ALAN ELLIOTT

# Not a great opera, but it's full of good tunes

**RICHARD STRAUSS**  
Der Rosenkavalier — Highlights  
From The Opera  
Hilde Garden, Sena Jovine, Maria Reising, Anton Dermott, Alfred Poell, Ludwig Weber, Hilde Russel-Majdan and the Vienna Philharmonic Orchestra with the Vienna State Opera Chorus conducted by Erich Kleiber.  
(Decca LXT 5623)\*\*\*\*

I DON'T suppose many would call "Der Rosenkavalier" a really great opera, but it is full of good tunes and some enchanting orchestral writing.

To me the opera as a whole is too strong out and the work could have been considerably reduced, but make no mistake, this particular recording is as good as one could wish for, and the singing is first-class, especially that of Hilde Guden.

The orchestral accompaniment is adequate, but I thought that Mr. Kleiber could have pushed the pace a little bit faster.

## Peggy Lee and

## some of her

## greatest hits

## LP OF THE MONTH

### PEGGY LEE

#### The Best Of Peggy Lee, Vol. 1

Lover; Apple, Peaches And Cherries; That's What A Woman Is For; I Don't Know Enough About You; Where Can I Go Without You?; He's A Tramp; Mr. Wonderful; Love Me Or Leave Me; I've Got You Under My Skin; Black Coffee; They Can't Take That Away From Me; The Siamese Cat Song.  
(Brunswick LAT 8355)\*\*\*\*\*

#### The Best Of Peggy Lee, Vol. 2

Bambles, Bangles And Beads; I'm Glad There Is You; I Didn't Know What Time It Was; Guess I'll Go Back Home; Never Mind; Swing Low Sweet Chariot; Sassy Sassy; Love Letters; He Needs Me; My Heart Belongs To Daddy; Just One Of Those Things; Sorry Baby; You Let My Love Get Cold.  
(Brunswick LAT 8356)\*\*\*\*\*

THE incomparable Miss Lee in a two-LP issue of some of the greatest sessions she cut during her time with American Decca (Brunswick here).

Peggy's voice is limited in its technical range, but she adequately compensates by completely capturing the mood of the lyrics she sings. In fact, you're never aware of the technical limitations until you assess her recordings as a whole because she always picks the right key, the right setting and the right approach for each individual song.

Highlights of these revivals are her classic "Black Coffee," "Mr. Wonderful" and the marvellous versions of "Lover" and "Just One Of Those Things." The backings for these two latter by Gordon Jenkins still rank as masterpieces in pop orchestration after all these years.

It's an expensive proposition, I know, but essential for everyone who collects landmarks in pop music recording. This set is worth saving for, and it is possible to buy the two LPs separately if you can't wait to amass the price for both at once.

Neither the songs nor the singers are particularly good, and Toni Eden doesn't score as effectively as she could, because she seems to have gone off on a Shirley Bassey kick instead of letting her own vocal talent and style register.

Kenneth Williams is hilarious in the sketches. His wide selection of voices, ranging from the simpering know-all in *Interesting Facts*, and the northern string and rope manufacturer having a night on the town in *Life*, to the suave man-about-town in *Perfect Host*, and dander-headed agent in *One Leg Too Few*, alone earn the four star rating.

Sheila Hancock contributes a very funny, and not so far removed from the truth, portrayal of a frustrated, intolerant landlady in *Vacancy*.

### DAVID CARROLL Latin Percussion

In A Little Spanish Town; Cha Cha; The Breeze And I; Hourachery; Patricia; Benime Mucho; Parakeet; By Back Cha Cha; Oye Negra; I Could Have Danced All Night; Cha Cha; Bijou; The Lamp Of Memory; Baby.  
(Mercury MMC 14661)\*\*\*

A WEAK, colourless effort after the flame-hot fury of the Ralke set for Warner.

In spite of the title, everything's



MATT MONRO, seen here (right) with Cliff Ford, has an odd LP released again under a new title.

remarkably polite, with the undistinguished percussion subdued in favour of Carroll's slick writing for woodwind, organ and other sections of the orchestra.

The "slow rumba," *The Breeze And I*, is so slow that it is a drag.

THE BILLY WILLIAMS REVIEW  
*He's Got The Whole World In His Hands* (Billy Williams, "Fats" Hudson and the Ensemble); *I Cried For You* (Billy Williams); *Mock The Knife* ("Fats" Hudson); *Angel Eyes* (Clara Bryant); *South Of The Border* (Don Nero); *Over The Rainbow* (The Four Dukes); *Begin The Beguine* (Billy Williams); *Bushy Hill* (Clara Bryant); *Bill Butler, Won't You Please Come Home* (Tommy Butler, Don Nero); *Blues For The "Q"* (Bob Bryant); *I Was Telling Her About You* (Skip Cunningham); *All Right, Okay, You, His* (Billy Williams and Ensemble).  
(Coral LVA 9139)\*\*\*\*

THIS is the package show, headed by Billy Williams, which has been making its mark at some of America's top nightspots in New York and Las Vegas.

The artists are a lively, beautiful bunch, especially Billy Williams himself and they provide some raucous, rocking entertainment. Clara Bryant seems set upon making herself a female Louis Armstrong with her singing and trumpet playing.

It's variable in standard, but generally this LP has got what it needs to attract the younger generation of disc fans.

