

June 20, 1959

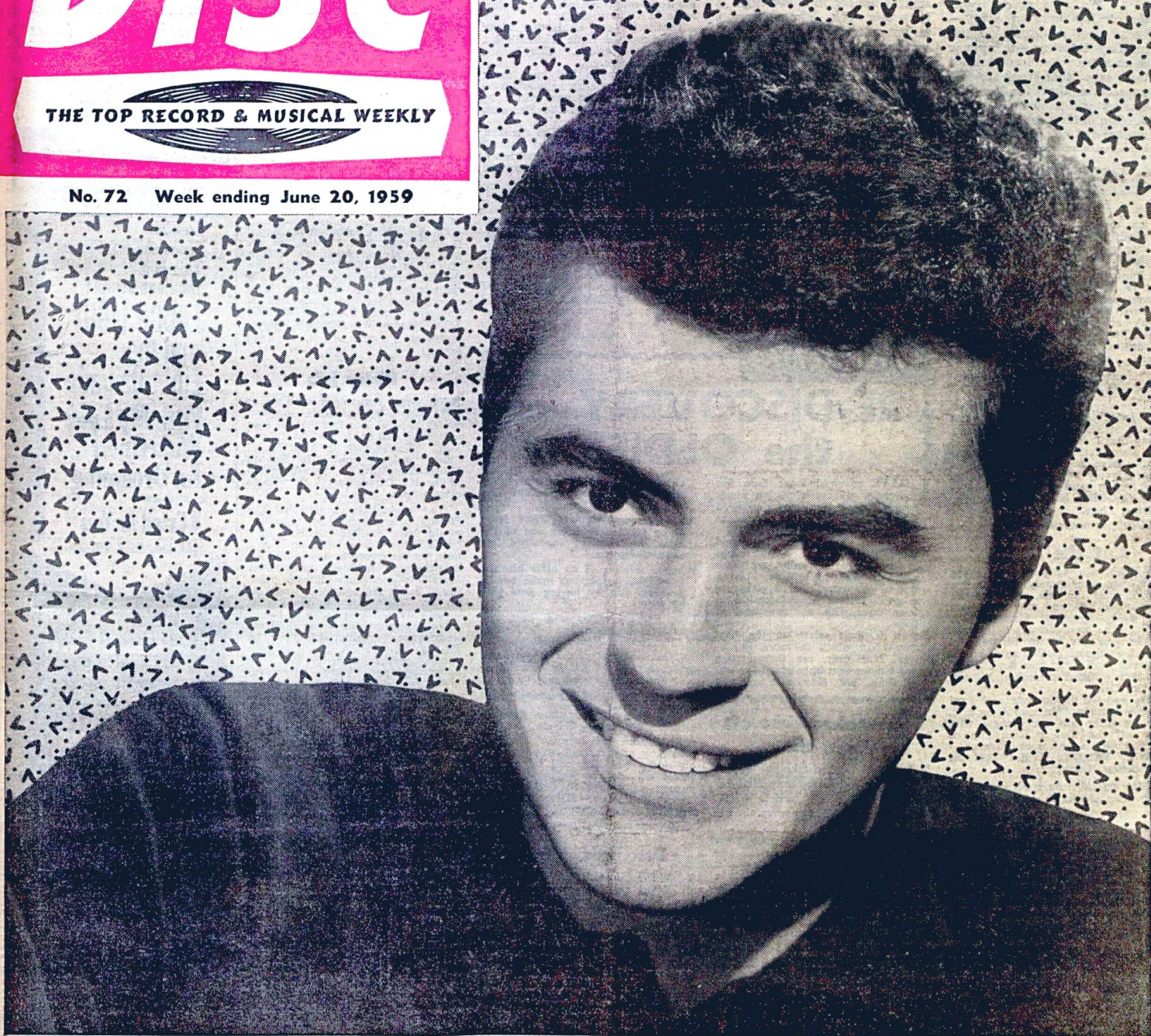
# DISC

THE TOP RECORD & MUSICAL WEEKLY

No. 72 Week ending June 20, 1959

JIMMY DARREN

EVERY  
**6<sup>D</sup>**  
THURSDAY



Pve Group Records  
(Sales) Ltd.,  
10a Chandos Street,  
London, W.1

Gidget ...

There's no such thing

7 N 25019 (45 & 78)



# DISC

Charles Buchan's Publications Ltd., Hulston House, Fleet Street, London, E.C.4. FLEET Street 5011.

## SORRY!

**THIS** week your DISC is an EP instead of being an LP! We very much regret that it has been necessary—because of a dispute in the printing industry—to appear in an abbreviated form, but we feel sure that readers will appreciate that the circumstances which demand a reduction in the number of pages are beyond our control.

Rather than sacrifice too many of our regular features, several appear in a shortened form this week. The measure is but a temporary one and we hope that it will soon be possible to produce DISC under normal conditions, restoring all your popular features to their usual length and again giving you Britain's brightest record paper.

### Competition?

**LOOKING** at "Juke Box Jury," the new B.B.C. television programme, I was impressed at what it set out to do. It appears to provide a good TV counterpart to the reviews in DISC, and is well produced.

I know that I am not the first person to say this, but please, Pete Murray and David Jacobs, keep your personal disagreements to yourselves. Don't air them on TV.—P. N. TORNBOHM, Staindrop Road, Darlington, Co. Durham.

(Hear, hear!)

### Satisfied

**IN** answer to Allan Brocklehurst (DISC 30-5-59), who did not appear satisfied with the paper, may I say that I am. The space which is left after record reviews and photographs has been accommodated, is shared evenly between pops, classics, jazz, talent and feature articles.—S. B. OSBORN, High Street, Thurbury, Bourne, Lincs.

(Glad you notice it—that's the idea.)

### Cut the cackle

**WHEN** will we get a disc jockey who will merely introduce a record, state the title, artist, repeat this at the end, and play it without the sickly irrelevant speech which seems to be his trademark? The one deejay in Britain who sounds as though he has some knowledge of music, and tells the listeners the facts without screaming at them, is Alen Dell.

He and Willis Conover and Paul Norton (both on "Voice of America"), are the three top disc jockeys who can tell the listener something of interest in a pleasant manner.—PAUL VENDY, Wales Avenue, Carshalton, Surrey.

(The talkative ones obviously feel they must earn their money.)

### Nostalgia

**I** AM building up a record library of artists who are now dead. It is wonderfully nostalgic to thrill once again to the voices and music of those who have since passed on.—HARRY DOUBLE, Elsenham Road, London, E.12.

(Wax perpetuates the great!)

### Expensive screams

**THE** practice of giving tickets to young girls so that they can scream and yell all through teenage TV shows should stop. It must be quite exasperating for

the teenage idols if no one can hear them sing!

The ovations would be just as welcome at the end of the act.

But now the recordings of these self-same stars are being punctuated with the yells and squeals. Half the time one cannot hear what is being sung, and at £2 an LP, that's too expensive.—(Mrs.) MARY WALTON, Hunters Square, Dagenham, Essex.

(All in the cause of atmosphere.)

## PRIZE LETTER

# RE-DISCOVERY of the OLDIES

**I** HAVE survived more than five decades of ever-changing music moods, but I have never enjoyed listening to music as much as during the past few years.

You see, I have woken up and noticed that several of the songs in the Hit Parade today, are tunes which I used to whistle when I was a youngster, and it gives me a great feeling of satisfaction to hear them with a "new coat of paint."

But it is their effect on the beat generation which is more important. Not only are they getting good tunes that have stood the test of time, but they also get the

### Research shows...

**I** WOULD like to correct a wrong impression which I have read all too frequently, and which was aired again in DISC (6-6-59).

David Dawson states that Lloyd Price composed Little Richard's hit, "Keep A Knocking." This is not, in fact, the case.

If Mr. Dawson had been more careful in his research, he would have found that the title was written by Richard Penniman—Little Richard's real name.

It was the reverse title of the disc, "Can't Believe You Wanna Leave," that was written by Lloyd Price.—ELVIN J. DERRICK, Withycombe Village, Exmouth, Devon.

(Thanks.)

### Kept out

**I** WAS angered by the news (DISC 6-6-59), that Jerry Lee Lewis is not to be granted an entry permit into this country.

The reason can only be because of his teenage wife. It could be argued that many film stars who have been

chance to be astonished when they realise that older people like myself know THEIR tunes.

At one bound we are lifted from being squares to being one of the class, by knowing tunes we had never forgotten.

When a re-issue of an oldie hits the top flight, we oldsters make terrific progress just by having time pass us by.

Long live the oldies—they have certainly rejuvenated me.—A. RACE, 581, Herries Road, Sheffield, 5.

(Nice to know you're in the swim again, Mr. Race. Help yourself to your favourite LP—on us.)

married three or four times have no difficulty in entering Britain.

He is one of America's greatest recording artists, and this ban has obviously been imposed by incompetent officials who neither have the interest of the record industry nor the artist at heart.—JOHN GIBSON, Boswall Loan, Edinburgh, 5.

(Success is no passport, it seems.)

### Pen pals, please

**I** AM a Swedish girl who reads DISC, which I enjoy very much. I wish we had a paper like it in Sweden.

I am interested in pops, jazz (particularly Ella Fitzgerald), films, theatre, foreign countries and people. I should like to correspond with someone in England about 17.—(Miss) ANN - CHARLOTTE FREDRIKSSON, Bolmensragen 21, Johanneshor, Stockholm, Sweden.

(How about dropping her a line?)

# "YEP"

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**EDDIE COCHRANE'S**

latest disc

# "I REMEMBER"

on LONDON

it's the latest record from  
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# POST BAG

*Every week an LP of his own choice is presented to the writer of the best letter, and once a month there is a bonus prize of a Ronson lighter and ashtray set.*

### High standard

**UNLIKE** reader P. E. Clatworthy (DISC 30-5-59), I think the record reviews in DISC are of a very high standard. But I think that many writers of the record sleeve notes know precious little about the works they describe.

On the "Chris Barber at the Royal Festival Hall, Part 2" disc, we are told that Monty Sunshine's solo in "It's Tight Like That" is the best on the EP. But it lasts only for 20 seconds, while his "Ice Cream" solo covers most of the track and is infinitely better.—R. M. PENNINGTON, Meadow Way, Eastcote, Middx.

(It's all a matter of opinion, don't forget.)

### Risky job

**NO** record reviewer is infallible, as reader T. Mendla suggests (DISC 23-5-59). The fact that the four records named by him—"As I Love You," "Smoke Gets In Your Eyes," "Side Saddle" and "It Doesn't Matter Any More"—reached the top of the Hit Parade was a surprise to most people.

