

# DISC

THE TOP RECORD & MUSICAL WEEKLY

No. 117 Week ending June 18, 1960  
Every Thursday, price 6d.

## Conway—two more albums planned

**R**USS CONWAY is to cut two new albums for Columbia during the next two months. They will consist of melodies from the stage and screen.

Said Russ: "On one I shall use my honky-tonk piano and on the other a lush string orchestra, but I haven't even thought about arrangements yet—I'm still trying to get into the swing of the Palladium show."

On the opening night of that show, "Stars In Your Eyes," the production overrun by more than an hour and all the artists had to cut their acts.

Russ chose to cut a semi-classical piece, "My Concerto For You," because, although I didn't want to do it, I felt that I had to keep a correct balance in my act and that it would not be a good thing to cut any of the more popular numbers.

### Expected

"Unless I play my honky-tonk piano during my shows I would not be the Russ Conway the fans expect."

"As for turning more to classical music, I have no aspirations whatsoever to become either a classical or even a semi-classical musician."

"But I do feel that my performances must be broken up, and that is why I incorporate numbers like 'Passing Breeze' and 'My Concerto For You,' otherwise people get bored hearing the same numbers time after time."

Russ Conway is to re-form his fan club, which was disbanded last year. "It will commence again under my own personal direction, and until I can get things organized properly I will operate from the Palladium."



RUSS CONWAY—pops come first.

# EMILE FORD WINS GOLDEN DISC FOR

## 'EYES' Presentation will be made on new TV show

**EMILE FORD**, the star who was discovered almost exactly a year ago at DISC'S Vocal Group Competition, has reached a million record sales with his very first disc, "What Do You Want To Make Those Eyes At Me For?"

Pye confirmed the figure early this week, and announced that Emile will receive his Golden Disc on June 25 during the transmission of the first edition of the new TV show, "Tin Pan Alley," in which he is due to guest.

This is the second award that the number has won Emile, for in December last year it claimed our Silver Disc for a quarter of a million British sales.

"Tin Pan Alley" is being telefilmed on Sunday, June 19, and Emile will make a special trip from the Globe Theatre, Stockton, where he is appearing this week. It is not yet known who will actually make the presentation.

### Wonderful year

On learning the great news of his Golden Disc, Emile told DISC: "So much has happened to me since I won the Sobro Fair competition; this has been a truly wonderful year. But this award is really the crowning glory for me."

"What Do You Want To Make Those Eyes At Me For?" was given international release by Pye, and has been issued in America, Australia, New Zealand, Germany and Scandinavia, where it is still topping their hit parade.

In this country alone, sales of the record have nearly reached three-quarters of a million.



"Crowning glory" for EMILE FORD. (DISC Pic)

## Carmen Macrae to tour in autumn

**T**WO of America's top jazz singers, Carmen Macrae and Ernestine Anderson, are to come to Britain in the autumn. They are being brought over by William Victor Productions in association with Vic Lewis and Bill Benny.

First on the list is Ernestine Anderson, who will arrive in August for cabaret in Manchester and London. Miss Anderson, who records for Mercury, will open for a week at Manchester's Cabaret Club on August 7, moving to London for a four-week season at the Society and Stork Room.

Here for six weeks, her final week will probably be spent rehearsing for television, for which negotiations are currently in hand.

Carmen Macrae is due to arrive in October for two weeks. She will be presented in her own special 40-minute guest spot in the "Jazz From Britain" package, which will feature three of Britain's top modern jazz units—the Ronnie Scott-Jimmy Deuchar Quintet, The Tubby Hayes Quartet and the Vic Ash-Harry Klein Jazz Five.

Miss Macrae and the "Jazz From Britain" package will open in London on October 23, most probably at the Gaumont State, Kilburn, or the Astoria, Finsbury Park.

A tentative TV date already fixed is Saturday, October 29, on BBC. During her act, Miss Macrae will be backed by a rhythm section selected from the three accompanying groups. As yet, the exact personnel for the backing has not been decided.

A GREAT NEW HIT NUMBER FROM

# Russ Conway Lucky Five

AND Birthday Cakewalk 45-DB4457

COLUMBIA RECORDS



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# This is why stars flop on the tours

PEOPLE buy records on account of their backing. "Juke Box Jury" votes on the backing and records sell because of the backing.

Now I claim this is the reason for the failure of tours by many great stars. These unfortunates are allotted some unknown group who have just started in the business.

Recently, I went to the Gene Vincent show and the stars were backed by Nero and the Gladiators, who were, unfortunately, not the right group for the singer. The result was that Vincent was much less impressive than he could have been.

—NICHOLAS HOLLAMBY, Seven Trees, West Clendon, Surrey.

## PRIZE LETTER

### SURPRISED

ALONG with a lot of other people, I enjoyed Joe Brown's record of "Darktown Strutters Ball." And then I forgot about it—another one hit record boy and then just a lot of unsuccessful booting.

But I have just heard some more of his records on a radio programme, and as long as he can turn out such ball-billy music as I have just heard, he has me as a fan.

I have records by Don Gibson, Merle Travis, Johnny Cash and many others, all American, and I rate Joe Brown with them. —TERENCE FOSTER, 12, North Drive, Harwell, Didcot, Berks.

### HE'S PERFECT

IF anyone wants to hear an impeccable performance, they should lend an ear to Jerry Lee Lewis's "Old Black Joe." This number has perfect timing, backing and overall production, but has, mistakenly, been issued as the flipside to "Baby, Baby, Bye Bye."

For several months, the Top Twenty has been plagued by gimmicky, tone-

less, badly produced and otherwise imperfect offerings—with one or two outstanding exceptions. Everywhere we look, we find pathetic cover jobs!

From all this horror, there emerges one man who has never been copied—and cannot. That man is Jerry Lee Lewis.—P. D. MEREDITH, 4, Freshfield Road, Formby, Lancs.

### DATE PLEASE

WOULD it not be possible for manufacturers to put the date of the recording session on a record? This is done at present only on jazz records, and "The Recording First Published" note is not really sufficient.

For example, the Buddy Holly releases on Brunswick were published in 1958, but were obviously recorded before then. —M. BAINBRIDGE, Christ's Hospital, Horsham, Sussex.

### BEST ALBUM

I HAVE just received a copy of Elvis's latest LP, "Elvis Is Back," direct from the States, and I am pleased to say that it is one of his very best albums.

Some of the numbers are treated entirely differently from any of his previous recordings, and for versatility and sheer artistry, the album cannot be bettered.—RAYMOND DALE, 182, High Street, Halmerend, Stoke-on-Trent.

### GOOD AND FAT

HAVING heard Jack Good's "Fat Washerwoman," I cannot help thinking it resembles an old school folk dance entitled "Circassian Circle," originally on a Columbia single. However, it is an excellent instrumental, definitely a "fat noise." —BARRY EGGERTON, 789, Walsall Road, Great Barr, Birmingham, 22.

### THE END

WHEN I first hear a record, I always listen for the end of it, because although I may like the disc, I will not buy it if it fades out at the end of the playing time.

This has happened in the case of all the Johnny and the Hurricanes discs, and I think it is an extremely bad way of finishing a record, and shows a lack of ability on the part of the composer.

After all, you would never find an Irving Berlin or Cole Porter song fading at the end.—JOHN POWELL, 33, Verdin Street, Northwich, Cheshire.

### INCREASE

I AM sure that after hearing the Buddy Holly single, "True Love Ways," many ardent fans will agree this is a first-class record, proving that he could sing slow, lilting melodies, as well as rock 'n' roll. The string backing is particularly good on both sides.

Each week an LP is awarded to the writer of the Prize Letter ... and once a month there is a bonus prize of a Ronson lighter/ashtray set. The address: Post Bag, DISC, Charles Buchan's Publications Ltd., 161, Fleet Street, E.C.4.

Post Bag

Don't "Do-it-yourself," Adam



I feel that if the Coral Record company released some LP numbers on singles, the sales of Holly's records would increase even more, especially as some of these tracks are even better than those singles already released.—ROLAND PENTON, 15, Wisern Road, Bilton Grange, Hull.

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

COULDN'T Adam Faith have a decent haircut? He looks as though he has placed a pudding basin on his head and chopped around it with garden shears.

Adam has a good voice and style, and I am sure he will go a long way, but I am sorry to say that with hair like that, I would be ashamed to be seen asking for his autograph.

No offence meant, but can't someone persuade him to have something done about it?—M. P. MITCHELL (Mrs.), 6, Longbrook Terrace, Exeter, Devon.

## DISC'S FABULOUS COMPETITION CORNER

### Our Third Vocal Group Contest

# You could be this year's find

Last year's winners now famous

THE opportunity every amateur singer dreams of—a recording test—is again offered in the fantastic Vocal Group Contest, which DISC is organising for the third successive year, in conjunction with the Soho Fair.

Last year's winners were Emile Ford and the Checkmates, and there is no need to tell you what the contest meant to them!

The contest is open to any amateur vocal group, of any size, in the United Kingdom, and the main prize is the opportunity to take that most

important step on the road to the top, a recording test.

In addition, this paper will present its Silver Challenge Cup to the winners.

In order to provide even better facilities this year, the finals, on July 19, will be held at London's famous Cafe Royal.

The judging panel will consist of well-known show business people, TV producers and recording personalities.

Free entry forms can be obtained from DISC, 161, Fleet Street, E.C.4, or the Soho Fair Office 75-77, Shaftesbury Avenue, W.1.

Closing date for entries is July 4.

## £100 and a DJ contract

1st PRIZE—£100, PLUS the chance of a 13-week Disc Jockey contract on Radio Luxembourg, PLUS a 38 guinea Saga Tape Recorder.

2nd PRIZE—£25, PLUS a 38 guinea Saga Tape Recorder.

3rd PRIZE—A 38 guinea Saga Tape Recorder.

IF you are an authority on pop music and think you could present a record programme in an entertaining way, you should enter this fabulous competition.

The winner will receive a cheque for £100 and, if he or she is good enough, will land a contract to run one of Triumph's record series on Radio Luxembourg. There is also a tape recorder to be won.

One other outstanding entrant will be offered a chance to become a DJ on 208.

All you have to do is compile a 15-minute DJ programme of four Triumph sides plus an introduction and linking material, and then put it all on tape.

Only Triumph discs can be used because of copyright difficulties.

All entries will be judged by Triumph experts and the best six will be chosen to take part in the final at the Teenage Fair, to be held at Park Lane House, from June 20 to June 25.

Before the final the successful entrants will be coached by Triumph's experts.

Owing to the necessity of knowing exactly how a contestant puts over his programme, only tape recordings of your programme will be accepted.

Send this, stating the speed at which the tape was recorded, together with the entry form to: Triumph Records (DJ Contest), 538-540, Holloway Road, London, N.7.

Final date for all entries is June 18.

## DISC'S DJ CONTEST

Please use BLOCK CAPITALS  
This coupon must accompany your  
taped entry

NAME .....

ADDRESS .....

AGE .....

I agree to abide by the decision of the judges, who will be appointed by Triumph Records. I also agree that no correspondence can be entered into regarding the result of this contest.

CUT HERE

## Marriage and the stars

Winner's £5 prize letter next week

Britain's Newest Studios  
For Every Recording Facility  
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For full details see classified advertisement.



THEME FROM  
**'THE UNFORGIVEN'**  
**DON COSTA**

**LONDON**

45-1117 9137 45 rpm

## AMERICAN

## TOP TENS

## JUKE BOX

These were the ten numbers that topped the sales in America last week (week ending June 11)

Last Week	This Week	Title	Artist
1	1	Cathy's Clown	Everly Brothers
2	2	Good Timin'	Jimmy Jones
3	3	Stuck On You	Elvis Presley
4	4	He'll Have To Stay	Jeanne Black
5	5	Burning Bridges	Jack Scott
6	6	Paper Roses	Anita Bryant
7	7	Nights	Jackie Wilson
8	8	Everybody's Somebody's Fool	Connie Francis
9	9	Love You So	Rod Holden
10	10	Greenfields	Brothers Four

## ONES TO WATCH

Happy Go Lucky Me - Paul Evans  
Because They're Young - Duane Eddy

Based on the recorded number of "plays" in Juke Boxes throughout Britain (for the week ending June 11)

Last Week	This Week	Title	Artist
1	1	Cathy's Clown	Everly Brothers
2	2	Cradle Of Love	Johnny Preston
3	3	Three Steps To Heaven	Eddie Cochran
4	4	Handy Man	Jimmy Jones
5	5	Someone Else's Baby	Adam Faith
6	6	Mama/Robot Man	Connie Francis
7	7	Sweet Nuthin's	Brenda Lee
8	8	Stairway To Heaven	Neil Sedaka
9	9	He'll Have To Go	Jim Reeves
10	10	Shazam	Duane Eddy

Published by courtesy of "The World's Fair"

**MITCHELL TOROK**  
**PINK CHIFFON**

**LONDON**

45-1117 9130 45 rpm

Latest American Hit!

# Paper Roses

PB1024



## THE KAYE SISTERS



# PHILIPS

PHILIPS RECORDS, LTD., STANHOPE HOUSE, STANHOPE PLACE, LONDON, W.2.

