

# DISC

THE TOP RECORD & MUSICAL WEEKLY



SAMMY DAVIS, Jr.

# Sammy Davis plans London season

### August opening is likely

SAMMY DAVIS Jr. may star in a London show in August. Early this week plans had still to be finally fixed, but it was expected that Sammy Davis would phone within a day or two to confirm his acceptance of the engagement.

The show will probably be patterned on his American stage show "An Evening With Sammy Davis Jr.", in which he is supported by a comedian and a line of chorus girls, and which is divided into two sections, "Sammy Davis Sings" and "Sammy Davis Swings."

The opening date will be on or around August 21, at a theatre still to be fixed by the Bernard Delfont office. Efforts will also be made to locate a London house for Sammy in time for his arrival.

Accompanying Sammy will be his Swedish-born wife, Mai Britt—their first child will probably be born here—and possibly his uncle, Will Mastin, with whose trio Sammy first started out in show business.

Earlier this year Sammy told DISC by trans-Atlantic telephone from California that "I'll be terribly pleased if the London plans come off. I had one of my greatest triumphs in your country, and I can't wait to get back there."

Sammy Davis played a highly successful season at London's Pigalle Restaurant last summer and capped it with a marathon TV show which won the acclaim of all the critics.

### Fortune runs own show

LANCE FORTUNE is to promote his own series of one-nighters next month. They will feature Ricky Valance, Dickie Pride, The Scorpions and young singers Dance Arnold and Pat Reader. Lance himself will also appear on some of the dates.

The series, to be called The Lance Fortune Band Show, will open on July 8, at the Civic Hall, Exeter, with Dance Arnold and Pat Reader.

Dickie Pride will guest at the Queens Hall, Barnstaple, on July 13, and Ricky Valance at the Flamingo, Redruth, on July 19, and the Civic Hall, Exeter, on July 21. Another date for Ricky will be at the Queens Hall, Barnstaple, on July 27.

Arrangements are also in hand for Lance to promote the same show in Wales.

### 'Success' spot for Jess

JESS CONRAD will be one of the young up and coming personalities who will be interviewed on "First Taste Of Success" on the BBC Home Service on June 22.

## INSIDE Working with PRESLEY

(page 4)

## ★ FAITH on his new film

(page 6)

## ★ Mark Wynter writes from Australia

(page 16)

## ★ New hits for CRAIG DOUGLAS

CLIFF RICHARD  
DUANE EDDY  
PAUL ANKA

(page 10)

# I don't get that Mathis talk

says DANNY WILLIAMS

SUGGEST to Danny Williams, the young singing star from South Africa, that he sounds like Johnny Mathis and he'll tell you, "I can't see any similarity in our styles at all."

Many people, and some of them experts in the record business, have been making the comparison after hearing Danny's "Lonely" and "The Miracle Of You" on HMV. The disc, both sides written by the "Portrait Of My Love" team, Cyril Ornadel and Norman Newell, has been warmly received. Danny's delighted by the reaction but wishes they'd drop the Mathis tag.

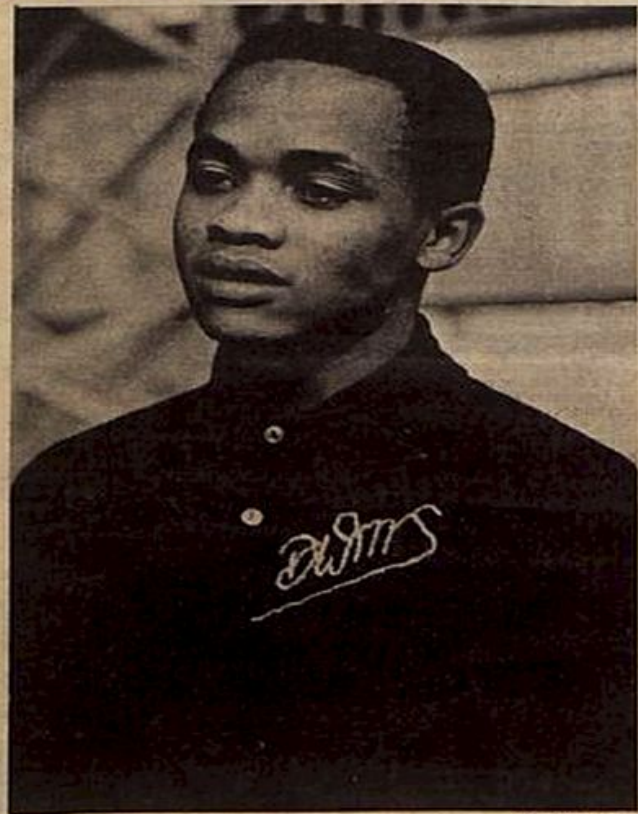
"I don't get it," he insists. "They've been saying I sound like Johnny Mathis ever since I started singing, but I was singing just like I do now back home in South Africa before I had ever heard of Mathis."

### Gave up

Danny first arrived here when hard rock was the order of the pop music day, and, despite successful appearances in BBC TV's "Drumbeat," he gave up and went back home.

"I gave up and went back home," he admitted with a rueful grin, "but things weren't much better there." So he wrote a letter to EMI A and R manager Norman Newell, whom he had met here, to find out whether things had changed.

The reply was encouraging and advised Danny to save up the fare to return and make another attempt. The debut disc on HMV was written for him by Lionel Bart and Russ Conway. "We Will Never Be As Young As This Again." His second disc, "Lonely," could be the break Danny is looking for.



ABC TV picture

Second visit to Britain was successful for DANNY WILLIAMS.

A beautiful New Ballad  
by the popular Young Artist

# DANNY WILLIAMS

# THE MIRACLE OF LOVE

EMI LONELY 45-POP885



His Master's Voice Records

EMI RECORDS LTD  
E.M.I. House, 25 Manchester Square, London W.1



# 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

# Don't forget the songwriter

## CHART CHUCKLES



More Than I  
Can Say

## PAT CASTAGNE

# He's turned his back on success

AN average income of between two and three thousand pounds a year. An executive position as sales manager with the famous Trinidad Angostura Bitters firm. Spare-time occupations of songwriter, commercial jingle king, radio personality, sports commentator and stage producer. And last, but not least, a comfortable home with your wife and family of six in the sunny island paradise which is Trinidad.

A complete portrait of happy contentment? Not in the case of Mr. Show Business of Trinidad, Pat Castagne (pronounced Kavarney). At the age of 45, he's resigned his job, severed his West Indian show business connections and moved to Britain with his family to break into the ground floor of show business here.

"I just wasn't settled in my way of life," he explained. "Something was missing, and I only felt at ease when I was working on songs or something else connected with entertainment. So I decided to resign my ordinary job, and come to Britain.

"I know it's a big step and it may seem stupid, but I reckon a man should do what he really wants to do in life."

What Pat really wants to do most of all is to make his mark as a song-

EVERY time an artist sells over 250,000 discs, he gets a Silver Disc (from your paper), and if he is lucky enough to sell a million discs, he gets a gold record. But the poor chap who does the hardest work, the songwriter, only gets a flea in the ear besides his royalties.

It's time we treated our writers and composers decently. After all, they have to make something out of nothing—the artists just follow what he has put down for them.

What about a Silver and Gold Disc for the composers of a hit tune as well? It would encourage them no end.—RONNIE HOYLE, 89, Sea Road, East Preston, Littlehampton, Sussex.



\* PAT CASTAGNE... the life he's left sounds perfect.

writer. He's been going the rounds of Tin Pan Alley here since he arrived in January, and two influential music publishers are actively interested in him and his wares.

"Please don't think I'm being big-headed, but I honestly feel that some of my songs at least are hit parade material. They're not all calypso, let me add."

Pat has had four big hits back home, where the sign of success for a disc is a sale of 12,000. He's under no illusions about this country, however.

### From scratch

"I've got to start from scratch here, and get British disc companies interested in my work. So far there's no reaction, and they obviously want to size me up in every respect. It will take time, like everything else."

Pat specialises in anniversary songs—ballads for Christmas, mothers' birthdays and the like. His first big success in this field was "Kiss Me For Christmas," which had the distinction of outselling Irving Berlin's perennial "White Christmas" in the Trinidad seasonal market for several years. His "Song Of Federation" is a hot favourite in the contest to find a West Indian national song.

And his "Just Mrs. Jones" sounds like another potential winner, sure to find favour in the innumerable Jones households throughout the English-speaking world—if and when it gets recorded. N.H.

## PRIZE LETTER

### PATRIOTIC

I'M surprised that a man as intimately connected with the pop music business as American music publisher, Herman Starr, can talk such nonsense. (DISC 3.6.61)

To say that Cliff Richard is "comparable to the style in America four or five years ago," is ridiculous in the extreme, when one considers the standard of many American releases over here. For instance, Chubby Checker is singing in very much the same style as Little Richard and similar shouters of four years ago.

Thinking back these "four or five years," I can't recollect anything vaguely resembling Cliff's current style coming from our American cousins. The only conclusion I draw from this is, that Mr. Starr has either only heard Cliff's very earliest discs, or he has let his patriotism obscure his hearing.—A. R. A. CAR-MICHAEL, "Colonsay," 26, Burford Crescent, Wilmshaw, Cheshire.

### COMPARISON

IN Jack Good's column recently, he made the mistake of comparing Duane Eddy with Al Caiola. Four or five years ago, Caiola made two LPs on the London label, which show that his present output is merely aimed at the "twangers," for want of a better word.



\* BOBBY DARIN... more true recordings from artists of his calibre.

These two LPs "Deep In A Dream" and "Serenade In Blue," contain guitar playing, the standard of which Mr. Eddy has never been able to reach, owing to his limited technique.

Caiola doesn't need to copy anyone. He's just hopping on the current bandwagon.

Let's face it, there's little call for REAL guitar playing these days.—P. D. ROSE, 2, Hound Road, West Bridgford, Nottingham.

### MISSING

JUDGING from several letters published recently in DISC, it appears that there are many keen rhythm-and-blues students active in this country. Unfortunately, hundreds of teenagers aged between 15 and 18 don't know what they are missing, having been served up with the simpering whelps who are some of the top pop stars these days.

I suggest that if anyone is really interested in hearing first class "jump" music, they listen to people like Bo Diddley, Chuck Berry and Chuck Willis, and not the hash of modern saring-corrupted junk.—MICHAEL ASHBY, 91, Kent Way, Surbiton, Surrey.

### NEW AIRINGS

ISN'T it time that Radio Luxembourg disc jockeys started playing records of lesser-known artists?

There is no reason to play a record by Elvis Presley or Cliff Richard about five times a night. Their records automatically become hits, anyway.

While listening to Luxembourg one night, I heard "I'll Step Down" by Lee Diamond and The Cherokees. After hearing it a second time, I

bought it, but I haven't heard played over Luxembourg since.

This record deserves listening to. Both sides are equally good rockers.—R. LUNN, 6, Shooter's Way, Basingstoke, Hants.

### LIVE ALBUMS

LET us have more LPs recorded direct from artists appearing cabaret at night spots. Bobby Darin and Connie Francis have made superb albums at the "Copa," and Peggy Lee's latest album, recorded Basin Street East, must surely be great, with her classic "Fever" and other numbers on it.—A. W. TUCKER, 595, Dauntstale Road, Luton, Beds.

### IT'S PERFECT

I READ many letters from teenagers who, like myself, dig both pop and classical music. I think this group of teenagers would prefer instrumentals to vocals.

By instrumentals, I mean guitar melodies in instrumentals, and all the mental satisfaction (not emotional) of colourful classical pieces.

Recently, I found the perfect combination—Segovia. The classical music is satisfying, and the finger-style playing is thrilling. It makes Duane Eddy look like a learner.—GEORGE POWIS, 18, Castle Drive, Somerset, Derbyshire.

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

# THE KAYE SISTERS

great continental disc

# PALMA DE MAJORCA

PB 1156



PHILIPS



# JESS CONRAD

THIS PULLOVER;  
WHY AM I LIVING

DECCA

45-F 11340 45 rpm

## AMERICAN

## TOP DISCS

These were the twenty numbers that topped the sales in America last week (week ending June 16).

| Last This Week | This Week | Title                                | Artist                  |
|----------------|-----------|--------------------------------------|-------------------------|
| 3              | 1         | Runnin' Scared                       | Roy Orbison             |
| 1              | 2         | Travellin' Man                       | Ricky Nelson            |
| 2              | 3         | Daddy's Home                         | Shep and The Limelights |
| 4              | 4         | Mama Said                            | Shirelles               |
| 9              | 5         | I Feel So Bad                        | Elvis Presley           |
| 13             | 6         | Stand By Me                          | Ben E. King             |
| 14             | 7         | Moody River                          | Pat Boone               |
| 8              | 8         | A Hundred Pounds Of Clay             | Gene McDaniels          |
| 15             | 9         | Raindrops                            | Dee Clark               |
| 7              | 10        | Breaking In A Brand New Broken Heart | Connie Francis          |
| 10             | 11        | Tragedy                              | Fleetwoods              |
| 12             | 12        | Hello Walls                          | Faron Young             |

| Last This Week | This Week | Title                            | Artist         |
|----------------|-----------|----------------------------------|----------------|
| 11             | 13        | Little Devil                     | Neil Sedaka    |
| 16             | 14        | Hello Mary Lou                   | Ricky Nelson   |
| 6              | 15        | Runaway                          | Del Shannon    |
| 20             | 16        | Barbara Ann                      | The Regents    |
| —              | 17        | You Always Hurt The One You Love | Clarence Henry |
| —              | 18        | The Writing On The Wall          | Adam Wade      |
| 5              | 19        | Mother-In-Law                    | Ernie K-Doe    |
| 19             | 20        | Girl Of My Best Friend           | Ral Donner     |

### ONES TO WATCH

Boll Weevil Song - Brook Benton  
Tossin' And Turnin' - Bobby Lewis

# KARL DENVER

MARCHETA

DECCA

45-F 11340 45 rpm

Joe Henderson aims at the hit parade

# But he's not going to copy Russ

IN the world of top selling record pianists Russ Conway reigns supreme. Nobody but the most hardened cynic would deny that. But there is a chance that Russ's very good friend Joe "Mr. Piano" Henderson may challenge his hit parade status.

This week Joe moves in for close consultations with top A and R man Norman Newell with whom he will work following his recent switch from Pye to the Parlophone label. It could well be one of the biggest steps in Henderson's career, but there is a little danger that it will clash with Russ Conway's.

