

August 29, 1959

# DISC

THE TOP RECORD & MUSICAL WEEKLY

No. 75 Week ending August 29, 1959

**CRAIG DOUGLAS**

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



\*\*\*\*\* THE HIT RECORD OF THE WEEK \*\*\*\*\*

# CRAIG DOUGLAS

## Only Sixteen

JAR 159 (45 & 78)

**TOP RANK RECORDS**

# DISC

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

## IT WILL BE A 'RECORD'

### RADIO SHOW!

IT'S called the Radio Show; it will draw thousands of visitors eager to examine the latest equipment. But our guess is that this year's mammoth exhibition at Earls Court, occupying nearly 12 acres, will see the humble but captivating gramophone record stealing the limelight in the glittering show which ends on September 5.

Television, transistor-fitted radios, tape-recorders... all will be on display and all will earn merited praise from the crowds thronging the aisles.

Yet, with but a few exceptions all the B.B.C. broadcasts during the 10-day run of the show will come from their Gramstand. There, scores of famous recording artists will appear every day, introduced by one of nearly a dozen top disc-jockeys to meet visitors and have played records of their choice.

The Gramstand was one of the most popular features of last year's Radio Show. This year it has been further extended to provide hours of entertainment.

Exhibitions such as the Radio Show can do nothing but good for the record industry. Public relations are cemented in a manner which would be difficult to better.

Young and old are made disc-conscious by a "shop window" of stars and their recordings which the live theatre or television could not match.

It is only a pity that so many of our provincial readers will not be able to sample the Radio Show bill of fare "live." But one day, perhaps, there will be a touring version for them to support.

If you can, make a point of visiting the Earls Court show. See and admire the progress of the radio and allied industries—then relax with your favourite disc stars.

# POST BAG

An LP of his own choice to the writer of the best letter, that's the prize DISC offers every week

(The bonus prize of a Ronson lighter and ashtray set has been held over until next month.)

## For—or against?

IN reply to Paul Barnett's letter headed, "Think Again Jack" (DISC, 15/8/59), how can the writer refute Jack Good's claim about our rock stars when our own Cliff Richard has just won a Siver Disc?

This proves that our rock stars are as good, even better than the Americans, and certainly not mere imitations.

Cliff Richard is one who stands alone. He has personality plus real talent, and is a red hot challenger to Elvis now.

Billy Fury, Marty Wilde, etc., have their own styles, too, and here is one reader who says "Hooray for our stars, they are winning the battle at last."—P. GRIFFIN, R.A.F., Linton-on-Ouse, Nr. York.

THREE cheers for Paul Barnett. He has said exactly what I have thought for years. I have enjoyed rock since it started, but in three years of record buying, I have only bought three records by British artists.

Records produced in this country all seems to miss out, and are invariably below standard. I don't think we possess any originality.—JAMES S. McLAY, 33 Myers Road East, Great Crosby, Liverpool 23.

PAUL BARNETT thinks that "Cliff Richard is a neurotic copy of Elvis Presley."

Well, all I can say is that Cliff no more impersonates Elvis than flying to the moon! He has a high degree of originality in his work, and despite what his detractors say, he is not a carbon copy of Presley.

So, Mr. Barnett, if I were you, I would look and listen before you start criticising our British singers in future.—HEATHER BOWDEN, 75 Penhurst Avenue, Hesse, E. Yorks.

## Stop this stupid comparison!

THERE seems to be a tendency nowadays for the sheep (in the form of British artists) to follow the leader (the Americans), but what young people want is talent, and America certainly has no priority over this. Surely, if a number is good, it does not matter what nationality its composer is, or how many people record it. A tennis player is encouraged to model his performance on that of a champion, so if a singer copies his favourite star, he should be

encouraged more and criticised less. When there is so much new talent about, we cannot expect everyone to be in the hit parade every week, nor can we expect them to last long. Instead of comparing English stars to American ones, why not judge them individually, and award marks for sincerity, voice, personality and originality? It would be interesting to see who came out top.—(Miss) CHRISTINE EDWARDS, 36 Cadogan Street, St. Ann's Well Road, Nottingham.

### Keep it up

ONLY once in a while does there appear in the singing field a personality who has no other gimmick than a good voice and sincerity.

For a long time I had admired Ambrose Newley as an actor, and I was very surprised to hear him in the Top Twenty.

Keep up the good work, Mr. Newley, both in films and songs. I only wish that some of our so-called singers today had half your talent.—RAY CUNNINGHAM, 251 North Castle Street, St. Andrews, Fife, Scotland.

(Full of talent when he was "newly" born!)

### Far in advance

I WOULD like to thank London records for their LP "Have Twangy Guitar—Will Travel."

This is by far the most exciting sound I have ever heard, and by the standard of this album, Duane Eddy must rate as the world's number one guitarist, as his style, phrasing and technique are truly wonderful, and far in advance of any other guitarist today.

Thank you once again, London and Duane.—RUSSELL YOUNG, 48 Desborough Street, High Wycombe, Bucks.

(I have double bass. Will stop where I am!)

### Stereo singles—when?

I AM a regular reader of DISC, if only fault being that it is devoted to the release of stereo discs.

I have now gone completely over to stereo, but am quite surprised to find that very few people even know what it is, I used to have a very good hi-fi set-up but there is no substitute for stereo.

German single stereos are now on sale over here, but our record companies do not seem to have a clue when they will press singles of their own. Why must we lag behind in this field?—J. H. MARTIN, 21 Somerset Street, Northampton.

(Until practically all players of stereo records would seem that it is un-nomical to issue popular singles.)

### Pat on top

I WONDER why so much fuss is made about American singers and musicians. In nearly all fields of music I feel Britain is better. However, there is one instance, in my opinion, where America triumphs, and that is with Pat Boone.

Not even the voice of Sinatra or Crosby can match his.

Apart from Boone, I still prefer Michael Holliday to Bing Crosby, Russ Conway to Liberace, and Cliff Richard to Elvis Presley, particularly as Richard is at number one in the hit parade, and has turned the tables on Elvis for a change.—(Miss) PAT THOMAS, 29 Franklin Road, Bourneville, Birmingham 30.

(But no one sings in this country like Lasse!)

### Holly research

I AM collecting photographs and articles on the late, great Buddy Holly.

If any reader can help me in my search, I will be very grateful.—DAVID TIMOTHY, 21 Clyde Street, Adamsdown, Cardiff, S. Wales.

(Passed to our helpful readers.)

## ON THE TRADITIONAL SCENE with Owen Bryce

## Why deceive the fans like this?

THE Kid Ory band is on its way—billed, together with Terry Lightfoot's Jazzmen, as the Newport Jazz Festival! Why not the Columbia Jazz Brigade? Why not the Paris Jazz Scene? Why not anything to do with Ory?

True, he's played the Newport Jazz Festival. But has Terry Lightfoot? Has he even set foot outside this country?

Have the so-called fans brought traditional jazz down to such a low level that only by deliberate deception can we fill a concert hall to hear the finest jazz band of its type in the world today?

I prefer Louis as a show, but I believe Kid Ory's band to be supreme in its ensemble sense. Here is the band for our revivalists to listen to. Carefully integrated front line in true Dixieland vein above a rock-solid, up-to-date rhythm section. A rhythm section featuring, we may hope, the great Joe Watkins.

Whatever you do don't miss this superb package. Kid Ory, yes. Jazz concerts, yes. Terry Lightfoot, yes. But what is all this to do with the one and only Newport Jazz Festival?



CY LAURIE—swinging jazz the first to record it, used an alto sax when they made it. So did Louis.

And so I didn't exactly think I was breaking the jazz tradition when I pulled it out for a semi-boogie rendition. But the fans were momentarily shaken. Wow! Jazz on a sax?

By an odd quirk of fate I came home to one of the greatest recordings of our times. The King Oliver Band's Gennett discs of "Chimes Blues" and three others. And what do you think I find? A saxophone, a saxophone in the greatest classic example of a New Orleans traditional band—King Oliver.

It must be well known by now that the King was a modernist pure and simple. Back in 1909 he used a violin and a guitar (remember the thing... all bands used one before Lu Watters). Oliver kept the guitar in until one unfortunate day in April, 1923, when the obsolete equipment wouldn't fake it. In 1918 we find Oliver playing with a sax and pointing the way to his subsequent downfall. By 1921 he regularly used Dave Jones and his sax. In 1922 we find him with

three of them. The traitor! Then followed a short period without one, but by 1924 there's one back in the band. And that's where there until his death in 1938. Louis used one on some of his Hot Five discs, "Wild Man" and "Melancholy." The New Orleans Wanderers used one in 1926. So did Jelly Roll Morton in 1924 and on the wonderful "Deep Creek Blues." So, why the look of horror? I'm all for traditional jazz. The tradition of Oliver, Bechet, Morton, Louis. And let's not forget that these used saxophones, guitars and sometimes even violins.

### No sleeve

DO sleeves cost as much as the records inside them? Topic Records tried the experiment, forced on them no doubt by the printing dispute, of issuing a disc without a sleeve. A little bit at that. The disc, "Music Of New Orleans" made the top ten jazz charts. Are those expensive colour sleeves really necessary?

### Improved

WHAT an improved band the Cy Laurie one is these days. On the Floating Festival of Jazz they were, for me, the high spot of the day. At their club, which has been given a new look, they played some of the swingiest jazz I've heard for a long time in London. Ernie O'Malley drives them along like mad, Terry Pitts is excellent. And they've widened their repertoire somewhat, though Cy himself is still a set in his Old Days. Still, at least he's sincere and honest about it, which is more than some of them are!

