

DISC

THE TOP RECORD & MUSICAL WEEKLY

No. 119 Week ending July 2, 1960
Every Thursday, price 6d.**INSIDE****Great new talent
contest****STRAIGHT
TALKING** by
Humphrey Lyttelton**IS SINATRA
AFRAID OF
BRITAIN?****Second
disc
set for
Tommy
Bruce**

TOMMY BRUCE—"I don't think I can sing, but my voice is obviously different enough to make records"—is to star in ITV's new "Tin Pan Alley" on Saturday and will sing his hit song "Ain't Misbehavin'" on the BBC's "Saturday Club" the same day.

On Sunday, July 10, he makes his stage debut, with Mike Winters, at the Kemble Theatre in Hereford, and opens at the Queen's Theatre, Blackpool, in "Idols on Parade" on July 17.

Tommy told **DISC**: "I am also making a new record for Columbia." A and R manager Noeie Paramor has decided on the titles, but to avoid anybody covering the numbers, the titles are not being disclosed.

Bruce recently signed a contract with Larry Parnes, one of the leading agents and promoters for pop singers. "It's for £15,000," said Tommy. "A lot of money—more than I've ever seen, but you know, it's going to break my heart to give up my job at Covent Garden. Me and my mate have a ball. What a choice to have to make; it only happens once in a lifetime."

Inside EMI's recording studios, Tommy was nervous when he made "Ain't Misbehavin'." "In fact, I was petrified," he says. "However, we did the disc in two takes, which wasn't too bad."



TOMMY BRUCE—"I was petrified." (DISC Pic)

**Richard and
Vaughan in
'Alley' show****Jazz film to be shown**

FRANKIE VAUGHAN, Cliff Richard and Michael Holliday, are three top names lined up for appearances on ATV's newest musical show, "Tin Pan Alley." Immediately on his return from the States last week, Vaughan was approached by the show's producer, Jo Douglas, and he taped an appearance for this week-end's programme (July 2).

He joins a cast which includes: Roy Castle, Tommy Bruce, Jacqui Chan, Jack Jackson and the Johnny Dankworth Orchestra.

Michael Holliday will be appearing in "Tin Pan Alley" the following week, supported by Jack de Lon and Livi Steiger from the cast of "The Most Happy Fella," currently running in London, and disc jockey, Don Moss. As an added attraction, Miss Douglas has secured a film strip from "Jazz On A Summer's Day," which shows Mahalia Jackson singing the Lord's Prayer.

Cliff Richard is a surprise guest who will join the all-star line-up on July 16, singing his latest hit disc, "Please Don't Tease." Other guests on the same show will include The King Brothers, dancer Jean Paice and Sam Costa. Ted Heath and his Music will augment the music already provided by Jack Parnell and his Orchestra.

The show will also feature an excerpt from the new Columbia movie "Because They're Young," starring Dick Clark, Duane Eddy and The Rebels.

The film is due for general release next month.

**PYE ISSUE
CHEAP EPs**

PYE Records are to issue another series of cheap-priced discs. Following the highly successful Golden Guinea LPs, they are going into the EP field with a new series to be called Pieces of Eight, which will sell at eight shillings.

The first release of three records will be available tomorrow (Friday). They are a selection from the Sullivan ballet "Pineapple Poll," Mindru Katz playing a number of Chopin pieces, and a selection of Lionel Lincoln melodies. All are reviewed by Alan Elliott on page 12.

Later Pye hope to expand the series to include jazz and pop material.

A SMASH HIT WITH HIS FIRST RECORD!

TOMMY BRUCE**AIN'T**

65-08453

MISBEHAVIN'

COLUMBIA



RECORDS

CHANCE OF A LIFETIME FOR SINGERS AND INSTRUMENTALISTS

YOU, TOO, COULD BE A TOP RECORDING STAR

Look out for talent—DISC's new nationwide competition

A recording test ... a weekend in Vienna for two ... and a 69 gn. Stuzzi tape recorder for the winner. Plus tape recorders for the two runners-up



THIS is the Stuzzi Magnette tape recorder which will go to the winner. The ideal thing to make a permanent record of that weekend trip to Vienna, which the winner also gets, of course.

It's portable, records anywhere you take it, weighs only 8lb.10, and each reel of double track tape gives up to two hours playing time. This is the winner's prize, the two runners-up will receive Stuzzi Mannequin tape recorders.

