

# DISC

THE TOP RECORD & MUSICAL WEEKLY

No. 166 Week ending May 27, 1961

Every Thursday, price 6d.

## INSIDE

**Matt Monro**—the man who could change the charts

**Del Shannon**

**NEW STAR**

**Jerry Lee Lewis**

**AUTUMN VISIT?**

**PLUS** DISC'S calendar for June

### Newley discusses new show

# 'Gurney Slade' for West End?



ANTHONY NEWLEY

**Rush release for new Steele single**

DECCA have rush released a new Tommy Steele single. The disc, released while Tommy is currently on a variety tour, is the "Dit-Dit Song" from "Belle," the Wolf Mankowitz-Monty Norman musical at present at the Strand Theatre, London.

Both music and lyrics for this number, which was originally scheduled for June release, were written by Monty Norman.

Also on release this week is a Garry Mills single—his first for Decca. Title is "I'll Step Down," a C and W number with a backing by Johnny Douglas.

NEGOTIATIONS are in progress between Anthony Newley and the Bernard Delfont office which may result in Tony starring in a West End stage show this summer. Tentatively titled "Stop The World, I Want To Get Off!" it will be a one-man show with Tony supported only by a chorus of girls.

No information concerning the possible format of the show was available as DISC closed for press, but its provisional title suggests that it might contain elements similar to Tony's controversial "Gurney Slade" shows for ATV last year. Material for the show will be written by Tony with Leslie Bricusse.

The latest Newley LP released by Decca this month is a sequel to his successful single beat revival of "Strawberry Fair." Called "Tony," the album contains beat versions of oldies like "Yes, We Have No Bananas" and "Pop Goes The Weasel."

### Cleo on ATV

CLEO LAINE stars in a Birmingham area show for ATV on June 9 and 16. Entitled "Calypso," it replaces the "Cover Girl" programmes.

Starring with Cleo in the June 9 edition will be Cy Grant, and Tommy Elytle will appear in the June 16 show.

### 'JUKE BOX' GUESTS

PANELLISTS booked for BBC TV's "Juke Box Jury" on June 3 include Jack Jackson and Russ Conway.

## LINDA STARTS STAR TREK

UP they come—the teenage misses following the path cut by Brenda Lee with his records. Latest newcomer, already with a big hit in America, is Linda Scott, 15-year-old schoolgirl from New Jersey.

She is trying for a chart entry over here with her American seller "I've Told Every Little Star," yet another old standard given the beat treatment. For the Scotts it means that now two of the family are in show



LINDA SCOTT chasing Brenda Lee.

business in a big way... Linda is the kid sister of Jack Scott who made a name for himself in America and over here with "What Is The World's Come Over You?"

Linda has had this success without any help from personal appearances, which usually means a flop for any artist. But Linda, still at school—in Bergen, New Jersey—hasn't been able to get away from her studies very

often. And when she has, it has only been for local appearances. But this doesn't worry Linda over much... there will be more records to come and she had a good grounding in show business. She started her professional career, in fact, when she was only 4 and she plays the piano and also writes music. "Three Guests," the flip of her record, is one of her compositions.

Shooting High!

# LINDA SCOTT

# I'VE TOLD EVERY LITTLE STAR

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## PRIZE LETTER

# Our stars just don't work hard enough



## The Springfields

### 'They're sort of folksy'

HOW to describe the brand of music provided by The Springfields? To be on the safe side I asked Tom Springfield, and learned that "folksy" is the word favoured by the act—not folk singers, not pop singers, but somewhere in between. "We do a commercial type of folk song and some pop with a folk slant," Tom, his sister Dusty, and Tim Field

have been together as an act for almost a year. They have played in sophisticated supper clubs, at Chelsea deb parties, and have had a summer season at a Bournemouth holiday camp. They have also gained a Philips recording contract. Tim Field conforms to the accepted picture of the wandering folk minstrel—except that he washes, shaves and presses his clothes regularly. He has been round the world singing for his supper and other meals; has tried his hand at other jobs

when his singing has not brought home the groceries.

Tom became a singer because he had to. He turned professional after being sacked from every job he tried.

They worked singly for a time, entertaining the deb and party circuit, and then teamed up for the same kind of functions.

"Then we wanted to spread a bit so we got Dusty," said her brother.

And what are The Springfields offering? Something of everything, it would seem. And in several languages.

"We don't want to specialise in folk music because it's rather limited in appeal. We include pop songs in our act, often those with a country and western flavour like 'Are You Sure?' and we try to make the folk songs we sing as commercial and attractive to the ordinary public as possible."

The Springfields can do all this in nine languages, including Hebrew, Greek, Czechoslovakian and Russian—a great help when they start to spread their wings overseas.

Their debut disc is "Dear John," with words by Tom to the tune "Marching Through Georgia," and "I Done What They Told Me To," which is an original by Tom. They were helped on the session by guitarist Ernie Shear playing a banjolin (a half-breed mandoline and banjo) and a rhythm section.

John Summers

AMERICAN singers are much harder-working than their British counterparts with a few exceptions.

They try harder and, quite often, their records are better. Most British artists put little in and expect a lot out. The British charts are dominated by the top few, and most of the new artists who get in are American.

It also seems that America is more ready to help a new singer than we are, and I think it is time this country got a move on.—C. G. MINETT, 22, May Crescent, Ash, Aldershot, Hants.

wealth of many of the un-issued Chest and Checker discs.—DAVID GODIN, 139, Church Road, Bexley Heath, Kent.

## HOUNDED

NIGEL HUNTER must have swallowed one sour grape too many, hence his criticism of Johnny Mathis (DISC, 11-5-61).

Surely, if Mathis is such a bad singer as Mr. Hunter implies, that would have been discovered at the start of his career, and not several best-selling LPs, singles, and a legion of fans, afterwards.

Does Mr. Hunter think the public gullible enough to have been fooled

## NOT NEW

THE revival of oldies is not new; it has been going on for as long as pop music has existed. Frank Sinatra, and all the singers of quality, record standards which are just as much revivals as the best versions produced today.

P. D. Robbins (DISC 13-5-61) wrote: "This is 1961, let our music develop with the times." The songs revived are sung in a 1961 style. Not in the style of 1921. Therefore, we ARE developing with the times.—A. J. DUNKLEY, 74, Hillwood Road, Birmingham, 31.

## TAKING NOTE

ON looking at some of my earlier DISCS, I noticed how many American records made by British artists have hit the charts. Examples of this are "Walk Don't Run," by the John Barry Seven, and "A Hundred Pounds Of Clay," by Craig Douglas.

Now, at last, American artists have begun to realise that many British records can reach the American best sellers. Examples are "Apache" and "Portrait Of My Love."

Perhaps the American buying population will now get a better look at some of our best records.—PHILIP HOYLE, 47, Plumpton Avenue, South Shore, Blackpool, Lancs.

## GOOD NEWS

THE best news recently was that the American labels, Chess and Checker, will have their outlet in the U.K. through Pye. These are probably the leading rhythm and blues labels in the States, and I hope Pye handle them with more enlightenment than did London.

A few years ago, Chess established Bo Diddley on a single, which was released here on an EP. Since then, London released only one of his five LPs, and held back discs from that other Chess-Checker sensation, Chuck Berry.

I hope Pye realise the potential



JESS CONRAD... what has happened to the "Star-to-be of 1961?" (DISC File)

a good service and increase their own sales.—A. H. BIRKETT, 55, Greengate, Kirkbarrow, Kendal, Westmorland.

## WHAT-A-WAY

WHAT has happened to Jess Conrad, the star-to-be of 1961? Practically every D.J., reviewer and critic hailed him as the newcomer most likely to hit the big time in 1961.

Here we are, half way through the year and he is still hanging around without a big hit—unless "Mystery Girl" qualifies him as a big start! His latest disc won't help to rectify things, either.

I reckon that January, 1962, will see Jess still being hailed—as the artist most likely not to succeed.—M. J. B. TANDY, 51, Redlands Road, Fenarth, Glamorgan.

## THIS-A-WAY?

WHAT has happened to the brilliant song world we had a few years back? Where are the songs like "Dream Lover" and "Stupid Cupid"?

The material recorded today is good, but hasn't the power or heat of the earlier songs. Let us have more songs with the power and drive of "Be Bop A Lula," and earlier successes.—DEREK ERNOULT, 32, Byres Road, South Craydon, Surrey.

## ON THE CHEAP

WHEN will record companies stop trying to make a cheap penny? The common practice nowadays seems to be that of issuing discs with previously issued LP tracks as the flip.

Deane Eddy's discs have suffered this setback three times, although there is an explanation for the last, "The Battle," where both sides were based on the American Civil War.

Nevertheless, this practice should be stopped, and the record buyer ought to be given a fair deal.—ALAN CASH, 180, Downing Road, Dagenham Essex.

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

## 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 Reason lighter/ashtray set.

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

The bonus prizewinner for May is:

A. St. J. HARMER, 30, Leekford Road, Earlsfield, London, S.W.18.

for the last five years?—K. M. WALSH, R.E. Atkins Radio, 32-34, Ripple Road, Barking, Essex.

Nigel Hunter writes: Technical ability—or lack of it—is no criterion where singers' record sales are concerned, and never has been.

## AIR TIME

NOTICED with regret, the recent capture by a number of small independent companies of various American record concerns.

It is all very well for such labels to release these American discs, but how are we to hear them? None of these labels has an outlet on any radio station.

I suggest that the smaller companies get together and buy a half-hour show on Luxembourg once a week. In this way, they will give us

SINGS: JOHNNY WORTH'S

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## AMERICAN

## TOP DISCS

These were the twenty numbers that topped the sales in America last week (week ending May 26)

Last This  
Week Week

1	1	Runaway	Del Shannon
2	2	Mother-In-Law	Ernie K-Doe
3	3	A Hundred Pounds Of Clay	Gene McDaniels
4	4	I've Told Every Little Star	Linda Scott
12	5	Daddy's Home	Shep and The Limelinters
6	6	You Can Depend On Me	Brenda Lee
5	7	Blue Moon	Marcel
18	8	Travellin' Man	Ricky Nelson
14	9	Mama Said	Shirelles

Last This  
Week Week

13	10	Breaking In A Brand New Broken Heart	Connie Francis
16	11	Flaming Star	Elvis Presley
—	12	Hello Mary Lou	Ricky Nelson
9	13	Portrait Of My Love	Steve Lawrence
19	14	Running Scared	Roy Orbison
8	15	One Mint Julep	Ray Charles
—	16	Bonanza	Al Caiola
7	17	Take Good Care Of Her	Adam Wade
11	18	But I Do	Clarence Henry
—	19	Just For Old Times	McGuire Sisters
10	20	On The Rebound	Floyd Cramer

First time in the Twenty—DEL SHANNON

## A year ago he was just a G.I.

LESS than a year ago, no one took much notice of Del Shannon. He was just another anonymous G.I. serving with the 7th U.S. Army in Stuttgart, Germany. Since 1958, the daily chore of Shannon was to operate a radio set. There was no apparent difference between him and the scores of olive-green dressed G.I.s serving their time in Europe—except for one thing. He could play a guitar and sing.

One day he got a spot on "Get Up And Go," a programme organised at his base. The result: his "Runaway"—words and music by himself—is No. 1 in America and Australia, No. 2 in Canada and in our charts, too.

Who is this young man who, from obscurity, has rocketed to nation-wide fame in America?

He was born in Grand Rapids, Michigan. His family had no musical background, but Del Shannon started singing and playing the guitar when he was fourteen. He was drafted into the Army after graduating from high school, got the spot on that programme at his German base, and had his first professional engagement at a local dance, after being demobilised.

Soon, Del was noticed by the D.J.s. They gave him live guest spots on the air. One D.J., Ollie McLaughlin, had Del auditioned for two leading agents. They got him a recording test, which led to an immediate session—and "Runaway."

"Runaway" catapulted into the American hit parade. Within three

full date book, and been on a series of one-nighters up and down America.

There is little time for song-writing these days, but that side is now in the hands of Vicki Music, who select and arrange new material for his act and recording sessions.

With success has come the usual thing—a Thunderbird. In this he takes off to the Great Lakes for fishing with his old school buddies, to the sound of rhythm, blues, jazz and pop stylings.

Del's favourite singers are Johnny Mathis and Ella Fitzgerald. He goes for Ray Charles in jazz and R and B, and in instrumentals for RCA's top A and R man, Chet Atkins, a fellow guitarist.

That's Del Shannon, a year ago an unknown G.I. Today the proud owner of a Thunderbird, and a No. 1 hit in "Runaway."

JUNE HARRIS

weeks of entering the top hundred it had reached No. 10. It shot to No. 1 three weeks ago.

He has signed with General Artists Corporation, one of the most powerful organisations in the States, has a



Singer VALERIE MASTERS and pianist-agent DICK KATZ were married at Hempstead on Whit-Monday. They are spending their two-week honeymoon in Majorca. (DISC Pic)

## TOP TWENTY

Compiled from dealers' returns from all over Britain

Week ending May 20, 1961

## Presley in at number one!

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

## ONES TO WATCH

I've Told Every Little Star - Linda Scott  
Halfway To Paradise - Billy Fury

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"TRANSISTOR RADIO"

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KENNY BALL  
"I STILL LOVE YOU ALL"

45 R.P.M. 7N1 2042

LONNIE DONEGAN  
"HAVE A DRINK ON ME"

45 R.P.M. 7N 15354

CLARENCE "FROGMAN" HENRY  
"BUT I DO"

45 R.P.M. 7N 25078



# CABLE FROM AMERICA

edited by Maurice Clark

## Sales slide to cut LP price

**B**IG moves are going ahead here to get the prices of LPs brought down. The Society of Record Dealers' President, Howard Judkins Sr., has sent an open letter to all the main record companies asking them to consider this, owing to declining sales. Also he asked if it was possible to charge the same prices for stereo and monaural instead of making the stereos more, as at present. The high rejection rate in the early days required the disc companies to charge more for stereo versions, but this problem no longer exists.

