

DISC

THE TOP RECORD & MUSICAL WEEKLY

No. 163 Week ending May 20, 1961

Every Thursday, price 6d.

LUXEMBOURG, BBC —NEW POP SHOWS

EMI plan 60-minute
'spectaculars' on 208

A SIX months series of hour-long spectaculars on Radio Luxembourg starring the pick of EMI's disc artists. This was the news from EMI as 208 celebrated its thirtieth birthday last Monday.

EMI is already the biggest disc and money spinner on 208. They have thirteen shows at the moment and this latest one will provide the much needed showcase for some of Britain's top singing stars exclusively angled towards the record buyer.

Revealing that they were planning this show, Arthur Muxlow, EMI exploitation manager told DISC: "Radio Luxembourg is of inestimable value to us as a showcase for records. BBC radio statistics prove that record shows are by far the most popular radio programme these days. A survey organisation has estimated that EMI's programmes on Luxembourg are heard by 184 million people every week."

What form the show would take Muxlow was unable to indicate. "Too early to say." But it is known that it will be on Monday night with an initial run of six months and it will be held before an invited audience of teenagers.

"It will," added Muxlow, "be our biggest show yet."

Connie Francis on 'Their Life'
CONNIE FRANCIS is to be the subject of Radio Luxembourg's "This Is Their Life" programme on June 15.

INSIDE

Jack Good writes a letter to PRESLEY

NEWS
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FEATURES



BENNY HILL—Wrong plugs for that "Transistor Radio"?

Top bands for trad jazz TV series

BBC TV is to cater for the growing army of trad jazz fans in a new series of traditional jazz programmes called "Trad Fads." First of the new shows will go out on July 1. Each show will feature two top trad jazz bands, and will be screened late on Saturday evenings before an audience of youngsters.

Bands fixed so far for the series are Chris Barber, Bob Wallis's Storyville Jazzmen, Acker Bilk's Paramount Jazz Band, Terry Lightfoot's New Orleans Jazzmen, The Temperance Seven, Dick Charlesworth's City Gent's Alex Webb's Dixielanders, The Clyde Valley Stompers and Kenny Ball's Jazzmen.

Producer of the series will be Johnnie Stewart, who recently moved over from BBC radio to TV production.

Viscounts wax Donegan song

PYES' beat group, The Viscounts, have just recorded "Joe Sweeney," an American folk song originally meant for Lonnie Donegan. It will be released on May 26.

'SURRENDER' SETS NEW RECORD

BY the beginning of this week Elvis Presley's "Surrender" has set a fantastic new record for advance orders—more than 450,000—and there was a possibility that the half-million mark would be reached before its official release date tomorrow (Friday).

The previous highest advance orders were 358,000 for Presley's last disc, "Wooden Heart."

Mathis—TV show

JOHNNY MATHIS, who is to visit Britain for London and provincial dates early in July, is to tele-record a 60-minute show for Granada TV on July 13. It will probably be screened in September.

At present there are no details concerning possible guest artists.

COMEDY LP FOR BENNY HILL?

BENNY HILL, whose new disc "Transistor Radio" and "Gypsy Rock" is released this week, wants to make a comedy LP "if I can find enough material."

"Naturally, this type of recording requires a great deal of special work, but if this next single is as successful as my last, then I'll know that there is a definite market for my type of material and an LP would be worthwhile."

"But don't get me wrong. I'm not particularly interested in becoming a pop singer, even though I do enjoy recording sessions, especially comedy with a beat."

Benny's recording session was taken last week, the evening before his

departure for Cyprus and the Middle East, where he will entertain the troops until the end of the month, returning to Britain on June 1.

During his trip Benny will broadcast on "Three Way Family Favourites" from Tripoli, on May 28.

He will return home to two broadcasts, both of them "Holiday Playhouse," and then record a series of autumn commercials, for a famous tonic water firm.

Following this, he will commence preparations for the final three of his own spectacular productions for BBC TV, to be televised in October, November and December.

There are plans for a situation comedy on TV next year.

BENNY HILL

ON HIS LATEST AND FUNNIEST DISC—

TRANSISTOR RADIO

45 R.P.M.

b/w GYPSY ROCK

PYE 7N 15359

Singers come and singers go, but...

Men who make backings DON'T fade away

PRIZE LETTER

NOT long ago, Johnnie Ray, Pat Boone and Guy Mitchell were continually having records in the hit parade. Why not today? Because of the absence of the original fabulous arrangers who arranged and backed the presentations of their hit discs—Ray Conniff, in the case of Ray and Mitchell, and Billy Vaughn with Pat Boone.

Yet Conniff and Vaughn are riding on the crest of the LP wave. Adam Faith always has good backings, and his latest discs have such beautiful strings that I feel they could not be improved even by David Rose. Backing, it seems, is the all-important factor.—A. St. J. HARMER, 30, Leckford Road, Earlsfield, S.W.18.

Post Bag

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

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

would produce far more original and pleasing numbers, and less of those cliché beat tunes which are so very much alike.—J. A. RICHARDS, 178, Victoria Avenue, Southend-on-Sea, Essex.

DECEPTION

I DISAGREE with C. R. McKay (DISC 6-5-61), on the question of live appearances being detrimental to a star.

We don't want stars who cannot give a good performance without electronic effects. These live appearances distinguish between the singers and

those who are just cashing in on a profitable business.

There is too much deception with recording effects in the studios. It isn't until we see and hear the stars outside the studios that we find true performers.—D. GILMARTIN, 18, Kibby Avenue, Chadderton, Nr. Oldham, Lancs.

GOOD SIGN

I AM pleased to see the recent appearance of several Negro singers in the disc charts. I hope this trend will continue. Their style of presentation and "feel" for the

modern song is far superior—with a few notable exceptions—to their white counterparts.

Cliff, Adam, the Everlys and Elvis dominate the hit parade in their own inimitable way, but the string and blues style of such singers as Ray Charles and The Drifters, until recently, has been completely ignored.

Obviously, the more British talent there is in the Top Twenty, the better. Yet at the same time, the coloured American artists, I feel, have much to offer the British record buyer.—R. BAINBRIDGE, 45, Kirkstone Road North, Liverpool, 21.

DJ'S—OUT!

IT is time the BBC ended the appearance of disc jockeys on "Take Box Jury." The reluctance of DJs to criticize records of their own group is almost laughable.

If DJs were excluded from the panel, the programme would become better for those viewers who like impartial criticism of pop music.—RAYMOND O'HALLORAN, 14, Prince Arthur Terrace, Rathmines, Dublin.

WHICH THANG?

DUANE EDDY often appears in the charts, but isn't too much credit being given to his name? Much of the punch on his records comes from his brilliant sax player, Jim Horn.

Many groups have succeeded in copying the Eddy twang, but no one can approach the unique spitting sax sound of Horn. In addition, it was evident from their performances in Britain that Duane's personality and stagecraft do not match Jim's.



JERRY LORDAN . . . regardless of whether he's in the hit parade or not, he's a great artist.

Let us remember that such records as "Pepe" and "Theme From Dixie" are not recorded only by Duane Eddy—but by Duane Eddy and the Rebels.—G. DONALDSON, 27, Sonning Avenue, Ford, Liverpool, 21.

GREAT TALENT

THANK you, P. N. Lewis, for reminding readers that Jerry Lordan is still around. I have bought his first LP and recommend everyone who enjoys talent to listen to it.

When he sings "I've Waited So Long," I find it hard to decide who is better—Lordan or Newley. Praise must also go to Johnnie Spencer, who provides the backing. They give "Apache" a treatment which sounds even greater than The Shadows' version.

Jerry Lordan, whether in the hit parade or not, is a wonderful artist. We can be sure that everything he does is worthy of his talent.—STEPHANIE PROUDLOVE, 24, Minor Avenue, Lyme Green, Macclesfield, Cheshire.

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

MY CHOICE

SINCE the success of Cliff's latest "Gee Whiz It's You," from his LP "Me And My Shadows," he must be thinking of releasing a single from his new LP "Listen To Cliff."

What about "True Love Will Come To You," which is a beautiful ballad, expertly handled by Cliff and The Shadows, and coupled with the terrific beat number, "What'd I Say?"—DAVID SHEPARD, North House, St. John's School, Leatherhead, Surrey.

IN THE MOOD

MANY film themes become hits because composers have a set story or "mood" upon which to base their music.

If more pop writers would set themselves in a particular mood they

* DUANE EDDY . . . don't forget the Rebels. (DISC Pic)



The Phantoms

Honesty didn't pay

They were fired on the spot

FOUR rather pale Phantoms trooped into the Palette Records office and arranged themselves against the wall. The pallor resulted from a long overnight drive to London from Cambridge, their native beat area, a slight mishap en route when a wheel of their trailer went its own way—and possibly to the fact that their visit to London could mean a lot—or perhaps, nothing—to their future.

Ken Leverinton (lead guitar), Cliff Gentle (rhythm guitar), Dave Cooke (bass) and Freddy Smart (drums) have staked all on breaking into show business—and breaking even during the process.

"We've been playing in and around Cambridge for almost a year," said Ken, "but there's work only at week-ends up there, and it's not very highly paid unless you're a nation-wide name. All of us, except Freddy, who's a hairdresser, worked

DISC DEBUT



* THE PHANTOMS . . . (left to right) Freddy Smart, Ken Leverinton, Cliff Gentle and Dave Cooke.

as electricians during the week." Like most groups, The Phantoms decided they wanted to try their luck on disc. So they fixed a test recording session at London's Lansdowne Studios.

Believing the old maxim that honesty is the best policy, they told their firm what they were going to do and asked if they might have time off in which to do it.

The answer was "no," and a warning that if they went to London for the session, they could consider themselves fired.

"We went," said Ken, "very disillusioned about honesty being the best policy. If we'd said we were sick and had taken the week off, we would not have lost our jobs."

So the Phantoms came to town last Thursday jobless—except Freddy—but hopeful. Their earlier trip to Lansdowne Studios, won them a

recording contract with Palette. Their debut disc, "Phantom Guitar" and "Cachina," written for them by two of their Cambridge University undergraduate fans, was released at the beginning of this month.

Like The Shadows?

Some people say that "Phantom Guitar" is reminiscent of "Apache" by The Shadows. The Phantoms beg to differ.

"We have the same line-up as The Shadows, but that's all," remarked Ken. "We certainly don't want to sound like them, anyway."

Freddy butted in to point out: "The rhythm of 'Phantom Guitar' is completely different from that of 'Apache'."

These four beat instrumentalists from Cambridge want to preserve all the excitement of rock music and a

musicianly qualities to it. Every number they play is carefully argued over and arranged with this object in mind.

"We want to be able to play music and have no financial worries," said Ken, with nods of agreement from his fellow Phantoms. "But we don't want to make a fortune, or swan around in Cadillacs."

They have auditions for an agency and a BBC producer while in London. They know what they want to do, what they want to play, and they have £230 of the finest amplification equipment with which to play it.

All they require now is some work, success for their record, and some opportunities for the future to prove that after all, honesty was the best policy.

John Summers

MOTHER-IN-LAW

ERNE K-DOE

LONDON

45-HLU 9330 45 rpm record

AMERICAN

TOP DISCS

These were the twenty numbers that topped the sales in America last week (week ending May 13)

Last This Week

| | | | |
|----|----|-----------------------------|----------------|
| 1 | 1 | Runaway | Del Shannon |
| 2 | 2 | Mother-In-Law | Ernie K. Doe |
| 4 | 3 | A Hundred Pounds Of Clay | Gene McDaniels |
| 3 | 4 | I've Told Every Little Star | Linda Scott |
| 5 | 5 | Blue Moon | Marcelles |
| 9 | 6 | You Can Depend On Me | Brenda Lee |
| 7 | 7 | Take Good Care Of Her | Adam Wade |
| 8 | 8 | One Mint Julep | Ray Charles |
| 11 | 9 | Portrait Of My Love | Steve Lawrence |
| 10 | 10 | On The Rebound | Floyd Cramer |
| 6 | 11 | But I Do | Clarence Henry |

Last This Week

| | | | |
|---------------|----|--------------------------------------|------------------------|
| 15 | 12 | Daddy's Home | Shep and The Limelites |
| 16 | 13 | Breaking In A Brand New Broken Heart | Connie Francis |
| 18 | 14 | Mama Said | Shirley Bassey |
| 17 | 15 | Tonight I Fell In Love | Tokens |
| 19 | 16 | Flaming Star | Elvis Presley |
| 13 | 17 | Tonight My Love, Tonight | Paul Anka |
| — | 18 | Travellin' Man | Ricky Nelson |
| — | 19 | Running Scared | Roy Orbison |
| 12 | 20 | Baby Blue | Echoes |
| ONES TO WATCH | | | |
| — | — | Bonanza | Al Caiola |
| — | — | Girl Of My Best Friend | Ral Donner |

GIRL MACHINE

JOHNNY WALSH

WALSH BROS

45-WB 42 45 rpm record



JET The Shadows' guitarist writes for DISC

HARRIS

We'll be rocking —the boat rolling

JUNE 18 is RD-Day. Or to be more precise Royal Daffodil Day. For at 08:45 hours we leave Gravesend on board the Eagle Steamer on a rockin' rollin' invasion to Calais and back. We'll be playing both ways, there will be dancing on the decks and on the other side a special show is being put on for the French people.

But we of The Shadows are not the only group on board. Jack Murray and Peter Fontana, the promoters, are lining up a star package show of bands and talent.

And today we learn that the latest signing is that of Capitol's top-rock drawing card, Gene Vincent. And as all fans will know here is a singer who can be guaranteed to put on a fantastic show—ashore or afloat.