## TOP TWENTY

Compiled from dealers' returns from all over Britain  
Week ending June 11, 1960

*Connie Francis is now number two . . . Reeves back again . . . Michael Cox comes in*

Last Week	This Week	Title	Artist	Label
1	1	Cathy's Clown	Everly Brothers	Warner Bros
4	2	Mama/Robot Man	Connie Francis	MGM
2	3	Cradle Of Love	Johnny Preston	Mercury
5	4	Three Steps To Heaven	Eddie Cochran	London
7	5	Handy Man	Jimmy Jones	MGM
6	6	Shazam	Duane Eddy	London
3	7	Sweet Nuthin's	Brenda Lee	Brunswick
9	8	I Wanna Go Home	Lonnie Donegan	Fye
8	9	Sixteen Reasons	Connie Stevens	Warner Bros
10	10	Footsteps	Steve Lawrence	HMV
—	11	He'll Have To Go	Jim Reeves	RCA
13	12	Do You Mind?	Anthony Newley	Decca
11	13	Someone Else's Baby	Adam Faith	Parlophone
14	14	Fall In Love With You	Cliff Richard	Columbia
—	15	Angela Jones	Michael Cox	Triumph
15	16	Stairway To Heaven	Neil Sedaka	RCA
19	17	Let The Little Girl Dance	Billy Bland	London
17	18	That's You	Nat King Cole	Capitol
16	19	The Urge	Freddy Cannon	Top Rank
18	20	Lucky Five	Russ Conway	Columbia

## ONES TO WATCH

Got A Girl - Four Preps  
Down Yonder - Johnny and The Hurricanes



WALLY STOTT

The theme from

"The Unforgiven"



BOBBY DEACON

"A Fool Was I"



EMILE FORD

"Hit Parade"



KENNY BALL

"Teddy Bears' Picnic"



GEORGE FORMBY

"Happy Go Lucky Me"



# PETULA CLARK

**STRAIGHT  
TALKING**

DISC'S 'say what you think' platform for the stars of the pop world

**Give me American backings every time—they really know their job**

A FEW weeks ago in DISC, Connie Francis said that she preferred British musicians to Americans and that one of the reasons she made so many visits to this country was because she thought that our orchestras, especially the string sections, were the tops.

Now I don't want to enter into an argument with Miss Francis on this score, and I have nothing against our musicians, but if she meant to imply that British musical directors were also the tops, then I am afraid I must disagree.

Recently I have spent quite a bit of time abroad and I have discovered that though we have excellent musicians in this country we seem to lack top-rate musical directors of the type you get, for instance, in America.

I believe there is one thing British musical directors lack more than anything—experience. When I was in Hollywood recently recording my LP, "Petula Clark in Hollywood," I worked with many leading arrangers and bandleaders—including Billy May—and immediately I felt I was in the hands of real experts.

I don't mean in this country we have no experts. Of course we have. But many of them have not got that certain "know-how" that the Americans have.

For instance, in the States the musicians I worked with were supremely confident.

They are right on the mark—and they know it.

**ALSO THEY KNOW HOW TO CONTROL THEIR TALENT.**

In this country some musical directors are inclined to run away with themselves when arranging backings for an artist.

## Overshadow the singer

When the time comes to record they overshadow the singer.

Now, in my experience, in America this does not happen. They do not steal the picture but form a musical "cabinet" which surrounds, but does not cover, the singer's voice. Working with Billy May, for instance, was marvellous.

I thought, being a big name, he would take all the limelight.

But not a bit of it. Four of my tracks on the LP are arranged and conducted by him and he blended his music perfectly to my voice.

Although, naturally, most of my time these days is spent singing—I have just returned from a tour of Africa and by the time you read this I'll be in Switzerland—I intend to devote as many moments as I can in the future to writing popular music, for I discovered, quite by accident, that I might make a success of it.

When the cheaper LP records were first coming out—The Golden Guinea LPs—I wrote the song which introduced them.

Then Joe Henderson took the record to America backed by his own number, "Winter Set."

To my surprise—and I think to Joe's—when he played it to an American publisher he thought the "Golden Guinea" number was terrific and

asked me to send him some more of my work.

Now one of their top songwriters, Carl Sigman, has written some lyrics for "Golden Guinea" and I believe it will be put on the market when the vocal has been attached. Of course, I don't take myself very seriously as a composer right now, but I feel it is worth thinking about.

I would like to write songs for many

of the British artists. I think it is best to have a singer in mind and then write the song specially for him or her rather than just write a number in the hope it will suit someone.

I have been singing for some time now and I have learnt that it isn't an easy way of making a living. That is why it annoys me when some people, outside the industry, who know nothing about it, say that in show business it is the easiest job of all.

I have done a bit of everything—acting in comedy and drama, in films and on television—and I can tell you, sustaining a high standard as a singer is tremendously difficult. But when it takes you across the world, as it has me, and gives you an opportunity of meeting many new people, who is grumbling. I'm certainly not!

**NEXT  
WEEK**

**Craig Douglas**



\* VIC ASH, co-leader with Harry Klein of the new "Jazz Five"—their playing swings, and it has "soul."

**TONY HALL takes his weekly look at the modern jazz scene**

**New Vic Ash band could be a big hit**

**WANTED... your support!**  
For a new British band that I think could really go places. I mean the Vic Ash-Harry Klein co-led "Jazz Five."

They play the most enjoyable jazz I've listened to in a long, long time. It swings. It has "soul." And, a rare occurrence nowadays, it is aware of the importance of melody. Another important factor is that the excellent feeling which exists in the band is extremely evident in its music.

The blend of experienced "veteran" and youthful enthusiasm is all you could wish for. The rhythm section (Brian Dee, Malcolm Cecil and Lennie Bresslaw) is one of the best I've heard here lately.

I believe that, given a good share of luck, breaks and time, this group could fill the vacuum which was created when the Jazz Couriers disbanded.

But it's hard to make it with a new band, big or small. So I hope you will go out of your way to hear it. You'll feel a happier person for their music.



## 'Dat Dere'

CANNONBALL ADDERLEY has a new Riverside album out to follow in the footsteps of the best-selling "San Francisco" set. The title: "Then Dirty Blues." Haven't heard it yet, but it contains a Bobby Timmons sequel to "This Here." The logical title: "Dat Dere."

Timmons has since rejoined The Jazz Messengers. Cannonball replaced him with the tastefully swinging Detroit, Barry Harris.

## Try 208

LET'S face it, we're starved of modern jazz on the radio. So I'm sure you make the most of the little that the BBC has to offer. That means "Jazz Club" on Thursdays, "Just Jazz" on Saturdays (with Steve Race, Frank Dixon and Charles McVie) and Network Three's Wednesday "Jazz Session."

But I wonder how many of you are missing out on the ONLY regular weekly modern jazz radio programme—on Radio Luxembourg every Saturday night at nine? You ought to give it a try.

Luxembourg's chief DJ, Barry Aldiss, is in the chair and turns out some extremely pleasurable programmes. And I like the way he is always eager to give an airing to the much-maligned British modernists.

## Enthusiast

I WAS pleased to see that colleague Jack Good's column last week contained a "rave" about Ray

Charles. You may not know it, but rock star-maker Good is an ardent enthusiast of modern jazz.

Among his particular preferences: Thelonious Monk, Miles Davis and our own Tubby Hayes. Some 18 months ago, ABC TV approached Jack about producing a special jazz show, with Rita Galespie directing. Jack called me in as adviser and together we worked out what could have been easily the most exciting jazz show you've ever seen.

Unfortunately, for various reasons, the programme never materialised, so you'll never know what you may have missed! But one day I hope that Jack's tremendous talents will be allowed to tackle a project like this. And when that happens, watch out!

In the meantime, keep your eyes on BBC TV's Christian Simpson. He has several very interesting items in the jazz file.

## Jazz DJ

RECENT visitors to London included one of America's top jazz disc jockeys for the past 15 years, Art Ford of CBS and "New York's Beatnik Queen," 19-year-old TV producer-personality, Nancy Miller.

Together they are producing what could be the first-ever feature film to show jazz and jazz musicians in a true perspective. The movie is entitled "Love And Jazz." It is the story of a young girl (Nancy) who falls in love with a coloured musician. The affair ends in unhappiness and Nancy goes on a crusade to learn all she can about her man. Her journey takes her to jazz haunts all over America and Europe.

They intend to film in Paris and London.



TV producer, disc jockey and A and R manager JACK GOOD offers his

# Infallible formula for stardom

IN the disc world, where originality is always in short supply, there are everchanging favourites for other artists to copy. Once it was Crosby, then Sinatra, then Presley. Currently three artists seem to be setting the pace—Bobby Darin, Freddy Cannon and Bobby Rydell.

The recipe reads as follows: Take the vocal idiosyncracies of Darin (that is, intersperse your lyrics with a liberal sprinkling of "Heys," "Eeks," and "You know," and never use the definite article "the," but always the demonstrative "that," e.g., "pass me that salt"); mix well with the Frank Slay-type band that Freddy Cannon always uses; add to taste the female vocal backing (in America "femme choir") as in the Rydell-type record, cook until thoroughly done in a large echo chamber, and wait for it to sell like hot cakes.

It's the last bit that is a little uncertain, however. No one yet has managed to pull it off. The latest contender is Charlie Gracie with his new release, "The Race." Remember Charlie? Plays a great guitar (not on this record though). He created quite a style of his own on those two great discs of his, "Fabulous" and "Butterfly" (not on this record, however).

## BETTER THAN RICKY

Just the same I wish him luck. He's a really nice fellow and a professional artist. And "The Race" is quite an exciting record. Though, as you may have gathered, not entirely original.

Still, Charlie comes through with better marks than Ricky Nelson, who seems to be using the same cookery book for "Right By Your Side." Since writing last, regretting Ricky's change of style, I have heard that Rick has quite definitely abandoned his old group which featured James Burton on guitar.

This is the pop tragedy of 1960 in my opinion. Ricky had possibly the finest rock 'n' roll group in the world. But nowadays everyone is getting afraid of the words rock 'n' roll. The big obsession is to change styles before it is too late and become an artist who will last.

My opinion—and I realise I am a lonely voice—is that rock 'n' roll will last longer than those artists who

are jumping in sheer panic on to the Big Band Wagon.

If you're an artist who naturally fits in with a big band—fine. But if you're an artist who naturally suits the more intimate atmosphere of a small group, you would be better to stick to it, like Elvis—than follow the tide, like Ricky.

You're unconvinced? You still want to cut your latest disc smack in the current fashion? All right—here's an extra touch.

Try to introduce a Red Indian flavour into your number. It's all the rage now following the success of "Running Bear." Already items like "Rocking Redwing" are doing well with this gimmick. And if Adams Faith had called his last record "Someone Else's Papoose," "Heep Big Time," he'd have certainly had three successive number one hits.

Finally, if you are prepared to go to any lengths at all to get a winner—this is sure-fire ingredient.

The lyric should concern itself with gaol, or better still, with crime, or even better, with death; best of all, of course, with all three. Any new record containing these elements will be awarded Good's Guaranteed Seal of Impunity.

So there you have it—the infallible formula... Someone like Bobby Darin backed by a band like Freddy Cannon's, and a female chorus like Bobby Rydell's, singing about the crime, imprisonment and death of a Red Indian. You can't go wrong.

## What next!

LOOK out—there's someone who's out-Parnesing Larry Parnes. Larry made quite a name for himself out of making everyone for other people—strange names like Fury, Wilde, Steele, Pride, Eager, Gentle, Power and so forth. Only the stubborn Joe Brown dodged Larry's name mania.

Now up pops another party, presenting us with an otherwise perfectly

## THIS TEAM COULD BE GREAT

I'M very glad to see that Adam Faith's new release is a song called "Made You," written by Trevor Peacock in collaboration with John Barry, even though there are no criminal Redkins in it. Let's hope this is the first of many compositions by this team. On form, it should be a good partnership.

Barry is one of the brightest boys in the beat music scene, and Trevor has been involved in more heat music shows than anyone else in this country. He wrote the scripts for "Six-Five Special," "Oh Boy!" "Boy Meets Girls," "Wham!!" and "Drumbeat." In the latter show he also appeared as composer, and it was then that he struck up a friendship with John Barry and Adam Faith.

This is by no means Trevor's first musical composition. When Trevor and I were a struggling comedy act, Trevor wrote the songs that the two of us would sing. They were very different from "Made You." Maybe that's why we never made it.

Talking about "Made You," do I detect the work of a Decca artist on this Parlophone recording? John Barry, when questioned about this, would make no comment.

## THE MODELS



BOBBY DARIN



BOBBY RYDELL



FREDDY CANNON

acceptable artist under the fantastic name of Marke Ambrosio. Heaven—whatever next! Are we to hear recordings of "Bin Bam Boogie" by Wilyam Shakespeare? Or "We Are Not Amused" by Kween Viktoria? I hope not.

## Honest Jess

JESS CONRAD is flooded with offers to appear on the stage this summer after the end of "Wham!!" To date he has politely but firmly refused on the following grounds—(1) He can't sing. (2) He has no stage act.

How refreshingly honest. But really Jess—if these considerations were taken by others there would scarcely be a rock package show left on the road. And then what? (Think: Humm! Maybe the boy's got something after all!)