EVERY artist who makes records was discovered ... usually because of a lucky break. Now DISC gives everyone a lucky break by holding a nationwide competition in search of new talent. If you can sing, or play an instrument, and think you could make a name for yourself on records, this is your chance.

To make sure that the contest is completely fair all entries must be on tape with a maximum running time of fifteen minutes. When you have made the tape, send it, together with the entry form printed alongside, to this address: "Talent Competition," DISC, 161-166, Fleet Street, London, E.C.4.

A panel of judges, Cliff Richard, his manager Tito Burns, an A and R manager, and the Editor of DISC will listen to the tapes and select the finalists.

Closing date for the competition is August 27 and the finals will be held as soon after this as possible.

If you are in London between August 16 and 27, entries can be taped at a special studio at the Boys' and Girls' Exhibition at Olympia and so that you can obtain the necessary entry forms, copies of DISC will be on sale at the Exhibition.

Technical recording quality will NOT be taken into account when judging the tapes.

NO entries will be accepted unless accompanied with the official entry form on this page.

DISC'S TALENT CONTEST

Please use BLOCK CAPITALS
This coupon must accompany your taped entry

NAME

ADDRESS

AGE

TAPE SPEED

I agree to abide by the decision of the judges. I also agree that no correspondence can be entered into regarding the result of this contest.

CUT HERE



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.

Winner of the bonus prize for June is: R. H. MILNE, 115 School Drive, Aberdeen.

FATS FAN

HAVING all his record, I could be regarded as a Fats Domino fan. However, I have often wondered where my idol would be without his co-writer, Dave Bartholomew.

Fats' older records are good, but seem to consist more of the dreary blues numbers. Since he has been joined by Bartholomew, he has

included more rhythm and steady beat, to be found in examples like "Blue Monday," "I'm Walking," "Ain't That A Shame" and his latest, "Tell Me That You Love Me."

These are the hallmarks by which Fats is acclaimed the greatest rhythm and blues artist in the world.—STEPHEN REDFERN, Crouch Hill, Keighley, Yorks.

WRONG GROUP

WHILE reading DISC (18.6.60), I noticed one of your readers said that Gene Vincent could have been more impressive if a different group from Nero and The Gladiators were backing him.

If your reader was an observant as he makes out, he would have noticed that it was not "Nero and the Gladiators" backing Gene Vincent, but the "Beat Boys"—Nero and the Gladiators, c/o L.M.P., Entertainments, 37-39, Oxford Street, London, W.1.

KILLED

WHY do people have to kill a decent record? Since buying "He'll Have To Go" by Jim Reeves the other week, two other "versions" have been made of it.

Jeanne Black has waxed "He'll Have To Stay," which is just silly, and someone else has made another and uncomplimentary version of the original.

I suppose this was done in the hope that Jim Reeves' style of singing

BACKINGS ARE BECOMING TOO IMPORTANT

PRIZE LETTER

EVERYONE will agree it is necessary to provide a good background for a vocal, but that is where it should stay—in the background. If the present trend in backings continues, particularly in the rock 'n' roll recordings, we shall have to bring in the new term, "foreground music."

In "Juke Box Jury" recently, the John Barry "Beat For Beatsniks" was criticised by one of the panel as sounding like a backing. I suggest this is the result of the over emphasised backing trend.—G. VAMPLEW, 22, Holme Avenue, East Leake, Nr. Loughborough, Leicestershire.

would not catch on, but you only have to look at the American hit parade to see that there at any rate Country and Western music and ballads are more popular than rock.—J. EDMUNDS, 46, Medmerry Hill, Higher Bevedean, Brighton, 7, Sussex.

KEEP IT, ADAM

AFTER reading what Mrs. P. Mitchell said concerning Adam Faith's haircut, I would like to say that if Adam had his hair any other way, he just would not be Adam any more.

It is partly due to his hair-cut, as well as his good voice and style, that he is so popular now.

And as for being ashamed to ask for his autograph, well I—I—E. FAIR-CLITCH, 41, Orchard Avenue, Chichester, Sussex.

PRESLEY NO. 2

THAT Billy Fury has become obsessed with Elvis Presley is blatantly obvious from his recent television appearances on "Wham!!" I cannot blame him for having a degree of facial resemblance to Mr. Presley, but I can and do accuse him of cultivating this resemblance, with the result that this young singer emerges on stage completely devoid

Crickets are still tops

AS much as anyone else, I realise the loss to the world of popular music caused by the death of Buddy Holly. However, I feel that, even without their great leader, The Crickets vocal group is still a first-rate combine, worthy of the elusive hit parade honours.