A decision should be reached within the next few weeks.

Columbia Records have got the recording rights for the forthcoming Broadway Show, "Keen," which is to star Alfred Drake. The show, which is due on Broadway this coming autumn, is heavily backed by Columbia.

For four days last week many show business journalists received a mysterious parcel of meat. After the fourth day, Capitol Records revealed they were behind it and



\* TOMMY SANDS ... teamed with Annette, for one record only.

that the idea was to promote the opening in Las Vegas of the complete Broadway production of "Tenderloin." The label has the original cast album in release.

Patil Page is all set to appear in another movie this year, this time in a very dramatic part. The film will be called, "Boy's Night Out."

Rosemary Clooney is the latest recording star to head for Nashville for recording sessions. Rosie just spent two weeks cutting titles with "the Nashville sound." She left in a very happy mood feeling sure she has that long awaited hit.

Cowboy star Gene Autry has just purchased the Four Star Record Company for 75,000 dollars. This deal goes into effect

on June 1, exactly one year to the day that Autry bought the Four Star Music Company for 150,000 dollars. Along with the company goes several thousand masters including such country and western stars as Hank Locklin, Webb Pierce, The Wilburn Brothers and Ferlin Husky, all big sellers.

Ferlin Husky's wife Bettie just gave birth to a son, to be named David. This is their fifth child.

## Might help

**S**TAN FREBERG is wondering if controversy will help sell his latest album for Capitol. The LP certainly has had plenty of this. It is called "Stan Freberg Presents The United States Of America." It has brought a storm of protest from Boston's Daughters of America and a Revolution, an avalanche of publicity, broadcast bans, press protests, in fact everything to make this tongue-in-cheek record a No. 1 hit.

Andres Segovia, one of the world's greatest classical guitarists, has again renewed his contract with Decca Records. He has now been with this company since 1944. Although he had a temping amount of offers from other labels, Decca still managed to top all these.

Billy Eckstine is one of the most popular artists ever to appear in Las Vegas. He has almost completed his six months contract with the Dunes Hotel, and has already signed a 14 week contract for next year with the Flamingo Hotel for which he will receive 150,000 dollars.

One of the hottest tunes of the year has been "Exodus" with no less than five hit versions all very different. Apart from the biggest selling version by Ferrante and Teicher, also in the charts is the vocal by Eddie Harris, the vocal by Pat Boone a version in French by wonderful Edith Piaf and also seller well is the one by your Mantovani.

Greatly looking forward to her first European tour is lovely singing star Felicia Sanders. Felicia makes her cabaret debut in England at London's Society Restaurant in early June. And believe me when I say you are in for a treat. She will also be making several television appearances and cutting some records. Although Felicia now specializes in cabaret work, she has had several popular hit records including her two-million seller on Columbia Records "The Song From Moulin Rouge." She rates among her fans Elvis Presley, Frank Sinatra and Dinah Shore who lists her among her five favourite entertainers. EMI's A and R man Norman Newell, during his recent visit to the States thought Felicia was one of the greatest entertainers he saw performing.

## New Negro

**S**ARAH VAUGHAN has discovered a great new Negro comedian called George Kirby. George is slaying them at the moment in Chicago's well-known Playboy Club but he flew into New York this week for a special Press reception given for him at New York's Basin Street East, where he was personally presented to the Press by Sassy herself.

Riverside Records are cashing in on the entry to the pop charts of Cannonball Adderley's "African Waltz" by having the alto-sax jazzman record a full album which will contain an extended version of the hit tune. Riverside is the label that managed to get legendary blues singer Ida Cox out of retirement recently to cut an album for them. This was very successfully done with an all-star line up, including Roy Eldridge, Jo Jones and Coleman Hawkins.

Roulette Records have found a great new singer in the late Mario Lanza style. He is Enzo Stanzio and he has just made his first disc which really shows off his magnificent voice. Titles are "My Heart Belong To You" and "I'd

Cry No Tears." Already two major film companies have offered him film tests.

Two top teenage stars have got together for the first time on disc. They are Tommy Sands and Annette, and they have recorded the title song for the new Walt Disney film "The Parent Trap" and it's a real swinger. This is for the Vista label; Capitol gave special permission for Tommy to cut it.

The new Sinclair label have among their first signings Alan Dale, and the company say they will present the veteran singer with a new sound.

Remember the "Chee-Chee girl," Rose Murphy? Well, she is back on wax in a big way. Her first on Decca for a long time has had terrific reviews and already starting to get a lot of radio plays. One side is "Big Noise From Winnetka," which is a zingy piano version of the old favourite, the other side "Dinah" is the old Rose, chirping away in her high-pitched "little girl" voice which has made her one of the top supper club entertainers.

\* STAN FREBERG ... will controversy help sales?



# Jerry Lee Lewis: We hounded him out—can he return?



\* JERRY LEE LEWIS ... after his treatment here he flopped at home, too.

**I**N a little over three months' time you may be seeing one of America's most controversial rock singers in this country—Jerry Lee Lewis, whose hit disc of "What'd I Say" has shot him back to stardom in Britain as well as America after a lapse of more than two years.

Lewis himself has said that he wants to come back and Fosters, one of Britain's biggest agents, are negotiating to bring him over in September.

They are taking a big risk, but one that many people over here feel is worth taking.

When Jerry Lee Lewis came over here in 1958 he was the subject of severe criticism—not just criticism of his performance but criticism of his morals.

He was married to a 13-year-old girl named Marie, and he was attacked on this score. So big was the opposition that Jerry was forced to cancel a concert tour and run with his tail between his legs back to America.

Back in the States he found that the "opinions" had followed him. Because he had flopped in this country, he was badly received there.

But public opinion can work both ways. Now after the successes of "What'd I Say" he is once more a commercial proposition. Fosters believe that we are ready to welcome him back to this country. Having driven him from the British scene we now send a gold edged invitation to come back.

But will he be accepted by the fans?

Bill Kent, ex-Decca recording artist who went to work in Canada and found himself in the Lee Lewis touring show, and has now returned to try his luck again in Britain, believes that they will.

"Jerry would very much like to make a success on the British scene," he says. "He now feels the storm of protests against him will have died down and that his recent successes in America plus the success of 'What'd I Say' over here, have served as good ambassadors.

"He will undoubtedly bring his wife with him," says Kent. He will not travel without her and in any case his guitarist is his father-in-law.

Marie is much older now, of course, and Jerry feels that the old controversy about her age will not erupt again.

If Fosters do succeed in booking Jerry Lee Lewis for a tour in Britain, the fans will be in for a big surprise. He is a big name in America now.

"Most Americans rate him bigger than Conway Twitty," says Bill Kent. "He has lightened up his act a lot. He still seems to go berserk on the stage, falling over the piano and stamping around, but it's strictly professional and a wonderfully exciting act.

"If he does come over he should hit us like a bomb."



He had a hard job making his name again in the States—he crawled into his shell and didn't work for six weeks," says Kent. "But he is better now than Presley. Presley has gone 'commercial' but Lewis is streamlined and a rock performer still.

"He is dragging in about 5,000 dollars a week. And if anyone tries to tell him that his marriage will ruin his career, he refuses to listen. Mention his wife in connection with his profession and he can get very moody."

If the British fans accept Jerry Lee Lewis as an entertainer, in the same way that they have accepted his disc of "What'd I Say"—*impersonally*—then he can be a big success over here.

Obviously Fosters think like that otherwise they wouldn't be trying to book him. Let us hope that Jerry will also feel that it's worth trying again. Let us hope, also, that we will judge him this time on what he can do as a performer.

At least let us give him the chance.

Peter Hammond

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**RUSS CONWAY**  
Pablo

COLUMBIA 45-DB4648

**CHUBBY CHECKER**  
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COLUMBIA 45-DB4652

**THE JARMELS**  
Little lonely one

TOP RANK JAR560

**EDITH PIAF**  
Exodus(Sings in French)  
COLUMBIA 45-DB4642**RONNIE SAVOY**  
Bewitched

45-MGM1131

**GENE VINCENT**  
She she little Sheila

CAPITOL 45-CL15202

\*  
STAR  
SINGLE**BOBBY RYDELL**  
That Old Black Magic

COLUMBIA 45-DB4651

**FOLLOW-UPS***Why they're such a headache*

**F**OLLOW-UPS to first-time hits are the biggest possible headache to recording managers. Since the artist concerned has only had one record out, he is bound to be a very shadowy figure to the public. The only thing the fans know about him is his name from the label of his hit. So they can have no fan-feeling for him as a person.

They will be very interested to hear his second record, only to see if he can keep up the standard of the first. And, of course, they expect and hope that the follow-up will be in the same style as the original hit they enjoyed so much. And herein lies the danger. It is the most difficult thing in the world to do something that is similar to a previous hit, as good if not better than it, and at the same time something sufficiently different to persuade people that this is not just a repeat performance.

**Freddy did it**

The Crickets did this outstandingly well with their follow-up to the first smash, "That'll Be The Day," which was "Oh, Boy." But the dusty array of pop-music are strewn with forgotten names who failed on this crucial test... although it is possible for an artist to flop on a follow-up, and still make the grade on the third time round.

Freddy Cannon did it with "Way Down Yonder In New Orleans," after "Okefenokee" had failed to live up to the expectations of "Tallahassee Lassic." But this is comparatively rare.

I quoted The Crickets, because their manager at the time was a man named Norman Petty, who also had a hand in writing both their first hits. Norman now manages The String-A-Longs, an instrumental group faced with exactly the same predicament as The Crickets were in after "That'll Be The Day." And again, Norman Petty had a share in the composition of their first two records—the big hit "Wheels" and the new one "Brass Buttons."

by

**JACK GOOD**

But I'm afraid that history will fail to repeat itself any further. "Brass Buttons," I'm pretty certain, will not make the charts and Norman Petty will be faced with the task of getting lucky on the third attempt. I don't envy him.

**Not for me!**

**A**NOTHER follow-up bites the dust this week with a sickening thud. Victim this time is Ulysses Samuel Bonds, whose first effort, "New Orleans," had me raving. The song was by no means original, but it had terrific guts and attack—and an atmosphere that you could cut with a knife. The new one, "Not Me," sounds very much like the same song, but it is as if the record company had panicked and put in as many extra gimmicks as they could think of.

They have cut the tape about, put in a vocal group and substituted for an exciting muzziness a dull fogginess. Oh dear! This is only a personal reaction—you may like it a lot, but "Not Me."

Slightly different is the Chubby Checker saga. He had tremendous

success in the States with his follow-up to his first record, "The Twist." It was called "Pooy Time." Both numbers were based on a dance craze. And he has just done it again with "Dance The Mess Around."

They all sound the same to me. And everyone on this side of the Atlantic seems to feel likewise—because none of Chubby's hits have survived the journey across the water. Maybe here is one case where it would be to the advantage of the artist to come over

and make some personal appearances. All Chubby's success in the States has been linked with television performances.

**Hear this**

**P**LEASE get to hear the new Danny Rivers' record. It is an outstanding achievement. Joe Meek, the independent recording genius, has got closer with this one to the elusive American pop sound than anyone over here.

It's called, "Once Upon A Time." The backing group is called "Alexander's Combs," but I hear rumours that it is, in fact, the "Rebel Rousers" who record for EMI. Whoever it is they are top-class.

One small moan though—I had the privilege of hearing Joe's original tape of this record. The bass sound he achieved was quite incredible. When the Decca pressing arrived I was somewhat disappointed. For some very obscure and extremely misguided reason the balance had been altered.

Result—a phenomenal record had been transformed into something that is merely excellent.

**Those comedians just HAVE to sing**

**A**T one stage of my varied but not-particularly-successful career in this crazy show business profession I was a comedian at London's Windmill Theatre, doing a double act with my friend and colleague Trevor Peacock—now a successful scriptwriter and composer.

We prided ourselves rather on the originality of our act. It may not have been funny—but it was original—or so we thought. But there was one aspect of it that was just like every other comedian's act. It ended with a song.

You know, it is almost impossible to finish a comedy act without singing. It just doesn't work unless you do. So Trevor and I had to sing a bit of a dact. We were diabolical—but gradually, we got better.

We didn't last long enough as comedians to become great singers—but who knows? We might have become England's answer to The Everly Brothers or The Chipmunks or something. And the shape of pop music history would have changed. The Allison's wouldn't have stood an earthly.

But the point I want to make is that for comedians it is almost essential to be able to sing. And with the valuable experience of having to sing in public every night some of them become very good at it... think of Norman Wisdom, Harry Secombe and Dave King.

Then, of course, there's the man with the long hair and the teeth, Ken Dodd, who has a new record out now—"Once In Every Lifetime."

That's on Decca. On HMV we have the same phenomenon—a mad-cap turning out to be a first-rate vocalist. But this time it's a girl, Audrey Jeans, one of the most gifted comedians in the country.

On May 19 Audrey began a season at the London Palladium, and to celebrate, her record "How Lovely To Be A Woman" was released on the very same day.

This song is one of the first singles to be released from the coming musical "Bye Bye Birdie" (in which our mate Marty plays the title role). Audrey puts it over with tremendous attack and is backed just as vigorously by the Frank Cordell orchestra.