PAUL ANKA

My Home Town

COLUMBIA 45-DB4472



JEANNE BLACK

He'll have to slay

CAPITOL 45-CL1531



The Best in pop entertainment

FROM



The greatest recording organisation in the world

SAM COOKE

Wonderful World

H.M.V. 45-POP754



FRANK IFFIELD

Happy-go-lucky me

COLUMBIA 45-DB444



JOHNNY KIDD

AND THE PIRATES

Shakin' all over

H.M.V. 45-POP753



MAX JAFFA

Love is like a Violin

COLUMBIA 45-DB474



JIMMY JONES

Good Timin'

45-MGM1078



BOBBY RYDELL

Swingin' School

COLUMBIA 45-DB4471



(M) Records Limited

9-11 Great Castle Street London W1



# CABLE FROM

by Maurice Clark

# AMERICA

## Biggest disc shop

**MUSIC CITY**, that's the name given to one of the largest record shops in the world, takes up an entire block on the corner of the famous Vine Street and Sunset Boulevard in Hollywood, and is said to hold a copy of every disc ever made. It has its own staff of DJs who do evening radio shows direct from the store, playing customers' requests and tracks from the newest albums. Apart from a small counter which houses the discs released that week, the rest of the store is completely self-service. You can easily spend an entire day looking through the thousands of LPs laid out in catalogued shelves, and in between you can visit the coffee shop; other services will soon include a swimming pool.

**NEXT** Dinah Washington single will be a title taken from her very popular new album "Unforgettable," a very beautiful ballad called "This Bitter Earth." This is the track which has received the most radio plays and such terrific reviews. Dinah is really riding high with her discs these days, and only a couple of years ago she was thinking of

**FRANKIE AVALON** (left) has a big voice for his latest release in the States. Here he's getting those muscles in trim with a spot of Russian wrestling with Fabian, with whom he shares a fat in Hollywood.

giving up making singles. New singer to hit the wax this week, **Dino Fitzgerald**, looks a lot like **Rock Hudson** and sings a lot like **Dean Martin**. First disc for Coral Records is "Apple On A Cherry Tree."

**Patil Page** has just signed for her second movie "Dondo" which starts shooting this week. She has just finished "Elmer Gantry."

**Top Rank Records** here have just issued what I think is the best album buy of the year and will be for some time to come. It's a de-luxe, four album tribute to the late and great **Tommy Dorsey** and features, of course, **Jimmy Dorsey** in 42 of their finest standards called, aptly

enough, "Last Moments Of Greatness."

Latest TV theme to hit the market is "The Theme From The Untouchables" recorded on Capitol by **Nelson Riddle**. A very fine disc from a very fine series which is now top viewing, and stars **Robert Stack**.

**Romour** has it that **Tennessee Ernie Ford** is leaving the Capitol label after 12 years of recording with them.

**TAB HUNTER** comes up again this week on the Warner label with two oldies, both of which he used to sing in High School concerts. One he now does as a rock, "Love Is Just Around The Corner."



**LINDSAY DENNIS** and **PHILIP CROSBY**... they've sold their disc to MGM.

and the other is a very nice version of the lovely "Again." Tab's voice has greatly improved, as you will hear on these titles.

**Ricky Nelson** and **Jack Lemon**, now in Hawaii filming "The Wackiest Ship In The Navy," are spending their spare time writing songs together, and by what I hear this could be some team.

**Ella Fitzgerald** is raving about British ballet star **John Gilpin**, whom she saw dancing during her recent visit to South America.

**Brook Benton** is taking over, under his own management, one of the biggest touring package shows

this coming season. Starting on June 17 the company will play one-night stands throughout the U.S.A. Among the many stars appearing will be **Jack Scott**, **The Coasters**, **The Royals**, and newcomer to the hit parade, **Etta James**.

The **Platters** are to lose their lead voice and mainstay, **Tony Williams**. Tony is going out on his own at the end of this month and is being replaced by **Sonny Turner**, who officially joins the group on June 16, when they open at the Lotus Club in Washington. **Buck Ram**, who manages The Platters, will be guiding Tony's new career.

**THREE** infringements of copyright are being claimed against the publishers of "Paper Roses." The outcome will not be known for some while, but whatever happens the number has certainly made a star of **Anita Bryant**, who is being overwhelmed with work, both TV and personal appearances.

One of the finest jobs in direction and super management in this age has been done by **Chancellor Records**, in the guidance and development of the young **Frankie Avalon** and it all shows in Avalon's latest powerful ballad, "Where Are You?" which he does in real professional fashion. Gone is the childish teenage rock stuff and in comes a high-class, big voice, pop style.



He's quiet, but outspoken...modest, but influential...and...

## Record lovers have good cause to envy David Jacobs

**PICKING** the "pops" for the BBC's late Saturday night disc date is almost a labour of love for disc jockey **David Jacobs**. His listeners have good cause to envy him. David told me, "I love my job, it's great fun. Can you think of anything better than being a record lover and being able to play records for a living?"

"I've been playing records on and off now for fifteen years so I suppose I should know something about the selection of discs for a programme like 'Pick of the Pops.'"

"The thing that my producer and I have to bear in mind is that we are catering for the record-buyers, who may be teenagers or mums and dads. We dress the window to suit our customers. My personal taste in music is fluid and I like popular music a lot."

"I do not regard it in any way inferior to the people I, personally, like; people like **Ella Fitzgerald**, **Sinatra**, **Nat Cole** and **Eydie Gorme**. At the moment, the hit parade has some good material in it."

### Nonsense!

I asked David how far a disc jockey was responsible for the making of a record star. "It is sheer nonsense for anyone to think that we can make stars," said David. "The people who spot their talent are the ones who put them on record, not us. But both **Pete Murray** and I can claim to be responsible for helping **Jerry Keller's** "Here Comes Summer" to be a hit."

"It was a record that was not on the company's plug list, in fact, they did not even know they had issued it. We did a similar job with the **Kalin Twins** "When," simply because we liked it."

The recent controversy in DISC over **Marty Wilde's** choice of material brought comment from David: "I have been very disappointed lately in Marty. He seems to be terribly misguided in his choice of material. His 'My Heart And I' was just terrible, it had everything in it except the kitchen sink."

"At the moment, Marty is just impersonating **Presley**. As soon as he stands on his own feet and gets some expert advice he will be as great as he once was."

"**Adam Faith** I like, he is an awfully nice person, and I think he would be the first to admit that he has not got a great singing voice. But he has got a tremendous personality and makes a very happy sound on record. After all, when I was a boy, people were raving about **Bud Flanagan** and listening to him singing "Underneath The Arch" and nobody could ever say Bud has a great voice. But he made a happy sound and it had appeal."

David's television work has consisted largely of competing "Juke Box Jury," a show which has steadily built up viewing ratings in spite of strong

competition from **Jack Good's** "Wham!"

"I think the reason for 'Juke Box Jury's' great success is because it is a family show which everyone can watch and enjoy. The kids hear the records and the mums and dads get a kick out of hearing their own views reflected by some of the panel."

"Coming back to record programmes and their appeal, it is because they offer so much variety. You can put more stars into a record programme than you could ever get in any other way."

And the rules for being a successful disc jockey? "Quite simple," said David, "always remember that the people who tune in want to listen to the records, not the person who is playing them. Trying to make yourself bigger than the stars is a bad mistake. If I have been successful, I suppose it is because I must have a certain talent and the fact that I have been doing it for so long. But this year I am going to take things easier. I don't want people to tire of me."

**Brian Gibson**



**DAVID JACOBS**—a DJ shouldn't be bigger than the stars.



# SAMMY DAVIS JNR

talks about...



## SUCCESS

"THE secret of success is hard work and there's no substitute for that."

"It takes a terrible long time to learn how to be a success in show business and if you're a Negro you find yourself using your fame to try to make it socially."

## NEGROES

"BEING a Jew ain't always easy and being a Negro don't help. Nobody ever let's you forget you are a Negro. Not that I want to forget because I'm proud of being one, just as I'm proud of being a Jew."

"When I'm in the spotlight both myself and my audience are colour-

less, but outside if I am well aware that I'm a coloured man. I know it, face the fact and try to be a credit to my people."

has ever objected. It's probably because I only do impressions of friends."

"Do you know that sometimes I feel that my impersonations are getting in the way. They are something which can blur your image with people. As a result you could die as a performer without a distinction of your own. I keep my impressions in the act because the audience wants them, but they are made to act as only a frame for the rest of my offering."

## SINATRA

"HE'S one of the greatest buddies a fellow could have and he's done many wonderful things for me. He was the first person to talk to me

This great entertainer, who completed his British visit with an incredible hour-long show on ABC TV last Saturday, has had his praises sung throughout show business. But here we have just let him speak for himself

less, but outside if I am well aware that I'm a coloured man. I know it, face the fact and try to be a credit to my people."

## HIS ACT

"I WAS convinced that a Negro entertainer could do comedy and not just the 'yassuh, noistuh, stuff, and I set out to prove it."

"The patter I use in my act between songs isn't planned. If you're really going to get over I feel you shouldn't prepare your chit-chat."

"I can vary my act at a few seconds' notice because my conductor, Morty Stevens, knows that if I signal with my fingers in a certain way I want a particular song and if I tap my foot just so I want another one."

"If you are honest you can feel the right way to get over to your audience every time. I feel that what I do works because I'm trying to be honest."

"None of the people I impersonate

seriously after my accident when I had my eye removed. He said, 'Don't worry, you'll be just as good as ever,' and he did an awful lot to prove it."

## NERVES

"YEAH, I certainly suffer from first-night nerves. And second night, third night, and third and fourth week nerves. I tell you, if any performer says that he doesn't get nerves, he's either phoney or not worth much."

## SINGERS

"THERE are many singers I dig, but right at the top are Ella Fitzgerald, Frank Sinatra, Bobby Darin, Tony Bennett and Vic Damone."

"I'm a fan of the real swinging bands and that means the great bands of Woody Herman, Duke Ellington, Count Basie and your own Ted Heath."

## MONEY

"WHAT I earn may sound a fantastic amount but it's certainly not so fantastic after I've paid taxes and the various people on my payroll and then divided it equally with my father and uncle who started me in show business and who have helped me all along the line."

## AUDIENCES

"WHAT I really want is that audiences should like me and say 'he looks a nice guy.' Just let audiences keep giving me the applause and showing their appreciation and I'll be truly happy."

"An entertainer who is keen to improve himself should play to as many new audiences as possible. That's the way to help him to broaden his approach and style."

## ENTERTAINERS

"WITHOUT doubt I would say that the greatest quality an entertainer can possess is honesty, and then humility. If you're not honest then you're not worth two cents. Humility is bound up with honesty."

"The greatest entertainer I've seen? It's a real toss up between Al Jolson and Danny Kaye."

## ENGLAND

"IT'S been a great thrill coming here and my stay has been a very happy one. You don't know, but I've been really knocked out by the marvellously warm reception I've been getting everywhere."

## SAMMY DAVIS

"I'M really just an ordinary sort of guy. I like reading and art and good conversation. Being on stage isn't the be-all and end-all in my life. I like to have other good times too, daddy."





# MOVIES MAKE NEWS

## Presley

ELVIS chats to Princess Margrethe of Denmark, Princess Astrid of Norway and Princess Margarethe of Sweden during the filming of "G.I. Blues."

## Anka

Maggie Hayes, Mammie Van Dorn and PAUL ANKA in a scene from "Girls' Town." Anka has written five numbers for the film; he wrote three of them.



### 'Bells' premiere

"BELLS ARE RINGING," the new MGM film, starring Dean Martin and Judy Holliday, is to have its American premiere in New York on July 4.

This film marks the thirteenth year of association for the MGM team of Arthur Freed, Betty Comden and Adolph Green, and among the other films they have been responsible for are "Singin' in the Rain," "On the Town" and "It's Always Fair Weather."

"Bells Are Ringing," directed by Vincente Minnelli, will open in Britain later this year.

### Darren and Eddy

"BECAUSE THEY'RE YOUNG," starring Dick Clark, Duane Eddy and James Darren, is to open in London in July, but the cinema has not yet been fixed.

It is quite likely that Darren, currently in this country for work on "The Guns of Navarone," will attend the opening night. He has already recorded the theme song from the film, and the disc, a big hit in the U.S., is available here on Pye.

### Anka's first

"GIRLS' TOWN," Paul Anka's first movie for MGM, opens tonight (Thursday) at the Rialto Cinema, London. It will share top billing with "Rich, Young and Beautiful," which features Conway Twitty and Jimmy Boyd, who topped the hit parade with his disc "I Saw Mommy Kissing Santa Claus."

In addition to Anka, three other musical personalities, Ray Anthony, Mel Tormé and Dick Contino, are also featured, all playing straight dramatic roles.

For "Girls' Town," Anka wrote five numbers, of which he sings three. The other two are sung by Mammie Van Dorn and Cathy Crosby. This is Mel Tormé's debut as a straight actor, although he has previously appeared in "The Big Operator" with Micky Rooney, and several other films.

## LAWRENCE CUTS DISC WITH COSTA

STEVE LAWRENCE, whose current hit parade offering is "Footsteps," has cut his first disc under his new contract with United Artists Records. The numbers are "Girls, Girls, Girls," and "Little Boy Blue," and for them he was re-united with Don Costa, now working as the label's A and R chief.

Both personalities were originally with ABC Paramount, released here through Columbia. Future discs with United Artists will be released through Decca Records.

### Hill-Billy show returns

"SMOKEY MOUNTAIN JAM-BOREE," the successful BBC Light Programme show featuring Country and Western and hill-billy music, is to have a return series—its sixth—to commence on Thursday, June 30. As before, the Maple Leaf Four, Louisa Howard and Jim Hawthorne will be featured.

