

DISC

THE TOP RECORD & MUSICAL WEEKLY

No. 118 Week ending June 25, 1960
Every Thursday, price 6d.

BBC TO AXE 'TEMPO 60' 'Sugarbeat' plans postponed

"TEMPO 60", BBC TV's newest beat music programme, which was planned to continue until the end of July, is to finish this week. The last show takes place tomorrow (Friday). In addition "Sugarbeat" the new Russell Turner series which was to have followed Tempo 60 at the beginning of August has been indefinitely postponed "because the new, original sound which we wanted has not yet been found."

This startling news follows hard on the heels of the decision by ABC TV not to bring back "Wham!" in the autumn (Jack Good comments on this on page 5) and seems to indicate that music specifically aimed at the teenager is a thing of the past on British TV.

Said a BBC spokesman earlier this week: "'Tempo 60' was originally planned as an experimental programme, and we have not been entirely satisfied with the results. We had planned to bring over several artists from the Continent, and inject a different atmosphere into the programme. The BBC feel, however, that the show has not reached the required standard."

JACK GOOD TO DO 'OH BOY!' IN GERMANY?

JACK GOOD, DISC columnist and producer of "Wham!" has had an offer to produce a series of "Oh Boy!"-type programmes on German TV in the summer.

Commenting on the proposal, Jack Good said: "Provided I can find enough time to squeeze this into the period before the autumn schedules over here I shall do it."

Guests in the final programme, which was telecast on June 16, are Don Lang, Vi Valasco, Peter Kraus and Fitzroy Coleman.

Of the decision to postpone "Sugarbeat," he said: "We are not cancelling 'Sugarbeat,' only postponing it until we can find the required, new and original sound, with which we have experimented without success. A possible starting date is late autumn."

As yet, no replacement programme has been chosen for this all-important time slot of 7.30 every Friday, although on July 1, the BBC are to present comedian Fred Emney in his own programme.

"Juke Box Jury," which was originally scheduled to have a short rest in the summer, is now to continue its run at least until October 1.



Busy time ahead for new pop star MICHAEL COX

They all want young Mike

New single, LP planned

MICHAEL COX, whose first disc "Angela Jones," has got the name of newly-formed Triumph Records into the Top Twenty charts for the first time, is to do 10 Sunday concerts beginning at the end of this month.

He will also be cutting a new single and Triumph are already planning an LP for him.

And if that is not enough success for this 26-year-old Liverpool-born boy, he will also be the DJ on Triumph's Radio Luxembourg show while Ricky Wayne is away.

Triumph executive Joe Meek told DISC: "Michael has the makings of a star. In the recording studios he

is charming, relaxed and easy to work with.

"He has an excellent recording voice and needs very little rehearsal before taping. As a matter of fact, the flipside of 'Angela Jones,' a number called 'Don't Want To Know' was done in one take."

Talking about the Radio Luxembourg show, which Triumph have offered Michael, Meek said: "He has selected and made up the programme without any assistance from us and has made a very good job of it."

Michael has not leaped to fame via "Angela Jones" only. He has previously made frequent TV appear-

INSIDE

Craig Douglas

'I refuse to plug my records'

Jack Good

TV and the teenager

Gene Vincent

The tour of tragedies

ances which have built up his popularity and, though it is not a well-known fact, Michael was the recorded voice behind the titles of Jack Good's "Boy Meets Girl" show.

Jack also put him in several "Oh Boy!" shows, "Boy Meets Girl," and "Wham!" in which he appeared in the last programme on Saturday. When Jack Good auditioned Michael, he was more than impressed with the sound he heard and got him a contract with Decca, his first disc being "Boy Meets Girl."

Then Joe Meek, A and R chief of Triumph, noticed Michael, realised the potential, and when Decca released him five weeks ago, he penned his name to a brand-new contract and cut "Angela Jones."



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Post Bag

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

PRIZE No credit for Bill Haley LETTER

I CANNOT understand record critics at all. Bill Haley obviously tried something different when his LP, "Strictly Instrumental," was waxed. Instead of giving the man a little credit for his efforts, all reports compared it with his early rock and said it was not like the original Haley. Yet when Bill was at his peak, they said he was too "samey." Bill Haley no longer plays the brash rock 'n' roll that was associated with him, but it's no wonder the new sound cannot get off the ground when his discs are ignored from the time they are released.—R. H. MILNE, 115, School Drive, Aberdeen.

RIGHT ON TOP

I HAVE just been watching Jimmy Clanton on stage here in Kingston, Jamaica, and would like to tell his fans in England that he is a great performer. From the soft ballads to the growling rockers, he was right on top, well backed by Byron Lee and The Dragonaires. He sang about six numbers, including his latest release,



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MARRIAGE AND POP STARS

CONTEST RESULT

Should a pop star marry? —of course he should!

GO ahead and get married, but if your name is Cliff Richard or Adam Faith, then be careful, for you stand a chance of losing more than just a few fans. That was the clear opinion of nine out of ten of the hundreds who gave us their views on "Should a Pop Star Marry?"

Favourite names in support of the argument? Pat Boone, Lonnie Donegan, Don Everly of the Everly Brothers and Gene Vincent. All married, you said, and all quite popular in spite of that supposed drawback!

Most of you were agreed that those fans who

might desert a pop star if he or she married were not worth keeping anyway and this is where Marty Wilde's name came into the argument.

His marriage to Joyce was used by both sides—to prove (a) that it was the cause of his decline in popularity, and to prove (b) that it had nothing to do with the decline which was due to poor records.

Teenage idols like Cliff Richard and Adam Faith were definitely in danger, however, of losing more than a few fans if they married before they outgrew their purely teenage appeal. And Tommy Steele? Good luck to him, you said.



TONY OSBORNE—a klick. (DISC Pic)

"Another Sleepless Night," which he announced was written for him by Neil Sedaka.

Clanton is soft-spoken, well dressed, completely relaxed on stage, and really looks like going places.—BRIAN INGRAM, H.Q. Coy., M.T. Section, 1st Royal Hampshire Regt., Kingston, Jamaica, B.W.I.

INFLUENCED?

I AM in complete agreement with Stephen Midgley (DISC, 4-6-60), when he cites Ricky Nelson's latest LP, "Songs By Ricky" as the most outstanding example to date of this artist's dynamic style.

I wonder how many readers detected a certain hint of the so-called "Nelson Touch" upon hearing Ennio Ford's latest release, "You'll Never Know What You're Missing?" This could derive from the fact that the first track on "Songs By Ricky" is just that song.—RON E. HAYWOOD, 43, Meadowcroft Avenue, Cleveleys, Blackpool, Lancs.

NO TIP

USUALLY the letters D.N.T. beside a Don Nicholl record review means the record will be added to my collection. Two weeks ago, however, I was amazed to see Gene Vincent's new recording given a D.N.T., and Jimmy Jones latest only three stars.

To me, Jimmy Jones is unique, his recording of "Handy Man" was unusual and it took the brilliant "Gaily's Glow" to keep it from the top.

I am sure Jimmy's latest "Good Times" will crash into the top ten, whereas "Pistol Packin' Mama" will only crawl into the Top 30.—MICHAEL WYATT, Randolph Hotel, Oxford.

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

'British musical directors lack experience,' said

PET CLARK in last week's DISC. Now...

TONY OSBORNE HITS BACK

I WAS very surprised to read Petula Clark's allegations, in last week's issue of DISC, that we British Musical Directors don't have the "know how" of our American counterparts. As she herself reminds us, Connie Francis doesn't hold this view, and Connie has a disc standing at number one in the charts here at the moment.

This record, "Mama," which, by the way, got to number eight in the U.S.A., was made in Britain, and I'm very proud to have been associated with it as arranger and conductor.

Pet's records have, as we know, reached the Top Ten on several occasions—BUT ALWAYS WITH BRITISH MUSICAL DIRECTORS BEHIND HER.

I had the pleasure of making at least two of these with her, "Suddenly There's A Valley," and "With All My Heart."

I wonder if she has been slightly overawed by our American friends? I'm afraid I have noticed a regrettable absence from our hit parade since she turned her very charming, but oh, so cold shoulder on we poor British directors.

I shall be the first to cheer Pet if she makes the charts with her American-produced records. In the meantime, must she kick us quite so hard for having helped her with her past successes? —TONY OSBORNE (Musical Director HMV), Manchester Square, London, W.1.

WORTH IT

HOW silly it is to suggest that record manufacturers should cease to put LPs in attractive sleeves (DISC, 11-6-60). Apart from the obvious idea that they are fundamentally to attract attention, surely any collector likes his treasures to be housed in a pleasant setting.

As I see it, the attractive sleeves make record collecting even more enjoyable, despite the added expense. And considering the wealth of information given on some sleeves I consider the few shillings expense borne by the buyer well worthwhile.—G. VAMPLEW, 22, Holme Avenue, East Leake, Nr. Loughborough, Leics.

BAD 'CHERRY'

I WISH Jack Good would stop cramming the disc market with so many so-called singers. Every week he raves over another newcomer and says how tremendous his debut disc is.

He raved about Jess Conrad's disc of "Cherry Pie," which has lowered the high standard of lyrics only so recently obtained.

I think it is a good thing that "Wham!!" has now finished, as it will spare us the discovery of more non-talented singers.—M. J. B. TANDY, 51, Redlands Road, Penarth, Glamorgan.

THE

This wins the £5 cheque

I FEEL very strongly on this question of whether pop stars should marry or not. Of course they should! It is a perfectly normal thing for human beings to fall in love, and after all, even our own personal favourites are human, no matter how god-like they may seem to their ardent fans.

It seems to me to be grossly unfair for fans to demand that their disc heroes remain unattached emotionally just so that their own fantasies and dreams may stand the chance of being satisfied.

At first, of course, the fans may feel a certain degree of jealousy over the wife (or husband) of their idol. But if they are true fans they will not let this feeling last long, for surely they wish for nothing but the happiness and well being of their favourite.

Another point is that the public chooses the personality for his singing ability, his talent for entertaining and, to a lesser degree, for his sex-appeal. Surely it is a true test of his popularity and showmanship if he can hold his fans, even after marriage.—JOHN CONRAN, Scrublands, Huxtable Hill, Torquay.

Runner-up and winner of an LP of his own choice is

IAN JOHN GOODWIN, School House, Main Road, Longfield, Dartford, Kent.