Who would have thought that The Platters' interpretation of "Smoke" would have reached number one? "Side Saddle" is a rather out-of-date tune, yet the record-buying public put it at the top. "It Doesn't Matter Any More" is completely different from any of Buddy Holly's earlier songs. As for the Shirley Bassey number, its success was also unexpected.

I could forecast now that "Ra-Ra Rockingham" will reach the Top Twenty, but the ever-changing taste of the public might prevent this happening, and this is what the reviewers are up against.

But more than 75 per cent Don Nicholl's D.N.T.s reach the Top Twenty.—R. COLLINSON, 30 Ridler Road, Forty Hill, Enfield, Middx.

(Don has the keenest sense of spotting a winner.)

### Silence is golden

**THANK** you for the Cover Personality on Anthony Newley, which ties up with his new song, "Personality."

But no thanks to Pete Murray. He played the record three times on his radio show, and sang it so loudly himself that one could not hear half of it.—MARGARET TAYLOR, Argyle Street, Mossley, Nr. Manchester.

(Obviously he was carried away by the lyric.)

### Here today...

**DON'T** we forget quickly? Two years ago Vince Martin recorded "Cindy, Oh Cindy." After that, we never heard of him again. About the same time a group called The Dreamweavers got their version of "It's Almost Tomorrow" to the number one in the British charts. Yet we have not heard of them since. I wonder why?—DAVID A. WIGGINTON, Wicklow Drive, Evington, Leicester.

(Perhaps they haven't done anything as good.)

### Olloway forgotten

**TEDDY** JOHNSON says (DISC 6-6-59), that Stanley Holloway's new record is his first since 1940, apart from his contribution to the "My Fair Lady" LP.

This is not so. While Stanley was in "My Fair Lady" on Broadway, he made an LP of old English music hall songs, aimed at the American public. This LP was released in Britain about 18 months ago by Philips, and is called "Ere's Olloway."—DAVID W. OAKES, Tech. Cinema, R.A.F. Weeton, Preston, Lancs.

(Thanks for reminding us.)

## TOP RANK RECORDS

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With My Eyes  
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## GREAT!

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•CRAIG DOUGLAS  
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•ANNE HEYWOOD  
Love Is... JAR.130.

•FREDDY CANNON  
Tallahassee Lassie...  
JAR.135.

•PRESTON EPPS  
Bongo Rock... JAR.140.


•ADAM FAITH  
Runk Bunk... JAR.126.

at your record shop



**BOBBY DARIN**

**DREAM LOVER**



HLE 8867 45/78

# JUKE BOX TOP TEN


Based on the recorded number of "plays" in Juke Boxes throughout Britain (for the week ending June 13)

Last Week	This Week	Title	Artist
1	1	DREAM LOVER	Bobby Darin
—	2	KANSAS CITY	Little Richard
2	3	I'VE WAITED SO LONG	Anthony Newley
—	4	A TEENAGER IN LOVE	Dion and The Belmonts; Marty Wilde
6	5	PERSONALITY	Lloyd Price; Anthony Newley
8	6	THREE STARS	Tommy Dee; Ruby Wright
5	7	MARGIE/I'M READY	Fats Domino
4	8	GUITAR BOOGIE SHUFFLE	The Virtues
3	9	TAKE A MESSAGE TO MARY/POOR JENNY	Everly Brothers
7	10	ROULETTE	Russ Conway

Published by courtesy of "The World's Fair"

**PERRY COMO**

**I KNOW**



RCA-1126 45/78

## AMERICAN TOP TEN

These were the ten numbers that topped the sales in America last week (week ending June 13)

Last Week	This Week	Title	Artist
1	1	BATTLE OF NEW ORLEANS	Johnny Horton
4	2	QUIET VILLAGE	Martin Denny
2	3	KANSAS CITY	Wilbert Harrison
3	4	DREAM LOVER	Bobby Darin
5	5	PERSONALITY	Lloyd Price
6	6	A TEENAGER IN LOVE	Dion and The Belmonts
10	7	THE HAPPY ORGAN	Dave "Baby" Cortez
7	8	KOOKIE, KOOKIE (Lend Me Your Comb)	Edward Byrnes
8	9	SORRY I RAN ALL THE WAY HOME	The Impalas
9	10	ONLY YOU	Frank Pourcell

### ONES TO WATCH

ALONG CAME JONES	The Coasters
LONELY BOY	Paul Anka
JUST KEEP IT UP	Dee Clark

RUSS CONWAY'S "Roulette" has spun to the top. Now we wait to see whether it will be the first record to win our "Silver Disc" award. (DISC Pic)



## TOP TWENTY

**Russ Conway reaches the top —again ... Bobby Darin's rise continues ... Ruby Murray challenging again**

Compiled from dealers' returns from all over Britain

Week ending June 13

Last Week	This Week	Title	Artist	Label
3	1	Roulette	Russ Conway	Columbia
1	2	A Fool Such As I / I Need Your Love Tonight	Elvis Presley	R.C.A.
2	3	It's Late / Never Be Anyone Else But You	Ricky Nelson	London
4	4	It Doesn't Matter Any More	Buddy Holly	Coral
10	5	Dream Lover	Bobby Darin	London
6	6	I've Waited So Long	Anthony Newley	Decca
15	7	A Teenager In Love	Marty Wilde	Philips
7	8	Side Saddle	Russ Conway	Columbia
8	9	I Go Ape	Neil Sedaka	R.C.A.
5	10	Mean Streak / Never Mind	Cliff Richard	Columbia
11	11	Take A Message To Mary	Everly Brothers	London
14	12	Three Stars	Ruby Wright	Parlophone
9	13	Donna	Marty Wilde	Philips
18	14	Guitar Boogie Shuffle	Bert Weedon	Top Rank
—	15	Goodbye Jimmie, Goodbye	Ruby Murray	Columbia
—	16	Personality	Anthony Newley	Decca
12	17	Petite Fleur	Chris Barber	Pye
20	18	May You Always	Joan Regan	H.M.V.
13	19	Come Softly To Me	Frankie Vaughan	Philips
17	20	Where Were You ?	Lloyd Price	H.M.V.

### ONE TO WATCH

A Teenager In Love	Craig Douglas
--------------------	---------------

The No. 1 from the States !

**PE LONNIE DONEGAN**

**THE BATTLE OF NEW ORLEANS**

7N 15206 (45/78) \*

Serve your friends with the

**PE HOT TODDY'S**

**"ROCKIN' CRICKETS"**

7N 25020 (45/78) \*

(\* Released June 19th)

PYE GROUP RECORDS (Sales) Limited, 10a Chandos Street, W.1.



**Cover Personality**

**JIMMY DARREN**

—from films to disc

THE film-actor arrival into the disc world continues. And this week a familiar name among the credit titles goes on to a disc label, with a slight difference. James Darren, actor, becomes Jimmy Darren, singer of the title song from his latest film "Gidget" on his first disc, released here by Pye-International.

So now you know why our Cover Personality's face is perhaps familiar to you.

Born in Philadelphia 22 years ago, Jimmy had only one idea in his mind from the early days he was at school—to be an actor. He was mildly interested in car racing—but professionally he has not dabbled on the world's race circuits.

He was spotted in a New York office block a little more than a year ago by a talent scout for a subsidiary of Columbia Pictures and soon given a long-term contract.

Jimmy's first film was "Rumble on the Docks," and it was not long before he was given more important roles. His films to date have included "The Brothers Rico," "Operation Mad Ball," "Gunman's Walk" and now "Gidget," which is yet to be seen in Britain.

The future? Well, Jimmy Darren looks set to have a hit with both the filmed and recorded version of "Gidget," and he would like to concentrate on his film career, for despite his meteoric rise to the dizzy heights, he is still prepared to accept advice and work hard to attain his own personal standard of success.

JUNE HARRIS

**ALAN BATES BACK IN LONDON WITH BIG NEWS FROM W-P**

**'Annie's album is a gasser!'**

— By TONY HALL —

ONE of the brightest boys ever to work for Vogue Records in London was soft-spoken, lean-looking, Luton-born Alan Bates. Because of his sound sincerity and enthusiasm, his future there appeared bright.

Then, some 18 months ago, mainly for domestic reasons, Alan decided to emigrate to the States.

Bates came back to Britain a week

or two ago in his new official capacity as foreign sales manager for the West Coast's best-known discery, Dick Bock's World Pacific Records. And, from what I could see, the Fulham-Road's loss has been Los Angeles' gain.

Lunching with Alan, he enthused about his company's latest products between mouthfuls of steak and kidney pie.

"The most exciting news at W-P," he said, "is that we've signed up the Dave Lambert-Jon Hendrieks-Annie Ross vocal group. And Annie has also signed with us as a single. Annie's first album is an absolute gas! Zoot (Sims) is on the date. Plus some of the Basic boys. As Annie said: 'There is so much love on this record!'"

Alan told me that The Mastersounds are proving to be tremendously successful, sales-wise.

"We may branch out more into the pop field shortly," he confided.



World Pacific boss, Dick Bock (left) with Chico Hamilton, whose "reunion" LP features all Ellington music.

"For instance, there's a big band LP coming up by Buddy Bregman. It sounds tremendous in stereo and we're all hoping it'll be a big seller.

"And also in the big band field, watch out for an LP called 'The Sound of Big Band Jazz in Hi-fi'. This is an anthology of all the big bands who've done dates for World Pacific.

"On the same release list is a sort of Chico Hamilton Quintet reunion. Buddy Collette and Paul Horn are both on the record, which features all Ellington music."

**Tough time**

I asked Alan how Art Pepper was making out. "Last time I saw him, Art was fine," he replied. "But he had a very tough time not too long ago. When he first came back on the scene two years ago, it seemed that the world was at his feet. Everyone was shouting about the return of the great Art Pepper. Everyone promised to help him etc, etc.

"To begin with, everything was fine. He did some albums for the Intro label. Then suddenly, everything stopped. The work scene became far from easy and Art struck some very hard times.

"Art's signed with Contemporary now and I think he's much happier and more settled.

"We tried to do a date with Art and a nine-piece band reviving those very first Shorty Rogers Giants arrangements. You remember? The Capitol band with 'Popo' and 'Didi' and 'Over the Rainbow.' But it wasn't a successful session and Dick decided not to go through with it. We'll use up a few of the best masters on some anthology LPs."

We talked more about the sessions that didn't "happen." Said Alan: "Dick has enough masters stowed away in the files of really big jazz names to fill up a dozen albums. But he is a man of such principles that he will never issue anything unless he sincerely feels that it is up to standard. And his standards are very high."

**Canadian D.J., GERRY MYERS, tells a story behind 'Splish Splash' and 'Queen of the Hop'**

THERE'S a D.J., Murray Kaufman of radio station W.M.C.A. in New York, who owns a music-publishing company. This in itself is not important, but the fact that he did, was to prove very important to one "Robert" Darin, otherwise known as Bobby.