Incidentally we are thinking of giving the ship a birthday cake... it will be 21 years old when we make our voyage.

A GREAT big round of applause phrase for the about-to-be-weds! 21-year-old attractive chum of ours, young Valerie Masters is marrying her pianist-manager-agent Dick Katz at 11:30 a.m. on Whit-Monday at Hammersmith Registry Office.

Their love story is one of the romances of Tin Pan Alley. Marion Ryan was about to leave the Ray Ellington Quartet to go solo and the group were looking for a replacement. Marion told Dick that a girl at her singing teacher's studio was entering a talent contest at Poplar Town Hall in London's East End.

Dick went down to see her—she won **DICK KATZ, VALERIE MASTERS**... the romance reaches the ultimate.

the contest and a contract with the Ellington Four... since then you know the story. Dick, brilliant pianist and singing coach, has guided her career, and managed her affairs expertly... and now the romance reaches the ultimate—marriage.

I would not be at all surprised to find this the show business wedding of the year—remember that Dick represents such stars as Paddy Roberts, Marion Ryan, Cleo Laine, Mike Preston, Ray Ellington, Al Saxon—oh, many more.



TALKING to Dick Katz I went on a business kick. Who was his latest protegee I queried?

"He's a young Irish lad named Johnny Duffy—and he's just made a disc for Fontana," he told me.

I listened to the spin—he has a most unusual quality to his voice. I was puzzled by the high tenor timbre. I must have looked as I felt, because Dick explained, "I understand that this boy has an almost unique sound because his voice never broke as a child."

Well, I hope that Johnny has the luck of the Irish with his debut disc "Galway Bay" and "The Old House."

LAST Thursday was a great night for Cliff and The Shadows. All of us were greatly honoured when we heard that Princess Margaret had specifically requested that we appear at the NSPCG Pied Piper Ball at the Hyde Park Hotel.

It was a highly enjoyable and successful night... six hundred people packed the ballroom. Lord and Lady Beatty, Lord and Lady Astor, millionaires Mr. Charles Clere and Mr. Paul Getty were among this socialite gathering.

Cliff and ourselves were presented to Princess Margaret—she is a lady of such great charm and obviously extremely well posted on all factors of show business, especially pop music and discs.

It was a night none of us will forget.

TOP TWENTY

Compiled from dealers' returns from all over Britain

Week ending May 13, 1961

'Blue Moon' still on top... Shadows up to number 6... Kenny Ball in

| Last Week | This Week | Title | Artist | Label |
|-----------|-----------|-----------------------------|------------------|------------|
| 1 | 1 | Blue Moon | Marcelles | Pye |
| 2 | 2 | You're Driving Me Crazy | Temperance Seven | Parlophone |
| 3 | 3 | On The Rebound | Floyd Cramer | RCA |
| 11 | 4 | Runaway | Del Shannon | London |
| 5 | 5 | Don't Treat Me Like A Child | Helen Shapiro | Columbia |
| 16 | 6 | Frightened City | The Shadows | Columbia |
| 6 | 7 | More Than I Can Say | Bobby Vee | London |
| 4 | 8 | Wooden Heart | Elvis Presley | RCA |
| 9 | 9 | Theme From Dixie | Duane Eddy | London |
| 12 | 10 | Easy Going Me | Adam Faith | Parlophone |
| 7 | 11 | A Hundred Pounds Of Clay | Craig Douglas | Top Rank |
| 17 | 12 | African Waltz | Johnny Dankworth | Columbia |
| 8 | 13 | Gee Whiz It's You | Cliff Richard | Columbia |
| 10 | 14 | Warpaint | Brook Brothers | Pye |
| 18 | 15 | What'd I Say | Jerry Lee Lewis | London |
| 19 | 16 | Have A Drink On Me | Lonnie Donegan | Pye |
| — | 17 | I Still Love You All | Kenny Ball | Pye |
| — | 18 | You'll Never Know | Shirley Bassey | Columbia |
| — | 19 | But I Do | Clarence Henry | Pye |
| 13 | 20 | Little Boy Sad | Johnny Burnette | London |

ONE TO WATCH

Magnificent Seven - John Barry Seven

MAX MILLER
"INFLUENCE"

B/W

"THERE'S ALWAYS SOMEONE WORSE OFF THAN YOU"

45 RPM 7N 15349

ROBERT HORTON
"THE GIRL THAT I MARRY"

B/W

"TIME AFTER TIME"

45 RPM



7N 15357

TERRY YOUNG
"SOMEONE NEW"

B/W

"NOW, FOREVER AND A DAY"

45 RPM 7N 15353





BELAFONTE



DARIN



LEWIS



DAVIS



COLE

Our stars
fall down on
Promotion
and
Performance
says
Dick Tatham

The Americans have got us licked

A FEW weeks ago I lamented the lack of new young British stars to rival Cliff Richard and Adam Faith. I said our performers don't work as hard as the Americans, don't build the all-round ability of Bobby Darin and others. Since then, the names of would-be British Darins have flooded in. They are all said to be very talented.

Suppose they are talented. What are their chances of achieving stardom in Britain? Slight. How do you make a star? Few of our artists seem to know. And people on the business side of our show world are not much wiser.

Our record firms are often criticised. It is said they make success too easy to attain; that they create idols of performers with little talent. Such criticism is way off-beam.

A hit disc brings fame, wealth, opportunity. That is what "Splash, Splash" brought to Bobby Darin three years ago. But to him it was the cue to redouble his efforts, to strive like crazy to establish himself as a performer in the full sense of the term.

For far too many of our artists, a hit disc has provided the excuse for merely sitting back and hoping other hit discs will follow. This is the fault not of the record firms, but of the artists and their advisers.

Where do they fail? Mainly, in three things—performance, promotion, publicity.

Let us start with performance. Have you, for example, ever watched an ace-high act—like that of Sammy Davis, Jerry Lewis, Nat Cole, Liberace or Harry Belafonte? There is basic talent. But there is also a drive and gusto which seem spontaneous; a flow of humour, you feel, is off-the-cuff; a supreme relaxed quality.

These things don't just happen. They come from long rehearsal and skilled knowledge of what makes an audience tick.

To watch most of our young performers is to realise that they lack both the rehearsal and the knowledge. Worse, it seems to be nobody's job to teach them. And even if it were, how many in Britain's show business know how to tailor a modern-style act?

Man who knows

There is a man who does know. He is Mike Sullivan. He fashions the act of that tremendous performer, Shirley Bassey. He does likewise for Robert Earl and Shani Wallis.

He says: "There are so many things to a performance over and above basic talent. For example, there is a certain method of 'establishing contact' with an audience. It should be brought rapidly into action—during the first number. How many young artists know what it is? How many have even thought about it?"

"Then there is the choice of songs, their order, routines, phrasing, orchestration. There are gestures, timing, deportment, dress, grooming, lighting, stage sets, sound equipment, announcements—and a dozen other things.

"They add up to a system of know-how which guides a real star artist. How long to learn? You must never stop. Many young performers never even start."

Now promotion. Most artists who reach fame these days do so on a teen kick. Nothing wrong with that. What is wrong is when it triggers a clean-up-quick campaign. A glut of highly-paid bookings may be very "big-deal," but all too often it glosses over the

fact that one day the artist will lose much of his teen appeal.

What then? If he doesn't know how to cope with adult audiences—back he goes to laying bricks.

Fortunately, there are some who take a long-term view. One is Ray Mackender, Mark Wynter's manager. He says:

"A dead-end policy doesn't interest me. Naturally, I want Mark to appeal to teenagers. But we're already giving an eye to adult audiences.

"We had several offers for a summer season. We chose the Billy Cotton show at Southsea. Why? Because it will have family audiences. But Mark will fly to Blackpool each Sunday for teen concerts. That way we look after the present and the future."

One artist who has bridged the gap between teenage and adult audiences is Lonnie Donegan. On Thursday of last week, at the Variety Club Lunch in London, he laid it on the line about the failure to give proper backing to young performers.

"Some people in plush show business offices sneer at a newcomer who gets a hit disc," said Lonnie. They

ask: "What else can he do? Why don't they TEACH him what to do? There are so few music halls today, he can't get much experience there. So where is he to get it?"

"That's a problem the top brass of show business should tackle urgently."

Finally, publicity. Few in show business fully understand how newspapers and magazines operate. Many artists are cordial and co-operative with the Press, but there are a lot whose attitude is off-hand and gormless. Show biz writers on dailies and weeklies can give you examples by the dozen.

Here I cannot do better than quote what Paul Cave, Frankie Vaughan's manager, said to me a few days ago: "Publicity is vital to an artist. American show business has powerful publicity machines, and the result is performers are known the world over."

"I tell all my artists never to get high-handed with the Press, fans, camera crews, stage hands or anyone else. There may come a day when their support will decide whether you stay on top—or slide."

S * T * A * R

by John Wells

T * A * L * K

A BROKEN romance inspired Alex Murray to write and record "When You Walked Out." The girl? 22-year-old cabaret singer Nanette Springer who received and returned an engagement ring to Alex while they were in Durban, South Africa. Alex had gone out there to visit his old pal Mickie Most—they were partners in the Most Brothers a few years back. It was Mickie who introduced Nanette and Alex. Now Alex is hoping that his next release will be on a happier kick. His previous hit with Decca was "Teen Angel."

Roy Orbison—the "Only The Lonely" lad from Texas—includes model airplanes, drawing and sketching among his "Do-it-yourself" hobbies. His latest disc is "Runnin' Scared."

Tipped as the guy most likely to walk Connie Stevens down the aisle, Hollywood actor Gary Clark.

The Fleetwoods—"Tragedy" on London—took their name from the local telephone exchange in Olympia, Washington State. This latest release is the first single the trio have made since lead singer Gary Troxel began his national service in the U.S. navy six months ago.

BEFORE turning to singing, Jimmy Crawford, "Love Or Money" on Columbia, used to race motor-cycles at every major track in England.

Lead guitar of The Ventures, Don Wilson, plays the same type of guitar that the late Buddy Holly used—a Fender Stratocaster.

"Three Guesses" singer Linda Scott lives in Bergen, New Jersey and is still at school... Teaneck High School where she is a second year student.

It's not only with pullovers that Jess Conrad likes striking colours. His car, a Ford Zodiac, is pink and mauve.

Fans are calling 15-year-old Cathy Young—her latest and second disc is "Happy Birthday Blues"—"The Cinderella of show business."

The reason Ernie Kador changed his name to Ernie K-Doe was simply because Kador was pronounced K-Do... nothing to do with avoiding his "Mother-In-Law."

Tim Field who, with brother and sister Tom and Dusty Springfield, makes up The Springfields, once taught Liz Taylor's children to play-act. Their debut disc on Philips is "Dear John."

Wanted: A Roman chariot, in case you can't guess, by Nero and his Gladiators. They plan to use it on personal appearances but so far no luck. They've tried just about every film studio that's ever made a Roman spectacular... even went after Cleopatra's now discarded transport!

ON the first day of her London visit, Sophie Tucker, despite being tired after the air trip from New York, appeared on the stage of the Palladium with Frankie Vaughan. Not a scheduled appearance though... The Red Hot Momma is a great fan of Frankie's and she joined him on the stage in the spot he always shares with a woman from the audience.

Frankie has had a few anxious days recently. His wife Stella had to go into hospital for an appendix operation and friends tell me he was very worried. However, they allowed Stella to go home after four days... on the condition that Frankie made sure she would stay in bed and rest.

Patti Page is one of eight daughters of an Oklahoma railway man. She ought not to be a superstitious girl... it was her thirteenth record, "Confess," which launched her off to stardom.

NEW
MAGIC
FROM

MATHIS
YOU SET MY HEART
TO MUSIC

Fontana H316

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THIS
WEEK'S

EMI

HITS

TONY OSBORNE
The Swinging Gypsies

H.M.V. 45-POP270

NORRIE PARAMOR
Spanish Harlem

COLUMBIA 45-DB4539

PAUL ROGERS
Free to love

H.M.V. 45-POP272

LINDA SCOTT
I've told every
little star

COLUMBIA 45-DB4538

JACK SCOTT
Now that I

CAPITOL 45-CL15200

ADAM WADE
Take good care of her

H.M.V. 45-POP243

BERT WEEDON
Mr. Guitar

TOP RANK JAR559

MAURICE WILLIAMS
and The Zodiacs
Come along

TOP RANK JAR560

JACK

GOOD

writes an open letter to

PRESLEY



Dear Elvis

As you know, I have been a fan of yours ever since the days of "That's All Right Mama" and "Mystery Train." For my money nobody, but nobody, making pop records comes within miles of you. Every one of your records is more than a song—it's an experience.

So I was very pleased when, with "Wooden Heart," you became the first pop artist to score three consecutive number ones in the Top Twenty. Your post-army discs have proved to the unbelievers that you were not just a rocker—though we, the fans, have always known this—but an artist with an extraordinarily wide range, capable of appealing to all age groups.

Good—now they know. And your latest, "Surrender," makes the point quite definite. It proves that "It's Now Or Never" was no fluke. And needless to say, "Surrender" is a tremendous side, with a fabulous backing. O.K. then—here's the question.

NOW THAT YOUR MISSION OF CONVERTING THE SQUARES IS WELL AND TRULY ACCOMPLISHED, HOW ABOUT MAKING A FEW SIDES FOR US? SOME REAL, LOW-

DOWN, RAUNCHY, SCRAUNCHY RHYTHM-AND-BLUES, FLOYD CRAMER KNOCKING THE GUTS OUT OF THE OLD PIANO, AND D. J. FONTANA BEATING THE HIDE OUT HIS DRUM-KIT. AND THEN SOME UP-TEMPO SCREAMERS—BIG DRAMATIC STUFF.