"The one thing we're not doing," said Norman Newell at his EMI office, "is using the jangling piano. That's Russ's trademark and I've no wish for Joe to copy it. But what I do want to do is to broaden Joe's scope in recording."

"In the past he hasn't been as fully exploited as he might have been. The thing is that Russ is breaking out as an entertainer, so there's room for another pianist."

### Firm friends

"There always has been a pianist in the British hit parade. Before Russ there was Winifred Atwell and before her Charlie Kunz. But no pianist is worth his salt to a recording company unless he has his own style. Russ has his own and so does Joe."

One of the most revealing aspects of the working relationship between Russ, Joe and Norman Newell is that all three are firm friends.

Said Norman: "I have a great loyalty to Russ and would never let him down. We've known each other for years now. But one of the things that most people don't know is that Russ and Joe are very firm friends. As a matter of fact it was Russ

who offered Joe "Side Saddle" to record. Russ had given it to me and I thought it a bit old fashioned. Then he offered it to Joe but eventually recorded it himself. As you know, it did a great deal to establish him."

"But what I want to avoid is a copy. In the past people have accused me of making Danny Williams sound like Johnny Mathis. But it's not true. Danny sings like Johnny because he's a coloured boy. Even Adam Wade sounds like Johnny."

"I hate copies of singers and you can take it from me that I'll never make Joe Henderson sound like anyone else but Joe Henderson."

### Rival to Cramer?

"Joe can do anything from concert classics to pop and we're going to do singles with him. I also want him to go in for albums, although their popularity depends a great deal on the success of his singles."

But couldn't Joe Henderson be built up as a British rival to Floyd Cramer, I asked?

"No," said Norman. "I admire Floyd tremendously, but Joe's piano style has been built up gradually on television and records. I don't want to let either Joe or Russ down—and I don't want any copies."

Over now to Bournemouth where I found Joe Henderson relaxing between shows at the Bournemouth Pier Theatre. And as far as "Mr. Piano" Henderson is concerned life couldn't be better.

"This summer show I'm doing has



ABC TV picture

### JOE HENDERSON—Worried.

been received very well," said Joe. "And as far as work goes I haven't got a free weekend until next May."

"In discs I'm interested in a long-lasting career. My records have seldom made the hit parade in the past but they sell well. 'Trudie,' which I cut three years ago, is still going strong. "I've done lots of concerts recently when I was on the same bill as Cliff Richard. Quite frankly I was worried about how the kids would receive me. But I didn't alter my act and they loved it."

"I like to play tunes that people like. And I try to aim somewhere between what the mums and dads go for and what the kids want."

"But quite frankly it would worry me to be thought of as a hit parade artist, because it's an impossible situation. When you're top of the charts you're all right, but the moment you don't click then people think you're finished."

"But I'm looking forward to taking up work with Norman Newell and I hope to make the charts."

Brian Gibson

# TOP TWENTY

Compiled from dealers' returns from all over Britain

Week ending June 10, 1961

## Shannon takes over top spot... Temp Seven in

| Last This Week | This Week | Title                       | Artist           | Label       |
|----------------|-----------|-----------------------------|------------------|-------------|
| 2              | 1         | Runaway                     | Del Shannon      | London      |
| 1              | 2         | Surrender                   | Elvis Presley    | RCA         |
| 3              | 3         | Frightened City             | The Shadows      | Columbia    |
| 5              | 4         | But I Do                    | Clarence Henry   | Pye         |
| 4              | 5         | More Than I Can Say         | Bobby Vee        | London      |
| 14             | 6         | Halfway To Paradise         | Billy Fury       | Decca       |
| 17             | 7         | Hello Mary Lou              | Ricky Nelson     | London      |
| 6              | 8         | You'll Never Know           | Shirley Bassey   | Columbia    |
| 11             | 9         | Have A Drink On Me          | Lonnie Donegan   | Pye         |
| 13             | 10        | I've Told Every Little Star | Linda Scott      | Columbia    |
| 7              | 11        | Little Devil                | Neil Sedaka      | RCA         |
| 10             | 12        | What'd I Say                | Jerry Lee Lewis  | London      |
| 8              | 13        | On The Rebound              | Floyd Cramer     | RCA         |
| 12             | 14        | Don't Treat Me Like A Child | Helen Shapiro    | Columbia    |
| 9              | 15        | Blue Moon                   | Marcelles        | Pye         |
| 16             | 16        | Runnin' Scared              | Roy Orbison      | London      |
| —              | 17        | Pasadena                    | Temperance Seven | Parlophone  |
| —              | 18        | Temptation                  | Everly Brothers  | Warner Bros |
| —              | 19        | Pop Goes The Weasel         | Tony Newley      | Decca       |
| —              | 20        | Well, I Ask You             | Eden Kane        | Decca       |

### ONES TO WATCH

Breaking In A Brand New Broken Heart - Connie Francis  
Weekend - Eddie Cochran



6 GREAT TRACKS ON ONE E.P.—FOR THE "KIDS" BY THE "KIDS"!



# "BYE BYE BIRDIE"

WITH

THE BROOK BROTHERS • THE VISCOUNTS  
JOE BROWN • PATTI BROOK • JIMMY JUSTICE

(FROM THE CURRENT SMASH HIT MUSICAL)

7" E.P. NEP 2413



**No tantrums, no temperament - and always dead on time, in short**

# Presley is a joy to work with

WHAT is Presley the film star or Presley the recording artist really like? We in Britain, despite all the stories about the millionaire ex-rock driver, know little of him really. But one man who

fixed. And those "astronomical fees?" "All I can say on that," said Freddy Blenstock, "is that, no matter how much Colonel Parker has asked for an appearance, no promoter has ever failed to make a tidy profit on

**JOHN SUMMERS** talks to a man who knows better than most just what sort of a person Elvis is

does know this side of the world's top-selling disc star very well indeed is music publishing and Presley organisation executive Freddy Blenstock.

Freddy sees Elvis regularly, and is present at practically all his recording sessions. He has watched the simple country boy face up to the almost terrifying implications of his fantastic fame, and come to terms with it.

"He's much more sure of himself nowadays compared with some while ago," said Mr. Blenstock. "More sophisticated and not quite so dazed about what has happened to him."

But although Elvis has adapted himself to the life of a star, he has not forgotten or forsaken the old days. "He still surrounds himself with his school friends at every opportunity, and obviously takes a whole lot of pleasure in their company. He's regularly invited to all the big glamour parties in Hollywood, but declines them politely every time. That kind of thing seems to hold no interest for him at all."

## POLITE AND FRIENDLY

Elvis is a firm favourite on the Hollywood film sets from the producer and the director down to the most humble employee.

"He's irresistibly pleasant to work with. No tantrums or temperament. He's always dead on time at the set each day, unlike many other film stars. The production of a picture has never been delayed on account of him. He's always polite and friendly with all the staff, no matter who they are, and they love him for it."

Presley recording sessions are quite an experience too, it seems. Apart from film sound-track albums which are recorded in Hollywood, all his discs are cut at sessions in Nashville, Tennessee. The recording is invariably done at night, too.

"The sessions usually run from eight in the evening until eight in the following morning. At the end of them, Elvis is about as fresh and unwearyed as he was at the beginning, but the rest of us look at though we've just come off a battlefield!"

Elvis is generally quietly confident on recording sessions, but not always. "If he's been worrying about something or other, it shows in the studio. He's uneasy in his singing and things take longer. But often he cuts through without a hitch. For instance, his next LP 'Something For Everybody' was completed in one all-night session in Nashville. There are 12 songs in the set, some rock and some ballads, and it was pretty good going getting them all done at one session."

Mr. Blenstock comments that Elvis is eager to visit Britain as soon as satisfactory arrangements can be



the deal. It's always been this way, but if in the early days, a promoter had lost on a Presley date, then Colonel Parker would have made good his loss out of his own pocket without any hesitation."

# Belafonte follows Sinatra and forms own disc company

MORE and more of the big recording names are following in the footsteps of FRANK SINATRA by forming their own production organisations and placing the master tape with the record companies. Sinatra operated as independent producer during his Capitol days. JACKIE WILSON took the same step with his new deal with Brunswick. He is now followed by ERROLL GARNER and HARRY BELAFONTE.

Garner is now cutting his own records for the Octave label and Belafonte for Belafonte Enterprises and placing them with RCA Victor, with whom he recorded for years. All these artists have found or intend finding other talent to record and issue. Within the year it is known that at least six other big names will be taking this step too.

Duane Eddy has just signed



Miriam Johnson to sing with his musical aggregation. It is the first time in Duane's four years in the profession that he has used a vocalist with his group.

This week RCA have issued a new album by Elvis Presley called "Something For Everybody." One side is devoted to ballads, including oddies like "Sentimental Me," while the flipside is mainly uptempo numbers. This LP is expected to become No. 1 within a month.

Nineteen-year-old Frank Gari, who is hardly old enough to buy



Arthur Greenlade, the man behind The Syncopators, hits out at Jack Good

# WE ARE NOT CASHING IN ON THE TEMPERANCE SEVEN

THE Syncopators are NOT copying and we've pinched NOTHING from the Temperance Seven. And in my humble opinion, Jack Good, you dropped the clanger of the week when you accused us of that in the last issue of DISC.

You said we had made a straightforward "mash." Of what? Surely a successful TV and record producer like yourself can tell the difference between the over-orchestrated dance music of the nineteen twenties era as reproduced by The Syncopators, and the improvised white jazz of the Chicago of those days as interpreted by the Temperance Seven?

Brian Innes, the leader of the Seven, has been quoted as saying:

"We are revisiting the white jazz of Chicago as played by bands like Bix Beiderbecke and Red Nichols."

Can you hear any improvised jazz in "If I Had A Talking Picture Of You"? Of course not, for The Syncopators are playing the kind of dance music Jack Hyton and Jack Payne used to play on the BBC to millions in the late twenties. "The Syncopators are simply cashing

in on the success of the Temperance Seven," you said. Wrong again, Jack. The success of the Temperance Seven, which dates from the issue in March 1961, of their Parlophone recording of "You're Driving Me Crazy," followed the success of my own jazz-music arrangements for the "Go Man, Go" radio series and followed my own personal attempt to interest the record companies in The Syncopators during the autumn of 1960.

You ask: "What is the point of this?" (The Syncopators' record being made by all when we can have new issues of the great originals like Paul Whiteman?)

Again I'm surprised at you, Jack. In the nineteen twenties sound that the young people are going for, not the name.

Few youngsters would want to pay for an inferior recording full of surface noise, by a once-famous name that means little or nothing to them.

The best "point" of all, however, that the boys in the bands, myself included, got a hell of a kick out of making the number!



JOHNNIE RAY - HIS old hit has been revived by Wayne Newton.

# Cable from AMERICA

a drink at the Waldorf-Astoria bar, this week became the youngest performer ever to appear in The Empire Room in this exclusive hotel. Frank is co-starring with veteran Woody Herman.

Music from "The Gipsy Of Navarone" is getting lots of plays here - Joe Reisman's version is hardly off the air, and Kitty Kallen has just cut for Columbia Records the vocal version of the "Wedding Song" called "Yassu," which is expected to become very big.

MINIATURE bottles of dry black cherry, imported from Bilbao, Spain, were sent to all members of the music trade by TB Dieterle to help promote his United Artists recording of the honky-tonk instrumental of "The Bilbao Song."

Jack Lemmon has been signed by Record Producers Corporation to wax an LP of 12 of his own original compositions. Joe Leaby will arrange and conduct the instrumental numbers, which will feature Jack himself on piano.

Capitol Records this week released its first Duophonic Sound record, an exclusive new electronic

JOE WILLIAMS - In the big money as a solo artist.

be-released film, "Five Minutes To Live."

Everybody is giving credit to Neal Hefti for his swinging arrangement of Adrian Klamberg's quick hit, "Peep And Circumstance," the first single for the new Everly Brothers label, Calliope Records.

Cannonball Adderley has recorded an LP for Riverside Records called "A Child's Introduction To Jazz." In this album Adderley explains with music the evolution of jazz. If this disc becomes popular, Riverside intend to cut it again in several languages.

Wayne Newton has just revived the old Johnnie Ray hit of a few years back, "The Little White Cloud That Cradled." Wayne does it with a pretty string backing and the modern recitation treatment. Could easily become a hit again.

PRESIDENT Randy Wood of Dot Records bought out Dorey Burnette's contract from Era. The same day (five hours later) Randy recorded him accompanied by Billy Vaughn. Next day, records were being sent to all the main DJs, with initial shipments going to dealers three days later. How's that for speed!

Sonny Burke has again been re-elected President of the National

Academy of Recording Arts and Sciences. Other officers elected include Margaret Whiting, who becomes first Vice-President.

Vic Damone will join the Capitol label in September. When his present contract with Columbia expires, Capitol feel that Damone hasn't, as yet, had his talent properly captured on disc and intend going all out to do just this. In the meanwhile, Vic is really making headway as an actor. He recently "went dramatic" for his role in "Hell To Eternity," and is now co-starring in a TV series based on "Some Like It Hot."

During the next few weeks, the Nashville studios will be extra busy recording Christmas discs.

Joe Williams has become a big draw since he left Basie and went solo. He now gets as much as \$3,000 a week.

Elvis Presley still informs interviewers that he has "no serious romance" ... he is too busy making his records and movies to think too much about marriage. He says: "I want to avoid making a mistake with marriage."

Not widely known but nevertheless ready for stardom are three artists just signed to Liberty Records by Clyde Otis. They are The Spinners, Len Wyatt and Gina Boyer. Watch out for these names.



THIS  
WEEK'S

EMI

HITS

**BROOK BENTON**  
The Boll Weevil Song

MERCURY 45-AMT1148

**AL CAIOLA**

and his Orchestra

**Bonanza**

(from the TV series)

H.M.V. 45-POP884

**BILLY 'CRASH'  
CRADDOCK**

Truly true

MERCURY 45-AMT1148

**MICHAEL HOLLIDAY**

Dream boy dream

COLUMBIA 45-DB463

**THE  
KING BROTHERS**  
Goodbye little darlin'

PARLOPHONE 45-R478

**THE REGENTS**  
Barbara-Ann

COLUMBIA 45-DB466

**BOBBY RYDELL**  
That old black magic

COLUMBIA 45-DB4651

**THE SHIRELLES**  
Mama said

TOP RANK JAR527

\*  
STAR  
SINGLE**CONNIE FRANCIS**  
Breakin' in a brand new broken heart

45-MGM1130

**JACK GOOD**PRESLEY HAS MORE SWAY OVER  
TEENAGERS THAN ANY OTHER  
MAN, LIVING OR DEAD**The power of pop  
music—is it bad?****NOT LONG AGO A TEENAGE MURDERER WROTE A LETTER TO HIS FIANCEE JUST BEFORE HIS EXECUTION. PRACTICALLY THE ENTIRE TEXT OF THE LETTER CONSISTED OF TITLES OF POP SONGS.**

It was a frightening and worrying demonstration of the obsessive power of teenage music. No wonder we are continually reading letters in the papers written by people who feel that its popularity is a definite threat to our youth.