**THE HAT TRICK !!**

## RUSS CONWAY'S CHIA TEA

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★

The Seasonal Hit—

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**TERRY DENE**  
Thank you pretty baby



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**AMERICAN TOP TEN JUKE BOX**

These were the ten numbers that topped the sales in America last week (week ending August 22)

Last Week	This Week	Title	Artist
1	1	Big Hunk O' Love	Elvis Presley
2	2	There Goes My Baby	The Drifters
3	3	My Heart Is An Open Book	Carl Dobkins Jr.
4	4	Lavender Blue	Sammy Turner
5	5	Lonely Boy	Paul Anka
6	6	What'd I Say	Ray Charles
7	7	Three Bells	The Browns
8	8	What A Diff'rence A Day Makes	Dinah Washington
9	9	Just A Little Too Much	Ricky Nelson
10	10	Forty Miles of Bad Road	Duane Eddy

ONES TO WATCH

Kissin' Time	Bobby Rydell
I Want To Walk You Home	Fats Domino

Based on the recorded number of "plays" in Juke Boxes throughout Britain (for the week ending August 22)

Last Week	This Week	Title	Artist
1	1	Living Doll	Cliff Richard
2	1	Lonely Boy	Paul Anka
6	3	Only Sixteen	Craig Douglas Sam Cooke
3	4	Big Hunk O' Love	Elvis Presley
4	5	Teenager In Love	Marty Wilde Dion & Belmonts
4	6	Dream Lover	Bobby Darin Craig Douglas
7	7	The Heart Of A Man	Frankie Vaughan
9	8	Lipstick On Your Collar	Connie Francis
10	9	Someone	Johnny Mathis
8	10	Endlessly	Brook Benton

No. 1 in America

**THERE GOES MY BABY**

**THE DRIFTERS**



HLE 8832 LONDON 45/78



The big American invasion'  
**Johnny Mathis to star in TV's Palladium Show**

It was confirmed this week that American singing star Johnny Mathis, currently in the charts with his recording of "Someone," will appear on ATV's "Sunday Night at the London Palladium" during November.

During his visit, it is likely that Johnny Mathis will also telecast a "Saturday Spectacular" for ATV. Mathis is one of the influx of American stars due to visit Britain for appearances on the "Palladium Show." First of a long list will be film star Jane Russell, who appears on September 20. She will be followed by Kay Starr.

On October 4, Lena Horne will be the programme's star. This week-end's "Saturday Spectacular" will be headed by Sally Ann Howes, and one of her guests will be Ronnie Carroll.

"Sunday Night at the Prince of Wales" is headed by Billy Eckstine, currently on a British tour, with The King Brothers.

On Saturday, September 5, Alma Cogan will be presented in "Starlight Hour," her own Spectacular show, in which she will introduce Cliff Richard with The Drifters and Joyce and Lionel Blair.

Sunday, September 13, sees the new season of "Sunday Night at the London Palladium," and as previously, this will be compered by Bruce Forsyth. First guest in the new series is Max Bygraves, who is currently starring in his show at the same venue.

On Saturday, September 26, Harry Secombe will be starring in "Saturday Spectacular."

**BING SINGS—for four bob a disc**

FOUR shillings—that's the new "low" for 45 r.p.m. singles which Gala Records will start releasing next month. The company have already slashed the price of LP listening, with albums at 16s. 9d. The new four bob discs will feature several top U.S. artists, including Bing Crosby. British composer and musician, Steve

Race, has been signed by Gala and his recording of his own composition, "Ring Ding," will be among the initial releases. From October 1, Gala will also issue half-crown 78s under their "Golden Tone" label. The records will be aimed principally at the younger listener and artists will include Roy Rogers and Dale Evans.

**CHRIS BARBER'S U.S. TOUR**

CHRIS BARBER and his Band will make a return visit to the United States next month in an "exchange" deal with the M.J.Q. who are due to open in Britain at the Royal Festival Hall, on November 21.

Jazz Festival, which opens on October 2. During his forthcoming trip, Barber will play a one-night engagement at New Orleans. It will be his first visit to the "home" of jazz.

**TEDDY JOHNSON'S** "Music Shop" returns to TV on September 13. The show will run for five weeks from 11 to 11.30 p.m., but on October 25, it reverts back to its old time of 2.45 p.m.

**BIG BEAT—PLUS A DASH OF POP**

That's the recipe for Jack Good's new show

A NEW name for a new show —"Boy Meets Girls" is the title of the successor to the A.B.C. TV "Oh Boy!" programme.

But when "Boy Meets Girls" starts on September 12 it will be produced by Jack Good, the man who piloted "Oh Boy!" throughout its TV life.

Accent of the new Saturday pro-

gramme—6.30 p.m. each week—will be on the big beat but the show will also introduce smooth music and pops.

The boy who meets the girls will be Marty Wilde.

Already signed for the series in resident spots are sax star Red Price, Cherry Wainner and Don Storer. The first of the "Boy Meets Girls" shows will be televised from Man-

chester but an ABC spokesman told DISC this week that later programmes may be transmitted from Teddington.

ASSOCIATED TELEVISION are to take over the National Studios, Elstree. ATV will convert the buildings there into television studios. Live programmes and telecasts for the overseas market will be produced at Elstree.

"It's a Rave—from Dave!"

PATRICK DONCASTER • DAILY MIRROR

**DAVE KING**

"HIGH HOPES"

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# Talent in Your Town visits TORQUAY

## Arrangements have made his name

## Rock club swings into its third big year

**R**APIDLY making a name for himself in the district is Chris Mantell and his orchestra. Chris, who can be heard this season playing at a holiday camp in the district, is a fine musician with a good following. He played violin and trumpet with the R.A.O.C. Staff Band and his broadcasts number more than 80.

His normal orchestra consists of six very well rehearsed professional and ex-professional musicians, and because of his skill as an arranger his group frequently sounds much larger than it is. "I am often told my group sounds like a ten-piece," said Chris.

Chris recently played in the all-star, 18-piece orchestra at the Music Directors' Association "Baton Ball" at the Strand Lyceum. Playing with Chris at the Ball were Ray Ellington, Teddy Foster, Bobby Pratt, Vic Lewis, Sid Phillips and many others.

Among Chris's line-up are Ken Jackman, for many years first alto with Harry Evans at Torquay's Grand Hotel, but now on piano; Alf Parker, a former Butlin's Band leader, on alto, and Don Martin on drums.

**N**OW in its third year, the Tuesday Rock Club at Torquay's Co-operative Hall is very much a going concern. Lionel Digby, its founder and organiser, who is known as Torquay's uncrowned king of rock and roll, realised his ambition to start a rock club when he came out of the Army in 1956.

Lionel missed the glitter and excitement of London's jazz clubs which he had sampled while on National Service in the Household Cavalry. In Torquay the kind of lively entertainment he and his friends needed simply was not present.

Then, one night, he was talking to vibraphone player John E. Aris. The result of that conversation was the rock club and the John E. Aris combo. This group has now been disbanded, but visiting bands and other combos are frequent visitors to the Club.

During the summer, in addition to the local youngsters who turn up in large numbers, reinforcements are provided by the holiday-makers.

During the year the proceeds of several evenings at the club have been given to charity, a fact which, as Lionel Digby pointed out, gives a fair answer to those who say that teenagers today never think of anybody but themselves.

## Hopes to be a cinema organist

**A** YOUNG organist and pianist who has certainly not had the recognition due to him is Graeme Hawkins of the White Hart Hotel, Torquay.

Graeme, who is 25 and married with two children, is now working in the radio and television business, but wants to become a full-time cinema organist.

He began the study of the organ at an early age, with Dr. Willocks, who was then organist at Exeter Cathedral. He ran his own dance band while serving in the R.A.F., and now he often appears at social functions as a pianist, and he has also made guest appearances at the organ of the Regal, Torquay, the

Odeon, Paignton — where he is appearing during this current season — the Gaumont, Coventry, and elsewhere.

## Singing twins

**T**HE singing fifteen-year-old identical twins, Sandra and Mary Rice, who are studying at Torquay's South Devon Technical College, have every reason to feel jubilant. Recently they gave with great success their close harmony act on B.B.C. TV's "Your Turn Now," which featured amateur talent from the West Region.

The show's compere, Archie McCullough, liked what he saw and heard so much that he immediately offered the twins a part in his seaside concert party at Girvan, Scotland, and they are appearing there now.

The twins, who have been appearing in the district from an early age in a lot of competitions, pantomimes, carnivals and the like, have admirable stage presence and a fine flair for putting over a popular song.



## B.B.C. SIGN MARY FOR RADIO

**A** NOTHER up-and-coming young Torquay personality is Miss Mary Ball who has already sung on stage and television—now she has added radio to her list. The head of the B.B.C.'s West Regional Music Department—Norman Filton—wrote to her recently telling her that an audition she gave at a B.B.C. Plymouth studio had proved successful.

A recording of the audition lasting ten minutes was broadcast on June 18 and Miss Ball's name has been added to the current list of B.B.C. soloists.

Said Mary: "I did not know the recording of the actual audition was being broadcast if it was approved. If I had known that I would have been even more nervous."

Mary, who is a fine straight singer, is well known in the area for her concerts with the Malcolm Russell Consort and the Lansdowne Singers — two prominent groups of local singers.

## ATV gave her an audition

**A** 25-YEAR-OLD local girl, soprano Miss June Moss, has appeared several times on stage, including "Sleeping Beauty On Ice" at Newcastle in 1956 and "Mother Goose" at the Torquay Pavilion some years ago, and also on radio—at the beginning of June she sang for the third time in "Music Box."

For the past two years, June has been appearing in cabaret, and is now playing at Torquay's Grand Hotel. She was recently auditioned for ATV.

**DORIS DAY**  
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## Johnny's latest not for us—yet

had the success of "A Certain Smile."

**Johnny Mathis is a big draw in American night spots, where his vocal talents, added to his personality, put him high above many of his contemporaries.**

It was in this atmosphere in San Francisco that he was first spotted, and it was not long before his original style was being noted by those that mattered. He was soon adding his name to an American Columbia disc contract, and his success in that country has since snowballed.

### Visit at last

For a very long time there has been agitation to bring Johnny Mathis over to this country. He has often expressed his desire to visit Britain, but the heavy demands on his services have clashed with possible dates here. Hence, we haven't yet had an opportunity of seeing him work in person, except as a guest in the Perry Como TV show.

However plans are now well advanced for Johnny Mathis to pay us a visit during the coming months.

He has already accepted an invitation to appear on the popular ATV presentation, "Sunday Night At The London Palladium," though the actual date is yet to be fixed, but it will be within the next few months.

For the disc fans, any date will be convenient, as long as he comes along soon. Then we want, not just "Someone," but Johnny Mathis in person.

**Doug Geddes**

**JOHNNY MATHIS**

**I** MUST say that I was delighted to note two weeks ago that the new Johnny Mathis disc, "Someone," had entered the Top Twenty charts at No. 17.

However, Johnny is not exactly a stranger to our charts, for at the end of last year he had an extremely big success with his delightful recording of "A Certain Smile."

Johnny entered the charts with that one at the beginning of October, 1958, and steadily climbed the graph to reach the No. 2 slot. The top of the chart eluded him, but only just. The record remained in DISC's charts for no less than fourteen weeks.

This talent-laden artiste is a "natural" for LP material and he excels in this medium. Right now his LP called "More Of Johnny's Greatest Hits" is the No. 1 album choice in the States, and looks like remaining so for quite some time.