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AMERICAN

TOP TENS

JUKE BOX

These were the ten numbers that topped the sales in America last week (week ending June 18)

Last Week	This Week	Title	Artist
1	1	Cathy's Clown	Everly Brothers
8	2	Everybody's Somebody's Fool	Connie Francis
5	3	Burning Bridges	Jack Scott
2	4	Good Timin'	Jimmy Jones
6	5	Paper Roses	Anita Bryant
4	6	He'll Have To Stay	Jeanne Black
9	7	Love You So	Rod Holden
3	8	Stuck On You	Elvis Presley
—	9	Swingin' School	Bobby Rydell
1	10	Happy Go Lucky Me	Paul Evans

ONES TO WATCH

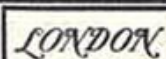
Alley-Oop - - - - - Hollywood Argyles
My Home Town - - - - - Paul Anka

Based on the recorded number of "plays" in Juke Boxes throughout Britain (for the week ending June 18)

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

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TOP TWENTY

Compiled from dealers' returns from all over Britain
Week ending June 18, 1960

**Connie on top again
... Tommy Bruce,
Gene Vincent,
Jimmy Jones and
Hurricanes all in**

Last Week	This Week	Title	Artist	Label
2	1	Mama/Robot Man	Connie Francis	MGM
1	2	Cathy's Clown	Everly Brothers	Warner Bros
4	3	Three Steps To Heaven	Eddie Cochran	London
3	4	Cradle Of Love	Johnny Preston	Mercury
8	5	I Wanna Go Home	Lonnie Donegan	Pye
5	6	Handy Man	Jimmy Jones	MGM
7	7	Sweet Nuthin's	Brenda Lee	Brunswick
—	8	Ain't Misbehavin'	Tommy Bruce	Columbia
6	9	Shazam	Duane Eddy	London
9	10	Sixteen Reasons	Connie Stevens	Warner Bros
—	11	Good Timin'	Jimmy Jones	MGM
—	12	Down Yonder	Johnny and The Hurricanes	London
11	13	He'll Have To Go	Jim Reeves	RCA
10	14	Footsteps	Steve Lawrence	HMV
15	15	Angela Jones	Michael Cox	Triumph
—	16	Pistol Packin' Mama	Gene Vincent	Capitol
17	17	Let The Little Girl Dance	Billy Bland	London
18	18	That's You	Nat 'King' Cole	Capitol
—	19	River Stay Way	Frank Sinatra	Capitol
13	20	Someone Else's Baby	Adam Faith	Parlophone

ONE TO WATCH

He'll Have To Stay - - - - - Jeanne Black

JACQUI CHAN



"But No One Knows"

KENNY BALL



"Teddy Bears' Picnic"

EMILE FORD



"You'll Never Know What You're Missin' 'Til You Try"

LONNIE DONEGAN



"I Wanna go Home"

GEORGE FORMBY



"Happy Go Lucky Me"

Rock star GENE VINCENT has had to cut short his British tour—but before he left he gave this interview to DISC reporter Richard Adams.

FIRST IT WAS THE EDDIE COCHRAN TRAGEDY, THEN CAME THE DEATH OF HIS DAUGHTER, MELODY, BUT HIS FANS UNDERSTOOD...

I guess they just felt sorry for me

WITH most singers, their voice and face are their fortune. With Gene Vincent it's the same, only the reasons for the fortune are different.

It's not the girls who go for that face, it's the boys. And take a look at that face, a close look. It's pinched, lined and hooded as if he has all the worries in the world.

But it's his fortune. "Only about 40 per cent. of my fans are girls," reveals Gene in a voice so queer that it's barely audible. "But it's better this way. I don't get all that screaming, and I don't make the boys jealous."

That is a long sentence for Gene. He's moody, quiet, appears to be shy and is quite happy to let someone else do the talking for him. He registers no change of expression when his name is mentioned and rarely smiles.

There's a slight trace of a grin however, when the subject of his face comes up. But he doesn't say much about it. "No, I guess it isn't very beautiful, but I wouldn't change it."

Says his road manager, "The fans all look upon Gene as being one of them. They turn up at the stage door sometimes in their hundreds all wearing black leather outfits the same as Gene wears on stage."

"They crack jokes with him, asking where he's left his motor bike, and all seem to like him. Not once have we had any rowdiness or trouble."

THE 'TOUGHS' HAVE CHANGED

"Sometimes they have even helped us to clear a way for Gene to get to the car. And these are the real toughs who usually make trouble for other stars."

When his friend, Eddie Cochran was killed in that tragic car crash last April, Gene suffered a great personal loss.

He felt incredibly lonely, and his loneliness made him feel even more homesick.

Then came the news about his daughter and his hurried return home. Gene Vincent certainly has had it hard.

But though Eddie's death first brought on this loneliness it also helped in one small way to make life a little easier. With Gene's consent his road manager says: "Ever since Eddie's death the fans have been far more considerate to Gene."

"At one time when Eddie and Gene were touring together, there used to be massive crowds outside the stage door who just wouldn't let either of them through. Now the

same crowds are there, but they're far more considerate to Gene. They still seem to sense that he has lost a friend and try to help him."

Says Gene: "I guess they feel sorry for me."

He seems to be miles away as he says that, but no more sad than he usually looks. I ask his manager how he tells whether Gene is sad or not.



The death of Eddie Cochran (above) was a great blow.



I'm told: "It takes a long time and you have to know him very well before you can tell..."

The one thing which Gene shows any real enthusiasm for is his new record "Pistol Packin' Mama," arranged for him by Eddie just before he died, and "Weeping Willow." He plays me the disc and asks whether I like it or not. I say I do.

But I couldn't tell whether my comment made him happy or not. It would have done, I think, if it hadn't been for those tragedies.

THIS IS A FILM NO JAZZ FAN SHOULD MISS

'Photography is superb'

TONY HALL REVIEWS THE MODERN JAZZ SCENE

EVEN if it entails going up to Glasgow (where it opens for an extended season on July 4), you must see Bert Stern's film of the 1959 Newport Jazz Festival, "Jazz On A Summer's Day." It's a truly magnificent movie. Said Steve Race, who sat with me at the preview: "It's like an endless succession of gorgeous LP covers." And he's right. The colour photography is superb. The opening sequences (to the music of the Jimmy Giuffre Trio's "Train And The River") are amongst the most artistically successful I have ever seen.

Other musical highlights in the film include Thelonious Monk's "Blue Monk," Anita O'Day's "Sweet Georgia Brown," the Gaunt-Gerry Mulligan, the inimitable Louis Armstrong and the oh! so moving Mahalia Jackson. You could hear a pin drop during "The Lord's Prayer," Shearing, Scott, Chico Hamilton and Dinah Washington are others on pictorial parade. Somehow rock 'n' roller Chuck Berry gets a look in and, in his own way, gives a powerful performance, backed by some mainly mainstream jazz stars.

Intrigued

I'm ashamed to say I didn't pay too much attention to the music. I was much too intrigued by what the Festival audience's reactions were. Teenagers were comparatively few and far between. They were too busy drinking canned beer. Watch how the music brings out the adults' inhibitions. Their remembrances, regrets

and frustrations are here for all the world to see.

If jazz is the music of our age, then "Jazz On A Summer's Day" is a startling social document. It should be seen. It is excellent entertainment.

Dizzy writes . . .

TWO extremely welcome letters reached me the other morning. Both bore New York postmarks. One was from Jamaica-born trumpeter, Dizzy Reece, who emigrated nine months ago. The other was from Blue Note Records vice-President, Frank Wolff.

Says Dizzy: "Things here are just about the same as everywhere else . . . but there is still a better chance of making a decent living." He has just completed a long engagement at the Village Vanguard, in Greenwich Village.

"Remember what I tried to do on Sundays at the Sautie Club in London?" (I reported the opening—and closing—night in DISC). "Well

the Vanguard is just like that. A nice, intimate room, very relaxed."

Frank Wolff has just recovered from a sudden appendicitis operation. "It hit me on Friday the 13th (a day I guess you can't expect much from). The night before we made a new album with Dizzy for Blue Note. Just with a rhythm section consisting of Walter Bishop Jr. (piano), Doug Watkins (bass) and Art Taylor (drums). We made four standards, one original by Fats Navarro and one by Dizzy. We'll bring this LP out soon."

AROUND THE CLUBS

THE new Johnny Dankworth Band now does every Sunday they're free at the Marquee; pianist Pat Smythe's Trio does intermission sets. The Marquee now alternates the new Ross-Courtley Jazztet with Tubby Hayes' Quartet opposite Joe Harriott on Saturdays . . . Resulting from a Pendleton-Kruger agreement, Harriott works the Flamingo on Fridays opposite Hayes.

Tony Kinsey's Flamingo nights are now Saturdays and Sundays; opposite them every Saturday: the very enjoyable Vic Ash-Harry Klein "Jazz Five," who now have their own place at the Coronet Club by St. John's Wood station every Friday.

New Ronnie Scott Club policy has only "The Quintet" on most week-end sessions, with Hayes' Quartet added on Sundays; Victor Feldman club debut took place there last week-end.



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ANITA O'DAY — her version of "Sweet Georgia Brown" is one of the highlights of the film, "Jazz On A Summer's Day."



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SHEB WOOLEY

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JACK GOOD, producer of 'Six-Five', 'Oh Boy!', 'B.M.G.' and 'Wham!' says

Probably no more teenage TV shows—ever

CAST parties at the end of television series are always gay affairs. At last, both the production team and the artists can stop worrying about next week's show and really relax and let their hair down. But the gaiety is often tinged with a certain sadness, because a happy team of friends is about to split up.

The party at the end of our series of "Wham!!" was no exception. In fact, the sadder side of things was felt by most of us more than it was before because there seems to be no prospect of meeting again in a new show. For we had just completed probably the last teenage show ever to be produced on British television.

ABC, who presented "Oh Boy!!", "Boy Meets Girls" and "Wham!!" has decided not to bring back a show aimed at this age group, and as far as I have heard, no other company has any intentions in this direction. It is thought, apparently, that there is now insufficient demand for a show of this kind.

Well, they may be right. They should know. After all, it is the business of these companies to know. Without their armory of facts, figures, charts, ratings and graphs, who am I to argue? ALL I CAN SAY IS THAT IN MY HEART OF HEARTS I AM CONVINCED THEY ARE VERY, VERY WRONG.

No demand

Maybe our viewing figures over the last week have been uninspiring. But so were the ratings for "Oh Boy!!" and "Six-Five Special" at the same time of the year when even to see the picture on your television screen at six o'clock on a sunny Saturday afternoon you have to draw every curtain in your living room.

Agreed, too, that "Wham!!" for the first weeks had its teething troubles. But by the last programme we had got over these and were well set to do a fair stint of good entertainment for teenagers in the autumn.

But no. Teenagers no longer demand this kind of entertainment. Rock 'n' roll is not the attraction it was. Look at the package shows that have done badly, they say. All right, look at them. Some shows with insufficient drawing-power and over-priced seats have done badly. Any show—rock or chamber music—that makes these mistakes will do badly. But Cliff Richard isn't doing too badly. Nor is Adam Faith.

I know that "Wham!!" wasn't giving you either Cliff Richard or Adam Faith. Even if we could have afforded these artists and if they were available, the policy of the programme was to find, mould and present new talent

Just as it was the policy of all the previous series... when we found, moulded and presented Cliff Richard and Adam Faith.

Practically every side of show business is now benefiting from the success of boys like Cliff, Adam and Marty. And now that variety is dead it is through the mill of programmes like "Oh Boy!!" that we must find and train our new young stars.

In its few short weeks "Wham!!" has finally established Jess Conrad, Michael Cox and Peter Wynne and given a hand to Dave Sampson, Tommy Bruce, Johnny Kidd and some twenty others. So for the moment there will be no shortage of new talent on the scene.

But sooner or later the demand for new faces will be felt. Then what? Does the newcomer make one chance his record and then, the rawest beginner, star in a "Saturday Spectacular," flop completely and never be heard of again?

SO SORRY TO SEE GENE LEAVE

I WAS very sorry to see my great friend Gene Vincent leave in such tragic circumstances. What a pity his visit to Britain should have turned out so unhappily after such a promising start. For me it was certainly a privilege to work with such a talented performer and so wonderful a person. I only wish his commitment had allowed him to appear on our shows more often. Let's hope Gene takes it easy and comes back fit and well again.