### THE STEREO BRASS CHOIR

*Stereo Dialogues For Brass*  
*Anything You Can Do; Would You Like To Take A Walk; You're Just In Love; The Rain In Spain; Thanks For The Memory; Let's Do It; Baby, It's Cold Outside; Two Sleepy People; Love Is A Simple Thing; Wanderer; Getting To Know You; Let's Call The Whole Thing Off.*  
(Philips SBBL 602 stereo record) \*\*\*\*

TWELVE songs, originally intended as vocal duets, re-arranged as instrumentals featuring quartets of trumpets and trombones.

The idea was good and so are the results. The brass vary their contributions by the use of mutes, and the rhythm section, notably the guitar, provide strong support and colouring.

A lightly swinging affair, with excellent stereo separation enabling you to enjoy the full possibilities of your stereo equipment.

### EDMUNDO ROS

#### Broadway Sing Along

*There's No Business Like Show Business; People Will Say We're In Love; Heart; I Could Have Danced All Night; Get Me To The Church On Time; There It Nothing Like A Dancer; They Say It's Wonderful; Hey There; I Love Paris; On The Street Where You Live; Standing On The Corner; Almost Like Being In Love.*  
(Decca LK 4382)\*\*\*

MAYBE I am a simplon, but I like to hear jazz bands playing jazz, symphony orchestras playing symphony music and Latin American groups playing Latin American music.

Consequently, I don't dig this effort from Edmundo Ros's orchestra and a chorus, the latest in Edmundo's endless record sequence of fitting everything under the sun to Latin rhythms—except Latin music.

The merengue and cha cha cha are the two rhythms for which these songs have been arranged. The clap-happy chorus punctuates the beats with their hands as well as singing the words.

The results are ludicrous. Love's tunes like *I Could Have Danced All Night, Hey There* and *On The Street Where You Live*, the whole attraction of which lies in the flowing, sustained nature of their melodies, are chopped up and presented in a staccato fashion to suit a style and rhythm for which they were never intended.

### MATT MONRO

#### Portrait

*The One I Love; That Old Feeling; I Cried For You; A Cottage For Sale; The Garden Of Eden; Memories Of You; My Old Flame; Once In A While; Gone With The Wind; What Can I Say After I Say I'm Sorry; Out Of Sight, Out Of Mind; You Always Hurt The One You Love.*  
(Decca Ace of Clubs ACL 1069) \*\*\*\*

THE reappearance of this set is an indictment of us all. Matt recorded these songs with Malcolm Lockyer's orchestra five years ago, they were released then under the title "Blue and Sentimental"—and we ignored them.

Here they are again, proving he was in very good voice in those days, and making us wonder why it was that we took so long in appreciating Mr. Monro's considerable talents.

Anyway, here's your chance to hear a good set of mostly standards sung impeccably by the most talented vocalist to have served on London Transport's payroll so far.

### CARL SMITH

#### The Carl Smith Touch

*I've Got In Her Plans; Anywhere I Could Never Hurt You Like This; Call Across Shores; Empty Hours; I'd Get Through It All Again; The Little White House; Here We Are Again; Why Did You Come My Way; I Won't Turn The Other Cheek Again; Heart Of A Fool; What A Way To Live; Past.*  
(Philips BBL 7437)\*\*\*\*

A SET of country and western songs from an American specialist in that idiom who it grew to me, Carl Smith is one of the country cousins who have risen to prominence in the coon belt stakes via the famous Grand Ole Opry show in Nashville, Tennessee.

He has a pleasant, if conventional, voice and style as he puts across these songs with typical backings featuring a wailing steel guitar.

One for the country and western addicts, but commercial and busy enough to interest straight pop fans also.





# Four from the past are vintage Sinatra



★ **FRANK SINATRA**—Nobody can match him in interpretation.

**CLIFF RICHARD AND THE SHADOWS**  
*Me and My Shadows* (No. 3)  
*Tell Me; Gee Whiz, It's You; I'm Willing To Learn; I Love You So; I Don't Know.*

(Columbia SEG 8078)\*\*\*  
**ANOTHER EP** extract from the A.L.P. featuring Britain's most successful pop music combination of voice and guitars.

The bright up-tempo *Gee Whiz, It's You* is the best of the bunch, and Cliff still sounds most relaxed and happy when doing numbers of this type.

*I'm Willing To Learn* registers well for the same reason. In contrast, the two songs on the second side are plaintive dirges with very little impact.

**FRANCIS BAY**

*Rendez-Vous A Brasilia; Tropic Tropic; Toca Toca El Bongo; Lisabon.*  
 (Philips BBE 12431; stereo SBBE 9019)\*\*\*\*\*

OUT of the blue there often comes a record, by an artist or orchestra virtually unknown in this country, which pins back the ears of the reviewer from the first note, and fills him with delighted enthusiasm.

This is such a disc. Francis Bay and his orchestra are well known on the Continent, and certainly deserve to be a lot better known here on the strength of this dynamic display.

It's a Latin set which will appeal to

*Rendez-Vous A Brasilia.* For their punch, drive, exhilaration and atmosphere, this will need a lot of beating. It has more rhythmic excitement and vitality per groove than all the rest of the month's EPs together.

**NAT "KING" COLE**

*Tenderly*  
*Too Young; Somewhere Along The Way; Smile; Tenderly.*  
 (Capitol EAP 1-20108)\*\*\*\*\*

MORE echoes from the past as Capitol's re-issue four Cole stylings of 1952-53 vintage.

The proof of the pop pudding is in its lasting quality, and these songs come out again without a trace of staleness or antiquity, thanks to Mr. Cole's timeless renderings.

He even makes the maudlin *Smile* sound like something worthwhile.