Surely a top flight group such as this should end their long absence from the Top Twenty? There can be no finer tribute to Buddy Holly than the way his group is maintaining his style and standards. Apart from the Everly Brothers, no other group is so consistently good.—JAMES MERRILEES, 38, Union Terrace, Aberdeen, Scotland.

of any personality or originality.

We don't want a second-hand Elvis. We want Billy Fury, and Billy is potentially a boy with an undeniable wealth of talent.—R. DUDLEY SMITH, 44, Glodden Park Grove, Leeds 7, Yorks.



JIM REEVES—no compliments

DISGRACE

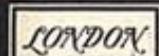
I COULDN'T agree more with Teddy Johnson (DISC 18.6.60). I think it's a disgrace to British pop music that The Rabin Rock unit was snapped up by an American recording company just because some of our recording managers were too ignorant to foresee a great recording future for this wonderful band.

Wake up you British companies, and get The Rabin Rock unit on disc in this country. Teenagers would be delighted.—DEREK WICK, 8, Southwood Avenue, Coulsdon, Surrey.

Britain's Newest Studios For Every Recording Facility
Sound Services — AT — Audition Services
City of London Recording Studios,
8-11 Osborn Street, Algate East, E.C.1.
RETelephone 4844/5.
For full details see classified advertisement.

LOVE YOU SO

RON HOLDEN



45-HLU 9116 45 rpm

AMERICAN

TOP TENS

JUKE BOX

These were the ten numbers that topped the sales in America last week (week ending June 25)

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

ONE TO WATCH

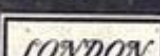
I'm Sorry - Brenda Lee

Based on the recorded number of "plays" in Juke Boxes throughout Britain (for the week ending June 25)

Last Week	This Week	Title	Artist
1	1	Cathy's Clown	Everly Brothers
2	2	Robot Man/Mama	Connie Francis
3	3	Three Steps To Heaven	Eddie Cochran
5	4	Handy Man	Jimmy Jones
4	5	Cradle Of Love	Johnny Preston
7	6	I Wanna Go Home	Lonnie Donegan
6	7	Someone Else's Baby	Adam Faith
8	8	Sweet Nuthin's	Brenda Lee
—	9	Good Timin'	Jimmy Jones
—	10	You'll Never Know What You're Missin' Till You Try	Emile Ford

Published by courtesy of "The World's Fair"

ALLEY-OOP Hollywood Argyles



45-HLU 9146 45 rpm



Marty's
BIG
New Hit!
'ANGRY'
C/w **'I WANNA BE LOVED BY YOU'**

Marty Wilde

P.B. 1037



PHILIPS

Records Ltd., Stanhope House, Stanhope Place, London, W.2

TOP TWENTY

Compiled from dealers' returns from all over Britain
Week ending July 2, 1960

'Good Timin' up to third place...
Faith, Steele and Richard in

Last Week	This Week	Title	Artist	Label
1	1	Mama/Robot Man	Connie Francis	MGM
3	2	Three Steps To Heaven	Eddie Cochran	London
11	3	Good Timin'	Jimmy Jones	MGM
2	4	Cathy's Clown	Everly Brothers	Warner Bros
8	5	Ain't Misbehavin'	Tommy Bruce	Columbia
12	6	Down Yonder	Johnny and The Hurricanes	London
4	7	Cradle Of Love	Johnny Preston	Mercury
15	8	Angela Jones	Michael Cox	Triumph
5	9	I Wanna Go Home	Lonnie Donegan	Pye
6	10	Handy Man	Jimmy Jones	MGM
—	11	Johnny Comes Marching Home / Made You	Adam Faith	Parlophone
7	12	Sweet Nuthin's	Brenda Lee	Brunswick
16	13	Pistol Packin' Mama	Gene Vincent	Capitol
—	14	What A Mouth	Tommy Steele	Decca
10	15	Sixteen Reasons	Connie Stevens	Warner Bros
Q	16	Shazam	Duane Eddy	London
—	17	Please Don't Tease	Cliff Richard	Columbia
13	18	He'll Have To Go	Jim Reeves	RCA
19	19	River Stay Way	Frank Sinatra	Capitol
—	20	He'll Have to Stay	Jeanne Black	Capitol

ONE TO WATCH

Shakin' All Over - Johnny Kidd

JACQUI CHAN



"But No One Knows"

KENNY BALL



"Teddy Bears' Picnic"

EMILE FORD



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

LONNIE DONEGAN



"I Wanna go Home"

GEORGE FORMBY



"Happy Go Lucky Me"

TALKING . . . STRAIGHT TALKING . . . STRAIGHT TALKING . . . STRAIGHT

TOO MANY RECORDS—AND THE RESULT IS TRASH *says*



There is a mad dash to cash in on the current trend

Humphrey Lyttelton

MANY records today are put on the market with about as much care and thought as canned peas. The general standard of discs is terrible. Much more ingenuity and skill is needed.