### Big single

Alongside his album sales he has a very big single in "Small World," climbing into a consolidated position well within the American Top Twenty, a spot not so easy to attain on that side of the Atlantic.

"Small World" is from an American musical, so it is likely that we shall be denied a hearing of his newest Stateside hit, until the music from the show becomes generally available in this country.

The last time I wrote anything of



TOMMY STEELE has plunged back into rock—and forgotten to imitate Bygraves.

# JACK GOOD

THE MAN WHO PUT BEAT MUSIC ON THE TV MAP

## All change for Cliff and Tommy

DON'T look now, but there has been a crafty switch between Cliff Richard and Tommy Steele. Many is the time in the past that this column has taken a friendly dig at Tommy over his choice of recording titles. It seemed to me that he was straying too far from the rocky road to success. The numbers he recorded, which were mostly by British song writer Lionel Bart, were too gay and terribly-terribly-British-of-the-old-school for my liking. I hasten to add that was only my opinion, and many thousands would violently disagree.

Somewhat later up popped Cliff, belting his way to acclaim in the rocklets of rock idioms. The contrast between the two could not have been more apparent.

But now, lo and behold, they've swapped. Here is Cliff gently swiveling at the top of the parade with a tune-ditty that could have been written anytime during the last 30 or so years—and moreover written by none other than Lionel Bart—while Tommy has plunged right back into the most uncompromising rock idiom with "Tallahassee Lassic".

The change seems to have done both of them good. Cliff has never done anything better and has found a whole new range, whereas Tommy is still the most original British rocker of them all, and shines much brighter in this idiom than when he seems to be trying to be another Max Bygraves.

After all, there is only one Tommy Steele and only one Max Bygraves. Let's keep it that way. The two both come from Bernadette, true, but the similarity ends there.

### Why? Because it rhymed

TALKING of "Tallahassee Lassic" reminds me of Freddy Cannon's appearance on the Dick Clark show, which I saw when I was in America a few months ago. He was received rapturously by the kids, and it didn't matter a bit when he confessed to Dick that, although he was part composer of the song, he had never actually been to Tallahassee. In fact he only had the very vaguest idea where it was.

"So why Tallahassee?" asked Dick. "Because it rhymes with Lassic, Chassis and Classy," came the reply. And if you've ever tried to write lyrics, you'll know that's a jolly good reason.

### Il rocko

I'M swooning up my Italian life mad ready for the arrival of Little Tony. Trouble is, all the books I have seem to teach you things like "Can you tell me where the nearest Post Office is?" rather than "Do a bump-and-grind from the right leg to the left."

### What's wrong with Presley?

WHY hasn't Elvis Presley's latest shot up to number one as fast as past releases? We can only guess. The number itself, and Presley's performance, are both great, as far as I'm concerned. Maybe six or eight months ago it would have done better. Are styles changing and is this a wee bit out of date? I only asked . . .

Could be that this is not the reason at all? Perhaps the flip side is pulling back a bit. I suppose "My Wish Came True" must rank as the worst Presley record released in this country.

I have nothing against the master's performance. But the backing—Ugh!

### MARTY WIDE GETS TOP U.S. WRITERS

IMPRESSED by Marty Wilde's sales figures, top American writers Doc Pomus and Mort Shuman (composers of many hits including "Teenager In Love") are now writing specifically with Marty in mind. Gone are the days when our stars had to scramble for the left-overs after the Americans had taken the pickings. In spite of this, Marty Wilde is walking around with a very preoccupied look on his face these days. He's always like that when he's looking for songs for his next recording. You can't blame him for taking the job seriously. After all, very few British artists can currently match his record for consecutive hits and Marty wants to make sure he doesn't lose the Silver Disc habit.

And the song—ugh! ugh! Or it could be that even the fabulous Elv needs another film right now to put him in front of the public eye. One thing we may be sure of, whenever the next Presley movie is made, it will do him nothing but good. His manager, Colonel Parker, will make sure of that. Pity the same could not be guaranteed with other rock stars making pictures. At any rate, when we talk of "Big Hunk O' Love" not doing so well, we are only comparing it with Presley's other numbers. If anyone else had made it, it would be rated a sensation, having already gone well over the million mark in the States and selling very fast here, too.

### Their own

TALKING about Elvis you might imagine that for the Germans he is easily the best known rockster living in Germany. Not at all. They have their own product. And his face can be seen on the cover of easily 50 per cent of all magazines in Germany. He enjoys a tremendous popularity over there.

His name is Peter Kraus. His career has followed Tommy Steele pattern very closely. Being the first home rock 'n' roll producer, he caused a terrific initial sensation. He sings the happy, rather than the sexy, sort of rock. Tommy—and also agent like Tommy, he has a great film-following and makes epics with titles like "Everyone Loves Peter". Of course, rock in Germany is very polite compared with the English and American version. It has the off-beat, yes, but the guitars and pianos play rather in a danceband variety—and indeed Peter's latest hit, "Kitty Cat," is subtitled "Foxrott".

## SAD DAY FOR JAZZ FANS

### Couriers' 'death' a blow

THERE is a load of good jazz to be heard these days, but the scene is somewhat sad for all that.

SAD because the great Jazz Couriers have decided to call it quits—their "death" takes place in Ireland this week-end.

SAD because the Humphrey Lyttelton Club has decided to close its doors.

The Couriers' cease-fire has been in the wind for several months now. It is hard to pin-point the reason for the split. Apart from any personalities involved, I think it all boils down to this . . .

That the musicians concerned felt the need of a change—  
that they had grown tired of playing the same tunes all the time;

That the prospect of touring—their only real hope for "paying" jobs—just didn't appeal to them at all.

So Ronnie Scott and Tubby Hayes will go their own separate ways again. And they'll be back, in one way, where they were in March, 1957, with each doing club dates, probably with a quartet.

Notice I say "in one way" only. Because musically, they've improved tremendously since the band began. Together they have comprised the most tremendous team I can ever remember in British jazz.

### Thanks to Terry

A most important—and often overlooked—factor in the musical success of the Couriers, has been the piano-playing of Terry Shannon. If I were a horn player, I can think of no local pianist who could "comp" behind me with more sympathy and understanding.

Spike Heatley has been on bass for the past few weeks and Phil Seamen has been on drums. Phil's work has been quite fantastic. Take Tubby's complex arrangement of "What Is This Thing Called Love", for example. Most drummers would take days to get the introduction right. Yet Phil got it first time after Tubby had "sung" it over once to him on the stand!

Incidentally, the Couriers still have a Tempo LP "in the can." Probable release date: October. The original

title was to have been "By Special Request." Now, I think, it will be called "The Final Message" or "The Last Word," or something similar.

The tunes they cut on the July date (with Phil on drums and Kenny Napper in on bass) were "Love Walked In," "Too Close For Comfort," "If This Isn't Love," "Easy To Love," "Sweet And Lovely," "Yesterdays," "Autumn Leaves," "Whisper Not" and "Embers."

As their contract officially called for two LPs, it is possible that the band might temporarily reunite. Meanwhile, the grapevine says that Tubby will work on his own (playing tenor, vibes and flute) fronting Shannon, Seamen and probably Spike Heatley.

Ronnie's plans? Nothing definite yet. He has said that, if he can get a guarantee of three jobs a week, he'd bring down to town the much-discussed Birmingham drummer, Tommy Webster, and a pianist from the same city. But I hear that certain people would like to see Scott with the Kinsey crew, taking over from Kathie Slobart, who is to quit shortly.

## Blustering tenor-sax

A BIG-TONED, blustering tenor-sax sound hit town last week, and caused quite a stir and a lot of excitement. It belonged to Wilton Gaynair, known affectionately as "Bogey."

Jamaica-born Bogey, who was a school chum of Dizzy Reece, has been hidden away in a rumba band in Germany for the past two years and has had little opportunity to play any jazz. Now he's pouring out all his pent-up emotions in London. And he's really walling!

Maybe it's a coincidence! But within 24 hours of my bit in DISC on the disgraceful way in which trombonist Ken Way was being treated, Ken had been signed by Johnny Dankworth. So, at last, an outstanding jazzman will, at least, know where his next meal's coming from.

TONY HALL

## NEW TOP RANK RECORDS

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LEE LAWRENCE  
With The Lester Powell Orchestra  
Be My Love

coupled with  
The Man I could be  
45-JAR. 175

Yep! Another American Original

LITTLE BILL and The BLUENOTES  
I Love an Angel

coupled with  
Bye Bye Baby  
45-JAR. 176

And Hear this one GO!

FRANKIE FORD with HUEY "PIANO" SMITH and ORCHESTRA Alimony

coupled with  
Can't Tell My Heart  
45-JAR. 186

TIP TOP RANK CRAIG DOUGLAS Only Sixteen  
JAR. 159 (45 & 78)

PETER VARDAS He Threw a Stone  
JAR. 173 (45 & 78)

THE KNIGHTSBRIDGE CRY STRINGS  
JAR. 170 (45 & 78)

BIG JAY MCNEELY and BAND vocals by LITTLE SONNY Back . . . Shack . . . Track  
JAR. 169 (45 & 78)

JOHN GARY Let Them Talk  
JAR. 177 (45 & 78)

**COVER PERSONALITY**

**Craig Douglas**

DESPITE a considerable amount of opposition, both from the home market and the U.S., Top Rank's young singing star, Craig Douglas, has managed to pull off a string of hits from the moment he penned his name to a recording contract.

Seventeen-year-old Craig signed with Top Rank only this year, yet he is now a worthy contender for our Cover Personality spot.

His first disc, "Come Softly To Me," sold very steadily, and soon found its way into the hit parade and really established Craig's name among disc fans.

Without waiting for the sales of "Come Softly To Me" to die down, Top Rank then issued Craig's second disc for them, "A Teenager In Love." Within the first week of release, this flew into the Top Twenty, and after several weeks is still being returned on the charts.

**Busy man**

Then came the third, "Only Sixteen."

Two weeks ago this recording shot from nowhere to number six, and it could give Craig the number one slot.

Naturally enough, he is a busy young man, with his frequent appearances on television, guesting in such programmes as "Song Parade," "Cool For Cats" and the "Jack Jackson Show," and his personal appearances throughout the country (last week he visited his home town of Ryde, Isle of Wight, for an engagement at the Commodore Theatre, his first trip home in many months).

And the future? On Sunday (August 30), Craig Douglas will be doing a one night stand at Brighton, followed by a week at Salisbury and then TV dates.

J. H.

**Fans fight for Cliff's autograph**

**STARS MOBBED AT DISC'S RECORD THEATRE**

TOP Twenty leader and Silver disc winner, Cliff Richard, caused a junior stampede when he visited the DISC Record Theatre at Olympia.