Well done, Tony

CONGRATULATIONS to Little Tony for learning enough English to make a short speech to the studio audience at the end of the last "Wham!!" thanking them and all the fans in Britain for being so kind to him during his long stay here. He returned to Italy for television dates and a tour last Saturday.

ONE more note on the "rock is out" nonsense—last week's DISC gave us these results in the



JACK GOOD... the TV training ground is lost.

I know we've had some flop performances on our kind of programme—more than a few. But for the very reason that we were not the "Saturday Spectacular," we could persevere with the talent we believed in.

What I am trying to say is that irrespective of the demand for these programmes—and I am convinced that there is one—there is a NEED for them as a training ground.

This is my honest opinion—not the wounded outcry of a child who has lost his favourite toy. I shall continue in the field of records and radio to make the sort of pop music I enjoy and believe many other young people enjoy. And as I am a television producer, I shall continue to produce television, and enjoy doing so. But it won't be the same.

charts—(1) "Cathy's Clown," (2) "Robot Man," (3) "Cradle Of Love," (4) "Three Steps To Heaven," (5) "Handy Man," (6) "Shazam," (7) "Sweet Nothing." Rock must be dying from the head downwards.

Crazy about it

A RECORD I'm currently crazy about is "Rocking Good Way," by Dinah Washington and Brook Benton on Mercury. These two great singers make a rich, fruity duo. Against a backdrop of rocking strings they give one of the most relaxed and yet most beaty performances ever put on wax. Give it a spin. I know you'll like it.

His sisters are proud

DELIGHTED about Mike Cox's entry into the charts. Apart from the fact that Mike has stacks of talent, it really couldn't happen to a nicer, more modest and unassuming fellow. And I bet his sisters are proud of him.



EMI Records Ltd., EMI House, 20 Manchester Square, London, W.1

. . . . wired by Maurice Clark

CABLE FROM

AMERICA

Billy Bland cuts sequel to current hit



JUNE CHRISTY—14 albums in 15 years with Capitol.

BILLY BLAND, whose "Let The Little Girl Dance" is doing so well on both sides of the Atlantic, is about to make the charts soon with his follow-up to this, "Pardon Me," a sequel in which he asks "the little girl" to dance.

Billy has been a professional singer since he was 18 years old. He is now 27 and has been with the same recording company since he started. Born in Wilmington, North Carolina, Billy's hobbies are singing, swimming and most outdoor sports and he is considered an accomplished ballroom dancer. He doesn't smoke or drink.

"Pardon Me" will make his fourth hit disc for the "Old Town Company," and all of them he has written himself.

Connie is tops

STAR of this recording age must surely be **Connie Francis**, who at the moment is riding high in the best selling charts with her fourth double-sided hit disc within a year: "Everybody's Somebody's Fool" and "Jealous Of You."

Fabian has this year been picked as the biggest male star of the year by the California All Youth Symphony Orchestra. The group have this year raised more than five million dollars for various charities.

Caterina Valente has recorded an album for RCA Victor called "Classics With A Chaser." Its subtitle is "Classics For People Who Don't Like Pop Music—Or Pop Music For People Who Don't Like Classics."

Xavier Cugat has returned to the Mercury label after several years recording with the Columbia and RCA Victor labels. Irving B. Green, President of Mercury, is really thrilled to get him back, gave a wonderful party and in his speech said he thought Xavier had done more for Latin American music than anybody else.

David Seville is now the president of Chipmunk Enterprises. This deals with products inspired by the famous Chipmunks, including games, wallpaper, puppets, balloons, charm bracelets and stuffed toys.

Capitol Records have cut a live performance of "The New Ray Anthony Show" at the Sahara Hotel in Las Vegas. On this you will hear Ray sing and play trumpet, and also two new girls, **Diane Hall** and



BILLY BLAND—follow-up

Annita Ray. All together a very entertaining album.

Fats Domino uses strings for the first time on his new record, "Walking To New Orleans."

Jack Teagarden will be celebrating his thirtieth year as a recording artist when he opens next week at the London House in Chicago. Some confusion here with the

release of "Look For A Star" by **Gary Mills** on Imperial and the original by **Gary Miles** on the Liberty label taken from the soundtrack of "Circus Of Horrors."

Benny Goodman's old hit, "Moonlight Cocktails," has been given a new look by the "Rivieras" on the Co-Ed label. This could well be very big again.

'Sick' kick

TWO of the funniest albums I've ever heard are out this week on the Pip label, both on the "sick-kick" type of humour. First is called "Sing A Song Of Sickness" and titles include things like "Little Rock, That All American Town," "Bon Voyage, Titanic," "Good Job Well Done, Neville Chamberlain," "Watch World War Three, On Paid TV," and so on. The other sweet little thing is called "Smash Flops." Titles on this include "At The Annual Get Together Of The K.K.K.," "I Saw Adolph Today," and so on.

June Christy has now been with Capitol Records for 15 years. Her first disc after joining **Stan Kenton** in 1945 was "Tammoco," which was a hit. This was followed by "How High The Moon" and a number which is now so closely associated with her, "Willow Weep For Me." June is one of Capitol's biggest selling album artists and now has 14 released.

Looks like **Billy May's** backing and arrangement will prove lucky for **Jo Stafford** on her new disc, "Indoor Sport." Jo hasn't been in the charts for a long time now, yet at one time she was hardly ever out. This, I think, will mark her return.

Announcing the Record You Chose



CLIFF announces the result of the ballot to Aisling.

Photo: RAFAEL

CLIFF RICHARD'S

NEW HIT

'Please don't tease'

Coupling: 'WHERE IS MY HEART' 45-DB4479

PLEASE DON'T TEASE was voted No. 1 in the 'Beat Ballot' held in London recently. Teenage voters were invited to choose from twenty-one numbers Cliff had recorded, and PLEASE DON'T TEASE was the one they all wanted!

IT'S ON SALE THIS FRIDAY!

COLUMBIA



RECORDS

CRAIG DOUGLAS reveals

The secrets behind those TV guest spots



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I'M often asked why I don't make more television appearances. I've made five in the past year. The answer is simple: I refuse just to go on plugging my latest records.

The trouble is, more often than not I'm booked in TV musicals as a guest star. And guest stars on television are getting a raw deal.

What happens when an artist is booked for such a spot? He is allotted about three or four minutes of screen time, and in that time he has to sell himself.

What can a performer do in those few minutes?

The obvious thing, of course, is to plug the latest disc. One might just as well make those valuable screen minutes pay.

But nevertheless it isn't very satisfactory. And what is more, the audiences at home feel cheated. They want more from a guest than just a plug.

Even the kids say, "Oh, it's him again. I expect he'll sing his latest record." And he usually does.

One song and he's finished. There is no time for anything else. Certainly no time to project any kind of personality the performer might possess, or for an act he might have been working on and sweating over.

LESSONS

I've spent hours and hours working out an act. I've had dancing lessons, singing lessons, and even elocution lessons, preparing myself for a good spot in a television show.

But I never seem to get the opportunity to show it on television.

I did have one chance, though. This occurred on the Ernest Maxin show. I was given a solo number, some lines with Ernest, and I finished up doing a double act with him.

This I liked very much. I was given the time and allowed plenty of scope and good production for a presentation of an act of my own.

This is as it should be for a guest star, not just a mere three minutes to plug your latest attempt in the recording field.

Another point. Guest stars often find themselves under-rehearsed by the time transmission comes around, and there seems to be so much time-wasting.

WAITING

I went to a studio the other week for a show transmitted late evening. I arrived at ten in the morning and stayed there until fifteen minutes past midnight. During that time, I had two run-throughs of my one song just before transmission time. I spent all day in the studios just for three minutes of screen time.

I rather sympathized with the fabulous Sammy Davis Jr., who was given only a few minutes in the Royal Variety show and consequently got only a few minutes when the tele-recording of the show was transmitted.

I've seen his fall act twice. What a fabulous performer he is! He had the audience eating out of his hand during the hour and fifty-five minutes he was in front.

I begged some of my friends to go along and see him entertain. Some of them have turned to me and said, "We saw him on the telly and we didn't think he was that good. He's overrated."

It's incredible, isn't it—condemning such a great entertainer on just a few minutes of screen time?

Now that I've got that off my chest I'd like to talk about my future.

I'm wanting very much to concentrate on a different kind of song from the "happy, nice" songs I've been singing in the past.

I know these songs—like "Only Sixteen," "Teenager In Love" and "Pretty Blue Eyes"—have given me any success I may have achieved today. But whenever I sing them on stage I get the impression that the

audiences are relaxing in their seats and thinking, "What a nice young lad."

Now I want to make them sit on the edge of their seats. I want to surprise them with something a bit more exciting and dramatic.

In the past I've found it difficult to break away from these "nice, happy" songs. I tried a couple of months ago when I recorded a ballad, "Wish It Were Me." It wasn't a success. It's sales were far below the average sales

of my recordings. I think it sold about 40,000 and my average is around the 200,000 mark.

However, shortly I intend to have another try at recording something different. Then, maybe, I'll be luckier.

The success that I have had in the pop field hasn't changed me very much as a person. At least, I don't think it has! Though I am not so shy as I used to be.

When I first started, whenever I appeared on the stage I was terribly nervous and, as a result, I did not give of my best. Today I'm still nervous, but not so much so. I have realized that when an audience pay to see you, you must be right on top or they'll feel cheated.

I'm glad that I have, to an extent, conquered my shyness and nerves. Perhaps soon I'll master them completely.



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The pop wedding

of the year

Without doubt it was the pop wedding of the year. No gimmicks, said Tommy Steele's co-manager, John Kennedy, and there weren't any, but a couple of thousand fans outside St. Patrick's Church, Soho Square, on Saturday, saw to it that it was not just a quiet affair. The reception was held at the Savoy and then Tommy and his bride, Ann, left for a short honeymoon, "somewhere in Britain." Tommy is due to start rehearsals for his Blackpool season today, Thursday. (DISC Pic)



Atlantic sign Leonetti

ATLANTIC and Alco Records, two labels controlled by the same company, have added a list of American names to their contracts. One of their most important signings is Tommy Leonetti, who previously cut for the Victor label in the States. His initial disc for the label, due out this month, is "Without Love," backed by "Bluebird Of Happiness." Other artists signed are singing group The Tarriers, who are to appear at this year's Newport Festival, and jazzmen Charlie Mingus, Philly Jo Jones and Fred Kaz, all on Atlantic. Vocalist Artie Lewis has gone for the Alco label. All Atlantic and Alco discs are released here through London.



ANTHONY NEWLEY was presented with his Silver Disc for "Do You Mind" last week at a lunch given by his recording company, Decca. Mr. E. R. Lewis, Chairman of Decca, made the presentation on behalf of DISC. (DISC Pic)

Lana Sister — emergency operation

LYNN, one of the three Lana Sisters, was rushed to hospital last Friday with an acute attack of appendicitis, thus causing the girls to miss two days of their week in variety at Stockton. The Sisters were due to open for their summer season at the Blackpool Hippodrome tomorrow (Friday), on the Adam Faith-Emile Ford bill. It is now hoped that Lynn will be fit enough to enable them to join the show on July 1.

BILLY FURY FOR 'SPECTACULAR'

BILLY FURY is to make his first appearance for ATV when he appears in a "Saturday Spectacular," which is being taped at their Hackney studios today (Thursday). As yet no date has been fixed for the transmission of the show, which will star American comedienne Jean Carroll.