If this is the sort of stuff we may expect from "Bye Bye Birdie" it won't be surprising if the show repeats its gigantic Broadway success over here.



AUDREY JEANS



EMI Records Ltd. 1, Whitehouse Lane, Van der Sluis Square, London W.1

# B \* A \* L \* L \* A \* D \* S

## They're coming back, thanks to Matt Monro

**B**ALLADS are coming back at last. The revival, prophesied for so long, is upon us, and according to the backroom boys of the music business, we have two people to thank for it.

One is, of course, the phenomenal Presley. Where he leads others have to follow, and songs like "It's Now Or Never," "Are You Lonesome Tonight," and "Wooden Heart" cannot fail to have their effect on the general standard of pop music.

And the other "leader"? None other than our own Matt Monro. With "Portrait Of My Love" and "My Kind Of Girl," Matt brought good songs back into the Top Twenty. Rock is not on its way out, but ballads are definitely on their way in.

Even America is feeling the effect, for "My Kind Of Girl" has just entered the "Cash Box" Top 100 and offers for Matt to tour in the States are pouring in daily. Already he is booked for an eight-week American tour in September, plus an appearance in the Perry Como show and in the top American TV programme "The Ed Sullivan Show."

After three years on the edge of fame Matt Monro has become Big Time business. And without a doubt



★  
**CYRIL ORNDEL**

"He is going to last, not like some of those rock boys."



It has been "Portrait Of My Love" and "My Kind Of Girl" that have put him, and ballads, into the spotlight. The combination of a good singer and a good song has won through. Said George Martin, Matt Monro's A and R manager at EMI: "The fans had been waiting for a decent ballad and Matt's 'Portrait Of My Love' gave them just what they had been waiting for. Not that it clicked right away though. It took six weeks of a fair amount of listening for them to make up their minds."

"But once they started to buy it, it rocketed to the top."

George Martin first came across Matt when he wanted a singer to sound like Sinatra for the Peter Sellers record "Songs For Swinging Sellers." There were two choices—Matt Monro and Denis Lotis.

"We thought that Matt sounded more like Sinatra," says Martin, "and decided to use him under the pseudonym of Fred Flange for 'You Keep Me Swinging'."

It was after this recording that George Martin suggested that Matt should cut some singles for Parlophone.

But is the future going to be as rosy? Bunny Lewis, manager of



MATT MONRO—He is getting better, but are his songs getting worse?

Craig Douglas and The Mudlarks, and a songwriter himself, sounded a note of warning.

"The marriage between Matt and 'Portrait Of My Love' was fortuitous. It couldn't have happened to a nicer guy or a nicer song, but whereas Matt is getting better and better with experience and success—both are giving him great confidence—his titles are getting WORSE. He will have to watch out."

"I am convinced that it is Matt and Matt alone that has put 'My Kind Of Girl' into the charts, and I shall be very surprised if either of his latest two, 'Can This Be Love' and 'Why Not Now,' ever make the same grade. If they do, it will again be entirely due to Matt's talent and not the songs."

"Both sound like Nelson Riddle arrangements with a Sinatra of two or three years ago. I rate neither title as a 'song.'"

To this George Martin replies: "My Kind Of Girl" was intended to be something different, and so were 'Can This Be Love' and 'Why Not Now.' I always try to do something different."

### Confident

Joint composer with Norman Newell of "Portrait Of My Love," orchestral leader Cyril Orndel is confident. "Matt will keep in the charts not only now but for a long while to come. His kind of singing puts him in a field where he can last and not burn out quickly like the rock and roll boys. 'Portrait Of My Love' will take a lot of living up to, but it was also a marker to his talent."

"Matt will obviously be tagged by 'Portrait' for some time. With singers of his kind one song remains for a while, but another comes along sooner or later and is just as good if not better and drives the last into obscurity. 'My Kind Of Girl' followed too quickly to eliminate 'Portrait' as Matt's greatest recording, but nevertheless it is a smashing number."

Denis Lotis, who is a great admirer as well as a close friend of Matt, says: "He has done a great deal for my kind of singer by bringing music back into the world of pop. He has done a lot for people like myself and Dickie Valentine."

Was "Portrait Of My Love" a flash in the pan? Do Matt Monro's recent recordings live up to that standard? "I think all the songs he sings are

up to his standard," says Lotis. "My Kind Of Girl" is a different kind of number from 'Portrait Of My Love,' but it is still a great number. I am sure that his, and my type of singer has more chance of lasting than the rock boys. But we must have good songs and they are not that easy to find."

That sentiment is echoed by Matt himself, who says: "You cannot hope to find a number like 'Portrait Of My Love' every day. However, I am very happy with numbers like 'My Kind Of Girl' and especially my latest, 'Can This Be Love,' which I think is a very beautiful ballad."

"The other new one, 'Why Not Now,' is based on 'Ay Ay Ay,' and is a tried and proved song."

"I shall continue to select my numbers very carefully and try to make sure that my titles do not deteriorate, even though I am well aware of the very high standard set for me by 'Portrait Of My Love.'"

Peter Hammond

Good singers need fine backings to inspire them

**B**BETTER songs in the hit parade mean better music. And better music means better backings. And that, in turn, means that the backroom boys of the pop music world are gradually coming to the fore and getting some of the credit they so richly deserve.

At last the fans are beginning to realise the value of the backing to a vocal recording. They know now that even Sinatra without Kiddle or May behind him would just not be the same. Consequently the musical directors and arrangers are earning themselves a name—and not before time.

One of them is sprightly Johnnie Spence, who was responsible for the

and any inspiration that you had seems to stay outside.

"Then the only thing that can save the session is the sound of good music; music that gives everybody a lift and the old magic returns."

"That is why backings are important to a vocalist; it is not just that the backing adds to the artistic value of the record—it brings out the very best in the singer."

"I remember when I was asked to back Matt Monro for 'Portrait Of My Love,' I was told that this was a great song but it was perhaps too good to be commercial."

"When we came to record it we played it straight, leaving out all the gimmicks and letting the song speak for itself. The result was an inspired session. Everyone involved including Matt, knew what they were doing was making good, good music."

"When 'Portrait Of My Love' became a hit I am sure that most of us were surprised. I know I was. We never really thought of it as a commercial number. But it was very gratifying to know that something we enjoyed doing was also enjoyed by the fans."

Top arranger  
**JOHNNIE SPENCE**  
talks to DISC

### Great number

"Matt is a great singer. 'Portrait Of My Love' was a great number and I am convinced that it was the inspiration we all had when recording it that made it a hit. It brought out the best in Matt and it certainly brought out the best in me."

"Now that ballads are coming back in the charts it is only good numbers and good backings that are going to keep the ballad singers in work."

"The fans have proved to the record companies that they are also prepared to buy good songs as well as beat and rock. It has provided the answer we were all looking for when the record companies tried to replace rock with cha cha cha rhythms."

"The public were force-fed with cha cha cha, but refused to eat. Now, as always, they are leading us in the direction of good ballads. A road we are all only too keen to follow."

## PIN-UPS for sale

Chris Barber  
Shirley Bassey  
Eddie Calvert  
Freddy Cannon  
Tsai Chin  
Alma Cogan  
Jess Conrad  
Dallas Boys  
Lonnie Donegan  
Craig Douglas  
Duane Eddy  
Peter Elliott  
Adam Faith  
Emile Ford  
Lance Fortune  
Billy Fury  
Wee Willie Harris  
Ronnie Hilton  
Les Howard

Joni James  
Kaye Sisters  
Jerry Keller  
Eartha Kitt  
Lana Sisters  
Ewan McColl  
The Mudlarks  
Donald Peers  
Duffy Power  
Mike Preston  
Tommy Price  
Cliff Richard  
Lita Roza  
Marion Ryan  
Dave Sampson  
Harry Secombe  
Peggy Seegar  
The Shadows  
Anne Shelton

A BEAUTIFUL, glossy 8 1/2 x 6 1/2 photograph from DISC's star picture library can be yours on request. And underneath each photograph is an autograph panel for the stars to use when you meet them in person.

Choose your favourites from the list alongside, print your name and address on the coupon below and send it with a postal order for 3/6 for each photograph, to: DISC Star Picture Library, 161, Fleet Street, London, E.C.4. All pictures are carefully packed and sent post free.

Jo Shelton  
Tommy Steele  
Robb Storme  
Yoko Tami  
Gene Vincent  
Bert Weedon  
Marty Wilde  
Danny Williams  
Mark Wynter

Please send me photographs of:—

NAME .....

ADDRESS .....

# STAR TALK

by John Wells



## Tonsils kept Freddy away

**FREDDY CANNON** had to call off his proposed visit to Britain because of all things—tonsillitis. He's now been told that he must have them out by September at the latest.

The Ramrods, who made their name over here with "Riders In The Sky," have been playing together for two years. Leader of the group is Claire Lane, drummer; her brother Richard plays sax; a cousin Eugene Moore works on lead guitar and a friend of the family keeps the rhythm guitar going.

New hobby for Ken Dodd... swimming, but he's still only a learner. An old friend of his, Channel swimmer Bill Pickering is teaching him. Progress to date, a width of Bloxwich Swimming Baths, Walsall, where Bill's

Partly to promote his new film **Max Bygraves** went back to his old school the other day, St. Joseph's, Paradise Street, Bermondsey. All the present pupils were given tickets for the film, "Spare The Rod," and Max met up with some of his old chums.

Those long film treks westward, across the deserts and prairies of America have produced another singer... **Clint Eastwood**, Rowdy Yates of ITV's "Rawhide" series. He's following the same trail blazed by scout **Robert Horton** of "Wagon Train" fame and has signed a disc contract.

Last **White Sunday Mark Wyner** played at Scarborough and back flooded the memories. Of the day in 1949 when he was at the resort on holiday and he was cut off from the shore by the rising tide. A near thing, for Mark, who was then only six, had to be rescued by the local Fire Brigade.

**A HELICOPTER** had to rescue **Paul Anka** from fans the other day. It happened in South America, where Paul was touring. He was shopping in a large store when the fans spotted him. The manager organised a retreat to the roof and a whirlybird was summoned to complete the rescue.

**Peter Flee-Reckers** (of The Flee-Reckers) collected his first parking ticket the other day. He was in the recording studios cutting an EP and because there were no windows in the studio he didn't notice that it was getting dark. He was "pinched" for parking without lights.

"Once Upon A Time" is the title of **Danny Rivers'** latest Decca release. It's a phrase that usually kicks off fairy tales; but

Danny hopes it's going to be the end of a pile of woe. As reported in this column, he had a car crash on April 1. Then Michael Cox accidentally shot him in the eye with a prop pistol and he had to wear dark glasses for two weeks. Latest mishap happened when Danny went along to a London club where a girl snake-charmer was giving a performance. The lady saw Danny in the audience and called him on to the stage. The snake promptly bit him on the leg.

I bear that **Patii Page**, here for cabaret and TV, keeps her watch set to California time... so that she knows what her husband is doing.

It was because he could smash his way through the opposition football team that **Billy "Crash Craddock"** won his nickname. "Crash" is being given a second chance to try for success over here. The record, "Truly True."

**Chubby Checker** lives in Philadelphia with his parents and two brothers, Tracey (13) and Spencer (8).

**STEVE PERRY** was set for a fortnight's work in Copenhagen recently. A phone call from manager Haj Monty had him flying out at a moment's notice. Unfortunately, though, Steve forgot all about a work permit. He had to wait twelve hours at Copenhagen airport before he gave up and flew home to England. He's likely to be going out there later on... when all the permits are fixed.

At home in his ranch-style house in California **Frankie Laine** is busy writing an account of show business as he sees it. Frankie no longer has any great need to work as a singer... some time ago he won a fortune as a member of a gold syndicate rather like our pools syndicates.

**Bobby Darin** once persuaded **Connie Francis** to record "My First Real Love"... it was a flop. But according to a British magazine Bobby was Connie's first real love.

Fan letters from as far afield as Ghana have been reaching **The Barons** following the disc debut article in a recent copy of DISC. The membership of the club at which they play has also doubled, many of the new members bring their copies of DISC to be autographed by the new Orleto group.



## JET HARRIS SHADOWS' GUITARIST WRITES FOR DISC

### Money doesn't matter

**SINGER Gery Scott** has earned £200 in record royalties during her tour of Russia—and to get that amount she had to sell three million discs. If she had sold that number in this country she would have earned £37,500! Explained Gery "The Russians don't believe in capitalism."

Gery has been doing one night stands all over the U.S.S.R., giving two-hour pop and jazz concerts to packed audiences. In the letter we received from her she said that the Russians are starved of this sort of music, in fact, the black market in Western style records costs that country millions of roubles a year.

She is the first pop singer from the West that the Russians have let into their country. The man who is responsible for lifting the Iron Curtain is Nat Berlin of the Grade Organization. Nat has recently returned from Moscow and he told me how pleased the Russians were with the venture. They intend to book more British artists for similar tours.

Quotes Nat: "Show business is not the industry that it is over here. Bands play 1920 style music in their clubs and theatres. If the Temperance Seven were there, they would be considered progressive!"

Yesterday (Wednesday) Gery married her pianist Igo Fischer at the British Embassy in Moscow. Their honeymoon will be spent in that city and they will fly back to this country this coming Sunday.

### On the line

**VOICE on the phone:** "Hello Jet it's Hank, come and help me choose a new car."

Me: "But you've only had your Anglia a couple of months."

Hank Marvin: "Yes, but I only bought it to use while we were working in town, it's easy to park."

Me: "What are you going to buy?"

Hank: "A Zodiac I think."

Me: "Let's recap. What did you buy last week?"