Not that we don't appreciate the ballads—they are in a class with the very best in this field. But with the beat you beat the best and are way out in a class on your own. You don't have to make it the A side—just so long as there's one side in this idiom.

On your latest one we miss the rock element badly. Soon some people will begin to think you've forgotten how. Other people—including me—think that it's a criminal waste to be the best rock 'n' roll singer in the world and not to use your talent in this way. No offence, Elvis—just a suggestion.

Yours faithfully,

JACK GOOD.

P.S. If you think the beat stuff will no longer go down well, please note the re-emergence of Jerry Lee Lewis and Ricky Nelson.

Vincent
should
record
in U.S.



* GENE VINCENT—Is the front rank of beat experts.

THERE are rumours that Gene Vincent may decide to settle down in this country. That would be great. I think our fans know better how to appreciate Gene's talents than the Americans seem to. Over there you have to have appeared recently in the charts or you are nobody.

What a strange attitude. As far as I'm concerned it couldn't matter less if Gene never makes the charts again. His records never fail to sell in large quantities—though over a longer space of time—and he remains in the front rank of exponents of the beat.

One thing I would suggest, though, is that Gene should continue to make his recordings in Hollywood with the backing he has on his latest "She-She-Sheila"/"Hot Dollar." I must confess that I didn't think the backing he had on his British-made efforts were up to standard.

"She-She-Sheila"/"Hot Dollar" takes us right back to the vintage Vincent. More please.

ONE week ago last Monday Ricky Nelson reached his majority, and he celebrates by giving us a present. A record at long last that's as good as his best ones have been. Thank goodness he's got off this kick of trying to compete with Bobby Darin.

In "Hello Mary Lou"/"Travelling Man" he has a double-sided hit in the States, and it can only be a matter of time before it shows up over here. And what a sound! If only we in

Britain could get anywhere near it—but I'm afraid it'll never happen. We just don't know how.

WELL—he's there. Jerry Lee has made it. We knew he would. He just had to—if only to split in the eyes of all his carping critics who have the erroneous impression that an artist's private life is relevant to the appreciation of his work.

Now... let's have him brought back over here. I guarantee he'll play to packed houses from Lond's End to John O' Groat's. Come on over, Jerry—the fishing's good.

THIS is a triumphant week for the beat. As I write 12 numbers in the Top Twenty are beat records. And the year is not 1956—it's 1961. All those DJs who have banned beat from their programmes must be wondering if they are not helping the rock 'n' roll cause by rationing its exposure. I am quite sure they are, and for this, at least, I thank them.

IN reply to The Allison's Fontana disc "Are You Sure?" two girls, Jackie and Sylvie, have cut a reply disc, "Yes, I'm Sure," with musical director Harry Robinson, who arranged the original version. This one's on HMV.

I have heard rumours that The Allison's may cut a reply to this called "Are You Quite Sure, You're Sure" which will be followed by Jackie and Sylvie with "Yes, I'm Absolutely Positive." Me—I just don't know.

I REMEMBER the fuss that some of the Press kicked up when I concocted the name "Adam Faith" for Terry Nelms. Seems they've got used to this Genesis touch now. At least, I've heard no complaints about the name Eden Kane.

So I suppose the next will be Abel Eve—or Eve Abel, according to sex.

*
STAR
SINGLE

EDDIE FALCON

Lida Rose

(FROM "THE MUSIC MAN")

COLUMBIA 45-DB4646

EMI Records Ltd. EMI House
25 Mark Lane, London, E.C.3



FRANK SINATRA—new records?

Sinatra's Reprise discs may be here soon

DISCS from Frank Sinatra's own record label, Reprise, may soon be available in Britain. Two executives of the label, Moe Austin and Mike Rudin, are scheduled to visit this country within the next week or two to tie up distribution methods and to put the Reprise label—a single "r" on a sage green background—into the shops.

Likeliest outlet seems to be EMI, who distribute Capitol, the label to which Sinatra is at present contracted, but neither they nor Decca would admit that any discussions were in the offing.

Already the first singles and the first LPs are selling well in America. Sinatra singing "The Second Time

Round" was the first single from his own company and this was followed by his LP "Ring A Ding Ding."

Singles from clansman Sammy Davis, Jr., and the Link Eddy Combo are also selling well.

When Sinatra broke away from Capitol and set up on his own the disc domination forecast failure. Joseph Csida, Capitol Vice-President, went

so far as to say: "Wish him all the luck in the world, because, frankly, he will need it."

But Frankie hasn't failed so far. He has some great names lined up for further recordings. Singers Mavis Rivers and Diabann Carroll, saxman Ben Webster, and comedians Joe E. Brown and Mort Sahl are on his list for forthcoming releases. Also we are likely to hear a lot from the Reprise chief himself—Sinatra.

Setting up his own record company caused Sinatra some headaches. Distribution alone had him reaching for the aspirin. Most of the record wholesalers, both in America and Europe, are tied up with the big companies like Capitol.

Another problem—he is competing with himself. Capitol still have a call on him for "a limited number of discs" a year and they have been stockpiling records he has already made, AND there are enough singles

around to make up some fine LPs and EPs. To counteract this Sinatra even considered bringing down the price of his records.

But with Sinatra waxing for his own company we may get more NEW numbers reentered with that old easy swing.

And not before time. Too large a percentage of his recent releases on LP and EP discs have appeared many times before. His last LP, "Nice 'n' Easy" contained 12 numbers, 11 of which have appeared on earlier LPs and the twelfth, the title number, was released as a single some months before.

Perhaps the Reprise company will induce Sinatra to record a few more new numbers and then we'll all be singing: "Of Sinatra's on his own, with a new disc here, and a new disc there, Ee-i-Ee-i-O."

Peter Hammond

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Cable from AMERICA

Wilson to cut 'special' for Britain

JACKIE WILSON is to cut a disc especially for the English market. Main reason is that, although Jackie has had several million-sellers in the States in the last few years and has topped the hit parades throughout the world, he hasn't been able to get a hit in England since his early "Reet Petite." Jackie and his music advisers figure that the material he is doing is not commercial for the English record buyers. Or, in the case of his latest three hits, have been restricted owing to copyright problems. Jackie is a great entertainer and one of America's highest paid, and although he has had many offers to play in England, he would rather wait until he has another hit record there.

Challenge Records' singing star Jerry Fuller is riding very high these days. His latest disc, "Shy Away," is zooming to the top, as are two of his recent compositions, "Travelling Man" by Ricky Nelson and "Son-In-Law" by The Blossoms.

JOHNNY PRESTON is all set for his tour of Japan and the Orient after his very successful 10-day concert tour in the Philippines.

Columbia have rushed out an album in honour of the flight into space by Commander Alan B. Shepard. The disc is a CBS production and was taken from the actual account of the flight as

broadcast by Robert Trout. The album contains the narration by Trout as well as "The Battle Hymn Of The Republic" by The Mormon Tabernacle Choir—altogether a very exciting collector's piece.

America's top disc jockey Dick Clark, who has just finished his second movie "The Young Doctors" which he produced and in which he co-starred with Frederic March, is to make another film later this year with Frank Sinatra.

Erroll Garner's first new album in almost three years is to be issued in June or July on ABC Paramount. His new contract with them starts in June after his contract with Columbia ends at the end of May. Erroll has not recorded for Columbia since 1958 owing to contractual and legal difficulties.

When Tony Bennett returns from his London engagement, he goes straight into rehearsal for his leading role in "Guys and Dolls" which opens in Illinois on June 20.

JOHNNY CASH recently spent three nights in a row recording a new album for Columbia which Don Law conducted. The outcome is a very exciting product. Another fine album for the same label has just been made by Andre Kostelanetz called "The Lure Of The Grand Canyon." It is beautifully orchestrated and features the actual sounds of the Grand Canyon including a very weird thunderstorm.

Hollywood producer George George and Brenda Lee's manager Dub Allbritton have formed an independent production company and are to make their first movie for United Artists, tentatively called "Learning About Love," which will co-star Brenda and 17-year-old disc star Bobby Vee.

Brook Benton has recently completed his autobiography. It's called "Just Let Me Sing And I'm Happy."

Don Rendall's best record since "Two Different Worlds" arrived when he was appearing in Las Vegas, which gave him an opportunity to drop off some personal copies to the local DJs... it's a rhythm treatment of "You'll Never Walk Alone," and it could become a big smash.

Jamie Records will release Duane Eddy's "Ring Of Fire" to coincide with the release of the MGM movie of the same title.

Maurice Clark

PRESLEY

GOES

'WILD'

You've seen Presley the dramatic actor before, but never, according to 20th Century Fox, in such a dramatic role as he has in "Wild In The Country," which is expected to be premiered in Britain in July. He plays the part of a writer who has to battle against a poor education, a tussle with the law and a history of violence and rebellion. Fighting for him is a woman psychologist (Hope Lange) and against him his sex-hungry cousin (Tuesday Weld).



Elvis, seen here with Hope Lange (above) and Tuesday Weld (right and below) sings five numbers in the film—"Wild In The Country," "Lonely Man" (the flipside to his newest release, "Surrender"), "In My Way," "I Slipped, I Stumbled And I Fell," and "Forget Me Never."

No marriage until I'm 25, says Adam

"I'M in no hurry to tie the knot and settle down; not till I'm 25, at least." So says Adam Faith; yet he and Juliet Mills, 19-year-old daughter of film star John Mills, have been reported as "steadies."

"Someone's joking!" cried Adam at the news.

"I like him a lot," whispered Juliet, and then added, "but I have never thought of Adam from a point of view of marriage. And I am sure that he has never thought of me that way."

Adam and Juliet—what a title for a film!—both admit to "going out together" and to "visiting each other's homes." They have been seen at the London nightclubs a lot since they first met at the rehearsals for the Royal Command Performance in February, and it didn't take long for the rumours to start buzzing in the Alley and at Pinewood that Adam and Juliet were on the verge of an engagement.

Now this has been officially denied. Very eagerly denied by both parties concerned and even more eagerly by the Faith management, who saw the red lights go up for the fans to drift away from their bachelor idol. "It's his own business," says Colin Berlin, who helps manage the

£50,000 a year star, "but if Adam were to announce an engagement he would be in jeopardy of losing his fans."

"The pattern has already been set that when a young male artist gets married he loses a vast proportion of his fan following. Kids do all sorts of funny things when it comes to marriage and Adam is no exception."

"Adam has his head screwed on the right way though, and this Juliet Mills business is no more than the Connie Francis affair—just a natural function."

Difficult

"Adam realises that marriage for him would be, professionally, not the thing to do. He also realises that it is difficult to tell whether you are being married for your money, your success, or just yourself."

In Juliet Mills's case money and success are hers already. She is a hard-working young actress and comes from a family whose combined earnings are estimated at £110,000 a year.

If there is anything serious between Adam and Juliet or not the whole thing is neatly summed up by Colin Berlin:

"It depends on how deeply in love you are and just how much you are



ADAM FAITH—Professionally, marriage would not be right. (DISC Pic.)

prepared to sacrifice for it."

Footnote: Adam returned to London from tour this week and Juliet completed the shooting of her new film, "No, My Darling Daughter," at Pinewood Studios.

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A YOUNG MAN'S FANCY

presented by Jimmy Young

Thursday, 25th May, 10.00 p.m.

IT'S RECORD TIME

presented by Sam Costa

Friday, 26th May, 10.00 p.m.

WEEKEND CHOICE

presented by Ray Orchard

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London, W.1

Star bands for Bath

THE complete list of stars has now been organised for this year's Bath Festival of Jazz, the third such festival, which will run from June 1 until June 10 at the Regency Ballroom, Bath.

Opening night, Thursday, June 1, will feature Acker Bilk and his Paramount Jazz Band and Mike Cotton's Jazz Band.

On Friday, June 2, there will be an all-night jazz carnival, commencing at 10.30 p.m., and featuring Terry Lightfoot, Bob Wallis, Alex Revell, Dick Charlesworth with Jackie Lynn, Gerry Brown's Jazzmen and the Crescent City Jazz Band.

Saturday, June 3, will feature modern jazz with the Tubby Hayes Quartet and the Vic Ash-Harry Klein Jazz Five, and on Monday, June 5, Malcolm Nixon will present "Ballads and Blues," featuring Steve Benbow, Stan Kelly, Jean and Rena Swankie and Long John Baldry.

The National Jazz Federation will present "Jazz from the Marquee" on Wednesday, June 7, starring Chris Barber's Jazz Band with Otilie Patterson, and the Dick Williams Jazz Band with Carol Simpson.

The N.J.F. will follow this up on Thursday with modern jazz featuring the Joe Harriott Quintet, the Tony Klesey Trio and Don Rendell and Ronnie Ross.

Kenny Ball's Jazzmen, the Clyde Valley Stompers and the Avon Cities Jazz Band will feature on Friday, June 9, and the Festival will close on Saturday with a guest appearance by Johnny Dankworth and his Orchestra.



Cliff and Shadows are honoured

The scene is the Fifth Annual Golden Lunch held by the Variety Club of Britain last Thursday at the Dorchester in London, and pride of place there was Cliff Richard (right) and The Shadows, who were each presented with the award of a Silver Disc for a quarter of a million British sales of "Theme For A Modern Girl." Making the award on behalf of the Variety Club was the Mayor of London, who was Master of Ceremonies. Seated next to David Jacobs (left) was Regan and the lunch was attended by the biggest names in the pop world.

Shadows to head ABC TV show

THE SHADOWS (without Cliff Richard) and The Kaye Sisters will headline the forthcoming ABC TV Saturday show, "Big Night Out," on Saturday, June 3.