Buddy Greco LP in July

FONTANA RECORDS are to issue a new LP by Buddy Greco in July. It is called "My Buddy," and it will consist of new arrangements of standards.

Black writes Drake score

STANLEY BLACK, Musical Director for Associated British Films, has written an original score for the new Charlie Drake comedy, "Sands Of The Desert," which is now being edited at Associated British Pathe's studios at Elstree. The score has an Arabian theme.

Carole Carr—new series

CAROLE CARR is to begin a series of six half-hour programmes for BBC TV entitled "Soft Lights And Sweet Music." The first will be shown on Monday, July 4, and Miss Carr will be backed by a small group including Dave Goldberg (guitar), Dennis Wilson (piano) and Martin Slavin on vibes. Guest in the first programme will be trumpeter Kenny Baker.

Old time theme on '100 Stars' night

THEME this year for the annual "Night Of 100 Stars," which is being held at the London Palladium at midnight on Thursday, July 21, is "Stars of today doing the numbers of yesterdays stars."

Among those who have already accepted invitations are Joan Regan, Peter Sellers, John Fraser, Beatrice Lillie, Peggy Mount and Beryl Reid. Invitations have also gone out to all the stars at present appearing in "Stars In Your Eyes" at the London Palladium, and possible acceptances include Cliff Richard, Edmund Hoekridge and Russ Conway. Among the transatlantic guests who will be present on the occasion are Fernando Lamas, Arlene Dahl, Eva Gabor and David Niven. Several top line actors and actresses will also be present, including Lawrence Harvey, Margaret Leighton, Sir Laurence Olivier, Sir Alec Guinness and Robert Morley.

Delmar in Venice

SINGER ELAINE DELMAR is to fly to Venice on July 9 for a two-week appearance in cabaret. Then she goes to Paris to start on her first film. Miss Delmar returns to Britain on July 31 to take part in the annual Beau-lieu Festival of Jazz.

WIN A week PLUS A PLUS A

See next week's issue for full talent c

You must hear this wonderful disc!



Toni Eden

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with WHAD'YA GONNA DO 45-DB458

COLUMBIA RECORDS

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McPhatter moves to Mercury

AMERICAN beat singer, Clyde McPhatter, who visited Britain in March as part of the Bobby Darin-Duane Eddy package, has made his second record label switch, this time to Mercury. McPhatter originally recorded for a company whose discs were released through Decca. He later switched to MGM. Work has already started on a new album, which is to be given a rush release.

New Keller disc out

JERRY KELLER, due to return to the States later this month for his Army service, has a new disc released in the U.S. Titles are "My Name Ain't Joe," a fast rocker which Jerry wrote himself, and "White For Me And Blues For You."

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Joiner, Arkansas Jnr.
High School Band
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ONLY THE
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MIMI
THE
LANE BROTHERS
45-HLR 8150 London

LITTLE
KISS ME,
45-F 2124

CHI CHI
KALASANDRO!
45-WB 13 Warner Bros

DECCA
Brunswick
RECORDS MAGAZINE—There
Billy Fury on the cover
Sure you'll
THE DECCA RECORD COMPANY LTD DECCA



Seen during rehearsals for the new Granada TV show, "Two's A Crowd," which starts its run tomorrow (Friday), are Tony Osborne, American comedian Orson Bean, who has just had his first record—"Orson Bean At The Hungry 1"—released in America, Marion Ryan and Gary Marshall. (DISC Pic)



In Britain to cut his first British disc for Polydor is German pop star PETER KRAUS. Left to right: Gerhard Mandelison (Chief A and R Manager for Polydor Records), John Phillips (Sales Manager), Peter Kraus and musical director Bob Sharples. (DISC Pic)

JIMMY JONES WINS SILVER DISC

U.S. conductor on JBJ panel

MGM's newest singing discovery, 23-year-old Jimmy Jones, has won a Silver Disc for his recording of "Handy Man."

Issued at the end of March, the record jumped into DISC's charts on April 2, at number 13, and has been in the Top Twenty for more than two months. It currently stands at number 6.

Jimmy's follow-up, "Good Timin'," his second MGM release, issued a little over a week ago, has entered our charts this week at number 11.

Jimmy Jones is one of the few artists to have both first and second releases in the Top Twenty at the same time.

Steele film gets Plaza premiere

THE Plaza Cinema, London, will be the setting for the world premiere on July 7 of "Light Up The Sky," the new Bryanston production in which Tommy Steele plays a starring role. In the film, an adaptation from "Touch It Light," which had a very successful stage run, Tommy plays a straight acting role with no singing.

Castle in 'Alley' show

ROY CASTLE, who will be appearing in a "Saturday Spectacular" on July 9, when he co-stars with Russ Conway and Rise Stevens in a show already taped, is to appear in "Tin Pan Alley," AIV's new beat show, on July 2.

Each week, a different big band will guest, commencing with the John Barry Seven on June 25. They are followed by Johnny Dankworth (July 2), Eric Delaney (9), Ted Heath (16) and Bob Miller and the Millermen (23).

Throughout the series, the selling will be in a club, and not a show, as was stated last week.

THE panel for "Juke Box Jury," when it returns to the screens after a two-week absence on Saturday, July 2, will consist of American conductor and composer Carmen Dragon, at present in Britain for concert engagements, Pete Murray, Anthea Askey and Ed Robertson.

The following week, singer June Marlow, Catherine Boyle, Alan Dell and Peter Noble will be on the panel.

Filmusic celebrate first birthday

FILMUSIC, one of our newest music publishing concerns, celebrates its first birthday this week. During its first year, Filmusic has been responsible for publishing the music from 24 British films, including "Sapphire," "The Captain's Table" and "Heart Of A Man," in which Frankie Vaughan starred and also had a hit disc of the title.

by Owen Bryce

he has penned is the Joe Williams' "Everyday I Have The Blues." He is also considerably younger than the other artists Jack Higgins has been bringing over—he was born at Memphis on September 2, 1945.

I RARELY mention films in these columns but the series of programmes which the National Film Theatre is showing during July and August should interest jazz fans of all shades. Only two of the films, "Jazz Dance" and "Cry of Jazz" are directly concerned with jazz, but all the films have considerable bearing on the sociological background of American jazz musicians and their way of life.

Currently on Filmusic's books are three new films, "Conspiracy Of Hearts," "The League Of Gentlemen," and "Faces In The Dark." Now released is "Never Let Go," in which Adam Faith stars. From the film, he has recorded "Johnny Comes Marching Home" for Parlophone, which he sings over the credits. "Circus Of Horrors" which enjoyed a lengthy run at the Pavilion Theatre, produced "Look For A Star," which was recorded by Gary Mills for both British and American release. This disc has now been issued in America, where six versions have been made.

Louise Donegan's guests in "Putting On The Donegan" on Thursday, July 14, will be Kenny Ball and his Jazzmen and Dickie Bishop.

TRAD JAZZ NEWS

Classics!

COLLECTORS in London may need reminding that there are still some 78 Vocalions left in dealers' shops around the Charing Cross area. I confess I was astounded to read that it was still possible to buy Kid Ory's "Blanche Toussatoux," King Oliver's "Someday Sweetheart," Triste Smith's "Freight Train Blues," Billy Bank's "Yellow Dog Blues" and Monk's "You Always Hurt The One You Love." Every one of these is a classic of jazz... no matter which period you prefer. My favourite would be Triste's disc, featuring Sidney Bechet and a very young Charlie Shavers playing some glorious pre-bop trumpet.

IF you're a real collector, here's something I discovered almost by accident: The Johnny Dods sides, "Clarinet Wobble" and "Oh Lizzie" are actually the very rare "San" and "St. Louis Blues." But not all copies are the same, so ask to hear the disc first. For the price of a standard 78 record you may find yourself with a collector's jewel worth upwards of a pound.

ACKER BILK has a short spell at the Top Hat Ballroom, Port-steward, Ireland, from July 16 to 24. In October the band undertakes a more extensive tour of Ireland. Dates are provisionally fixed for October 9 to 16.

STILL the blues singers come and go. Speckled Red plays his last date at a concert in Watford on June 30. Memphis Slim, famous among collectors as a singer but better known in the States as a pianist and band-leader, takes his place during July. Peter Chatman, to give him his real name, is also quite something of a composer. Among the hundreds of blues numbers

Jazz version

EX-MGM musical director, André Previn, due to arrive in Britain at the end of the month for one television appearance, has recorded a jazz version of "West Side Story," with Shelly Manne and Red Mitchell.

This is a follow-up to his fantastically successful "My Fair Lady," which has proved to be one of the biggest ever jazz sellers. The new album will probably be released here during the summer.

End in Vienna for two 69 gn. Tape Recorder Recording Test

details of DISC'S great new contest

THIS WEEK

LONELY
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TONY
KISS ME

Decca

BRENDA LEE
I'M SORRY

45-05833 Brunswick

DUTCHMAN'S GOLD
WALTER BRENNAN
with Billy Vaughn's
Orchestra

45-HLD 9148 London


HE'LL HAVE TO
STAY
SALLY KELLY

45-F 11238 Decca



A full-colour portrait of the July issue; make your copy.

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Holiday should top the Height(s)

5
pages of
POP, JAZZ,
and LP
REVIEWS

RATINGS

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

D.N.T. indicates a Don Nicholl tip for the Top Twenty.

FIRST RATE C and W FROM HANK

HANK LOCKLIN
Please Help Me, I'm Falling;
My Old Home Town
(RCA 1185)****

If you are looking for a first-rate Country and Western side which stands every chance of becoming a pop hit then tune into Hank Locklin singing Please Help Me, I'm Falling (in love with you).

Hank has the kind of country voice which does not whine too much and he has a natural sense of melody which is very evident here. The song is pleasing—so is the performance.

My Old Home Town is even more of a hill-billy with Locklin emphasizing the accent. Lyric line is an old familiar one. Hank plays his own guitar on this record, by the way.

DOROTHY COLLINS
Banjo Boy; Tintarella Di Luna
(Top Rank JAR491)****
DOROTHY COLLINS gets right into the spirit of Banjo Boy as she works with a kiddie-type chorus on the number. In fact, she's about the first vocalist I've heard who really opens it out in the corny way it demands.

With Dorothy leading the other voices happily along, there's also a good plunkety-plunk backing directed

MICHAEL HOLLIDAY

One Finger Symphony; Little Boy Lost
(Columbia DB4475)

D N T
MICHAEL HOLLIDAY has covered the "One Finger Symphony" and I much prefer his voice on the song to that of Ronnie Height. This, of course, is a matter of personal taste and many customers may go the other way. Yet I think the preference is worth backing.

In the same way that Mike came through against the Americans on "Starry Eyed," so he may come through with this ballad.

Norrie Paramor directs the piano and strings accompaniment lightly to help the side on its road to the top. "Little Boy Lost" is a western tale which Mike sings with his best bow-legged voice. Vocal group in the trotting accompaniment.

Cliff is more subdued

Please Don't Tease; Where Is My Heart?

D N T
CLIFF RICHARD singing the familiar "Where Is My Heart?" is in gentle romantic form and gets an easy accompaniment from his Shadows. The tune's a good one for Cliff to handle and he should whip up plenty of young feminine sighs with this.