Hank: "A new electric guitar."  
\* **GERY SCOTT** lost £37,500!

Me: "Expensive, wasn't it?"  
Hank: "Nearly £300."  
Me: "And what are you buying next week?"

Hank: "A house in Finchley."

Me: "You've never had it so good... what are you buying...?"

Hank: "Hold it Jet, the pigs are going. I'll see you tomorrow. 'bye.'"

If you've heard Dudley Moore's record of "Strictly for the Birds" you may know that the high-pitched voice which harmonises with the piano is that of Dudley Moore himself. He is a counter tenor.

Last week Fontana issued another record with the voice of a counter tenor. This time the name is **Johnny Dolly**, and the disc is "Galway Bay" backed with "The Old House."

When Johnny was 17 his voice began to break, he couldn't sing a note. Gradually his speaking voice croaked to a lower pitch, but he found that his singing voice had dropped only four notes.

His singing teacher told him that he was now the proud possessor of a "treble" voice, and that he was destined to be a counter-tenor or "silver tone tenor."

At the beginning of this year he was brought to London for a record test.

There was great excitement in the Fontana Recording studios when Johnny began to sing. Not since the hey-day of John McCormack had there been such a stir.

On behalf of Bruce, Hank, Tony and myself I would like to pay a tribute to Cliff's father, Mr. Roger Webb, who died last week.

We were all very fond of Mr. Webb and found him a great source of advice and encouragement. He was a kind and considerate man and his presence will be greatly missed by us all.



**PAUL ANKA**—rescued by a helicopter.

Superintendent, Says Ken: "Bill's now teaching me to dive. But I have to watch those teeth—they're insured for £10,000."

The stories they spread about Elvis! Latest is that he secretly married during a visit to Mexico. This was reported in a number of American papers. Elvis at first thought it too ridiculous to bother denying it. But the rumours grew until he was forced to do so. And while he was about it he also added that there was nothing really serious between Anita Wood and himself either.

Reminiscing about her last visit to Britain **Annette** said, "All the boys are nice, I hope to see them again when I go." Annette is coming here again this summer, to leave a few evenings free, tads... especially you, Cliff. She's looking forward to seeing you again.

A souvenir gift from **Frank Sinatra** to all the artists who answered his call to entertain at President Kennedy's inauguration—silver cigarette box with the invitation to the inauguration on the lid.

**ANNETTE and CLIFF**—she is looking forward to meeting him again.



## "THE SOUND OF MUSIC"

EDMUND HOCKRIDGE  
PETULA CLARK  
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DICKIE VALENTINE

ALL ON

7" E.P.



NEP 24138

## BART LAUNCHES MUSIC COMPANY

**H**IT song and show writer Lionel Bart gave a party last Thursday to mark the official opening of his Apollo Music publishing company in its sumptuous offices in Shaftsbury Avenue.

The opening was attended by many show business personalities, including Adam Faith, Vera Lynn, Jess Conrad, Mack Wynter, Tony Crombie, Larry Furness and DISC columnist Jack Good and Don Nicholl.

"The idea of having my own music publishing company occurred to me after the success of 'Oliver!'" Lionel Bart told DISC. "Naturally it will be publishing all my future work."

The next major Bart project is "Blitz," a musical set in war-time London. Most of its details are still on the secret list, but it's likely to be premiered on or before VE Day (Victory in Europe Day, May 8) next year.

"I'm half way through the show at the moment," continued Lionel, "and VE Day next year is the deadline. If things go smoothly, it could be presented earlier than that."

"Apollo Music will be looking for new British talent," he went on. "I hope to be in the office at least once a week to discuss things with the newcomers."



Some of those at the launching of Apollo Music were, left to right, Jess Conrad, Lionel Bart, Adam Faith, Mark Wynter, John Barry and Vera Lynn. (DISC Pic)

## Cliff, Shadows may be Sid's second in panto again

**C**OMEDIAN Sidney James, who recently made his disc debut on the Decca label with "The Outer Song," has another record due out soon from HMV.

The title is "Kids" and it is a number from the American musical "Bye Bye Birdie" which opens with Marty Wilde and Chris Rivera in Manchester today (Thursday).

**C**LIFF RICHARD and The Shadows may be starring in their second pantomime this Christmas. A spokesman for the Grade Organisation, who will be handling the booking, told DISC that the idea was under discussion but that no details regarding the panto and the venue had yet been decided.

Cliff and his group made their pantomime debut two years ago when they played in "Robin Hood" in Glasgow.

Cliff and the Shadows are playing a short season at the Blackpool Opera House for six weeks beginning August 28. Following this, they will take a week's holiday before setting off for a month's appearance in Australia and New Zealand.

They will go "down under" via America, where it is hoped to fix a TV network show for Cliff at least en route. They are due to return to Britain in mid-November, which would give them sufficient time to prepare for a pantomime season if that project materialises.

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The King Brothers in action

## PALLA

"LET YOURSELF GO," which opened on Friday, is one of the best dramatic spectacles since "My Fair Lady" arrived in London. Roy Castle, Marion Ryan and Robert Nashin with holidays on his Audrey Hepburn, Jeremy Hawk, Eddie Collins, Snaggs and the George Carter dancers. Harry is his usual irrepressible ad-lib some weak, pier-type humour and switches serious operatic tenor with natural ease.

## PRESLEY IN U.S. CHARTS

**E**LVIS PRESLEY'S latest single in the States, "I Feel So Bad," backed with "Wild in The Country," has gone into 49th position in the U.S. top hundred in the first week of its release.

## 'Guns' on disc

**A**MERICAN COLUMBIA is creating its activities in sound-track I.P.s. The label, which is releasing here on 78's, has acquired the rights to Columbia's "Guns" soundtrack, the sound-track scored by Daniel Tomkin, and also to "West Side Story."

## 'BUCKAROO'—LONDON SHOWING

**A**BC TV's country and western-type spectacular, "Buckaroo," is to have a London showing. This bumper cowboy show, which has been networked in the Midlands, North and West since it commenced earlier this year, is to get a full network presentation, when it will be presented as a "Big Night Out" on June 17.

This particular edition, which will be shown on the complete network with the exception of the Midlands, North and West, who saw it live on May 20, stars Stubby Kaye and the knife-throwing Dravers, together with regulars Jim Daley, Tessie O'Shea, Sheila Buxton, Gordon Boyd, Lionel Blair and The Vernon Griers.

Every four weeks, ABC TV presents a big Saturday night show, which is given complete coverage. Next Saturday, their "Big Night Out" will feature The Shadows and Jewell and Warris.

*This one will get away*

—STRAIGHT TO THE TOP!

# BUZZ CLIFFORD

(Your favourite baby-sitter)

# THREE

# LITTLE

# FISHES

fontana H312

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Here are detailed accounts of early jam sessions, and vivid glimpses of top jazz personalities.

Rich and raucy, packed with raw excitement this is a book for cats and connoisseurs.

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A CORGI BOOK 5/-

## Percy Faith here for holiday next month

**F**AMOUS American composer, arranger and recording MD Percy Faith is due to arrive in London on June 19 for a week's holiday.

Faith, whose orchestral disc of "Theme From A Summer Place" scored international success and won him a Silver Disc from this paper, will meet DJs and musicians as well as the executives of Philips Records, who release his discs in this country.

## Brooks' date

**T**HE Brook Brothers, whose latest disc, "Little Bitty Heart," is released this week together with their first EP, "The Brook Brothers Hit Parade," will guest in two consecutive editions of "Saturday Club" on June 17 and 24.

They open their summer season at Brighton, where they share the bill with Russ Conway, on July 3.

## Adler writes for Marty

**H**ARMONICA star Larry Adler is to compose the music and the lyrics for the title song of the Marty Wilde picture "The Hellions." Marty does not sing in the picture, but he will be heard over the credits at the beginning and end of the film.

Muir Matheson will do the orchestration and backing and it is expected that a disc of the number will be released to be in with the premiere of the film later this year.

## Bob Wallis in first 'Trad Fad'

**B**OB WALLIS'S Storyville Jazzmen will appear in the first of the BBC's new TV jazz series, "Trad Fad," on Saturday, July 1, when they share top billing with Chris Barber, and again on July 29.

## Duncan in Donegan show

**J**OHNNY DUNCAN and Shani Wallis are to guest in "Puttin' On The Donegan" on June 1 and 8, and Russ Conway and the Clyde Valley Scepters are to be featured in another ATV show, "All Kinds of Music," on June 7.

Guests in "Ask Anne" on BBC TV, Sunday, May 28, which stars Anne Shelton, are Acker Bilk, Jimmy Logan and Ian Wallace.

## NEW RELEASES

Garry Miller (1) step down  
45-FLX 008 Decca

If I had a talking picture of you  
The Spycopeters  
45-F 1108 Decca

Ben E. King Stand by me  
45-FLX 009 DECCA/LANTIC

A love of my own, Carla Thomas  
45-FLX 008 DECCA/LANTIC

Julie London Sanctuary (from the film)  
45-FLX 008 Decca

That's why Donnie Brooks  
45-FLX 008 Decca

## JESS CONRAD

THIS PULLOVER

45-F 1108 Decca

## BILLY FURY

HALFWAY TO PARADISE

45-F 1108 Decca





the new summer show which opened at the London Palladium last week. (DISC Pic)

## PALLADIUM SPECTACLE

The Palladium last week and best staged in London. Harry the King Brothers and supported by the Gill Shepherd

will, rising above the role of the Castle line at last

come to terms with his own versatility, and impresses with each of his varied roles in the show, performing with a great deal of engaging charm.

Marion Ryan seems in her element, decorating the proceedings attractively and proving again that she has a voice to match her appearance. And the talented King Brothers sing and play with the same high degree of competence and personality that British show business has come to expect from them.

Highlight among the rest of the good cast is the dancing of Helene and Howard, who combine comedy and dancing skill with merited results.

N. H.

## Matt Monro to star in big Hollywood film?

MATT MONRO, whose recording of "My Kind Of Girl" has just entered the American charts, may be starring in a full-length Hollywood film musical in the near future.

### Kings record King

THE King Brothers, who are starring in the summer variety show which opened last Friday at the London Palladium, have recorded one of Dennis King's songs called "Goodbye Little Darling" for their current Parlophone single.

The Kings star in "Sunday Night At The London Palladium" on May 28, and in Joan Regan's BBC TV show "Be My Guest" on June 4.

On June 11 they play a Sunday concert at the Winter Gardens, Margate.

### Eden Kane's 'Cover Girl' spot

DECCA'S current teenage hope, Eden Kane, has a "Cover Girl" booking on June 2 for ATV's Birmingham programme, the last in the present series.

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## 'Lucky Stars' back in autumn

ABC TV's highly successful pop music show "Thank Your Lucky Stars" will complete its first run on June 17, making way for that company's annual "Holiday Town Parade," which will commence the following week.

However, the series will definitely return in the autumn, probably at the same time, 5.45 and certainly on Saturday. It is hoped, too, that ATV will accept this show on their autumn schedules for a London showing.

Guests in "Thank Your Lucky Stars" on May 27 include George Chisholm and The Tradsters Johnny Kidd and The Pirates, Ronnie Hilton, Audrey Jeans, The Springfields, The Bird Twins and Rex Morris.

A special guest star will be Cleo Laine.

## Como show change for Brenda Lee

"THE Perry Como Music Hall" on BBC TV on May 30 will star harmonica specialist Johnny Pateo, George Gobel and Martha Raye.

This Tuesday's edition did not feature Brenda Lee as originally expected, and a BBC TV spokesman told DISC that Brenda would now star in the edition scheduled for British screening on June 6.

## Atwell series

FOLLOWING the run of "Candid Camera," which comes to an end on June 17, ATV will present a series of 13 filmed programmes starring pianist Winifred Atwell.

The films were made in Australia during her last trip, but at the present time, ATV had no information regarding format.

They will be televised at 6.15 each Saturday, commencing June 24, and will be followed by six repeat programmes of "Rouamin' Holiday," starring Max Bygraves. This series was screened earlier in the year.

## Peggy Lee night club LP

CAPITOL RECORDS in America have followed Peggy Lee's record-breaking engagement at Basin Street East, New York, by releasing an album entitled "Basin Street East Proudly Presents Peggy Lee."

Recorded live during her four-week run there, the LP includes "Day In, Day Out," "Fever" and "Yes Indeed."

Miss Lee is due to open a five-week season at the Pigalle, London, in July.

## June date for Faith TV show

THE Adam Faith Show, which was taped at the beginning of May, will be televised by A-R on June 21.

Guests in this programme are Tony Bennett, Adele Leigh, Dick Charlesworth and his City Gents and Richard Wattis.

Musical direction is by Tony Osborne and his Orchestra.

## Bassey in last Palladium TV

ATV have confirmed that Shirley Bassey will be the star of their final "Sunday Night at the London Palladium" show on June 18, before the series takes its summer recess.

Miss Bassey, currently in the charts with "You'll Never Know," guested on A-R TV's "Something Old, Something New," last Tuesday.

## Forsyth, Kings at Palladium

BRUCE FORSYTH, The King Brothers and Margo Henderson will all be featured in "Sunday Night at the London Palladium" on Sunday next, May 28.

## TRAD JAZZ ROUND-UP

THE news that Johnny Dankworth's trumpeter Dickie Hawdon has left to join Terry Lightfoot is followed by the announcement that Alan Elsdon, whose place he takes, is to form his own band.

Personnel will be: Johnny Barnes from Mike Daniels on clarinet, Phil Rhodes on trombone, Mick Gilligan from the Excelsior Jazz Band, Stoke-on-Trent, on bass and Johnny Barton, at present waiting demob from the army, on banjo. Drums and piano are yet to be fixed.