The show is being taped at the Coventry Theatre, Coventry, tomorrow (Friday), and will also feature Jewell and Warriss, Jimmy Wheeler, and Ken Morris and Jean Savage.

MAURICE BURMAN DIES

WELL-KNOWN singing teacher and musician Maurice Burman died last Thursday after a long illness. Although a member of several leading dance bands before the war, he was perhaps best known for his long association as drummer with Gerald.

EMI sign Bell-Tones group

THE vocal and instrumental quartet, The Bell-Tones, who recently started at the Palladium on the Frankie Vaughan variety bill, have been signed by EMI. Their records will be issued on Columbia.

Norman Newell will supervise their first session, but at press time it was not decided which song would be used for their initial single.

The Bell-Tones have a Granada TV date in "Personal Appearance" on June 14, and star at Blackpool's Palace Theatre in Frankie Vaughan's summer season show this year.

'Jane Eyre' move

OWING to unavoidable film commitments James Booth will now be unable to take the male lead in the forthcoming stage musical version of "Jane Eyre."

His place is being taken by Terence Cooper, who starred in "Lock Up Your Daughters."

Diane Todd and Vivienne Martin are the female stars of "Jane Eyre," which is now scheduled to open at the Theatre Royal, Windsor, on June 15.

A West End venue for the show is being fixed, and three major disc labels have expressed interest in the show's score with a cast LP in mind.

ABC choose Davis

"SAMMY DAVIS Meets The British" (ABC TV) is to be one of the four British entries in the variety show contest of the International TV Festival being held at Montreux in Switzerland this week and next.

The others are "The Hippodrome Show" (A.R. TV), "The Black And White Minstrel Show" (BBC) and Carole Carr's "Soft Lights And Sweet Music" (BBC).

American TV has entered "Fred Astaire Time," "The Perry Como Music Hall" and "Music Of The Thirties."

EDEN KANE ON FAITH CONCERT

NEW singing sensation Eden Kane, whose first Decca disc, "Well, I Ask You," written by Johnny Worth, is reported to have already sold over 15,000 copies, will appear at the Opera House, Blackpool, on Sunday, June 4.

The bill will be headed by Adam Faith and Craig Douglas.

208 tape stars at Battersea

RADIO LUXEMBOURG are to broadcast a special half hour programme taped at the Star Gala held at the Battersea Pleasure Gardens last week-end.

The programme, called "Star Gala," will consist of interviews with stars including Cliff Richard, The Shadows, Helen Shapiro and Tommy Steele.

Some of the stars' current records will also be played and the show will go out from 7 to 7.30 this Saturday.

Steele is booked TV bill in June

TOMMY STEELE is to make one of his rare appearances on TV when he returns to ATV's "Sunday Night At The London Palladium" on June 11 after an absence of three years. He will head a bill including the Russian soprano, Bela Roudenko.

This Palladium TV date will probably mean that Tommy's tele-recorded Spectacular for ATV, scheduled for transmission on June 25, will be postponed until a later date in line with Tommy's policy of undertaking a modest number of TV engagements and spreading them over a wide period to avoid becoming over-familiar on the small screen.

The Spectacular is a satirical show based on the theme of the Duke of Wellington and the battle of Waterloo.

Tommy's manager, John Kennedy, told DISC: "Tommy will be doing variety work for the rest of this year. In 1962 and 1963 he will be concentrating on filming and a West End musical which is in course of preparation."

Gospel singer's TV spot

GOSPEL singer Mahalia Jackson is to be featured on her own show on Granada TV, Wednesday next, May 24.

The singer, who gave one British performance last month, taped the show during her visit, and joining her as guests will be Belgian born guitarist and harmonica player, Toots Thirlmans, and Chris Barber and his Band.

Other guests are Julius Katchen, American classical pianist and another American, Leon Bibb.

CONGRATULATIONS TO THE SHADOWS ON THEIR SILVER DISC AWARD FOR F.B.I.

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CLIFF RICHARD'S FATHER DIES IN HOSPITAL

ROGER WEBB, father of Cliff Richard, died in the North London Hospital on Monday morning, aged 57. He had been in failing health since last October.

British-born Mr. Webb returned to this country from India in 1948 with his family. He was a guitar player himself, and always took a keen interest in Cliff's musical aspirations, buying him his first guitar and teaching him to play it.

In recent years, Mr. Webb devoted all his time to godding and assisting his son's career.

On behalf of his readers and staff, DISC extends its condolences to Mrs. Webb, Cliff and his three sisters for their sad loss.

Cliff's manager, Peter Gormley, stated on Monday that Cliff had cancelled his only professional commitments for this week—rehearsals for his new film, "The Young Ones."

Lower Bart is to be featured in "Franklin Speaking" on the BBC Home Service on Whiz Sunday, May 21.

PRESLEY S

NEW RELEASES

Mark Wynter Exclusively yours
45-F 1104 Decca

The Ramrods Loch Lomond Rock
45-HEU 920 Decca

Ken Dodd Once in every lifetime
45-F 1128 Decca

A dollar down The Linnelliers
45-RC 128 RCA

The String-a-Longs Brass buttons
45-HEU 924 Decca

The Snake Maximilian
45-HEU 926 Decca

LT' ole me Cornbread and Jerry
45-HEU 928 Decca

LOOSE ENDS

RONNIE AND THE RAINBOWS
45-HEU 926 Decca

THE CONTINENTAL
THE ROLLERS
45-HEU 926 Decca

DECCA

RCA



ed for Palladium

Bournemouth Three records in one day for Mark Wynter
book Cogan

ALMA COGAN is to star at the Pavilion Theatre, Bournemouth, in a summer show headed by comedian Ken Dodd. It opens on June 22 and is scheduled for a 14-week run.

In September, Alma is planning some more shows for ATV, and in October she will be going to Australia for three weeks for cabaret and TV appearances.

Ken Dodd has a week's variety at the Newcastle Empire commencing next Monday (May 22), and another BBC TV show on May 27. One of his guests in the latter will be the German pianist Fritz Otto.

Ken's latest single for Decca, released tomorrow (May 19), has "Once in Every Lifetime" as its top side.

Bygraves for Brighton

FOLLOWING his two weeks in variety at the Palace, Blackpool, Max Bygraves will open for two weeks at the Brighton Hippodrome, on Monday, June 19.

He will precede the summer show, which opens on July 3, featuring Russ Conway and The Brook Brothers.

On July 3 Max opens for another week in variety at the Hippodrome, Bristol.

NEW RUSS CONWAY SERIES

RUSS CONWAY starts another BBC TV series in July which will feature guest stars each week. The shows will be transmitted on Friday evenings, but Russ will be featured with a smaller orchestra than in his previous series.

| | | |
|--|--|--|
| SURRENDER 45-RCA-1227 | | |
| BOONE THOUSAND YEARS 45-RCA-1227 London | RICKY NELSON HELLO MARY LOU; TRAVELIN' MAN 45-PL-5127 London | BOB LUMAN THE GREAT SNOWMAN 45-9877 Warner Bros. |
| WALK | CONNIE STEVENS AND THIS IS MINE 45-9841 Warner Bros. | ANITA BRYANT DO-RE-ME 45-PL-5102 London |
| 45 rpm records The Decca Record Company Ltd Decca House, Adlon Embankment, London SE 1 | | |

Well played Frankie!

FRANKIE VAUGHAN and Roy Castle will be among the show business personalities who will play cricket in a charity match at the de Rothschild Estate this coming Sunday, May 21.

The match is being held in aid of the Association of Boys' Clubs, and will be between a show business team and a team of well known cricketers, including Frank "Typhoon" Tyson.

ATV will transmit a live broadcast of the match between 1 and 2 p.m.

New Presley single out

ELVIS PRESLEY, whose "Surrender" is released in Britain this week, has had a new single issued in America. Titles are "I Feel So Bad," backed with "Wild In The Country," which is, of course, the title tune from the film.

"I Feel So Bad," a rocker, was written by the late Chuck Willis.

Ferrante, Teicher—new theme

THE Marlon Brando film, "One Eyed Jacks," opens at the Plaza, Piccadilly Circus on Thursday, June 15, and the disc of the film's theme, by Ferrante and Teicher, is to be released here to coincide with the opening.

Fans pick Monro's next top side

THE Parlophone division of EMI Records are to consult listeners to EMI's Radio Luxembourg's programmes to decide which side of Matt Monro's latest single should be the top side.

The numbers in question, "Why Not Now?" and "Can This Be Love?" will be played in four of the EMI 208 metre transmissions next week, and listeners will be invited to write in and say in not more than 25 words which song should be the top side and why.

Dean Martin film date

"ALL In A Night's Work," the new comedy featuring Dean Martin and Shirley MaLaune, now at the Plaza, London, is to go out on general release on the ABC circuit on June 25.

Recently released is a recording by Dean Martin entitled "All In A Night's Work," but although it ties up with the film, it is not featured in it.

Decca discover a hot one!

WHILE attending a session at Decca's West Hampstead Studios last week, A and R man Ray Horrocks' office in the giant Decca building caught fire.

Ray's secretary, "Mike" Butcher was out of the office at the time, and she discovered the fire on her return. However, although furniture was damaged, the office was saved.

Charlie Drake is to star in the London Palladium pantomime this Christmas.

PATTI PAGE WOWS 'EM WITH THAT TAXI-CAB MIKE!



A **AMERICAN** singer Patti Page made her first professional appearance in this country when she opened at the Figalle Restaurant in London on Sunday, and many top stars were there to applaud her, including Shirley Bassey, Alma Cogan and Sophie Tucker.

Waving a transistor mike—no cables and no bigger than a magician's wand—she even cast a spell over their critical eye. They were heard to whisper: "Where did she get that mike?" and "I wish I had a mike like that."

According to Patti the mike is on the same wavelength as the London taxi-cabs. The taxi-drivers can get the Patti Page Show and she can call a taxi after, if not during, her performance.

"It happened to me once before," she said, "in Boston, where the mike was on the police car wavelength. But I never needed to call a cop!"

Patti is over here with her manager Jack Rael, who assured everyone that she was enjoying her trip and performing at the Figalle but was missing her husband, choreographer Charles O'Curran.

"She's never been so far away from him since they were married," Rael said. "He is working on a new Presley picture."

Patti, it seems, is a Presley fan. "I have been quoted as saying that I am mad about Elvis. Let it be said that I am mad about the man more than the music. It's the Presley personality that I like. He has a lot of talent and a lot of charm."

Congratulations



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THEME FOR A DREAM

45-DB4563

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Six Pages of the Top Reviews

POP SINGLES, pages 10, 11, 12; EPs, page 12; LPs, page 13; MOD JAZZ, page 14; CLASSICS, page 14; TRAD JAZZ, page 15.

This Week's Tips For The Twenty

ELVIS PRESLEY, MARK WYNTER

ELVIS PRESLEY
Surrender; Lonely Man
(RCA 1227)

D N T
ELVIS continues to pick up winners by rejigging famous melodies to suit his new beat method. Latest song to find its way into his hands and voice is "Come Back To Sorrento." Newly titled "Surrender," it is whipped across in Latin fashion by the Pres. Accompanied by the Jordanaires he's certain of another smash hit—the advance orders are close to the half-million this time!

"Lonely Man" is a Country and Western song which Presley jogs softly and affectively. A film number and very very good of its kind.

PRESLEY JUST CAN'T MISS WITH 'SURRENDER'

MARK WYNTER
Exclusively Yours; Warm And Willing
(Decca F11354)

D N T
PLEASANT filler for Mark — "Exclusively Yours" has the simplest of melodies married to an easy-to-remember lyric. Slips it over cleanly and likeably in such a smooth setting that he ought to be parading again. Girl group and orchestra directed by Charles Blackwell.

"Warm And Willing" is good enough to turn the record over. A gentle and extremely appealing romantic ballad it is sung softly, sincerely and very well indeed by young Mr. Wynter. Summer's coming in favourably for him.



with DON NICHOLL

BOBBY RYDELL
That Old Black Magic; Don't Be Afraid

(Columbia DB 4651)****
ANOTHER exciting side from Bobby Rydell. He takes the always-with-us Old Black Magic and gives it a very modern reading which gets extra lift from a great band and girl group backing.

Whippy and enthusiastic, it deserves to be another high seller for the boy. Don't Be Afraid is much more subdued and romantic. Rydell sings the light ballad very pleasantly indeed.

MAX MILLER
Influence; There's Always Someone Worse Off Than You
(Pye N 15349)***

COMEDIAN Max Miller venturing close to calypso with a collection of small jokes set to music along the theme that to get to the top you've got to have influence.

A stroller for the flip in his best music hall tradition There's Always Someone Worse Off Than You will suit the Miller fans.

Bill Shepherd backings with vocal group.

THE COASTERS
Little Egypt; Keep On Rolling
(London HLK 9149)***

LITTLE Egypt was meant as the B side of this release, but turned out so well that it became the top-deck. Written by Leiber and Stoller in the typical novelty vein which The Coasters explore so profitably, it's a humorous slow breater ("Little Egypt" I should add, is a strip-tease dancer).

Keep On Rolling is a travelling song which moves steadily but not, I'm afraid, infectiously.

NICK BENNETT
Sixteen Going On Seventeen; Call Me
(Columbia DB 4645)***

FROM "The Sound of Music" Nick Bennett produces Sixteen Going On Seventeen. Good vocal performance.



BOBBY RYDELL—Whippy and enthusiastic.

over well above rhythm team and vocal group.

Lonely People has the star singing union duet with herself. Slow looking-for-the-one-she-needs song with a slight beat. Moody effort that could sleep successfully.