Girls outnumbered the boys by four to one in a rush to get Cliff's autograph.

Cliff Richard was one of a host of record artists who had an enthusiastic welcome when appearing on our stand at the 11-day Boys' and Girls' Exhibition organised by Hulton Press.



(DISC Pic)



(DISC Pic)



AMONG OUR VISITORS: Top: CLIFF RICHARD marathon "sign please" session. Extreme left: SYLVIA "I'm In Love." Left: TERRY DENE has a kiss for a Tête à tête between TONY OSBORNE and "guest," RICHARD meets her fans.

**Miki and Griff**

WITH THE LONNIE DONEGAN GROUP

"HOLD BACK TOMORROW"

"Deedle-Dum-Doo-Die-Day"

7N.15213 (45 and 78)



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**THE WEAVERS TO OPEN IN BIRMINGHAM**

DATES for the forthcoming tour of American folk singers, Sonny Terry and Brownie McGhee, who will be coming to Britain with The Weavers, have now been decided.

The tour, which is being promoted by folk singer Roy Guest and Malcolm Nixon, will also feature Johnny Duncan and his Blue Grass Boys, and Ramblin' Jack Elliott, a young American cowboy who came to Britain two years ago.

The show kicks off with a concert at the Birmingham Town Hall on Friday, September 18, followed by a matinee at London's Royal Festival Hall on Saturday, September 19.

Other dates in the itinerary include Free Trades Hall, Manchester (20), Victoria Hall, Leeds (22), Usher Hall, Edinburgh (23), St. Andrew's Hall, Glasgow (25), City Hall, Sheffield (26), and the Empire Theatre, Liverpool, on Sunday, September 27.

'RECORDS MAGAZINE'  
—There's a new colour portrait of Duane Eddy on the cover of the September issue.

16 pages of pictures and features to interest all record enthusiasts; details of all Decca-group stereo and mono releases; your monthly guide to the best of the new records. Sixpence from your dealer or newsagent.

**TOP HITS**



RCA Records Decca House  
Albert Embankment London SE11

**THE WONDER OF YOU**

Ray Peterson

RCA-1131

No. 10 in America

**THE THREE BELLS**

The Browns

RCA-1140



## TEDDY JOHNSON'S MUSIC SHOP



UNDER the shimmer of the hot Torquay sunlight I lay on the beach this week talking about one of the great jazz characters of London, Manhattan, Paris and Rome... a woman of great charm, the Baroness Nica de Koenigswarder, sister of Lord Rothschild.

Nica is a character—and knows her music, possessing a keen ear and a good sense of values.

As we chatted I heard how she opened the Ken Moule Club some years back in the subterranean Studio 51. No snipping of a silken cord with scissors for Milady... she cut a rug, literally.

On another occasion Nica drove her ice-blue Rolls Royce into Archer Street. Walked into the old Harmony Inn and asked for a drummer with kit available—but immediately. One was found, the kit loaded into the Rolls and driven to Tin Pan Alley—Denmark Street.

There, the Baroness had booked a recording session. All the drummer had to do was play a three-minute stint of fast brush work—and then a similar period at a slow tempo.

Lord Rothschild, pupil of the famed Teddy Wilson, had a birthday coming up. This was Nica's present to her brother. She explained that he could now slip the disc on the record player, and then sit down at the piano and play—with rhythm backing!

It was the Baroness who gave much of the impetus to the wide acceptance of the "Jazz Messen-

## The Jazz Baroness looks back

gers" led by drummer Art Blakey. She was, for some time, the personal manager of this American group.

And, of course, it was in her apartment that the great alto saxophonist Charlie "Yardbird" Parker passed away so tragically.

She is accepted as something of an authority on jazz piano. I thought her observations, previously unpublished, on some of the great pianists might prove interesting.

**ART TATUM**—"His technique is irrefragable—his taste is not."

**TEDDY WILSON**—"He runs, he sings, he swings, he purifies, he satisfies—and, at the same time fills one with a strange unrest. He moves me."

**BUD POWELL**—"He is brilliantly, bravely, erratically, superbly, heartbreakingly and hopelessly lost."

**ERROL GARNER**—"Reassuringly earthy, and he sure can swing. But a little goes a long way."

But it was her last comment that intrigued me the most. Of the pleasure she found in the playing of **THEOLONIUS MONK**, she states: "His musicianship flows from him like the water from its source. His command (of the keyboard, of the sounds he creates over any and every listener) is total. He excites, surprises, sometimes even shocks; but always stimulates, warms, enchants and bewitches; evokes every emotion, in fact, except indifference. His taste is flawless; his conception, unique. He stands alone."

These are unsolicited testimonials. You may agree with some—violently oppose others; I will, however, be interested in your opinions.

## DIAL D-I-S-C

**N**OW over to Wally Whyton. He is the pin-up boy of a young friend of mine—Stephanie. I should add that this young lady is four years of age, and is an avid viewer of the Wednesday show, "Small Time," on T.V., on which this skilful star sings nursery rhymes. He has just finished entertaining young Steve, and millions of other kiddies on the small screen and we were chatting about new ideas.

Wally has a great one—**DIAL YOUR OWN HITS**.

He feels that there is a ready market for a central library of discs, with a studio transmission unit. Phone users could then dial the library and ask for any tune—or tunes to be played.

I refer the suggestion to Mr. Marples.

**QUOTE OF THE WEEK**  
Ray Ellington, when asked how he reacted to the news that his wife is expecting to present him with a second child in the New Year, grinned, and in his honey-coated gravel voice replied, "I am so happy that I might be in my right mind."



(DISC Pic)



on with a  
ANDS sings  
AC. Above:  
CARMITA

(DISC Pic)

### SOUVENIRS

Barbara Evans  
RCA-1122

Perez Prado  
TIG TOG POLLY WOG  
RCA-1129

THE SHAPE  
I'M IN  
Johnny Restivo  
RCA-1143

# TOP HITS

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China Tea  
Columbia 45-DB4337 (45 & 78)



SAM COOKE  
Only Sixteen  
H.M.V. 45-POP642 (45 only)



TIGER  
FABIAN  
H.M.V. 45-POP643 (45 only)



Who shot Sam?  
GEORGE JONES  
Mercury 45-AMT1058 (45 only)



CONWAY TWITTY  
MONA LISA  
45-MGMI029 (45 & 78)

Sea of Love  
PHIL PHILLIPS  
with THE TWILIGHTS  
Mercury 45-AMT1059 (45 only)

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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

4

pages of  
POP, JAZZ,  
LP and EP  
REVIEWS

## RATINGS

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

Your weekly  
**DISC DATE**  
with Don Nicholl

# Sinatra v. King

## ODDS ON FRANKIE, BUT...

**D.N.T.**

A Don Nicholl tip for the Top Twenty

**FRANK SINATRA**  
High Hopes; All My Tomorrows  
(Capitol CL 15032)

Both songs on this disc come from Frank's new film "Hole in the Head." The "High Hopes" ballad is a natural, with a great lyric and the kind of swinging melody which

usually pays off over a long period of years. This one will be played well into the future. Frank sings it here amusingly in company with "a bunch of kids" and Nelson Riddle supplies the happy backing. Sammy Cahn and Jimmy Van Heusen wrote both numbers and in "All My Tomorrows" they've served up a good, thoughtful ballad. Sinatra sings this romancer with his usual accomplishment.

**THE MARK IV**

Mairzy Doats; Ring Ring Those Bells

(Mercury AMT 1060)

AFTER the initial shock of finding someone reviving the old novelty "Mairzy Doats" you can settle down to enjoy the polished performance by the Mark IV vocal team on this release.

The boys whip it up with a big modern sound riding an easy beat all the way. Accompaniment is as fresh and brisk as the singing and there is some amusing speeded-tape work which eventually merges with the proper group noises.

Bells chime frantically and the rhythm section works up a rocking sweat as The Mark IV sweep furiously into the number on the other deck. A happy hand-clapping spiritual with another top-line performance.

## Could it belong to Mrs. McPhatter?

What Is Love by batonning a vibrant beat sound. This is cemented firmly behind the three men of the vocal group. Nor do The Playmates let Joe down. Their noise is good, rocking commercial stuff. Number could take off.

I Am is much more pretentious material and The Playmates chant it solemnly to a heavy beat accompaniment.

**PHIL PHILLIPS WITH THE TWILIGHTS**

Sea Of Love; Juella  
(Mercury AMT1039)\*

MUFFLED sound from piano, rhythm and the vocal group opens *Sea Of Love* as though they were all performing inside diving suits.

I suppose the sound has been achieved deliberately, but it must have been dreamed up by someone with cotton wool ears.

Same kind of noise but quicker tempo for *Juella*, the Latinised production on the turnover.

**JACK SCOTT**

The Way I Walk; Midgie  
(London HLL8912)\*\*\*\*\*

GOOD country rocker for Jack Scott as he goes with guitar into *The Way I Walk*. Has a sense of drama in this performance, particularly at the outset. I was a mite disappointed when a group and the rest of the musicians joined in. I think I'd have rather had Scott with guitar only all the way.

But watch this half anyway, it has the feel of a big one to me.

Midgie also opens dramatically, then develops into a growling rock 'n' roll performance. Midgie, needless to note, is a woman. They meet at a rock 'n' roll party. Sax and hand-clapping for the mid-mark before Scott returns to finish off another potent production.

Don Nicholl

**CLYDE MCPHATTER**  
Since You've Been Gone; Try Try Baby

(London HLE8906)\*\*\*  
SINCE You've Been Gone is a quick, jerky beat number which McPhatter chants in a voice which appears to have lifted up the scale. Fairly compulsive sway to this one.

Fuzzy rhythm backing with a male group adding their weight. Clyde might do very well on this one if the jukes take it up.

Squawking sax opens up the steady beater *Try Try Baby*. More than ever on this half, Clyde sounds just like one of those strident coloured girl shouters. I've even tried this half on other people, and get the same reaction. Maybe its *Mrs. McPhatter*?

**GENE VINCENT**  
The Night Is So Lonely; Right Now

(Capitol CL15053)\*\*\*

SLOW ballad with a slight hic-coughing approach from the singer, that's what we find on *The Night Is So Lonely*. Another example of Vincent's shift away from the constant rock.

There's a soft Country feeling about this one and the boy handles it very well in company with his Blue Caps. Not a shootaway, but one which could make gente, satisfactory ground.

Those of his fans who would rather meet Gene in quick rocking mood will find their pleasure in *Right Now*.