# Darin and Johnny Mercer team on new LP

JOHNNY MERCER, hit disc singer of the forties, who, in the last ten years has concentrated on songwriting, is to team with Bobby Darin for a new album soon to be made at the Atco Studios in America.

The album will feature both stars in a twelve-song disc, which will include several of Mercer's past hits.

Mercer's last disc was "Doodle Dee Do," made five years ago, but he accepted this offer when Darin personally requested his services.

No title has yet been fixed for the LP.

### Decca issue Bart number

DECCA RECORDS are to release a joint single by Max Bygraves and Ted Heath of "Consider Yourself," a number from the new Lionel Bart musical, "Oliver."

The session was cut last week, and the disc is due for release on June 24.

On the same date, Brunswick will be putting out a new Brenda Lee single entitled "I'm Sorry." Brenda has just completed a five-months tour of the South Eastern states of the U.S., and last Saturday, opened a tour of the Western states at Tucson, Arizona, thus shelving tentative offers that had been made for film work.

"Wham!!" favourite Joe Brown, is to be featured on a new Decca release on June 24. This time, Joe follows up "Darktown Strutters Ball" with "Jellied Fels," a cockney flavoured song.

Finally, from London Records comes the news that a British release date of June 24, has been set for their Walter Brennan disc, "Dutchman's Gold," which was written by ex-Liberty records executive Jerry Copeland, and is narrated by Brennan to a background provided by Billy Vaughn.

### MAXWELL HOME

BRITISH pianist, Peter Maxwell, who is also the possessor of a two and a half octave voice, returned to London last week after his second highly successful South African tour. He has been away from this country for seven months.

During his South African stay, Maxwell recorded an LP for Parlophone, entitled "Olav," This has not yet been released in Britain.

Immediately on his return, Peter Maxwell took up cabaret engagements in London before commencing his three-month summer season at the Carlton Hotel, Great Yarmouth.

### Joe follows Russ

JOE HENDERSON and The Raindrops vocal group, are to star in their own radio series, which will follow the run of the Russ Conway Show on BBC, to start on July 3.

Produced by John Simmonds, the programmes will commence on Monday, August 8.

In addition to these, Mantovani is to commence a series of thirteen 45-minute radio programmes on Sunday evenings for the BBC, to start on July 3.

### More 'Showcases'

IN July Philips are to release four more of their "Showcase" series of albums, featuring Anne Shelton, Robert Earl, Harry Secombe and Jo Stafford with Paul Weston. The British artists will be accompanied by Wally Stott and his Orchestra and chorus.

In addition to these four albums, they are also planning to release "Marlene Dietrich In Rio," which was recorded during one of her recent performances there.

### 'Rainbow Room' back

THE ATV night club presentation, "Rainbow Room," is to return to the screens for a summer series on June 27 with an half-hour programme.

Each show will be introduced by Midland announcer Jean Morton, and the first will feature Peter Regan, Jo Shelton, Joe Vaughan, Joan Turner and York de Souza. The music for the whole series will be by Jerry Allen and his TV Trio.

### SING IT—AGAIN

"SING IT AGAIN" returns to the Light Programme for another nine-week series on Friday, July 8 with the previous resident singers, Benny Lee, Jean Campbell, June Marlow, Franklin Boyd, Julie Dawn and Dick Jordan. Music will be by the Steve Race Four and Harold Smart.

The series will be produced by Johnnie Stewart, currently working on "Jake Box Jury."

Two LPs have already been made of "Sing It Again," and a third is scheduled for later this year.



ABOVE: American folk singer JOSH during his current tour of Sweden, RIGHT for BOBBY DARIN and JO ANN C

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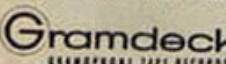
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**CARL DOBKINS**

EXCLUSIVELY YOURS

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**HANK LOCKLIN**

PLEASE HELP ME, I'M FALLING

45-RCA-1188 RCA

THE DRIFTERS

LONELY WINDS

45-HLK 9145 London



# Twitty

No punches pulled in the CONWAY TWITTY film "Rich, Young and Deadly," which has its premiere this week.



# Album, single plans for Vaughan

### American singer for cabaret in London

**JOHNNY FRANZ**, A and R manager of Philips, is planning to cut as many sessions as possible with **Frankie Vaughan** when the singer arrives back in London on June 21 or 22 for his summer season at the Brighton Hippodrome.

Vaughan is due to return to Las Vegas in September to carry out a further cabaret engagement at the Dunes Hotel.

Philips intend to cut both singles and albums with Frankie in their London studios.

"Oceans II," the new movie, in which Frank Sinatra stars with Sammy Davis Jr., is being made by Warner Brothers and not MGM as stated last week. Among the other stars in the film is Shirley MacLaine, who makes a short guest appearance.

## Stars chosen for 'Tin Pan Alley' show

**GUESTS** in the first programme of ATV's "Tin Pan Alley," which replaces "Wham!!!" include The John Barry Seven, Pete Murray, Emile Ford and The Checkmates, The Kaye Sisters and songwriter Lionel Bart, with a resident small group led by Jack Parnell.

The programme, on June 25, will be filmed in a slim setting, and plans are in hand for a two or three minute film strip to be shown each week. It is hoped to show an extract from the film "Drum Crazy," starring Sal Mineo as Gene Krupa, on the first programme.

Compeere for the programmes will be Australian actor Vincent Ball, and each week it is planned to have a disc jockey, a songwriter and possibly a journalist among the guests.

Future guests already named include Jack Jackson and Pat Campbell, and Jacqui Chan. It is also hoped that Don Mackay, lead in "West Side Story," will be able to make an appearance.

## Cliff records 208 series

**CLIFF RICHARD** began a series of thirteen recorded programmes for Radio Luxembourg last Tuesday, the first of which is to be transmitted on Thursday, July 7.

The series features only Cliff and The Shadows in a weekly programme of 15 minutes.

Other artists who will be recording programmes for Luxembourg during this month are the Deep River Boys, who will be taping a series of 26 15-minute programmes, commencing on June 22. As yet, no transmission date has been fixed.

Glen Mason and Ronnie Carroll are lined for a series of independent programmes, for which Mason has already commenced recordings.

Ronnie Carroll is due to begin taping his series on June 27.

# SINGERS PICKED FOR KNOKKE

**ONCE** again, for the sixth year in succession, Britain is to send a team of singers to Knokke-le-Zoute, Belgium, to compete in the European Cup. Picked for this year's contest are: Matt Monro, Jimmy Lloyd, Steve Martin, Wally Whyton and Valerie Masters.

Five other countries will also be taking part—France, Belgium, Holland, Italy and Western Germany. Each country is to send five singers, one in each of the following categories: Light Ballad, Novelty, Dramatic, Beat and Heavy Ballad.

The competition will take place from July 22 to July 28.

In addition to the cup, there will be a cash prize of £1,000.

Britain has won the cup once—in the first year the competition was held, when our singers included Frankie Vaughan and David Whitfield.

George Chisholm and the Jazzers, and the Steve Benbow Folk Four will be the guests in ABC's "Sunday Break" on June 19.



**GENE VINCENT** signs his autograph on a shirt at night club setting in New York. **EMPHRELL**, who plan to marry soon.



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# GENE VINCENT

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with **WEeping WILLOW**



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**BOBBY DARIN**  
BILL BAILEY, WON'T YOU PLEASE COME HOME  
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**TOM LEHRER**  
THE MASOCHISM TANGO;  
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## Crosby Brothers on Como show

**PERRY COMO** is to introduce three of the Crosby Brothers, Philip, Lindsay and Dennis, as his special guests in his last but one television presentation on June 19.

Perry's other guests in this programme will include a return appearance by French singer Genevieve.

On June 26, the final show, there will be no guests. Instead, the show will be centred on the Ray Charles Singers and Mitchell Ayres and his Orchestra.

As yet, no dates have been announced for the return of the Perry Como Music Hall once it takes its summer break, though the BBC confirm that the series will most likely come back in the late autumn, probably November.

## Date for Ryan series

**"TWO'S A CROWD,"** the new Gramada TV series, starring Marion Ryan, American comic Orson Bean and Gary Marshall is to open on Friday, June 24.

Musical backing will be provided by Tony Osborne and his Orchestra, and the programme will be networked throughout the country.



# 6 PAGES

of Pop, Jazz, LP and EP reviews

## Faith, Wilde, Boone, Darin, all winners

### ADAM FAITH

Made You; Johnny Comes Marching Home

(Parlophone R4665)

**D N T** JOHN BARRY really goes to town for the accompaniment to the swirling "Made You" which Adam sings here. The strings practically stand on their heads.

The song comes from the film "Beat Girl" and Faith chants it ably, though it's not quite up to the standard of some of his recent successes.

The updated arrangement of the traditional "Johnny Comes Marching Home" is more likeable and may find favour with the fans who've enjoyed the easier melody line of Faith hits. Adam's in good form for this trotting side. Barry again supplies a colourful background.

### BOBBY DARIN

Bill Bailey Won't You Please Come Home; Tall Story

(London HLK9142)

**D N T** WITH a right sense of timing, Bobby Darin switches his approach. For although he's picked himself another old old number—"Bill Bailey"—he doesn't drive this one with a big band as he did "Clementine" and "Mack The Knife." Instead he works swiftly and commandingly in front of a small jazz group.

Both Bobby and the instrumental group lick the old music hall song into polished, present-day shape.

"Tall Story," a film song, is a fairly swinging ballad but it falls below the appeal of the other deck. Again, however, you may enjoy the musicians working with Darin.

## Greco is just great

### BUDDY GRECO

The Lady Is A Tramp; Like Young

(Fontana H255)\*\*\*\*\*

THESE tracks are taken from the Fontana long-player "My Buddy," which is due for release in July, and they will set you itching to grab the album when it comes out. Greco is in smooth, typical form here, with Chuck Sagie directing the accompaniment.

The standard "The Lady Is A Tramp" is given a delightful reading and Greco is great when he goes jazzing like this. Piano and rhythm first-class as Buddy delivers the modernised lyric.

The number, "Like Young" which André Previn wrote with Paul Francis Webster, goes from a Previn-like

### MARTY WILDE

Angry; I Wanna Be Loved By You

(Philips PB1037)

**D N T** "ANGRY" is a track made in America by Marty, with Chuck Sagie arranging and conducting the rocking accompaniment.

Treatment is an intriguing mixture of the very modern beat and the style of the twenties. Honking saxes in the rousing orchestra—and a big girl group living it up. Tune and performance combine to make this a potential hit. The jukes'll love it.

The other half—British made—with Ivor Raymonde conducting is the oldie from the Harry Ruby—Bert Kalmar stable. Marty sings the old itchykooer slowly and without the boop-boop-a-doops usually associated with the song.

### PAT BOONE

Walkin' The Floor Over You; Spring Rain

(London HLD9133)

**D N T** THE old song "Walkin' The Floor Over You" is revived with a likeable rocking performance by Pat Boone. The tune is still a good one and Pat makes this one of his most infectious sides.

Billy Vaughn's orchestra and male group took after the easy backing. I reckon this will be the one to see Pat return to the lists.

The turnover, too, will find a spot in many a young heart. "Spring Rain" develops a very good lyric idea in company with an attractive melody. Pat sings it warmly—with some neat piano work in the background.

## your weekly DISC DATE with DON NICHOLL

### RICHARD WOLFE

Banjo Boy; Voila

(London HLR9143)\*\*\*\*

THE more I hear it, the more I think *Banjo Boy* would have been a big Christmas record. It has that party bounce about it... a feeling emphasised by Richard Wolfe and his orchestra in this version.

Wolfe rolls out a really strumming treatment and uses vocal chorus to sing the Buddy Kaye lyric.

Wolfe is a very talented musician, of course, with quite a pop history—and he couples the family top deck with a catchy novelty, *Voila*. No lyrics in this one.

### TOM LEHRER

Poisoning The Pigeons In The Park; Masochism Tango

(Decca F11243)\*

TOM LEHRER is one of those artists whose discs I was collecting before they were released in this country. I have long admired his ghoulish sense of comedy and some of his earlier lyrics were nothing short of brilliant.

That is why, possibly, I am disappointed with this single release. Lehrer has attempted the very difficult feat of bringing his special brand of satire into the pop field.

The result, in fact, is too "sick." The points are too laboured, the humour too obvious.

### JERRY BUTLER

A Lonely Soldier; I Found A Love

(Top Rank JAR389)\*\*\*\*

THE LONELY SOLDIER opens up with an explanation narrative by Butler before he drifts into the dragging beat of the soldier boy who longs to be going home instead of writing to his girl.

PAT BOONE... heading back to the charts with his latest release. (DISC Pic)



I Found A Love lifts the pace a little and adds lightness to the disc. Butler's performance on this romancer is good. He could register over here in a big way with material that customers could remember more easily.

### MITCH MILLER

Silly Little Tune; Pink Poleromium

(Philips PB1033)\*\*\*\*

MITCH MILLER and His Gang are out to get your toes tapping again—and no doubt they will have you singing along with them again, too, as they get over the contagious *Silly Little Tune*.

The male chorus have a natural in this one.