CORNBREAD and JERRY
Lily Ole Me; Loco Moto
(London HLG 9352)***

PIANO thumpers mixing a corny country smash in Lily Ole Me. Noise will be familiar to many who've been buying some of the Southern singers lately. Could move I suppose—in the same market.

Loco Moto rides the tracks in the bluesy tempo which seems permanently irresistible.

RUSS CONWAY
Pablo; The Singing Bells
(Columbia DB 4649)****

PABLO skips along merrily under Conway's fingers and it might be the one to see him in the sellers again. Tony Osborne supplies some dancing strings for the background.

Tony and Russ share the composing credits for The Singing Bells, a slower, warm melody based on the chime patterns.

ANDY STEWART
The Battle's O'er; Tunes Of Glory
(Top Rank JAR 565)****

THE Scottish Soldier seller, Andy Stewart, comes across with another North of the Border coupling. The Battle's O'er is a traditional tune with new lyrics supplied by Andy.

Tunes Of Glory, sparked by the success of the film, gets a lyric fitted to the old kilt swirring theme. Stewart could have himself another sweet long seller with this release.

SUSAN GREY
But Does He Love Me?; If There Is Such A Thing As Love
(Parlophone R 4776)***

MISS GREY singing in warm romantic fashion as she drifts cleanly through the ballad But Does He Love Me? A good, attractive ballad, though the song itself may take time to lift.

Has the feeling that it would do well in a revue.
If There Is Such A Thing As Love.



RUSS CONWAY could get into the best sellers yet again with "Pablo" (DISC Pic)

THE WERLWINDS
Winding It Up; Dig Deep
(Columbia DB 4650)***

TWO tunes written by Martin Slavin for the film "Rag Doll" and played here by a rocking instrumental group with sax and guitars prominent.

Winding It Up beats in slick, quick style and could be played a lot in juke areas.

Dig Deep has a harsher noise but a beat just as firm.

B. BUMBLE and THE STINGERS
Bumble Boogie; School Day Blues
(Top Rank JAR 561)***

RIMSKY-KORSAKOV'S much-loved composition "The Flight of the Bumble Bee" comes in for further reading treatment here in Bumble Boogie. Instrumental group led at the keyboard with a steady beat.

School Day Blues has a much better noise as it lopes along with a compulsive rhythm. Organ pipes the lead on an easy-to-bird tune.

ance here with a stage clarity that must serve Mr. Bennett well.

Call Me flows sentimentally and Nick acquits himself well again.

PATTI PAGE
Dond!; A City Girl Stole My Country Boy
(Mercury AMT 1144)***

HUGO WINTERHALTER conducts the orchestra as Patti sings the Earl Schulman-Morty Garson ballad Dond! Sweet and rather too sugary song about a happy little boy who lights the world up with his smile.

Ray Ellis picks up the accompaniment baton for the turnover, a Russell Murray - Robert Moseley song which gives the plaintive story compactly in the title A City Girl Stole My Country Boy.

DEBBIE REYNOLDS
Just A Little Girl; Lonely People
(London HLD 9351)***

DEBBIE sings the soft as silk romance Just A Little Girl very pleasingly. Whimsy technique comes

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has a good melody phrase for the title, but doesn't quite live up to this. Susan Grey again turns in a smart performance.

MORT GARSON
Yes, We Have No Bananas; Cry For Happy
 (Orion CB 1614)***
AMERICAN—novelty, orchestral performance of the old Bananas. Garson throws in everything he can think of... chimes, growing tax, modern guitar and Delaney drums. After this romp we get the theme tune from the Donald O'Connor-Glenn Ford picture *Cry For Happy*. More sophisticated and quite a smooth contrast.

TRAVIS and BOB
Baby Stay Close To Me; Give Your Love To Me
 (Mercury AMT 1142)***
TRAVIS PRITCHETT and Bob Weaver chant in harmony above guitars as they offer *Baby Stay Close To Me*. Tune's catchy enough and the steady rhythm is commercial. From the country belt and likely to attract a wider market.
 Their own composition *Give Your Love To Me* jogs along lazily for the boys. Simple item which makes a useful second side.

EDDIE FALCON
Lida Rose; If Ever I Should Fall In Love
 (Columbia DB 4646)***
LIDA ROSE from "The Music Man" score sung by Eddie Falcon to a happy soft-shoe backing directed by Tony Osborne. Kind-hearted, old-fashioned ballad.
If Ever I Should Fall In Love is a slow romantic number sung nicely by Mr. Falcon to a gentle orchestral accompaniment.

BOB MILLER
Trouble Shooter; Hootin'
 (Parlophone R 4779)***
MILLER and the Millermen again popping up with a fine beefy beat sound. They play Barry's *Trouble*

Shooter with a firmness and controlled excitement that deserves to make the side a big one.
Hootin' has a really intriguing, dark opening. A solid atmosphere piece which probably owes a lot to people like Bernstein for its inspiration.

CHUBBY CHECKER
Good, Good Lovin'; Mess Around
 (Columbia DB 4652)***
WILD chanter from Chubby Checker as he rocks out *Good, Good Lovin'*. The familiar high-pitched voice struggles out through a virtually shut throat. Vocal group assist the boy.
 (*Dance The Mess Around*—as you'll gather—attempts to plant another dance at your feet. Rather sloppy beat which Checker handles cleverly.

BILLY GRAMMER
Rainbow Round My Shoulder I; Columbus Stockade Blues
 (Brunswick 05851)***
THIS is NOT the famous film song. Billy Grammer's offering *Rainbow Round My Shoulder I* is a totally different offering—this one doesn't fit him "like a glove" instead it's a jogging country item.
 Well handled in chorus company—but why the need for such a title pinch?
Columbus Stockade Blues is not

Jorgen Ingmann— from 'Apache' to 'Cherokee'



Good guitar work from JORGEN INGMANN.

strictly speaking a blues at all. It's a slow country and western song which moves along a comfortable tone.

BOBBY HELMS
Sad Eyed Baby; You're The One
 (Brunswick 05852)***
HELMS punches out the slow-strutting *Sad Eyed One* methodically to rhythm backing. Girl voices oo-hoo for punctuation.
You're The One stands a much better commercial chance. Middle beat country number with obvious romantic angle. Helms chants it simply.

JOHNNY CASH
Forty Shades Of Green; The Rebel
 —Johnny Yuma
 (Philips PB 1148)***

JOHNNY CASH on another of his slow, deep talkers *Forty Shades Of Green*. A homesick Irishman telling his story of the girl he left behind in Tipperary.
The Rebel comes from an American TV production. Trail trotter which Cash handles professionally.

JOHNNY DUFFY
Galway Bay; The Old House
 (Fontana H 315)***
THE old Irish air *Galway Bay* is sung straight by Johnny Duffy here while Johnny Gregory plants the

JORGEN INGMANN
Cherokee; Anna
 (Fontana H 311)***

THE Ray Noble standard "Cherokee" given a neat instrumental run out with guitar running easily above Indian drumbeats. A clever, ear-catching revival by the Dane who put Jerry Lordan's "Apache" on the American hit parade.

"Anna" is a Latin melody played with Mediterranean colour on the guitar.

soulful strings in the rear. A tear-jerker for the wearers of the green wherever they are.

The Old House is another nostalgic ballad for the tenor. Again a good performance which will attract many an older customer.

JACKIE WILSON
Please Tell Me Why (So Many) Cute Little Girls
 (Coral Q 72430)***

JACKIE whooping a slow rock-a-ballad path as he pleads tearfully *Please Tell Me Why*. Musical Director Dick Jacobs gives him a shuddering background complete with chorus echoing in salvationist style.
(So Many) Cute Little Girls lifts the

tempo and is a happier thing altogether. Wilson romps effortlessly through this one.

THE KING BROTHERS
Goodbye Little Darling; Taxedo Junction
 (Parlophone R 4778)***

GEOFF LOVE with a big band supplies the smooth push for the Kings as they sing *Goodbye Little Darling*.
 Geoff uses a kind of Riddle trombone to lead the trio into *Taxedo Junction*. Good revival by the vocal team.

Continued on page 12

RATINGS

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

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'THE MUSIC MAN'
 The Original London Cast recording featuring VAN JOHNSON and Patricia Lambert
 EMI CLP1404 (Mono) CSD1301 (Stereo)

Disc Date

Continued from page 11

JOHNNY PRESTON
Chief Heartbreak: *Madre De Dios* (Mercury AMT 1145)***
INDIAN thumper cut just right for the Johnny Preston style—Chief Heartbreak. Novelty beating pretty contagiously with vocal group helping Preston.
Madre De Dios tells a shrine story and Preston puts it across slowly and with feeling.

LAVERN BAKER
Saved: *Don Juan* (London HLK 9341)***
WILD spiritual call from Miss Baker as she hurls into *Saved*. Exciting, infectious material with a performance to match.
Whooping chorus behind her, and a big drum-thumping musical accompaniment.
Don Juan is a sardonic rhythmic entry which Laverna grows amusingly.

GENE VINCENT
She, She Little Sheila: *Hot Dollar* (Capitol CL 15202)***
VINCENT chants easily through *Hot Dollar* in company with vocal team and instrumental group. Useful, though not one of his best.
Hot Dollar is twangy in the background and Vincent screws it up with a pleasant beat. Catchy.

JACKIE and SYLVIE
Yes I'm Sure: *Do You Want To Say* (HMV POP 874)***
GIRL duo singing an answer to "Are You Sure." Yes, I'm Sure and following the same melody line as *The Allison's* original. Cute and with strong commercial chance.
Do You Want To Say is a useful half, too, with the girls harmonising above a Harry Robinson accompaniment.

TOMMY EDWARDS
The Golden Chain: *That's The Way With Love* (MGM 1130)***
SIMPLE melody sung lightly by Tommy Edwards, *The Golden Chain* doesn't tax his capabilities in the slightest. A side you take or leave alone without worrying about it.
That's The Way With Love on a clanging base develops a strange lisp from Tommy. Nice enough

romancer but not one to make you stand still and listen.

ANITA BRYANT
Do-Re-Mi: *An Angel Cried* (London HLL 9353)***
FROM "The Sound of Music" Anita Bryant picks the tonic solfa song and gets a kiddo chorus to echo it. Cute, of course, and well sung, of course.

An Angel Cried has Anita singing soulfully in duet with herself. Rather weepy dubbing of a slow ballad.

CHUCK JACKSON
I Don't Want To Cry: *Just Once* (Top Rank JAR 564)***
LATINISED rocker which Chuck Jackson chants muzzily—such is *I Don't Want To Cry*. Strings and rhythm group supply his accompaniment and sometimes tend to swamp him.

Just Once is slower and heavier but seems to achieve the minimum of impact.

CLYDE OTIS
Jungle Drums: *The Peanut Vendor* (Mercury AMT 1143)***
CLYDE OTIS and his Orchestra A with two old friends—*Jungle Drums* and *The Peanut Vendor*. First-named sweeps along with a high polish; strings flowing above guitars. That old *Peanut Vendor* still has the magic to get feet tapping.

MAXIMILLIAN
The Snake: *The Wanderer* (London HLL 9356)***
INSTRUMENTAL group with a fat noise compounded of guitars, sax and handclapping as they beat a writhing path through *The Snake*. Watch this one.
The Wanderer is a slower, thudding beat item.

JOHNNY MAESTRO
What A Surprise: *The Warning Voice* (HMV POP 875)***
JOHNNY MAESTRO is the "Voice" of the Crests vocal team as the label is quick to point out. He sings here a warping little beat ballad *What A Surprise*. Seems a trifle dated now.
The Warning Voice fills a little more frothily.

THE AUDIENCE SPOIL A FINE GRECO RECORD

BUDDY GRECO
The Lady Is A Tramp
Like Young; That's What I Thought You Said; Just In Time; The Lady Is A Tramp.
(Fontana TFE 17322)***
MORE marvellous vocalising from Mr. Greco in this set, which was recorded during a cabaret performance. First-rate backings from Chuck Sagie's band.
The lyrics of *Like Young*, Buddy's interpretation of them, and the way he gets *The Lady Is A Tramp* swinging are knock-outs.
Just listen to the blasé cabaret audience. They natter through his



performances, oblivious to the fact they are being entertained by one of America's top artists!
It is a pity their chatter, and the desultory applause they bestowed on him, couldn't have been edited out of an otherwise great EP.

BING CROSBY
Remember?
Temptation; My Honey's Lovin' Arms; How Deep Is The Ocean; Let's Put Out The Light And Go To Sleep.
(Fontana TFE 17119)***
FOUR items from *The Old Groaner's* younger days. They will bring nostalgia to older fans and give the younger ones a chance to hear one of the world's greatest artists crooning like an angel in four of his many hit numbers.
Bing's voice and the accompaniments date the songs, but the effect is the same as limbing good vintage wies.

MARIA PERILLI
Sings The Favourite Songs Of Grace Moore
Love Me Forever; One Night Of Love; Cielorubin; I Give My Heart.
(Philips BBE 12436)***
SOPRANO Maria Perilli sings four of the songs associated with the Tennessee-born soprano Grace Moore, who rose to fame in the thirties and died in an air accident in 1947.
The ballads have a timeless tunefulness, and Maria Perilli's words are

clear to the listener—unlike some other ladies who sing in the same register.
JONAH JONES
I Dig Chicks! Part 2
Marchetta; Jeanyrine; Judy; Louise.
(Capitol EAP 2-1193)***
JAZZ trumpeter Jonah Jones, who has been veering into the pop idiom, blows three beautiful stylings of numbers named after the fair sex, and gives a Satchmo-type vocal rendition to *Louise*.
He is assisted by his Quartet, and the results are toe-tickling and very easy on the ear.