I study new recordings as part of my work and I would say that out of every hundred discs I play there are one—or, maybe, two—that have something special.

The others you hear about once. And a good thing, too. They don't deserve to be played more than once.

The trouble I think is, today people are forever scrambling to cash in on a trend. They have to "get in quick" because the trends pass as quickly as they come.

There is a mad dash to put a record on the market that fits the trend—whatever it might be—and, of course, the result is mediocre material and often trash.

Anyone who knows anything about the pop business will know that it is ridiculous to rush into things. Time and care must be taken over any recording; unnatural haste can never produce good work.

special song

The established pop singers know that—that is why they never join in the "trend scramble." Singers like Frank Sinatra and Ella Fitzgerald—and even a few top singers in this country—will bring out an album and you can tell, immediately, that a tremendous amount of work and thought had gone into it.

And when they record a standard it is because they have found a special song—a song that is special to them, not the latest craze.

There is another point, too—with discs it is rather the same as it is with television. They eat up material and the temptation is always to fall back on mediocre material rather than limit your appearances.

It's the old, old rule that it so true—a quality that counts. Not quantity!

Talking of quality—have you got a stereo gram yet? If you haven't I think you soon will have.

I believe, in the near future, it will be the accepted thing. Jazz—as well as any other type of music—sounds great on stereo.

When you listen to someone like Duke Ellington it is like being right there, in the concert hall, about three rows back.

Now people—try as they might—can't turn a blind eye to this kind of improvement in sound.

I know it is slow to catch on. But remember when LPs came out? Weren't there many people then who thought they were a craze that would pass?

Special, inexpensive gadgets were brought out which could be fixed to the old-type one-speed gram. It wasn't thought important enough to bring out on a large scale gram with the three-speed tables.

not a luxury

But look now! How old-fashioned the one-speed gram seems after only a few years.

I think before long we will think of the non-stereo gram that way.

Soon it will not be a luxury to own a stereo gram—already the prices are going down. Soon one will be within everyone's reach—and everyone

interested in records will have one unless I'm very much mistaken.

Jazz fans are always coming to me and asking: "Why isn't there more jazz on television?"

I know there is very little. Hard any at all really. But, the fact is, it still a very difficult thing to try promote with the big boys who arrange the programmes.

When jazz does have a chance on television people are always saying in presentation there is plenty room for improvement.

They are right. But how difficult is. You do a show. And, of course, you make mistakes.

When it is over you realize what happened and you say to yourself: know where I went wrong. I'll put right next time.

jazz series

But "next time" is probably a year later and when it does come you've forgotten all that you learnt before. There is nothing to build on.

I know—because I travel all over Britain—that there are enough jazz fans in the country to warrant a weekly jazz programme.

What it needs is someone to take the plunge and promote a series.

There is, of course, this strange idea that jazz has to be understood to be enjoyed. And that it is only for the few who do understand it.

That is rubbish!

Certainly you have to listen (but then all good music should be listened to) and certainly the more advanced forms of jazz do need an audience that knows something about it.

But with most jazz it is a question of feeling it rather than understanding it. And anyone can do that!

Summer lull hits pluggers

THE usual summer lull is becoming evident along Tin Pan Alley. Record releases will soon be diminishing as the annual holidays draw near.

Those of you who wonder where the Tin Pan Alley types go for their break from plugging and studying the American hit parade will find that most of them sum themselves on the Continent.

Summer lull notwithstanding, the song plugging show must go on. Ben Nisbet of Feldman Music told me that things in general were rather quiet, but then qualified and almost contradicted this remark by giving details of that company's current activities.

Feldman owns a large catalogue of standard material which is far from stagnant at the moment. For instance, there is the London label revival by Bobby Darin of "Won't You Come Home—Bill Bailey?"