"Please Don't Tease" livens up the pace considerably, though it is still rather subdued for Cliff. This number was picked by some of Cliff's fans at a recent experiment at EMIL and they should certainly be queuing up for this coupling—even though I don't rate this among his best discs.

your weekly DISC DATE with DON NICHOLL



CARL DOBKINS—easy bounce.

by Bill Sandford. Miss Collins does the minimum of singing herself, but you get the feeling that she's whipping up the fun.

Tintarella Di Luna is driven its Latin way with powerful precision by Miss Collins. Again one of the best versions. Sound here is crisp and compelling all the way.

RAY PILGRIM
Baby Doll; Gambler's Guitar
(Oriole CB1557)****

RAY PILGRIM, who composed "Little Christine" for Dick Jordan, now makes his own disc debut—and with another of his own

compositions. This is Baby Doll. Aimed at the teenager with a light beat the song is easy to hold and it ought to find a niche in numerous juke boxes. It could also be the start of something for Ray as a recording vocalist.

Gambler's Guitar takes Pilgrim west for a quick tempo cowboy tale which he sings neatly to a Ted Taylor backing. You'll probably know the tune. I also think many of you will be wanting to know more of Ray Pilgrim.

CARL DOBKINS
Exclusively Yours; One Little Girl
(Brunswick O5832)****

DOBKINS goes on an easy bounce with the ballad Exclusively Yours. An artist who has deserved more success in this country than he has achieved. Carl drifts pleasantly through the light romantic number with chorus la-de-dah-ing behind him.

The side is tuneful and very catchy. I reckon it will rise to big sales, could even edge its way into the lists.

One Little Girl, with chorus and rhythm accompaniment, changes the pace to a slow rock. And again, Carl plants the tune infectiously.

RONNIE HEIGHT
One Finger Symphony; Mem'ries And Habits
(London HLW9144)****

COY voice used by Ronnie Height as he sings his One Finger Symphony rather puts me off this disc, although the tune is cute.

Production qualities are good, with piano carrying melody simply behind the boy—and strings soaring in on cue. Might grow on you.

Mem'ries And Habits overcomes what seems to me to be a poor title and develops into a fairly strong buster. Height's odd voice is doubled-up for part of this half, and there is a vocal group present, too. There is also a "Fever" like drum at work.

THE DRIFTERS
Lonely Winds; Hey Senorita!
(London HLK9145)****

LOVELY Winds is a quick buster from The Drifters, with hoarse voice leading the group. Number is a natural for juke juke, and although the chanting may not be to everyone's taste, I should think there will be plenty of customers.



MIKE HOLLIDAY, seen here with his wife Margie, could have another "Starry Eyed."

Again, those odd strings scream into action to make another accompaniment out of the normal run.

On the turnover, you will discover a Latin rocker with the growly voice leading the way once again. This half is cut to a more ordinary pattern than the top deck.

HOLLYWOOD ARGYLES
Alley Oop; Sho' Know A Lot About Love
(London HLU9146)****

ALLEY OOP is a comic strip character, a cave man drawing well-known to readers of American newspapers, but not known here. Whether he will become known—perhaps as a result of this disc—remains to be seen.

The vocal team here, with boy drawing a lead, moves the novelty with a slow, steady beat. Lyric follows the jive language pattern of the strips and extols the cave man. Humorous and useful for slow rocking beside the juke.

Sho' Know A Lot About Love follows similar vocal pattern and rides the ponderous, beat again. Heavy snare drum works with the singers this time. Would not surprise me if customers in this country began requesting this half!

RICHARD OWENS
Call It Love; Love Play
(Decca F11250)****

SHOW-TYPE tunes for Richard Owen to sing, and he sings them with the old-fashioned English revue manner.

Took me back a bit to Cochran days, except that the lyrics lacked bite. Very odd indeed to hear material like this, song like this, nowadays.

KAY STARR
Wheel Of Fortune; If You Love Me
(Capitol CL15137)****

WELL, Kay had herself a smash with Wheel Of Fortune when she first recorded the number. Now Capitol have seen fit to bring the number out once more—possibly because of Kay's recent television appearances here.

The swirling ballad doesn't knock us with the same gimmicky impact as

it did originally, but it is still a very solid commercial bet.

If You Love Me (really love me) is another familiar ballad. Another good ballad, too, which Kay puts over sincerely and strongly with Hal Mooney directing the dramatic orchestra and chorus.

SAM COOKE
Wonderful World; Along The Navajo Trail
(HMV POP754)****

MR. COOKE has done very well for himself in the States with Wonderful World. Lyric, carefully thought out, is sung to a friendly sort of beat, and Cooke warps his way through the song in group company with rhythm behind them.

It could build over here, too. Along The Navajo Trail brings a swinging band into the backing for Cooke as he sings this contrasting Western number. Side moves well, but I have the feeling it could have been even better if Cooke had been content to stick closer with the melody.

HARRY ROBINSON
The Skirt; Winoweh
(Top Rank JAR325)****

HERE we get what disc producer Bunny Lewis terms the Harry Robinson "String Sound." It is certainly a sound—and we have come to expect modern gimmicky noises from Harry.

This time, I think he may sell very heavily indeed with The Skirt. The strings weave a weird bagpipe-kind of pattern for the fast tune, while the rest of the band work furiously behind. Novel and ear-catching.

Winoweh is revised with remarkable regularity and is currently enjoying one of its popularity phases. Robinson's treatment gets into your feet and may even succeed in turning the disc over.

JOHNNY WADE
Funny Thing; Shadow Love
(HMV POP757)****

TWO songs from British stage shows, Funny Thing stems from the ill-fated musical "The Golden Touch"—Shadow Love is one of the numbers in "Now Cranks." Johnny Wade sings the Funny Thing

ADAM FAITH'S LATEST & GREATEST!

"JOHNNY COMES
MARCHING HOME"

On PARLOPHONE R465

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Lush sound from Cordell...Harry Simeone may have a sleeper

ballad warmly to a big orchestral accompaniment. A gentle, romantic song which strikes me as being too stagey for pop success.

Shadow Love has a nice elusive feeling about it which suits the idea behind the romance. Again, however, a trifle too clever for immediate sales. Wade sings this one with vocal chorus behind him.

FRANK CORDELL
Mr. Lucky For Those Who Love (HMV POP755)****

BRITISH rival for Henry Mancini's own recording of his Mr. Lucky television theme. Frank Cordell uses a big lush orchestra and draws a very attractive sound from the musicians. The side as a wide-open feeling about it which I like. Remains to be seen how the tune itself catches on over here.

On the reverse, Frank directs one of his own compositions, which shows that he has very little to learn from Mr. Mancini in this respect. For **Those Who Love** is a dreamy, romantic air with piano and strings doing most of the work.

BILLY BORLYNN
Baby Listens! Liebele! (Philips LP1011)****

BILLY BORLYNN—a new voice to me—sings strong and warm as he goes through the steady beat ballad, **Baby Listens**. Like a kind of American Max Bygraves, I suppose. This one may do well.

Liebele! is a slow, romantic ballad with a slight beat woven into it.

JAMES BROWN
Think You've Got The Power (Parlophone R4667)****

JAMES BROWN shouting and rapping his way through the rocker, **Think**, which may even have a spiritual for its basis if you can concentrate on the words which the vocalist gets out.

You've Got The Power slows things down to a heavy plodding beat while

Brown declares his title over and over again.

THE KINGSTON TRIO
Bad Man Blunder; The Escape Of Old John Webb

(Capitol CL15138)****
WITH some luck on their side The Kingston Trio should find themselves with a sweet seller again. **Bad Man Blunder** is a western yarn which they sing to an easy kind of modern beat that will help it into the juke boxes.

The Escape Of Old John Webb is another ballad in the folk style at which the Trio excels. A delightful effort which holds your ears fast all the way.

JOHN BARRY
Blueberry Hill; Never Let Go (Columbia DB4480)****

IT may have come too soon after Fats Domino's beat version, but this excellent rocking arrangement of **Blueberry Hill** ought to build up sales handsomely for Mr. Barry. His orchestra, led by a dark guitar, consists mainly of plucking strings. **Never Let Go** is John's own composition for the film of that title. Again the combination of plucked strings and rocking guitar is used with top grade results.

JOHNNY CAMERON
I Double Dare You; Fantasy (Top Rank JAR396)****

I DOUBLE Dare You sounds as if it has stepped straight out of a parade of the Twenties. Cameron, with a light voice of the kind they used to feature in college films, sings with a beat-swinging set of girls.

Tune bounces cutely along and the banjo plinking accompaniment maintains the deliberate period atmosphere.

Fantasy is more up to date... a litter of the Craig Douglas kind and, indeed, Cameron has something of the same sort of sound as he sings it.

FRANK WEIR
Big Ben; Drivin' South (Orion CR1554)****

FRANK WEIR'S orchestra, but a side which is not led by the Weir saxophone. Instead **Big Ben** gives most of the limelight to piano for this slow, haunting theme which develops so smoothly.

I liked it a lot and I enjoyed the production which builds from a quiet start to full orchestral drive before slowing for the gentle finish.

Drivin' South is a Latin joyride by the band and a very tuneful one, too.

TONY BRENT
Come On In; Your Cheatin' Heart (Columbia DB4478)****

DRIVING along in the Lloyd Price fashion with a girl group emulating Lloyd's regular crew, Tony Brent nevertheless manages to retain his own personality as he sings the tuneful **Come On In**, I'd keep an eye on this ball.

Your Cheatin' Heart is driven comfortably by Brent for the reverse.

JOHNNY ASHCROFT
Little Boy Lost; My Love Is A River (HMV POP759)****

SEEMS odd that EMI, having given Mike Holliday **Little Boy Lost** to sing, should also be using the Johnny Ashcroft version (or vice versa). Ashcroft is listed as part composer of the song, which he sings easily and pleasingly here with the Noel Gilmour sextet and a vocal group.

Another Ashcroft composition, **My Love Is A River** (that never runs dry), is a likeable romancer which Johnny sings warmly.

RAWICZ AND LANDAUER
Sea Shore; Bahama Rhumba (Philips PB1039)****

A **ROBERT FARNON** composition, **Sea Shore**, brings back those seagulls for the opening. After this introduction the famous pianists glide into the number with typical skill. **Bahama Rhumba** begins sedately and never quite succeeds in letting its



FRANK CORDELL rivals Henry Mancini on a TV theme.

hair down despite the Latin incentives. The pianists are overshadowed by the big orchestra and the feminine voices which range loud and high almost throughout.

HARRY SIMEONE CHORALE
Onward Christian Soldiers; Won't You Marry Me?

(Top Rank JAR397)****
IN the same vein as that which produced gold from "Little Drummer Boy" Harry Simeone has arranged the famous hymn, **Onward Christian Soldiers**. His Chorale sings the lovely melody with stirring sincerity. Released at Christmas time it could have sold in its thousands... I hope it still manages to do so.

Won't You Marry Me? is Simeone's adaptation of the old "Soldier Soldier Won't You Marry Me?" He lifts it along with a present-day noise that I find extremely catchy and pleasant. A sleeper of a disc.

JOINER, ARKANSAS JUNIOR
HIGH SCHOOL BAND
National City; Big Ben (London HLG9147)****

THIS IS NOT a group of school kids playing... in fact, there's no such school in the Arkansas village of

Joiner. The band is a select group of Hollywood musicians!

And how they tip into a Dixieland version of the famous march for the top deck here! **National City** is an adaptation of E. E. Bagley's 54-year-old march "National Emblem"; the title may mean nothing to you, but the melody certainly will. I found this amusing, colourful and full of commercial potential.