EDDIE CANTOR
Ma, He's Makin' Eyes At Me
If You Know Sauter, You, Sweet As Apple Cider; Makin' Whoopee; Ma, He's Makin' Eyes At Me.
(Capitol EAP 1-20113)***
AMERICA'S veteran, goggle-eyed comedian proves he has a considerably better singing style than most of his contemporaries, and succeeds, with four good standards backed by a big-sounding, filmic orchestra under Ray Heindorf.

THE SIGNATURES
Prepare To Flip!
I'm Beginning To See The Light; Pett Kelly's Blues; Lonesome Road; Judgment.
(Warner Bros, WEP 6022)***
THREE boys and two girls obsessed with achieving way-out vocal harmonies à la Hi-Lo's. They overlook the basic qualities of their material, such as a recognisable tune, in the process.
Let us be vocally progressive by all means, but let us stay on this planet. I didn't flip at all.

PINKY AND PERKY
Children's Favourites With Flaky And Perky
Heigh Ho; Run, Rabbit, Run; Whistle While You Work; The Runaway Train; Who's Afraid Of The Big Bad Wolf?
(Columbia SEG 8264)***
LITERALLY, one for the kids or anyone in his second childhood. The two popular piglets "sing" their way through some durable juvenile standards with accompaniment from Brian Fahey's orchestra.
The high-pitched, speeded-up voice gimmick makes Pinky and Perky sound almost identical to David Seville's Chipmunks, of course, but I don't suppose that will bother any of the piglets' young fans.

PEE WEE HUNT
Oh! Pee Wee Hunt
Twelfth Street Rag; High Society; Oh! Chanson.
(Capitol EAP 1-20109)***
VETERAN trombonist Pee Wee Hunt, reviving memories of over ten years ago with his smash rendition of *Twelfth Street Rag* plus three other



BING CROSBY—Old hits, but still great.
zippy stylings in Dixieland fashion.
The Hunt outfit, with its doo-wacka-dooing brass and bar-room piano, started the trend back to Dixie, which has now grown so strong.

PAUL ROBESON
Highlights From Paul Robeson Films
Hot Hot! (The Wagon Song From King Solomon's Mines); Climbing Up (From King Solomon's Mines); Desert (From Jericho); All Through The Night (From The Proud Valley).
(HMV 7 EG 8687)***
THE beautifully rich Robeson bass sings four songs from films in his career. The quality of his voice is such that, apart from being immediately recognisable, it also transforms some rather ordinary songs into something memorable and worthwhile.

CYRIL ORNADEL
Selection From
The Music Man and South Pacific Seventy-Six Trombones; Goodnight, My Someone; Till There Was You; It's You, A Wonderful Guy; There Is Nothing Like A Dame; Younger Than Springtime.
(MGM EP 750)***
CYRIL ORNADEL conducts The Scarlight Symphony in selections from two successful shows, but the results are very routine and uneventful.
A disappointing set, considering the high quality material, the large orchestra and the name of the conductor.

ERNESTINE ANDERSON
Aure-Té
I Don't See Me In Your Eyes Any More; Aure-Té; Be Mine; There's A Boat Dat's Leavin' Soon For New York; There We'll Never Be Another You.
(Mercury ZEP 10105)***
ANOTHER singer who doesn't seem to bother much about singing in key or in tune, I have an idea Ernestine's strong point is purely as a cabaret artist, needing to be seen as well as heard.
Listening to a record of her off-key and rather coarse-toned voice aroused no enthusiasm in me at all.



PAUL ROBESON transforms ordinary songs into memorable ones.

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TED HEATH
Richard Rodgers' Hits
Have You Met Miss Jones? There's A Small Heart, It's Easy To Remember, My Heart Stood Still, Down By The River, Thou Swell, The Lady Is A Tramp, Where Or When, This Can't Be Love, I Married An Angel, The Blue Room, Dancing On The Ceiling.
(Decca Ace of Clubs)

ACL 1063)****
WHAT a great band! The Heath outfit's album of Rodgers' evergreens first appeared some years ago via the parent Decca label, but it sounds just as vital and swarming on this low-price re-issue.
Arrangements are polished to a fine shine, and Ted's crew blows

through them with all the precise punch which has taken by storm even the ears of American experts in this field.

ERNEST GOLD
Music From The Soundtrack Of Exodus
Theme From Exodus; Summer In Cyprus; Escape; Ari; Karen; Valley Of Jericho; Fight For Survival; In Jerusalem; The Brothers; Conspiracy; Prison Break; Dawn; Fight For Peace.
(RCA RD-27210)****

COMPOSER Ernest Gold conducts the large Sinfonia of London in his score for the film account of the Israel story.
His theme is one of the most

gorgeous melodies written for the cinema, and it threads its memorable way throughout; this LP, the rest of the pieces are fragmentary and purely incidental to the film. They reveal however, that Gold's trip to Israel for local colour and atmosphere during the shooting of the film was not wasted.



TERRY SNYDER
Mister Percussion
Patrol On The Ritz; Softly As In A Morning Sunrise; The Man I Love; Get Out Of Town; Deep Night; Colonel Henry; Once In A While; Everything You Got; Out Of This World; Bang Banga Banga; Theme From "Picnic"; And Moonlight; Eye Negra.
(London HA-T 2333) ****

ANOTHER LP exercise in percussion from across the Atlantic. It features one of the drummers who led the way into the best-selling album charts with this rhythmic

sounds of the sixties.
Terry Snyder also has a stellar line-up of New York session men blowing these swinging, jazz-tinged arrangements spiced with exotica from the rhythm team.

A fine set. And the arrangement of Colonel Bogey would have even that crusty old brass-hat jiving with the best of 'em!

HENRY JEROME
Brazen Brass Plays Songs Everybody Knows
Alexander's Ragtime Band; You Were Meant For Me; I'll Get By; I Don't Know Why; I Can't Give You Anything But Love; Peg O' My Heart; The Gang That Sang Heart Of My Heart; Maple; Near You; On The Sunny Side Of The Street; Somebody Stole My Gal; I'm In The Mood For Love; My Blue Heaven; Darktown Strutters' Ball; I'll See You In My Dreams; Good Night, Sweetheart.
(Brunswick LAT 8364 stereo STA 3038)****

NINE trumpets, eight trombones, a two tubas and rhythm under Henry Jerome's direction in a powerful set of standards.
The horns switch to mutes regularly for contrast, but even so an LP's worth of brass-laden band work is a bit much at one sitting.

TONY CROMBIE
Twelve Favourite Film Themes
Never On Sunday; To Each His Own; Theme From A Summer Place; The Tender Trap; Pepe; Hold My Hand; All The Way; A Certain Smile; My Resistance Is Low; It's Magic; Intermezzo From Escape To Happiness; The High And The Mighty.
(Decca LK 4385 stereo SKI 4127)****

ONE of Britain's leading hide thumpers with a star group of sessioners around him, he leads the way in his own arrangements, and those of Frank Barber and Harry South, in these familiar cinema themes.

This is not the usual Crombie presiding at the drum kit, however. There's an easy-going swing to every-



TED HEATH... no surprise that he's taken America by storm.

thing, but no deafening fireworks. The mood is more thoughtful and reflective than much of Tony's previous disc work. Good listening.

HARRY BELAFONTE
Belafonte Returns To Carnegie Hall
Jump Down Spin Around; Suzanne; Chickens (Harry Belafonte); Vachitakem; I Do Adore Her; The Band Of Stymond Freed (The Chad Mitchell Trio); I've Been Driving On; Bold Mountain; Water Boy (Odette); A Hole In The Bucket (Belafonte And Odette); Here Ma To; I Know Where I'm Going; Old King Cole; La Bamba (Belafonte).
(RCA RD-27205)****

THE second live Belafonte Carnegie Hall to be captured on Record by RCA Victor.

It is interesting because the supporting artists add variety and colour which would have been lacking if Harry's limited voice and style had occupied the whole LP.

Highlight was the exciting and surprisingly authentic second part of the Mexican La Bamba, which provoked more applause from the Carnegie Hall audience than most of the other numbers put together.

'THE MUSIC MAN'—discs to suit any mood

THE MUSIC MAN
Original Broadway Cast
Overture; And Rock Island; Iowa Shabbona; Ya Got Trouble; Piano Lesson; Goodnight, My Someone; Seventy-Six Trombones; Sincere; The Sadler-Bush-Blow Girl; Pick-A-Little, Talk-A-Little; The Ladies And The Gents; Marion, The Librarian; My White Knight; The Wells Fargo Wagon; It's You; Shipooop; Lida Rose; Will I Ever Tell You; Gury, Indiana; Till There Was You; Finale.
(Capitol W 950)****

THE original Broadway cast, headed by Robert Preston and Barbara Cook, in Meredith Willson's sparkling musical set in the Iowa countryside of 1912.

All the brilliance, gusto and energy of the American musical are present in full measure in this album.

And, the more one hears these songs, the more one realises that "The Music Man" is one of the greatest shows to hit the international stage for some time.

A small complaint; this copy of the album does not tell you if you are singing what; you have to work it out from the front of the sleeve.

HILL BOWEN
Instrumental Hits From The Music Man
Seventy-Six Trombones; Goodnight, My Someone; The Sadler-Bush-Blow Girl; Ya Got Trouble; Marion, The Librarian; Gury, Indiana; The Wells Fargo Wagon; It's You; Shipooop; Lida Rose; Till There Was You.
(RCA Camden CDN-151)****

MORE from "The Music Man."
This instrumental set is from British MD, pianist and arranger William Hill-Bowen, who is one of RCA Camden's top orchestral sellers in the States.

His orchestra plays with its accustomed skill and polish, but some of the songs depend heavily on their lyrics for full impact. They don't come off too well, instrumentally.

TOMMY KINSMAN
Dance To The Music Man And That Other Man Of Music
Irving Berlin
Quicksteps; Seventy-Six Trombones; Will I Ever Tell You; Pick-A-Little, Talk-A-Little; Goodnight, My Someone; Gury, Indiana; You're So Square; Till There Was You; The Wells Fargo Wagon; Lida Rose; Will I Ever Tell You; Quicksteps; Shipooop; Goodnight, My Someone; Gury, Indiana; Seventy-Six Trombones; Quicksteps (Irving Berlin); There's No Business Like Show Business; I Got The Son In The Morning; Change Partners; Heat Wave; Play A Simple Melody; Let Yourself Go; They Say It's Wonderful; You Got Me Love To Keep Me Warm; Don't Step Out With My Baby; Let's Face The Music And Dance; This Is The Army, Mr. Jones; If Only Happens When I Dance With You.
(Fontana TEL 5130, stereo STFL 554)****

MORE tuneful dance music, with tempos strict enough to make

a champion smile. The idea of playing a selection of the highlights from "The Music Man" on one side and the wonderful tunes of Irving Berlin on the other has produced an LP of first-rate value.

The Tommy Kinsman orchestra, with its unusual line-up of trombones, saxes, accordion and rhythm, has hit the dance music bull's-eye again.

THE MUSIC MAN & EXODUS
Seventy-Six Trombones; Goodnight, My Someone; Lida Rose; Marion, The Librarian; Till There Was You; Seventy-Six Trombones; Theme From "Exodus"; Karen From "Exodus"; Theme From "The Apartment"; Theme From "The Sandlot"; Green Leaves Of Summer From "The Alamo".
(Pye Golden Guinea GGL 0074 stereo GSG 10074)****

A BARGAIN set. There is the sparkle of Meredith Willson score from "The Music Man" on the first side, sung and played by The Hollywood Sound Stage Chorus and Theatre Orchestra, and good movie themes on the flip performed by the Golden Guineas, the 101 Strings.

Musicianship isn't quite up to the standards we expect, but this offers a strong coupling which will satisfy a lot of people.

THE MUSIC MAN
London Cast
Overture (Garth Davies and "The Music Man" Orchestra); Rock Island (Michael Malnick and The Salesmen); Iowa Shabbona (Townpeople); Ya Got Trouble (Van Johnson); Piano Lesson (Patricia Lambert, Ruth Kettlewell); Goodnight, My Someone (Patricia Lambert); Seventy-Six Trombones (Van Johnson); Sincere (The Iowa Four—Alan Thomas, Peter Rhodes, Frederick Williams and John Lloyd Parry); The Sadler-Bush-Blow Girl (Van Johnson, Bernard Spear); Pick-A-Little, Talk-A-Little; Goodnight Ladies; (The Ladies And The Iowa Four); Marion, The Librarian (Van Johnson); My White Knight (Patricia Lambert); The Wells Fargo Wagon (Denis Waterman And Townpeople); It's You (The Iowa Four); Shipooop (Bernard Spear); Lida Rose; Will I Ever Tell You; (The Iowa Four And Patricia Lambert); Gury, Indiana (Denis Waterman); Till There Was You (Patricia Lambert, Van Johnson); Finale (Entire Company).
(HMV CLP 1444)****

THE West End cast of this show in an LP which runs close to the high standard set by their Broadway counterparts.

Van Johnson and Patricia Lambert are not quite as effective as Robert Preston and Barbara Cook, and the overall quality of this set hasn't the same bite and verve as the American album.

But the Iowa Four "barber shop quartet" are much better than the Buffalo Bills. Anyone who has enjoyed the London production won't be disappointed by this record version.