There is no denying the influence of the pop record... and big business has already latched on to this powerful medium. And not only through commercial jingles. Eden Kane's first record "Hot Chocolate Crazy" was promoted by the makers of a chocolate drink; recently Acker Bilk made a special version of "Marching Through Georgia" for the Boot and Shoe Manufacturers' Union. It would be wrong to suggest that just because pop music has this power it is therefore bad.

Like most other things that men create popular music can be used for good or bad—or it can simply be neither good nor bad. Rarely, if ever, has popular music been used so valuably to put over a really worthwhile message than in Elvis's current LP "His Hand in Mine."

**Great sincerity**

This LP over the last few weeks has been outselling any other in this country—this means that it is being played by thousands of teenagers who would never dream of going to church except to be married or buried. It is a beautifully recorded album sung by Elvis with apparent sincerity that completely absolves the disc from any possible charge of bad taste. It has a beat, yes. It is commercial, yes. But it also means something.

Considering that Elvis Presley probably carries more influence with the teenagers of the western world than any other man, living or dead, the importance of a record like this can scarcely be over-estimated. It is too much to hope that considerations of this kind might persuade Little Richard to change his mind about rock 'n' roll being the Devil's music. Little Richard, now turned evangelist, should record an LP of gospel music in his own inimitable style which, after all, originates from gospel music. As General Booth of the Salvation Army is reputed to have said: "Why should the Devil have all the good tunes?"

**EDDIE COCHRAN**  
—City clothes and a clipped Oxford accent.**We haven't  
forgotten**

IT seems that the American fans have shorter memories than the British. While the U.S. goes mad about Bobby Vee, we still remember the great original Buddy Holly. And although it seems that Eddie Cochran has already slipped into oblivion as far as the American kids are con-



cerned, I have a feeling it will be a long, long, time till we forget him over here.

I count it a great fortune and privilege to have become one of Eddie's friends. Everyone who met him will tell you that he was one of the nicest men you could wish to meet.

And what a character for a laugh. He would be continually taking the mick out of me for being a rock 'n' roll producer and sounding "fearfully British." He would preface his remarks to me with the expression, "Good Lord, Holmes," whilst I mostly called him "My dear Watson."

He had mad ideas—I once saw him take a bath dressed in a belt, a straw hat and a pair of sun glasses.

He had made up his mind that when he flew back to New York he would walk off the plane dressed in a bowler, pin stripe trousers and carrying an umbrella.

If he were asked whether England had affected him, he had practised his reply in clipped Oxford English, "Good Lord, no. Not a bit—not a bit."

How I wish he'd made it. And how I wish his new record "Weekend" makes it.

It would do Mrs. Cochran a power of good to see how well loved her son still is over here.

**R**OUND about the beginning of the year Tommy Steele expressed his intention to make fewer records and wait for only the very best material. He has kept up his reputation as far as the first part is concerned—but what about the second?

I just can't figure out what our Tom is up to. He's just recorded a number called "The Dit-Dit Song."

It is a song that didn't make it a show that closed after a short run on Saturday.

Why did Tommy cut that disc? Search me—unless it is that he has a bee in his bonnet that all his songs—following the pattern of "Little White Bull"—must be "cute." Cute is an awfully dangerous thing for an artist to try to be.

More of them have bitten the dust trying to be "cute" than from almost any other cause. If you're born cute, then leave it alone or you'll just become precious. If you aren't born cute, it's a waste of time to try and cultivate it.

What about singing some rock 'n' roll, Tom?

EMI Records Ltd. EMI Music  
25, Abchurch Lane, London, W.C.1



# FILMING WITH FAITH

Disc photographer **PETER STUART** and reporter **PETER HAMMOND** spend a day on the set of 'What A Whopper'



✧ **TENDER TOUCH.** Scene from the film with Marie France

✧ **BETWEEN SCENES** a discussion with producer Teddy Joseph

## Never have the studios been so silent

FILM sets are usually quiet places, with their sound-proofed walls, double sets of doors and large illuminated notices ordering "Quiet Please." But Stage C at Pinewood Studios was quieter than a blank disc as Adam Faith prepared to film a singing sequence for his new film, "What A Whopper."

Everybody who was not directly connected with the camera had been ordered off the set. "Go and have a smoke outside," the assistant director

ordered and only the camera crew, the director and the artists were allowed to remain.

Technicians who had worked for years on Pinewood productions and with such artists as Marilyn Monroe and Gregory Peck wondered why this unprecedented action had been taken.

"Adam needs absolute quiet to rehearse this number," explained the assistant director. "It's a very tricky scene."

The scene involved Adam singing to Marie France a number written specially for the film by Johnny Worth and arranged by John Barry. He called "The Time Has Come." He virtually sings a duet with himself. A Faith-type singer, known in the film as Eden Charity, is singing on the radio. Adam pre-recorded the number for the "radio" sequence and then, taking a humorous "dig" at himself, joins in.

ADAM FAITH... he plays pop singer Eden Charity ✧

## Daniels: After illness he wonders, 'should I retire?'

from John Burrowes in Australia

FULLY RECOVERED FROM HIS RECENT COLLAPSE IN SYDNEY, BILLY DANIELS REVEALED TO ME IN AN EXCLUSIVE INTERVIEW THAT HE HAD SERIOUSLY CONSIDERED RETIRING FROM SHOW BUSINESS.

"I'm considering retiring this very moment—but somehow I doubt if I will, just for the lack of something to do. Sure I don't need to go on working. I have plenty of money. Being a landlord and collecting rents might be fun, but it's not very glamorous."

Daniels collapsed before he was due to appear one evening at Andre's night club, Sydney. He was rushed to hospital, where it was found he was suffering from a perforated duodenal ulcer. He had several blood transfusions and a leading Sydney specialist attended him.

But he was well again and in the best of condition when I met him in Sydney.

"Sure I feel well," he said. "But I guess it's at moments like these you think of retiring."

Billy said he was very touched by the amount of cables and messages of sympathy he had received from all over the world. "Many of these, I'm sure," he said, "are from people who can't even afford the price of them. It's things like this that get you in this business."

"There's people out there who really look for you and you feel a sort of relationship with them. You get to feel that you just can't walk out on them. And show-business to me is also a challenge—a challenge to see how long you can maintain a top name and keep in the top money."

### It's not evil

If rock 'n' roll fans are looking for one top-name star who doesn't frown on them, they have found it in Billy Daniels.

"I certainly don't think there is anything evil in it," he says. "There's nothing evil in any kind of music."

"I'll admit that some of the performers are young and don't know much about life. Still, they

have a hit record and make a lot of money. And some of them are good entertainers, like Paul Anka and Bobby Rydell.

"Bobby has done a good job with my 'Old Black Magic'."

Is there anything in show-business that Billy Daniels would still like to achieve?

"Yes, there is. I would love to get the right part in a Broadway play—and now that money is not so much of an object, I think I have a good chance."

Billy's next album is one which may be entitled "Music For Losers." "But we understand there's an album out with a name something like that so we may have to change it. Anyway, it's songs for guys who lost out, numbers like 'I'll Take Care Of Your Cares' and 'It's Breaking My Heart To Keep Away From You'."

Daniels hopes to be in England in July for four weeks. He told me he was very much looking forward to it. "I like London," said Billy, "it's a good town—a man's town."

The scene over, Adam looked at Gilbert Gunn.

"Not quite right," said the director. "Now let's try it this way."

The scene was rehearsed several times before everything seemed right and the camera was allowed to expose film. Then after several "takes," the scene was over except for the close-ups on Adam.

"It's difficult trying to sing yourself," Adam said as he waited for the camera to be moved in for close-up. "I find recording studios where there is also no audience reaction, but enough. But film sets worst, and linked with having to do a duet with yourself and act—that's not easy."

Did this mean that Adam didn't like filming?

"Not at all," he said. "I love it. In fact I like it more than anything else. The people are so friendly and helpful."

### Concentration

"Like this morning when the was cleared so that there would be absolute quiet and I could rehearse without interruption. That does mean that I am difficult or temperamental. It's just that I find it necessary to concentrate hard while filming. I haven't been doing it very long, you know."

The prompt board is not there because I might forget the words. It is just to help me judge each line that I am completely in time with my play-back. Have you ever tried singing with yourself? Actually singing I mean. It's more difficult than making your own recording."

Adam was called back on to set to do the close-ups and Johnny Worth's lyrics again resounded round the studio. Soon the entire scene in the "can." Gilbert Gunn and Adam were satisfied.

"It's good to work with someone as conscientious as Adam," Gilbert Gunn said. "I've worked with a big artist in my time but few have been so concerned with perfection. Billy well that Adam is like that. It's the first ingredient to a successful acting career."

Teenage idols are good films, and films, it seems, good for teenage idols. Cliff Richard, currently working in "The Young Ones" with Elstree has some strong views on that subject, which *Disc* will publish next week.

### Play-back

Adam and the director, Gilbert Gunn, sat and listened to the pre-recording over a play-back in one corner of the set, with Adam mouthing the words and rehearsing the timing.

A technician dropped a hammer with a loud clang.

"Quiet!" yelled the assistant director, and everyone held their breath. The record was played again. And then again, until Adam and Gilbert Gunn were satisfied.

The dismissed technicians tip-toed back on to the stage. The large arc lamps splintered into life. Marie France was given a final dab of make-up. Adam adjusted that unruly lock of hair.

The play-back started up again and Adam's voice, alias Eden Charity, softly sang out.

Adam joined in, reading the lyrics from a prompt board placed beside the camera.

"You should take singing up professionally," Marie France tells Adam.

"Well, he made a fortune, didn't he?" Adam replies in another mild smack at himself.



# Along the alley

## Which side to be top?

THERE'S been a lot of speculation concerning the Anthony Newley latest for Decca. Which side of two corks would be the one to boost the disc into the charts?

"Pop Goes The Weasel" seems to be the favourite. Apart from the obvious attraction of the nursery rhyme connection, it's chock-full of the Newley brand of humour, which would sound hopelessly ridiculous coming from anybody else.

Lox Music have that side, and the flip, "See-Boon," belongs to Mills Music. This item is different again, with a strong, appealing flavour of Gerny Slade in the Ian Fraser accompaniment.

Eddie Foner is enthusiastic about "See-Boon," and confesses a liking for the "Weasel," too. Whichever side seizes the key to the hit parade door.

### NEWS from the street of MUSIC

There's no doubt about the potential of this single.

Other Mills items on the present plugging roster included a John Barry composition entitled "The Menace" recorded by John with his Seven and strings on Columbia, and another nursery-inspired number "Three Blind Mice" which (formerly "Three Blind Mice") which Don Fox has cut for Oriole.

GEORGE SEYMOUR of the Campbell Connolly Music group has not yet been afflicted with the summer lull. After much rummaging amongst the piles of records covering his desk, he came up with no less than eight songs being worked on disc by the group.

A promising item is a revival of "If I Had a Talking Picture Of You" cut in the 1920s by The Syncopators for Decca.

Then there is an opus with a stutzing title on Capitol by rocker Gene Vincent called "She She Little Sheila," and an invitation from The Viscounts on Pye in the form of "Henry, Come Dance With Me."

Not Cole's clasy rendition of "Arrivederci Roma" has been released by Capitol as a single from one of his albums.

A western opus complete with Indians and ricocheting bullets is hovering on the brink of the charts for Campbell Connolly at the time of writing, too. Title is "Ambush," and the group is the one calling themselves The Outlaws on HMV.

Welsh singer Eve Adams sings "My Love, Dear" on Warner's own disc label, Quilston, and finally there's a pair of instrumental releases tomorrow (Friday) on Warner by Tony Kelly. Titles are "Mario's Girl," a luscious Italian-type effort, and the more interesting "Nancy's New Hat."

CYRIL SIANE of Shapiro-Bernstein Music also has a new release coming in his play programme tomorrow. It's Duane Eddy's latest for London, a film theme called "Ring Of Fire." Not in the usual twang-laden Eddy category, but still a certainty for the sellers.

Other Shapiro-Bernstein songs with an attractive sound to them are "Rock-A-Bye Moon" by The Lama Sisters, a razz-dance-tazz 1920-type ditty released next week by Columbia, and "Eyes Tomorrow" by Billy Vaughn and his Orchestra on London, bearing the usual well-tuned sax solo identification associated with the Vaughn orchestral style.

N.H.

## STAR TALK



by John Wells

PRICE of fame, especially when you reach Presley's status, is that "getting away from it all" is practically impossible... unless, of course, you fancy a few weeks behind the Iron Curtain or at one of the poles. It seems the only answer is to buy a private island for holidays. Elvis is keen on this idea and is negotiating to buy one in the Bahamas.

Elvis isn't alone in his search for a treasure island—the treasure being peace—in fact, it's the current fad in Hollywood. Bing Crosby is another star interested, and Marlon Brando wants to purchase several islands in the South Seas following his filming in the re-make of "Mutiny On The Bounty" there.

At a large Southampton store the other day a young man asked the girl on their disc counter what she thought of The Brook Brothers. "Not much," was the reply. Which was unfortunate because the questioner was Ricky Brook.

From Gail Johnson, Leicester, a letter asking: "Is it true, as I read in a daily newspaper recently, that Frankie Laine and Jeff Chandler are brothers?" This is just one of

PRESLEY...a private island. LAINE, CHANDLER are they brothers? RIDDLE visits dockland pub. TONY KING breaks a tooth. FREDERIK makes a secret visit to London. VAUGHAN fixes the fish.

many letters all asking the same question and the answer is an emphatic "NO." This brother relationship started because of a mistake in a Hollywood fan magazine. Jeff's real name is Ira Grossel and he's Jewish, Frank was born Frank LaVecchio and is a Roman Catholic.