Then, there is another great odds in the shape of "River Stay 'Way From My Door," which is not going to stay away from the best-

seller, thanks to Frank Sinatra's Capitol recording.

A much newer Feldman number is "Rockin' Red Wing," sung by Sammy Masters on the Warner label. This is in the contemporary vogue of rockin' rock, as Jack Good pointed out in DISC a couple of weeks ago. There are three discs lined up on "You're Singing Our Love Song To Somebody Else"—by Ray Cousins (Fontana), Dickie Pride (Columbia) and Jerry Wallace (London).

Potential hit

Instrumentally speaking, there is "For Those Who Love," by Frank Cordell on HMV, and "Down Yonder" on London by that top-selling combination, Johnny and The Hurricanes. A potential hit for July will be Lionel Bart's "Light Up The Sky," sung on Decca by Tommy Steele and taken from his forthcoming film of that name.

Feldman Music is closely connected with the world of film music these days. Ben Nisbet estimated

ALONG THE ALLEY

NEWS FROM THE STREET OF MUSIC

that the company will be associated musically with at least twenty films of all kinds this year. Among those it is handling the Johnny Dankworth score for "Saturday Night, Sunday Morning," the film of Alan Sillitoe's prize-winning novel; the Tommy Watt score for "The Night We Got The Bird," starring Brian Rix, and Malcolm Arnold's score for "The Pure Hell Of St. Trinians."

I remarked that obviously Feldman Music does not share the pessimism of some concerning the future of the film world.

"There is nothing wrong with the cinema that good films will not cure," said Ben. "Just as there is nothing wrong with pop music that good songs will not cure."

Serious Russ

Guiding the fortunes of Russ Conway's new publishing company, Clover-Conway Music,

under the Noel Gay Music banner is Les Farrell, who has been associated with Russ in his career for quite a time.

The Conway composition "Lucky Five," recorded by Russ for Columbia, is Clover-Conway Music's current piece of valuable property. Les was telling me also that a work by Russ in more serious vein, "My Concerto For You," written before the formation of his own company, has aroused considerable interest and enthusiasm among European publishers.

Noel Gay Music is publishing the score of the show "Call It Love," which opened at Wyndham's Theatre last week after a successful provincial run. The music is by Sandy Wilson, and Decca have scheduled a cast LP for release.

NIGEL HUNTER

Contemporary rockin' from SAMMY MASTERS on Warner.





**CLIFF
RICHARD**

Please don't tease

COLUMBIA 45-DB4179

**ALMA
COGAN**

The train of love

H.M.V. 45-PQP790



The **Best** in
pop entertainment

FROM



The greatest
recording organization
in the world



**TONY
BRENT**

Come on in

COLUMBIA 45-DB4178

ADAM FAITH

Made you (from film "Bad Girl")

Johnny comes marching home

(from film "Never Let Go")

PARLOPHONE 45-R4685

**SILVER
SISTERS**

Waiting for the stars to shine

PARLOPHONE 45-R4689

**MICHAEL
HOLLIDAY**

The one-finger symphony

COLUMBIA 45-DB4175

**CONWAY
TWITTY**

Is a blue bird blue?

45-MGM1062



**PETER
WYNNE**

Ask anyone in love

PARLOPHONE 45-R4688

CABLE FROM

by Maurice Clark

AMERICA

*Star-finding label has
fifth birthday*

EIGHT million-selling Gold Records in five years is the enviable achievement of ABC-Parlophone. While smaller labels may flourish or founder according to the whims of fate, the disc subsidiary of ABC Radio Inc and Paramount Theatres has become a sound success. This week, they are celebrating their fifth year of operation in which they have found and made such stars as Eydie Gorme, Paul Anka, George Hamilton IV, Lloyd Price and The Post-Tells among others. Nice work.

Anita Bryant, of "Paper Roses" fame, last Saturday married Miami disc jockey Bob Green, in Tulsa, Oklahoma, where in 1958 Anita was voted "Miss Oklahoma."

Dinah Washington and Brook Benton have made the album for Mercury I was telling you about a few weeks ago, called "The Two Of Us," it features their hit single tracks as well as a batch of new material. It is just great.

DEAN MARTIN has his first single disc issued this week on Capitol from the MGM film sound-track of "The Belles Are Ringing"—a nice beaty version of "Just In Time."