In the middle of last year, a record called "Splish-Splash" was issued, and about a week later another appeared called "Queen of the Hop". Both these records were by the same artist—Bobby Darin.

Bobby came to Toronto in November of last year to one of our records, and the reason for the release of two records at the same time was then made known to me.

"I recorded with a group called the Rinky-Dinks for one label, and by myself for another," said Bobby.

**BOBBY DARIN**

**'waited' for his disc break**

"When 'Splish-Splash' started moving, well, naturally, the other record was made."

Apart from singing at our concert, Bobby played guitar, drums and piano, and showed himself to be a versatile artiste.

"I have been in show-business for about as many years as I can remember. As a kid I used to sing around the block, but no one paid any attention to me.

"When I grew older, I decided this type of life was for me, so I headed from the South to New York.

"There, of course, it was the usual story. I didn't do a thing for months."

*I asked Bobby what he had been doing while he was working in New York, and I got the surprising answer that at night, after wandering through tin-pan alley during the day, he used to be a waiter at an all-night diner!*

Bobby's break came when he met up with a lyrics writer Don Kirshner.

"Between the two of us we hammered out a thing called, 'My First Real Love.' We peddled it about the music-publishers, but they didn't want to know anything about it.

"I met a George Schenk, who is an artistes manager, and he introduced me to Murray Kaufman. Murray made the record of 'Splish-Splash'



himself, and sold it. The rest you know."

Bobby's family today don't laugh at his singing anymore.

"When I called Mom and told her that I had a recording contract," he said, "she wouldn't believe me." Like most other successful singers, Bobby has provided for his folks. "I just bought them a new house, and also a car."

Television also had a lot to do with Bobby Darin's immediate success. "I used to know Dick Clarke when he was working in Albany, N.Y., and today of course everyone knows him," said Bobby as he busily signed autographs. "I telephoned Dick from New York, and he said to come on up to Philadelphia and be on 'his show,'"

**Spells success**

An appearance on Dick Clarke's show in the States, is like an appearance on "Oh Boy!" here... it spells success.

Bobby has not given up his composing career. "Early In The Morning," "Lost Love" and many other hit songs were written by him in collaboration with his old partner Don Kirshner.

"Don and I are still the greatest of pals, but I hardly get a chance to see him."

The fact that teenagers were mobbing Bobby in Toronto only goes to prove that this 24-year-old has a lot of fans all over the world.

"I want to do a lot of travelling before I settle down," continued Bobby, "but I don't know exactly where as yet."

I sincerely hope that it will be to this side of the Atlantic. He's a performer of the top-grade.

**LISTEN TO JAZZ—more people are!**

I HAVE discovered during the last few months a number of gatherings in and around the London area devoted to the business of listening to real jazz. And what a treat it has been.

My first find came through an invitation from Pendley Manor (Herts.) to join in a critics' discussion on the George Lewis controversy. I discovered there a group of collectors anxious to listen to, talk about and learn about jazz.

Then I was booked to talk to the Harpenden Jazz Society, a very worthy group that brought back memories of the older "Hot Club" days of British jazz. (I see Humphrey Lyttelton has been making a plea for the return of these clubs. I wholeheartedly support him).

Then there are youth clubs, political clubs, Jewish clubs all beginning to feature record recitals. A large record retailer in Luton finds it pays to put on specialist recitals once a week. So too does that indefatigable Doug Dobell, who presents a Record Club weekly at the Bear, just off Charing Cross Road.

All in all, some great efforts to keep the flag—particularly the traditional flag—flying.

HUGH LEDIGO from the Esquire office writes to point out that Bill Bramwell's "My Old Man" is still available on Starlite ST45-004. You will remember I regretted its disappearance from the main catalogue. He tells me some original Lytteltons are still obtainable, though not listed.

Owen Bryce

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JACK GOOD'S

Sidetracks

In "training" already for the return of "Oh Boy!" — The Vernons Girls.

He made three pictures in as many years—and that is all. But no one ever had a more dedicated devotion from the fans.

Far from being remote, Cliff and Marty and their contemporaries can be seen on television and stage, and heard on the radio most days of any week.

The boys themselves obviously

few of them even catch a glimpse. Five cars are lined up outside the door. Four in a diamond shape and one in the middle. This is Cliff's.

The drivers are all at the ready. On a given signal, all five start their engines at once and Cliff rushes out. The five cars move off and the boy they have been waiting for has suddenly disappeared into the night.

The kids might be disappointed, but he is now even bigger in their eyes.

Mind you, Cliff is the sort of fellow who once caught would surrender readily and sign autographs for them all.

Then again, this business of keeping remote can be taken too far, as



DEAN MARTIN

them successful screen names. But in a film part they will not have merely to express their own personality but project it into the personality of the character they are portraying, doing this both sincerely and accurately without losing their own individual appeal.

This is a tough job and means they will have to pick their parts carefully. How, I wonder, does Cliff feel about his in "Expresso Bongo?"

IT becomes more apparent that the disc business is supplying the cinema with its new stars. We have come to accept Elvis Presley and Tommy Steele as film actors, but soon you will see Ricky Nelson keeping company with John Wayne and Dean Martin in a Western, and Frankie Avalon starring in "Timberland" with Alan Ladd (whose daughter, Alana, incidentally, Frankie is dating).

Our own idols, Cliff Richard and Marty Wilde, both have long days ahead of them in the film studios. Of course, an example in reverse is that of Anthony Newley, who delighted cinema audiences in a wide range of dramatic parts long before he burst into the music world so successfully.

The very first big public idols were the stars of the cinema screen, and if anything, they were even more idolised than the popular boys today.

Just as you now await the release of the new Cliff Richard disc and then buy it and play it over and over, so probably your mother would count the days for the cinema to show the latest Robert Taylor picture—and

Disc stars turn to films

LOOK BEFORE YOU LEAP, CLIFF!

then go three or more times to see it! This gives us a clue. A rock 'n' roll idol can make a disc much quicker than a film star can make pictures; once you have bought the record you can play it over as often as you like.

The great giants of the silver screen seemed even bigger stars to the public because they were so remote; you did not see very much of them, you had to pay every time for the privilege and the wait between films was probably of a year's duration.

A recent example is James Dean.

like the work and the fans are well pleased with this arrangement. But if familiarity does not breed contempt, it certainly tarnishes the glow of magic that should surround the man that the public are going to think of as a real star.

Cliff Richard ensures that he preserves a certain amount of this remoteness by his method of leaving the theatre. Every night after a show, the street around the stage door is blocked by chanting fans. They are hoping to get a close look at him—perhaps even close enough to run their fingers through his hair. But

in the case of Tommy Steele, as I see it.

But I am glad to hear that Tommy is planning a nation-wide tour of one-night stands later in the year when he is free of filming commitments.

No one could be more delighted than I that Cliff and Marty are being launched as screen stars—undoubtedly it is a guarantee that as artistes they have "arrived."

But because I have played a part in their careers from the start, and because of my personal friendship with them, I would breathe a tiny note of warning at this point.

Both of the boys have the grade "A" type of big personality that could, should and will, I hope, make

Going our own way

IT feels strange now that I am no longer spending the week with my "Oh Boy!" team. It has been great doing the show and now we all go (for a while at least) our own separate ways.

The only people who are not taking the long rest they deserve are The Vernons Girls. Right through the summer, under the direction of Bill Shepherd (music) and Leslie Cooper (dance) the girls are scientifically going to work with the aim of making what has proved to be a great act even greater, slicker and more appealing still.



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# TEDDY JOHNSON'S MUSIC SHOP



## 7,000 miles away

SOME years ago I was a participant in an interesting experiment in recorded sound. For Columbia records I made a duet—with my singing partner seven thousand miles away.

That disc of "Small Hotel" was cut years before I ever contemplated a singing team with Pearl. My partner was the lady they call Miss Perfect Pitch—Jo Stafford.

Jo sang her share of the recording in the States with the orchestra of her husband Paul Weston. I added my offering in London—and in our way Jo and I made disc history.

This last week was a time for thinking over that disc. We got it out and played the record over again at home. Then the phone rang, and Jo invited me to appear on her tele-recorded TV show.

So on July 11 you will again see and hear the old firm in "Saturday Spectacular".

Naturally our conversation was geared to our business during the rehearsals. I asked Jo and her husband about recent mechanical improvements.

Paul laughed when he said, "Jo has some definite views on gimmicks in sound. One day the recording engineers seemed intent on making a disc to end all sound-engineering aided discs. They filtered her voice, treble tracked it . . . oh, it went through about four processes. Jo wasn't happy—and when she heard the finished job she said 'That's not me . . . look, why don't you go to your factory at Bridgeport and manufacture your own singer. You don't need me.'"

Having listened again to her singing at close quarters, I can assure her that we do. Her technical brilliance and perfect pitch do not need the help of outside agencies. She is great as she is.



CLEO LAINE  
(DISC Pic)

## 'Army' days

CLEO LAINE pulled up in her spanking new car the other day after driving back from a telecast in Wales of the "Johnny Dankworth Club."

From our conversation it seems pretty definite that she will go to America with her husband, J.D., but Cleo will be out on her own, not singing with the Dankworth Orchestra. She has had a number of offers for television engagements, and feels this would be a sensible time to accept.

I asked Cleo about the trigger point that had set her off on the road to becoming our top jazz singer.

"In the depression of the thirties, the street corners were occupied by the unemployed—or the Salvation Army. As a wee child I was vastly impressed by the gaiety of the Salvation Army's music, and the fervour with which it was sung. As I grew a little older I found myself joining these street corner meetings—to sing."

I learned that this girl who has earned rave notices and international fame—the Moscow Arts Theatre presented her with a medal. Sir Laurence Olivier congratulated her for her brilliance as an actress—has experienced more excitement than perhaps a dozen other people.

She used to sole and heel shoes for a living.

With time she became manageress of the bootmenders. "This means that I did the books and banked the takings," she explained.

One day this led to an encounter with burglars—Cleo beat them off.

A kiddie fell into a boating pond, and Cleo dived in. She brushed aside publicity.

On another occasion a woman was going to commit suicide by flinging herself from a high window. Cleo fought and then calmed the distressed woman, eventually persuading her to come down and give up the attempt.

She has a story like a film script, but she isn't the one to talk about it. Get her on the subject of Billie Ho-eday, however, and she will wax strong in her praise.

## Recognition

KEEPING on a strong jazz tag I am happy to tell you that at last the talents of Alan Clare have been recognised.

Alan is represented by another pianist—that very shrewd manager-about-music Dick Katz.

Dick tells me that he has clinched a contract with Denis Preston for recording. Denis is the independent disc king who records Pearl and myself, plus Cleo, Chris Barber, Humphrey Lyttelton and lots more.