New dance craze which Liberty Records are hoping will sweep America is variations on The Line, which from the instructions they sent me looks like a series of jumps. First three to the right then three to the left. Not very inspiring but I liked the idea inspired by another company, Columbia. The dance they are promoting is The Gorilla Walk. They say it's new...

OVER here from Australia, the parents of Frank Field, Frank's father is having to stay in Birmingham but as soon as his business is finished they plan to plane over to Jersey where Frank is appearing in cabaret. They haven't seen him since he left Australia 18 months ago.

It's not just malicious gossip that, but Paul Macdonald, who vocalises with the Temperance Seven, is actually taking singing lessons! In the unforeseeable future he hopes to sing straight pops and ballads. The latest disc from The Seven, which ought to

\* MARTY WILDE... it would almost pay him to employ a chauffeur. (DISC Pic)

be even bigger than their first hit, is "Pasadena."

Seen in one of London's most famous pubs, Nelson Riddle... at the Thameside Prospect of Whitby, English bitter is marvellous he says, and the view of dockland from the bar just as good. Seems he's at least been converted to one old English custom.

"Give me another hit in England and I'll be over like a shot," says Andy Williams. Andy is thirty and a bachelor, so it's up to you, girls. The record you'll have to buy? "The Bilbao Song."



Seen in London recently, Frederik of Niza and Frederik. No one knew of his visit. He'd flown over from Copenhagen to buy a baby carriage for the child they're expecting in July.

It was almost panic stations for The King Brothers on Wednesday of last week. Tony broke one of his front teeth in the morning and spent the rest of the day trying to find a dentist who would top it. The rush was because the Kings had to appear at the Palladium that evening and Tony didn't feel inclined to go on the stage as "Gabby" King.

Not a fisherman myself so I don't know how Frankie Vaughan can work these things. But nonetheless Frankie's wife Stella caught the first fish on their recent fishing holiday in Somerset. It was a 1lb trout... and the only bite she had during the week. She swears that Frankie, an expert and a very keen fisherman, manages to arrange for her to have the first catch, so that she'll feel encouraged to spend the rest of the week with him. It seems to work I might add. They both had an enjoyable holiday but Frank caught all the other fish... eight.

Wouldn't it be cheaper for Marty Wilde to employ a chauffeur? A "birdie" tells me he's just bought a new car on which the insurance premiums are so high that it would almost pay him to employ somebody else to drive the car.



BRINGS YOU MORE  
SMASH HITS FROM AMERICA

"PEANUT  
BUTTER"

BY

THE  
MARATHONS

45 RPM 7N 25008

"RAMA LAMA  
DING DONG"

BY

THE  
EDSELS

45 RPM 7N 25006

AND

"THE GUNS OF NAVARONE"

BY THE JOE REISMAN ORCHESTRA  
and CHORUS

45 RPM 7N 25007



# DORITA, PEPE FOR DUTCH TV SPOT

**B**BRITAIN'S Latin American folksong specialists, Dorita y Pepe, fly to Holland today (Thursday) to appear in a special TV programme of Latin American music being tele-recorded in honour of Prince Bernhard's birthday. Prince Bernhard is a well-known enthusiast of Latin American music, and recently paid an official visit to South America. Dorita y Pepe's spot in the show followed their earlier successes on radio, TV, records and in cabaret in Holland. The duo return to Britain late tonight in time for their "Serenade In The Sun" broadcast tomorrow.

## Lucky Joe!

**J**OE BROWN had a very narrow escape last Friday night when his white Austin Healey skidded and crashed on a steel bridge just outside Manchester. Joe was on his way to Cardiff for an engagement, having completed one in Manchester. The car was completely wrecked, but Joe only suffered from shock. He appeared at Cardiff on Saturday, and from there went over to Ireland for a one-nighter, returning to London on Monday morning.

Eden Kane and Danny Williams guest on "Young at Heart" for Tyne Tees Television on June 21.

# Conway cuts vocal disc soon

## McRAE CUTS A 'SAMWELL'

**B**BRITISH songwriter Sammy Samwell—he recently had "Gee Whizz It's You" in the charts—has had one of his numbers recorded by Carmen McRae on Mercury. Title is "Kisses By Candlelight," and it will be released in the States next month. At the moment, there are no plans to issue the McRae disc over here, but it is hoped that there will be some British recordings of it.

**T**HE long-awaited disc debut of Russ Conway as a singer is to take place within the next three weeks. A and R manager Norman Newell told DISC last week: "I gave Russ the go-ahead some time ago, but he didn't feel ready. However, all being well we shall go ahead within the next two or three weeks."

## Cliff, Helen star in new EMI series

**G**UEST star in the first of EMI Records' new Radio Luxembourg series "Monday Spectacular," which will be recorded at their Manchester Square headquarters next Monday evening for transmission the following week (June 26), are Cliff Richard and Helen Shapiro.

Lined up for guest spots in the second programme are The Shadows and Craig Douglas.

## Musical date cancelled

**P**LANs for a West End presentation of the musical "Finian's Rainbow" have been abandoned following its closure in Newcastle. This whimsical Irish-American musical has been a smash hit on Broadway, but flopped when first presented here in London, some time after its Broadway premiere in the late forties.

## New title for Valentine series

**T**HE new series of six ATV programmes starring Dickie Valentine, and due to begin on June 28, are now to be called "Calling Dickie Valentine," and not the "Dickie Valentine Show," as originally planned. Dickie's guests during his six weeks will include Patricia Breda, Pat Clark, Ronnie Hilton and Dennis Lotis.

## More dates set for Shadows

**M**ORE dates have been fixed for The Shadows. They are: The Granada, Shrewsbury (June 23), Granada, Mansfield (24), the Playhouse, Wakefield (25), the Gaiety, Taunton (July 1), the Princes, Torquay (2), the Kings Hall, Stoke (3), and the Winter Gardens, Morcambe (5).



## Wedding

**S**HIRLEY BASSEY and her husband, film producer Ken Hume, after their wedding in London on Thursday, Shirley returns this week from a short honeymoon in France to top the bill at the Palladium TV show. (DISC Pic)



## Bells

**A**lso married on Thursday was PETULA CLARK. She wed publicity agent Claude Wolff in a town seven miles from Paris. They intend to live in France, but Pet popped over to Britain on Monday for consultation with her musical advisers.

## David Hughes has heart attack

**S**INGER David Hughes suffered a heart attack on Sunday and was rushed to Torbay Hospital, Torquay. On Tuesday morning a spokesman at the hospital said that he had had a good night and was fairly comfortable. His wife, who is expecting their third child, is with him. David Hughes, who is 34 years old, was rehearsing for a new show called "Gay Time" at Paignton.

## Bert signs for 'Beat'

**B**ERT WEEDON has signed a further three months' contract on BBC's "Easy Beat." Bert was one of the first ever guests on the programme, and this is the fourth time he has signed a three-month contract. Bert Weedon will guest on the first of the Russ Conway shows for BBC TV on July 28, and will appear on Middy Music Hall on July 24.

## New Johnny Angel release

**J**OHNNY ANGEL has a new Parlophone recording out next week. Title is "Trochero 9910." Next week, Johnny is in cabaret at the Luxor Club, Manchester.

"I've had hundreds of letters begging Russ to sing on disc—only the other week I arrived at my office to be received by a crowd of girls telling me to let him sing or else."

## Trip to Gib

**D**ICKIE VALENTINE, together with a team of five British musicians including saxophonist Tommy Whittle and Jimmy Skidmore, make a four-day trip to Gibraltar in August to take part in the "Week of the Sea" Festival. They will be flying out from Britain on August 2, and on the following day will give concerts at the Queen's Cinema, and aboard the *Monte Carlo* steamer which will be taking passengers on a gala voyage into the Mediterranean during the evening. On August 4 Dickie will appear at an open stadium in Gibraltar, and during his trip will take part in an international angling competition.

## EDEN KANE TURNS FIREMAN

**N**EW singer Eden Kane turned fireman at the New County Ballroom, Hereford, last Saturday. Shortly after his performance, the stage curtains caught alight. Eden seized a fire extinguisher, and had brought the blaze under control by the time the local fire brigade arrived.

## WE WUZ

**T**HE Austin minibus containing all the equipment of Nero and the Gladstons was stolen while the group was at a party in Earl's Court, London, on Friday. The equipment, valued at £1,400, included British amplifiers, Italian echo chambers and American instruments, in addition to the costumes worn by the group.

## ROBBED!

**T**HE KING BROTHERS, currently appearing at the London Palladium in "Let Yourself Go," had their car stolen from outside the theatre last Saturday. The car, 1960 Zephyr Estate, contained an amplifier and hand parts used on their personal appearances.

# CLIFF RICHARD

backed by

## The Shadows

sings

# "A GIRL LIKE YOU"

written by JERRY LORDAN

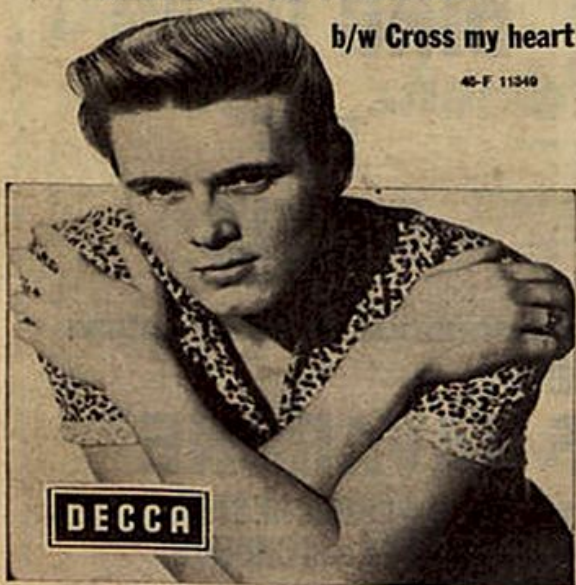
on COLUMBIA 45 DB 4667

# Billy Fury

HALFWAY TO PARADISE

b/w Cross my heart

45-F 11340



DECCA

## NEW RELEASES

- Duane Eddy  
Ring of fire  
45-104 8270 London
- Lullaby of love  
Frank Gari  
45-104 8271 London
- The Velvets  
Tonight  
45-104 8272 London
- Anchors aweigh  
B-Loa Jones and his Jupiters  
45-104 8273 London
- Mario's Girl  
Tony Kelly  
45-104 8274 Warner Book

## TOMMY STEELE

THE DIT-DIT SONG

45-F 11381 Decca

## JERRY LEE LEWIS

WHAT'D I SAY

45-104 8300 London

THE DECCA RECORD



# ALL SET

## Allisons are 'picked'

The weather wasn't very bright, but that didn't stop the fun and games at the party held by singer DOROTHY SQUIRES at her home in Kent on Sunday, when nearly 300 personalities from the pop world turned up to help launch her new disc, "Say It With Flowers." RUSS CONWAY, who accompanies her on the record, and MD TONY OSBORNE were there all logged up in the very latest (?) in swimwear, which, contrary to all expectations, they did actually try out! (DISC Fics)

THE American pop music trade magazine "Cash Box" has spotlighted the second single by The Allisons in their "Pick Of The Week" section.

The coupling is "Blue Tears" and "Woods," the same as their second single release here, except that the top side in the States is "Tears."

It has been released by American Columbia following the success of The Allisons' "Are You Sure?" issued in the States by the London label.

The Krew Kats' second single, "Jack's Good" and "Snoover," is to be released by HMV on June 30.

# FOR A DIP!



## IN SHORT

THE new British jazz group, the Don Rendell Quintet, has been signed by Riverside Records of America. The Quintet will record their first session—for an LP—this Saturday, for rush release both here and in the States.

JULIE RAYNE makes a return guest appearance on "Easy Beat" on June 14. She follows this two days later with an appearance on Scottish television.

LIKELY TV dates for Johnnie Ray, who is due to open a short season at the Talk of the Town on June 26, are Bernard Delfont's Sunday Show productions (which replace the Palladium shows for the summer) on July 2 or 9.

AMERICAN Brunswick have released the first single recorded by beat star Jackie Wilson since he recovered from the injuries he received in a shooting affray in New York.

The titles are "I'm Comin' On Back To You" and "Lonely Life."

THE last of the present series of Bills Cotton's "Wakey Wakey Tavern" TV shows stars Russ Conway and Cliff Richard. It is transmitted on June 24.

CORAL are releasing another Buddy Holly single in this country. The titles are "Baby, I Don't Care" and "Valley Of Tears," both excerpts from a previously released Holly LP.

SOPHIE TUCKER tele-recorded a 30-minute show for ATV this week for screening some time in the autumn. Among her guest stars was the Kenny Ball Jazz Band.

JESS CONRAD, Ricky Valance and Lance Fortune will be flown to Harlow by helicopter to attend a fete being held by the Dr. Barnardo Home on June 24.

CLIFF BENNETT, a new rock singer whose first disc for Parlophone, "You've Got What I Like," is released this week, will make his debut on "Saturday Club" on June 24.

DICK JAMES, General Manager of Bron Music, will shortly be leaving to set up his own music publishing company. He has been with Bron for eight years and the move is completely amicable.



## Star line-up for holiday shows

ADAM FAITH, The Shadows, Lonnie Donegan and Gene Vincent are among the star names lined up for Sunday concerts at Morecambe and Blackpool during July and August.

Adam Faith will appear at the Queens, Blackpool, on July 16, and The Shadows at the Winter Gardens, Morecambe, on July 9.

Lonnie Donegan is lined up for two appearances, both at Morecambe. These will be on July 23 and August 20. Gene Vincent will appear twice at Blackpool, on July 9 and 23, and once at Morecambe on July 30.

Other artists set to appear at both places are David Whitfield (Morecambe, July 16 and August 13), Don Arrol and the Dallas Boys (Morecambe, August 6), the Brook Brothers (Blackpool, July 9 and 30), and Dickie Valentine and Kenny Ball, the former at Blackpool on July 30, and the latter on August 6.

### ABC TV will screen 'Belle'

FORTHCOMING attractions in ABC TV's "Big Night Out" presentations include a TV version of the Wolf Mankowitz-Monty Norman musical "Belle," which ended a short and unsuccessful West End season last Saturday. ABC also hope to fix a Peggy Lee spectacular for this series.

### Max gets it!

AS forecast several weeks ago in DISC, Max Bygraves is to star in the British presentation of the American hit musical "Do Re Mi." He will take the part part played on Broadway by Phil "Bilko" Silvers, and it will mark Max's debut in musical comedy.