**THE ADDRISI BROTHERS**  
Lilies Grow High; Cherrystone  
(London HLR922)\*\*\*\*\*

LILIES Grow High is a cowboy song which The Addrissi Brothers sing clearly and strongly. They might find themselves on a sleeper here.

Almost a funeral march besides the trail, but one which may not be ignored.

Cherrystone plays safe—a swift rocker. The boys again sing well and move this hand-clapper smartsly in the direction of the juke boxes.

**THE PLAYMATES**  
What Is Love; I Am  
(Columbia DB4338)\*\*\*

MUSICAL Director Joe Reisman makes certain that the juke boxes are going to play

Frankie is on to a good thing again with two numbers from his latest film.



GRADUALLY the companies are swinging into full autumn release schedules with the result that there are slightly more discs to pull out of the review bag this week. And a good, varied bunch they are, too.

Frank Sinatra's there with his new film song "High Hopes," and he must be pinning very high hopes on it indeed. But—look out—Mr. S. Dave King is just behind you, and remember what he once did to Dean Martin's sales!

Among the other good things to note this week are Jeri Southern's Capitol release and a chucklesome pairing by Louis Prima and Keely Smith who, for once, do NOT show up under Capitol's banner.

"Ciao Ciao Bambina" just won't lie down—here it comes again via the Jacky Noguez orchestra; but The Mark IV delve even deeper into the past to revive "Mairzy Doats." These boys believe in putting all they've got into a recording.

## ... Dave could run him close

**DAVE KING**

High Hopes; Night And Day  
(Pye-International N 25032) \*\*\*\*\*

A DISC by British Dave made in America and released here through Pye. *High Hopes* is a natural choice. The ballad suits him down to the last relaxed inflection and he strolls delightfully through it. Has chorus company and a slick orchestral background supplied by Vic Shoen. A side which could give the Sinatra original a lot of trouble.

*Night And Day* is taken at a driving tempo by the Shoen orchestra as Dave revives the Porter classic. King sings the song straight and leaves the frills to band and chorus.

**MICHAEL HOLLIDAY**

For You For You; Life Is A Circus  
(Columbia DB 4336) \*\*\*

BOTH songs here come from the film "Life is a Circus." Mike is in light, pleasing voice for the trip.

"High Hopes" is a natural choice for Dave King, seen here one of his shows in the States.



along tempo of **For You For You**. This an attractive ballad with lyric line following pattern of a boy who could do anything for a smile and a kiss from the girl in his life. Featherweight—could blow high or lie low.

The title tune **Life Is A Circus** swishes along like a sawdust parade and Mike treats it like Bing used to handle such film items.

**LOUIS PRIMA and KEELY SMITH**  
Bel Mir Bis Du Schon;  
I Don't Know Why

(London HLD 8923) \*\*\*\*

**A**FRANTIC, amusing revival of **Bel Mir Bis Du Schon** by two of the most exciting personalities in disc business. Keely and her wild-husband Prima whip up a storm and quite a few chuckles as they tear through the old song. Prima's band backing is typical of the group's Las Vegas stuff.

The revival on the flip may throw you at first but don't be afraid, you haven't got your ears on back to front. The couple duet at first and reverse the lyrics completely... title becomes "Why Know Don't I?" Oddly effective, too!

**JACKY NOGUEZ-**  
Ciao Ciao Bambina; Zon, Zon, Zon  
(Pye-International N 25013) \*\*\*\*

**JACKY NOGUEZ** (pronounce it No-Gay) seems to have done what everyone had given up trying to do in the States... make Domenico Modugno's **Ciao Ciao Bambina** a smash hit!

And this is not an American production, nor an Italian one—but a French one by one of that country's most successful orchestra leaders, Young Noguez turns in a simple treatment of the tune which appeals mainly by virtue of its easy lilt and clean noise.

A little chorus work is employed and a girl's voice whispers "ciao" to open and close the half. Will it get the Festival winners of the ground in this country too? It could.

**Zon, Zon, Zon** has the same continental sound to it and it's another attractive melody. Not so potent as the other side but pleasant material for dancing.

**JERI SOUTHERN**  
Run: Don't Look At Me That Way  
(Capitol CL 15054) \*\*\*\*\*

**R**UN urges Jeri Southern in her very best vocal style as she advises her lover to ignore those who say the romance is done.

Unusual ballad this and Jeri handles it perfectly in company with an orchestra and chorus directed by Bob Thompson. Light Latin inflections are present on a half which might well lift Jeri back into the single sellers.

**Don't Look At Me That Way** is one of the tracks offered on Jeri's new LP, **Jeri Southern Meets Cole Porter**. A very old song by Cole, and one which I'm positive could become a present-day hit... in fact, I recently suggested that Alma Cogan record it.

Jeri has fun with this one and joins in the spirit of Billy May's backing which is cleverly dated to simulate the noise they had back in the Twenties.

**MIKI AND GRIFF**  
Deedle - Dum - Doo - Die - Day;  
Hold Back Tomorrow  
(Pye N 152113) \*\*\*\*

**MIKI and GRIFF** at long last seem to have broken through to big popularity, mainly due to Lonnie Donegan's interest in them. The couple's performances in the Donegan's shows have built quite a following. Their original comedy work is now mostly submerged by Country and Western performances. Both sides here come into this category.

**Deedle-Dum-Doo-Die-Day** moves quickly and warmly with Lonnie's own group supplying the backing. **Hold Back Tomorrow** switches the mood to sadness. Tomorrow the girl's going to take a new love. It's a tried and trusted C. and W. gambit. Miki and Griff sing it sincerely.

Wouldn't surprise me in the least if we found this release showing up inside the Top Twenty.

**GARY CROSBY**  
The Happy Bachelor; This Little Girl  
(HMV POP 648) \*\*\*\*

**DON LANG** must be gnawing his nails when he hears young man Crosby rattling off the high-speed lyric of **The Happy Bachelor**—particularly since the same stable is issuing the coupling. Song and treatment here is that kind of tongue-twisting effort which Don has been enjoying for some while. Crosby's husky performance is not bad at all but, strangely, seems to lack personality.

The Bunny Botkin orchestra accompanies Gary and swings him into another speedy tune for the turnover. **This Little Girl Of Mine** could do more, commercially, for the coupling.

**LES BAXTER**  
Milord; Sabre Dance  
(Capitol CL 15055) \*\*\*\*

**LES BAXTER** has a breezy novelty for his orchestra and chorus to roll out in **Milord**. Opens softly then bursts into a full volume as the singers chant "Yes, Milord" which are the only lyrics you'll get! Cheeky and reminiscent of those tarra-rar-boom-de-day-days.

**Sabre Dance** receives a furious wake-up from Baxter's musicians and singers on the flip. Colourful arrangement that moves on ball-bearings all the way.

**DENIS LOPEZ**  
Los Pasos Del Cha Cha Cha;  
Cha Cha Charlotte  
(Pye-International N. 25023) \*\*\*\*

**DENIS LOPEZ** leads a new British **D**Latin American group and gets a good, sharp sound from it as they snap into the hip-twitching **Los Pasos Del Cha Cha Cha**.  
Trumpets lead with a crisp unison



MISS LEE is due for the hit parade any time now.

**EPs**  
reviewed by  
**Ken Graham**

effect, but it's the rhythm which will get you. Side lacks hit parade bite, I feel, but it has enough appeal to reach high sales.

The **Cha Cha Charlotte** has a girl's voice interjecting "I love it baby when you cha-cha with me." Group plays smoothly, but I doubt if the number has the punch needed.

**BILL SHEPHERD**  
What A Difference A Day Made;

(Pye N 15214) \*\*\*\*

**BILL SHEPHERD**, often used by backs on some of Pye's big pops, gets another orchestral coupling to himself with this release.

One ever-popular ballad and one which is enjoying a new lease of life, that's the mixture he chooses. The one enjoying fresh sales is **What A Difference A Day Made** and Bill guides his big orchestra through it with a slow, sentimental beat using strings on the melody.

Carmichael's great hit also comes in for something of a heat with the strings riding over a heavy rhythm section.

**BROOK BENTON**  
With All My Heart; Thank You  
Pretty Baby

(Mercury AMT 1061) \*\*\*\*

**BROOK BENTON** has a good way as he sings the slow romancer **With All My Heart**. He puts a lot of emotion into this one rather after the fashion of a husky Nat Cole. penmanship to make sure there's good enough to grow into a big one.

Brook is part-composer of both numbers on this release and he was in brighter mood when he penned **Thank You Pretty Baby**.

**BRENDA LEE**

Love You Till I Die; Rock-A-Bye Baby  
Blues; Rock The Bop; Ring-A-My-Phone.

(Brunswick OE9462) \*\*\*\*

**BRENDA LEE** is the cute little bundle of bounce who rocked the "Oh Boy!" show with an appearance last season. Here she rocks out some more beauty titles which must please the fans.

For my money little Miss Lee has loads and loads of talent and she can show many of her elder performers how to sell a song.

If this lass doesn't appear in the hit parade one of these days then I'll be a very surprised reviewer.

**TONI CARROLL**

This One Is The Toni

I'm In The Mood For Love; I Only Have Eyes For You; I Don't Know Why; Call Toni.

(M.G.M. EP689) \*\*\*\*

**TONI CARROLL** has a very, very seductive style with a song. In fact, her sultry tones were a little trying during the current heatwave. I suggest that you will enjoy her singing much more if you listen in the cool of evening.

This is very smooth, sweet stuff, but I would like to hear more of Toni Carroll before passing final judgment.

**EARL BOSTIC**

Alto Magic

Jer-on-ino; C Jam Blues; Wee-gee

Blonde; Stairway To The Stars.

(Parlophone GEP8754) \*\*\*\*

**T**HE famous Earl Bostic "Flamingo" sound which brought him several big hits in a row prior to his illness a few years ago, is back in force again on this EP. I think it is still a very commercial sound and I urge today's teenagers to have a listen.

Bostic could be back in the charts.

**BUNDLE OF BOUNCE— with talent**

**TRIO "LOS PARAGUAYOS"**

Fiesta Paraguaya

Mborayhji Mombry; Hija De

La Luna; Missionary; Recuerdo

De Ypacarai.

(Philips BBE12201) \*\*\*\*

**I**T is amazing the way that this music has taken hold of the British public. I say "amazing" because although this is a beautiful sound it is quite alien to our normal tastes in music.

This is a further trip to exotica with tender singing and musicianship. The fingers dart lightly over the harp strings and the voices soar with magnificent ease.

If you are not familiar with this group, then I suggest you go to your local dealer for an earful.