*Pink Poleromium* is an Al Hoffman-Dick Manning novelty ballad and I know of no better composers in this vein today. Happy, catchy lyric, which the Gang sings amiably to a steady snare drum accompaniment.

### CARLA BONI

TONINA TORRIELLI

Quando Vieni La Sera; Colpevole

(Cetra SP4014)\*\*\*\*

TWO Italian sides from Cetra with Angelini directing the orchestra on both of them. For the first half, it is Carla Boni sparkling with her rather brittle voice as she sings *Quando Vieni La Sera*. Swift melody with an enjoyable lilt to it.

Tonina Torrielli slows the pace as she takes over for *Colpevole*.

This is a more emotional ballad and it suits the darker, more dramatic voice of the singer.

\* MARTY WILDE—back at the top?

### PEPE JARAMILLO

Ring Ding; Fruit Salad

(Parlophone R4666)\*\*\*\*

GEOFF LOVE directs the orchestra for pianist Pepe Jaramillo, who makes a very rousing side from the Steve Race composition *Ring Ding*. Latin stuff which gets inside your skin and should have your hips swaying within seconds.

*Fruit Salad* is another Latin dish revealing again a melodious rapport between Love and Jaramillo.

### TEDDY REDELL

Judy; Can't You See

(London HLK9140)\*

A RUMBLY piano and guitar for backing to Teddy Redell as he sings the country song *Judy*. Of its kind very ordinary. Redell leaves a hole for the piano to have itself a rattling moment or two.

*Can't You See* has a more edgy nose to it. The kind of side which might do well in the American South, but I cannot help feeling that there are much better voices and tunes to spin.

### VERA LYNN

Travellin' Home; Gathering Of The Clans

(Decca F11249)\*\*\*\*

DECCA are determined not to lose out on the publicity surrounding the law suit over Vera's recording of *Travellin' Home*. The company also remember that there were plenty of advance orders they could not oblige





\*\*\*\*\*—EXCELLENT  
 \*\*\*\*—VERY GOOD  
 \*\*\*—GOOD  
 \*\*—ORDINARY  
 \*—POOR

D  
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That's the sign that indicates a Don Nicholl Tip for the Top Twenty.

some three years ago when the side had to be withdrawn.

Will it be a hit, then? There is more than an ordinary chance, obviously. Familiar melodies (and I am saying so more than that) makes a fine ballad for the singer. This is the original pressing, not a new version.

What is different, however, is the other side, for a new coupling has been arranged. **Gathering Of The Clans** comes in to maintain the Scottish flavour. Male chorus recruited from the Scots Guards sing with Vera here. Pleasant tartan waltzer.

#### ROY CASTLE

Rosie Lee Sunday Best  
 (Philips PB1032)\*\*\*

**ROY CASTLE'S** first disc since he moved over from Pye to Philips. Sounds on **Rosie Lee** as if Roy is trying to become a cross between a rock boy and Mr. Donegan.

The side also tries a little jazz for a while as Roy sings in front of the Wally Stott orchestra and chorus. Tuneful novelty.

**Sunday Best**—a British number with a very good title—his music by Ian Sutherland and words by Bill Crompton. A flowing, light-hearted romancer which Castle sings with charm. This one needs a few plays, but it grows on you and I think the tune will be around for a long while.

#### CHARLIE GRACIE

I Look For You; The Race  
 (Columbia DB4477)\*\*\*\*

**CHARLIE GRACIE** has gone a long time without a hit here—which is a pity, because he's one of the most talented musicians working the best pastures.

His vocal on **I Look For You** should help to bring him back into favour though I doubt if it has the strength to make the lists. A solid, steady beauty which he handles in girl chorus company.

**The Race**, indeed, may be the better side on which to concentrate. A quicker beat number with plenty of power in it. Gracie builds it professionally and the big chorus is used well to help him open it up in exciting fashion.

#### TOMMY EDWARDS

I Really Don't Want To Know;  
 Unloved  
 (MGM 1080)\*\*\*\*

**TOMMY EDWARDS** has just the right kind of ballad for him, in **I Really Don't Want To Know**. He waltzes easily and smoothly through this romantic number while LeRoy Holmes gives him some lush string-work and girl chorus noise for support.

A side with plenty of charm. **Unloved** is a slightly Latin rhythmic entry with a gentle romantic interest weaving through it. Edwards sings it precisely.

#### JO STAFFORD

Candy; Indoor Sport  
 (Philips PB1034)\*\*\*

**PAUL WESTON'S** NOT conducting for Jo Stafford this time out. Instead the orchestra's directed by Billy May. And he gives her a smoothing raft for the romantic ballad **Candy**. In good voice, Jo sings the song sincerely. A pleasant song, too.

**Indoor Sport** is the more enjoyable half, though. The song by Fred Tobias and Burt Bacharach is a cute romantic novelty with a tappy tune and an amusing lyric. No need to tell you what the "Indoor Sport" is.

\* **CHARLIE GRACIE** . . . one of the most talented musicians in the beat field. (DISC PIC)

#### DUTCH SWING COLLEGE BAND

Milord; Marina  
 (Philips PB1029)\*\*\*  
**TWO** big-selling Continental tunes played by the Dutch Swing College Band. Milord, which Edith Piaf sang so splendidly on her recent release, is jazzed in traditional fashion after an opening which sounds like kerbside buskers at work. Marina also takes comfortably to the traditional dressing.

#### JOIN GARY

Little Things Mean A Lot; Ever Since I Met Lucy  
 (Top Rank JAR392)\*\*\*

**MR. GARY** joins the ranks of those trying to make a fresh success out of the Kitty Kallen hit **Little Things Mean A Lot**. The voice is not unlike Dean Martin's as Gary drifts amiably through the romancer.

**Ever Since I Met Lucy** opens to guitar and hand-clapping before vocal group and John Gary step briskly into the number. Quick and cute.

#### GARRY MILLS

Cemina' Down With Love; I'm Gonna Find Out  
 (Top Rank JAR393)\*\*\*

**GARRY MILLS** rocks hoarsely through the "infectious" **Cemina' Down With Love**. Tony Hatch has given the singer a good nose to ride with guitar and vocal group working furiously all the way. **I'm Gonna Find Out** is a lighter luller which Garry sings in sweeter style. Makes a good contrast to the top deck.

#### PAUL ANKA

My Home Town; Waitin' For You  
 (Columbia DB4472)\*\*\*

**TWO** compositions by Anka for himself again. **My Home Town** is an odd little



\* **ROY CASTLE** . . . three girls (The Skylarks), three kisses and three stars.

**Gentlemen Please!** avoids the oriental noise. A slow number, probably more suited to stage work, with a cute lyric, it is whispered throughout by Jacqui Chan. Male group sing and whistle for her.

#### KENNY RALL

Teddy Bear's Picnic; Waiting Matilda  
 (Pye N15272)\*\*\*\*

**LONNIE DONEGAN** was responsible for taking Kenny Rall to Pye Records, and he also acted as musical director for the jazz band on these sessions.

Rall leads on trumpet, Johnny Bennett plays trombone, Dave Jones clarinet, Colin Bates piano, Vic Pitts bass, Ron Bowden drums, Diz Dingley banjo.

Here they whip up a sturdy traditional jazz noise and their pace never flags. A lot of people are going to catch on to Kenny as a result of this release which bodes well for the LP they have made for autumn release.

#### SHEB WOOLEY

Luke The Spook; My Only Treasure  
 (MGM 1081)\*\*\*\*

**SHEB** specialises in purple people eating novelties and he's got another polished beauty for our ears in the nearly-titled **Luke The Spook**.

Wooley stirs up a quick country beat and is partnered by other odd voices including a quick-taped one which is used brilliantly. A side which I believe will build into a hefty seller.

**My Only Treasure** (another of his own compositions) is a straight leaping beat ballad which Wooley sings firmly. Gus Levene plants strings and chorus behind Sheb for this one.

#### BOB LUMAN

Dreamy Doll; Buttercup  
 (Warner Bros. WB12)\*\*\*\*

**THIS** is the first disc of Luman's to cross the water. A recent contract signing by Warners, Bob's tall dark and handsome with a dark and handsome voice to match.

**Dreamy Doll** is a country style ballad with a slow rockabilly beat to it and Luman hooks through its lyric passionately. This one might make a terrific start for Luman over here.

Don Ralke's "big noise" accompanies the singer for **Buttercup**, the rocker on the flip. Good juke box material.

#### SPENCER ROSS

Bobby's Blues; Theme Of A Lonely Evening  
 (London HX9141)\*\*\*

**SPENCER ROSS** and his orchestra with guitar and sax dominating before the strings, drift through a pretty haunting tune in **Bobby's Blues**. Moves well and sounds strong.

**Theme Of A Lonely Evening** opens with dramatic strings and develops with a kind of tropical feeling about it.

A useful late-night pairing.

#### HENRY MANCINI

Mr. Lucky; Floating Pad  
 (RCA 1191)\*\*\*\*

**HENRY MANCINI** has worked on the music for scores of Hollywood films, and his background themes for television series have also coined the royalties. Mancini was responsible for "Peter Gunn"—now comes his theme for the detective series, **Mr. Lucky**.

A rather sweet, lush melody without the jazz dramatics we've been trained to expect from such series. A warm tune, played by big orchestra here. This is taken from the soundtrack of the series.

**Floating Pad**, as you'll anticipate from the title, does revert to the jazz story-telling idiom. Yet even here Mancini is more concerned with dramatic atmosphere than rolling out a strictly jazz theme. The concert orchestra glides darkly and menacingly through the side.

#### KEN DODD

Love Is Like A Violin; The Treasure In My Heart  
 (Decca F.11248)\*\*\*\*

**COMEDIAN** Ken Dodd will delight fans by making his disc debut for Decca. Because Dodd has a friendly baritone voice and knows how to put a number across. Here he sings the slow romantic ballad **Love Is Like A Violin**—sings it softly and with sincerity to an Eric Rogers accompaniment.

**The Treasure In My Heart** is another slow ballad, another romantic number. As a song it is by no means so potent as the French tune above, but it serves to round off the disc on a mellow note.

I don't see this as a record to ride into the hit parade, but I do see Dodd as a performer who could arrive with subsequent releases.

#### PETER ELLIOTT

Waiting For The Robert E. Lee; Toot-Toot-Tootsie  
 (Top Rank JAR390)\*\*\*

**ANOTHER** singer takes a trip backwards among the eedies. Elliott's version of the old see-then-shuffling-along is given a rapt beat backing. Somehow, though, it never seems to realise the excitement you feel is just around the corner.

The song Johnson made hay with, **Toot-Toot-Tootsie**, gets my vote as the better half of the disc. Although rated as second side by the label, it moves so easily that it keeps attention all the way. And it gets well away from any Johnson memories. The big band accompaniment drives with a first-rate sound and Elliott is in cool control throughout.



# Michael Cox

Sings his  
 Smash Hit

RGM 1011

# 'Angela Jones'

BACKED BY  
 DON'T WANT TO KNOW

# Triumph

Lecture by Triumph's own Laurence Shaw every Wed 8.15 p.m.



# The songs have lasted —so have the Mills Brothers



You can't fail to get caught up in the mood.

**THE MILLS BROTHERS SING**  
*Savannah; Too Happy; Till We Meet Again; I'll See You In My Dreams; Tea For Two; Sultana; Stardust; Time On My Hands; September Song; Autumn Leaves; Home; Once In A While; My Revere.*  
(London SAH-D6074)\*\*\*\*\*  
Stereo, also available in monaural recording

THESE veteran harmonizers are still turning out recordings that must be the envy of most vocal teams today. They casually stroll through these numbers and generate such an air of enjoyment as they go that the listener just cannot fail to be caught up in the mood.

The songs chosen for the album have lasted through the years, as have the group singing them. And the songwriters form the cream of the bunch, too, with only a couple of great names missing.

But there will be more than a few of today's generation of record-buyers who will get a lot of kicks from this LP.

**BILLY VAUGHN**  
**Golden Saxophones**

*Sentimental Me; New You; Tennessee Waltz; Breeze Blows My Baby Back To Me; I Almost Lost My Mind; Indian Summer; Little Dutch Mill; Wash Blue; Elmer's Tune; Auf Wiedersehn Sweetheart; Have I Told You Lately That I Love You; You Belong To My Heart.*  
(London HA-D2241)\*\*\*\*\*

THE swinging sax sounds of Billy Vaughn's Orchestra again come to wax with a very commercial offering. However, despite my many wrings and pleadings, this lad has still to crash our hit parade in a big way.

I'm still convinced that he's got to make it big one day but I'm afraid that I'm beginning to doubt my judgment when the fans haven't started rushing to their record shops.

But undaunted I'm going to try again and urge you to listen to this album. It'll set any teenage party off

with a swing and it's great for jiving.

Hear it youngsters—it's your music!

**THE KNIGHTSBRIDGE ORCHESTRA**

*Mississippi Melody, Conducted by Monia Litter*  
*Of Man River; Meet Me In St. Louis; Midnight Blues; Dapper Dan; Oh Savannah; Gal From New Orleans; St. Louis Blues; Sweetest On The Mississippi; Way Down Yonder In New Orleans; Beautiful Dreamer; Memphis Moonlight; Mississippi Melody.*  
(MGM-C814)\*\*\*\*\*

NOT to be confused with the popular Knightsbridge Strings, this orchestra proves to be enjoyable on its own merit, too. Pianist Monia Litter, who has been a popular figure on the British music scene for many years,

makes a welcome reappearance on record with an album of American songs.