The outfit makes its debut at the Floating Festival of Jazz on June 25 and then follows with a full date sheet until the end of July.

Meanwhile, Roy Williams leaves Mike Peters to take Phil Rhodes' place with Lightfoot.

THE Fairweather/Brown All Stars leave for Norway next month for a six-day engagement at the Metropolitan Jazz Club in Oslo. Personnel will be Al and Sandy, together with Tony Millinder (tb), Brian Producers (bass), Brian Lemmon (p) and Benny Goodman (ds).

TORRE TOMS, Ovidio Solle, Jon Ivar Hagro, Willy Kristiansen and Dan Erik Strømme are hardly names to conjure up visions of hard blowing, heavy-drinking jazzmen. Yet they are cornet, trombone, banjo, bass, and drums respectively of clarinetist Bjorn Stokstad's Norwegian Jazz Band, whose first British tour starts on June 15.

The full itinerary has just been

announced. June 15 finds them opening at Luton and following this day by day at Windsor, Stafford, Manchester, Woking, Wood Green, Nottingham, Yarmouth, Brighton, Bradford, Kedar, Birmingham, Reading and Oxford. On June 29 they're free to sightsee the capital before appearing at Jazzshows on June 30.

The band won the last two Norwegian Jazz Band Contests and came fourth in the all-Scandinavian Jazz Poll, one place above Papa Jazz's Band.

THE National Film Theatre has an ambitious programme starting on May 30. The list of films to be shown is fabulous and too long to detail in these columns. But suffice to mention the rare "St. Louis Blues" which features Bessie Smith, the wonderfully photographed "Jamming The Blues" with Lester Young, and Britain's first long feature film "Living Jazz," starring the Bruce Turner Band and originally entitled "Band Call."

Other films include shorts of Louis, Fats Waller, Pee Wee Russell, Ellington, Gerry Mulligan, Basie, Art Farmer and loads of others. On each of the six evenings a band will appear on stage. On May 30 and 31 Mick Mulligan and George Melly and the boys fill out the Bessie Smith programme.

On June 1 and 2 the Bobby Wellins Quartet will appear with the "Jamming The Blues" film and on June 3 and 4 Bruce and his Band will help to support their own film.

Owen Bryce



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This Week's Tip For The Twenty: BENNY HILL

# Benny Hill should hit the charts once more



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Singles—pages 10, 11  
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### RATINGS

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**BENNY HILL**  
Transistor Radio; Gypsy Rock (Pye N 15359)

**BENNY HILL** comes up with a fine novelty rocker "Transistor Radio" which he performs beautifully. In between the rocking complaints about his girl friend's portable companion... we get some delicious programme interruptions from Benny.

Could be another winner for the comedian.

Both numbers were written by Benny and Mark Anthony and Tony Hatch directed the accompaniments. For "Gypsy Rock" they've also imported a schmaltzy violinist in the shape of Charles Katz.

Bright, broad fun which Hill whips across in broad Magyar.

**LEE DIAMOND**  
and  
**THE CHEROKEES**  
Fill Step Down; Josephine (Gontana 11 310)\*\*\*

**LEE DIAMOND** sings the easy rocker "Fill Step Down" neatly in front of instrumental team. Guitars twanging in contemporary fashion for this one between Lee's choruses. Tune's simple and could move.

Diamond's own composition "Josephine" is a hiccoughing effort without a great deal to lift it above the rest of the field.

A competent performance by the singer.

**THE LIMELIGHTERS**  
A Dollar Down; When Twice The Moon Has Come And Gone (RCA 1238)\*\*\*\*\*

**THIS** musical-vocal trio ought to get the breaks in this country. Already big in the States, the three men have a great way with folksy satire and could be more commercial than the Kingston Trio when they resemble to some degree. Give them a spin on this release.

Both halves are catchy in the utmost. I'm hoping they'll be sleepers and come to high sales.

"A Dollar Down" is a modern side-wipe at hire-purchase and credit-card living. "When Twice The Moon Has Come And Gone" is an amusing glance at someone deserting bachelorhood.

**WHITEMORE AND LOWE**  
Love Music; Theme From "Go Naked In The World" (Capitol CL 15201)\*\*\*\*\*

**TWO** top American pianists playing film themes for their debut single release here. "Love Music" is Henry Mancini's theme for the picture "The Great Imposter" and you've probably heard it before.

The duettists ripple through it lushly.

The newer theme, from "Go Naked In The World" is slow-moving too, but with a deliberate melody line that plants itself firmly. Lush vocal choros behind the precise keyboard work.

**BUZZ CLIFFORD**  
Three Little Fishes; Simply Because (Fontana H 312)\*\*\*

**THE** Three Little Fishes on the upper half here is the odd number—about the ones who swam right over the dam. Buzz Clifford whisks it up into a modern beat and it takes to the switch comfortably.

Simply Because is a slow heavy beat ballad which Clifford sings soulfully. Frankly it doesn't impress, despite his occasional switch into high-voice gimmick.

**THE RAMRODS**  
Loch Lomond Rock; Take Me Back To My Boots And Saddle (London HLU 9155)\*\*\*\*\*

**BAGPIPES** pave the way for the twanging guitars in this powerful version of the Scottish favourite. Could be a winner although it comes after more than one attempt to rock the loch.

Take Me Back To My Boots And

Saddle was a cowboy hit of the thirties. The Ramrods twang it in modern style with some good train whistle effects for extra colour.

**THE CAMBRIDGE STRINGS**  
The Wedding Song; The Guns Of Navarone (Decca F 11356)\*\*\*

**TWO** themes from the epic adventure film *The Guns Of Navarone*. "The Wedding Song" has a Greek flavour and ambles easily along with vocal chorus la-la-la-ing the pretty melody.

The title theme is more martial, of course. Snare drum whips its undertone across as the male chorus comes in with the story line.

**KATHIE KAY**  
Come Home My Darling; In The Wee Small Hours Of The Morning (HMV POP 878)\*\*\*

**BILLY COTTON'S** singer Kathie Kay swings into a typical "Family Favourites" ballad. Marching tempo with muted trumpet blowing along with the kettle drums as Kathie sings her I'll-wait-for-you theme.

Reveal of *Wee Small Hours* is sweetly performed to an understanding accompaniment directed by Brian Faye.

**STANLEY HOLLOWAY**  
Brahm Boots; Tommy The Whistler (Columbia DB 4653)\*\*\*

**PROBABLY** because of recent television successes, Stanley Holloway revises his famous *Brahm Boots* number. Stands the test of many years' extremely well. *Tommy The Whistler* directs the wistful accompaniment.

*Tommy The Whistler* is a dainty little jig which Holloway sings with gentle humour.

**THE STRING-A-LONGS**  
Brass Buttons; Panic Button (London HLU 9354)\*\*\*

**THIS** instrumental group reached the Twenty with "Wheels" but I think they'll have a slower journey

\* **DANNY RIVERS'** vocal on "Once Upon A Time" is very good indeed.



Pleasing side from The STRING-A-LONGS, but it's not as good as "Wheels."

with *Brass Buttons*. In fact, I'm doubtful if they will get so far.

The side is polished and pleasing in the same sweetly-soft idiom but lacks the ear-catching grip of the first one.

*Panic Button* moves quicker, of course, as title suggests, but is devoid of any excitement.

**BILLY "CRASH" CRADDOCK**  
Truly True; How Lonely He Must Be (Mercury AMT 1146)\*\*\*

**CRASH CRADDOCK** has a cute rhythmic entry in *Truly True*. Tune's very quick to fasten on to and the performance is brazenly simple. Group of girls chanting the echoes to Craddock.

*How Lonely He Must Be* is not quite so brisk but the tune's a useful one again. Again the girls work with Craddock.

**TONY BRENT**  
Is It Too Late; You Made Me Care (Columbia DB 4657)\*\*\*

**TONY** takes a friendly shuffle for the question *Is It Too Late*. An amiable, melodious side this which he handles neatly. Not a big one, but one which ought to do very nicely for itself.

Tempo lifts for *You Made Me Care* another good offering from Tony. One you'll go along with even if it doesn't make you rush to buy.

**FRANKIE AVALON**  
Gotta Get A Girl; Who Else But You (HMV POP 879)\*\*\*

**WARM** lilting ballad from Frankie Avalon. Such is *Gotta Get A Girl*. It moves attractively but I think you need more than this alone for the big sales.

*Who Else But You* lifts along too with Avalon almost whitering the lyric in romantic fashion. Russ Faith backing uses girl voices in the background.

**JOE LOSS**  
Wheels; Latin—Cha-Cha (HMV POP 880)\*\*\*

**IN** his Dancing Time for Dancers series, Joe Loss picks up the recent hit, *parade Wheels* and gives it a well-blended orchestral airing. Dancers will love to cha-cha to it.

Very good melody on the reverse too. Again cha-cha time with the accent on the tempo.

**THE ELIGIBLES**  
East Of West Berlin; Young Is My Lover (Capitol CL 15203)\*\*\*

**CAPITOL'S** vocal team The Eligibles haven't had success here, but they've got a good way with a song. And they take the ballad *East*

of *West Berlin* gently in straight romantic style.

A Yankee-soldier-goodbye lyric may take some wallowing nowadays—but there's always a market for this kind of waltzer.

*Young Is My Lover* has a clean-cut folk feeling about it and the performance is first-class. The Eligibles deserve to do well with this ball.

**BARRIE JAMES**  
As Far As I Can Tell; Hot Sunshine (Parlophone R 4780)\*\*\*

**BARRIE JAMES** sings lightly and pleasantly with the romantic ballad *As Far As I Can Tell*. A frothy number which floats easily to a Bill Shepherd accompaniment.

*Hot Sunshine* has some of the Latin passion you might expect from the title. James snaps it over effectively to good atmosphere set by Shepherd.

**AUDREY JEANS**  
How Lovely To Be A Woman; What Did I See In Him (HMV POP 876)\*\*\*

**AUDREY JEANS** turns up on record again—this time with a couple of numbers from the musical "I've Been A Birdie." *How Lovely To Be A Woman* is a pretty number which Miss Jeans sings sunnily as if the really meant it.

*What Did I See In Him* alters the tone considerably. Here's a woman's lament about the man she's glad to see the back of. Show stuff which probably won't happen away from context.

Frank Cordell directs the accompaniments.

**DANNY RIVERS**  
Once Upon A Time; My Baby's Gone Away (Decca F 11357)\*\*\*

**DANNY RIVERS** has already done some good disc work. He comes up now with a slow clinging-beater *Once Upon A Time*. The comic group in the background. I find it a little distracting, but the Rivers vocal is very good indeed.

Should see him selling.

*My Baby's Gone Away* has a good studio sound, opening with guitar and then letting Rivers rock choppy above vocal term.

**KEN DODD**  
Once In Every Lifetime; Just For A While (Decca F 1135)\*\*\*

**ANOTHER** ballad with big potential from Ken Dodd, the comic who can turn on the vocal romanticism in very lush style.

The gentle *Once In Every Lifetime* moves sweetly and slowly to a strings

# LIGHTFOOT PUTS A POLISH ON 'WINNETKA'

## Disc Date

Continued from page 10

and tinkling piano accompaniment directed by Eric Rogers.

Dodd sings it with just the right simplicity.

Just For A While speeds things up and Dodd is a mite more taxed vocally. Good number but not so commercial as the one on top.

### THE DO-RE-MI CHILDREN'S CHORUS

Dodd; Swinging On A Star (London HLR 9357)\*\*\*

KIDDY chorus chanting the simple pretty little Dodd. Easy-going chanter without any frills whatsoever. Depends what you think of the tune.

The oldie Swinging On A Star is given a breezy treatment again without frills.

But it lacks the gentle humor this lyric should get from any worthwhile performance.

### THE CAPPELLO KIDS

Dodd; Dream Your Tears Away (Brunswick 65853)\*\*\*

ANOTHER young chorus group chanting the Dodd song. The Cappello Kids don't sound a great deal different from the Do-Re-Mi kids in London.

Dream Your Tears Away is a slick, quick choruser which the kiddies belt happily.

### NANCY WILSON

My Foolish Heart; The Seventh Son (Capitol CL 15205)\*\*\*\*

THAT fine Victor Young-Ned Washington standard My Foolish Heart is given an up-to-date reading by Nancy Wilson. The slow beat makes it modern but loses none of the original feeling and charm of the song.

Miss Wilson invests it with some very personal phrasing that could do her a lot of good in the market place.

The Seventh Son rocks brightly as it weaves a neat lyric idea. Nancy has quite a jazz feeling in her approach

## ALONG THE ALLEY

Comeback number for Pat Boone?

MESSRS. Shane and Lane of the Shapiro-Bernstein outfit are the proud pluggers of the top side of the Mercury single released to tie with Patti Page's cabaret season at London's Figgie Restaurant.

"Dodd" is the song in question, and it's named after a popular American cartoon character who seems to be the original little blue-eyed boy with all the virtues and none of the vices. Other versions of the same number also released last Friday are by The Cappello Kids (Brunswick) and The Do-Re-Mi Chorus (London).

Two other Shapiro-Bernstein items which started the rounds last Friday are "Someone New" by Terry Young (Pye) and "As I Was Walking" by Johnny Janis on Philips.

Released two weeks ago was Pat Boone's "Moody River" (London), a different sort of song for Mr. Boone, which could pave the way for his return to

TERRY LIGHTFOOT  
Big Noise From Winnetka; Long Gone From The Bowling Green (Columbia DB 4656)\*\*\*\*

THE "Big Noise From Winnetka" made a terrific impression quite a way back with its whistling and drum-sticks on bass treatment. Something of this noise is recaptured by Terry Lightfoot and his New Orleans Jazzmen for this production.