**ELIZABETH SEAL and KEITH MICHELL**

Excerpts From "Irma La Douce"

Our Language Of Love; Dis-

dance, Dis-dance; From A Prison

Cell; Irma-La-Douce.

(Philips BBE12242) \*\*\*\*

**PHILIPS** are certainly turning out the show EPs in recent weeks. This can never be a bad trend as their song catalogues have collected many of their great melodies from musical comedies.

The songs are pleasant and well sung here. As you would expect from a French studio, the mood varies from a gentle tenderness to rip-roaring gaiety. But whatever the mood there is enjoyment to hand for the listener.

**AMERICA'S TOP POPS**

Charlie Brown; I Cried A Tear; The

Lonely One; I Got A Wife.

(Gala 45XPI048) \*\*\*\*

**T**HE more I hear these Gala releases the more I like them. Certainly, they don't have the big name value, but given wider exposure I'm sure that some of the names would soon be on everybody's lips.

The Promoters do an excellent job on **Charlie Brown** and the only track which left me a little cold was **Bobby Green's I Cried A Tear**.

## FOLK OWEN BRYCE

# I love this guy Benbow

**STEVE BENBOW**

The Ballad Of Little Musgrave And  
Lady Barnard; Boy's Best Friend;  
Turpin Hero; Go Down You  
Murderer; Go Down.

(Seventy Seven EP16) \*\*\*\*

**Y**ES! Five stars for a British record. I love this guy Benbow. He sings and plays guitar competently but always with a smile in his voice. And a smile is what you need with **The Ballad Of Little Musgrave**, which dates back to the early 1600s. **Boy's Best Friend** is a nonsense song. **Turpin Hero** was learned from Ewan McColl, who wrote the **Go Down You Murderer**.

**STEVE BENBOW AND HIS FOLK FOUR**

Whaling In Greenland; Bendigo,  
Champion Of England; Dirty Old  
Town; The Gentleman Soldier.

(Collector JEB 1) \*\*\*\*

**T**HIS group sings folk songs in a manner which will appeal to modern ears. In so doing they do not resort to the commer-

cialisms of many other so-called folk singers.

The sound they produce is quite distinctive and owes much to the fine mandolin playing of Jimmie MacGregor.

They have also acquired the services of Canadian banjo player Perry Friedman.

**Dirty Old Town** is a new song by Ewan McColl, a notable figure in the folk revival. The remaining track, **Bendigo**, was taken from a broadsheet of 1845. It tells of a bare-fisted fighter lasting over 80 rounds. MacGregor switches to guitar and gives the group a heavier sound.

**DOMINIC BEHAN** with Robin Hall

Songs Of The Streets  
Limerick Rake; The Boston Burglar;  
Get Me Down My Petticoat; Char-

lady's Ball; Ring Of Bann.

(Collector JEB 3) \*\*\*\*

**MacCaffery**  
Divey Riley; Kevin Lass; Mac-

Caffery; Bucket Of Mountain Dew;

Van Dieman's Land; Wearing Of  
The Green.

(Collector JEB 2) \*\*\*\*

**M**UCH of the appeal of **Domestic Behan**, an undoubtedly fine folk singer, lies in seeing him. Standing pint in hand, beaming round at his audience in his inimitable manner, he makes one receptive to his style of singing.

The technical perfections of the art mean little to him, so it is not surprising that much does not come over on record.

He has a great knowledge of the Irish people and their customs, and these two EPs span a wide range. It is all adequately detailed in **Dominic's** own sleeve notes (slightly amusing and quite interesting).

The **MacCaffery** disc is the better of the two, with the title song being particularly notable. **Kelvin Lass** is a tribute to Behan's wife, **Robin Hall's** accompaniment is its usual good self, and **good humour**.

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**A Closer Walk With Thee** **Shenandoah**

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# PUTTING ON THE STYLUS

## Ken Graham's LP line-up

# MARK MURPHY

## IS HEADING FOR THE TOP

**MARK MURPHY**  
This could be the start of something. This could be the start of something; Day In Day Out; The Lady Is A Tramp; Mighty Like A Rose; Falling In Love With Love; Just In Time; The Old Back Magic; Cheek To Cheek; Jersey Bounce; Sweet Georgia Brown; Lucky In Love; Hit The Road To Dreamland; For Me And My Gal.  
(Capitol T1177)\*\*\*\*

THIS is the second album by Mark Murphy to come my way. It is also an improvement on his first effort. However, before I finally make up my mind as to his potential I would like to hear quite a bit more of Mark Murphy's work.

I'll be getting that chance later this year when he visits Britain for some personal appearances.

Here the young singer has turned out a very professional piece, but this is not a voice to accept or discard without a lot of thought. On this hearing it appears that Mark Murphy is certainly heading for the top.

### THE INK SPOTS

Paper Doll; Talk Of The Town; Someone's Rocking My Dreamboat; We Three; Lazy River; Just In Case You Changed Your Mind; In A Shanty In Old Shanty Town; I'm Confessin' That I Love You; There Goes My Heart; Whispering Grass.  
(Britone LP1003)\*\*

HERE are several groups in America who are billing themselves as "The Ink Spots," due to members of the original quartet forming their own groups.

The quartet using the title on this album only sound occasionally like the original Ink Spots. In fact, the ultra-high tenor voice, which was so much a trade mark, is only spotlighted on two or three tracks.

### SAM COOKE

**Encore**  
When I Fall In Love; I Cover The Waterfront; My Foolish Heart; Today I Sing The Blues; The Gypsy; It's The Talk Of The Town; Oh Look At Me Now; Someday You'll Want Me To Want You; Along The Navajo Trail; Running Wild; Accented-ticulate The Positive; Mary Mary Lou.  
(H.M.V. CLP1273)\*\*\*\*

HERE's a lively reily set and Sam Cooke, whom I have already predicted for future stardom,

gives a truly exuberant performance. This disc really had me sitting up and taking notice and when you hear as many albums as I do then believe me that is quite a feat.

This is an album for teenagers and their elders alike. Sam Cooke is a vocal imp who cares little for convention in style. He finds new tempos for songs, which have become almost dull with the same old treatment, and thus revitalises them.

# ... so is Sonny

SONNY KING—For Losers Only

I'm Afraid The Masquerade Is Over; Say It Isn't So; I've Got It Bad And That Ain't Good; Smoke Gets In Your Eyes; Somebody Else Is Taking My Place; You're Nobody Till Somebody Loves You; Am I Blue; I'm Glad There Is You; I Cried For You; Melancholy Baby; I'll Always Be In Love With You; For Losers Only.  
(Pye-International NPL85001)\*\*\*\*

I'M not going to make up my mind finally about Sonny King until I hear more from him. I found on this particular album that his style hadn't settled down. For example, I found shades of Tony Martin on some tracks and a very strong likeness to our own Ronnie Carroll on *Smoke Gets In Your Eyes*.

When Sonny King sings in what I take to be his usual voice he is out of the rut of everyday singers, but on this first hearing I would suggest that he sticks to one line.

I would also like to hear Mr. King singing some down to earth pop songs—rock ballads if you like—rather than the sophisticated tunes he has chosen for this set.

I have a feeling that Sonny King's name may be riding very high one day.

### DEAN MARTIN SINGS

Walkin' My Baby Back Home; Santa Lucia; Hold Me; Love; Oh Marie.

### NICOLINI LUCHESSI PLAYS

Marechiaro; Roman Guitar; Diciencello Vuile; Tarantella Neapolitan; O Marenciello.  
(Britone LP1002)\*\*\*\*

THIS ten-incher is split fifty-fifty between the lazy tones of Dean Martin and the orchestra led by Nicolini Lucchessi. The Martin tracks are vintage, but I found them pleasing. His typically casual approach was present even in his younger days and I think that ardent fans of Dino would very much appreciate this one in their collection.

The flip side is orchestral and in the Italian style as you can see from a glance at the titles.

### TONY OSBORNE

**The Latin Touch**  
Poinciana; I've Never Been In Love Before; Day Dreaming; Where Are You?; Stranger In Paradise; The Latin Touch; It's Always You; Flamingo; At Last; Singson; Just A Song Of Paris; Hey There!  
(H.M.V. CLP1270)\*\*\*\*

WHILE this album may not be the greatest ever produced by a pianist—arranger—conductor Tony Osborne, it certainly must rate high on the list.

As the title states, the Latin mood is present but it is not pounded into the listeners' ears. The rhythms are seductively inviting, not raucous. The tunes are beautiful. The entire package is, in fact, a first-rate investment for the music lover.

### LES BROWN

**The Les Brown Story**  
I've Got My Love To Keep Me Warm; Sentimental Journey; Bizar; Hat His Day; Midnight Story; Twilight Time; Lover's Leap; Mexican Hat Dance; Sophisticated Swing; Kamca; Invitation; A Good Man Is Hard To Find; Leap Frog.  
(Capitol T1174)\*\*\*\*

THE great Les Brown band swing out with new waxings of their greatest hits and I for one was



JONI JAMES — falls below standard on her latest LP.

deighted with the result. Kicking off with what is perhaps the best known of all, *I've Got My Love*, the band glide smoothly through the collection and wind up the set with a bouncing version of their signature tune, *Leap Frog*.

No big band fan should be without this LP in their collection and the dancing set, too, wouldn't go far wrong by lending an ear.

### JONI JAMES

**One Hundred Strings And Joni**  
My Heart Tells Me; Imagination; All Through The Day; Too Young; I Never Entered My Mind; Body And Soul; I Can Dream Can't I; Hi-Lili Hi-Lo; But Beautiful; Wait And See; It Could Happen To You; Maybe You'll Be There.  
(M.G.M.C 777)\*\*\*\*

I WOULD so much like to be able to rave over this album as Miss Joni James has long been a personal favourite of mine. However, I'm afraid that I must knock a star off the rating. And if it had not been for the superb orchestra, arrangements, recording and choice of songs there would have been at least one star less.

Everything about the album is as perfect as can be expected, with the exception of Joni. Perhaps she had a

could or maybe it was a case of nerves. But whatever was wrong what a performance the sessions couldn't have been off until everything was ready.

This is a big disappointment.

### RAY CONNIFF

**Broadway In Rhythm**  
Oklahoma; People Will Say We're In Love; The Street With The Fringe Of Top; Oh What A Beautiful Morning; Hello Young Lovers; Getting To Know You; I Whistle A Hope; I Could Have Tamed To Her Face; I've Grown Accustomed To Her Face; A Wonderful Guy; Ball' Ho!; Younger Than Springtime.  
Some Enchanted Evening.  
(Philips BBL7309)\*\*\*\*

HERE's another of maestro Ray Conniiff's vocal-orchestral combination albums which have swept to peak popularity. I hope he doesn't fall into the trap of over-recording ideas.