**ANDRE PREVIN & DAVID ROSE**

*Secret Songs For Young Lovers* (No. 3)  
*White We're Young; Like Young; A Year Of Youth; Love Is For The Younger.*  
 (MGM EP 747)\*\*\*

DON'T be put off by the fatuous, cairy-fairy title of this set. There's nothing secretive about the songs, and a whole lot of people besides young lovers will dig them as presented here.

Two talents like Andre Previn and British-born David Rose couldn't

**EP OF THE MONTH**

**FRANK SINATRA**  
*You Go To My Head*

*You Go To My Head; If I Forget You; There But For You Go I; The Girl That I Marry.*

(Fontana TFE 17256)\*\*\*\*\*

THE vocal maestro himself in another memorable set of recordings resurrected from the American Columbia archives. There's a slightly different timbre to the Sinatra tones in these four performances from the past, but it's still unmistakably Sinatra.

He projects the beauty of melody and lyrics in each song with faultless ease, helped by ideal accompaniments from Axel Stordahl's strings, woodwind and softly accenting rhythm section. And if anyone can't hear beauty in pop songs—good pop songs—then he's in urgent need of an ear examination.

There's no doubt about it. Nobody in the twentieth century so far can match up to Frank in the interpretation of the pop ballad, with the exceptions of Bing and Nat Cole.

Crooning may be an outmoded word these days, but that's exactly what Frank does here, giving us a wonderful demonstration of the quintessence of the art.

**TERRY GILKYSON**

*Lonesome Rider*  
*Lonesome Rider; Times; Fare Thee Oh Babe; Sherry Lee.*

(Fontana TFE 17327)\*\*\*

TERRY GILKYSON and The Easy Riders again in a western selection of songs. Very easy on the ear, and performed well enough to interest the country and western enthusiasts.

**RICHARD HAYWARD**

*The Protestant Boys*  
*The Protestant Boys; The Shooting Of The Gutes; The Murder Of McBrian; Orange ABC.*

(Fontana TFE 17278)\*

AN EP of very limited specialist appeal. Richard Hayward and the Loyal Sons of William perform four Orangemen ballads.

The Orangemen are the Northern Irish Protestants who have been fanatically loyal to the British throne since the time of William of Orange. I dislike these partisan songs as much as their equivalent at the other extreme, the IRA ballads.

They have no entertainment value whatever for anyone other than those directly involved in maintaining the animosities of Irish history.

**SOUND EFFECTS**

*Air Raid On London; Air Raid Effects* (HMV 7 FX 1); *Car Effects* (2 sides) (HMV 7 FX 2); *Church Bells* (2 sides) (HMV 7 FX 3); *Dogs* (2 sides) (HMV 7 FX 4); *Horses* (2 sides) (HMV 7 FX 5); *Sea Effects* (2 sides) (HMV 7 FX 6); *Rain; Snow* (HMV 7 FX 7); *Thunderstorm* (2 sides) (HMV 7 FX 8); *Trains* (2 sides) (HMV 7 FX 9); *Wind* (2 sides) (HMV 7 FX 10); *Birds* (2 sides) (HMV 7 FX 11); *Street Noises; Applause* (HMV 7 FX 12); *Aeroplane; Airliner; Jet* (HMV 7 FX 13); *Demolition* (2 sides) (HMV 7 FX 14); *Space Ship; Ghosts* (HMV 7 FX 15).

NO star ratings for these as they are functional discs. The 15 records are intended for use in conjunction with plays and shows, and amateur dramatic and film societies can use them freely without obtaining permission.

However, if they are employed in a production which has professional status, a licence for their use must be procured from Phonographic Performance Ltd., 356 Oxford Street, London, W.1.

*Nigel Hunter*

**MORE AND MORE FILMS ARE PRODUCING MORE AND MORE HITS**

## The Top Twenty counts in screen music now

THERE used to be a radio programme called "Music From The Movies." If it were still running today it would have its work cut out fitting in all the "themes from . . ." and "songs from . . ." that are hitting the market now. What was a trickle in the old days of the "Harry Lime Theme" has turned into a flood and almost every other tune you hear on the radio or in a record shop comes from a film.

"Exodus" is the current big hit, with Connie Francis' "Where The Boys Are" not doing too badly either. And do you remember "High Noon," "Idle On Parade," "Look For A Star" (the number from the British film "Circus Of Horrors" that topped the U.S. charts), not to mention "Theme From A Summer Place" and "Pepe"?

Years ago film music used to sound meaningless and boring when removed from the sound-track of the picture for which it was written. Not any more.

Many composers have more than half an eye on the hit parade when they write for a film. One such is Russian-born Dimitri Tiomkin ("High Noon," "The High And The Mighty"), who has been at Shepperton conducting the orchestra for his sound-track score for "The Guns Of Navarone" which is premiered in London today Thursday before the Queen.

"I'm writing for a commercial market when I do film scores," said the man who, in 30 years in Hollywood, has written music for 125 major screen productions, winning four Academy awards in the process.

"People go to the cinema to watch the films and are only aware of the background music subconsciously. But if there's something simple and catchy in the score, people will remember it when they leave."

Several of Dimitri Tiomkin's themes, like "High Noon," have

notched up disc sales in millions with lyrics added to his original tune. He doesn't mind words being set to his melodies in the least.

"Why should I?" he grinned. "They make a lot of dough. Especially love songs. I always take every opportunity of writing a love song into the score of a picture."

Even though some producers and directors don't rate film music very highly, the success of many themes is working a change in the industry's outlook.