Auditions for other parts in the British production are now taking place.

The show will have a pre-West End season in Manchester in September, and is scheduled to open in London on October 16.

Earlier this year Max went to New York to see the Broadway production.

### BILL BLACK REVIVES OLDIE

THE hit beat group, Bill Black's Combo, has revived Hoagy Carmichael's "O! Buttercorn Sky" for their latest single on the London label in America.

|   |  |   |
|---|--|---|
| <p><b>GIRL MACHINE</b><br/>JOHNNY WALSH<br/>45-10240 Warner Bros.</p> | <p><b>THE SNAKE</b><br/>MAXIMILIAN<br/>45-10242 LONDON</p>   | <p><b>BEN E. KING</b><br/>STAND BY ME<br/>45-10243 JORDAN/ATLANTIC</p>    |
| <p><b>ONCE UPON A TIME</b><br/>DANNY RIVERS<br/>45-F-10257 Decca</p>  | <p><b>TRAGEDY</b><br/>THE FLEETWOODS<br/>45-10244 LONDON</p> | <p><b>DECCA</b><br/>WARNER BROS.<br/><b>LONDON</b><br/>45 RPM RECORDS</p> |

COMPANY LTD DECCA HOUSE ALBERT EMBARKMENT LONDON SE1

HOW TO KEEP COOL WHEN YOU'RE HOT!

When the 'session's' hot keep cool with Gordon's. It's important to ask for Gordon's by name—it's the coolest. Gordon's with orange, lime, tonic or bitter lemon. Say Gordon's first—everytime.

MORE PEOPLE DRINK

**Gordon's**  
THAN ANY OTHER GIN



# Six Pages of the Top Reviews

POP SINGLES, pages 10, 11, 12; EPs, page 12; FOLK, page 12;  
LPs, page 13; MOD JAZZ, page 14; TRAD JAZZ, page 15

## This Week's Tips For The Twenty

CLIFF RICHARD  
CRAIG DOUGLAS  
PAUL ANKA  
DUANE EDDY



PAUL ANKA—Great chance again.

CRAIG DOUGLAS—Another seller.

# Back to the charts for Paul Anka with 'Dance On'

PAUL ANKA  
Dance On Little Girl; I Talk To You  
(Columbia DB 4669)

**D N T**  
ANKA singing two more of his own compositions, "Dance On Little Girl" has a steady Latin beat worked into it and it's more commercial than some of Paul's recent halves. I think it has a very good chance of bringing him back into the Ten.

The melody is easy to remember and the studio noise is big, with shy girl group in the accompaniment. "I Talk To You" (On The Telephone) is a heavy, slow rock-a-ballad which Anka chants soulfully.

DUANE EDDY  
Ring Of Fire; Gidget Goes Hawaiian  
(London HLW 9370)

**D N T**  
TWO film tunes from Duane Eddy with the topside "Ring Of Fire" being the slow, surging kind of dramatic melody that suits his guitar work. Strings, rhythm and chorus chanting all add to plenty of size for this one.

Should be yet another hit for the boy.

Hot don't write off the second half as a seller. Exciting and pacy, "Gidget Goes Hawaiian" has the South Seas flavour well wedded to the beat.

CLIFF RICHARD  
A Girl Like You; Now's The Time To Fall In Love  
(Columbia DB 4667)

**D N T**  
JERRY LORDAN penned "A Girl Like You," a friendly and very tuneful number which Cliff sings lightly and very likeably on the topside here. Easy-going backing from The Shadows while Cliff milks the affable young lovers theme.

"Now's The Time To Fall In Love" will satisfy those of his fans who want growling, excitable beat performances from Cliff.

Makes a commercial coupling.

CRAIG DOUGLAS  
Time; After All  
(Top Rank JAR 569)

**D N T**  
"TIME" is a good forceful filter which Craig sings smoothly. Simple idea behind the number but it suits. Suitable, too, is the Harry Robinson accompaniment . . . large and with plenty of flying string work. Another seller all right.

"After All," written by Craig's manager, Bunny Lewis, and Norrie

Paramor, is a good solid number, too. A light ballad with a very infectious melody that is easy to hold.

EDDIE HODGES  
I'm Gonna Knock On Your Door; Ain't Gonna Wash For A Week  
(London HLA 9369)\*\*\*

**D N T**  
EDDIE HODGES chants a middle beater with a crisp sound to it as he declares I'm Gonna Knock On Your Door. One of those sides which could be a sleeper or nothing at all. Useful studio noise from rhythm (with effects) and background girl group.

Nothing frilly about this record, that's for sure. Hodges hits the second half hard, too. Again a first rate studio noise helps Ain't Gonna Wash For A Week considerably. The jokes will appreciate it.

DONNIE AND THE DREAMERS  
Count Every Star; Dorothy  
(Top Rank JAR 571)\*\*\*

**D N T**  
DONNIE and the Dreamers are a male group who go jilting with a slight Latin beat for Count Every Star. Not terribly different from many a group we've heard of late, but they should sell quite well.

Dorothy slows down the pace and produces a better sound from the



## RATINGS

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

And the really hit records that look like spinning to the top are marked by D.N.T. (Don Nicholl Tip).

I'm So Lonely is a dirge-like clinging offering which sounds extremely ragged to me . . . but it also sounds as if that's the way the Regents want it to sound!

KENNETH CONNOR  
Nearly A Nasty Accident; Smile  
(Fontana H 321)\*\*\*

**C**HARACTER man Kenneth Connor singing the title song from his film comedy, Nearly A Nasty Accident. Connor's comic accents have brought him a big following and that's all to the disc's good.

Smile's a simple bouncy novelty. No humorous high jinks on the reverse, however. Here, Connor plays it straight singing the old Chaplin hit, Smile. It could have done with one, I'm afraid.

MAX HARRIS

Pancho I Jumbo's Jump  
(Fontana H 318)\*\*\*\*

**P**ANCHO is a very lively Latin character indeed as presented by the Max Harris instrumental team. Led from the piano, the musicians have plenty of colour and rhythm to offer here.

May take a little while to reach the high sales, but it has lasting quality. MAX's composition, Jumbo Jumbo, brings out again some of that off-beat humour which was evident in the Gurney Slade music. If you went for that, you'll go for this.

RICHARD HARDING

Temptation; Jezebel  
(HMV POP 857)\*\*\*\*

**E**XCELLENT noise for this revival of Temptation. NOT in competition with the Everlys by the way, for this is an instrumental disc which packs in plenty of different guitar effects against a Charles Blackwell backing.

Wouldn't be in the least surprised to see it register in a big way.

The other side, Jezebel, is moved at a quick shuffle. Again, extremely potent guitar work.

B-LOU JONES AND HIS JUPTERS  
Anchors Aweigh (Part I and II)  
(London HL 9373)\*\*\*\*\*

**A**N NEW instrumental production of the famous navy tune—and an ambitious one, too, spreading itself into two sides. The drummer is the star, with full kit and bongos as the melody's taken for a colourful ride through many approaches.

The besky martial, the winging, the modern jazz and the Latin are all present here as drums and big band move enthusiastically and successfully.

Commercially it's hard to tell . . . the coupling's polished and it grows on you with each playing. I'd like to see it deep in the parade.

And it could.

CLIFF BENNETT  
You've Got What I Like; I'm In Love With You  
(Parlophone R 4793)\*\*\*

**C**LIFF BENNETT and the Rebel Rousers set the disc clock back to the days when Gene Vincent was rocking his echo chamber stutter effects.

This is for the fast R 'n' R effort, You've Got What I Like. Funchy, with a combination of thump and twang in the instrumental work.

I'm In Love With You keeps the pace quick, but lacks the noisy impact of the top side.

DOROTHY SQUIRES  
and  
RUSS CONWAY  
Say It With Flowers; Roses Of Picardy  
(Columbia DB 4665)\*\*\*

**R**USS and Dorothy team up on disc with a lush ballad written by Miss Squires herself . . . Say It



singer, too, though Donnie tends to moan too much for comfort.

MARY PETTI  
Hey! Lawdy Lawdy! Gee, But It Hurts  
(RCA 7259)\*\*\*\*

**F**AST beater, Hey! Lawdy Lawdy, stands more than a slight chance of selling big, but I wish for her own sake that Miss Mary Petti sounded less like Brenda Lee.

You could have fooled me part of the way on this one. Good crisp backing from Sammy Lowe.

Gee, But It Hurts is a slow rock-a-ballad which Miss Petti sighs into the echo chamber. Strings and guitar with her for this mournful romancer.

DEE CLARK  
Raindrops; I Want To Love You  
(Top Rank JAR 570)\*\*\*

**D**ISTANT thunderstorm effects open up Raindrops before Dee Clark steps in to sing like a younger Frankie Laine.

Likeable number which develops into rather unnecessary vocal dramatics. Different enough to catch your ears.

I Want To Love You, is a rapid rocker. More conventional than the topside and with plenty of contrived excitement in Clark's whooping-squawking vocal.

THE REGENTS  
Barbara-Ann; I'm So Lonely  
(Columbia DB 4666)\*\*\*

**A** BA-BA-BA-BA rocker sung by male vocal group is Barbara-Ann. High-pitched lead voice above the deep chanting of the others. Good juice material.

DUANE EDDY — His twanging guitar should see him in the Twenty once more. \*



THE MOST COMPREHENSIVE GUIDE PUBLISHED FOR THE POP FAN

With Flowers. Slow, sentimental plug for the horticultural industry that may sell because of the name attraction.

Dorothy sings it powerfully and with the kind of unabashed feeling she can bring to this sort of material. Ross pounds concerto fashion at the keyboard, and Tony Osborne's orchestra fills in the rest with sugary violins.

The old, old ballad *Roses Of Picardy* continues the romantic garden theme. Dorothy sings it straight.

**EDDY and TEDDY**  
Bye Bye Butterfly; Star-Crossed Lovers  
(London HLU 9367)\*\*\*

**BOY** vocal duo without any more talent than many of our own groups... in fact, I'd rate most of the British teams higher than Eddy and Teddy.

They chant *Bye Bye Butterfly* com-



# RED PRICE PUNCHES OUT THAT 'DANGER MAN' THEME

repetently enough, and the tune is catchy. But without the accompanying girl team backing noise it would mean very little indeed.

*Star-Crossed Lovers* based loosely, of course, on the Romeo and Juliet theme, is a slow ballad interspersed with narrative explaining it all.

**MICHAEL HILL**  
Holiday In Naples; Frog March  
(Parlophone R 4792)\*\*\*

**HILL**, at the harpsichord again, and again turning out a first-class instrumental recording. *Holiday In Naples* moves more pleasantly and with quite a swing to it.

I like the sound this boy gets, and am sure he'll reach the really high sales yet.

*Frog March* is a cute instrumental novelty, catchy all the way. It was written by Johnnie Spence, who also directs the accompaniments for the disc.

**FERRANTE and TEICHER**  
Love Theme From "One Eyed Jacks"; Tara's Theme From "Gone With The Wind"  
(HMV POP 888)\*\*\*

**THE** pianists who've done very well out of the "Exodus" film theme, now produce two more screen items for HMV in the United Artists Series.

The *Love Theme From "One Eyed Jacks"* is lush and fairly strong on melody. Big orchestral accompaniment.

Revival of the *Gone With The Wind* theme is topical, of course, in view of the film's reissue. A high-powered production emphasising again what a fine tune this is.

**MICHAEL HILL**—  
First-class instrumental on the harpsichord. \*

**THE RED PRICE COMBO**  
Theme From "Danger Man"; Blackjack  
(Parlophone R 4789)\*\*\*

**THE** powerful noise which introduces the "Danger Man" television series every Sunday evening is punched on to disc here by the Red Price Combo. Strong accent here, of course, on the saxophone as you'd expect.

*Price* whips it into a nice piece of polished jazz after the dramatic opening. "Blackjack" is much in the same sort of mood. A growling and screeching instrumental that could do well.

**PAUL FRANCIS AND HIS ORCHESTRA**  
The Land That I Love; She's Walkin' Slow  
(Columbia DB 4668)\*\*\*

**BRIAN FAYE**, who accompanies Jan Holland for the vocal version of *The Land That I Love* (see page 12), has also made a bright orchestral version of the melody. This is it under the pseudonym Paul Francis.

Fresh and dancing with some chorus work rounding out the sound. Brian's own composition, *She's Walkin' Slow*, takes care of the second half. Guitar in front with strings behind for a gentle, tuneful offering in modern vein.

**JOE BARRY**  
I'm A Fool To Care; I Got A Feeling  
(Mercury AMT 1149)\*\*\*

**A** SLOW rhythm 'n' blues number, *I'm A Fool To Care*, is performed by Joe Barry in a way which makes me think he must worship Fats Domino. That is, if imitation is really

the sincerest form of flattery. *I Got A Feeling* is taken at an even slower, sadder pace.

**THE DREAM-TIMERS**  
The Dancin' Lady; An Invitation  
(London HL 9368)\*\*\*

**THE** Dream-Timers really move into the attack on *The Dancin' Lady* with an aggression that pins you down. Powerful lead voice for this rousing buster.

*An Invitation* is, by contrast, slow and dragging all the way. I prefer it when the group moves with the speed and lack of inhibition as on the upper half.

**THE TOKENS**  
Tonight I Fell In Love; I Love My Baby  
(Parlophone R 4790)\*\*\*

**MALE** vocal group with a dam-doo-de-dum technique. They chant *Tonight I Fell In Love* competently for this style but I cannot

Continued on page 12



## STEREO PERFECT PRESENCE SOUND SERIES

...an outstanding recording achievement!

Presenting the first issue!



**HARMONICA HOLIDAY**  
RICHARD HAYMAN and his Orchestra  
CBS18048 (Stereo)  
MMC14068 (Mono)



**DISCUSSION IN PERCUSSION**  
MIKE SIMPSON and his Orchestra  
CBS18047 (Stereo)  
MMC14068 (Mono)



**PERCUSSION ORIENTALE**  
DAVID CARROLL and his Orchestra  
CBS18048 (Stereo)  
MMC14068 (Mono)



CBS18048 (Stereo) MMC14067 (Mono)

in  
**GLITTERING**  
stereo!