Personally, I love the sound and could stand a lot of it.

Ray Conniiff has concentrated on Broadway scores and in particular the works of Rodgers and Hammerstein and Lerner and Loewe.

# MODERN JAZZ

by TONY HALL

### SAM MOST SEXTET/ ORCHESTRA

**Plays Bird, Bud, Monk and Miles**  
Strictly Confidential; Half Nelson; Round Midnight; In Walked Bud; Serpent's Tooth; Ceia; Confirmation; Blue Bird.  
(12in. Parlophone PMC1087)\*\*\*\*

IN other, more suitably sympathetic hands, this could have been a very good LP. Pianist Dorough was responsible for the arrangements here. The big band sides aren't what they might have been because the arrangements are, very ordinarily, almost dance-band-like at times (*Bluebird* and *Midnight* are the most adventurous).

The sextet sides fall down because of a lack of an outstanding soloist. In fact, the whole LP is really a good, professional student jazz musicians album of unexceptional merit. The same could, I suppose, be said of leader Most. Everyone's heart is in the right place. But it could all have added up to much more.

On the credit side: two good, well-recorded rhythm sections with Pettiford, Potter and Motian all excellent. The most soulful soloist for my ears: Davey Schildkraut on tenor, who plays with drive, depth and under-

# Good — but it could have been better

standing. There's also some good Rehak trombones.

The real stars, of course, are the composers.

### RONNIE SCOTT SEXTET

**I Don't Mean A Thing; You Leave Me Breathless; Give Me The Simple Life; Polka Dots And Moonbeams.**  
(Tin. Philips BBE12265)\*\*\*\*

PERSONEL: Ronnie Scott (tenor); Derek Humble (alto); Jimmy Deuchar (trumpet); Stan Tracey or Norman Stentall (piano); Kenny Napper (bass); Phil Seaman (drums).

### RAY BRYANT QUINTET

**Between The Devil And The Deep Blue Sea; Jeppers Creepers; Oh, Lady Be Good; Jump Dirty.**  
(Tin. Fontana 1FEET143)\*\*\*\*

PERSONEL: Jimmy Cleveland, Lyle Green (trumpets); Ray Bryant (piano); Oscar Pettiford (bass); Ole Johnson (drums); Joe Carroll (vocals). Each has Seldon Powell (tenor) for Green and Milt Hinton for Pettiford.

A STRANGE session this. It's really Joe Carroll's date. Remember with Dizzy Gillespie? He revives the over-cute *Lady Be Good* he did with Dizzy's Sextet in '53.

On all the tracks he shows that he still hasn't lost that annoying mannerism of interjecting the word "well" at the drop of a hat. But he swings and enjoys himself.

The best moments come from the backing groups and the rating is for them. Both 'bones are very good (Cleveland is the busier of the two) and Powell is fine. Leader Bryant comps well and makes the most of his brief solo spots.

I wish these had all been instrumental.

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## BENNY CARTER

Old Fashioned Love; I'm Coming Virginia; A Walkin' Thing; Blue Lou; Ain't She Sweet; How Can You Love; Blues My Naughtie Sweetie Gives To Me.

(Contemporary JAC 12188)\*\*  
THE Vogue people can say and do what they like. As long as they issue this material under Carter's name it will be reviewed in the traditional column. For Carter is no modernist and he can surround himself for all he likes with men like Previn, Ros-

# Benny carries the torch—but on a poor disc

BENNY CARTER



lino, Shelley Manne, Barney Kessel. It makes no difference. His personality shines through, carrying the torch of mainstream jazz right into the enemy camp.

Frankly, the rest of the band, barring Ben Webster, play mostly utter rubbish.

Carter is superb at odd times. At others he conscientiously tries to play what he thinks is modern. It isn't, of course. It's the same music as he played on "Four or Five Times" thirty years ago. Or in "In The Mood For Swing" twenty years ago. Or any Carter session since the late twenties.

And try as he may, he can't resist the great tunes of jazz like "Old Fashioned Love."

But, nevertheless, the record as a whole is weak. It gets nowhere. It's a poor attempt at mixing two unrelated styles.

# TRADITIONAL JAZZ

by Owen Bryce

clarinet and trombone; the whole front line sitting down on top of the tuba beat.

Rotten tricks. But in this context I love 'em. This is not the old Castle Jazz Band. The boys all got together ten years after their hey-day—(1949) to make one last LP date together.

And if you can stand a good laugh this is as good as most. The really sad thing about this disc is this:—If our local boys made it they'd have to convince themselves first that that's the way jazz was played in the Good Old Days of the Delta.

It wasn't, of course, but they'd manage to kid themselves it was. The Castle Jazz Band don't kid themselves. They don't have to.

## Pete brightens the show

## THE WEAVERS AT HOME

This Land Is Your Land; Aweigh Santy Anzo; Wild Goose Grasses; Meet The Johnson Boys; Aunt Rhodie; Tina; Eres Alike; Come Little Donkey; Kean Bachura; All Night Long; You Old Fool; Every Night; Let The Midnight Special; Busy Me; Almost Done; Empty Pocket Blues; Howard's Dead And Gone. (Top Rank RX3008)\*\*\*

THE WEAVERS tend very much to sameness, giving all the songs they choose the typical Weavers' treatment. Thus the ruggedness of Leadbelly's *Midnight Special* is lost in favour of the more "popular" style of the group.

Peter Seeger, the outstanding performer in the group, brightens the whole proceedings, by his fine banjo playing (note to revivalist jazz fans: this is how the banjo should sound!)

## Glenn in stereo

## THE BRUSSELS INTERNATIONAL BIG BAND

## Salute To Glenn Miller

Saint Louis Blues; At Last; Sleepy Time Train; Yesterday's Gardenias; In The Mood; American Patrol; I Know Why; Tuxedo Junction; Rhapsody In Blue; Adios. (Colrich XSD 18)\*\*\*

IN case you don't know, Colrich (Audio, Ltd.), specialise in stereo, and I must say that this disc is one of the finest recordings I have ever heard.

There can be no doubt that the Glenn Miller sound, with its rich saxes, its biting brass and its gently swinging rhythm section, is ideally suited to the treatment.

Whether the Glenn Miller music played by another band is worthy of the experiment is another matter. That this international band—no sleeve details are given so I cannot help you much with personnel—get very near the original is also another matter.

## —Dorsey, too

## TRIBUTE TO TOMMY DORSEY

Opus Number One; Daybreak; Love For Sale; This Love Of Mine; Hawaiian War Chant; Not So Quiet Please; There Are Such Things; Well, Get It; I'll Never Smile Again; Yes Indeed. (Colrich XSD 16)\*\*\*

EVERYTHING I wrote about the Glenn Miller tribute applies to this second disc in the series of tributes to great leaders of their day. How long Colrich will keep it up I don't know. Maybe one day we'll

## CLASSICS — ALAN ELLIOTT

# Better and better

## BETHOVEN

Symphony No. 5 in C Minor,

Opus 67

The Sonor Symphony Orchestra, conducted by Hans Ledermann (Gala GLP321)\*\*\*\*

THE first two movements of this symphony are played with rather an austere, teutonic flavour and lack much of the poetry which is to be found in the score, but fortunately this is a recording that gets better as it goes along.

Consequently, by the time we reach the finale, which is one of the most joyous of any movement of any symphony, the standard has improved by one hundred per cent.

There are some really enjoyable passages in the last two movements such as the superbly controlled horn playing in the scherzo and the loud, clear and uplifting opening to the finale.

Not a great performance, but an adequate one and this disc should become a very popular buy at the price.

## STRINGS BY STARLIGHT

The Hollywood Bowl Symphony Orchestra conducted by Felix Slatkin

Waltz from Serenade For Strings; Andante Cantabile (Tchaikovsky); Londonderry Air Nocturne (Borodin); Air on the G String (Bach); Adagio (Samuel Barber). (Capitol P844)\*\*\*

THE outstanding piece is the one by Bach, though I do not think the composer would have been too pleased with the score used here.

In contrast, the Nocturne by Borodin, which is taken from a string quartet and is arranged by Sir Malcolm Sargent, and the

Tchaikovsky Andante Cantabile lack colour, both items were rather woodenly presented.

It is a pity because apart from these two arrangements the disc is very enjoyable. The Waltz from the Serenade for Strings has a certain lilt and charm all of its own, and the two great American favourites, the Londonderry Air and the Adagio for Strings, are rendered in a way that American audiences uphold.

A good record on the whole, but I am afraid it lacks any real orchestral quality and what happened to "Bocherini's celebrated Minuet"? It is listed on the sleeve, but I could not find it on the disc!

## THE HAYDN TOY

## SYMPHONY

I Solisti Di Zagreb, conducted by Antonio Janigro. Violins: Ivan Pinkava, Jelka Krck, Daragutin Hrdjok. Cello: Zvanko Pomykalo. Cembalo: Anton Heiler. (Top Rank TR502)\*\*\*

THERE is some controversy about the composer of this famous piece of musical wit, but the majority of scholars now agree that the composition really belongs to Leopold Mozart, although many still think that Haydn was responsible.

The reproduction on side one of this disc is very harsh, and I am still trying to puzzle out how a rattlesnake got into the recording studio.

Side two, however, is more enjoyable and the Minuetto and Finale have a softer tone throughout, the strings being mellow and enjoyable. But loud and overbearing phrases throughout the performance spoil this disc.

# PRESLEY FANS!

Were YOU one of the lucky ones?

"A MARVELLOUS publication which I will treasure as long as I live..." So writes Miss Sheila Barry of Manchester about "The Three Loves of Elvis Presley." She was one of the lucky ones, because this book was completely sold out within days of being published

NOW WE HAVE BEEN ABLE TO REPRINT A LIMITED NUMBER

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Over 100 candid pictures of Elvis at work and at play... large, double-page (14½" x 9½") signed portrait... 64 pages... the inside story of the passions and influences that make the Presley legend... only 2/6

# THE THREE LOVES OF ELVIS PRESLEY

## Greatest jazz band ever

## KING OLIVER

Illigour; Hop; Froggie Moore; Crooked Blues; Chimes Blues. (Jazz Collector JEL 6)\*\*\*\*

ITD lay it on record that the King Oliver band of the 1923 period was the greatest jazz band in history. Never has a band achieved so much swing. And under such terrible conditions.