While this LP may not have mass appeal, it will certainly have a strong sale in its own particular sphere of light music. The arrangements are attractive and most entertaining.

**THE ELIGIBLES**

*Happy Cowboy; Ridin' Down The Canyon; Lonely Trail Of Memory; Rollin' Dust; Twilight On The Trail; Cowboy Camp Meeting; Cimarron; My Little Buckaroo; The Last Roundup; Empty Saddles; We'll Rest At The End Of The Trail; The Old Chisholm Trail.*  
(Capitol T1310)\*\*\*\*\*

NOW here's a western-styled LP album that I really enjoyed. The Eligibles can come around my campfire any time they feel like it. I'd even put up with endless coffee and baked beans just to hear them gently harmonize these old favourites.

The boys lack the usual nasal whine which puts me off so many C & W and hillbilly records.

This is very pleasing and entertaining. I recommend it to all who enjoy a good song nicely sung.

**SYDNEY LIPTON**

*Dancing At Grosvenor House—Volume 2*

*Elmer's Tune; A-Ticket A-Tank; All I Do Is Dream Of You; Goodnight My Love; I Saw Stars; Chlo-e; I'm Singing On Top Of The World; Sunday; Candy; Cabin In The Sky; That Old Feeling; Should I; Deep In The Heart Of Texas; Down Yonder; Adios; Frenesi; I'm Thinking Tonight Of My Blue Eyes; Till The End Of The World; Perfidio; Do I*



*Worry; Petticoats Of Portugal; Lisbon Antigua; My Adobe Hacienda; Cherry.*  
(Decca LK4345)\*\*\*

THOUSANDS of dancers who have enjoyed themselves at London's famed Grosvenor House will treasure this album.

Maestro Sydney Lipton is as much a part of the Grosvenor scene as the building itself and as this album was actually recorded at the famed Park Lane location the set has an added magic.

There is a really hefty bunch of favourite dance melodies gathered together for your pleasure so roll back the carpets and set to.

**THE GALLOWGLASS CEIL BAND**

*Come To The Ceil—Vol. 2*  
*Clare's Dragons; Rolling On The Rye Grass; Nymph Of The Wave; Household Brigade; Shandon Bells; The Old Rustle Bridge; Liberty Bell; Rakes Of Killdare; Barren Rocks Of Aiden; The Liverpool Hornpipe; The High Cuckoo; Pull Down The Blind.*  
(Top Rank 30/026)\*\*\*\*\*

THE lilting music of Ireland as played by the famed Gallowglass Ceil Band is one of the finest sounds on record for those who really know how to enjoy themselves in the way of our Irish cousins. Ceil means party, and party music it is with a vengeance.

The odds are that you will be jigging with the best of them before many notes of music have been heard from this album.

Pat McGarr leads the band into some very popular selections guaranteed to thrill fans of the music.

**GOGI GRANT AND BILLY MAY**  
**If You Want To Get To Heaven—Shoot**

*All God's Children Got Shoes; Gobi's Home; I'm Going To Live The Life; Can't No Grave Hold My Body Down; If You Want To Get To Heaven—Shoot; Deep River; Keep Your Hand On The Plow; Swing Low Sweet Chariot; When The Saints Go Marchin' In; Ninety-nine And A Half; Get In Tune With The Lord; Wayfaring Stranger.*  
(London SAH-O6072)\*\*\*\*\*

Stereo, also available in monaural recording.

MISS GOGI GRANT has not been heard for quite a while on my turntable, but this pairing with Billy May on a semi-spiritual album marks a welcome return.

Backed by the usual superb May arrangements, Miss Grant has rarely, if ever, sung better in her life. This is a real treat of gospel singing of a standard heard usually only from Negroes, and although Gogi Grant is in fine voice, a lot of credit must go to maestro May—as on all records where his music is featured.

**JOSE MELIS**

*The Many Moods Of José Melis*  
*Anniversary Song; Monte Carlo Melody; Spanish Serenade; Answer Me; A Sleeping Bee; Strange; Linger Awake; Lazy Afternoon; Close Your Eyes; When Did You Love Heaven; Speedy Senor; Candle In The Wind.*  
(Oriole SMG20040)\*\*\*\*\*

Stereo  
SMOOTHLY rich, often delicate piano on this album, Mr. Melis I enjoy very much. This is his second disc to come my way, the first being "Melis At Midnight," and it is even better this time.  
(Continued on facing page)

## CHILD'S PLAY

### KEN GRAHAM reviews some new EPs specially made for children

I RECEIVED six samples of a wonderful new educational book form for children the other day and I have since been devoting a lot of precious time to them, they are so interesting. Called "Atlas Tale-spinners" they take the form of a book written in dialogue form and an accompanying 10-inch LP record which performs the dialogue to exquisite musical accompaniment by the Masters.

The only criticism I can make is that the books could perhaps be a little more colourful and striking so that they will immediately attract the younger children.

The educational part of the series comes in when the young listener can follow the script word for word and thus improve on his or her reading.

So far in the series 28 sets have been made available—each priced at 22s. 6d.—divided into four categories. There are fairy tales, adventure stories, lives of great composers, and biblical stories.

#### Snow White

Two of the sets I received were fairy tales and very beautifully performed they were. The very popular stories told of Snow White's trials and tribulations and the romance of The Little Mermaid. These tales come from the pens of Hans Christian Andersen and Grimm, two of the finest writers of children's stories ever.

The stories are excellently performed by outstanding artists such as Marjorie Westbury, sup-

ported by the Atlas Theatre Company.

Background music for Snow White is by Tchaikowsky and that for The Little Mermaid by Greig.

In the composer series, I have listened and thoroughly enjoyed William Devlin playing the part of Ludwig van Beethoven. The composer's music and biography are excellently used in this dramatisation. There are also available in this section the lives of Chopin, Mozart and Bach.

For the young boy customers—and doubtless many girls too—Atlas have produced an exciting adventure series, telling popular tales of many years.

#### Robin Hood

My samples were "Robin Hood," "Three Musketeers" and "Christopher Columbus Discovers The New World." Three truly stirring tales of bold adventure, full of healthy drama which will delight children, their parents and teachers alike.

The idea for this series originated in France where the product has proved highly successful.

I think this would be a wonderful medium for instructing young beginner-readers—in junior schools throughout the country and I hope that Atlas have passed samples on to the educational authorities.

The books are strongly made with an equally stout pocket at the back to hold the polythene wrapped record.

I recommend these to all families with young children.



The stories I have received are:  
EN 10-001: Robin Hood.  
EN 10-004: The Little Mermaid.  
EN 10-007: The Three Musketeers.  
EN 10-010: Christopher Columbus.  
EN 10-020: Snow White.  
EN 10-028: The Story Of Beethoven.

Others available: Cinderella, The Nutcracker, The Ugly Duckling, Pass In Boots, Beauty And The Beast, Bluebeard, The Little Tailor, The Sleeping Beauty, Little Red Riding Hood—from the "Fairy Tale" series.

**ADVENTURE STORIES:**  
*Gulliver In Lilliput, The Knights Of The Round Table, Don Quixote, Treasure Island.*

**COMPOSERS:** J. S. Bach, Chopin, Mozart.

**BIBLICAL STORIES:** The Story Of The Old Testament Told To Young People (parts 1 and 2) with James McKechnie and the Atlas Theatre Company. The recorded quality ranks with the best and the discs are also strongly made of regular materials. The book and record sets can be purchased from all good book and record stores.



# LPs

(Continued from previous page)

There is none of the monotony of many pianists on today's disc scene. The Mellis mood is as varied as are his arrangements. Sometimes voices are blended with his piano, on other occasions he has a small combo, and at times, a full orchestra.

It all adds up to first-class keyboard work which will be widely enjoyed by the record-buying public.

## LESLIE UGGAMS

### The Eyes Of God

*The Eyes Of God; I Believe; One Little Candle; Learn To Pray Every Day; The Door Is Open; His Servant; Someone Is Watching; It Is No Secret; You're Not Living In Vain; You'll Never Walk Alone; I See God; Mr.* (Philips BBL7370)\*\*\*\*\*

DESPIITE the fact that this is not my favourite type of record material one thing is very clear from this album, and that is that Leslie Uggams has a voice to be reckoned with and that she is going to develop into one of the finest pop singers of the decade.

Here, she runs through a collection of "religious" numbers and her performance, vocal range and interpretations make me gasp at the fact that she is only just sixteen.

Orchestral backing is supplied by the Glen Osser Orchestra and a most excellent job they do.

Well worth a hearing, if only for the talent of this excellent young miss.

## MAURICE CHEVALIER

### A Tribute To Al Johnson

*California Here I Come; My Blushin' Kisser; I'll Say She Does; Rock-a-bye Your Baby With A Dixie Melody; Swoony Boy; My Mammy; Swannee; It All Depends On You; Toot, Toot, Tootsie; When The Red, Red Robin Comes Bob, Bob, Bobbin' Along; For Me And My Gal; Waiting For The Robert E. Lee.* (MGM CS13)\*\*\*

WELL I never thought the day would come when I would be disappointed by an album as performed by that grand old trouper, Maurice Chevalier. But come it has, and I am afraid that either the artist had an off day when he recorded these songs, or else the material just is not suitable.

I am betting that the latter is the case. Mr. Chevalier just does not sound at ease with these great Johnson songs which, after all, are thoroughly American in style and story.

Few people, apart from Johnson himself, could ever get the best out of this collection and I am afraid a French accent does not help in the least.

## VICTOR SILVESTER'S SILVER STRINGS

### Love Is A Many-Splendoured Thing

*Love Is A Many-Splendoured Thing; Laura; All Of You; That Old Black Magic; Around The World; The Song From "Moulin Rouge"; My Foolish Heart; Theme From "Now Voyager" (It Can't Be Wrong); Moonlight, Theme From "Picnic"; As Time Goes By; A Gal In Calico; Sand In My Shoes; Eternally "Lowligh" Theme; Diane; Goodnight My Love.* (Columbia 33SX1210)\*\*\*\*\*

THE full rich sound of Victor Silvester's Silver Strings cannot rate any less than five stars as it is tops for dancing and listening and completely different from his Ballroom Orchestra's more monotonous sound.

There is little more to say other than to recommend all Silvester fans and lovers of light orchestral music to lend an ear. It's another winner for the gifted dance band leader.

## DISC PIC

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# This Frenchman is international

**GILBERT BECAUD**  
Entente Cordiale Of Song  
*Through The Living Day; If Only I Could Live My Life Again; Pison ... Pison ... Il; Le Mur.* (HMV 7EG5580)\*\*\*\*\*

HERE is another typically French all-round entertainer. Mr. Becaud wrote all four songs. He sings two in English and two in French, and he proves he can sing as well as write good songs.

Another of his talents is that of an actor. He has appeared in several outstanding French films.

Gilbert Becaud is international. You will love this disc when you hear it.

## EASTMAN - ROCHESTER "POPS" ORCHESTRA

*Hi-Fi A La Espagnola—No. 2*  
*Brazilian Sleigh Bells; Bataque; Goyecias; Intermezzo; Brazilian Dance.* (Mercury XEP9034)\*\*\*\*

MORE interesting and easy to listen to music from Frederick Fennell and the Eastman-Rochester "Pops" Orchestra. This is not the fiery music of Spain that one might expect from a first glance at the cover. But it is exciting and stimulating.

The music comes from the pens of Faith, Fernandez, Granados and Guarnieri—and it is excellent stuff.

The orchestra has a big full sound which brings a lot of additional magic to the melodies.

## BITTER SWEET—No. 2

*Vanessa Lee, Roberto Cardinali, Julie Dawn*  
*Ziguner; Dear Little Cate; Lullaby Of The Town; If Love Were All.* (HMV 7EG8577)\*\*\*\*\*

AN excerpt from the Noel Coward masterpiece "Bitter Sweet" has a cast full of talent and the disc is a must for those who do not already own the LP from which it comes.

Apart from the principals mentioned above, also on the disc are Rita Williams, Jean Alistair, Mary Thomas and Dorothy Morrow. Michael Collins once again conducts the orchestra and

the orchestrations are by Brian Fahey and Ray Terry.

A fine example of Noel Coward's evergreen music.

## REGINALD DIXON

*Ballad Egyptian*  
(Columbia SEG8006)\*\*\*\*\*  
REGINALD DIXON, once again seated at the organ of the Tower Ballroom, Blackpool, switches from his normal dance and community song records to the more serious vein of the Ballet Egyptian by Luigini.

The music is pleasing and organist Dixon does a fine job, although the piece is more usually heard performed by an orchestra.

## SONGS OF THE SUNBLESS ISLANDS

*Various Artists*  
*MADEIRA: Bataque Da Madeira (Max with Conjunto Tony Amaral); Ilha Da Madeira (Max); THE CANARY ISLANDS: Bendita Tierra Canaria (Lita Franqui); Nivaria Es La Tierra Mia (Lita Franqui).* (Columbia SEG7970)\*\*\*\*\*

NICELY exotic music just right for the holiday season. The disc is a nice "plug" for the tourist industry on Madeira and the Canary Islands. I found the music most enjoyable, particularly the singing of Lita Franqui.