Alan's first disc will be an LP of all his own compositions. Dick said, "A fine composer, highly rated by the jazz critics and his contemporaries. Alan at last seems set to get the financial rewards and artistic recognition that are his right."

## THE PRESLEY STORY

Lavishly illustrated,  
64-page book

RUMOURS of the possibility of Elvis Presley coming to this country to appear in person at the London Palladium are still to be heard, but there is, as yet, no confirmation.

In the meantime, a new book is on the bookshelves, published by the publishers of DISC, Charles Buchan's Publications Limited, which provides the next best thing to meeting Elvis Presley in person.

"The Three Loves of Elvis Presley" gives a complete and authentic account of his life from his early days in Tupelo, Mississippi, to his present soldiering days in Germany.

More than 100 pictures illustrate every facet of this fantastic life—pictures of Elvis and his family, Elvis and his fans, and Elvis and his many girlfriends.

There are 64 pages in the book, including a large, double-page, signed portrait.

The book costs 2s. 6d., and we learn that there has been a very large demand for it already. Everyone who wants a copy would be well-advised to place an order with a newsagent as soon as possible.

## 'MR. PIANO' TAKES TIME OFF TO WRITE FIVE FILM NUMBERS

# JAZZ GALORE ON A SLOW BOAT TO MARGATE

JOE "MR. PIANO" HENDERSON, the 33-year-old songwriter whose "Trudie" won an Ivor Novello award, has written five numbers for the film "Jazz Boat" which is to star Anthony Newley.

I walked into his London office a few hours after he finished the lyric of "The Spider's Chant."

"That's a rather special one," he said, "almost a jazz ballad. 'Spider' is a gang leader who has the gang's accompaniment."

I shared the lyric of this number with Ken Hughes, the film's director.

There's some fabulous musical talent engaged for the film. Take, for instance, "I Wanna Jive Tonight." There's Johnny Gregory doing the small-group jazz. This will be jazz in the broadest sense—including rock 'n' roll, skiffle and traditional. And the number, which lasts eight minutes, culminated in a big band version played by Ted Heath's Band.

"Ralph Dolamore is doing all the Ted Heath arrangements and we've got Peter Knight doing a jazz ballet."

The Anthony Newley ballad solo is called "Someone to Love" and Tony is also featured with Joyce Blair in a duet called "Don't Talk To Me About Love"—a number in which he shared the lyric-writing with Joe.

The title song "Jazz Boat" will be sung by The Polka Dots accompanied by Ted Heath.

## Solo spot

Theme of the film is the jazz club's annual boat trip to Margate. It was hoped Joe himself would be featured at the piano of a ship's bar.

"But I'm not sure whether I'll be able to do a solo spot—not because I wouldn't like to—but because of conflicting variety dates," he said.

"If I'm in London at a time they're shooting I'll do one with pleasure."

The five new songs took Joe about two months to write. "But the panic came in the last 10 days—I had not only the writing to do, but also to lay-out the arranging, the orchestra and the recording session. I was working till late last night—and we record tomorrow."

The day between gave Joe the opportunity of playing the songs to Petula Clark—whose pianist he was till branching out on his own. "She only arrived home from America this morning and heard them this afternoon. I'm glad to say she was most complimentary."

"I rate Pet as my most severe and honest critic. That's what a songwriter

needs more than anything. It's so easy, when you write a song, to think it's great. But when you play it over to people what you want is an honest opinion and not just flattery.

"I find that Pet has been, and still is, very frank and honest. If I write something that's not up to scratch she jolly well says so—and I'm grateful."

## Deadline

Joe had his first song published about 10 years ago, but it's taken the "Jazz Boat" film to make him work to a schedule. "Until a few years ago I was writing songs as they came—I would go four or five months and if something happened . . . bang! I'd written a song."

"But these last 10 days meant I had to dig. I've never tried to force myself before—but I think the result has been well worth it."

"You see, although I've taken it seriously, I've always regarded songwriting as a secondary occupation. I've let it happen rather than make it happen. But now I find I enjoy working to a deadline—I think it helps."

Did he see songwriting one day replacing his "Mr. Piano" act?

"No—I would frankly hate to be a full-time songwriter . . . just to sit down and feel writing songs is my life. Because I work much better when I'm not aiming 100 per cent at just one thing."

"I think I would get stale very quickly that way, but with a big diversity of activities like making records, TV appearances and variety tours you don't have time to get bored."

"Anyway, I don't have to stay in one

## Bing's new

"SAY ONE FOR ME," the new Twentieth Century-Fox musical, in colour, the film numbers, written by Sammy Cahn and Jimmy M. Lasker.

Negotiations in hand for the British film by Philips who hope to issue it in August. Bing Crosby single of the title song and position featured in the film.

Recordings of numbers from the film by Debbie Reynolds, Billy Ward and the Johnny Mathis, Kay Starr and Tony Bennett Britain.

**BOBBY HELMS**  
I guess I'll miss the Prom  
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RECORDS MAGAZINE—have you got your copy yet? There's a new colour portrait of Tommy Steele on the cover of the June issue. Make sure you get this monthly guide to all the best new records. Sirvence from your dealer or newsagent.



New Mid-June Pops!

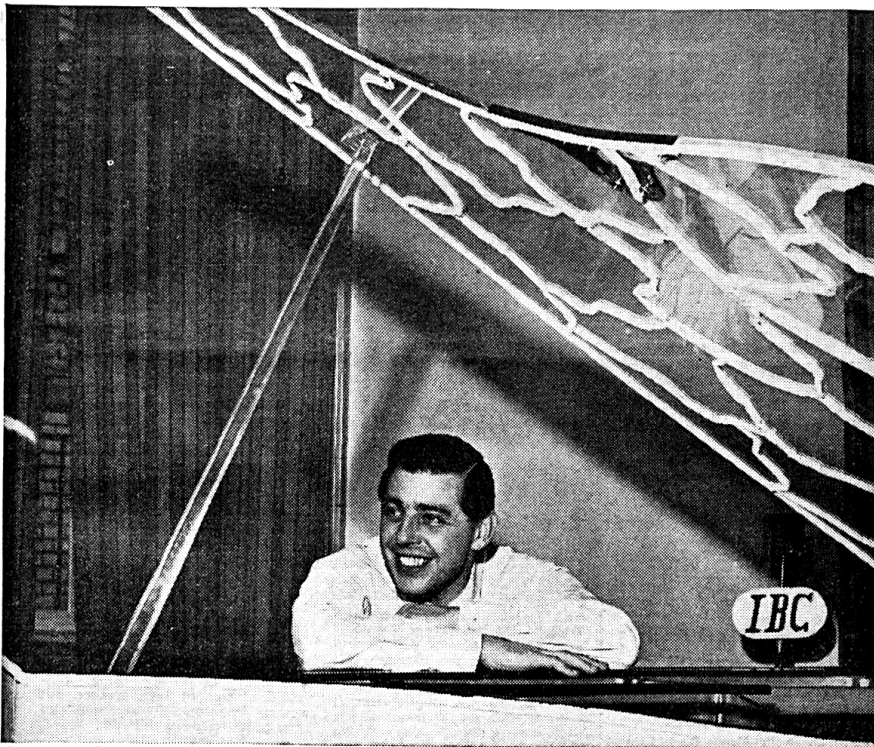
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"ODDS 'N DODDS"  
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**NINA & FREDERIK**  
"JAMAICA FAREWELL"  
b/w  
"COME BACK LIZA"  
7N 25021 (45 & 78)  
(released 19th June)

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**JOE HENDERSON** "— song writing is fine—but I don't want it as a full-time job."

**AMATEUR VOCAL GROUP CONTEST**

**FIND FAME AT THE SOHO FAIR**

*Recording test for winners*

FROM the first news last week that DISC would again sponsor a competition for amateur vocal groups in conjunction with this year's Soho Fair, we have received many requests for entry forms.

The contest is open to all amateur vocal groups in the United Kingdom and there is no limit on the number in a group.

Winners of the competition—the finals of which will be held at the Lysbeth Hall, Soho Square, London, on July 13—will receive the handsome DISC challenge cup and they will also be invited to make a recording test for one of the country's major companies.

**The judges**

Well-known personalities from show business and the record industry will be among the judges.

There is no entry fee for the competition—it's a free chance to fame!

Entry forms are available from: DISC, Hulton House, Fleet Street, London, E.C.4.

The Soho Fair Office, 75-77 Shaftesbury Avenue, London, W.1. and must be completed and returned by July 6.

FAME NOTE: Last year's winners of the DISC amateur vocal group competition were The Fortunaires. This year they are spending the summer season professionally at Butlin's Pwllheli holiday camp.

Runners-up Bill and Brett Landis secured a recording contract with Parlophone.

**HOME AND AWAY**

BUSY time ahead for young Italian singing star Toni Dalli, who has been invited to Milan for a TV appearance on June 28. He returns to Britain immediately after to keep up a week's engagement at the Winter Gardens, Morecambe, starting on June 29.

Toni Dalli's new Columbia EP, "Songs from the Shows," was released last week-end.

**NEW TO 'DRUMBEAT'**

NEW visitors to "Drumbeat" on July 4 will be the singing group, The Jeanettes. They will be included in the programme for a short series. Topping the bill in this edition will be rock star Marty Wilde.

**IAN IS 'MAGNIFICO'**

PARLOPHONE recording star, Ian Wallace, has been invited to appear at this year's Glyndebourne season, which starts next month. Ian, who was the first British singer to play "Don Magnifico" at the Rome Opera House in 1955, will be re-creating this role at Glyndebourne.

place to write songs. I don't even need an office. I write more in the car than I ever do sitting at a desk—I did one yesterday driving from Birmingham.

"I get a tune in my head, keep turning it over, and as soon as I reach a piano whip it out to see if it's any good—if I think it is I write it down."

Who taught Joe to play the piano? "My mother—when I was five. She was a very keen amateur pianist. I packed it in when I was 11—I thought playing it was sissy stuff!—and for about 18 months thought I could get a better jazz note out of a clarinet.

"But at length I drifted back to the piano. It was better that way . . ."

*Bill Evans*

**musical**

th Century Fox musical, starring Bing Robert Wagner, has its British premiere at Theatre, London.

It includes a musical score of seven by Van Heusen, and sung by the three

release of the soundtrack music of the August. Philips have already released the "I Couldn't Care Less," another com-

have been made in the United States of Dominoes, Les Baxter, Dean Martin, etc., many of which will be available in



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**TO A SOLDIER BOY**  
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**'POP' FANS!** get the disc news of the month in 'RECORD MAIL'—a 16-page paper, price only 1d., obtainable from your record dealer



THERE is a hard core of Stan Kenton fans who keep this man going steadily through the years. But, by the very nature of his sound and arrangements, it is rarely that Stan the Man gets close to the pop Top Twenty.