ALSO AVAILABLE IN MONO

**FREDERICK FENNEL**  
conducts  
**VICTOR HERBERT**

FREDERICK FENNEL and his Orchestra  
CBS18049 (Stereo)  
MMC14070 (Mono)

**LATIN PERCUSSION**

DAVID CARROLL and his Orchestra  
CBS18049 (Stereo)  
MMC14061 (Mono)



**10 TROMBONES LIKE 2 PIANOS**

PETER RUGOLO  
CBS18044 (Stereo)  
MMC14068 (Mono)



# Disc Date

Continued from page 11

see it attracting massive crowds to the counters.

The Sedaka-Greenfield composition **I Love My Baby** is a quick grunter that leaves one with a distinct feeling of indigestion.

**BOB WALLIS**  
Three Live Wires; I'm Shy Mary Ellen, I'm Shy  
(Pye NJ 2043)\*\*\*

**BOB WALLIS** and his Storyville Jazzmen come out very quickly with the theme tune from the new Michael Medwin television series **Three Live Wires**.

A brisk little jazz marcher which is enjoyable enough in the traditional style of Wallis and his musicians.

The oldie on the other side—**I'm Shy Mary Ellen, I'm Shy**—is given a creaky vocal which is a cross between Durand and Armstrong. Merry plucky-plunker.

**IAN MENZIES**  
Play To Me Gypsy; Trombones To The Fore  
(Pye NJ 2044)\*\*\*

**THE** Clyde Valley Stompers with Pete Kerr featured on clarinet come out gently in a trad revival of the old pop hit **Play To Me Gypsy**.

A pleasant, rather soothing side with the banjo strumming behind the soloist.

**Trombones To The Fore** wakes up the pace. As you'd expect, a good trombone solo contrasts with the instrumental sound of the other side.

**DICK CHARLESWORTH**  
Shanty In Old Shanty Town; Blue Blood Blues  
(Alpha S-45-326)\*\*\*

**DICK CHARLESWORTH** and his City Gents turn up among the considerable sprinkling of trad jazz sides which are aimed at the pop market this week.

But their revival of **Shanty In Old Shanty Town** isn't quite up to the mark of their recent work. Steady without being exciting.

Best described as good solid fodder for the fans.

Jelly Roll Morton's old tune **Blue Blood Blues** brings a whiff of the authentic beginnings to the scene. Slow and haunting and well-played, though I could have done with less banjo.

**THE VELVETS**  
Tonight (Could Be The Night); Spring Fever  
(London HL 9172)\*\*\*

**DOING** well in the States and a possible seller here also, **Tonight** is a quick-moving beat entry from the male vocal group. Tune's simple and fairly catchy but the treatment is hardly inspired... borrows from many sources.

**Spring Fever** changes the pace and the beat's coming down in gear. Lead vocal coping well while the others groove around choppy.

Sax and strings in the backing.

**FRANK GARI**  
Lullaby Of Love; Tonight Is Our Last Night  
(London HL 9371)\*\*\*

**FRANK GARI** sings the **Lullaby Of Love** forcefully and steadily while the backing of strings, chorus and rhythm goes rapidly mad behind him. Interesting how the speed seems to race while the singer is really proceeding quite calmly.

Could do well for the juke.

**Tonight Is Our Last Night**—no connection with the 'Velvets'—is a rather tortured romance. Gari gives a performance of more feeling than the song warrants.

**JOE REISMAN**  
The Guns Of Navarone; Yaww  
(Pye International N 25087)\*\*\*

**THE** Reisman orchestra and chorus giving a steady dramatic production to the title theme of **Guns Of Navarone**. The march song builds well and the chorus is there for sound and size only.

They don't sing the lyrics—a fact which puts the disc in my favour because I reckon this melody to be better without the story words.

**Yaww** is another theme from the same picture. A bouncy, happy, Greek-type melody with the right sort of atmosphere.

**DAVE CAREY**  
Bligo; Padalin Madelin Home  
(Philips PB 1133)\*\*\*

**DAVE CAREY** sings his own composition **Bligo** (I'm In Love) for the top side here. A happy, romantic,



**DON FOX**—Swinging version of a nursery rhyme. (DISC Pic)

marching ballad taking its lyrics cue from the jargon used at Bingo, Tombola, Hokey-Hokey or whatever you like to name it.

Unpretentiously friendly and catchy.

Revival of the oldie on the turn-over is performed in character for the song. Ivor Raymonde gives the singer a strummy, chorus-chanting accompaniment.

**DON FOX**  
Three Swinging Chicks; I Found The Girl I Love  
(Orlole CB 1619)\*\*\*

**DON FOX** comes up on disc again with a modern swinging version of "Three Blind Mice." Becomes here, **Three Swinging Chicks**—the chicks in question being the girls in Don's song life.

He slips it over effectively to a smart big band backing.

**I Found The Girl I Love** (In My Home Town), is a fairly routine romantic ballad. Don moves it comfortably, but I doubt if it will make much impression.

**THE MIRACLES**  
Ain't It Baby; The Only One I Love  
(London HL 9366)\*\*\*

**ROUTINE** rocker taken at a steady pace by the vocal group—**Ain't It Baby** will make satisfactory juke box fodder but it lacks the big commercial appeal.

**The Only One I Love** is led by high voice drawing the slow romantic lyric. A soft beat ballad that tends to become boring after a while.

**JAN HOILAND**  
The Land That I Love; Make Me Believe  
(Parlophone R 4791)\*\*\*

**CONTINENTAL** composition with English lyrics by Norman Newell. **The Land That I Love** is a breezy piece of praise to the girl and the country back home.

Jan Hoiland sings it warmly and engagingly.

**Make Me Believe** is a slower ballad with a straightforward romantic angle. Orchestral accompaniments directed by Brian Faye.

# Flee-Rekkers beat up a tasty rock dish

**THE FABULOUS FLEE-REKKERS**  
Ile Of Capri; Beer Robert; Hangover; P.F.B.  
(Pye NEP 2414)\*\*\*\*

**I** OFTEN wonder why it is that this bouncy beat group hasn't hit the top slot of the charts with their singles which are invariably high grade in this category of the pop scene.

Here are four punchy items from Peter Flee-Recker and his boys, enhanced considerably by the assistance of recording wizard Joe Meek. **The Ile Of Capri** gets a unique reconditioning à la beat, and the rest are Peter's arrangements of folk tunes.

**Beer Robert** is "Bobby Shaftoe," Hangover is "Early One Morning" (the timing's right!) and **P.F.B.** is "Phil The Fisher's Ball." All beaten up into a tasty rock dish by The Flee-Rekkers.

**THE GANG SHOW**  
The Crest Of A Wave  
Meet The Navy; Spring; It's A Wonderful Life; Crest Of A Wave.  
(Fontana TFE 1733)\*\*\*

**MORE** cheerful churning from Ralph Reader's perennial scout show, with the accent on the Sea Scouts apparently in this particular set.

Ken Jones directs the appropriately bright and breezy backings for these four numbers chock-full of healthy outdoor zest and red, white and blue patriotism.

**PETE FLEE-RECKER**—His group deserves chart success.



**PIERRE SELLIN**  
Exodus  
The Unforgotten; Four Un Grand Amour; Exodus; I'm Sorry.  
(Fontana TFE 17345)\*\*\*

**A** QUARTET of agreeable born blowing pieces from a sort of Continental Eddie Calvert.

Pierre Sellin plays a crisp, clean-toned trumpet without indulging in any ambitious routines. He's supported by strings or brass, and leave the desire to bear more from him or record.

**THE SCOTT BROTHERS**  
The Road To Dundee  
The Road To Dundee; Roving We Founde McCall; A Scottish Soldier; Piper Of Dundee.  
(Fontana TFE 17343)\*\*\*

**FOUR** tartan-coloured songs from Jimmy and Tommy Scott, who seem to aim at being the pop music equivalent of folksters Robin Hall and Jimmie MacGregor.

Not an inspiring set by any means, but interesting enough regarding the boys' potential. They could improve in time, and become a very saleable disc commodity with this modern treatment policy for Scottish folk songs.

**DOREEN HUME & ANDY COLE**  
I Dream Too Much  
I Dream Too Much; Can I Forget You?  
Doreen's Beauty; You're My Darling.  
(Fontana TFE 17344)\*\*\*

**A** DELIGHTFUL set of evergreen songs from the pen of Jerome Kern sung by Canadian soprano Doreen Hume and Andy Cole, one of Britain's best light tenors, with accompanying support from the Michael Sammes choir and Johnny Gregory's orchestra.

Nothing elaborate or pretentious about arrangements or treatment. Doreen solos the first and last. Andy sings the third, and they duet **Can I Forget You?** Very musical and very entertaining.

**JERRY MURAD**  
Harmonicon  
Cherry Pink And Apple Blossom White; Ramona; Mack The Knife; Kiss Of Fire.  
(Philips BBE 12445)\*\*\*

**FOUR** numbers by Jerry Murad and his Harmonicon, a famous trio of mouth organ stars in the



by NIGEL HUNTER

States, who apparently have won admission into the American Musicians' Union on the strength of their playing.

They blow competently enough in this set recorded in almost cathedral-like acoustics, but, like its much bigger brother, the organ, the harmonica soon becomes monotonous to listen to.

**THE BROOK BROTHERS**  
Brook Brothers Hit Parade  
Warpaint; Somewhere; Say The Word; Everything But Love.  
(Pye NEP 24140)\*\*\*

**YOUTHFUL** British talent registering strongly via this set from young Geoff and Ricky Brook, with backings supplied by Britain's youngest and very successful A & R man—MD Tony Hatch.

There's the hit parading **Warpaint** again, plus three other typical beat ballads put across well by the Brooks.

Quite the best of their kind in this country, and able to hold their own with similar duos operating overseas.

**MANTOVANI**  
Mantovani Operetta Memories  
Gipsy Love Waltz; Play Gipsies; Dance Gipsies; The Merry Willow Waltz; My Hero.  
(Decca DFE 6668, stereo STO 150)\*\*\*

**FOUR** well-known items from operettas produced during the early part of this century.

The familiar Mantovani touch enhances them all, with the cascading strings effect used sparingly. This set will delight older people who enjoy this style of music.

## Folk

# THIS WILL TAKE YOU WAY BACK TO THE 'ROOTS OF THE BLUES'

—by Owen Bryce—

SOUTHERN FOLK HERITAGE VOL. 3

**Roots Of The Blues**  
*Jim And John; The Wild Ox Mountain; Beer Drinking; Water Out Of A Hollow Log; All Night Long; Shaker; Em On Down; Levee Camp Remembrance; Chevrolet; Grease; Levee Camp Holler; Kighoven; Hammer; Train Time; Freight Train Blues; Drink On Little Girl.*  
(London LIT-K 15211)\*\*\*\*

**ALL** the comments I made about the earlier record in this series apply to this particular disc. It is educational rather than entertaining and there is much crudity about many of the performances.

Lonnie and Ed Young on fife and drums, heard on **Jim And John, Chevrolet and Grease**, suggest the African sounds of early jazz. Sounds still to be heard in Africa and in the more rural districts of the Southern United States.

From this extreme we go to the real star of the disc, Forest City Joe, who sings **Drink On** revealing influences of more modern music and sounding in many ways like simple rhythm and blues.

The same man's **Train Time** is in country style. His harmonica playing has the rugged quality of Sonny Terry; but it, of course, far less polished.

This second record is easier to listen to than the first, representing at it does a later stage in musical development.

**Ship, Mother, I Would Marry; Barbara Ann; Michle Banjo; Zakem; Gave, Gave, The Soldier And The Lady; Mollie Malone; Three White Gulls; Venezuela; If I Had A Ribbon Bow; Miss Betsy; Danny Boy (Love-Love).  
(Elektra EKL 116)\*\*\***

**SUSAN REED** tends to overplay the sentimentality angle of many of her songs. In spite of that, there are some tracks which provide worthwhile listening.

The harp and the zither accompaniment have a lively, percussive quality which brings to mind the twang of the five-string banjo.

On some occasions I was reminded of Peggy Seeger.

Unfortunately the overall impression is of an insipid record

and it is not really for the discerning folk music fan.

**STAN KELLY & LEON ROSSELSON**

Songs For Swinging Landlords  
*Greedy Landlord; Oulay Elections; The Man That Waters The Workers' Beer; Pity, The Downrodden Landlord.*

(Topic TOP 60)\*\*\*\*

**THE** tyrannical landlord is here made the subject of an amusing set of songs. Stan Kelly's rollicking singing is aided by the versatile Leon Rosselson who plays accordion, guitar and piano. Of these three the guitar is the most pleasant, but the others are reasonable by any standards.

The whole disc is taken in light-hearted vein and I was intrigued by the song **Greedy Landlord**, which was written by Fred Dallas to the tune of "Turpin Hero."

The two songs on the second side are rowdy music hall pieces.







# Grieg gets the Ellington touch—it's superb

**DUKE ELLINGTON ORCHESTRA**  
Swinging Suites By Edward E. And Edward G.

Peer Gynt Suites Nos. 1 And 2; Morning Mood; In The Hall Of The Mountain King; Solvieg's Song; Ase's Death; Aase's Dance; Suite Thursday; Misty Blues; Schwipli; Sweet Lullaby; (12in. Philips BBL 7470)\*\*\*\*\*

PERSONNEL: Duke Ellington (piano); Johnny Hodges or Paul Horn, Harry Carney, Jimmy Hamilton, Paul Gonsalves, Russell Procope (saxes); Ray

Nance, Willie Cook, Anders Møringuis, E.A. Mattson (trumpets); Lawrence Brown, "Bootsy" Wood, Britt Woodman, Juan Tizol, Matthew Gee (trombones); Aaron Bell (bass); Sam Woodyard (drums).

I WOULD only had this for a couple of days. But already I'm quite entranced! Following the resounding reception accorded to his adaptation of Tchaikovsky's "Nutcracker Suite," Duke this time turns all his charm and immense artistry and skill towards Grieg's "Peer Gynt" Suites.

**Morning Mood** is just beautiful with some glorious Gonsalves, Hamilton and Carney. Duke's sun really rises and envelops the world with a mantle of magnificent music.

**The Mountain King** is a swinger from start to finish. Nice Ellington Monk-like piano on this **Ase's Death** has all the poignancy of the original plus overtones of a New Orleans three-like death march plus a "Mood Indigo" feel.

Ellington has given us a superb modern interpretation of Grieg's scores. And, though I don't dig the "jazzing the classics" scene, I wholeheartedly approve of this particular experiment.

Duke has excelled himself in his writing. It is evocative, revealing and really enjoyable.