**Left till last**

"The time is coming when most movies will have their music planned at the same time as work starts on the script. Up until now the music has often been left until last."

Stanley Black, well-known recording pianist, musical director of Associated British Picture Corporation and composer of nearly a hundred film scores, agrees.

"Actually, Hollywood are behind London in this respect," he said. "As far as film music and the commercial pop world are concerned, the hit parade has become very attractive to film composers. They've simplified their work accordingly to give it hit parade potential."

Stanley regards a good theme for a good film as a two-way boost.

"They can be of untold advantage to each other. A recent prime example



**DIMITRI TIOMKIN** (second from left) and **STANLEY BLACK** (right) on the set of a film at Elysee. With them is (left) director Fred Zinnemann and harmonica star Tommy Reilly.

of a good theme getting a film off to a fine start was "Never On Sunday." But Muir Mathieson, a prominent figure in the recording of British film sound-tracks since 1922, is puzzled about the commercial success of some of the film themes.

"I still can't understand why 'The Warsaw Concerto' suddenly caught on months after the film came out."

"But, I must admit that film music can be very effective. I often get letters from people asking whether records are available of something they've heard on a sound track."

He only partially agrees with the theory that music should be fixed at the outset with the script.

"This is all right if the film is going to be featuring a certain musical personality or subject. Otherwise I think it's a mistake to anticipate the final format of the picture."

"For example, we planned a score for the Gary Cooper-Deborah Kerr film 'The Naked Edge,' but we had to revise our ideas completely when we saw the rough cuts of the picture." Harold Shapson, of Elysee, the only music-publishing concern primarily specializing in motion picture music in this country, summed up.

"Modern film music is now usually

preconceived and planned in detail at the very beginning of the picture. It serves a two-fold purpose—an integral part of the film and something with commercial impact outside the film.

"And with regard to quality, we'll be overtaking the Americans very soon now."

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 "Payroll" PG911  
 "Swing-a-ling-ling" PG912

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*Colour on Music*

# Good discs aren't enough

LAST week I told you about one of my ambitions—to record British jazzmen with Americans. Someone with very definite views along these lines is jovial Jack Lawler, head of one of Hollywood's biggest distributing companies, and European boss of Interdisc Limited, which releases Riverside here.

Jack didn't pull any punches when we sat in his sleek black, brand-new Maserati, and talked. He said, "I know, as well as you do, that the best British modernists, on their musical merit, deserve to have their records released in the States. But making good records here doesn't mean that they will sell on that musical merit in the States. Nobody has heard of your guys over there. And your guys can't support and promote their records by making personal appearances.

"The only time they will ever be accepted in the States is when they make records alongside American. You know have an American leader and British sidemen or British horn-players with an American rhythm section.

"Then, when the records are reviewed the critics would say: 'That tone-player deserves an album of his own.' And that's how it would happen, and they would get a break."

As I said last week, there is a big snag in this scheme—the Musicians' Union has on such happenings.

Jack was equally outspoken on this point. "It just doesn't make sense to me," he said, "if the Union allowed single American musicians to record, that would automatically bring in much more recording work for many British jazz musicians. So, far from being deprived of work, they would have more than they ever had."

Jack, with you, Jack. I would like to see a limited number of American musicians working in our jazz clubs and recording studios. Nothing but good for British jazzmen could come of it. There would be more interest and more work—and more money. And the world would get to know that Britain has some damned good jazzmen.

But I wonder if that day will ever dawn.

# MODERN JAZZ by Tony Hall



**VICTOR FELDMAN**... certainly the best soloist on the record.

If adults are to be encouraged to take an interest in highly technical music, their normal adult instincts and comforts must be catered for. Let us hope that, eventually, every club will endeavour to encourage a wider audience for, and consequently, appreciation of, modern jazz than at the moment.

Incidentally, the Scott Club has booked in Victor Feldman for the week starting April 30 following his tour of the Continent with Cannonball Adderley's Quintet.

TWO new Blue Note releases feature completely contrasting styled pianists—both comparatively "new" names. They are Duke Pearson and Horace Parlan.

In the past, Pearson has contributed originals to several bands' books, particularly that of Cannonball Adderley.

For instance, "Jeannine" (on "Them Dirty Blues") was his. He has also excelled on several Donald Byrd LPs.

I prefer him in a sextet. As a leader-soloist, he is too delicate, almost pathetic, for my taste.

Parlan, on the other hand, I find extremely exciting. An ex-Charlie Mingus man, and most recently a member of all-star Lou Donaldson's Quartet, he is a striking and swinging soloist.

A most original stylist, his work has an almost hypnotic effect on the listener. The new LP is "Us Three," and much in the same idiom as his earlier, "Movin' and Groovin'." And have you heard his excellent Quintet date, using the Turquoise brothers, called "Speakin' My Piece"?

# It wasn't worth waiting for



**JOE HARRIOTT**... after a long wait a performance which earns him a three star rating.

## JOE HARRIOTT QUINTET A Guy Called Joe

Little's Caravan.  
(7in. Columbia SEG 80701)\*\*\*  
Personnel: Joe Harriott (sax); Shake Keane (trumpet, flugel horn); Harry South (piano); Coleridge Goode (bass); Bobby Orr (drums) plus ("Caravan" only) Frank Holder (bongos).

JOE's fans have waited a long time for a record. A great pity that, after all the publicity about interest in and performance of his "free expression" things that this new release should contain the more conventional offerings of the group he fronted a year ago.

The altoist always gives a good performance on record dates. Shake is heard muted and "open" and shows up well.