Has a present-day polish about it which could sell hard.

The old W. C. Handy item "Long Gone From The Bowling Green" comes over with authentic feeling in the trad jazz vocal.

### THE OUTLAWS

Ambush; Indian Brave (HMV POP 377)\*\*\*

GUNS blaze and bullets ricochet for the start of Ambush, a galloping twang guitar offering from The Outlaws. Pace it everything here—and it may just be exciting enough to reach the seller.

Pleats of whooping sound effects to prove the title.

Indian Brave continues the western pattern though it is a more deliberate tune and is devoid of gimmick effects.

### PETE RUGOLO

Marie; Moonglow And Theme From Picnic (Mercury AMT 1147)\*\*\*\*

THE full billing on this label reads: Pete Rugolo and His Perfect Presence Sound Orchestra. Well, it's a good big band by whatever noise you choose to name it.

The Irving Berlin oldie Marie is taken at a swinging pace but the opening lacks ear-bobbing qualities.

Only later does the side move into its real stride with some of the effect of vintage Goodman.

The well-known Moonglow And

Theme From Picnic combination drifts along on a smooth piano raft. Soothing arrangement which grows stronger and more compelling as the brass arrives.

### SHEB WOOLEY

The Wayward Wind; Bars Across The Windows (MGM 1132)\*\*\*\*

THE WAYWARD WIND was a smash hit about five years ago and Tex Ritter scored heavily with it as I recall. Sheb Wooley revives it without giving it anything fresh in the way of treatment.

Whether it can repeat success so soon is doubtful, I'd think.

Bars Across The Windows is a quicker country and western chanter. Wooley handles it comfortably, telling the familiar shot-him-down yarn.

### RONNIE SAVOY

Bewitched; It's Gotta Be Love (MGM 1131)\*\*\*\*

BEWITCHED has had its run of parade appearances ever since it appeared in "Pal Joey." Ronnie Savoy finds a new way to sing it— which is something!

song entitled "Warm And Willing" which Jimmy Young has recorded for Columbia and Mark Wyner for Decca; the title theme from a well-known ITV Sunday evening special agent series which has been set for their debut Parlophone disc by The Red Frico Combo; and "Toy Balloons" by The Mudlarks.

Last but not least, there's an interesting disc debut on Fontana by "West Side Story" dancer-singer Pete Gordan, singing a Robbins number called "Be My Girl."

AL Leslie of the Aberbach Music group has both sides of the new Johnny Mathis

NEWS from the street of MUSIC

single on Fontana to keep him happy. The top side is "You Set My Heart To Music," which is the theme song from an American musical show called "Thirteen Daughters." The flip is "Jimmy."

Another item occupying AF's attention is what he describes as "a classy country and western number" by Johnny Cash on Philips called "Forty Shades Of Green." One hopes that it will receive its just radio plug rewards, irrespective of the fact that it's in the country and western vein.

Third in AF's current trio of disc interests is Dama Jo's Mercury rendition of the attractively titled "Do What You Want." N.H.



TERRY LIGHTFOOT—Could make a hit again out of "Big Noise From Winnetka."

He rips it out in very up-to-date style without falling prey to rock. The phrasing flows with interest all the way above a racing backing from the Sammy Love orchestra. Could be a big one this.

The reverse features It's Gotta Be Love which runs into a more ordinary beat pattern. Savoy still manages to hold your attention all the way however.

### NAT KING COLE

Arrivederci Roma; The Party's Over (Capitol CL 15204)\*\*\*\*

NAT riding a danceable Latin tempo into the ballad Arrivederci Roma. He sings the familiar goodbye song with velvet ease, throwing in a language switch for atmosphere. Extremely attractive.

One of my own favourite songs—The Party's Over—is swung gently by the King for the other half. No doubt about it, he gets right inside the feeling of this lyric.

A standard to keep.

### U. S. BONDS

Not Me; Give Me One More Chance (Top Rank JAR 566)\*\*\*\*

U. S. BONDS comes out of his particular corner squawking and rocking in expected style. He has an infectious number to work on too, in Not Me.

Gimmicky and commercial but I wish it had been less fuzzy.

Give Me One More Chance is a dragging beat ballad which Bond warps above a sha-la-la-la chorus. Intriguing accompaniment inclines to jar at first, but grows on you.

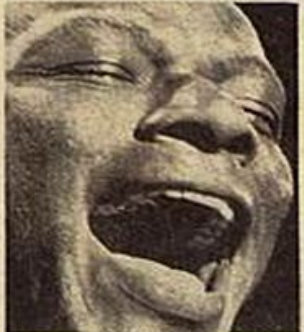
### JIMMY YOUNG

Warm And Willing; It's Not Forever (Columbia DB 4655)\*\*\*\*

CONCERTO STYLIS accompaniment directed by Harry Robinson provides a lush framework against which Jimmy Young sings the sturdy romantic ballad Warm And Willing.

Good choice for Jimmy this, and he makes the most of it. Could recapture some of the ground he's lost in sales.

On the turnover, It's Not Forever is a steady ballad with a relaxed beat in it. Simple melody and lyric are both presented with clarity.



NAT KING COLE—On a danceable Latin tempo with "Arrivederci Roma."

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# LP of the month

## Ten years old—but Sinatra is way ahead of everyone

### FRANK SINATRA Sinatra Souvenir

*Nancy With The Laughing Face; One For My Baby; Embraceable You; Stella By Starlight; Birth Of The Blues; I Don't Know Why, I Just Do; Lover; September Song; Begin The Beguine; Don't Cry, Joe; I Only Have Eyes For You; Laura; Poinciana (Song Of The Tree); I Couldn't Sleep A Wink Last Night.*

(Fontana TFL 5138)\*\*\*\*\*

HE'S done it again! I purposely left this set till last out of the May LPs at hand, especially because a Sinatra disc won the EP award last month. But this album is in a class of its own, standing out like a beacon in a fog, and wins the monthly accolade way ahead of everything else.

Once again it's vintage Sinatra, with backings supplied mostly by Axel Stordahl and his orchestra, Nelson Riddle's predecessor in the Sinatra success story on disc.

There's the classic "Nancy," a memorable "Birth Of The Blues" building to dramatic heights, a wonderful delivery of "Begin The Beguine" with the Stordahl crew riffing round the melody line, and the mystic "Laura."

Altogether a top-grade proposition which will sound as distinctive and distinguished in 1971 as it does now.

### CONNIE FRANCIS

*Sings More Italian Favourites*

*Guaglione; Senza Mamma; Just Say I Love Him; Fanciulla; Fanciulla; Summer-Breeze In Venice; Roman Guitar; Taverno; Nights Of Splendor; Tell Me You're Mine; That's Amore; Return To Me; The Loveliest Night Of The Year.*

(MGM C 854)\*\*\*\*

SIGNORINA FRANCIS returns vocally to the land of her fathers for another set of Italian items, backed by Tony Osborne's orchestra and the Rita Williams chorus.

Connie sings in both Italian and English with agreeable results, apart from a few soporific notes, a

generally nasal quality, and an occasional corny catch of "emotion" in her throat.

The selection's good enough to keep her in spaghetti for some time to come.

### IAN FRASER

*50 Fingers . . . 5 Guitars*

*Lullaby Of Birdland; Forgotten Dreams; Hot Today; Theme From "A Summer Place"; Petite Fleur; Mack The Knife; Vanessa; The Hot Canary; Cherry Pink And Apple Blossom White; Swingin' Shepherd Blues; Sleep Walk; Night Train.*

(Decca LK 4386)\*\*\*\*

AN interesting experimental album recorded under the direction of young Decca MD, Ian

Fraser. It features five of Britain's top session guitarists.

These include Don Sanford, from the Rabin Rock unit, who plays Hawaiian guitar on several tracks, and Judd Proctor, ex-Ray Ellington guitarist now gone solo on Parlophone.

The five finger pickers are supported by Hammond organist Harold Smart, bass and two drummers, in these Ian Fraser arrangements.

The results are entertaining, but a little "samey." I would have liked to have heard a number spotlighting the guitar's beautiful natural sounds, undistorted by the local electricity current.

# Clooney: a winner all the way

### ROSEMARY CLOONEY

*Clap Hands! Here Comes Rosie!*

*Something's Gotta Give; Give Me The Simple Life; Bye Bye Blackbird; Aren't You Glad You're Young?; You Got; Too Marvelous For Words; Oh, What A Beautiful Moment; Hoorsay For Love; Mean To Me; Many A Wonderful Moment; It Could Happen To You; Makin' Whooper.*

(RCA RD-2718)\*\*\*\*\*

A WINNER from the first note to the last. It's the first album Rosie's had to herself since moving to RCA Victor from American Columbia, and I'll wager it's one of the best thrush sets RCA have recorded in years.

A fine selection of standards, some

wonderful arrangements and accompaniments from Bob Thompson, and the Clooney voice making the most of everything.

A real happy and swinging album," as Rosie says in her sleeve note, and I'll clap hands every time an LP of this high standard comes along.

### THE MARCELS

*Blue Moon; Goodbye To Love; Sweet Was The Wind; Peace Of Mind; A Fallen Tear; Over The Rainbow; I'll Be Forever Loving You; Two People In The World; Morn'g Of A Tender Tender Love; Sunday Kind Of Love; Crazy Red.*

(Pye International NPL 28016)\*\*\*\*

I EXPECTED to suffer with this set, but I was agreeably surprised. Apart from *Blue Moon*, the only other piece of musical mayhem by The Marceels here is Harold Arlen's *Over The Rainbow*.

Otherwise, they prove they're a good beat vocal group with a style of their own. If they stick to beat material and refrain from murdering any more standards, I'm all for them.

### SEVEN BRIDES FOR SEVEN BROTHERS and WORDS AND MUSIC

*Bless You Beautiful Hilda (Howard Keel); Wonderful, Wonderful Day (Jane Powell); Lonesome Polka (Bill Lee and Brothers); Goin' Co'zin' (Jane Powell and Brothers); Sobbie's Wambles (Howard Keel and Brothers); June Bride (Virginia Gibson and Girls); Spring, Spring, Spring (Brothers and Girls); When You're In Love (Jane Powell and Howard Keel); Manhattan (Mickey Rooney); Johnny One Note Only (Garland); There's A Small Hotel (Betty Garrett); The Lady In A Tramp (Lena Horne); Where's That Rainbow? (Ann Southern); I Wish I Were In Love Again (Judy Garland and Mickey Rooney); Where Or When (Lena Horne); Thou Swell (Jane Allyson).*

(MGM C 853)\*\*\*\*

I SAW Seven Brides For Seven Brothers years ago, but I can still remember what a wonderful film musical it was.

The first side of this LP contains songs from the film sound-track sung by the cast headed by Jane Powell and Howard Keel. The songs, by Gene de Paul and Johnny Mercer, are as good as ever, but seem to have lost a little of their original sparkle in being transferred on to record.

The second side features songs

**THE CUMBERLAND THREE . . .** a set associated with the centenary of the American Civil War.



FRANK SINATRA . . . record which will always be distinctive and distinguished.

New York night scene. If Bobby Cole and his two colleagues stuck to playing piano, bass and drums, they could be very entertaining.

Unfortunately Bobby and band Joseph Sanzo insist on "minging," as their vocal efforts would alarm tone-deaf tomcat.

You can get away with a jaunter under the "progressive" label, but not with this.

### THE CUMBERLAND THREE Civil War Almanac—"Yankees"

Vol. 1

*Battle Hymn Of The Republic; Don't You Wash Your Face; Marching Home; Start Of The Lamb; Tobacco Bury; Come Get You; Bring The Good Old Bag; Minnie Ball; Song Of The Bangs; Shipmate; Come Gaiter; The Boys At Home; Back To Home.*

(Columbia 33 SX 1318)\*\*\*\*

ANOTHER set associated with the centenary of the American Civil War, and devoted to Union songs of the north.

The Cumberland Three are a trio for this kind of music, judged by this album, with some nimble fingered banjo-picking backing their voices and lending a realistic atmosphere to the songs.

You'll recognise several of the tunes, if not the titles, and *Back To Home* is another lyric version of the song which British jazz singer Group Melly scored heavily on some years ago under the title of "Kingdom Coming."

A very good folksy set enhanced by its historical connections.

### FELA SOWANDE

*Softly, Softly*

*Because Of You; Too Young; The Little White Cloud That Cried; Softly, Softly; When I Fall In Love; Broken Wings; Suddenly There's A Valley; If I Get My Heart To You; With These Hands; Cara Mia; Somewhere Along The Way; I'm Walking Back To You.*

(Decca LK 4383)\*\*\*\*

A ROUTINE set, put in the LP for Decca some years ago by Nigerian organist and broadcaster executive Fela Sowande with Quiet Rhythm.

It falls into the "ump-chink" category, "ump-chink" being the effect emanating from the drum kit. Melody is looked after by piano and Fela's grotesque sounding Hammond organ.

Smooth and inoffensive, but reminiscent of peanut time at the pictures.

### BOB EBERLY AND HELEN O'CONNELL

*The Jimmy Dorsey Era*

*Contrasts; Green Eyes; I Understand; All Of Me; The Breeze At My Feet; Time Was; Arthur Murray; You're Makin' Me Dance In A Hurry; Maria Elena; Tangerine; When The Sun Comes Out; Yours; Contrasts.*

(Warner Bros. WM 4033)\*\*\*\*

TWO vocal stalwarts from the old Jimmy Dorsey band of the late 'thirties recapture the period with the aid of the Lou Busch orchestra and Skeets Herfurt playing the original alto-sax and clarinet solos of Jimmy Dorsey.