The **Flapside** features a four-part Ellington-Strayhorn work inspired by author John Steinbeck's **Suite Thursday**. Typical, excellent Ellington, with the band again swinging superbly.

Schwipli is just that, by the way.

**DUKE ELLINGTON**... he has really excelled himself with his adaptation of the "Peer Gynt" suites. \*



Gonsalves again, Nance (especially on violin) and Hamilton steal the solo hours.

Wish I could go into greater detail. Take my word, though, it's Duke at his most delightful.

## BENNY GOLSON QUINTET

### Goose With Golson

Sacrate Swing; Autumn Leaves; Soul Me; Blues After Dark; Jam For Bobbie;

(12in. Esquire 32-125)\*\*\*\*\*  
PERSONNEL: Benny Golson (sax); Curtis Fuller (trombone); Ray Bryant (piano); Tom Bryant (bass); Al Harewood (drums).

THIS is softer-swinging modern jazz than we usually get from Prestige/Esquire. It's definitely Golson's groove. As always, his tenor-playing is extremely enjoyable when in low gear—i.e. in the Don Byas-Lucky Thompson vein and very melodic.

But when he tries to "do a Coltrane," it all becomes rather strained and unenjoyable.

## A N D N E W S

# Mingus and Brubeck will soon be here —AS ACTORS IN 'OTHELLO' FILM!

AMERICA'S most outspoken musician, bassist-bandleader-composer Charlie Mingus, is supposed to be coming to Britain soon. To appear in a film... AS AN ACTOR! Dave Brubeck, too.

At the moment, a veil of secrecy seems to surround the project. No one wants to say too much. But I gather...

THAT the film (to be called "All Night Long") will be made by Rank and directed by Michael Ralph and Basil Deardon and will star Patrick ("Danger Man") McGeehan;

THAT the story is that of "Othello" in a modern setting;

THAT Mingus will act and play bass in the movie;

THAT Brubeck will have a featured guest spot;

THAT Tubby Hayes and Kenny Napper will be writing some of the music under the direction of Phil Green;

THAT Hayes, Napper, Allan Ganley, Colin Furber, Ray Dempsey, Keith Christie, Bert Courtney and Johnny Scott will play and have speaking parts;

and THAT it'll all be happening soon! June 26, in fact.

DISCUSSING the local jazz scene in this column the other week, I didn't have room to mention half the musicians I meant to. For instance, take Tommy Whittle.

One of Britain's top tenors for ten years or more, Tom disbanded his Quintet to become a bandleader, specialising in "the business man's

Golson wrote the attractive **Soul Me** (which isn't a "soul" tune, if you get me), the creepily funky **Blues After Dark** (the best track) and the fast riff blues, **Bobbie**. Ray Bryant contributed a typical composition—the intriguing **Sacrate**.

Fuller plays with introspective warmth and understanding of the songs. But he could have done with a bit more drive from the rhythm section. Ray Bryant apart it is a little on the "slow cooking" side and lacks any real spark.

Ray, however, makes some telling contributions to the solo spots and provides an encouraging accompaniment to the horns.

Nothing here to set your house on fire. But it's melodic and musical.

## PHINEAS NEWBORN TRIO

### I Love A Piano

Take The "A" Train; Gee, Baby, Ain't I Good To You; Ain't Misbehavin'; I've Got The World On A String; The Midnight Sun Never Sets; Road Goes On; Undecided; Ivy League Blues; Love And Marriage; Give Me The Simple Life.

(12in. Columbia 33 SX 1311)\*\*\*  
PERSONNEL: Phineas Newborn (piano); John Simmons (bass); Roy Haynes (drums).

REMEMBER how, in 1956, Phineas Newborn came into the spotlight?



And the critics hailed him as the new Art Tatum? Then, two years later, how we heard him here with the "Jazz From Carnegie Hall" package? Breathtaking was one way in which to describe his dazzling technique. Flashy was another.

Then, out of the blue, came a delightful, relaxed controlled LP on Esquire with Paul Chambers and Roy Haynes. It seemed he was only using half his fingers. It was all so simple, so sincere, so satisfying. And very tasteful, too.

This album, from the Roulette catalogue, doesn't match up to that on Esquire. But then, it's the major label approach to recording jazz compared with that of the jazz independent. You know, ten tracks instead of six.

He never has the chance to really stretch out. The most extended—and simplest—track (**Ivy League**) is the best for this very reason. I liked several others too, including **Love and Life**.

These, too, are simply conceived.



DAVE BRUBECK... with Charlie Mingus to make a film over here

the group, before taking the tune out."

John's been putting his theories into practice. On his Quintet gigs, he'll do some tunes with, say, just muted trumpet, bass and drums. Another name would be a tenor feature all the way. Public reaction has been pretty favourable.

There are definitely two sides to this question. I certainly see that of the musicians. They all want to play and get their fair share of the solos. But, in some cases, this can be a drag on the customers. And, after all, without the customers, there'd be no club and hence nowhere to perform.

Hawksworth, incidentally, has certainly been choosing sidemen of above average interest. Guys like Phil Saxmen, Shake Keane or Eddie Blair, Bob Eford and Brian Dee, John, has talked enthusiastically about a mope pianist called Brian—a boy named Brian Auger.

I HEAR that Fontana's got ahead. A and R man, Jack Baverstock, has approached Dick Morrissey Quartet pianist-composer Stan Jones to do a trio LP for the label. Stan will include several of his own originals. The Morrissey album for Fontana should be ready for release soon. Malcolm Cecil handled the backing chores. Ashley Kozak, just back from Germany, has now returned to the Quartet.

Dick recently completed a tour of the Sea Club's Midlands Section with ex-Dankworth alumnus Peter King, Gordon Beck (piano), Tony Archer (bass) and Tony Mann on drums. Everyone's unanimous view: "It was an absolute ball!"

## CLASSIFIED ADVERTISEMENTS

The rate for insertion in these columns is 1s. per word. Words in CAPITALS 1s. 6d. also insert word. Semi-display 12 per line each. Copy must arrive at DISC, 151-156, Fleet Street, London E.C.4 not later than first post Monday for insertion in issue of the same week. Advertisements must be prepaid.

### BOOKS & PUBLICATIONS

100,000 American records listed in the monthly "Schwann" catalogue. Jazz, Classics, Pop, Folk, Film Sound, Tracks, Theatre Productions, etc. Single copies 4s. Postage inclusive. Yearly subscription 37s. 6d. American records also supplied. Sole distributors—Zodiac Record Organisation, Ltd., 19, Gerrard Street, W.1. REGENT 3030

### FAN CLUBS

JERRY LEE LEWIS Official Fan Club, N.A.E. Drive Foster, 77, Palestine Road, West Worthing, Sussex.

### MUSICAL SERVICES

ESTABLISHED AUTHOR revises songs.—Hayles, 40, Iwerwood Street, Preston.

### PERSONAL

ATTENTION all Club Secretaries! Add to funds by selling your members Pressport Pens made in the colours of your club and with the club's name inscribed on them. Please write for full details of this grand offer to DISC, 161-166, Fleet Street, E.C.4.

BRITAIN'S biggest pen-club invites membership. Send stamped addressed envelope: Laura Leigh Pen-Club, 41, Chavasse, London, N.14.

FIND FRIENDS everywhere. Age 17 upwards. (opposite sex). Details free.—Mary Blair 14/7/21, Hoborn, London, E.1.

FRENCH Pen Friends, all ages. S.a.e. for details.—Anglo-French Correspondence Club, Falcon House, Burnley.

MYRTLE FRIENDSHIP Club, Pen friends home and abroad. S.a.e. Secretary, "Minor Hill," Sotton-in-Craven, Keighley, Yorkshire.

PEN FRIENDS at home and abroad. S.a.e. 4 envelope for details.—European Friendship Society, Olney, Bucks.

PEN FRIENDS everywhere, opposite sex, age 17 upwards. Only 15s. a year. Details and sample introductions free.—S.A.E. 331/37, Gray's Inn Road, W.C.1.

RECORDING Studios available. All facilities. Reasonable charges. Also tape to disc services, mono and stereo.—Apply: Zeddie, Sound Studios, 19, Gerrard Street, W.1. REGENT 3030

SALE NEW Cutlery, Eschenauer, S.A.T. (Inches)—51, Cobnar Road, Sheffield, R.

### PERSONAL

TEENAGERS! Pen friends anywhere S.a.e. brings details.—Teenage Club, Falcon House, Burnley.

3s. 6d. ROCK AND ROLL Yearbook, 1957, 2s. 6d. Post Free.—Dept. "D," 377, Bolton Road, Bury, Lancs.

### PHOTOGRAPHS

ADAM, CHIE, Dumas, Plus 600 other Rock, TV stars, including London, Hutchins, Wynne, Fleming, Conrad, Real Glossy 10 x 8 in. photos at 2/6d. or postcard size, 3 different sizes in colour. Send S.A.E. for free lists. Trade and fan clubs supplied.—Photo Foyer Salica, 46, Kings Road, Brighton.

NEW EXCLUSIVE Photographs: Faded, Newley, Horvath, Richard, Presley, Brown, Conway, Donegan, 1/6d. or 2/6d. each. Sets of Photographs: Richard and Presley, 2/6d. each set.—Send P.O. 10, St. 4, 10, Westworth Street, London, E.1.

### RECORDS

RECORD BAZAAR, 50,000 from 1/-, Also cheap LPs, EPs. Write for lists—1142/1146, Argyle Street, Glasgow.

RECORDS FROM AMERICA! All Labels, All Brands, Including Simara's own "Reprise Album"—"Ring A Ding Ding."

Write, stating interests, to: L. GREEN, 7, Westfield Road, Acks Green, Birmingham, 27.

### RECORDS WANTED

RECORDS BOUGHT. Every kind. Post to us. Cash by return.—Silverdales, 1142/8, Argyle Street, Glasgow.

### TAPE RECORDERS, Etc.

TAPESPONDING. Exchange tape recorded messages home/overseas.—Details Ewart, 87, Terrace, Tynesay.

### TUITION

DO you want to sing like Cliff Richard or Helen Shapiro? The Maurice Barman School of Modern Pop Singing. Beginners encouraged.—117, Bickenhill Mansions Baker Street, W.1. HUNTER 2666/7.



# ROUND-UP

I SOMEHOW feel that the whole of this column should be devoted to the National Film Festival's Jazz Week, so important an event did this transpire to be. For me the never to be forgotten moments included the rare Bruce Souths film, the amazing Fats Waller shorts, the smiling teeth of Rudy Vale, the Dankworth quartet at rehearsal, the life of Django Reinhardt, and the Bruce Turner film.

The Turner film is a must for every musician and fan. If it comes round as a normal release, which it may yet do, you must see it. In fact, you must ask your local cinema manager about it NOW.

Get things moving, because no other film has ever captured the moods of musicians better. No other film has tackled the question of band rehearsals, the bandwagon "pick-up," the arrival at the dance hall, the inevitable foray with the "chicks" in some Midland town, the soul-drooping yet fascinating trip out of London, to some dingy grease-shop for a sometime-and-chop lish-up, the quips and cracks which are almost a secret ritual with jazzmen. It is so realistic of their delight of slandering truth, of wonderful reminders of every minute of a musician's life.

IT'LL be carnival time in Wimbledon this Saturday, June 17, and an added attraction for jazz fans is that included in the carnival procession will be a brass band organised by Keith Smith and composed of members of the Omega Brass Band and Mac Duncan's Band.

The personnel will have Keith and Mac Duncan, Mike Poston on trombone, Colin Bowden on snare and Barry "Kid" Martyn on bass drum.

During the evening there will be an Exciting Dance with the Mac Duncan Band and with Jimmy Longbr's Band.

THE first Australian jazz band to visit these shores since the glamorous days of the late forties will arrive on September 22. The total European tour takes 30 weeks. The Melbourne New Orleans Jazz Band have heralded their coming by sending seven-inch singles of "Buddy's 11th" and "The Entertainer" to all their contacts over here.

The record reveals them as a traditionalist-style, seven-piece outfit, conspicuously reminiscent of the British jazz scene ten years ago. In many respects they have hardly moved on from the jolly, rollicking, Dixie-inspired music of the Graham Bell Band.

I REGULARLY see the Clyde Valley Stompers' date sheet, so I can confirm that they have an easy (1) month this June. Their travels take them from Bristol to Norwich and from Southampton to the Isle of Arran. Even so this is miles less than their normal monthly itinerary. They only have one day off, but to make up for it on less than six separate occasions they play two dates in one day.

The band can be heard tonight (Thursday) at Swindon, tomorrow at Farnborough, on Saturday at Ringwood, on Sunday at Chingfold, and on Monday they do a BBC recording in the meeting and play as Oxford date in the evening.

They will also be one of the main attractions of the Floating Festival of Jazz on June 25.

## THEY call it: 'The Best Of Barber And Bilk'



BILK, BARBER... back to back on disc and simply inviting comparison.

# I SAY IT'S SOME OF THE WORST!

### THE BEST OF BARBER & BILK Volume One Side One: Chris Barber

April Showers; Don't The Crazy Walk; Hushabye; Everybody Loves My Baby; I Can't Give You Anything But Love; Whistling Rufus.

Side Two: Acker Bilk  
C.R.E. March; Dardanella; Franklin Street Blues; Blaise Away; Easter Parade; Marching Through Georgia.  
(Pye Golden Gramma GGL 6075)

ONE side by Barber and one by Bilk invites comparison. Bilk suffers badly. Only in the last 12 months has Acker really caught Chris up. There is no doubt that Barber's band beats everything on Acker's on this record. Both are today the leading figures in trad jazz. Three years ago, when these recordings were made, Acker couldn't really have been in the running, if this disc is anything to go by.

An odd thing comparing the two bands is that Chris Barber shows definite traces of the Ken Colyer cult, yet it is almost certainly Bilk who plays nearer to the George Lewis tradition in jazz, best exemplified in this country by the Colyer outfit.

### Quite poor

Though billed as the Best Of B and B, there is no doubt in my mind that some of the Acker titles chosen are among his worst—C.R.E. March, Marching Through Georgia and Blaise Away being quite poor.

Franklin Street Blues is out of tune enough to remind one of the sources of jazz. Dardanella has some worthwhile arrangement, while Easter Parade makes a good enough jazz number.

On the other hand April Showers has a most pleasant lilt, even if the engineers have turned up the bass to achieve the bouncy two-beat effect.