Two English records out here this week. First by Shirley Bassey of "The Party's Over," backed by "Wonderful" on MGM, while on Parlophone, we have The Cliff Adams Orchestra with "The Lonely Man Theme." Both are off to a promising start.

At Martino's wife Gwen last week gave birth to a baby girl.

They have not chosen a name yet, but are hoping to get their best friend Guy Mitchell as Godfather.

LeRoy Prinz, the Hollywood movie director, has formed a company called Colorrecords Inc, a firm which has acquired a Japanese-developed process for manufacturing multi-hued discs allowing the full colour imprint of the star on the disc itself.

Johnny Preston, who recently arrived back from your side, has not had a chance yet to see the home in Florida his wife has chosen. One-night stands have not yet given him the time, but I hear it is beautiful. Johnny has a big new record coming up, by the way, called "Feel So Fine."

CONNIE STEVENS, after her terrific success with "Sixteen Reasons" on the Warner label, is having a try at bringing the most-so-old "Too Young To Go Steady" back into the charts.

Joe Sherman, who wrote and scored all **Diana Dors's** new material for her act in Las Vegas, has just returned to New York raving about the English star, Good for her.

Dion And The Belmonts are following up their big hits "Wah Upon A Star" and "Where Or When" with yet another oldie. Again they do a fine job on "In The Still Of The Night."

"THERE'S A Star Spangled Banner Waving Somewhere" is the title of a new song which has been recorded by Tommy Dee on the Challenge label and Betty



**DEAN MARTIN... his first
single for Capitol, "Just In
Time."**

Johnson. It deals with the plight of Russian-captured U.S. pilot, Francis Powers.

The gorvily amash song of the year must be "Iny-Bisy-Teenie-Weeny-Polka-Dot-Bikini," which already has several records, best of which, I think, is by newcomer **Brian Hyland** on the Leader label.

Look and listen for Dor recording star **Robin Luke**, who has not meant much yet your side. But I think this will all be changed when his new one "Well Oh, Well Oh" is issued in England.

SAM COOKE'S artistry in the pop field is so widely known, that his knowledge of the spiritual repertoire on his latest album, "I Thank God," comes as no surprise. These are spirituals, sung by the Negro while in slavery, and through which he expressed his sorrows, joys, and recognitions. Sam does all this on this fine album, along with the Gospel Harmonettes.

Duane Eddy has re-signed with his company Jamie Records for another two years.

Keely Smith puts a lot of heart into her new single "Close." She is being described as "The Mona Lisa of Song," because of her enigmatic smile, her shimmering eyes, and her raven black hair, so reminiscent of the famous painting. Others say she is the only girl in the business "who has stared her way to stardom" pointing to the way she swivels her large eyes in a frozen face to watch the antics of husband **Louis Prima**. Whatever is said about Keely none can deny she can really deliver a song.

**JOHNNY PRESTON... a
new house, but he's been too
busy to see it yet.**
(DISC 19)



COLUMBIA 45-DB4175

45-MGM1062

PARLOPHONE 45-R4688

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

THE NEW PRESLEY LP HAS REAL CLASS

Best white blues singer

If you want to be popular just get a copy of a new Elvis LP before it is released. I received a stereo version of Elvis' latest and the following day I was visited by Marty Wilde (morning), Billy Fury (afternoon), and Michael Cox (evening). I don't believe any of them were all that keen to see Mr. Good, but they certainly were eager to hear Mr. P.

This is the new Presley on the "Elvis Is Back" record. Two years have made a difference. Elvis' style is just as powerful, but there is less youthful exuberance—fewer gimmicks, more maturity. The voice is, I suspect, slightly lower in range, and just a little more husky—though this may be a temporary result of not having sung regularly for a time.

There is only one out-and-out rocker on the disc—"Dirty, Dirty Feeling"—the one number written by Lieber and Stoller. But all the songs have a rock feel to them . . . and the blues songs on the record finally prove to my satisfaction that Elvis is the top of the white blues singer.

The backing are, of course, superb. It is the old crew who's mean sax. I was delighted to hear that my friend Tony Hall really dug Elvis singing "Fever"—it gave him more of a kick than the Peggy Lee version.

A lot of people will be eating their words about Elvis when they have heard this LP. The whole thing is stamped "Class" with a capital C.

Beware of Billy

FANS who make a practice of snatching things from their idols to keep as mementos should beware of Billy Fury. If he happens to be clutching a small aluminium tin, don't be tempted to grab it. The lid might come off and you will be in for an unpleasant surprise. You will be smothered in fat, writhing maggots.