I like Harry South's funky tune, "Liggin'" very much. Caravan is a more frantic affair, with Holder's bongos added.

Average stuff. But wait till you hear the band's strikingly original "free expression" LP, which I previewed in my column a few weeks ago. It should cause quite a stir!

able give it four or five stars. Basically, it's big band jazz-type "mood" music. And, I must confess, extremely enjoyable of its kind. But my rating is strictly from the jazz viewpoint.

Mancini is the "Peter Gunn" man. He is largely responsible for the popularity of modern jazzy theme and background music on American TV. His material here, especially on the "Blues" side (one) is intelligently chosen, warmly written and perfectly played.

The French horns help produce a marvellously mellow sound. Vic Feldman is certainly the best soloist on the record.

The personnel may intrigue you, too. For instance, Schwartz, Gozzo, Beach Priddy and Bundock (Spelling, too?) were all with various Glenn Miller bands. Graas was a West Coast jazz "idol" nearly ten years ago. Lang was with Les Brown for years.

But whether pianist Williams is THE Johnny Williams, once with Stan Getz and reportedly on the sick list, I cannot be sure.

## SHORTY ROGERS ORCHESTRA

The Swinging Nutcracker  
Like Nuts! Overbite; A Nutty March; Blue Rinds; The Swinging Piano Fairy; Smoke; Six Feet; Flowers For The Cars; Dance Expresso; Pass The Duke; China Where!; Overbite For Shorty.  
(12in. RCA RD-27199)\*\*\*

PERSONAL: Shorty Rogers directing his Six Quartet (Bill Holman, Bill Holman, Earl Pepper, Holman, Kamacha, Bud Shank, Perkins, Chuck Gentry (sax); Conte Candoli, Johnny Audino, Ray Trisner, Jimmy Zito (trumpets); Harry Belafonte, Frank Rosolino, Kenny Shroyer, George Roberts (trombones); Lou Levy or Pete Jolly (piano); Joe Manigault (bass); Frank Capp or Mel Lewis (drums)).

IN America, the Ellington and Rogers "Nutcracker" albums were issued within a few weeks of each other. Whether this came about because RCA got wind of Duke's Columbia (Philips here) project and got Shorty to rush out a "cover" job, I've no idea. Or maybe, it was the other way around. Or, possibly, the whole thing was quite coincidental!

But, whatever the story, this Shorty Rogers interpretation isn't in the same class as that of Ellington. It completely lacks the subtlety, originality, power and importance of Ellington's effort.

Instead, it becomes just a very well-played, big band jazz record of Tchaikovsky's tunes. There's a strong Miles Davis strain throughout. Indeed, one track is a loosely disguised "So What." There are also several "soul"-type passages.

The solo spots are of a generally high standard.

However, I have a feeling that this might have had more of a mass appeal than Duke's disc, if it had been released earlier.

## HERNY MANCINI ORCHESTRA

The Blues And The Beat  
The Blues; Smoke Rings; Misty; Blue Flame; After Hours; Mood Indigo; The Beat; Blue Noise From Winnetka; Alright, Okay, You Win; Tippin' In; How Could You Do A Thing Like That To Me!; Sing, Sing, Sing.  
(12in. RCA RD-27195)\*\*\*

PERSONNEL: Herney Mancini directing Ted Nash, Ramsey Lang, Gene Cipriano, Harry Niece, Wilbur Schwartz (woodwinds); Conrad Gozzo, Pete Candoli, Frank Beach, Graham Young (trumpets); Dick Nash, Johnny Frifield, John Halliburton, Karl De Karaka (trombones); Viner De Rosa, Stanlett, Lott, John Graas, Richard Perkins, George Frier, Herman Lebow (French horns); Johnny Williams (piano); Bob Bain (guitar); Roland Bundock (bass); Jack Sperring (drums); Victor Feldman (vibes, marimba) or Larry Bunker (bass).

IT is debatable whether this RCA album belongs here or to Ken Graham's pop page. Ken would prob-

# FOLK... So much feeling

**ISABEL SUTHERLAND**  
Sings The Banks of Red Roses; The Banks of Red Roses; The Bonnie House of Airlie; Bonnie Bushel; I Never Thought That My Love Would Leave Me; Bonnie Glenchies.  
(Collector JES 118)\*\*\*

ISABEL SUTHERLAND, an interesting singer, has a rare feeling for these traditional folk songs. This particular disc is made up of songs which she and her husband collected around the East Coast of Scotland in 1955.

Some apt accompaniments are provided by Alf Edwards but the best turns out to be the unaccompanied Bonnie Bushel. This is a pipe tune and sung in fragmentary form, but nevertheless most appealing. The record is of a consistently high standard and Isabel's considerable reputation in folk circles will be heightened as a result.

**ED McCURDY**  
Accompanied by ERIC DARLING  
Blood Boote 'n Bones  
Darlin' Cory; Josie; The Dublin Murder Ballad; Four Nights Drunk; Cowboy's Lament; Kentucky Moonshiner; No More Boozie; Furrwell To Go; Portland County Jail; Barks Of The Ohio; John Hardy; The Pig And The Inebriate; Stockies; Lunkins; Yo Ho Ho Lulu; The Drunkard's Dream.  
(Elektra EKI 1081)\*\*\*

ED McCURDY, a fruity voiced baritone, gives the Broadway treatment to this collection of songs of vice and violence. Unfortunately he manages to tame all the vicious and violent qualities out of them and produces a strictly polite and a not very interesting record.

Most of the titles are popular but Josie is interesting in that

it is a relatively unknown version of the eternal "Frankie and Johnny."