This week he sends us an orchestral side which could double his following in a week. "Whistle Walk" is one of the most exciting sides we are likely to hear on the pop front this year—so make the most of it. I hope it gets the air time it deserves.

**RATINGS**

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



**D.N.T.**

That's the sign that indicates a Don Nicholl Tip—a disc that looks like spinning right to the top.

**JOHNNY HORTON**  
The Battle Of New Orleans; All For The Love Of A Girl. (Philips PB932)\*\*\*

**M**INSTREL banjo and snare drums set the mood for the traditional Civil War Song "The Battle Of New Orleans" which has been arranged in crisp modern style for Johnny Horton to sing.

The tune is familiar and words tell their story easily. Johnny husks out his tale like a rather subdued Lonnie Donegan. Slower country song on the flip has the sad, melodic quality of which hits are made. Johnny sings this one in a way which tugs at your heart. Girl group and some guitars assist in setting the mood. Philips could have a heavy sleeper with this production.

**LONNIE DONEGAN**  
Battle Of New Orleans; Darling Corey (Pye N15206)

**W**HEN I listened to Johnny Horton's recording of "Battle Of New Orleans" I thought it would

**JOHNNY HORTON**

be a natural for Lonnie Donegan. And so it has proved. The rush "cover" job by Donegan was recorded at the Bristol Hippodrome and gets its release just in time to do battle with the Horton version. Horton, I hear, has gone into America's No. 1. Well, he will find Donegan very tough competition in this territory.

Starting with the kind of relaxed pre-amble he does so well on stage, Lonnie builds the "battle" brilliantly with his group adding extra vocal weight where necessary. The tune is immensely appealing and I think this one will be another runaway smash for Donegan. "Darling Corey" is good enough to be a topside, too. With new lyrics by Lonnie himself, it is taken at full tilt by the skiffler.

**STAN KENTON**  
Whistle Walk; Tamer-Lane (Capitol CL15029)\*\*\*\*\*

**W**HISTLE Walk is a side which could lift Kenton out from the private fan field he occupies and place him firmly in the Hit Parade, if it gets a wide hearing.

A hard, brilliant brass noise will really take your breath away on this arrangement. There is also some excellent rhythm work and a rumbling piano gimmick that could sell like a bomb. Whistling, too, of course.

And all on as catchy and as moody a melody as you could wish for. First-rate stuff.

Tamer-Lane, with chorus chanting some lyrics to a gimmicky clanging noise, is packed with atmosphere, too, and the trombones have a hey-day. All in all, a neck-tingling coupling.

**BING CROSBY**  
Say One For Me; I Couldn't Care (Philips PB921)\*\*\*\*\*

**T**HE title song from his new 20th Century Fox film, "Say One For Me," is a warmly sincere religious ballad for Bing. He can still show the rest of the field how to treat material of this nature.

Some of the lyrics might cloy from other throats, but never from Crosby's.

Easy-going ballad this with a pleasing tune. Bing is backed by a girl chorus who get more side space than I should have given them.

On the whole, with picture emphasis behind it, this should be a hefty half for the Groaner.

Top composers Jimmy Van Heusen and Sammy Cahn wrote both numbers on this disc and **I Couldn't Care** Less is a fine example of their excellent approach to romantic ballads.



**STAN KENTON'S** "Whistle Walk" will take your breath away—and probably put Stan high up in the charts.

Relaxed melody and good lyric with Bing back to his old deep-throated charm and nostalgia.

**NINA AND FREDERIK**

Jamaica Farewell; Come Back Liza (Pye-International N25021)\*\*\*\*\*

**T**HOSE personable, affable and talented Scandinavians, Nina and Frederik, have won a horde of fans as a result of their appearances on British television.

Now Pye-International release their first single to be sold in this country. And it is a superb calypso coupling which will pull ears towards it like a magnet.

Jamaica Farewell—very well known—it's sung and played with a sure touch. The clean-cut presentation makes it sound all the more effective.

Come Back Liza is another very well-known West Indian number and the couple offer it with accents that have all the right inflections. A beautiful, haunting half, this, which is worth going out of your way to hear.

**FRANKIE AVALON**

A Boy Without A Girl; Bobby Sox To Stockings. (H.M.V. POP636)\*\*\*\*

**F**ASHIONED after the style of some of the best soliloquies from the musical comedy stage, **A Boy Without A Girl** progresses cleverly while Frankie Avalon sings it tenderly but forcefully.

Peter de Angelis directs the chorus and orchestra with a slick sense of the commercial prospects. And commercial prospects is what this steady-moving half has plenty of.

**Bobby Sox To Stockings** is a cute beat ballad—again with tints of musical comedy—and Frankie cruises through it easily.

Avalon is a more versatile performer than many gave him credit for being originally; and he reveals some extra facets on this coupling.

**JEAN SHEPHERD**

Jeopardy; Better Love Next Time (Capitol CL15031)\*\*\*\*

**C**APITOL, more than most labels in this country, seems to be encouraging the C. and W. cult. Jeopardy is pretty close to being

a pop rather than a country item. It has some good jangle piano and a bluesy bounce to it. Jean's strong approach will find her plenty of fans this side of the water.

But the guitars twanging on the reverse are strictly cowboy. And Miss Shepherd's performance matches the sad mood. Some double-tracking with herself for a pretty commercial offering.

**BETTY MILLER**

One Kiss; Jack O' Diamonds (Top Rank JAR127)\*\*\*\*

**B**ETTY MILLER bounds into action with the steady beat ballad, **One Kiss**, and shows, for those who did not already know, that she deserves to be rated with the best.

The girl has the power and clarity to make mincemeat of the other feminine fighters on this kind of performance. I think she will begin to break through at last.

**Jack O' Diamonds** is about a gambling man who broke the girl's heart.

Explosive chorus work and some honking sax will have the younger customers cheering for this one.

**BILLY WARD**

Please Don't Say No; Behave Hula Girl (London HLU883)\*\*\*\*

**M**R. WARD flies high in the old Ink Spots manner to put over the beat ballad **Please Don't Say No**. It is a slice which could grow on you,

I dare say, and Billy makes the most of the song.

Behind him there is a string section and a cling-cling piano. One short moment in the backing even introduces a typical Mantovani glissando!

**Behave Hula Girl** is a Hawaiian rock 'n' roller that emerges as a nice blend of old and new.

**JOE HENDERSON**

Mr. Piano Plays—Volume 3 (Pye N15205)\*\*\*\*

**J**OE HENDERSON keeps his current compendiums coming smoothly with this release in the **Mr. Piano Plays** series.

With guitars and rhythm, Joe ripples the well-known melodies out in simple entertaining fashion. Best of the series to date it contains a bunch of oldies that are always worth hearing.

Titles, in all, are: "My Very Good Friend The Milkman," "Honey-suckle Rose," "It's A Sin To Tell A Lie," "Margarie," "Charlie Brown" and "Fort Worth Jail."

**CATHY CARR**

I'm Gonna Change Him; The Little Things You Do (Columbia DB4317)\*\*\*\*

**W**ITH Joe Reisman's orchestra chorus giving her a very smooth accompaniment, Cathy Carr declares **I'm Gonna Change Him**—and makes it sound as if she could! Teenage romantic lyric about a boy who cuts dates this song has the slightest of beats in a very soothing melody. Attractively presented.

For the other side, the male chorus lead Cathy gently into soft ballad which shuffles slowly along. Old-fashioned sort of love number, but cleverly performed by the girl who is in good voice for this disc.

**DEAN REED**

A Pair Of Scissors; I Kissed A Queen (Capitol CL15030)\*\*\*\*

**A**THLETE - TURNED - SINGER, Dean Reed has a light rock number to offer with **A Pair Of Scissors**. Novel idea behind the lyric-boy building up a doll that looks like his sweetheart while she is away.

Girl group and backing from the Joe Maphis orchestra as Dean chants the song in likeable fashion.

**I Kissed A Queen** is a middle beater with guitar, piano and chorus helping Dean to put across the dance time lyric. Average material, but again revealing Dean as someone to watch.

**DON MCKAY**

Echo Mountain; Summer Love (H.M.V. POP619)\*\*\*\*

**D**ON MCKAY is rather like an aggressive Ronnie Ronalde as he attacks the ballad **Echo Mountain**. Bouncy song with the Rita Williams Singers furnishing some of the echoes.

Don clips the lyric out with firm attack and Geoff Love never lets the pace of the backing flag.

**Summer Love** gets a large string introduction from Geoff Love's orchestra and McKay steals in for a lush session. I prefer him on this side, which is a more romantic song and which he sings sincerely. Less coy than the echo bit.

**Accordionist in a hurry**

**ADRIANO**

Baffi; The Wee Boy Of Brussels (Parlophone R4553)\*\*\*\*

**"BAFFI"** has really settled down into the standard brackets, and looks like being an ageless melody.

Adriano, the accordionist, whips the familiar tune along with plenty of speed for this arrangement. Good accordion work here which will delight lovers of the instrument. Geoff Love gives him a suitably continental backing to complete a pretty picture.

"The Wee Boy Of Brussels" is also a fast-moving melody with that continental touch to it. Adriano lets the fingers fly for this performance and the rhythm section under Love's direction keeps the interest going all the way.

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- EVE BOSWELL**—Alhambra Theatre, Glasgow (Season).
- BERNARD BRESSLAU**—Empire, Liverpool (Season).
- MAX BYRONES**—London Palladium (Season).
- ROY CASTLE**—Palace, Blackpool (Season).
- RUSS CONWAY**—Llandudno (Season).
- DALLAS BOYS**—Palace, Blackpool (Season).

- LONNIE DONEGAN**—Aquarium, Gt. Yarmouth (Season).
- CHARLIE DRAKE**—North Pier, Blackpool (Season).
- BRUCE FORSYTH**—Alexandria, Weymouth (Season).
- JOE HENDERSON**—Pier Pavilion, Llandudno.
- RONNIE HILTON**—Queens, Blackpool (Season).
- EDMUND HOCKRIDGE**—North Pier, Blackpool (Season).
- KAYE SISTERS**—Hippodrome, Birmingham.
- BILL KENNY**—Hippodrome, Bristol.
- KING BROTHERS**—Wellington Pier, Gt. Yarmouth (Season).

- GARY MILLER**—Alexandria, Weymouth (Season).
- THE MUDLARKS**—North Pier, Blackpool (Season).
- RUBY MURRAY**—Empire, Newcastle.
- MIKE PRESTON**—Empire, Glasgow.
- JOAN REGAN**—Wellington Pier, Gt. Yarmouth (Season).
- LITA ROZA**—Kings Theatre, Southampton (Season).
- MARION RYAN**—Palace, Blackpool (Season).
- SHIRLEY SANDS**—Futurist Theatre, Scarborough (Season).
- CYRIL STAPLETON**—Futurist Theatre, Scarborough (Season).
- DICKIE VALENTINE**—Clacton.
- MALCOLM VAUGHAN**—Britannia Pier, Weymouth (Season).
- MARTY WILDE**—Chelmsford (26).
- GROUP ONE**—Isle of Man (Season).