For our William has become an addict to the gentle art of angling. He is so mad on this fishy business that the other morning he rose at the fantastic hour of three-thirty in order to drive to a secluded spot in Sussex.

Daybreak found Billy despondently eyeing his float and still no luck. Johnny, Billy's road manager (who, by the way, set him off on this caper in the first place) wasn't doing much better either. Finally, with a grunt, Billy announced that he was going to move on to find a better spot.

He climbed over a fence and as he made towards the place he had selected he saw that a herd of cows was running roughly in his direction. He paused to watch and then he noticed that the last two cows were actually bulls. Billy happened to be wearing a red shirt. One of the bulls,

pulled up in front of him and started lowering his head menacingly.

Billy had heard from somewhere that in these circumstances it was best to stand stock-still. So he did. The bull began to shake his head from side to side. Billy remained frozen. Then the bull started stamping the ground and advancing. Billy remained motionless. The bull snorted and broke into a trot.

Billy decided that he would ignore good advice and take to his heels. He made for a tree that was on a tiny island three feet out from the river bank.

He can't remember how he scrambled up, but he did. The tree was a slender one and not very secure—and it began to shake dangerously as the bull started butting it with his head. Billy shouted for help to Johnny, who finally appeared on the scene, and like the good road-manager he is, dutifully decoyed the bull away from Billy who, as soon as the coast was clear, descended and bebed to safety.

Has all this put Mr. Fury off the quiet sport of angling? Not at all—he went on to catch 11 fish, and is rain' to go on his next exploit.



BILLY FURY—fishing and the bull. (DISC Pic)

'I deny it!'

WITHOUT appearing to have a persecution complex, I must say that it seems to me that if ever a

JACK GOOD

TV producer, disc jockey and A and R manager



reader is feeling in the mood to have a go at someone, he writes a stinking letter to the Editor about yours truly.

I wouldn't mind if readers always got the facts straight, but this is not always the case. Take that letter from Mr. Tandy last week. First he says that every week I have over another newcomer and say how tremendous his disc debut is.

Come, come: every week? Granted I raved about Cliff and Adam, but then, lots of others seem to have agreed with me since. Then there have been Little Tony, Jess Conrad, Tommy Bruce, Johnny Kidd, Michael Cox. And again the charis appear to show, on the whole, that most people who buy our sort of pops have not considered them "non-talented."

However, one can see what Mr. Tandy means in this general criticism. But when he brings the specific accusation that I raved about Jess Conrad's "Cherry Pie"—a record I supervised—I must really object. The only judgment I made upon it in print was that it was inferior to the original American version by Skin and Flip.

And the other week I noted that Jess himself had decided not to appear on a rock show, partly on the

ground, that he couldn't sing. I did not disagree.

But this does not mean that Jess is non-talented. Far from it. He is potentially a great entertainer. Maurice Chevalier is not what one would call a singer. But he certainly knows how to put a song across. An artist's job is to use the talents he has got to entertain people. From the fan mail Jess gets I'd guess he is doing that job pretty well.

MY "new" singles of the week are "Alley-Oop" and "I'm Sorry" and "That's All You Gotta Do." "Alley-Oop" is best on the American hit version by the HOLLYWOOD ARGYLES. What a laugh. There's a hip-talk lyric about a prehistoric man. And a great beat.

"I'm Sorry" is the first ballad I remember hearing from Brenda Lee. All I can say is—Connie Francis had better watch out. The other side is the sort of performance that we expect from Brenda of a very catchy rocker. She keeps reminding me of a female Eddie Cochran. It's just incredible that all that voice can come out of such a little girl.

I'M ALL FOR MORE RECORDS

says the BBC's new Light Programme chief

DENIS MORRIS, the new head of the Light Programme, told DISC this week that if the BBC decided to increase the number of hours it broadcast it was very likely that extra disc programmes would be introduced.

Morris took over his new position a few weeks ago and record fans, who think that the BBC devotes too little time to record programmes, can take heart—for, apart from his vast experience of broadcasting, Morris has four sons.

"They are," he said, "aged between

14 and 25, so in our home, as you may well imagine, we have more than our fair share of rock 'n' roll."

Morris said that regarding the extra hours—it was hoped programmes would start a couple of hours earlier and finish a couple of hours later—but it was all a matter of "waiting to see."

"The BBC has no power to extend the time," he explained. "Permission would have to be obtained from the Post Master General before we could go ahead."