Golden Guinea

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| <p>THE BEST OF CHRIS BARBER AND ACKER BILK</p> <p>GGL 0075 (Mono only)</p> | <p>'EXODUS' 'THE MUSIC MAN'</p> <p>AND OTHER GREAT THEMES</p> <p>GGL 0074 (Mono) GSG 10074 (Stereo)</p> |
| <p>'THE SOUL OF SPAIN Vol.2'</p> <p>GGL 0071 (Mono) GSG 10071 (Stereo)</p> | <p>A COMPLETE AUTHENTIC 'MINSTREL SHOW'</p> <p>GGL 0076 (Mono) GSG 10076 (Stereo)</p> |
| <p>'LE COQ d'OR' 'NIGHT ON THE BARE MOUNTAIN'</p> <p>London Philharmonic Orchestra</p> <p>GGL 0077 (Mono) GSG 10077 (Stereo)</p> | <p>'CARIBBEAN CRUISE' THE RIO CARNIVAL ORCHESTRA</p> <p>GGL 0078 (Mono) GSG 10078 (Stereo)</p> |
| <p>'RHAPSODY' Rhapsody In Blue; I Hear a Rhapsody; Rhapsody d'Amour; etc.</p> <p>101 STRINGS</p> <p>GGL 0079 (Mono) GSG 10079 (Stereo)</p> | |

Dizzy's personality sweeps all before him

DIZZY GILLESPIE ORCHESTRA
A Portrait Of Duke Ellington
In A Mellow Tone; First Ain't That You Used To Be; Serenade To Sweden; Chelsea Bridge; Upper Manhattan Medical Group; Do Nothin' Till You Hear From Me; Caravan; Sophisticated Lady; Johnny's Gone Lately; Perdido; Come Sunday.
 (12in. HMV CLP 1431)★★★★
Personnel: Dizzy Gillespie (trumpet); Bennie Green (trombone); Hank Jones (piano, celeste); George Duvivier (bass); Charlie Persip (drums); plus vibraphone, three French horns, tuba, various clarinets; Clare Fischer (arranger).

BRITISH critic, Benny Green (no relation to coloured trombonist, Bennie Green, incidentally!) wrote the liner notes. They're excellent. But completely lacking in information about the actual album. So I am deeply indebted to "Down Beat" editor, Gene Lees for supplying the personnel and some details about the arranger, who plays such an important role here, Clare Fischer.

Fischer is 32 and comes from Detroit. He is potentially a very important arranger. Given the opportunity, he might have as much to offer as Gil Evans. Unfortunately, on this record, the engineer has completely failed to show Clare's scores in their proper perspective. One gets a very distorted impression of them at times and has to use one's imagination a lot. The instrumentation is unusual and he has created unusual lines and colourings as a result. Fischer obviously admires Ellington and this is apparent on the several ballads, which have a definite dual feel. Otherwise Dizzy's exceptionally strong personality sweeps everything before him. He is positively brilliant—and so completely personal. For him five stars plus. The rating is lowered by the dimly bad ensemble balance. Hank Jones turns in some delicious solo spots, too, and the rhythm section is thoroughly professional.

ART BLAKEY'S JAZZ MESSENGERS
Olympia Concert
Just By Myself; I Remember Clifford; Are You Real?; Moonin'; Justice.
 (12in. Fontana TFL 5116)★★★★
Personnel: Art Blakey (drums); Benny Golson (tenor); Lee Morgan (trumpet); Bobby Timmons (piano); Jymie Merritt (bass).

THESE are the 1958/59 Messengers. The same group as on Blue Note 4003, which I reviewed a few weeks ago. Playing some of the same tunes, too.



* DIZZY GILLESPIE... sweeps.



by TONY HALL

They all three tunes on side one are by Golson. Myself and Real are bright-toned, standard pop-type songs, not dissimilar in conception. Each could easily have lyrics added. Lyrics have been written to the poignant Clifford. But the instrumental version is much more moving. Lee Morgan plays with plenty of feeling on this track. Side two is much more typical of the Messengers as we heard them here. This is, I believe, their fourth recorded version of Timmons' classic, 'Moonin''. In several ways, it's the best so far, with good solos from Lee and Bobby, especially. Mook's tune, Justice (once known as "Evidence") opens with some typically tremendous, blazing Blakey, and is a most exciting track. In retrospect, Golson's tunes are much more memorable than his rather forced tenor-playing. And, good as Morgan and Timmons were at the time, they have certainly come a long way since then. A good souvenir of a typical Messengers concert.

HANK MOBLEY QUARTET
Soul Station
Remember; This I Dig Of You; Dig Dis; Split Feet; Soul Station; If I Should Lose You.
 (12in. Blue Note 4031)★★★★
Personnel: Hank Mobley (tenor); Wynton Kelly (piano); Paul Chambers (bass); Art Blakey (drums).

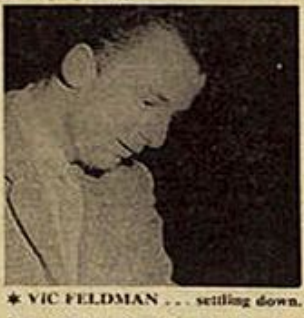
VERY few Hank Mobley records are available here. Which is a pity. Because, though no Rollins or Coltrane, he is unquestionably one of the most individual—and satisfying—tenor stylists in jazz. This LP, his most recent American release, is also probably his best. His sound has changed a little. And his highly personal conception has matured. Though he has retained one or two typical clichés. Apart from the seldom heard standards (Remember and Lost), all the tunes are by Hank. This and Split are both of well above average interest. The blues, Dig Dis, is a slightly tongue-in-cheek dig at Bobby Timmons. But it develops into a thoroughly deep-rooted performance by all four.

The title tune is a very funky, almost lazy, 16-bar theme. More groovy playing. The rhythm section is perfect. Wynton comps with sympathy and his solos are generally well put together and he swings all the way, especially on Dig Dis. On This I Dig, his excellent solo gets very involved with quotes from "The Party's Over." Blakey's drumming is very controlled and sympathetic, and helps contribute much to the success of the session. He has an exciting solo on track two. A very enjoyable record indeed. I recommend it.

THIS IS WHY I LEFT CANNON — FELDMAN

"YOU know me, I've never liked touring. My health won't stand up to it." The speaker: Britain's best home-grown jazz talent, London-born Victor Feldman. Before he left for the States after a week's work at the Ronnie Scott Club, Victor told me about his reasons for quitting the piano chair in the Cannonball Adderley Quintet.

"When I joined Cannon, I thought we'd spend most of the time in or around New York. So I took an apartment there. That was eight months ago. During that time I've spent only six weeks in New York! And now my wife, Marilyn is to have a baby. I'd like to spend as much time as possible with her. "So, when I get back to New York I'm going to do a couple of records with Cannon, then sell the apartment and move back to Los Angeles. "I hope I won't have lost all my contacts for sessions out there, but being settled in one place will give me the chance to get down to some proper practice and writing. There isn't time to come up with anything new when you're on the road all the time."



* VIC FELDMAN... settling down.

Very unfair
 Vic may work with singer Peggy Lee, who is due at London's Pigalle Restaurant soon. "Stan Levey, the drummer, wrote to say he's got me the job if I want it. Either Don Bennett or Scooty La Faro will be on bass."

Recordings? His last LP under his Contemporary contract was slated by American critics. "I think it was very unfair," said Vic. "They reviewed it as a jazz album, but it was designed as a LATIN album I didn't think it was the greatest, but I thought it was good on its kind." Now he is with Riverside. "My contract calls for two albums a year. I've done one, on vibes and piano. It's due out here next month, I believe. I'm planning the second now." Vic, with Jimmy Heath, was commissioned to write arrangements for a 10-piece band fronted by Cannonball's Sam Jones on bass and cello. "The album's called 'The Chant,' named after one of my tunes, which

CLASSICAL CORNER

PENNARIO'S PIANO

FAVOURITE CLASSICS FOR THE PIANO
 Played by Leonard Pennario.
Chopin: Polonaise In A Flat; Debussy: Clair De Lune; Liszt: Strauss: The Blue Danube; Rachmaninoff: Prelude In C Sharp Minor; Prelude In G Minor; and Liszt: Liebestraume and Hungarian Rhapsody No. 7.
 (Capitol P 8312)★★★★

APART from the transcription of the Blue Danube, there is nothing in this record to get over excited about. Leonard Pennario is better, in my opinion, when he is performing with an orchestra, as on his recording of Rachmaninoff's Third Piano Concerto. Although his playing on this disc is adequate, it is never inspiring and it seemed as though his might be partially bored with the choice of works he had to play. The transcription of the Blue Danube, however, did ring true, and possessed a freshness and definition in the character of the playing that the other six pieces did not. Here Mr. Pennario was at his best. In the Chopin Polonaise he was at his worst.

TCHAIKOVSKY
 Piano Concerto No. 1 in B Flat Minor.
WEBER
 Konzerstück in F Minor.
CLAUDIO ARRAU and the Philharmonia Orchestra conducted by Alceo Galliera
 (Columbia 33 CX 1731)★★★★

WHAT amazed me about this recording was the pace at which the Tchaikovsky Concerto was performed. Instead of the first and third movements being "bashed out" in the normal style, Arrau and the conductor seemed to have decided to analyse the work to dig deep and find the meaning. Consequently we get a performance that is measured and almost sedate. An improvement? Well, that is a matter of opinion, but for my money I would prefer a slightly faster tempo, especially in the final movement.

The second movement, however, does benefit from the analytical treatment, for that ghastly middle section does at last take on some semblance of meaning, which is rarely found in the majority of performances. The playing itself shows wonderful co-operation between the soloist and the orchestra. The disc is rounded off with an excellent performance of the Konzerstück by that granddaddy of the romantic movement—Carl Maria von Weber. Although Arrau gives rather a severe reading of the score, the whole work is very enjoyable. The recording qualities of these two works is first-class and the piano reproduction excellent.

CONCERT WALTZES
 The Philharmonia Promenade Orchestra conducted by Henry Krips.
Tchaikovsky: The Sleeping Beauty; Swan Lake; Water Of Flowers; Serenade In C Major; Eugene Onegin; Grand; Foss. Debussy: Nana; Waltz; Berlioz: Un Bal from Symphonie Fantastique; Chabrier: Festival Overture; Le Roi Malgre Lui.
 (Columbia 33 SX 1300)★★★★

NINE waltzes all on one disc are a little bit too much for me—even if they are performed to perfection, and here I am afraid I found the playing of each waltz much of a nuisance. It is also difficult to appreciate that a disc of concert waltzes does not include even one by Strauss. My main criticism, therefore, is not of the playing, but presentation and make-up of the disc. The orchestra seems to enjoy their task, and the music is very fluid.
Alan Elliott

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 Notice is hereby given that Harrington Frederick Saunders residing at 22 Fulstow Gardens, Epsom, Surrey, and carrying on business under the name of Barrington-Vall Saunders Organisation, intends to apply to the County Council of Essex for registration under the above Act. (Date) 21st May 1961.
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Who Where When

Week beginning Sunday, May 21

- ARDWICK**
Apollo: Robert Horton, The Madlinke, Two-Tones, Ronnie Almirch and The Squadroneers (Fri.).
- AYR**
Station: Pete Chester and The Vigilantes (Mon.).
- BIRMINGHAM**
Hippodrome: David Whitfield, "Rose Marie" and West End Ballroom, Hamphrey Lytton (Sat.).
- BLACKPOOL**
Palace: Max Bygraves (Wk.), North Pier: Michael Holliday and The Albion Dancers, Metropolitan Hotel: Pete Chester and The Vigilantes (Thurs.).
- BELTON**
Albert Hall: Hamphrey Lytton (Fri.).
- BRIGHTON**
Amateur: Clyde Valley Stompers (Fri.), Hippodrome: Emily Ford and The Checkmates, Jimmy Lloyd, The Fortettes (Wk.).
- BUNTON**
Palace: Clyde Valley Stompers (Sat.).
- CHELTENHAM**
Town Hall: Hamphrey Lytton (Thurs.).
- CHICHESTER**
Royal Theatre: Dan Rennie (Wk.).
- GLANGOW**
Empire: Andy Stewart (Sat.).
- GREAT YARMOUTH**
Whitlington Pier: Bruce Forth, Gary Miller (Sat.).
- GUILDFORD**
Wooden Bridge Hotel: Clyde Valley Stompers (Thurs.).
- BULL**
See Ardwick. Metropolitan Ballroom (Rocks) Valentine (Sun.).
- LIVERPOOL**
Cavern: Arker Bk (Mon.).
- LEANDRINO**
Odeon: Arker Bk (Sun.).
- LONDON**
Talk of the Town: Sophie Tucker, Paglia, Patti Page, London Palladium: Harry Secombe, Roy Castle, Marian Ryan, Eddie Calvert (Sat.), Apollo: Patricia Lambert, Van Johnson ("Miss Moe"), Palace Theatre: "The Sound of Music", Refectory, Golden Green: Clyde Valley Stompers (Mon.), Marquee: Hamphrey Lytton (Wed.).
- LOWESTOFT**
Theatre Royal: Pete Chester and The Vigilantes (Sat.).
- MAIDSTONE**
Star Hotel: Clyde Valley Stompers (Sun.).
- MANCHESTER**
Palace: Alma Cogan, Dallas Ryan, Rosemary Squires (Sat.), Cabaret Club: Robert Horton, London, Anita Scott, Johnny Franks (Wk.), Bioga: Hamphrey Lytton (Sat.).
- MANNINGTREE**
Palace: Paul Hanford (Sun.).
- MARGATE**
Dreamland Park: Arker Bk (Sat.).
- MORECAMBE**
Midleton Tavern: Pete Chester and The Vigilantes (Thurs.).
- NEW BRIGHTON**
Tower Ballroom: Ricky Valance (Thurs.).
- NEWCASTLE**
Empire: Ken Dodd, Mona Baptiste, Barry Street (Wk.).
- NOTTINGHAM**
Trent Bridge: Clyde Valley Stompers (Thurs.).
- PULLEHEI**
Station: Pete Chester and The Vigilantes (Fri.).
- SHEFFIELD**
City Hall: Robert Horton package (Wed.). See Ardwick.
- ST. ALBANS**
Market Hall: Clyde Valley Stompers (Wed.).
- STOCKTON**
Globe: Robert Horton package (Thurs.), See Ardwick.
- SUNDERLAND**
Gaiety: Tommy Steele, The Viceroys (Wk.).
- TORQUAY**
Palace: Beverly Sates, Robert Earl (Wk.).
- WOLVERHAMPTON**
Civic Hall: Arker Bk (Thurs.).