Although the tendency to reduce crime ballads to "naughty frank ditties" must be deplored I admit that Mr. McCurdy offers a very easy-on-the-ear selection. His technical proficiency, together with Eric Darling's fine banjo-playing makes this a most musical record, but one to be passively rather than actively enjoyed.

# AND C & W Mixed bag

**BANJO IN THE HILLS**  
16 Great Mountain Songs By All Star Artists  
Rusty York And Willard Hale; Rusty Breakdown; Don't Do It, Bill Clifton; Flowers From The Hillside; Cedar Grove; Little White Washed Chimney; Take Back The Heart; Jim and Jesse; Hard Hearted; Stanley Brothers; Gonna Paint The Town; That Happy Night; Banjo In The Hills; Jim Eames; Blue Sunday; Road Walked By; Fools; Carl Story; Life's Evening Sun; Old Time Religion; The Country Gentleman; Orange Blossom Fiddle; Kentucky Travellers; Old Kentucky Hills; (Melodic MLP 12-115)\*\*\*

THIS mixed bag of tunes by various artists represents a fair cross section of contemporary country music. Both sides are introduced by banjo instrumentalists in the breakdown style of Earl Scruggs. Most of the performers are well known, as are many of the tunes.

Due to the similarity of so many Country and Western singers it is always difficult to offer comparisons between their work. Suffice to say that this collection is as really no better or worse than many others already offered by the Melodic company, who specialise in this field.

It will surely appeal to country and Western fans.

## CLASSIFIED ADVERTISEMENTS

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# A soloist's record, but a good idea

## Who Where When

The stars and where you can see them for the week commencing **APRIL 30**

- ABERYSTWYTH**  
King's Hall: Humphrey Lytton (Wed.)
- BIRMINGHAM**  
Town Hall: Thebanians March Quartet, Art Blakey's Jazz Messengers (Thurs.)
- BRADFORD**  
Gaiety: David Whitefield, Ken Mackintosh and his Orchestra (Sun.)
- BRIGHTON**  
Hippodrome: Dan Aron, David Mervin, Desmond Llewellyn (Wed.)
- BRIGHTON**  
Hippodrome: "Rock 'n' Roll Show," Billy Taylor, Tommy Bruce, Mark Wyster, Dickie Leader, Joe Brown, Alan Rogers, Norman Kerner, The Kennels, Gerry Faxon, New Orleans Banders, The Valentin Girls.
- CHESTER**  
Majestic: Humphrey Lytton (Thurs.)
- COVENTRY**  
Coventry Theatre: Russ Conway, Kaye Stables (Sun.). Lyric Hotel: Clyde Valley Stompers (Mon.)
- DONCASTER**  
Gaiety: Adam Faith, John Barry Brown, The Honeyes, Johnny Jay, Gerry Darcy (Fri.)
- DUNDEE**  
Caled Hall: Acker Bilk (Sat.)
- GALASHIELS**  
Volunteer Hall: Acker Bilk (Fri.)
- GLASGOW**  
Empire: Andy Stewart (Sun.). St. Andrew's Hall: Acker Bilk (Wed.)
- LEEDS**  
Odéon: CBE Richard, The Shadows (Sat.)
- LEICESTER**  
De Montfort Hall: Acker Bilk (Sun.). Dr. Mansfield Hall: Thebanians March Quartet (Thurs.). See Birmingham.
- LIVERPOOL**  
Philharmonic Hall: Thebanians March Quartet (Mon.). See Birmingham. Gaiety: David Whitefield ("Rock 'n' Roll Show").
- LEANLIDY**  
Ritz: Humphrey Lytton (Fri.)
- LONDON**  
Gaiety, Hammerstein, Thebanians March Quartet (Sun.). See Birmingham. Lyric: Paul Robeson; Frankie Vaughan, The Allisons, Kenny Ball, The Bell Tones (Sun.). St. Pancras Town Hall: Clyde Valley Stompers (Thurs.). Motor House Jazz Club: Clyde Valley Stompers (Fri.). Battersea Technical College: Clyde Valley Stompers (Sat.). Lyric: Tony Bennett (Sun.). Adelphi: Van Johnson, Patricia Lanchester ("Marie Marou").
- MALVERN**  
Winter Gardens: Mack Maligou (Sat.)
- MANCHESTER**  
Southern Sporting and Palace Theatre Clubs: The Arons, Edna Savage, Johnny Clay, George Malton, Mitchell and his Trio, Free Trade Hall: Thebanians March Quartet (Sat.). See Birmingham. Palace: Alma Cogan, Dolly Blye, Rosemary Squires (Sun.)
- MARYPORT**  
Palace: Acker Bilk (Thurs.)
- MUMBLE**  
Hempsey Lytton (Sat.)
- NOTTINGHAM**  
Sherwood Rooms: Clyde Valley Stompers (Thurs.)
- PRESTATYN**  
Royal Lido: New and The Gladiators (Sat.)
- SALISBURY**  
Gaiety: CBE Richard, The Shadows (Sun.)
- SHEFFIELD**  
City Hall: Thebanians March Quartet (Fri.). See Birmingham.
- SOUTHAMPTON**  
Gaiety: Tommy Steele, The Yvonne (Wed.)
- SOUTHPORT**  
Floral Hall: Acker Bilk (Thurs.)
- STAFFORD**  
Borough Hall: Clyde Valley Stompers (Thurs.)
- STOCKTON**  
Gaiety: Adam Faith (Sat.). See Birmingham.
- TROWBRIDGE**  
Town Hall: The Walkers, Ricki Wynn, Jimmy Barnes (Fri.)