Big Ben moves with a relaxed beat for the turnover to round off a disc well worth spinning.

JOE BROWN
Jellied Eels; Dinah (Decca F21246)****

LIONEL BART follows up his "Fings" kick and strikes the music hall sparks that are flying happily at the present time. Having heard Tommy Steele singing Harry Champion's "What A Mouth," we now get a derivative song in raw Cockney.

Joe Brown, with the Bruvvers, manages a ripe, pubby sound for his **Jellied Eels** vocal. But it may be too Cockney in accent for some.

Dinah is belted vocally and on guitar by the Brown boy. A rocking, exciting treatment of the standard.



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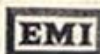
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BRUCE TURNER'S JUMP BAND Accent On Swing

Accent On Swing; Cream Puff; Opus Five; Don't Get Around Much Any More; Stop, Look, and Listen; Christopher Columbus; Queen Bees; Honeyuckle Rose; Nuts; Jump For Me; Blues For Lester.
(International Jazz AJZ/4LP)

FOUR stars because Bruce is the also player on this. Anyone else would have got three. But Bruce Turner is *The British Jazzman*. I mean it. Probably the only completely unselfconscious jazzman in these islands who could stand up to the top Americans and hold his own.

Unfortunately for us, Bruce is too great a jazzman to be a good leader. His inability to be the big boss results in a session which doesn't swing, except on the odd occasion when Bruce allows himself more than a half chorus of solo work.

Thus, *Honeyuckle Rose*, the only unarranged track of the session, comes off best. At other times, a man hardly has time to get going before something else happens.

Johnny Mumford is excellent on trombone but hardly ever gets into the feel of things. Stan Greig plays some pretty piano. If I didn't know



BRUCE TURNER—probably the only completely unselfconscious jazzman in Britain today.

just how well he can play I'd be happy about it.

Come to think of it, that is exactly my reaction to the whole disc. If I didn't know... but then I heard, and thrilled, to Bruce's band on a recent "Jazz Club" broadcast. High spot was *Opus Five*. The fire of that night is missing on this version.

In spite of which I'd like to see everyone buying this. For Bruce's sake... for the sake of British jazz.

BECHET-SPANIER

Sweet Lorraine; China Boy.
(Top Rank TR5017)****

Sweet Sue; Lazy River.

(Top Rank TR5018)****

I FIRST had these four sides many years ago on some private label, if my memory serves me correctly. Recently they were re-issued on the Melodisc label, and now here they come once again on Top Rank. Since that time I've played them quite a lot. The initial excitement has somewhat abated.

This is more than probably due to the recording, which has no top. Result is a dull, boxy, inept sound which I find hard to believe was the sound that day in March, 1940, when Maggy, Bechet, Carmen Maestron and Wellman Bread gathered together.

Except for *China Boy*, taken at a fast tempo, all the numbers are easily played melodic items that give both Maggy and Bechet the maximum opportunity to show off their improvisations.

Of these two records I think I prefer the second one, but there is really nothing in it. I just happen to like *Lazy River*.

DIZZY BURTON'S JAZZ ACES Vieux Carré Jazz

Palma; Blue Aces; 333 Bourbon Street; The Curse Of An Aching Heart.
(Esquire EP227)***

DIZZY BURTON took over the lead of the *Jazz Aces* from Eric Balty when the latter decided to retire to other fields. Though a trumpeter, his nickname in no way reflects his style of playing, which is airtight trad. But a rather controlled trad style with the addition of odd growls, as on the Spanish-tinged *Palma*, a composition by the leader. *Blue Aces* is also a home made original.

I've no doubt the group has its own firm following of fans, but it has yet to make a worthwhile record. For the sake of the future Desmond "Dizzy" Burton could look to his chords in his improvisations. Maurice "Mo" Green should do all in his power to make his drumming less monotonous, the band, as a whole, should be more adventurous with its arrangements, it should lay off the blues, and lay off numbers such as *The Curse Of An Aching Heart*, and the front line must learn to integrate itself.

On the credit side can be mentioned its four-piece front line. The traditional one of piano, guitar, bass and drums (remember King Oliver's earliest band?).

Owen Bryce

Not the greatest Pres—but still great

LESTER YOUNG

The Greatest Lester Young

Sunday; Jumpin' With Symphony Sid; No Eyes Blues; Sax-O-Be-Bo; On The Sunny Side Of The Street; Jumpin' At The Woodside; One O'Clock Jump; Jumpin' At Mame's; Three Foolish Things; It's Only A Paper Moon; Lover, Come Back To Me; 5M Blues; Just Coolin'; Easy Does It.

(12in. Vogue LAE12194)*****

PERSONNEL: Lester Young (tenor) with groups including Howard McGhee (trumpet); Vic Dickenson (trombone); Dodo Marmorosch or Argonne Thornton (piano); Freddie Greene (guitar); Red Callender or Curtis Counce (bass); Ray Hayes or Johnny Otis (drums), etc.

OFTEN it has been heartbreaking, when writing about Lester Young releases over the past few years, to have to say something to the effect that "Pres is but a shadow of his former self." Or that "Pres sounds old and tired!"

I'm quite sure that many newcomers to jazz never realise just how great Lester was, how important were his contributions or to what extent he completely revolutionised jazz (and especially tenor saxophone) conception.

These tracks (cut for Aladdin between 1945-47) may not be (as the album title claims), the greatest Lester Young. But there is enough evidence of his genius to give you hours of listening pleasure.

Though the accompaniments are a little dated, Pres sounds warm and fresh and vital. And these are the original versions of phrases that have cropped up in the work of every Lester-influenced tenorman (Getz, Zoot, Al Cohn, Allen Eager, Brew Moore, etc.) ever since.

JOHNNY DANKWORTH

ORCHESTRA

London To Newport

Fifth Of Fourth; Caribe; Royal Ascot; Don't Get Around Much Any More; Doggie Around; Jones; Take The 'A' Train.

(12in. Top Rank 30 019)***

PERSONNEL: Johnny Dankworth, Danny Moss, Alex Leslie (reeds); Dickie Hawdon (trumpet, tenor horn); Derrick Abbott, Stan Palmer, Bob Curson, Kenny Wheeler (trumpets); Laurie Munk, Tony Russell, Danny Flaxwood, Garry Brown (trombones); Ronnie Sawyer (tuba); Dave Lee (piano); Eric Dawson (bass); Kenny Carr (drums).

"If we ever do another Newport album (which I hope we will)," Dankworth said to me recently, "we

must do it the same way everyone else seems to nowadays—in the studio!"

Frankly, this is not the 1959 Dankworth band at its best. Extra-musical circumstances—like arriving tired out after travelling and more or less going on the stand straightaway, plus nervousness—played a large part here. Still, it was a great honour for John and company to be the first British band to play at Newport. And on *Fifth, Ascot and Caribe*, they gave the Union Jack with dynamic verve.

Side two is not so successful and the band begins to sound very tired on the last two tracks.

JD's new band is much stronger from the jazz viewpoint and should put up a swifter show at its next Newport gig.

LOUIS BELLSON ORCHESTRA

The Brilliant Bellson Sound

Darn Foolery; It's Music Time; Blast Off; Don't Be That Way; The Hawk Talks; Summer Night; Satin Doll; It Don't Mean A Thing (If It Ain't Got That Swing); Speak Low; You Are My Lucky Star; So Long Blues.
(12in. HMV CLP134)****

PERSONNEL: Louis Bellson (drums); Herb Geller, Nick Nicholas, George Perry, Aaron Sachs, Oliver Nelson (reeds); John Audino, Guido Basso, Ralph Clarke, Fred Thompson (trumpets); Earl Swope, Nick Di Stasio, Juan Tizol (trombones); Joe De Angelis (French horn); Eddie Diamond (piano); Truck Fatham (bass); Lawrence Lucie, Tony Rizzi (guitars); Jack Arnold (boobams vibs).

BELLSON'S band is very competent, clean-sounding and, in its quiet way, quiet swinging, if not wildly original. Whilst its ensembles are good, its solos are very undistinguished and ordinary. In fact, it's much more of a dance than a jazz band.

The band has a gimmick in its sound, though not a particularly penicillin-worthy one. I feel. Responsible for this is a Mr. Jack Arnold, who plays a set of tuned drums called the "boobams".

The arrangements are mostly by Marty Paich, Ernie Wilkins, Aaron Sachs and Bob Florence. Best tracks are *Music Time* and *So Long*.

Of the soloist Sachs is so-so (but good on *So Long*) and Geller fails to live up to the considerable promise he showed some six years ago.

Note the name Oliver Nelson, who has since switched from alto to tenor and has made a most interesting LP for Prestige/New Jazz.

Tony Hall

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On PARLOPHONE R465

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Noisy, low-brow—and it rocks like crazy!

THE ISLEY BROTHERS

Shout!
When The Saints Go Marching In; St. Louis Blues; Yes Indeed!; How Deep Is The Ocean; Rings-a-bell-a; Rock Around The Clock; He's Got The Whole World In His Hands; That Lucky Old Sun; Respectable; Without A Song; Shout Part I; Shout Part II.
(RCA RD-27165)★☆☆

THE exciting, pounding rhythms of The Isley Brothers, who had terrific success with "Shout" some time ago, are powerfully set out in this stimulating collection of swingers. It is noisy. It is completely low brow. It rocks like crazy. It is just the thing for a lively party. And it is packed full of entertainment. This set made me want to get up and dance and I am sure it will have the same effect on you.

Not pure rock 'n' roll, this—it is more rhythmic and bluesy, but who cares what it is as long as it is as entertaining as the music given out by the Isley Brothers.

LOUIS PRIMA AND KEELY SMITH

Night And Day; All I Do Is Dream Of You; Make Love To Me; I Don't Know Why; You For Two; And The Angels Sing; I'm Confessin'; Why Do I Love You; You're My Everything; Cheek To Cheek; I've Grown Accustomed To Her Face; Bet Me; Bye Bye, Baby.
(London HA-D2243)★☆☆

NOT the best Prima-Smith set I have heard, but certainly one full of the usual excitement generated by this twosome and Sam Butera's Winterset.

The sleeve was quite a disappointment after the glorious Capitol efforts in this direction, but it is what is contained inside that counts and the standard here is good.

This is an album of love songs performed in typical style by Keely and Louis. I think a lot has been lost in the album because no audience is present. The best of their previous sets have always been live performances and this seems to bring out that extra something which lifts a disc out of the rut.

ALLAN BRUCE

Marching Through The Heathers; I Dream Of Jeanette With The Light Brown Hair; Annie Laurie; Song Of The Cycles; The Road To The Isles; The Thistle O' Scotland; An Eriskay Love Lilt; The Last O' Levenale; Where The River Leven Flows; Ar Fond Kiss; Scotland The Brave; The Maid I Adore; Skye Boat Song; Will Ye No Come Back Again.
(Fontana TFL5091)★☆☆

YOUNG Scots singer Allan Bruce makes his debut on LP with a fine mixed bag of songs. His voice is smooth and melodic and should attract more than a few customers. I would not be surprised if he rapidly emulated the success achieved by his compatriot Kenneth McKellar.

Accompaniment is nicely supplied by the Johnny Gregory Orchestra, who help the album move briskly along in a very entertaining manner. I enjoyed the song selection immensely and I recommend the set, which deserves a very wide hearing.