**D.N.T.**

The sign that indicates a disc that looks like spinning to the top.

**THE BIG BEAT**

reviewed by **Don Nicholl**

**The Coasters go 'crazy' again**

**THE COASTERS**  
Along Came Jones; That Is Rock 'n' Roll  
(London HLE8882)

**A** LONG come The Coasters on another crazy beat kick which ought to boot them right back into the upper ten. "Along Came Jones" has a very amusing stab at the villain-maiden-and-hero themes of ancient plots on TV.

The vocal team proved with "Charlie Brown" that they can mix humour with the beat. And they have done it again. Hoof-clopping tempo and sax backing adds to this western burlesque, and all the boys get a chance to join in the fun.

"That Is Rock 'n' Roll" is almost trying to do for the beat what "Birth Of The Blues" did for its particular section of music. Well worked out number which The Coasters rip off cleverly.

**FREDDY CANNON**  
Tallahassee Lassie; You Know  
(Top Rank JAR135)

**F**REDDY CANNON, at 19, is another teenager due to claim a Hit Parade rung all to himself. He will do it, I think, with the loud and strenuous rock 'n' roller, "Tallahassee Lassie."

Cannon chants it with plenty of echo and he gets a thundering



**FREDDY CANNON**

accompaniment which also includes some gimmicky effects.

"You Know" slows things down to a walk, a beat walk with Cannon chanting and shouting his love for the girl. Guitars strut strongly beside him. May get lost in the shade of the upper deck.

**GARY STITES**  
Lonely For You; Shine That Ring  
(London HLL8881)

**I**M always a mite chary about hailing new wonders, but I have a feeling that young Gary Stites is going to shake many people before long.

The American lad could grow into Presley stature; he makes a tremendous debut with the slow rockaballad "Lonely For You."

On this performance he reveals a more mellow voice than most rock 'n' rollers but he can warp it up when the occasion demands.

There is a girl chorus and a cling-cling piano behind it all as Stites plants the easy-to-catch tune.

"Shine That Ring" begins with a slow, stately declaration of love then erupts huskily into a very fast rock.

I rate it a double-sided debut success.

**P**LENTY of powerhousing from the Big Beat gentry this week. And make especial note of a new name, Gary Stites. An odd, awkward name, I think, but a name that could easily become as big as any of the rock stars. Spin his debut disc—it's sure to please!

The Coasters are in there with a brand new hit, unless I am much mistaken, but for the rest it is two other new boys who claim attention. Preston Epps and Freddy Cannon. Top Rank have both of 'em, and they are worth beating the gong for.

**JUKE'S DELIGHT**

**DUANE EDDY**

Yep!; Peter Gunn  
(London HLW8879)\*\*\*\*\*

**A**T the age of 21, Duane Eddy certainly owns the key of the Hit Parade, and he may well be using it again now that he has produced the steady rock 'n' roller Yep!

The twangy guitar man uses a heavy accompaniment for this instrumental and gives as much play to a growling saxophone as he does to the guitar. Shouts of "Yep!" punctuate the side constantly. The juke box folk will love it—and so will dealers.

For the turnover, Duane introduces his version of the TV theme Peter Gunn. Hoarse sax featured again with the guitar, but the latter really comes into its own near the finish.

**BIG BONGO BIZ**

**PRESTON EPPS**

Bongo Rocks; Bongo Party  
(Top Rank JAR140)\*\*\*\*\*

**P**RESTON EPPS is a 28-year-old coloured lad from California and he can hammer the bongoes like nobody's business. For him it is going to mean big business.

Bongo Rock, written by Epps and disc jockey Art Laboe, is a thrilling rocker which bursts on the ear like a machine gun in the drawing room. Rhythm and violent guitars help to make the rest of the noise just as explosive.

A juke box natural and a probable for the Top Twenty.

Bongo Party is another quick rock 'n' roller (written by Epps). Again emphasis is on the rattling bongoes.

Sufficient novelty in this coupling to make it very big indeed. And the sales of bongoes will probably leap in line with the record's popularity.

**FAMILIAR RING**

**EDDIE COCHRAN**

Teenage Heaven; I Remember  
(London HLU8880)\*\*\*

**T**EENAGE HEAVEN is a strutting rock number which has Eddie laying down the law about the kind of house he wants. If you think the melody sounds familiar, you will not be wrong. It is "Home On The Range" with a brand new set of lyrics!

It does not strike me as being so potent as Cochran's previous successes.

Nor does I Remember, a slow beat number which Eddie handles well enough. Lyric may set a few hearts fluttering, however.

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# MAE'S THE IDEAL GIRL FOR GOOD HARLEM JAZZ SINGING

**BUCK CLAYTON AND MAE BARNES**

'S Wonderful; Blues In My Heart; They Raided The Joint; The Umbrella Man.

(Top Rank JKR8004)\*\*\*\*

I KNOW nothing about Mae Barnes, except what is on the sleeve notes—and I never crib from that source! But she is wonderful. Marvellous. True, I could fault her



**GEORGE WETTLING**—a drummer who learned at the shrine of Baby Dodds—and now ranks among the world's best.

## TRADITIONAL JAZZ by Owen Bryce

time and time again. On technique, phrasing, and the like.

But her singing breathes the very essence of Harlem jazz. I love it. And so will you.

She digs up a great selection of numbers. Popular favourite 'S Wonderful switches to Benny Carter's notable composition *Blues In My Heart*. As far as I know this has only been recorded once, with Benny Carter and an English group. It is a wonderful melody. Carper, anyway, is practically melody itself.

*Raided* is a 12-bar blues, rather in the Dinah Washington tradition in its conception. The proof of a jazz singer is her ability to sing the blues. So if you want to know whether Mae's good or not, listen to her relaxed shouting on this track.

Even *Umbrella* sounds like a jazz number in her hands. And Buck Clayton rides out right along up there with the singer.

A word about Buck, and the man at the back, Jo Jones. Buck and Jo played together with Basie's band. Two highly sensitive and individual musicians, knowing a lot about jazz. It was Jo Jones more than anyone else who put present-day drumming where it is. His cymbal work 20 years ago was the foundation for much of Bop's tinkling monotony in the early days. Now happily it has settled itself down to a logical continuation of Jo's sterling work.

Buck is a master of the delicate muted touch. He is a born accompanist, too.

**GEORGE WETTLING'S JAZZ BAND**

*Sounds Of Jazz*  
*Buckin' For Buck*; *Good Man Is Hard To Find*; *After You've Gone*; *Memphis Blues*.

(Fontana TFE17083)\*\*\*\*

THERE are some great men to be found on this little disc playing some indifferent music. The Chicago

brigade has never been famous for the consistency of its ensemble. George Wettling has gathered round his drum kit the usual refugees from the Eddie Condon clique—Joe Sullivan, Cutty Cutshall, Edmund Hall, Wild Bill Davison, Bob Casey and Condon himself.

James Archey comes in on trombone for *Buckin'* and for *After You've Gone*. His trombone includes all the best things from New Orleans, Chicago and Big Band negro jazz but with none of the faults. He never descends to tricks. He does not play those ridiculously long codas so beloved of some. He lacks the mannerisms associated with the Vic Dickenson school. In brief, he stabs his notes out in the approved style without any of those unnecessary trimmings.

Not so Wild Bill Davison, a one-time favourite of mine, but now out of my list on account of his constant perpetration of eccentricities.

Leader Wettling is without doubt one of the three finest white drummers, a drummer who learned at the shrine of Baby Dodds and who never forgot it.

How I hate these Chicago endings. On and on with little new to say. The final drum crash came as a blessing.

**JACK TEAGARDEN AND HIS BAND**  
**Big T's Dixieland Band**

*Wolverine Blues*; *Weary River*; *Rippa-Tutti*; *Tishomingo Blues*; *Doctor Jazz*; *Dallas Blues*; *China Boy*; *Casanova's Lament*; *Walleritis*; *Mobile Blues*; *Some-day You'll Be Sorry*.

(Capitol T1095)\*\*\*

WITH the exception of a couple of Bobby Hackett's, Capitol seem unable to turn out a good Dixie-type record. They have become so involved in the lush sounds of commercial big bands, heavenly

choirs, and Nat King Cole that they seem completely to have forgotten what real traditional jazz is all about.

Jackson Teagarden, whose lazy trombone and easy vocals have delighted the fan for 30 years, is one of the world's worst leaders.

This is one of the least successful records for a long time. The leader's apparent laziness reflects itself in the playing of his men.

Tired, couldn't-care-less, who-arranged-this-lot-anyhow attitude resulting in a weary, and ineffectual disc smacking more of Sid Phillips and Pee Wee Hunt than of one of the greatest trombonists in jazz history.

Best man on the date is Don Ewell, a Waller-inspired pianist. In this company even he fails to add his customary sparkle.

## TONY HALL on Modern Jazz

**SONNY STITT QUARTETS**  
**Stitt's Bits**

*Nevertheless*; *Count Every Star*; *Nice Work If You Can Get It*; *There Will Never Be Another You*; *Blazin'*; *Mean To Me*; *Avalon*; *After You've Gone*; *Swatway To The Stars*; *'S Wonderful*; *Jeepers Creepers*; *Our Very Own*.

(12in. Esquire 32-078)\*\*\*\*

**PERSONNEL:** Sonny Stitt (tenor); Kenny Drew, Duke Jordan or Junior Mance (piano); Gene Wright or Tommy Potter (bass); Art Blakey or Wesley Landers (drums).

THIS is a remastered collection of Prestige 78s cut in 1950 when Sonny had been playing tenor only a year. I find his playing here remarkably undated, all things considered.

These sides may well come as a surprise to those who have always thought of Sonny as being constantly under the shadow of Bird. You will find a very strong Lester Young influence on most of his playing here. The rhythm sections are adequate.

If you saw Stitt on his JATP tours, you will agree with annotator, Ira Gitler: "Today Sonny is one of the real saxophone pros and then some. No one is playing more alto and on tenor, a division crowded with great performers, he continues to stand out."

Hear, hear!

**STAN LEVEY SEXTET**

*This Time The Drum's On Me*; *Diggin' For Diz*; *Ruby, My Dear*; *Tune Up*; *La Chaloupe*; *Day In, Day Out*; *Stanley The Steamer*; *This Time The Drum's On Me*.