**NEWPORT JAZZ FESTIVAL**  
ALL STARS  
Buck Clayton, Vic Dickenson, Pee Wee Russell, Bud Freeman, George Wein, Champ Jones, Jake Hanna.  
Royal Garden Blues; Sunday; Dinah; Dead 1 Do; Pee Wee Russell's Unique Sound; You Took Advantage of Me; Rose Room.  
(London LTZ-K 15202)\*\*\*\*\*

THE idea behind this is that a group of All Stars from the Newport Jazz Festival should get together in a studio, pick out their own individual favourites, lead the group into them with an improvised intro and just go from there.

The thing works out pretty well if you can accept the fact that the discs were cut long before their appearance at Newport when they gave the listeners the best opening set of the series.

The group had been got together for a spot at George Wein's own club in Boston, The Stooeyville. So a better title would be Wein's All Stars. Never mind, George Wein himself plays piano and the mixed Chicago and mainstream brigade turn out a fine job on all the numbers.

It almost goes without saying that all are standards... excepting Pee Wee Russell's Unique Sound which happens to be a twelve bar blues... and what more standard could you want than that?

Of necessity this is something of a soloist's record. There's no arrangement to speak of, unless you take the slow Dinah as an arrangement, which it hardly is. Best of the whole album, I'm sure, is the Pee Wee opus. This ought to rank one day as one of the classic jazz recordings.

**RALPH WILLIS**  
Alabama blues  
Lazy Woman Blues; Goodbye Blues; Church Hill Blues; Tell Me Pretty Baby.  
(Esquire EP 241)\*\*\*

**RALPH WILLIS** was born in Alabama around 1910. Like many of his contemporaries his background is vague. All that is known of his early life is that he came from rural areas and farmed in his home state.

Just before the war he moved to North Carolina. There he met Blind Boy Fuller and later Brownie McGhee.

Although Willis absorbed much of McGhee's style he is still much more of a country singer than is Brownie, who has cultivated his style somewhat to appeal to the slightly wider audience than the purely wandering singers' crew.

Willis is by present day blues standards an unimpeachable singer. He is, in fact, frank, rough. Not that this detracts in the slightest from his value. Country blues singing is not designed to appeal to night club crowds. In fact, the clubs ignored him and he continued to earn his living for years as a truck driver, among other jobs.

In 1946 he recorded for Regis and later for Signature, from where these four tracks were drawn. Made in 1950 they were received well enough for other sessions to be arranged and two more dates from 1951 and 1952. Brownie's presence on the 1952 session resulted in the records appearing under his name.

The solos on this are by Willis. He plays exceptionally simply, in simple finger style. His voice, apparently strong and forceful, seems to have lost much in the process of re-issue and the value of the disc must be more in its filling a discographical gap rather than in actual material content.

**COLEMAN HAWKINS, BUDDY TATE, EDDIE DAVIS, ARNETT COBB**  
Very Saxy  
Very Saxy; Lester Leaps In; Fourmost; Light And Lovely; Foot Patrol.  
(Esquire 32-117)\*\*\*\*\*

THE Esquire Record firm have the joined forces with the BBC in declaring war on your reviewer. Although their reasons may be very different both are now using the same secret weapon—the organ. It seems



that I never tune in to day-time radio without hearing one... and the last half dozen Esquires have arrived to reinforce the BBC's attack.

And here's another one... and no doubt more to follow. Perhaps the American firm who record these discs have a financial interest in Miss Shirley Scott. As for me I just dislike her playing intensely.

In spite of which I have to give this disc a high rating. Coleman Hawkins, it follows, is the master, but that is not to understate any of the others. "Lockjaw" Davis plays with his usual exuberant abandon... big-toned and exciting. Buddy Tate is a greater player than general recognition would indicate. So, too, is Arnett Cobb.

Hawkins' background is the Fletcher Henderson Band which he joined in the early twenties. While with Henderson he developed the tenor sax into a jazz instrument and

for years the Hawkins way was the only way. His playing was reflected in that of Herschel Evans, a Count Basie stand-by.

Both Cobb and Tate admired Herschel Evans, and so it is Davis who is the nigger in the woodpile, so to speak.

Don't get the impression that this is merely a battle in approved Kansas City manner between four giants of the tenor. It is just something more than that. But oh, that organ!

**JACK TEAGARDEN**  
Jazz Maverick I  
Ever Lovin' Baby; Aunt Heger's Country Home; High Society; Blue Dawn; Riverboat Shuffle; Reasonable Rump; Ain't Cha Glad; A Hundred Years From Today; Tin Roof Blues.  
(Columbia 33SX 1303)\*\*\*\*\*

**JACK TEAGARDEN** is one of those lovable guys who goes on for ever. Since the days when I first heard a jazz record he's always been represented in my collection and in the lists. Then it was Paul Whiteman with those occasional Big T features. And in spite of that experience Jack Teagarden emerged with plenty of jazz in his soul.

He tried big band leading with disastrous results. He never was a good leader anyway, and the demands of fronting a commercial name-band outfit on the road must have been more than he could stand.

His resultant stint with the Armstrong All Stars did him a power of good and he's not looked back since, though there are many think his tour in England a flop... musically that is. We know it was financially.

This current band of Mr. T's is notable for its inclusion of trumpeter Don Goldie, a man who successfully mixes the very varied styles of Dizzy, Bix and almost any trumpet man you



**COLEMAN HAWKINS**  
... the master, but don't understate the other three players. (DISC Pic)

like to name in between. He must be the least hide-bound musician of the day. But he has a phenomenal technique.