A set for older fans who like nostalgic tunes perhaps, but tuneful listening for anyone with an ear for it.

Bob and Helen's voices have retained much of their old appeal, despite all the intervening years, and their late bandleader, both, would certainly be proud of this tribute to the old days.

### JIMMIE RODGERS

*My Rough And Rowdy Ways*

*Jimmie Rodgers' Last Blue Yodel; My Rough And Rowdy Ways; Blue Yodel No. 2; My Blue Eyed Jane; The Old Road; Southern Cannonball; Long Tall Mama; Blue; In The Antebellum Now; 21; Peach Pickin'; Time; Down In Georgia; Trans-Siberian; Blue Yodel No. 8.*

(RCA RD-27203)\*\*\*\*

COUNTRY and western fans revere Jimmie Rodgers as the father of country style music, although he died at an early age as long ago as 1933.

This is the first occasion I've been able to hear a whole album of his recordings, and I'm wondering what all the fuss is about. He's a competent country singer, vocalist and guitarist, backed by typical accompaniment (excluding the trad jazz tracks), but nothing more.

Another case, I feel, of the legend growing bigger than the artist's actual talent, after his death.



from the sound-track of a film based on the partnership of Richard Rodgers and his first collaborator, Lorenz Hart.

It's disappointing in view of the great songs and the star names performing them.

### THE BANJO BARONS

*Banjos Back In Town*

*Wait Till The Sun Shines; Strive; Billy Boy; In The Good Old Summer Time; You Were Meant For Me; I'm About; Chasing Rainbows; My Blue Heaven; Bill; Bally; Won't You Please Come Home; Three In A Tavern; In The Town; She'll Be Coming Round The Mountain; I Wonder Who's Kissing Her Now; My Gal Sal; After The Ball; Listen To The Mocking Bird; Old Folks At Home; Campfire Rhapsody; Swingin' Down The Lane; I'll See You In My Dreams; Peg O' My Heart; Don Wacka Dono; Foot, Foot Tootsie; China Boy; Loveline; The Game That Song; Heart Of My Heart; At Sundown; Give My Regards To Broadway; The Yankee Doodle Boy; To-Ra-Ra-Boom-Dee-E; Daisy Bell; Meet Me In St. Louis, Louis; Take Me Out To The Ball Game; Shine On, Harvest Moon; Jamboree With The Light Brown Hair; Ida, Sweet As Apple Cider; A-Tisket A-Tasket; When You Were A Tadpole; At The Darktown Strutters' Ball.*

(Fontana TFL 5132, stereo STFL 555)

A BUMPER harvest of deliberate corn from The Banjo Barons directed by Jimmy Carroll, alternating toe-tappy medleys with sentimental songs.

As well as the banjos, there are doo-wacky trumpets, squeaking clarinet, and rumbly organ in a Black And White Minstrel-type marabon which proves that a bit of corn can be very easy on the ear, once in a while.

### THE BOBBY COLE TRIO

*New! New! New!*

*Dancing In The Dark; September Song; This Can't Be Love; The Lonesome Road; Ebb Tide; Johnny One Note; Like Wine; The Lady In Love With You; Ain't She Sweet; Love For Sale; Humpty Dumpty Heart; I'm Forever Blowing Bubbles.*

(Phillips BBL 7453 stereo)

SBBL 607\*

NO! NO! NO! is my considered verdict on this new trio on the





by NIGEL HUNTER

## EP of the month

**GOOD**  
(tunes)

**GOOD**  
(arrangements)

**GOOD**  
(musicians)

### TONY OSBORNE

That's Paris  
*Under The Roofs Of Paris; Song From The Moulin Rouge; Chez Moi; Under The Bridges Of Paris.*  
(HMV 7 EG 3685)★★★★

An unpretentious and thoroughly musicianly EP which is more impressive with each listening. In three of the items the melodies are decorated by the lushly sweeping Osborne strings and Tony's languid piano.

In "Chez Moi," the Osborne keyboard takes the spotlight, backed by accordion and a Latin rhythm section which is hardly Parisian but no less pleasant for that fact.

Four good tunes arranged by a good musician and played by good musicians. It's an unbeatable formula.

# So good—you just can't fault The Freshmen

**THE FOUR FRESHMEN**  
And Five Guitars, Part 3  
*It's A Pity To Say Goodnight; Oh, Lonely Winter; It All Depends On You; Nancy With The Laughing Face.*  
(Capitol EAP 3-1255)★★★★

FOUR more typically polished songs from The Freshmen, backed by a quintet of guitar pickers.

You can't fault the boys on anything, although any version of Nancy sounds an anti-climax after the definitive Sinatra rendition. But again, after being knocked out by witnessing The Freshmen in action during their recent visit, I was strangely disappointed by just listening to this record of them.

**JIMMIE DRIFTWOOD**  
Tall Tales In Song, Vol. 2  
*Townsend; The Song Of Creation; Big River Man; He Had A Long Chain On.*  
(RCA KCX-195)★★★★

FOUR good, folksy items from America's pioneering period sung by a good folk singer with an individual style.

Jimmie Driftwood's great-grandmother was half-Cherokee, and The Song of Creation was inspired by some of her Indian folk-lore, set to music by Jimmie's father.

A cert for folk song enthusiasts who like the American country and western flavour.

**RONNIE RONALDE**  
Yodeling  
*Little Swiss Maid; Down The Trail Of Aching Heart; By The Side Of The Jasper Lee; The Umbrella Man.*  
(Columbia SEG 8087)★★★★

RONNIE RONALDE gives forth in his usual versatile, effusive manner with singing, yodeling and whistling as he works through these numbers from some time ago.

Ronnie's built a huge following in many parts of the world for this type of entertainment, in which he excels, and Ronalde fans will not be disappointed with this set.

**BILLIE LAINE**  
Indio Mood  
*Good With The Wind; We'd Be Together Again; Sometimes I'm Happy; Mood Indigo.*  
(Philips BBH 12478, stereo SBBE 5047)★

If Billie sang half as attractively as she looks arranged decoratively on

a rug in the sleeve front photo, this would be a four-star offering.

Unfortunately, she doesn't. Described as "a new and exciting voice in the jazz idiom" from Trinidad, she is off key and out of tune throughout this set, and shows no signs of possessing that innate rhythmic feel and pulse which characterises the true jazz singer.

**THE KINGSTON TRIO**  
Here We Go Again! Part 2  
*Had A Way; The Wanderer; I Ina Toros; E. A. Roodie's Spone.*  
(Capitol EAP 2-1258)★★★★

DAVE GUARD, Nick Reynolds and Bob Shane serve up four more folksy items in their usual pleasing manner.

Their vocal blend and their ability to accompany themselves on guitars and banjo produce modern stylings of folk-flavoured song which are a pleasure to listen to.

**LINE RENAUD**  
and  
**DEAN MARTIN**  
Line and Dino  
*Relax-A-Voo; Two Sleepy People; Susan; I Love To Fall Asleep.*  
(Capitol EAP 1-20060)★★★★

RE-ISSUES of Capitol singles of some years ago but still as fresh and enjoyable as a Spring breeze.

Dean Martin duets with French songstress Line Renaud on the first side, backed by Dick Stabile's orchestra. On the flip, Line sings with Les Baxter's line-up.

Dino's voice is as warm and relaxed as an Italian siesta, and Line sings and sounds just like a French girl should. Great listening.

**RICHARD HAYMAN**  
Voodoo!  
*Dance Calinda; Voodoo; Mamba; Spell Of Debra; Afro.*  
(Mercury ZEP 10104)★★★★

IN spite of the title and star note, there is nothing very ritualistic or terrifying about this unimpeachable set from Richard Hayman's orchestra. Indeed, *Dance Calinda* is a remarkably happy, lilting and unfrustrating calypso.

The drummers hit energetically here and there, but they will never win voodoo session work opportunities in Haiti on this showing.

A doubly disappointing EP, in view of Hayman's earlier exotica excursions on record into exotica.

**THE DOUBLE 6**  
Meet Benny Basley; Rat Race; Doodler.  
(Columbia SEG 8088)★★★★

A SET out of the ordinary. Six French singers copy the instrumental solos from earlier band recordings of these Quincy Jones originals in seat vocal style, assisted by a conventional rhythm section.

The singers include two former members of the well-known French vocal team, The Blue Stars, and by some accomplished tonal work and technical tinkering on the part of the tape engineers, we have an EP of unusual style and quality.

Not everybody's cup of tea, but how nice to hear something which is different in an intelligent way.

**VICTOR SILVESTER**  
Victor's Favourite Quicksteps, No. 3  
*Shall We Dance; A Foggy Day; This Year's Kisses; Top Hat; White Tie And Tails.*  
(Columbia SEG 8085)★★★★

REMARKABLY pleasant offering from Victor's Silver Strings, which will satisfy dandified enthusiasts as well as people like me who want to hear something else besides strict tempo in dance music.

The Silver Strings make the most of these George Gershwin and Irving Berlin melodies, and there are the usual familiar solos from Oscar

Grasso's violin, plus the Silvester sax section, piano, and precise rhythm section.

**JOHNNY MATHS**  
My Love For You  
*My Love For You; O That Feeling; You Do Something To Me; I Wish I Were In Love Again.*  
(Fontana TFE 17334)★★★★

FOUR fine songs with fine arrangements and backings from Ralph Burns on the first two and Glenn Osser on the second two. Plus Johnny's unique voice.

The latter is something I'm never going to be able to appreciate, as this set with the peculiar vocal

delivery and the inability to hit and hold the right note proves.

But, with this material and these accompaniments, any singer would have to be pretty hopeless to score less than three stars.

**BIG BEN BANJO BAND**  
Big Ben's Minstrel Show, No. 3  
*That's My Weakness Now; Yes, We Have No Bananas; It Ain't Gonna Rain No Mo'; Sweet Sue, Just You; Waiting For The Robert L. Lee; Just Feet Tootsie; I Dream Of Jeannie With The Light Brown Hair; Carry Me Back To Old Virginia; I Used To Sigh For The Silvery Moon; I Can't Give You Anything But Love; Glad Rag Doll; Astoria; Margie.*  
(Columbia SEG 8086)★★★★

NORRIE PARAMOR directing his brain-child, The Big Ben Banjo Band, and the Michael Sammes singers in minstrel show-style medleys with the accent, of course, on banjo picking.

The sort of record which "Black And White Minstrel Show" enthusiasts will lap up avidly.

## CLASSICS

**SARGENT—MUCH MORE AT HOME WITH THIS MUSIC**

Reviews by Alan Elliott

### OVERTURES

Royal Philharmonic Orchestra  
conducted by Sir Malcolm Sargent  
*Wagner, The Mastersingers; Berlioz, Roman Carnival; Rossini, The Sicilian Lullaby; Mendelssohn, The Hebrides; Smetana, The Bartered Bride.*  
(HMV XLP 20034)★★★★

I ALWAYS think that Sir Malcolm Sargent is more at home with music of this nature than with the more serious type of work.

I was not disappointed, therefore, with this recording, and each overture seems impregnated with Sargent's own inimitable vitality.

The strings of the RPO are in great form and really shine in the *Sicilian Lullaby* and the *Bartered Bride*. The latter was my particular pick of the collection, and is a really brilliant performance.

I was a little disappointed with the Wagner and the Berlioz, but I feel it is a personal disappointment with the interpretation rather than a poor performance.

### CHOPIN

**Etudes**  
No. 3 in E Major (*Tristesse*); No. 4 in C Sharp Minor (*Torrent*); No. 5 in G Flat Major (*Black Keys*); No. 7 in C Major (*Faccata*); No. 12 in C Minor (*Revolutionary*).

Louis Kentner (piano)  
(HMV 7EP7110)★★★★

**Etudes**  
No. 1 in A Flat Major (*Harp*); No. 2 in F Minor (*Balno*); No. 3 in F Major; No. 8 in D Flat Major; No. 9 in G Flat Major (*Battered*); No. 11 in A Minor (*Winter Wind*).

Louis Kentner (piano)  
(HMV 7EP7115)★★★★

LOUIS KENTNER is a pianist of the virtuosic school, and I have never really considered him a Chopinist.

On these discs I get the impression that what we hear is similar to what the Parisian Saloons heard when Liszt played "Chopin".

The style is brilliant and manner grand, but a lot of the subtle meaning is lost. Even though these pieces are

piano studies they are full of glorious melodies, and I would say some of Chopin's best writing.

Louis Kentner certainly does them justice as a pianist, and they are good listening, but to me they are not in the same street as some of the Chopin specialists recordings such as those by Cortot and Rubinstein.

### THIS IS THE HOLLYWOOD BOWL

#### Volume II

*Warsaw Concerto* (Addisvelli); *Mozart's Waltz From "La Boheme"* (Prockin); *The Blue Danube* (Johann Strauss Jr.); *March From "The Love For Three Oranges"* (Prokofiev); *Hungarian Dance No. 6* (Brahms); *Le Regiment De Sambre-Meuse* (Piazzolli); *Spellbound Concerto* (Rozsa); *Sabre Dance* (Khachaturian); *Polonaise Mixalre* (Chopin); *Jamaican Rumba* (Benjamin).

The Hollywood Bowl Symphony Orchestra with Leonard Pennario, Carmen Dragon Alfred Newman, Felix Slatkin, Miklos Rozsa

(Capitol P2-8496)★★★★

THIS is a far better disc than volume I. Although it consists of a similar collection of light popular classics, the disc is much better entertainment.