MICHEL LEGRAND

Legrand Piano
I Love Paris; Autumn Leaves; Under The Bridges Of Paris; Paris In The Spring; Paris Camaille; April In Paris; A Paris; La Vie En Rose; Under Paris Skies; Paris Je T'aime; The Song From The Moulin Rouge; The Last Time I Saw Paris; I Love Paris (Reprise).
(Philips BBL7377)★☆☆

THE style here is similar to that of the best-selling Shelly Manne-André Previn "My Fair Lady" and consequent albums in the series. This cannot be bad.

Michel Legrand has rapidly risen to fame in America and here since he was taken under the wing of Phillips' American counterpart.

The set can be classed as being in the jazz idiom, yet still retaining enough simplicity and melody to appeal to a much wider audience.

EILEEN DONAGHY

The Toast Of An Irish Colleen
The Kellys; The Toast Of An Irish Colleen; Kitty Kelly; Six Mile Song; Dear Old Claudy Town; Flower Of Maghera; Dear Little Boy Of Mine; The Old Boy Road; The Irish Fire Brigade; The Irish Rover; Boys Of Coleraine; The Moonshiner.
(Fontana TFL5088)★☆☆

I AM enjoying Fontana's Irish series more and more as I go along. I have had the pleasure of hearing several recordings by Miss Donaghy



in the past and this one rates as one of her best yet.

Her quaint vocal style, which is perfect for the songs she sings, is full of audience appeal and this is the reason for her great success, both in her own country and abroad.

DORIS DAY

What Every Girl Should Know
What Every Girl Should Know; Mood Indigo; When You're Smiling; A Fellow Needs A Girl; My Kinda Love; What's The Use Of Wond'ring; Something Wonderful; A Hundred Years From Today; You Can't Have Everything; Not Only Should You Love Him; What Does A Woman Do; The Everlasting Arms.
(Philips BBL7377)★☆☆

HERE our darling Doris has an intimate chat to all lads and lassies who will be enjoying this latest album. She is not her usual frothy, bubbly self, as it is not that type of album, but it is still enjoyable.

Miss Day runs through the delights and pitfalls of romance in pleasing style and I will bet you can all pick up a few tips on how to handle your friends from the opposite sex.

Harry Zimmerman takes the musical accompaniment and regular readers will remember how much I praised his two albums under his own name some months ago.

MAURICE LARCANGE

And His Accordion
Perles De Cristal; Ton Accordion; La Bonne Cadence; De Paris A Oleron; Old Fashion Waltz; La Java Aux Chandelles; Reproche; Marche Des Footballleurs; Oubliez Pas; Revenez Montagnard; Vive Le Tyrol; La Danse Du Jockey; Soiree Romantique; Oro.
(Fontana TFL5095)★☆☆

I DO not profess to be over fond of the accordion as an instrument. However, I can take it in small doses and playing my kind of music.

But there are countless record-buyers who do enjoy a bit of music from the old squeeze-box and they will love this collection of continental dance tunes.

Maurice Larcange certainly has a winning way with his keyboard and I must admit to enjoying quite a few of his musical items.

The sleeve, alone, is full of chuckles and the recorded sound is magnificent. It is a first-class demonstration of Stereo sound.

A lot of the gags—both spoken and musical—are loaded for loud laughs and all the others raise a chuckle. And I think that this disc will have a lasting appeal as the performances are so good.

HARRY ROBINSON

Moody and Magnificent
Me And My Shadow; By The Waters Of Minnetonka; I'm In Love Again; Summer In Madrid; East Of Eden; Early Autumn; While We're Young; I'm Getting Sentimental Over You; The Blue Hills; All In The Game; Song Of Yesterday; Deep Purple.
(Top Rank BUY019)★☆☆

THIS is Harry Robinson—of "Oh Boy?" fame—in quite a different setting from before, and I must say I prefer him back in the rock 'n' roll or supplying modernistic pop backings to artists such as Craig Douglas or The Avons.

I was a little disappointed with this venture as I think I expected something more out of the usual from this talented fellow. However, the album is enjoyable and will provide many of my readers with endless hours of listening pleasure.

Harry has definitely won himself a nice amount of popularity in the past and looks set for a quite brilliant career in the record industry.

GLORIA LYNNE

Lonely And Sentimental
Am I Blue; For All We Know; In Other Words; 'Tis Autumn; Hands Across The Table; Love I've Found You; Blue And Sentimental; Then I'll Be Tired Of You; Man Of Mine; Little Girl Blue; We Never Kissed; Sentimental Melody.
(Top Rank BUY031)★☆☆

MISS GLORIA LYNNE, a brand new name to me, sounds a lot like Carmen McRae on this album and that is good enough. Melba Liston, one of America's top jazz women—she has played with Dizzy Gillespie band—was chosen to write the arrangements and conduct the accompanying outfits. She also does a magnificent job.

Anyone who is at all interested in jazz-flavoured vocals or good standard singing would be foolish to by-pass this album, especially as it has a very economical price.

I recommend this set very strongly.

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ALBUMS FROM THE SHOWS reviewed by KEN GRAHAM

Star cast lined up for studio 'Fings'

FINGS AIN'T WOT THEY USED T'BE

Overture; G'Night Dearie; Fings Ain't Wot They Used T'Be; Layin' About; Where It's Hot; The Ceiling's Comin' Down; Contempory; Cochran Will Return; Polka Dots; Meatface (1); Where Do Little Birds Go?; Big Time; Meatface (2); Curve Up!; Cop A Bit Of Pride; The Student Prince; Fings Ain't Wot They Used T'Be.

(HMV CLP1358)****
THIS is HMV's studio version of the smash hit "Fings" musical from the pens of Lionel Bart and

Frank Norman. Bart himself takes part in an all-star cast which also features Alfie Bass, Adam Faith, Harry Fowler, Joan Heal, Sidney James, Alfred Marks, Marion Ryan, Tony Tamber, The Williams Singers, The John Barry Orchestra with the whole thing controlled by the highly competent baton of Tony Osborne.

While I think that those who enjoyed the show will want the Decca original cast album as a souvenir, this set certainly has a load of appeal. The performance is excellent and every artist fits in nicely with the scene.

FOLLOW THAT GIRL

Overture; The In Loo; I'm Away; Follow That Girl; Life Must Go On; Three Victorian Mermaids; Don't Ray Me; Song And Dance; The Chase; Taken For A Ride; Solitary Stranger; Shopping In Kensington; Lovely Meeting You At Last; Waiting For Our Daughter; One, Two, Three, One; Evening In London; Finale.

(HMV CLP1366)****

THIS is the successful Julian Slade and Dorothy Reynolds follow-up to "Salad Days" (the longest running musical show in the British theatre history) but I don't think it will last quite as long. Mind you I could be very wrong because I must have been about the only person in the country who didn't enjoy "Salad Days"!

The sleeve note describes this piece as a "Victorian Romp" and the music and story seem to fit this perfectly.



Lionel Bart 'Fings' man

THE BILLY BARNES REVUE

Do A Revue; Where Are Your Children?; Foolish Ourselves; Las Vegas; What Ever Happened? No. 1; Too Long At The Fair; Listen To The Beat; City Of The Angels; Blocks; What Ever Happened? No. 2; The Fights; Tylee Me Boy; What Ever Happened? No. 3; One Of Those Days (Finale).

(Brunswick LAT8335)****

TWO American revues have come my way within the past few years. The first was "New Faces" and the second was this one. I'm afraid this falls down when compared to the former, but then "New Faces" boasted a cast including Eartha Kitt, Ronnie Graham and Robert Chbery.

Some of the material on this new revue album is excellent and the set will certainly have lots of appeal to the theatre-going types. It is, however, no better than many of our own home-grown revues which are so strong a feature of London's West End theatre scene.

FLOWER DRUM SONG

Overture; You Are Beautiful; A Hundred Million Miracles; I Enjoy Being A Girl; I Am Going To Like It Here; Like A God; Chop Suey; Don't Marry Me; Grand Avenue; Love Look Away; Fan Tan Fannie; Guiding Through My Memories Into Grand Avenue; The Other Generation; Sunday; The Other Generation; Finale.

(HMV CLP1359)****

THE British cast are spotlighted in this HMV recording of Rodgers and Hammerstein's "Flower Drum

Song," which is currently doing good business at London's Palace Theatre.

Although the American original cast album got off to a flying start, I think that this will do equally well as people like to have seen the performance they hear on records—particularly when it comes to musical shows.

This is a fine example of a show album and I wish it lots of success.

LOOK WHO'S HERE

Let's Talk About Me; Gossipberry Tart; Mitchell Makers; Dances In Dances; In Between; The Champions; Send Off; Numbers; Sentimental Attachments; Father's Tired; Christmas Madrigal; The Flowers; Dish Rag.

(HMV CLP1357)****

TO judge from the comments of most critics, this revue is bright and gay, but I'm afraid my powers as a reviewer are restricted by not having seen the show. Yet on its own merits it offers a lot of entertainment.

Obviously, however, the greatest appeal will be to those who have sat in the theatre and enjoyed the show, so I'll recommend it to them.

MAKE ME AN OFFER

The Prom Song; Portobello Road; Dog Eat Dog; I Want A Lock-Up; If I Was A Man; Business Is Business; All Big Fears; You've Gotta Have Capital; Love Him; Make Me An Offer; Sally's Lullaby; Whatever You Believe; Brook Up; The Auction; It's Sort of Romantic; The Prom Song; Knock-Out; I Want A Lock-Up; Finale (Portobello Road).

(HMV CLP1333)****

THE very successful team of Mankowitz, Norman and Heneker — they were responsible for "Expresso Bongo" — have to my mind not quite succeeded in equaling that former show with this, their latest.

The setting is very different in some respects and they label this as being a "street market musical."

However, the show has proved to be very popular with audiences and I have no doubt many more people will enjoy the album.

It is a slick presentation and it will serve as a reminder for those who have seen the show or witnessed the recent excerpts on television.



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ALONG THE ALLEY

A COMPARATIVELY new group of music publishing companies is that consisting of Harvard Music, Mulberry Music and Francon Music. Directors of the Harvard group are popular maestro GEOFF LOVE and theatre owner EDDIE HORAN, and it is managed by JIM KENT, formerly a member of the EMI exploitation staff.

The group moved into its own premises last February, and I called on Jim Kent last week to find out what is happening to Harvard.

The first items he mentioned were BRIAN FAHEY'S Parlophone recordings of his own compositions, "The Street Of A Thousand Bongos" and "Waltz For Beatniks." Brian is well known as a talented arranger in British pop music, scoring for the JOE LOSS orchestra amongst others, and his disc adds a welcome touch of instrumental originality to recent releases.

"Waltz For Beatniks" might well develop into a hardy perennial. Jim is also working on "The Birthday Cakewalk," which is the flipside of RUSS CONWAY'S "Lucky Five" disc on Columbia. Harvard's side of the record is from GEOFF LOVE'S pen, and is a catchy, little opus which gives full scope to the infectious Conway pub piano style. It has been somewhat eclipsed by its "B side" status and the fact that "Lucky Five" has entered the charts, but Jim reckons it is strong

enough to prolong the selling life of the disc beyond the normal span. As you might guess from its name, Francon Music is on friendly terms with the American company of the same name in which singing star CONNIE FRANCIS has an interest. Connie's latest LP issued by MGM consists of original children's songs entitled "Fun Songs For Children,"

all of which are published by Francon Music. Not an easy record where plugging is concerned, but maybe "Children's Hour" and "Listen With Mother" will do quite a bit for "Pick Of The Pops" and "Pete's Party."