(12in. Parlophone PMC1086)\*\*\*\*

**PERSONNEL:** Dexter Gordon (tenor); Conte Candoli (trumpet); Frank Rosolino (trombone); Lou Levy (piano); Leroy Vinnegar (bass); Stan Levy (drums).

THIS is one of the most enjoyable and successful albums ever made



**SONNY STITT**—outstanding in a division crowded with "greats."

by this school of west coast "wailers." Its most interesting feature is the "return" of one of the almost legendary early-bop figures, Dexter Gordon. His sound and general conception are as invigorating as ever.

But he really comes into his own on the long, very groovy blues, *Steamer*, which has Dexter stretching out and relaxing all the way between the opening and closing ensembles. The rhythm section is excellent beneath him. Such a satisfying track. Conte has seldom sounded so inventive on record as on *Diz*. A beautiful solo. He also blows well on Monk's lovely *Ruby*. Rosolino is good (*This Time* especially), but has been better. Levy is fine in solo and section. Leroy? a constant gas!

Stan is the kind of drummer, who makes you feel good inside. He never tries to steal the limelight here. He is quite content to be a very swinging section man. His one long solo outing is in the title tune.

I think this LP gives good value for money. And I'm sure that Dexter's presence contributed much to the spirit of the session.

IN CLASSICAL MOOD . . . WITH ALAN ELLIOTT

## MINDRU KATZ: brilliant Emperor of the keyboard

**BEETHOVEN**

*Piano Concerto No. 5 in E flat*  
*The Hallé Orchestra conducted by Sir John Barbirolli; soloist, Mindru Katz.*  
(Pye CCL30152)\*\*\*\*\*

WITHOUT hesitation I award this version of "The Emperor" top marks; if a higher rating were possible it would have it.

The young Rumanian pianist, Mindru Katz, is even greater than his fellow countryman, the late lamented Dinu Lipatti. His technique is one of sheer brilliance and understanding, and I have never heard the first movement of

this concerto played with so much clarity of tone, pace and bite.

This is no ordinary recording but one which shows forethought, concentration and imagination.

The Hallé Orchestra under Sir John Barbirolli as usual, rise to the occasion, and match step by step the brilliance of the soloist.

The beautiful second movement is played faster than most soloists take it and I think it is an improvement, losing none of the rich harmonies and melody in consequence.

The final movement, written in a complex 6/8 time is a test of any pianist's skill, but Mr. Katz skips

through it with the ease of playing a fivefinger exercise.

If there were a hit parade for classical music, then this disc would surely rocket to the top.

**DINCU-HEIFETZ:** *Hora Staccato*, **BRAHMS:** *Hungarian Dance No. 6*, **DVORAK:** *Slavonic Dances, No. 8, Op. 46, No. 10, Op. 72 No. 2*, **DVORAK:** *Gypsy Song, No. 4*, (*Songs My Mother Taught Me*), **MONTEI:** *Czardas*, **SARASATE:** *Zigeunerweisen*, **TRADITIONAL:** *Two Guitars, Dark Eyes*.

**Hollywood Bowl Symphony Orchestra** conducted by **Carmen Dragon**.

(Capitol P8342)\*\*\*\*

THIS is one of the better records produced by the Hollywood Bowl Symphony Orchestra under the baton of Carmen Dragon.

All the pieces are supposedly gypsy in origin and one, therefore, expects wild invigorating music. This is evident, and except for one or two minor lapses into sugary sentimentality, especially in *Songs My Mother Taught Me* and *Dark Eyes*, the whole record goes with a swing.

My favourite excerpt is the *Sarasate Zigeunerweisen*, which is often played for solo violin and orchestra or dressed up as Liszt's *Hungarian Rhapsody No. 13*.

While mentioning Liszt—I fail to see that any record with a gypsy theme can omit one of the famous *Hungarian Rhapsodies*, which are all based on gypsy-folk melodies.

I think a record of this kind is an excellent medium through which the beginner can start to appreciate the more serious kind of music.



Top marks to Rumanian MINDRU KATZ.

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# PUTTING ON THE STYLUS

Ken Graham's LP line-up

## MARLENE DIETRICH

Lili Marlene

*Lili Marlene; Mean To Me; The Hobelied; Annie Doesn't Live Here Any More; You Have My Heart; The Surrey With The Fringe On Top; Time On My Hands; Taking A Chance On Love; Must I Go; Miss Otis Regrets; You Have Taken My Soul; I Couldn't Sleep A Wink Last Night*

(Philips BBL7322)\*\*\*\*

THE sleeve for this album says "Sung in German." I would hardly say that Miss Dietrich sings a song, rather she breathes it beautifully.

I for one am very glad that Miss Dietrich is an unconventional vocal artiste. Otherwise she wouldn't have that magical quality about her. She is the true "femme fatale" of the movie screens and one doesn't expect a lady of that calibre to possess a sweet singing voice.

This album isn't for everybody. Miss Dietrich's audience is somewhat limited and definitely doesn't include the juke box crowd. But what enormous pleasure she brings to her circle of admirers.

## CHARLIE MARGULIS

All-Time Great Trumpet Hits

*Theme From El Salon Mexico; Tenderly; Oh! My Pa-Pa; Gig; Ain't Misbehavin'; And The Angels Sing; Malaguena; I Can't Get Started; West End Blues; Cherry Pink And Apple Blossom White; You Made Me Love You; La Mer.*

(London HA-L2154)\*\*\*\*

I CANNOT remember one or two of these tracks as "great trumpet hits" but this fact does not detract from a pleasant piece of musicianship. With voice and orchestral backing, Charlie Margulis certainly produces a fine sound to delight lovers of the trumpet.

Ignore the sugary sleeve note if you listen to this record and let Charlie Margulis prove his worth on merit alone. He passes the test all right.

## ROCKIN' TOGETHER

*Yakety Yak (The Coasters); Ife (King Curtis); Early In The Morning (Bobby Darin and the Rinky-Dinks); Night Life (Jesse Stone); If I Had My Life To Live Over (Guitar Slim); Yes, Sir, That's My Baby (The Sensations featuring Yvonne Mills); Splish Splash (Bobby Darin); Searchin' (The Coasters); Wood-choppers' Ball (Hutch Davie); It Hurts To Love Someone (Guitar Slim); Confess It To Your Heart (Gerry Granahan); Sh-boom (The Chordats).*

(London HA-E2167)\*\*\*\*

A BUMPER collection of rockers from the London stable of talent. My favourite boy of the moment, Bobby Darin, is presented with two of his biggest hits, *Splish Splash* and *Early In The Morning*, which feature him in rock style.

The other artistes put in lively appearances, too, and although a few of the names may not be too familiar to you I think you will like what you hear.

The favourite beat of the teenagers here in all its glory and there will be some jiving in the old town tonight when this album is spun a few times.

# Miss Dietrich 'breathes' a winner

## DOMENICO MODUGNO

Mister Modugno

*A Sicilian In Paris; Frimousse; Moi Ta Mere Et Toi; Les Fleurs Et L'amour; Si Tu Vas; L'homme En Habit; L'ame Et Le Paysan; Le Petit Reveil; L'homme Et La Montagne; Quand T'auras Mangé La Soupe; Lazzarella; Le Puparu; Sous La Pluie; Le Cheval De La Mine; Cavaddozzu; C'est Di Soleil De T'embrasser.*

(Felsted PDL85061)\*\*\*

THE "Volare" man is accompanied on this visit to France by the Trio Charpin. Although the craze for continental singers seems to have tailed off quite a bit in recent weeks, I think that this might still mean

something to the public. Time will tell whether I am right or wrong.

Modugno sings in his usual infectious manner, only the language has changed from Italian to French.

Some of the tracks are quite funny and others, perhaps, a little romantic; all have a gay flavour which should attract the customers.

MARLENE DIETRICH isn't everyone's choice, but her new album will bring pleasure to her admirers.



# EXTENDED

# PLAY

## EDDIE BREAKS THE ROCK BARRIER

### EDDIE CALVERT

Gay Melodies

*Angelina; Little Pixie; Little Serenade; The Rummy Tumty Melody.*

(Columbia SEG7891)\*\*\*\*

HERE comes Eddie Calvert with four cute tunes perfectly suited to his style, and Calvert fans must thrill to the result.

Eddie has proved himself to be no flash-in-the-pan nine days' wonder. He is never very far away from the Hit Parade, and although the initial outburst of rock 'n' roll affected him as it did many other artistes at first, he soon broke the rock barrier with hits such as the "Little Serenade" on this album.

Very nice too, Eddie, keep it up.

### THE CHARLESTON CITY ALL STARS

Razzamatazz—Vol. 1

*Paddlin' Madelin Home; Runnin' Wild; Five Foot Two; Varsity Drag; Toot, Toot Tootsie.*

(Top Rank JKR8005)\*\*\*\*

ENOCH LIGHT bounces into action conducting the Charleston City All Stars in a rousing collection of 'twenties-styled tunes. This is real happy-go-lucky music which will give you the dancing itch.

Perhaps it will prove a little too dated for today's teenagers, but I am sure that their parents will get a good laugh and lots of enjoyment out of this collection.

Again, Top Rank give you five-song value on an EP issue.

### Excerpts From "LIL ABNER"

*Jubilant T. Cornpone (Stubby Kaye And The Dogpatchers); Namely You (Edith Adams and Peter Palmer); If I Had My Druthers (Peter Palmer, Edith Adams and Cronies); Love In A Home (Peter Palmer and Edith Adams).*

(Philips BBE12257)\*\*\*\*

UNFORTUNATELY, this show has never reached our shores. If, like me, you are a follower of the "Li'l Abner" comic strip then you, too, will be disappointed. A typical "Dogpatch" story has been set to music by Johnny Mercer and Gene De Paul and they have come up with quite a winner.

The show proved a hit on Broadway and some of the cast here perform the numbers; musical comedy followers will be familiar with Stubby Kaye (Guys And Dolls) and Edith Adams (Wonderful Town). Both these great stage artistes give of their best.

### CHAQUITO

Rey Del Cha-Cha-Cha—No. 4

*Ace High; Lessons In Cha-Cha-Cha; C'est La Mere Michel; Francine.*

(Fontana TFE17133)\*\*\*\*

THIS may prove a little too authentic for the present day cha-cha fanatics. At times Chaquito's outfit sound off like the Stan Kenton powerhouse bands. The cha-cha tempo is there all the way, however, and if you are only interested from a dancing point of view then you will really appreciate this album.

I do not recommend this for pop cha-cha dancers who bought "Tea For Two Cha-Cha"-type of disc, as this is not a commercialised rhythm.

### THE PHAROAHS

*The White Cliffs Of Dover; Broken Heart, Crying Eyes; Shirley; Parting.*

(Decca DFE6522)\*

SOUNDING a little like The Teen-agers did at the height of their

success, The Pharoahs fail to reach the standard attained by that more famous group.