The two so-called concertos *Warsaw* and *Spellbound* receive adequate treatment from Leonard Pennario, who plays them for what they are worth and not as they are usually performed, for effect.

The two pieces that did not come over were the two or three earlier versions of *Mozart's Waltz Song* and *Chopin's Polonaise Mixalre*.

The two pieces that I felt did the Hollywood Bowl Symphony Orchestra full justice were the *Sabre Dance* and the *Jamaican Rumba*.

Perhaps their capabilities are limited to these shorter style pieces for they nearly always shine in their performance whereas they invariably meet difficulties in performances that need more stature and staying power.



TONY OSBORNE... his EP improves with each listening (DISC Pic). \*

**NO NEW TRUMPETERS OR TROMBONISTS ON THE BRITISH SCENE, BUT THE FUTURE LOOKS BRIGHT FOR THE SAX PLAYERS**



**Bobby Wellins**  
Sincero and original



**Dick Morrissey**  
Highly emotional



**Wilton Gaynair**  
Moving, meaningful  
(DISC Pic)

**Exciting sounds from Wilton 'Bogey' Gaynair**

**WHICHEVER** way you survey the local modern scene, you can't say there is a scarcity of saxophonists. There is not one new trumpeter or trombonist of importance, but what an array of altoists and tenorists! Especially the latter. Without doubt, the most exciting sounds have come from Wilton "Bogey" Gaynair. They are big, broad and bursting. Pure natural, singing sounds.

But Bogey's performances vary considerably, depending upon his companions, particularly in the rhythm section. When things were "right," he played some of the most moving and meaningful jazz I have ever heard. It is such a shame he cannot spend more time here.

Another Jamaican has just returned to London, altoist Harold "Little G" McNair. He is at Ronnie Scott's club.

Probably the most interesting, stylistically, of the newish tenors is still Scottish-born, Bobby Wellins. The path he has chosen to tread is not particularly commercial, but his sincerity, and the intensity of his playing, is beginning to win even the cloth-eared.

He should develop into a jazz musician of much originality and importance.

Dick Morrissey, too, has a fine future ahead of him. He has changed a lot. His technique is improving weekly—also his knowledge of harmony—but he is learning to control it, too. Long may he preserve his ability to communicate with audiences on a highly emotional level.

I heard Dick do a couple of tunes

a really productive partnership. What of the "older" generation of jazzmen? In almost every case, they are playing better than ever.

Tubby Hayes' technique must compare favourably with that of any saxophonist in jazz today. It is exceptional. Ronnie Scott's sound is warmer than ever, and it was a pleasure to hear him perform on a recent "Jazz Club" broadcast.

Vic Ash's tenor-playing grows in competence and confidence each week and his sound is soulful. Harry Klein, relying less on playing for a living, sounds more vital and inventive than at any time in his career. And there are so many others.

If only there were a few brass men around to wall with them!

with Bogey Gaynair. Despite Dick's nervousness, there was more than a little of bubbling, joy-of-blowing understanding which exists between Eddie "Lockjaw" Davis and little Johnny Griffin.

Manchester-born Stan Robinson is another young tenorist whose playing gives me great pleasure. His work carries much of the emotional warmth of his great idol, Zoot Sims, though his sound smacks more of the Sonny Rollins of the mid-'50s and the Clifford Jordan of today.

**TWO** altoists are knocking at the door. There is big, burly Graham Bond, a 23-year-old salesman, who plays a vital, vigorous and aggressive alto. Like or loathe what he puts down, it is hard to ignore his existence. Graham hopes to join Don Rendell's group.

In complete contrast to Bond is a tall, slim, bearded boy named Ray De Milo. Though Ray's playing has a certain degree of passion, he is a much more schooled and sensitive player than Bond. I think that he and Shake Keane (on trombone) could strike up

**MELLOW, MELODIC -AND ENJOYABLE**



**WYNTON KELLY—** Outstanding as leader, section man and soloist. (DISC Pic)

**JOHNNY HODGES ORCHESTRA**  
Blues-A-Plenty  
*I Didn't Know About You; Cool Your Motor; Gone With The Wind; Honey Hill; Blues-A-Plenty; Don't Take Your Love From Me; Saturday Afternoon Blues; Sasin Doll; Rolling And Rocking.* (12in HMV CLP 1430)\*\*\*\*\*  
PERSONNEL: Johnny Hodges (alto); Ben Webster (tenor); Roy Eldridge (trumpet); Vic Dickenson (trombone); (bass); Sam Woodyard (drums).

WHAT a delightful sound this Hodges small band gets. It hasn't really changed in conception since it was first heard at the end of the 1930s. It's so simple, so swinging, so completely lacking in pretention and, above all, so very personal.

It's mellow, it's melodic and it's emotional. And thoroughly enjoyable.

There is nothing really different about this LP to any of his earlier efforts. Ballads and blues. All the "originals" are basic, bluesy riffs that you think you've heard before—and it doesn't really matter if you have!



**MOD JAZZ**  
by TONY HALL

The ballads are prettily played, sometimes a little too sugary (*Wind*, for example), in that characteristic Hodges style.

I Didn't Know About You has been a favourite of mine, since way back. It's beautifully played here. So is *Satin Doll* (a highspot) and *Don't Take Your Love*.

The support Hodges gets couldn't be more sympathetic, with special praise for Webster and some beautifully controlled and understanding Eldridge trumpet. Strayhorn, too, understands how Hodges tells his stories.

**WYNTON KELLY QUINTET**  
Kelly Great  
*Mama (G) - June Night; Wrinkles; What Knows; Sydney.* (12in. Top Rank 35-107)\*\*\*\*\*  
PERSONNEL: Wynton Kelly (piano); Wayne Shorter (tenor); Lee Morgan (trumpet); Paul Chambers (bass); Philly Joe Jones (drums).

THOUGH all these musicians practically live in the New York recording studios, this first Vee Jay album to be issued here is a well-above-average session. And well worth buying.

Shorter and Morgan are, of course, Messengers' men. Wayne has developed a lot since this was cut. Here he's somewhat on the unruly side and his lines lack their present-day cohesiveness and inventiveness. But his conception is healthy and exciting.

Lee blows with tremendous vigour and vitality, bursting with ideas and often slipping his tongue into his cheek!

**FOLK**

**Fire and feeling a-plenty in Flamenco**

**THE CUADRO FLAMENCO**  
*La Isla; Aires De La Catedral; Tacon Flamenco; Pansa Umbria; Llanto Andaluz; La Macarena; En La Curva; A La Feria; Tu Peñon Negro.* (Elektra EKS 7159)\*\*\*\*\*  
I KNOW very little about Spanish Flamenco and find it difficult to assess the authenticity of the record. But what I do know is that I find it most enjoyable on the odd occasions when my friends play me one. And this one is no exception. It is ideally suited to stereophonic reproduction and sounds brilliant on my player.

There is no lack of spontaneous feeling and plenty of fire. And how nice to hear a guitar really well played! This is in the hands of Señor Juan García de la Mata.

I thought the singer's voice was poor in itself, though his embellishments more than make up for any deficiencies of quality.

The aim of the record is to create atmosphere and in this it more than succeeds. The stamping heels of the dancers, the sounds of the castanets and the guitar and the sudden shouted exhortations build up to thrilling crescendos.

**SOUTHERN FOLK HERITAGE SERIES**  
*Sounds Of The Arkansaw; The Banks Of The Arkansaw; Wave The Ocean; Hen Duck; The Farmer's Curst Wife; Bull Weevil Holler; Jesse James; Jesse James; Kenny Wayne; Trouble So Hard; Baptist's Song; I'll Throw Anybody Here That Love My Jesus; Windham; Keep Your Lamps Trimmed And Burning; Come On, Boys; Let's Go To The Ball; Paddy On The Turf; I'm A Soldier In The Band; Lucky Holler; I Be So Glad When The Sun Goes Down.* (London LITZ-K 15209)\*\*\*\*\*

THESE songs were all collected in the field, as they say, by Alan Lomax and Shirley Collins. The record suffers, as so many of these field recordings do, because so many of the tracks are extremely crude so much so that it is an effort to appreciate much of its significance.

It is not often realised that though folk music belongs to the common people, not all common people are folk singers, and it sometimes needs the transforming touch of a professional such as Pete Seeger to make the best of a song. This probably depends a lot on whether it's the song, the singer or "earthiness" which appeals most to you.

It could go without saying that this type of anthology is more for education than entertainment.

**PAUL ROBESON**  
*Songs Of Liberty; The Four Rivers; A Mighty Fortress; The House I Live In; hymns For Nations.* (Topic TOP 63)\*\*\*\*\*  
Freedom Songs  
(Topic TOP 62)\*\*\*\*\*

PAUL Robeson needs no introduction from me. With his deep, rich voice he is an artist who attracts more attention to himself than to the songs he sings. Those who buy his records are those that like his style of singing.

On both discs he shows his versatility by singing in several languages a variety of songs from different nations. They are stirring ones and are most capably performed, but they owe only a small allegiance to folk traditions.

**Owen Bryce**

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- DO you want to sing** like Cliff Richard or Helen Shapiro? The Maurice Barman School of Modern Pop Singing. Beginners encouraged.—117, Bickenhall Mansions, Baker Street, W.1. HU/No. 2666.
- FAN CLUBS**
- BILL HALEY'S OFFICIAL FAN CLUB.**—Fred Jackson, 69, Linda's Gardens, Blackpool.
- PHOTOGRAPHS**
- NEW EXCLUSIVE.** Photographs: Faith, Newley, Horton, Richard, Presley, Brown, Conway, Donegan, 1/9d. or 2/9d. each. Sets of Photographs: Richard and Presley, 2/9d. each set.—Send P.O. to: St. 4, 10, Wentworth Street, London, E.1.
- YOUR FAVOURITE film,** record or TV star. Real photos 10" x 8" at 2/6, postcard size 6d. Send S.A.E. for free lists.—Starfoto, 6, Hastings Court, Worthing.
- ADAM, CHIE, Duane,** Plus 600 other Rock, TV stars, including London, Hutchins, Byrnes, Fleming, Conrad, Real Glenny, 10 x 8s, photos at 2/6d. or postcard size, 3 different sizes in colour. Send S.A.E. for free lists. Trade and fan clubs supplied.—Photo Foyer Sales, 46, Kings Road, Brighton.
- TAPE RECORDERS, Etc.**
- TAFESPONDING.** Exchange tape recorded messages home/overseas.—Details Elmsat, 87, Terrace, Torquay.
- MUSICAL SERVICES**
- ESTABLISHED Author** revises songs.—Hoyler, 40, Isherwood Street, Preston.
- RECORDS WANTED**
- RECORDS BOUGHT.** Every kind. Post to us. Cash by return.—Silverdale, 1142/6, Argyle Street, Glasgow.
- RECORDS**
- RECORD BAZAAR.** 50,000 from 1/- Above cheap LPs, EPs. Write for lists.—1142/1146, Argyle Street, Glasgow.



# DISC 1961 CALENDAR

## Adam Faith

**B**ORN Terrence Nelham in Acton, London, on June 23, 1940. Adam Faith shot to fame with his Parlophone recording of "What Do You Want?" less than two years ago. Before success, worked as a film editor and was vocalist with The Worried Men during the skiffle craze. It was handier friend John Barry who arranged the audition for BBC's "Drumbeat" show which gave him his first break. Adam was signed for three shows and finally stayed in the programme for its 22 week run. During this time Adam made his first film, "Beat Girl" and also met songwriter Johnny Worth.

Parlophone signed Adam and he made his first recording for them "What Do You Want?" written by Worth and backed with Barry's pizzicato strings. The disc won Adam his first Silver Disc presented by this paper and his pronunciation of "by-bee" became nationally known. Shortly afterwards he made his second film, a full length feature, "No Hiding Place" with Peter Sellers and Richard Todd and won acclaim as an actor.

His big selling singles have been: "What Do You Want?", "Poor Me," "Someone Else's Baby," "Made You," "How About That," "Lonely Pap," "Who Am I" and his current chart entry, "Easy Going Me." DISC has presented three Silver Discs to Adam for record sales in excess of 250,000. They were for "What Do You Want?", "Poor Me" and "Lonely Pap."

### June

#### DATES TO WATCH

Floating Festival of Jazz, from London to Margate and back, Sunday, June 25.

Rock Across the Channel, Gravesend/Southend to Calais and back, Sunday, June 18.

Edith Festival of Jazz at the Regency Ballroom, Bath, from June 1-10, will include Chris Barber, Acker Bilk, Kenny Ball and Johnny Dankworth.

Edie Gorme and Steve Lawrence open for a season at the Palladium from June 19.

Frankie Vaughan opens for the summer season at the Palace, Blackpool, on June 23.

Tommy Steele stars in "Sunday Night at the London Palladium" on June 11, and opens for a summer season at the Windmill, Great Yarmouth, on June 26.

"Bye Bye Birdie," starring Chita Rivera and Marty Wilde, opens at Her Majesty's Theatre on June 15.

The last show in the present "Ferry Como Made Hall" series on BBC TV will be televised on Tuesday, June 13.

Dickie Valentine will commence a series of six half hour programmes for ATV on June 28. Pet Clark will be the guest in the first programme.

#### BIRTHDAYS

Pat Boone, Linda Scott, Marilyn Monroe (June 1); Jimmie Jones (21); Johnny Angel (24); Judy Garland (19); Yip Harburg, Peter Elliott (12); Stanley Black, Burt Reynolds (14); Dean Martin (17); Joe Loss (22); Dave King (23); Gary Crosby (27); Ronnie Ronalds, Gitta, Tony Osborne (29); Lena Horne (30).



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