## EUGENE LIST

*Gershwin's Rhapsody In Blue*  
Eastman-Rochester Symphony Orchestra  
Conducted by Howard Hanson  
(Mercury XEP9036)\*\*\*\*\*

THERE has been a spate of Gershwin recordings recently with practically every branch of the music business doing their bit to popularise still further this great composer's works. I am far from complaining, although I do wish that some would choose more of his lesser-known works instead of working over and over again at the old familiar songs. The composition in question on this disc is always welcome on my turntable. It is a truly fine piece of writing



You get your money's worth from BILLY DANIELS (right), seen here with his pianist Sonny Payne. (DISC Pic).



and it is given a thorough work-out by the performers here.

## BILLY DANIELS

*At The Stardust, Las Vegas*  
*The Birth Of The Blues; Ol' Man River; I've A Tendency To Fall In Love; Temptation.* (MGM EP722)\*\*\*\*\*

TAKEN from his LP of the same title, released just about this time last year, "Black Magic" man Billy Daniels vocalises his way through this entertaining EP in typical manner.

Seated at the piano keyboard and also directing the orchestra is his usual right-hand man, Benny Payne. Between them, the pair set about giving the listener his money's worth. Most enjoyable.



Two songs in English and two in French from GILBERT BECAUD.

## THINGS ARE SWINGING ON THIS LABEL!

### THIS WEEK'S TOP RANK TEN

1. JACK SCOTT  
Burning Bridges JAN 378

1. CRAIG DOUGLAS  
Heart Of A Teenage Girl JAN 340

1. FREDDY CANNON  
The Jump Urge Over JAN 349

4. JIMMY CLANTON  
Another Sleepless Night JAN 382

5. AL BROWN'S TUNETOPPERS  
The Madison JAN 374

6. THE CRESTS  
Step By Step JAN 372

7. BERT WEEDON & HIS "HONKY-TONK" GUITAR  
Twelfth Street Rag JAN 360

8. THE FLEETWOODS  
Runaround JAN 383

9. GARRY MILLS  
Look for a Star JAN 376

10. AL MARTINO  
Mama JAN 377

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# Fans will find an excuse for all these bad notes



## GEORGE LEWIS' NEW ORLEANS RAGTIME BAND — Vol. 9

Just A Closer Walk With Thee (Part One); Just A Closer Walk With Thee (Part Two); Swanee River.  
(Esquire EP 225)★★

I KNOW that a lot of fans will buy this disc for the very reasons that I would reject it. Everything bad about the Lewis band is heavily featured on the first side—a complete disregard for pitch, (the non-expert will tell you that this proves just how great this band was), a hymn tune played as a dirge (the same guy will insist that this type of spiritual is jazz perfection), a sticky sentimental subtuned clarinet (my friend jumps in here to exclaim that Lewis was always "sincere") and quite a few wrong notes, George himself contributing a corkscrew at the end of the first chorus. Realizing it was a wrong 'un Lewis quickly comes off (don't let's worry... ANY member of the fan club will be able to find an excuse for his hero's lapse. Actually he'll tell you it wasn't a lapse. Lewis went intentionally for the wrong note.

### Pounding beat

Now that you've had two reviews for the price of one, let me add that side two shows that the band can drive when it wants to; that this side spotlights the rhythm section's pounding beat, possibly the best thing about the band, in spite of Marzotto's chords; and that Swanee River attempts to prove an association between jazz and spirituals which never existed... least of all in the works of one Stephen Foster.

## DR. A. A. CHILDS AND CONGREGATION

Healing Prayer, Parts One And Two.  
(Starlite ST 45 009)

WHEN you don't know anything at all about a record it's a bit hard to write constructively. There are no sleeve notes, so I don't really have any idea whether this was angled for the jazzman, the folkie, the ordinary record collector, or simply the crank.

Its star rating would vary somewhere between one for the pop fan and five for the crank. The jazzman could safely pounce about halfway. For though two-thirds of the disc is taken up with preaching there is a good swinging choir all the way through the background of one side, singing something like a cross between "I'll Be Glad When You're Dead, You Rascal You" and "Bye And Bye." The singing on the first side is typical of the "Just A Closer Walk" type.

The preacher shouts with the fervour we have come to expect from Gospel performers. Whether the constant repetition of the words will eventually detract from the enjoyment of the record remains to be seen. Personally I never collect this type of record for pleasure. Only for study.



THE GEORGE LEWIS BAND  
... two reviews for their disc, one for expert, one for fan.

## SONNY THOMPSON AND HIS RHYTHM AND BLUES BAND

Scream' Boogie: The Fish.  
(Starlight ST 45 009)★★★

RHYTHM and Blues is the very healthy development of instrumental blues which gave birth to rock 'n' roll. All those pinks who kid you that 'n' r was something new ought to be locked in a padded cell for a week with the complete works of Wynonie Harris, Eddie Vinson, Louis Jordan, Jay McShann, Joe Turner, Pete Johnson and the Kansas City based bands of the years immediately preceding the war.

### It was healthy

The fusion of twelve bar blues, boogie piano, tenor saxophones, and off-beat drumming had taken place long before Bill Haley and his cohorts added noise and stupidity. Joe Turner and Pete Johnson had already recorded "Rock Me," etc.

Personally I was never very much taken by the music... but to repeat, it was at least healthy. So are these two sides. Apart from a scream from the tenor player (shades of Basie's Illinois Jacquet) there's nothing you could be ashamed of. Scream' Boogie is just that, Plain Boogie with tenor added. The Fish, a composition by Thompson, is a pleasant enough melody, played in unison throughout and relying on the rhythm section to keep it moving.

# WHO WHERE WHEN

For Week beginning June 19.

- Central Pier: Hippodrome: BLACKPOOL  
Clinton Ford and His Rhythm Group (Season).  
Emile Ford and The Checkmates, Adam Faith, John Barry Seven, Morton Fraser Harmonica Gang, Lona Sisters, Don Arrol (Summer Season begins Fri.).  
Bruce Forsyth, Teddy Johnson and Pearl Carr, Finky and Perky, Three Monarchs (Season).  
Harry Secombe, Ruby Murray (Season).  
George Formby, Yana, Toni Dalli (Season).  
Peters Sisters (Summer Season begins Sat.).
- North Pier: BOURNEMOUTH  
Humphrey Lyttellton Band (Sun.).
- Palace Theatre: Queen's Theatre: Winter Gardens: BRADFORD  
Ronnie Hilton, The Honeyes (wk.).
- Pavilion Theatre: BRIDGWATER  
Johnny Dankworth Orchestra and Avon Cities Jazz Band (Sat.).
- Alhambra Theatre: RUGBY CLUB GROUND: BRIGHTON  
Don Lang and His Frantic Five, Valerie Masters, Max Geldray (wk.).
- Rugby Club Ground: CHIETENHAM  
Acker Bilk Band (Thurs.).
- Hippodrome Theatre: TOWN HALL: GLASGOW  
Eye Bowell (Season).  
Humphrey Lyttellton Band (Fri.).  
Liberace, Janet Medina (wk.).
- Alhambra Theatre: City Chambers: Empire Theatre: GREAT YARMOUTH  
The Kaye Sisters (Summer Season begins Fri.).  
Lonsdale Donagan, Dallas Boys, Miki and Gail (Summer Season begins Sat.).  
Charlie Drake, Mudlarks (Season).
- Britannia Pier: Regal Cinema: Wellington Pier: GRIMSBY  
Acker Bilk Band (Fri.).
- Central Hall: HULL  
Acker Bilk Band (Thurs.).
- City Hall: LIVERPOOL  
Laner Fortune, Dickie Frida, Joe Brown, Jerry Downey, Peter Wynne, Davy Jones, George Fano, Billy Raymond, Keith Kelly, Nero and His Gladiators (wk.).
- Empire Theatre: LONDON  
Refectory: (Golders Green):  
Jazzhowz Jazz Club:  
Jazzhowz Jazz Club:  
Marquee Jazz Club:  
London Palladium:  
Royal Albert Hall:  
Floating Festival of Jazz:  
Theatre Royal:  
Belle Vue:  
Lido:  
Sherwood Rooms:  
Theatre Royal:  
Corn Exchange:  
Olympia Ballroom:  
Floral Hall:  
Alexandra Gardens:  
Pavilion Ballroom:
- Humphrey Lyttellton Band (Mon.).  
Speckled Red (Sun. and Fri.).  
Clyde Valley Stompers (Wed.).  
Chris Barber Band (Wed.).  
Cliff Richard, Russ Conway, Joan Regan, Edmund Hoekridge, Des O'Connor (Season).  
Johnny Dankworth Orchestra and London Philharmonic Orchestra (Thurs.).
- LONDON TO MARGATE  
Chris Barber Band, Acker Bilk Band, Ken Colyer Jazzmen, Clyde Valley Stompers, Alex Welsh Band, Mick Mulligan Band, etc. (Sun.).
- LOWESTOFT  
Edna Savage (Sun.).
- MANCHESTER  
Johnny Dankworth Orchestra and Royal Liverpool Philharmonic Orchestra (Sun.).
- MARGATE  
Gary Miller (Summer Season begins Fri.).
- NOTTINGHAM  
Acker Bilk Band (Wed.).  
Marty Wilde, Cherry Valner (wk.).
- PETERBOROUGH  
Humphrey Lyttellton Band (Sat.).
- READING  
Johnny Dankworth Orchestra (Mon.).
- SCARBOROUGH  
Dickie Valentine, Joe "Piano" Henderson (Summer Season begins Wed.).
- WEYMOUTH  
Anne Shelton (Season).  
Cyril Stapleton Show Band and Janet Richmond (wk.).

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# Listen to Parker again—no one can copy him

**CHARLIE PARKER**  
In Sweden

*Anthropology; Cheers; Lover Man; Cool Blues; Fine And Dandy; Out Of Nowhere; All The Things You Are.* (12in. Collector Records; JGN1002)

**PERSONNEL:** Charlie Parker (alto); Rolf Ericsson (trumpet); Gösta Thorsell (piano); Thore Jøderby (bass); Jack Noren (drums); Arne Domnerus (alto) replaces Parker on tracks 5, 6, 7.

THE first modern release on Colin Penny's small independent label for collectors. But well worth a place on your record rack. These are among the very few extended Parker performances on record and were taped at a concert in Sweden back in 1950.

One thing will strike you immediately. That despite the scores of saxophonists who have since attempted to ape his style, to this day, Parker still has no peers. His tone was so beautiful compared to the ugliness of many of his imitators. His lines flowed with such freedom and authority. And, though intensely interesting harmonically and rhythmically, there was always melody in what he played.

*Lover Man* is taken at a brighter tempo than usual. *Cool* is minus the

"veteran" Chisholm emerging better than most. His "exchanges" with Jay Jay have reasonable continuity.

Naturally, after the incessant dubbing involved, the recorded sound is not too good and, as a result, the record is not really a pleasure to play. I am all for British and European musicians recording with Americans. But only when they are more musically compatible than here. And certainly not under conditions like these.

## NOT THEIR BEST

**BEN WEBSTER ALL-STARS**  
Ben Webster And Associates

*In A Mellow Tone; Young Beans; Budd Johnson; Time After Time; De-Dar.* (12in. HMV CLP1336)\*\*\*

**PERSONNEL:** Ben Webster, Coleman Hawkins, Budd Johnson (tenors); Roy Eldridge (trumpet); Jimmy Jones (piano); Les Spann (guitar); Ray Brown (bass); Jo Jones (drums).

TAKEN as a whole—and especially considering the men involved—this record is a disappointment. Of the three tenors, only the Lester Young-influenced Johnson is really consistent. Hawk has several good moments; so does Ben. But Ben's are fewer and farther between.

It must have been one of those days when no one really felt at his best. *Mellow* occupies the whole of side one. The feeling is relaxed. Almost too relaxed. And the track is far too long. Nothing much happens till halfway through. *Beans* and *Budd* sound almost like alternate takes of the same blues at bright tempo, though the melodies are dissimilar. *True* is Ben's breathy ballad feature. *De-Dar*, a slow blues, has probably the best blowing on the LP.

Jimmy and Jo Jones are not particularly inspired, but Les Spann has a pleasing and original approach. The one man to play brilliantly throughout is full-blooded bassist, Ray Brown. He is terrific.

## OPERATIC JAZZ

**THE JAZZ MODES**  
The Most Happy Fella

*Standing On The Corner; Joy, Joy, Joy; Warm All Over; Happy To Take Your Acquaintance; My Heart Is So Full Of You; The Most Happy Fella; Don't Cry; Like A Woman; Somebody Somewhere.*

(12in. London LTZ-K15191)\*\*\*  
**PERSONNEL:** Julius Watkins (French horn); Charlie Rouse (tenor); Gillo Mahones (piano); Martin Rivera (bass); Ron Jefferson (drums).

MY goodness, more operatic jazz! This time one that is currently showing in London. But, first, let me tell you about The Jazz Modes. The group existed for a couple of years, but never caught on like The Messengers, etc., and jobs were few and far between. A pity. Because it was a mellow-sounding, swinging little band. The brilliant Watkins is now with the Quincy Jones band; Rouse is with Monk; and Mahones with Lambert-Hendricks-Ross. All three are good musicians, who also write with warmth and imagination.

Therefore, it seems a crime to me that they should be "lumbered" with material like this. I have great admiration for composer Frank Loesser. But, really, there is little here for even the pop fans, much less jazz musicians. Such a lack of genuine melody.