To me this is just a meaningless noise.

### THE GAYLORDS

*Flamingo L'Amore; I'm Longing For Love; Again; How About Me.*

(Mercury ZEP10007)\*\*\*\*

THIS American vocal team have won fame through their interpretations of continental numbers, particularly those from their ancestral home, Italy.

The EP presented here makes for nice listening and the boys vary the mood easily. Dick Marx and the orchestra supply the cute backings to the vocals.

EDDIE CALVERT earns five stars.



## KEN GRAHAM listens to the latest releases

IAN STEWART

Plays Charlie Kunz and Carroll Gibbons

*On The Air; I'm For You 100%; A Garden In The Rain; Clap Hands Here Comes Charlie; Night And Day; Pink Elephants.*

(Fontana TFE17140)\*\*\*\*

THANK you Ian Stewart for paying tribute to two of our most distinctive piano stylists—Charlie Kunz and Carroll Gibbons. Although I enjoy your Hits For Six series I must say that this makes a pleasant change. I also think that this would make a nice idea for an LP.

The late Charlie Kunz is still a well-known musical figure, but I wonder how many of today's generation can remember the great Carroll Gibbons? It is not so long since his drawing voice was heard on radio introducing his piano selections, but memories are short.

However, I hope that many fans will recall the magic days of these pianists.

### ANDY AND THE BEY SISTERS

Fascinatin' Rhythm

*Bye Bye Blackbird; Fascinatin' Rhythm; I'll Build A Stairway To Paradise; Don't Get Around Much Anymore.*

(Fontana TFE17122)\*\*\*\*

WHAT a pity no one has yet marketed a tele-record for the home, as so many artistes are stronger when vision is combined with sound. This is the case, I feel, with this colourful group, who recently spent a lot of time in Britain. A large part of their act is visual and when this is taken away some of the magic goes, too.

Nevertheless, the more imaginative among us can close their eyes and visualise what is going on as Andy And The Bey Sisters harmonise their way through this collection of standards.

It's still a good album, but it is just that little bit lacking.

### JOE HENDERSON'S

"TRUDIE"

7N15147 (45 & 78)

The theme music from the TV play "Sugar in the Morning"



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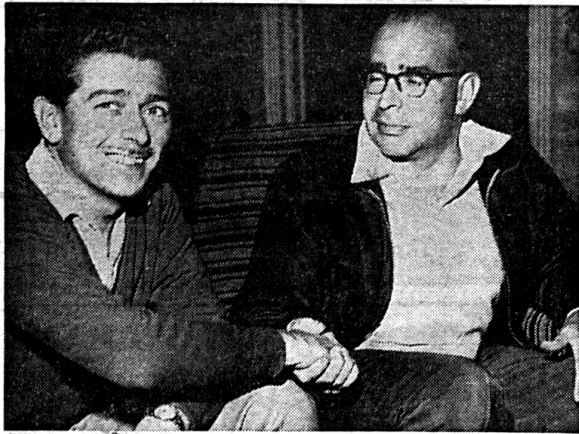
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**REMEMBER** No more than 50 words on why Elvis is different. Write on a post card and include your name and address. Closing date June 27.



A handshake seals the contract. Composer, arranger and musical director TONY OSBORNE (left) will have his work published by the Planetary Kahl Music Co. and is pictured here after signing the contract with Fred Jackson. (DISC Pic).

## Lonnie now an adviser

LONGNIE DONEGAN, together with Jack Parnell, has been appointed an adviser to Pye Records on the programming and selection of future jazz material to be recorded.

A new single under Lonnie Donegan's supervision—"Polly Wolly Doodle" by Ian Menzies and His New Stompers Band—has been released. From America, Pye International have secured the British release rights of some of the finest jazz waxings put out on the Savoy-Regent label. Pye's first release of the Savoy-Regent discs will be in the autumn when artists will include Art Pepper, Sonny Redd, Don Rayley and Curtis Fuller.

Next month, Pye will issue the final recording made by the late Sidney Bechet—an LP, "Concert à Poruxelles."

## Second thoughts

AT her own request the B.B.C. has postponed their proposed short series of TV programmes starring Julie Andrews.

In a statement to the B.B.C., Miss Andrews said that in view of her present commitments she felt that it would be better to concentrate on her role in "My Fair Lady," until she leaves the show in the autumn.

In place of the first Julie Andrews' programme, scheduled for July 21, the B.B.C. will present Frank Cordell and his Orchestra in a half-hour show, with Ronnie Hilton as a guest artist.

## New trad jazz club

TELEVISION artiste June Armit, wife of pianist Ian Armit, and currently singing with the Diz Dingley Quintet, was a surprise guest at the opening of a new jazz club at the Station Hotel, Sidcup, Kent, last week.

Other notabilities included George Webb and his wife, Graham Stewart, Reg Rigden and Bob Harley.

The club, which caters for the discriminating traditional jazz fan, has the Owen Bryce Band as its resident group. There will be a featured guest artiste each week, and those booked for the immediate future include band leader Graham Stewart, ex-Lyttelton pianist Johnny Parker, Bruce Turner and Neva Raphaello.

NUMERO UN—  
**'ROULETTE'**  
Merci Messieurs  
CONWAY ET NEWELL  
Mills Music

## 'Newport' jazz for Britain

DAVE BRUBECK QUARTET, Dizzy Gillespie Group, and the Buck Clayton All-Stars—that's the line-up for a "Jazz from Newport" package show opening a 16-day British tour at The Royal Festival Hall, London, on September 19.

The All-Stars will include Emmett Berry, Dickie Wells, Buddy Tate and Sir Charles Thompson. Willis Conover will emcee the show.

Full dates of the "Jazz from Newport" tour will be published when they become available.

## BILLY MAY LAID ON A 'SPECIAL' FOR PET

PETULA CLARK was in a hurry. She was just dashing off her B.B.C. "In Town Tonight" broadcast but in a few breathless sentences she summed up her American recording trip which ended last week.

"The air in Hollywood—it's so much drier—makes sound different. And they work so much faster than we do here. Technically, they're about the same as back home, but I couldn't resist their pace-setting—I just worked faster."

"And it's so much friendlier. When you record, you're not cut off from the orchestra in a glass lined cubicle, you work in the open with them."

"I had Billy May's orchestra with me for an LP waxing—wonderful. I did 'Day In, Day Out,' 'Small Hotel,' and 'Darn That Dream.' And for 'Where Are You,' Billy did a special vocal arrangement for me, making me part of the orchestra, in fact, you can say I was singing as one of the sliding saxes."

"It was exciting and wonderful—the competition over there is fierce, but the rewards are wonderful. I am

going back later this year for more recording."

Before going to Hollywood, Petula Clark had several days in New York, meeting Perry Como and Pat Boone, among a host of stars.

Petula Clark went to the States for Imperial, and her records will be released here by Pye in July. First record out will be a single... title, "It's a secret, of course," she said.

### Personal choice

What American record, currently on sale, impressed her most?

"Oh, it's an oldie—I Only Have Eyes For You. I just had to buy it, and I've been playing it for my friends ever since I got back."

"It's a most unusual treatment and entirely new idea of how to put over a song. It's by the Group Flamingo's—it's wonderful."

Pet Clark has been reading through several film scripts lately, "but they've not been very interesting."

Future plans? "Quite a bit of television and a concert tour." And with a flurry and a swift goodbye, Petula was off to Broadcasting House.

## CHICKEN-and crickets-FOR CARMEN DRAGON!

Background noise of thousands of crickets gave an outdoor atmosphere at a chicken barbecue reception in London last week for CARMEN DRAGON, the talented American musician who founded and conducts the Hollywood Bowl Orchestra. Completing the picture was a giant reproduction of the Hollywood Bowl. CARMEN DRAGON, whose "Symphonies Under The Stars" series are available on Capitol, was in London to conduct two special concerts with the B.B.C. Symphony Orchestra. With Mr. Dragon (third from right in this DISC picture) are Eric Robinson, Norman Newell, Norrie Paramor, Frank Chacksfield and Geoff Love.



## PAST PRESENT and FUTURE

MERCURY singing star, June Valli, arrived in London last week on a two week visit. June was in Sunday's "Palladium Show," and will be seen this week-end on A.T.V.'s "Saturday Spectacular."

It is June Valli's first visit to Britain, and when DISC met her at the airport, she said, "I still feel shy when I appear in front of live audiences. TV cameras don't bother me, but I still feel the same way as I did when I was first asked to sing. This happened at a friend's wedding in 1951, and I haven't been able to overcome it."

THE B.B.C. announced this week that a new Jack Payne series of "Words and Music" has been booked for a short season, starting on July 30, for six weekly TV programmes.

Guests in the first programme include Edric Connor and Adele Leigh.

THE Les Brown Orchestra will not be seen in the June 30 edition of the Bob Hope Show on B.B.C. television. Instead, the musical contents will be supplied by David Rose and his Orchestra, well known in this country for their American studio recordings.

Bob's guests in this show will be Rosemary Clooney.

TWENTY-YEAR-OLD American screen star, Sal Mineo, will have one of the most important roles in his career when he starts shooting his next film. Sal plays the lead in a forthcoming life of drummer Gene Krupa.

SINGER Ronnie Ronalde, who recently bought a hotel in Guernsey, returns to Britain next month for a summer season at the Garrick, Southampton.

NORMAN NEWELL, A and R executive for E.M.I., supervises the recording of an LP entitled "On The Town" and artists who have been signed for this album include Dennis Lotis, Stella Tanner and Shane Rimmer.

HUGHIE GREEN, who has just cut his first record for Parlophone, has not recorded the theme from "Double Your Money," as originally scheduled. The top side is now "Don't Forget," backed with "Singalong."

AMERICAN singing star Dean Martin, has been signed to co-star with Tony Curtis and Janet Leigh in a forthcoming Columbia release. Dean will be seen at Tony Curtis's best friend in the screen adaptation of the Broadway hit, "Who Was That Lady?"

SINGER Steve Arlen, currently to be seen in "Talk of the Town" in London, last week announced his engagement to dancer Carol Dowell.

MARCEL AMONT, French singing comedian, and holder of a French record "Oscar," flew into London last week to telefilm an appearance for Granada's "Chelsea at Nine." Amont was last seen on British television in May, when he also did a similar spot on "Chelsea."

AMERICAN entertainer Kaye Ballard, has been invited to appear in B.B.C. television's "Steppin' Out," on Saturday, June 27.

B.B.C. television will run a new series of eight, weekly 15 minute programmes, "The Terrace Room." Each will be centred around a famous entertainer.

Booked for the first programme on July 2 is Anne Shelton. Dennis Lotis will star in the second show, which is scheduled for July 6.

The programmes will be accompanied by the Gordon Franks Ensemble.