Everybody Loves My Baby was always an excellent Barber tune. Dodging The Crazy Walk anticipates Barber's love of ragtime by a few years. Unfortunately both Hushabye, and Whistling Rufus have unpleasant associations.

### ALEX WELSH & HIS BAND

#### It's Right Here For You

Fidelity Feet; Exactly Like You; Dardanella; Lazy River; Montmartre; China Town; It's Right Here For You; Hindustan; Naugatuck; Swan's Dance.

FRIDAY — 7.8 Non-Stop Pop: 7.45 Celtic Franca; 8.0 The Kirby Song; 8.15 Honey Hit Parade; 8.30 Friday's Request; 8.45 The Dickie Valentine Show; 9.30 America's Hot Ten; 9.45 Friday Spin; 10.0 Weekend Choice; 10.30 Record; 10.45 Kent Walton Show; 11.0 Midnight on Lusenbour.

THURSDAY — 7.8 Non-Stop Pop: 7.45 The Week's Top Ten; 8.15 Honey Hit Parade; 8.30 Thursday's Request; 8.45 The David Jacobs Show; 9.30 This Is Your Life; 10.00 Wynnor; 9.45 The Pat Boone Show; 10.0 It's Record Time; 10.45 Indie Singer; 11.0 King Swan; 11.0 Midnight on Lusenbour.

WEDNESDAY — 7.8 Non-Stop Pop: 7.45 Glen Mason Sing; 8.0 New Songs For Out; 8.15 Honey Hit Parade; 8.30 Wednesday's Request; 8.45 Highlights Of Artie Shaw; 9.15 Soap Promos; 9.45 The Deep Root Rev; 10.0 Teen and Twente; Disc Club; 10.30 Pete Murray's Record Show; 11.0 Request A Golden Gramma; 11.15 His First Sing; 11.45 Midnight on Lusenbour.

## Who Where When

Week beginning Sunday, June 18

- BULL**  
City Hall: Acker Bilk (Wed.)
- JERSEY**  
Swansea Hotel: Frank Field (Season); Water Splash: Malcolm Vaughan (Season).
- LEDS**  
Town Hall: Flea-Barkers (Sat.)
- LONDON**  
Pigalle: Eddie Gomez and Steve Lawrence (Season); Talk Of The Town: Sophie Tucker (Season); Palladium: Honey Screamers, Ray Cudde, King Roachford, Martin Ryan, Eddie Calvert (Season); Adelphi: Van Johnson, Patricia Lambert ("The Music Man"), Her Majesty's: Marty Wilde, Chas Rivers ("See See Rides"), Palace: Jean Rappin, Roger Dusa ("The Sound of Music"), Hammering: Fulford Carl Stapleton (Wk.); Royal Festival Hall: Acker Bilk (Mon.); Hyde Park Hotel: Acker Bilk (Mon.).
- LOVESTOFT**  
Pavilion Ballroom: Acker Bilk (Thurs.).
- MANCHESTER**  
Palace: Anthony Newley, Anna Orville ("Soup The World—I Want To Get Off"), New Lutter Club: Johnny Angel (Wk.); Southsea Sporting and Palace Theatre Club: Wee Willie Brown (Wk.); Astoria, Hyde and Crawford Club: Jane Sloan (Wk.).
- NOTTINGHAM**  
Trent Bridge Hotel: Humphrey Lyttelton (Tue.).
- OXFORD**  
Balliol College: Humphrey Lyttelton (Mon.).
- PRESTATON**  
Royal Lido: Humphrey Lyttelton (Sat.).
- SOUTHAMPTON**  
Park Ballroom: Nere and The Gladstones (Fri.).
- SOUTHSEA**  
Swan Ballroom: Flea-Barkers (Fri.); South Parade Pier: The Atmos (Wk.).
- STEVENAGE**  
Football Club: Johnny Duncan, Joe Brown, Danny Brown (Sat.).
- TORQUAY**  
Pavilion: Kaye Siders (Season); Princess: Joan Regan, Edward Neekings (Season).
- WYRMOUTH**  
Alexandra Gaiety Theatre: Peter Wynee (Season); Pavilion: Paul Carr and Teddy Johnson (Season).
- WORTHING**  
Town Hall: Acker Bilk (Sat.).

# RADIO LUXEMBOURG

## Pick of the Programmes

- SUNDAY — 7.8** Jazz Hot: 8.15 Favourite Old and New; 8.30 Perry Como; 8.45 Top Tunes Of Our Time; 9.30 Time For A Song (Jo Stafford); 10.0 Sunday's Request; 10.30 Magic of Sinatra; 11.0 Top Twenty; 11.5 Top Of The Shop.
- MONDAY — 7.8** Non-Stop Pop: 7.45 Latin-American Time; 8.0 Sheila Southern and Bill McGuffee; 8.15 Johnny Hit Parade; 8.30 Monday's Request; 8.45 Johnny Pearl Carr; 9.15 Hit and Miss; 9.45 Monday Spin; 10.0 Top Pop; 10.30 Hit
- Parade; 11.0 Spin With The Stars; 11.15 Your Record Date.
- TUESDAY — 7.8** Non-Stop Pop: 8.0 The Dickie Valentine Show; 8.15 Honey Hit Parade; 8.30 Tuesday's Request; 8.45 Showtime; 9.15 Johnnie's Parade; 9.30 A Young Man's Fancy; 10.0 A Record Crop; 10.30 Winner Spin; Record Show; 11.0 Poshing Player; 11.5 Midnight on Lusenbour.
- WEDNESDAY — 7.8** Non-Stop Pop: 7.45 Glen Mason Sing; 8.0 New Songs For Out;



## TRAD JAZZ

by OWEN BRYCE

### I Hadn't Anyone Till You; You're Driving Me Crazy

(Columbia 33SX 1322)\*\*\*

I'M going to disagree with a lot of other critics and with the enthusiastic sleeve note writer. This is not the best thing that Alex has done. It's likeable, it's typical and it swings. But I've heard much better, though this is perhaps more fully representative of the present Welsh band than others.

All the things that make the exciting performances of Alex Welsh stick out are here. Lennie Hastings and his "Ool ya koo, Ool ya" vocal break, Archie Semple and that breathy clarinet, Alex's vocals on Lazy River and You're Driving Me Crazy and Chinatown. The hard Chicago style drive of numbers like Hindustan, It's Right Here For You, The "conflict" between Diz and Alex on Driving Me Crazy.

Yes, it's all there, and more besides. There is Joseph Reinhold on guitar, guesting on two numbers, Naugatuck and Montmartre, both among the best of the album.

Joseph, always to be tagged as Django's brother, proves that he is much more than that. Though his style is close enough to the more famous, suffice to add that Diz was suitably inspired by both of them. Montmartre is a lovely piece.

Yes, it certainly is all there. Only the integration of the front line is below par. Crimminis is coming up the register too far. It is a tendency he has had for a long time, but it muddies the front line sound.

**GOLDEN GUINEA**

**"THE SOUND OF MUSIC"**

THE STRATFORD STRINGS  
DIRECTED BY REG OWEN

GGL 0000 (MONO) GSSL 10000 (STEREO)

**"THE FLINTSTONES"**

AN ORIGINAL CAST RECORDING FROM  
THE POPULAR TV SERIES

GGL 0012 (MONO ONLY)



## AROUND THE WORLD WITH WYNTER

From Australia MARK WYNTER writes about

# The biggest scare of my trip

Melbourne, June 8

It all seems like a dream, but it isn't. Here I am in Australia right on the other side of the world and already I'm halfway through my trip round it. Everything has been truly wonderful, if more than a little hectic!

I told you a couple of weeks back about the fantastic pace of American life. It really took my breath away, but not nearly so much as something that happened a couple of days after I arrived in Melbourne on Monday. I was due for my first TV show—and it provided the biggest scare of my trip so far! The arrangements for "Dream Girl" and "Exclusively Yours" were put on a taxi, but sent to the wrong TV station!

You can imagine how frantic everyone was. I practically ate my tie! Anyway, the studio band were great and after hearing my discs, produced a sound every bit as good as that on the records. Was I grateful!

My stay in America was very successful, and on the last television show that I did, Bobby Vee was a guest as well. He's a nice fellow and we had a good chat about England, Australia and America.

Bobby asked me to tell you all in England that he is very grateful for the success of his discs over there and thanks you most sincerely.

played there. My engagement begins on Friday, so roll on Friday!

Winifred Atwell is still pulling 'em in here in spite of her long stay. She has just completed a season at "The Chequers" Restaurant Club in Sydney, and before that, played in a review show at the Princess Theatre, Melbourne.

The Modern Jazz Quartet, whom I saw in London some 18 months ago, are now appearing at Andre's in Sydney. Jazz is rapidly growing in popularity here.

Unfortunately, I seem to be missing all the sunshine. At I left London, days were getting warmer. In the States, New York was just coming into her summer, and Australia has just had its sunshine. Now comes the rain, and it's raining now!

Miss Toni Lamond, who appeared in a summer show at the same theatre at I in Bournemouth last year, is now

back in Australia working for G.T.V. Channel Nine. So I do know somebody here.

Tomorrow, I shall be guesting in a show that is to be networked throughout the whole of Australia. The show will be video-taped on Friday and tapes will be flown to every TV station in Australia. Then on Sunday, the show is networked at the same time all over.

This week, "The Most Happy Fella" opens in Melbourne, and "Bye Bye Birdie" opened a few weeks ago. Good to see Marty had good notices for his debut with "Birdie."

As yet, I haven't seen any kangaroos or Koala bears, but I expect one will turn up soon! Although foreigners all love Koala bears, I am told that they are the most hated animal in Australia because they are so dangerous and spiteful.

Funny thing happened on the flight over here. Travelling on the same flight was another chap called "Wynter," but spelled "Wintter." Upon arrival at Melbourne, my name was passed, (as Decca representatives were waiting for me), and so we both went to the information desk; but I came about two minutes after the other "Wynter."

Consequently, when I came upon the scene, there was a heated discussion going as to who and what the other chap was!

P.S.—Keep your fingers crossed for my night club debut will you? Thanks!



You," I think you'll agree that Jerry's song and Cliff's interpretation make the wait worthwhile.

## A hit! —in any language

### In training

WE'VE been putting in some serious training . . . at darts! Last night (Wednesday) the four of us were invited to turn out for the Tin Pin Alley team.

A challenge had been issued—and accepted. That redoubtable collection of journalistic arrows throwing talent, The Fleet Street VIII, had challenged the Alley team to a match.

The venue was Hammersmith Palais—and our game was top-of-the-bill at Ind Coops and Allsops' 11 on 11 darts championship.

From our own point of view, we led with charm—Australian disc and television star, Shirley Abicair and that fabulous party-throwing star, Dorothy Squires. Lending able support were Matt Monro, twobeat jazz king, Kenny "Sam-antha" Ball, and publicist Les Perrin.

### Busy Cliff

DOWN at Elstree, Cliff had had a busy time with the new Sid Fary production, "The Young Ones," and though hard work has been the order of things—the daily round has not been without its humorous incidents.

Robert Morley, that brilliant man of the theatre, is also in the picture with Cliff. They were getting ready to shoot a scene when a buzzing noise disrupted the proceedings.

Work stopped and a search for the maverick-sound was started . . . but it stopped. So everyone got ready to shoot again. And

NO, SONYA CODEAU (above) has not made a record—not yet. But when the chance does come she could sing it any of the seven languages she speaks. In the meantime she is all set to be a hit, in English, opposite Cliff Richard in "The Young Ones."

back came the buzzing sound—and another fruitless search.

Eventually this wandering, uncontrolled interruption was run to earth. Robert Morley had a transistor radio in the pocket of his coat on the side of the set and it was tuned into the Test Match . . . the intermittent "buzzing" was the applause of the crowd at Edgbaston.

The canteen boss at Elstree got a surprise when Cliff was asked if there was any special dish he would like cooked for lunch. He made an order for pease-pudding.

But it's obviously being cooked to Cliff's liking, because he's asked them to serve it every day this week . . . gently rounded off with fruit juice and strawberries and cream!



## HANK B. MARVIN takes over The Shadows' column for DISC

### Cliff had a long wait for his hit

THIS week Cliff has a new disc out. And only the other day I had a reader's letter passed over to me from the previous tenant of this column—Jel Harris—asking whether it was true that Cliff had waited a year to make this particular record.

Well, Mary of Liverpool, it is true. The story behind "A Girl Like You" goes back a year.

The Shadows were making a disc that was to have a great influence on our lives—"Apache." It was our first big cracking hit—and Cliff was on the recording in the non-vocal capacity of bongzo player.

Along to the session came Jerry Lordan—composer-singer, and chum in extraordinary of the group.

The session over, we listened to the play-backs with Norrie Paramor . . . and suddenly Cliff said to Jerry: "Can you write me a

number—that I can record?"

Well, it's taken a year for the idea to reach fruition . . . but when you buy a copy of "A Girl Like



JERRY LORDAN—Cliff asked him for a song a year ago.

### Impression

Folks here in Australia tell me that Bobby made a good impression when he visited this country two weeks ago. Bobby also said that he hopes to visit our shores sometime during the autumn, if his commitments allow for it. Hope they do.

During my flight from New York to Melbourne, we stopped at St. Louis, star-studded Los Angeles, San Francisco, Honolulu (which is so expensive), and Sydney, and all the while we lost time.

In other words I left New York on Saturday morning, and arrived in Melbourne on Monday morning. We had to cross the international dateline and in doing so lost Sunday somewhere along the way. Crazy isn't it!

My disc of "Dream Girl" has just been released here, coupled with "Kicking Up The Leaves," and is showing up well. I might add that American domestic, the Australian music scene, Rydell, Presley, and in fact, most American artists, are very big here and Australian TV is modelled on American lines.

Cliff is the biggest British record down under, but strange to say, record representatives and manufacturers tell me that Tony Newley's records are too good, and just don't sell!

This country is so weird. It is as big as the United States, and yet has a population of only ten million people. Compare this with England, which has more than eight million in London alone. Ridiculous, isn't it?

### Expensive

Records here are very expensive. A single costs ten shillings and an LP 53 shillings, or three guineas for a top artist. Actually, singles are not as popular as albums because they are so expensive.

As soon as I arrived in Melbourne, I went straight to G.T.V. Channel Nine, where I have a whole four weeks just filled with television. In addition, I have several personal appearances and a two-week engagement at the biggest and most exclusive night club in town—"The Embassy."

Mel Tormé, Ella, Billy Eckstine and all the great American artists have