The band does its best against unsurmountable obstacles, and it is not their fault that this is the doomiest disc I have heard this year.

## THE BEST IN MODERN JAZZ

BY TONY HALL

LEONARD FEATHER... seen (left) arranging for Swedish pianist Rune Öfwerman, is also responsible for "One Word Jazz."



## ALONG THE ALLEY

### Dankworth in pop field

THE Johnny Dankworth organisation has now added music publishing to its list of activities. Two companies have been formed, Jazz Music and Key Music, and looking after their affairs is David Dearlove, who has worked for Southern Music and Associated-Rediffusion TV.

David explained the purpose of the two companies to me last week. Jazz Music, as the name implies, will specialise exclusively in the jazz idiom, with special emphasis on the work of British jazzmen. It is intended to make the company a kind of focal point

in jazz music, enabling the jazz fraternity to know about composers with something interesting and worthwhile to say in their music and give them access to it.

Dave Lindup, Dudley Moore, Tony Russell and other composers associated with the Dankworth outfit are writing material for Jazz

### NEWS FROM THE STREET OF MUSIC

by Nigel Hunter

Music, but David stressed that the company is interested in original jazz of good quality from any source, especially that which might be suitable for both the modern and traditional branches.

Key Music and its objectives are slanted more towards the pop field. Its first material will be music written by Johnny Dankworth for the forthcoming film "The Criminal," starring Stanley Baker. Johnny's wife, Cleo Laine, will be heard in the film singing Johnny's "The Prison Ballad," the lyrics of which were written by Alun Owen.

Another interesting item on Key Music's future calendar is the musical based on Sylvester Stein's book "Old Letch." This will star Cleo Laine, and will be produced early next year under the tentative title of "Quertytop" (the top row of the normal typewriter keyboard). David is also contributing some lyrics to this musical.

"We hope to obtain good quality items for our catalogue," he said, but added with a grin: "Although naturally we'll have no complaints if something of ours gets into the hit parade!"

MILLS MUSIC has enjoyed a prolonged tenancy high in the hit parade for a considerable time. For a year or more Mills' items have occupied top spots, each being replaced by another from the same catalogue as soon as it began to wane.

Freddie Poser of Mills hoped that Adam Faith's Parlophone disc of "Someone Else's Baby" would preserve this consistency and also give Adam the coveted but elusive accolade of three hit parade toppers in a row. But the formidable success of the Everley Brothers' "Cathy's Clown" (published by Acuff-Rose Music) on Warner Bros. just managed to thwart Adam of this distinction.

Nevertheless Freddie is hopeful about two new Mills items released this week. One of them is a cute novelty called "But No One Knows," and is from the pen of Johnny Worth, whose songs have been regular visitors to the hit parade in recent months.

It's been recorded for Pye by Jacqui Chan, at present appearing in "The World Of Suzie Wong" and formerly one of the photographic models who posed for Antony Armstrong-Jones.

The other number is Johnny Kidd's "Shakin' All Over," another wild rocker written by him and for which he was accompanied as always by his Pirates.



RAY BROWN... brilliant. (DISC Pye)

opening solo. Ericsson does a competent job within the bebopish idiom fashionable at the time. The rhythm section is adequate. The Domnerus tracks might sound better in any other context, but here seem very secondary by comparison with Parker.

If you have trouble obtaining this album, write direct to Selection Records, 77, Charing Cross Road, W.1.

## A GIMMICK RECORD

ONE WORD JAZZ

*Custom Tail; Big Ben's Blues; International Blues; Nones; In A Mellow Tone.*

(12in. Fontana BBL7361)\*\*\*

**PERSONNEL:** Clark Terry, Roger Garcia (trumpets); Jay Jay Johnson, George Chisholm, Auke Preuss (trumpets); Roy East (alto); Ben Webster, Bob Garcia (tenors); Ronnie Ross (baritone); Stéphane Grappelli (violin); Hank Jones, Martial Solal (piano); Kenny Burrell (guitar); George Daviner (bass); Jo Jones (drums).

AS I hear it, this album has only a curiosity value. It is a gimmick record, devised and directed by British-born American critic, Leonard Feather. And, for a multitude of reasons, it just has not come off. Made in New York, London, Paris and Stockholm, the original American musicians left blowing space for the Europeans.

Unfortunately, Clark, Ben, Jay Jay and the rhythm section apparently were not feeling particularly inspired by the outset and the European solos hatch that mood. It is all very scrappy and disjointed with possibly British



JOHNNY DANKWORTH... publisher.



Star of stage, TV and discs

# Teddy Johnson

writes for you

## States grab Rabin Rock

IT has always intrigued me why some enterprising recording company hasn't put "David Ede and the Rabin Rock" on disc. I recall that the BBC's pop music boss, Donald Maclean, went out on a limb to tell the Press that this excellent, and musically, best aggregation has been the spearhead of the Corporation's drive to bring teenagers back to steam radio.

"It was the show 'Go Man Go' which attracted the younger element," said Donald at the programme's first birthday celebrations. And, of course, the show is made up solely of the Rabin Rock group and its singers, Lorie Mann, Ray Pilgrim and Colin Day.

But if our British companies are tardy at putting the band on tape, the Americans are not.

This week leader David Ede was telling me that their first disc is now out in the United States on the Laurie label. Titles are an Ede-original, "Easy Go," and a pleasant French theme, "L'Oiseau Bleu" (which if my grammar school French is accurate, means Bluebird). Top side features saxes and choir and the other is a showcase for steel guitar.

I phoned Bernard Rabin, at whose establishment, Wimbledon Palais, the band is resident, to ask for future plans.

"There is a new disc ready to follow in the States. It's David's composition, title theme of the show 'Go Man Go,' and on August Bank Holiday Monday there is a special version of the programme being put out by the BBC. Instead of the usual show at 1 p.m. this edition will be for an hour from 10.30 a.m.

Oh, and the contract for the band has been extended by the BBC to the end of September.

## SUCH IS FAME

ONCE you get famous, things begin to happen. And often the price of newly-found fame can be high. It can be a wearing, exhausting business. Ask brother Bryan Johnson. I took a look at his diary this week. It read thus—

**SUNDAY, 2.30 p.m.**—Arrive Dublin. 2.30 p.m. a bath, change and a 100-mile drive to a border town for a cabaret at midnight.

**MONDAY, 6.00 a.m.**—Took off for London. Four hours later was testing the microphones in Decca's studios, Hampstead, for a new LP.

**3.00 p.m.**—Wrote script for following night's radio show.

**4.00 p.m.**—Rehearsed for first BBC disc jockey programme at 6.00.

**7.00 p.m.**—Back to London Airport.

**9.30 p.m.**—Touch down at Dublin. Midnight on the floor doing cabaret.

**TUESDAY, 1.30 a.m.**—Bed.

**5.15 a.m.**—Arose. Caught plane to London.

**10.00 a.m.**—Recorded further tracks at Decca for LP.



VALERIE MASTERS—pseudonym.

**2.00 p.m.**—Recorded two DJ shows at Radio Luxembourg's London headquarters.

**3.00 p.m.**—Arrived at BBC and interviewed on tape Norman Newell the recording manager and composer.

**4.00 p.m.**—Started rehearsals for that night's show.

**6.00 p.m.**—On the air.

**7.00 p.m.**—Had to eat. Found nearby restaurant—and so home to bed.

## VAL TURNS WRITER

COLLEAGUE Don Nicholl last week reviewed the first Dick Katz disc for Top Rank. Other critics have also given favourable opinions of the side, "Dreamside," which the label states is the work of Ruth Young.

I report that this name is a pseudonym. And that the real identity of the composer is Valerie Masters.

She is the 19-year-old girl on the rival Fontana label who got raves from port-composer Buddy Kaye for her disc, "Banjo Boy."

Now Val proves that she is a composer of no mean talent. But why use the name "Ruth Young"?

Whispered Val. "I thought that publishers would not look at a singer's composition—especially as it is an instrumental."

I AM told in a letter from the States that David Nelson went into the Army on June 1. His more famous brother, 20-year-old Ricky, has now decided that he is old enough to serve, too.

But his parents, top US TV stars, Ossie Nelson and Hattie Hilliard, are again the idea. They have pleaded, "Wait until they call you..."

Owen Bryce continues his new series on Britain's top trad men

## The future?—It just doesn't worry me

MOST of the working life of Ian Menzies, leader of Scotland's only professional jazz band, seems to have been tied up with legal problems. "I thought I was the leader twice but found out I wasn't." Then there was the question of the band's name, "The Clyde Valley Stompers." Not so long ago Ian found out it didn't belong to him at all. A Court action ensued. "It cost me a bomb... but now I'm pretty sure it's mine."

And no doubt he deserves it, for he is just about the only original member of the band, joining it exactly two weeks after it formed. Formed strangely enough (and here you'll agree they have odd ways in Scotland) specially for a BBC broadcast. "The BBC... I think... gave it the title. I joined the next day. Became leader six months later when the banjo player left."

**Piano essential**  
"Why do we use banjo? I don't know. When Jim the leader left we just replaced him with another banjo."  
"I don't think we sound at all like the London bands. For me thing I like the piano and I think it's essential to the band's style. We use the piano a lot."

Ian Menzies was born in Glasgow in March, 1932. He's lived there ever since, and so

## TRAD JAZZ NEWS

by Owen Bryce

## WELSH AND COMPANY HAVE A BALL

I HAVE never heard an Alex Welsh broadcast. This is not through any oversight—and certainly not due to lack of appreciation of the Welsh brand of jazz, for I consider there is no better band in these isles. Rather is it that I can never resist the temptation to get into the studio and have a ball with the boys.

This band generates a whole lot of fun on the BBC's "Jazz Club," (fun that the band, the audience, the critics and even the producer and his staff join in.)

Being on Diz Dinsley and George Chisholm as guest stars and the stage is set for an hilarious session. Such a session occurred last week when Alex had the added attraction of Rufus Perryman, alias Speckled Red, on the programme.

The success of the current "Jazz Club" broadcasts is in no small measure due to producer Terry Henbery. He has induced an informal atmosphere far removed from the Radio Rhythms Club airings of fifteen years ago. Then, split-second timing, no cracks or eggs, a meticulous attention to detail, no audience, the heavy voice of an "expert" were the rule. Not the ideal situation for good jazz.

## More moves

EVERYONE else moved around last month so it was only natural that drummers should follow suit. Lennie Hastings left Nat Gonella's band to join the new Sims/Wheeler group. Then Jimmy Garforth left Terry Lightfoot, his place being taken by Johnny Richardson from the Welsh Band.

Alex looked round and brought back Lennie Hastings who drummed with him between 1955 and 1957. Jimmy Garforth stepped into the Sims/Wheeler band and everyone was happy! Or were they? No! I've left out Nat Gonella. He looked around and signed up Bob Smith. And so we stay for another three years!

## Peters' choice

MIKE PETERS has now permanently fixed his trombone. He is Graeme Robertson from Edinburgh. Mike picked him from 20 who applied for additions. In addition the band now also boasts a vocalist (male) by the name of Johnny Silver. He will double on guitar, but only when singing, and will feature blues by Bessie and Joe Turner and some odd calypso things.

By the time this appears in print Mike Peters will also have acquired a wife, Chrysanthe Morrison-Griffin. He married her at Ealing registry Office on Tuesday. He then took three days honeymoon before his date tomorrow, Friday, at Windsor.

## Speckled Red

SPECKLED RED, who will surprise both you AND his accompanists, will play a concert at the Dome, Brighton, on June 18. Remainder of the bill includes Mick Mulligan, George Melly, Mickey Ashman's Ragtime Band, the Clyde Valley Stompers, Mike Daniels and his band and Doreen Beatty.

The day before, Brighton's velvety salubrious Chinese Jazz Club, has another visit from the Kenny Ball band. Kenny then drives back to London for an Eel Pie Island date, and on June 19 climbs aboard the "Royal Daffodil" for the Jazzshows Margate trip.



No. 3  
Ian  
Menzies

have all the boys in the band. He has a home there of which he doesn't see much. He took up trombone nine years ago after a spell in the Boys Brigade and a brass band. "In the Boys Brigade they dished out the instruments according to size. I was the biggest and got the tuba. I slowly worked myself down in size and up in register until I got the cornet. I joined the brass band because they played in the Ibrox Stadium, home of Glasgow Rangers. In spite of that inducement I gave it up after a fight between us and Glasgow Celtic."

At the moment Ian Menzies and the Clyde Valley Stompers are playing dates in England, but their home is still Glasgow. And they intend to stay there unless things get really busy down here. "I've no ambitions at all. We're fully booked until the end

of the year. If the band becomes really popular I'd come down. One thing, I'd never go back to my old job (Ian served his time as a marine draughtsman). The future doesn't worry me really. Never even think about it."

"As for my personal tastes in jazz, I listen to everything—Ory, Louis Prima, Gillespie. Favourite? Well, something by Louis, probably "Faithful Husar," something done on the continent by the All-Stars. Such fantastic notes!"

I asked him whether he thought records had anything to do with his band's success. "Records? No. It was just a slow build-up. Our four worst sides sold the best. Better than the last one. They were for Beltona. 'Old Time Religion' still sells. It has now topped the 50,000 mark. So have some of the others."

THE BIG AMERICAN HIT!

## "He'll Have to Stay"

JEANNE BLACK (CAPITOL)

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