CHRIS BARBER... nothing short of a triumph with his American band. (DISC Pic)

Chris proves we can hold our own

CHRIS BARBER'S AMERICAN JAZZ BAND
featuring Sidney De Paris and Edmond Hall

Down Home Rag; Tishomingo Blues; On Baby (Rain Or Shine); Baby Won't You Please Come Home; You Tell Me Your Dreams; I'll Tell You Mine; I'll Love You; See See Ride; Blues; Sweetheart On Parade.

(Columbia 33SX 1321)★★★★

THIS is, of course, nothing short of a triumph for our local boys, Chris Barber. Only two musicians can claim to have achieved what Chris did in his recent tour in America. That is to record with men of his own choice under his own leadership in America itself.

The Nat Gonella ones are comparatively unknown, the Spike Hughes ones have gone down as part of jazz history. I'm sure the Barber ones will do the same.

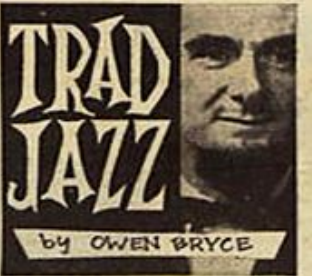
This is no novelty record, nor is it an inferior one, nor does Chris Barber on trombone come off badly. Indeed, on some tracks he's almost the star performer. He shows that British traditional musicians can hold their own with Americans of the All Star variety. Americans such as Sidney de Paris, Ed Hall and Hank Duncan.

It shows also, unfortunately, that our conception of the rhythm section sounds a little behind. Put Chris with a REALLY GOOD RHYTHM SECTION, and cut out that infernally played bass, and you have an entirely different... and far superior... noise.

A surprising thing about this disc is that on at least two occasions, Down Home Rag and Tell Me Your Dreams come to mind. I thought I was listening to Pat Halcov.

The band is completed by Hayes Alvis, an ex-Ellingtonian on bass, and Joe Marshall on drums, who played

with Johnny Hodges and Jimmie Lunceford. I wouldn't miss this one if I were you. Only Ed Hall is a bit below par and it is really a five star disc.



HAL SINGER with CHARLIE SHAYERS
Blues Stompers' Weekly; With A Song In My Heart; Midnight; Fancy Pants; The Blast Off.

(Esquire, 32-122)★★★★

IF you're like me, you won't know much about Hal Singer. For one thing, the years between 1949 and 1958 were spent indulging in the current craze for rock 'n' roll, only then it was called rhythm and blues. During a short spell with Duke Ellington, Hal Singer recorded "Cornbread" in the popular idiom of the day. It made good and Hal took the opportunity to take his own group out on the road.

From there he went to a spot at the Metropole, the Seventh Avenue Ball in New York where Henry "Red" Allen held sway. Before the Ellington

stint, which lasted six months, Hal had worked with the bands of Lucky Millinder, Hot Lips Page, Roy Eldridge, Allen, Sid Catlett and Don Byas.

Born in Oklahoma in 1919 his musical career began eight years later when he took up the violin. At high school he switched to saxophone, played in the school band but later received a degree in agriculture, before finally deciding to make it musically.

His tone is derived from the playing of Coleman Hawkins and Don Byas, Ben Webster and Illinois Jacquet. That much is obvious from With A Song In My Heart. On other tracks he adopts a somewhat harder tone more in keeping with the newer tenors and with the spirit of this album.

He is an interesting player and worth watching if you're not taken up with "modern" trends... but then you wouldn't be reading this if you were. Let me remind you that in spite of its up to date tendencies this is by no means anything else but a mainstream recording... traditional mainstream if you get what I'm aiming at.

But it is Charlie Shavers who is the star of this disc. Shavers with his wonderful ability to switch on different tones and styles for any particular purpose. And the rhythm section is brilliant.

DUKE ELLINGTON AND HIS ORCHESTRA

Duke Ellington Presents
Summering: Laura; I Can't Get Started; My Fanny Valentine; Everything But You; Frustration; Cotton Tail; Day Dream; Deep Purple; Indian Summer; Blues.

(Parlophone PMC 1136)★★★★

RECORDED as long ago as February 1956, and only just released here, this record didn't strike me as up to Duke's usual high standards. I suppose it is largely because of the tunes. One doesn't associate commercial ballads with the Ellington band, yet here we have no less than six of them.

They are, mind you, among the best ballads ever written and most certainly worthy of Ellington's attention. And



DUKE ELLINGTON—Six commercial ballads.

they are, of course, given Ellington's usual distinctive touch. The slower ones give the soloists a chance to shine, especially Paul Gonsalves and Johnny Hodges. Ray Nance sings I Can't Get Started, with Russell Procope playing the low register clarinet behind him.

In addition to these ballads there are two in similar vein from Duke's own pen. Everything But You with vocal by Jimmy Griessem and Day Dream. Added to these is a very fast version of Cotton Tail and Blues, which I'm sure I've heard before. The solo is all sound familiar.

This 1956 band was one of the best Duke ever had. Woodyard is on drums, Terry, Nance, Cat Anderson and Willie Cook on trumpets; the strong trombone team of Jackson, Woodman and John Sanders; the wonderful sax section of Hamilton, Hodges, Procope, Gonsalves and Carey, and Jimmy Woode on bass.

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Beginning this week

RADIO LUXEMBOURG Pick of the Programmes

SUNDAY—7.0 Juke Box; 8.15 Personality Old and New; 9.30 Perry Como; 9.45 Tune A Minute; 9.50 Time For A Song; 10.30 Starlight; 10.45 Song Requests; 10.50 Magic of Sinatra; 11.0 Top Ten; 11.15 Midnight Spot.

MONDAY—7.0 Non-Stop Pop; 7.45 Discotic Shuffle; 8.15 Honey Hit Parade; 8.30 Monday's Requests; 8.45 Make Your Merry-Go-Round; 9.15 Juke Box; 9.45 Monday Pop; 10.15 Pop; 10.45 Monday Hit Parade; 11.0 News With The Stars; 11.15 Your Record Date.

TUESDAY—7.0 Non-Stop Pop; 8.0 The Elvis Presley Show; 8.15 Honey Hit Parade;

8.30 Tuesday's Requests; 8.0 Hopalong Merry-Go-Round; 9.15 Juke Box Parade; 9.30 A Young Man's Fancy; 10.0 A Request Crop; 10.30 Warner Bros. Record Show; 11.0 Piratronic Player; 11.5 Midnight on Luxembourg.

WEDNESDAY—7.0 Non-Stop Pop; 7.45 Glen Mason Sings; 8.0 News Songs For You; 8.15 Honey Hit Parade; 8.30 Wednesday's Requests; 8.45 Hopalong Merry-Go-Round; 9.15 Stop Pressing; 9.45 The Deep River Boys; 10.0 Teen and Tween; 10.45 Club; 10.30 Pete Murray's Record Show; 11.0 Request A Golden Collection; 11.15 Top Ten; 11.30 12.0 Midnight On Luxembourg.

THURSDAY—7.0 Non-Stop Pop; 7.45 This Week's Top Disc; 8.15 Honey Hit Parade; 8.30 Hopalong Merry-Go-Round; 8.45 Thursday's Requests; 9.0 The Devil Jacobs Show; 9.30 This Is Their Life; Adam Faith; 9.45 The Pat Boone Show; 10.0 It's Record Time; 10.45 Song; 11.0 Rising Stars; 11.5 Midnight On Luxembourg.

FRIDAY—7.0 Non-Stop Pop; 7.45 Cosmic France; 8.0 The Kelly Stone; 8.15 Honey Hit Parade; 8.30 Friday's Requests; 9.0 Hopalong Merry-Go-Round; 9.45 The Duke Valentine Show; 9.30 America's Hot Ten; 9.45 Friday Spot; 10.0

SATURDAY—7.0 Non-Stop Pop; 7.45 Saturday Jazz Time; 8.30 Saturday's Requests; 9.0 Eddie Gorme and Steve Lawrence; 9.45 Irish Requests; 10.15 Big Time Bands; 10.30 Honey Hit Parade; 11.0 Keith Fordyce; Sound-Off; 11.30 Record Round-Up; 11.5 The Late Late Show.

Week beginning Sunday, May 21

Weekend Choice: 10.30 Record Hop; 11.0 Spinning Pop; 11.5 Midnight On Luxembourg.

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BATTERSEA... the stars enjoy the...



Above: It was weather to make everyone take to the water... on it, not in it, mind you. Helmsman on the left is Brett Landis, Julie Rayne as crew. On the right that's Ricky Valance and Pim Nevada.



Right: You can't keep Tommy Steele down even at the best of times. Wonder what wife Ann thinks when Tommy does this at home?

ALONG THE ALLEY

Big coverage on new show

OPENING at the Palace Theatre tonight (Thursday) is the last musical from the pens of that fabulous partnership, Richard Rodgers and the late Oscar Hammerstein II.

It's "The Sound Of Music," based on the Austrian aristocratic family of Trapp and their hobby of singing together, which became a highly successful career after their move to America.

Williamson Music in the Chappell group are publishing the show's songs and music, and the numbers have won an imposing coverage. The title song has been cut by Doris Day (Philips), David Whitfield



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(Decca), Ivor Emmanuel (HMV), Edmund Hoekridge (Pye) and Manovian (Decca). The song with the high potential, "Climb Ev'ry Mountain," has been covered by David Whitfield (Decca), David Hughes (Columbia), Tony Bennett (Philips) and Dickie Valentine (Pye).

"My Favourite Things" has received record attention from two ladies, Gracie Fields (Columbia) and Petula Clark (Pye). "Sixteen, Going On Seventeen" is sung by Leslie Uggams (Philips) and Nick Bennett (Columbia). Nick, incidentally, is also starring in the show.

"Do-Re-Mi," a song with the kids' chorus gimmick, has been recorded by Gracie Fields (Columbia), Joan Regan (Pye) and Mitch Miller (Philips). At the moment, Johnnie Ray is all by himself on Philips with "An Ordinary Couple," and Ronnie Krambe is similarly placed on Columbia with "The Lonely Goatherd" and "Edelweiss."

NEWS from the street of MUSIC

The American cast LP starring Mary Martin, Theodore Bikel, Patricia Neway and Kurt Kasnar will be released here by Philips next month. The London cast is scheduled to record their album for HMV on May 24, and this will probably be issued in June as well.

FILMUSIC, the company specialising in publishing songs and instrumentals from the British cinema world, celebrated their second birthday on Sunday of this week.

There's no better way of marking anniversaries than with a hit record, and "The Shadows' Columbia disc of "The Frightened City" theme has obliged in this instance.

"The Frightened City" film itself is a triumph for Filmusic's Harold Shampson and his modern ideas on making film music commercial as well as functional. The entire music budget for the picture was placed under his supervision, and he undertook all details concerning commissioning the scores (from Norrie Paramor), recording the music and placing items from it for commercial discs. N.H.

FUN OF THE FAIR



Star of the Mums, McDonald Hobley chats to the idol of their daughters, Cliff Richard. And the subject, of course, was records.

The stars were at the Battersea Pleasure Gardens in their hundreds on Saturday to raise money for the Variety Club of Great Britain, and DISC photographer Rich Howell was there to record the scene for you.



A smile from Patti Page as she rides her wooden hearted horse. She flew into London from America only a few hours previously.

RADIO LUXEMBOURG—thirtieth birthday

THIRTY years ago last Monday a company called Compagnie Luxembourgeoise de Radiodiffusion came into existence in the Grand Duchy of Luxembourg, between France and Germany.

At the time, the formation of the Duchy's radio station was hardly sensational. Today Radio Luxembourg is perhaps the most influential medium in Europe where the promotion of pop music is considered and one of the most successful commercial radio operations in the world.

The station's first programmes were broadcast in the French, German and Luxembourg languages, and it was not until 1937 that English trans-

missions began. Since that time, the influence of Radio Luxembourg has grown enormously, interrupted only by the 1939-45 war.

Pop records and pop record stars are the dominant theme of Radio Luxembourg's English language shows. It's estimated that an average of 800 commercial records are played over the Luxembourg wavelength every week.

The majority of the record shows are taped in the studios of Radio Luxembourg's London offices, compered by the disc jockeys retained by the various gramophone companies, which buy air-time for their releases, and by other commercial firms sponsoring disc shows. Luxembourg's

own disc shows are introduced from the Duchy by the station's resident DJ team of Barry Alldis, Ted King, Ernie Williams and Martin Locke, and the tapes of the London recordings are flown over for transmission.

EMI Records are the leading disc firm sponsors with thirteen programmes per week for the release of their various labels. Exploitation manager Arthur Muxlow pointed out that Radio Luxembourg is extremely influential in creating hits.

"Since the advent of TV, radio has become more important than ever before. The younger generation are switching over from TV to the Luxembourg programmes."

J.S.