Let us turn the pages back 36 years. The Oliver band, complete with drum kit, cymbals, the lot, complete with string bass and guitar enter the Starr Piano Company's studios in Richmond. They blow a couple of choruses. Chaos! The drums wreck the recording equipment. Neither the bass player, Bill Johnson, nor the guitarist, Bud Scott, can be heard at all.

And so we have the ludicrous position of Baby Roads not playing on two-thirds of his kit. Of Bud Scott retiring from the fray. Of Bill Johnson switching to banjo.

For revivalists for the next thirty years having little idea what jazz was all about in the early twenties, for modernists accusing the Oliver Band of being ricky-ticky, one listen to Chimes Blues should be enough to convince the most inane that this band swung of its own accord.

For those who can listen above the wince noise and poor recording: ADD ONE MORE STAR.

## Having a ball

## THE CASTLE JAZZ BAND

Sweet Georgia Brown; Royal Garden Blues; I've Been Floating Down The Old Green River; At A Georgia Camp Meeting; Careless Love; Tiger Rag; Dipperrmouth Blues; Smoky Mokes; Kansas City Stomps; The Torch; Ory's Creole Trombone; Farewell Blues. (Good Time Jazz LAG 121)70\*\*\*

THIS is not my type of jazz. But I always give credit where it's due, and it's due here.

This soothing band of revivalists make no pretence to play what they think is good jazz. Or even what they think and this is so much more dangerous—what they think was good jazz.

They play for kicks. And bad as it is in places, the record just eases good time. Everybody, but just everybody man, has a ball.

All the old tricks are here: clicking tap box drumming, stilted trombone, rooty-tooty banjo; a very white

## Cliff Richard heads all-star package show

CLIFF Richard starts next month his first series of one-night stands since winning one of our Silver Discs for a British sale exceeding a quarter of a million from his version of "Living Doll".

Cliff will be heading a package show with Peter Elliott, Al Saxon, The Jones Boys, Ray Young, Bill and Bret Landis, Johnny Withshire and The Trebletones, the Carson Twins and compeere Tony Marsh.

### Canterbury opening

They open at the Odeon, Canterbury on Tuesday, September 15, with follow-up concerts at the Gaumont, Coventry (16), the Regal, Chesterfield (17), Gaumont, Chester (18), Rialto, York (19), Queens Theatre, Rhyll (20), Regal Gloucester (22), Gaumont, Taunton (23), Odeon, Weston-super-Mare (24), Gaumont, Salisbury (25), Odeon, Guildford (26), Gaumont, Derby (27), Regal, Colchester (October 4), Savoy, Northampton (6), Odeon, Halifax (7), Odeon, Sunderland (8), Lonsdale, Carlisle (9), City Hall, Sheffield (10), and finally at the Empire, Liverpool on Sunday, October 11.

## PRESLEY: '£106,800 fee'

THERE'S a cool £106,800 waiting for Elvis Presley when he finishes serving with the U.S. Army in Germany next year.

That's the fee he will receive for a reported five-day tour in Australia next spring.

It is believed to be the biggest fee ever paid to an entertainer.

## Vince Eager signs up with Rank

YOUNG British singing star Vince Eager has signed a recording contract with Top Rank Records which will take effect early next month.

Until now, Vince has been with E.M.L., recording for the Parlophone label, but A. and R. executive Norman Newell told DISC this week that the company have terminated the contract.

A spokesman for Top Rank told DISC: "We plan to do as much as possible with Vince Eager, in the same way that we have exploited Craig Douglas."

"Having made records before, this should not prove too difficult." Although the contract will be taken up in September, no specified time or option has been discussed.

## Two-way traffic across the Atlantic

# TWO BRITISH BANDS FOR 1960 TOURS

THE orchestras of Johnny Dankworth and Ted Heath have been named as those which will be most likely to return to the States next year, once more in exchange for American jazz stars. It is quite possible that Heath will make the trip in the early part of 1960.

Ted Heath has been signed to provide the soundtrack music for a film, which is to star Mario Lanza and Caterina Valente, both of whom will be coming to Britain shortly to complete the recordings.

In the two-way traffic between Britain and the U.S. March, 1960 is the proposed date for the first British visit by The Kingston Trio.

It is also hoped that The Platters will make a return visit to this country.

Among other stars contracted to appear by impresario Harold Davison are The Miles Davis Quintet, The Count Basie Band and Ella Fitzgerald. Davison is also hoping to bring over Dick Haymes and the Four Crosby Brothers.

## SMILING CONNIE

Welcome London visitor this week has been **CONNIE FRANCIS**, here to cut three LPs—including a Christmas album.

Connie has broken her stay in Britain to visit Luxembourg. (DISC Pic)

## STARS IN 'POP PROM'

A TOP-LINE bill is promised for this year's "Pop Prom" at the Royal Albert Hall on Sunday, September 20.

Produced by Jack Good, it will be the second annual show sponsored by the Fleetway Press. All proceeds will go to the National Playing Fields Association.

Artists taking part include The Mudlarks (breaking into their current Blackpool season to appear in the concert), Marty Wilde, Alma Cogan, Harry Robinson and Lord

Rockingham's XI, Craig Douglas, Cherry Wainer with Don Storer, Bert Weedon, Billy Fury, Dickie Pride, Duffy Power, The Vernons Girls, Terry White, Bill Forbes, Neville Taylor and The Cutters and Little Tony and his Brothers.

## Connie, Cliff at DISC Theatre

A LONG list of guest recording stars delighted visitors to the DISC Theatre during the second week of the Boys' and Girls' Exhibition at Olympia which ended last Saturday.

Visitors to our Theatre last week included American singing star Connie Francis and Britain's Cliff Richard.

Cliff made a special break in filming "Expresso Bongo" in order to visit the DISC Theatre.

Other guests included Ronnie Carroll, Terry Dene, Sylvia Sands, Anne Shelton, Billy Fury, Laurie London, Joyce Shock, Terry Wayne, Bill McGuffie, Dickie Pride, Johnny Gentle, Duffy Power, Gary Mills, The Viscounts, Jimmy Lloyd, Carmita, Bill and Brett Landis, Julie Stevens and Sally Kelly.

(Photographs: pages 6 and 7)



## LENA HORNE COMING FOR CABARET

LENA HORNE is due to return to Britain next month to star in a month's cabaret at London's Savoy Hotel. She opens on September 21. Lena Horne was last in Britain four years ago, playing at the same venue. She has just completed an 18 months' run on Broadway with the hit show "Jamaica."

One of her last engagements in the U.S. has been to complete the final stint of a seven year contract at the Sands Hotel, Las Vegas, where she has played an eight weeks' season each year. Immediately prior to her British trip, Lena Horne will be appearing at the internationally famous Sporting Club in Monte Carlo.

## NEWS IN BRIEF

FRANKIE VAUGHAN flies to Las Vegas to start his six-week season there next week. He bids British fans farewell in a short series of four one-night stands starting tonight (Thursday) at Newcastle. He then appears at Manchester, Sheffield and Bristol.

B.B.C. are to televise the second programme in their series "The Men Behind the Music," on September 8, when Noel Coward's music will be featured.

EDMUNDO ROS begins a series of fortnightly programmes, "Saludos Amigos" for B.B.C. television, starting on Monday, September 7.

DENNIS LOTIS, currently on holiday in Germany, is to return to B.B.C. television screens on September 12, when he will be a guest in "The Trinder Box."

CLIFF RICHARD will be best man at the wedding of Bruce Welsh, a member of The Drifters. Bruce is to be married at St. Stephen's, Westminster, this Saturday, at 3.30 p.m.

THE BARRY SISTERS, The King Brothers and Des O'Connor will be seen on B.B.C. television, when the cameras visit the Britannia Pier, Great Yarmouth, on September 11.

MORE dates have been announced for the package show featuring Dr. Crook and his Crackpots and singer Larry Pags. The show will visit Mildenhall on September 5, Port Talbot (11), Buxton (12), West Hartlepool (25), Frodsham (26), Tunbridge Wells (October 3), and Nelson (10).

DISC JOCKEY Ray Orchard beat his own record for non-stop deejaying in front of an audience when he visited the DISC Theatre at the Boys' and Girls' Exhibition last week. He added 57 minutes to his old record with a performance lasting nine hours.

## CALLBOARD

Week commencing August 31.

BARRY SISTERS—Britannia Pier, Great Yarmouth (season).  
SHIRLEY BASSEY—Prince of Wales Theatre, London (season).  
BEVERLY SISTERS—Pier Pavilion, Llandudno.  
EVE BOSWELL—Alhambra Theatre, Glasgow (season).  
MAX BYGRAVES—London Palladium (season).  
ROY CASTLE—Palace, Blackpool (season).  
RUSS CONWAY—Grand Theatre, Llandudno (season).  
BILLY COITON & HIS BAND—Winter Gardens, Bournemouth.  
DALLAS BOYS—Palace, Blackpool (season).  
LONNIE DONEYAN—Aquarium, Gt. Yarmouth (season).  
CHARLIE DRAKE—North Pier, Blackpool (season).  
BILLY ECKSTINE—Palace, Manchester.  
BRUCE FORSYTH—Alexandra, Weymouth (season).  
JOE HENDERSON, South Parade Pier, Southsea.  
RONNIE HILTON—Queens Theatre, Blackpool (season).  
EDMUND HOCKERIDGE—North Pier, Blackpool (season).  
MICHAEL HOLLIDAY—Floral Hall, Scarborough (season).  
TEDDY JOHNSON & PEARL CARR—Pavilion, Torquay (season).  
KAYE SISTERS—Hippodrome, Brighton (season).  
KING BROTHERS—Wellington Pier, Gt. Yarmouth (season).  
GARY MILLER—Alexandria, Weymouth (season).  
THE MUDLARKS—North Pier, Blackpool (season).  
JOAN REGAN—Wellington Pier, Gt. Yarmouth (season).  
LITA ROZA—King's Theatre, Southsea (season).  
MARION RYAN—Palace, Blackpool (season).  
SHIRLEY SANDS—Futurist Theatre, Scarborough (season).  
ROSEMARY SQUIRES—Hippodrome, Blackpool (season).  
CYRIL STAPLETON—Futurist Theatre, Scarborough (season).  
DICKIE VALENTINE, South Parade Pier, Southsea.  
MALCOLM VAUGHAN—Britannia Pier, Gt. Yarmouth (season).  
DAVID WHITFIELD—Pavilion, Bournemouth (season).  
NANCY WHISKEY, Empire, Liverpool.

SENSATIONAL !!

# BROKEN HEARTED MELODY

by SARAH VAUGHAN

on MERCURY AMT 1057

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