I liked the record a lot, with the obvious reservation that it is, of course, Dixieland. This implies those inevitable four-bar drum endings, those rather ragged ensembles and the limited repertoire of Tin Roof, Riverboat Shuffle and High Society.

But there are compensations: A Hundred Years From Today, Ain't Cha Glad, delightful Goldie born on Blue Dawn. But I'd say an overabundance of decaying numbers.

## Trad Jazz News by Owen Bryce

### GERMANY INVITES OUR TOP BANDS

GERMANY remains the Mecca of jazzmen. Or so it would appear looking at our bands' date sheets. Mac Duncan's band return from there on May 1... to 31 one-nighters on the trot. Ken Colyer will be there playing Lubeck and Bremen on May 6 and 7. Monty Sunshine starts a fortnight's tour there on May 3 and will include the towns of Hanover, Dusseldorf, Wuppertal, Essen, Hamburg, Dortmund, Oldenburg, Duisberg, Munchen, Gladbach and Cologne.

Cy Laurie's Band, without Cy of course, who is recuperating in India at the moment, flies to Germany on May 28.

FIGURES from Japan show that Terry Lightfoot's "Old Posh And Pail" had sold 8,428 copies by April 13. No less than eight Continental countries have also shown good sales figures.

From May 1 to May 4 the band undertake a short Scottish tour, including a jazz band charity ball at Fountainbridge Palais organised by Edinburgh University students. On this date, May 3, Terry will be supported by Joe Harriott and two local bands.

ERNIE PRICE, bassist with the Acker Bilk aggregation, straddled round the West End last week with a smile and a few words for everyone.

Seems that the day before, April 19, around 1.30 in the afternoon, his wife had presented him with their first-born—a daughter.

It reminded me that those who imagine the musicians are as young as most of these fans are so wrong. In the Bilk band, for example, only drummer Ron McKay has resisted the temptations of the marital state. All except banjoist Roy James have offspring... and Acker and Stan Grief have two to their credit.

**KEN BARTON'S** Orkide Jazz Band, although formed three years ago, have only just crept into the top job. They are still semi-professional but on the verge of making the big decision.

They are doing the usual round of jazz clubs and are booked every Sunday night at the Cafe de Jazzhot, Chelsea.

Trumpeter Ian Hunter-Randall is extremely good. Ken Barton, who plays the banjo, is the brother of Len who plays bass and also of pianist Graham. Sater Barton is married to the clarinetist Geoff Foster. It's a family affair as you can see.

On April 29 they are at the 57 Jazz Club, Crystal Palace, Hford. On May 2 at High Wycombe, at St. Albans (3), at Hampton Court (5), at Maidstone (6), and at Edgware (7). Other dates include Birmingham, Manchester, Crewe, Burslem and Stafford.

**ACKER BILK** and his Paramount Jazz Band visit Ireland from July 27 to August 24. Holland from August 15 to 22 and Switzerland from November 17 to 26.

## DISC

### Album of the month

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# THE BEST OF PEGGY LEE

VOLUME 1      VOLUME 2  
LAT 8385      LAT 8386

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# DISC 1961 CALENDAR

## Bobby Darin

**B**ORN on May 14, 1936, in New York's Bronx, Bobby comes from a show business family. At school he studied science and by the time he graduated he could play piano, drums, vibes, guitar and bass. Soon he began playing the small night clubs in and around New York. Early in 1956 he wrote a song called "My First Love" which he took along to the office of manager George Scheck.

Darin left Scheck's office that day destined to be a singer. A record contract with American Decca soon followed plus TV appearances—he made his debut in March, 1956, with the late Tommy Dorsey. Two years later he had his first big disc success with "Splish Splash" which he wrote himself. A year later he had another big seller in "Dream Lover," also his own composition.

Then he made THAT record, "Mack The Knife" which brought his total record sales to over the seven million mark. Following this he signed two one million dollar contracts—with Paramount films and NBC-TV.

Darin married 19-year-old actress Sandra Dee in America on December 1 last year.

### May

#### DATES TO WATCH

Frankie Vaughan, The Allison, Kenny Ball, open a two week variety season at the London Palladium on May 1.

Harry Secombe, Roy Castle and Marion Ryan open in the London Palladium summer show, "Let Yourself Go," on May 19.

Robert Horton will star in "Sunday Night at the London Palladium" on May 7, and commence a 14-day British tour on May 13.

Lionel Doregan begins another series of "Putting on the Dog" for ATV on Thursday, May 11.

Adam Faith will make a nine-day tour of Scotland and the North commencing on May 5.

Tommy Steele will head a seven-week tour commencing on May 1 at Southampton.

Rodgers and Hammerstein's "The Sound of Music" opens at the Palace Theatre, London, on May 18.

Paul Page opens a five-week cabaret season at the Pigalle on May 15, and will most probably headline "Sunday Night at the London Palladium" on May 21.

"Where the Boys Are," featuring Connie Francis, goes out on general release—ABC Circuit—on May 21.

#### BIRTHDAYS

Harry Belafonte (1), George Melachrino (1), Bing Crosby (2), Peggy Lee (6), Teresa Brewer (7), Ricky Nelson (8), Frank Chacksfield (9), Bert Weedon (10), Eve Boswell (11), Mike Preston (14), Liberace (16), Danny Hunter (17), Perry Como (18), Alma Cogan (19), Eric Delaney (22), Benny Goodman (30).



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	♦	♦	♦