BERT CORRI of Francis, Day and Hunter Music returned from a trip to France just over a week ago with a very attractive piece of song property which is currently riding high in the French hit parade. He played me the GEORGES GUETARY version of the number, a charming song in cha-cha-cha tempo in which Georges shares the vocal honours with a little girl. Ace lyric writer PAUL ROBERTS is already working on English words for the number, which is provisionally called "Papa He Loves Mama, Mama She Loves Papa."

His efforts, plus the funfuf theme and the cute child gimmick, should captivate the ears of the British A & R fraternity without any difficulty at all.

NIGEL HUNTER

News from the Street of Music

WHO WHERE WHEN

Week beginning June 26

Usher Hall:	BELFAST Humphrey Lyttelton Band (Wed.).
Highbury Park: Hippodrome Theatre:	BIRMINGHAM Johnny Dankworth Orchestra (Sat.). Billy Fury, Joe Brown, Lance Fortune, Keith Kelly, Peter Wynne, Davy Jones, Billy Raymond, George Fame, Julian X, Nero and His Gladiators (wk.).
Central Pier: Hippodrome:	BLACKPOOL Joan Savage, Clinton Ford and His Rhythm Group (Season). Adam Faith, Emile Ford and The Checkmates, John Barry Seven, Morton Fraser's Harmonica Gang, Lana Sisters, Don Arrol (Season). Bruce Forsyth, Teddy Johnson and Pearl Carr, Three Monarchs, Pinks and Perky (Season). Tommy Steele, Alina Cogan, Eddie Calvert, Sid Millward's Nitwits (Summer Season begins Sat.). Harry Secombe, Ruby Murray (Season). George Formby, Yana, Toni Dall (Season). Petey Sisters (Season).
North Pier: Opera House:	BOURNEMOUTH Marty Wilde (Summer Season begins Thurs.). Billy Cotton Band, Kathy Kay (wk.).
Palace Theatre: Queens Theatre: Winter Gardens:	BRIGHTON Avons (wk.).
Pavilion: Winter Gardens:	DUBLIN Johnny Dankworth Orchestra (Mon.).
Hippodrome Theatre:	GLASGOW Eve Boswell (Season). Liberace, Janet Martin (wk.).
Theatre Royal:	GREAT YARMOUTH Kaye Sisters (Season). Lonnie Donegan, Dallas Boys, MBI and Griff (Season). Charlie Drake, The Mudlarks (Season). Patsy Dots (Season).
Alhambra Theatre: Empire Theatre:	HASTINGS Chris Barber Band (Sun.).
Britannia Pier: Regal Cinema:	IPSWICH Acker Bilk Band (Sat.).
Wellington Pier: Windmill Theatre:	LONDON Chris Barber Band (Tues.). Speckled Red and Clyde Valley Stompers (Wed.). Johnny Dankworth Orchestra (Sun.). Chris Barber Band (Wed.). Cliff Richard, Russ Conway, Joan Regan, Edmund Hockridge, Des O'Connor (Season). Acker Bilk Band and Nat Gonella (Sun.). Tom Lehrer (Wed.).
White Rock Pavilion:	LONDON TO MARGATE Speckled Red, Terry Lightfoot's New Orleans Jazz- men, Cy Laurie Band, Clyde Valley Stompers, Micky Ashman Band, Fairweather-Brown All-Stars and Snow-Wheller Vintage Jazz Band (Sun.).
Co-op Society Hall:	LOWESTOFT Bryan Johnson, Bert Weedon (Sun.).
Battersea Pl. Pavilion: Jazzshows Jazz Club: Marquee Jazz Club:	MANCHESTER Anthony Newley, Don Lang's Frantic Five, Four Ramblers (wk.).
London Palladium:	MARGATE Gary Miller (Season).
Royal Festival Hall: Royal Festival Hall:	NEWARK Acker Bilk Band (Wed.).
Floating Jazz Festival:	PORT STEWART Humphrey Lyttelton Band (Fri. & Sat.).
Theatre Royal:	SCARBOROUGH Dickie Valentine, Joe Henderson (Season).
Palace Theatre:	SCUNTHORPE Acker Bilk Band (Tues.).
Lido:	SHEFFIELD Ronnie Hilton, Norman Vaughan, The Honeyes (wk.).
Palace:	TORQUAY Ken Dodd, Raindrops (Summer Season begins Mon.).
Top Hat Ballroom:	WALTHAMSTOW Speckled Red and Chris Barber Band (Mon.).
Floral Hall:	WATFORD Speckled Red and Chris Barber Band (Thurs.).
Pavilion:	WEYMOUTH Anne Shelton (Season). Cyril Stapleton Show Band with Janet Richmond and Ray Merrell (wk.).
Lycium:	WORKSOP Acker Bilk Band (Mon.).
Pavilion: Theatre:	
Assembly Hall:	
Town Hall:	
Alexandra Gardens: Pavilion Ballroom:	
Regal Cinema:	



No. 4 in Owen Bryce's spotlight on top British trad men **CY LAURIE**

I once auditioned Cy—and turned him down!

Bower, Essex, where he lives, apart from cousins and relatives, virtually on his own. He used to keep horses and also ride them. Before that he lived in Roman Road, Bow, where he was born 34 years ago into a watch-maker's family. "I don't know what my ambitions are. At the moment I'd like to find a 200-acre tract of scrubland and just live there. I'd still want to play and have my own band. I want to play my kind of jazz."

TALKING to Cy Laurie about Cy Laurie is not the easiest of tasks. For in spite of much publicity in the past, Cy is essentially a modest, retiring character. I found the conversation constantly shifting from Cy Laurie to myself. And I was more than a little shaken when Cy, in answer to my question on his major influence, replied without hesitation "You."

Said Cy: "I heard you with the George Webb Dixielanders at their first concert. I followed the band to the Victoria Hall and then the St. George's Hall concerts. I'd even been to the Red Barn to hear the band, and that was my first contact with jazz."

Cy's next musical influence was the Original Dixielanders, another band, incidentally, with which I was associated. Cy came to an audition, but was not accepted, largely because I felt he played the wrong chords. Sufficiently keen, he came once a week to take lessons.

First love

"You told me I had a little of Johnny Dodds in my playing. I hadn't even heard of him then, but I bought as many records as I could." At the time, Cy was studying at a technical engineering college. He joined Mike Daniels on second clarinet around 1949/50. When this job fell through he formed the Cy Laurie Four, which broadcast and recorded for Esquire. Then, with three months to go to his Bachelor of Science degree, he formed the Cy Laurie Band and gave up everything else to play at a small club called the Blue Room just off Leicester Square in London.

Top names

"Most of today's top names played with me some time or other—Johnny Pickard, Colin Smith, Al Fairweather, Alan Hudson, Graham Stewart, Ken Sims, Dix Doley, Ron McKay. . . . Even Chris Barber did a short spell in the early days." A lot has been said about the high-powered publicity the band got. But Cy thinks the turning point in the band's fortunes came when the club started. "We had that fantastic Albert Hall affair, on the occasion of the BBC's Dance Music Festival." (That was the time when millions heard the Laurie fans shouting all the other bands off the stand with their "We want Cy Laurie" cry.) "Then there was our contract with Esquire. It finished three years ago. We didn't renew it because we'd had many offers from bigger companies. But, apart from a Parlophone record, nothing came of it. "We still find plenty of work—mostly clubs, but quite a few student affairs. . . . and THE Club, of course. We work every night, anyway." What sort of a person is Cy Laurie?

The first thing a new acquaintance would notice is his devotion to the cause of vegetarianism. Again, I have to admit to being his influence. On the road he avoids the "grease shops," white bread, alcohol. His retiring nature took him to a 17-acre farm in Havering-Atte-



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TEDDY JOHNSON WRITES FROM BLACKPOOL'S GOLDEN MILE

Adam has to turn down two films

THE woman who first had Faith in Adam, talked to me over the week-end about her protégé. He is a subject on which she is well versed. This week Adam Faith opens at the

It's only a dream

Tom Eden whose latest disc, "Grown Up Dreams," has just been released, was down at Ascot last week . . . dreaming. She has always wanted to go into the Royal Enclosure, but she hadn't succeeded when our cameraman spotted her. But there was nothing to stop her reading all the Ascot gossip in the paper . . . and dreaming.

Hippodrome, here in Blackpool and his manager, Eve Taylor, told me: "We had to refuse a couple of offers for new films. Adam's contract at Blackpool meant that it was impossible to undertake either."

One offer she told me came from the director of his current film with Peter Sellers and Richard Todd—the other, from the man who made his September release "Beat Girl." And what else is new?

"We are off to America in September. Adam is very keen to make the trip—and I have had offers for him to appear over there."

"But we want to take in the scene—and discuss any projects first hand."

If this young star from Acton does get the right exposure—I think that he will gather as many fans out there as he has in Britain.

In the meantime—a happy stay while you "rock" Blackpool, Adam.

FROM Clio Laine I have been hearing the views of a young

fellow called Lance Percival. They appear together in the forthcoming revue "Here Is The News."

Lance reckons that the sentiment expressed to a certain Mrs. Worthington, by a certain Mr. Coward, is a load of rubbish. Those Worthingtons could do a darn sight worse than put their offspring on the stage.

Lance's observations set me thinking. Was our profession as bad as Mr. Coward—and dozens of writers since—state?

I report that Al Jolson left £1,750,000 . . . Jerome Kern's will showed £220,000-plus, Phineas T. Barnum and James A. Bailey left £1,000,000 and £400,000 respectively . . . and just 56 years ago the top of the hit parade was a song currently being toted on disc by show business' newest husband, Tommy Steele.

The song—"What A Motif—what a motif and soul!" The Singer? Harry Champion. The cash he left? £80,000.

Now he plays

I AM happy to have been among the first to tell you about the new disc personality Tommy Bruce. I'll let you into a secret. The first time this very likeable young Cockney lad turned up in Tin Pan Alley was when he came to watch us all playing darts—Cassandra, Jimmy Young, Alina Cogan, brother Bryan, Matt Morro, Pat Doncaster, Mike Nevard.

Times have moved on. The spectator is now a regular member of the arrow throwing group, with four games under his belt, and he "Ain't Misbehavin'." Throws a pretty dart does the lad.

BEST WISHES TO TOMMY AND ANN

TOMMY STEELE is opening at the Opera House here in Blackpool with Alina Cogan, Eddie Calvert and the Nivvits, on July 2.

Pearl and I take this opportunity of extending our good wishes to him—and to Ann—for a long and happy marriage.

Hobday here

DEPARTMENT of Co-incidence. BBC disc jockey and announcer John Hobday was sitting in the continuity studio when the phone on his desk rang.

"Is that John Hobday? How are you? This is John Hobday speaking," said a voice on the transatlantic phone.

The other John Hobday had heard of his Wolverhampton-born namesake and called up on the transatlantic phone to interview him there and then about broadcasting in Britain for the Canadian Broadcasting Corporation. Just like that.

As I believe one other person has said before, "That's show business."

Good news for Russ?

BLACKPOOL'S top crystal gazer thinks that Russ Hamilton, who won a Golden Disc for "We Will Make Love" and "Rainbow," will receive big news within the next two weeks.

Having crossed her palm with silver for this information, I now wait to see how wrong she can be . . . or how right.

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