"But there are many difficulties," said Morris. "I'm just replying to a listener who is shocked by the thought of extensions. He says that for people living in built-up areas it would be terrible as radios would be played way into the night."

Public service

"On the other hand the BBC is a public service. We have listeners who do shift work. Some go to bed late, some get up early. It seems only fair we should make plans to cater for them as well as for everyone else."

Could we expect more disc programmes if the extensions were granted?

"I don't see why not," he replied. "I'm all for having more discs. But we have a duty to orchestras under full-time employment and, naturally, we don't want to prejudice their chances."

Morris, who until a short time ago was head of Midland programmes, said that pop music had "grown on him."

"There are some very good rock 'n' roll singers although some seem



DENIS MORRIS—"The BBC is not such an old Auntie as some people think."

to me to be overrated," he said.

"Having four sons I have taken to programmes like 'Saturday Club' very easily. It helps me to understand what the young people of today want and don't want."

"I am all for getting to the public. It is no good sitting in an ivory tower and trying to see things from there. I'd like to prove that the BBC is not such an old Auntie as some people think."

Morris believed that people still liked to fall back on radio for their

pop music and disc programmes.

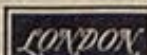
"My boys prefer to listen to a good disc programme than watch television," he said, "and, of course, today the records are admirably done."

"I keep in constant touch with Anna Ingham, the head of our record department. She advises us on any programmes with records. That way we hope to keep up with just what the public wants in the way of musical entertainment."

Peter James

It's a wow of a hit the original—

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TEENIE WEENIE
YELLOW POLKADOT
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The great Sinatra mystery

Time and again 'The Master' has been 'all set' to perform here, but so far nothing has happened. Now DISC reporter DONALD CLIVE gives you the reason—and it has nothing to do with money!



★
Sinatra, seen on the right with conductor and arranger Nelson Riddle, knows he will go down well in the States, but of his reception in Britain he is not so certain. He knows how big his reputation is here and he wants to be sure that he can live up to it.
★

IS FRANKIE AFRAID OF BRITAIN?

FOR months now it has been rumoured that Frank Sinatra was ready to drop everything to come to Britain to appear in cabaret at a top night spot in London. One of London's most exclusive hotels had made him an offer and, it was reported, he was "more than interested."

So when he contacted Sammy Davis Jr., while he was appearing in London, and asked him what he thought of British audiences, understandably Frankie's fans rubbed their hands in glee at the thought of having a chance of seeing the great singer in person—for Davis gave Sinatra a splendid report of the British.

"The audiences are great," he said. "They'll love you."

But now, with Davis gone, there is still no Sinatra and even the rumours are growing faint.

Also the men who earlier seemed certain they could attract him over here are now not nearly so sure.

Sadly they shake their heads when people enquire. And the big question—"Will he?—won't he?" seems to be answered: "No, Frank Sinatra will not be coming to perform in this country in the near future. Negotiations, which before seemed to be getting somewhere, have now broken down."

Is it a snub?

Has Sinatra a special reason for turning down the "open arm" invitation that has been extended to him? Or has he deliberately snubbed his British fans?

If it is a snub, I regret to say it is not the first one.

I remember what happened when Sinatra completed "Some Came Running."

He came to London then—a London packed with fans longing to see him. But did he have time for these faithful followers? Did he think of rewarding their loyalty by making a short television appearance or even staging a one-night stand?

You would think, knowing, as he most, that no American artist has more fans in this country than he has, he would have made the effort.

But did he? No!

Apart from a brief appearance at the "Me And The Colonel" premiere (he didn't even wait until that was over, but dashed back to his hotel) no one saw him.

Why has Sinatra blandly turned a blind eye to Britain?

I think I have found a clue to the answer.

Into London recently, on a short holiday, came an American, Jack Holding.

Holding, one of Hollywood's top technicians, who has worked on several Sinatra pictures, told me: "Frankie wants to come to Britain to perform. It may seem as if he has snubbed his fans but he would never do that."

"The truth is he's plain scared of what would happen if he did come to London to perform. The British Press have not, in the past, gone out of their way to be nice to him. And he hasn't forgotten that."

Holding said—and I know this to be true—that many American stars are, to say the least, wary of the British Press. In Hollywood they have a reputation for being the most critical, hard-hitting Press in the world.

Meeting the Press

"And," said Holding, "Frankie is thinking of all those questions they've been raising up for him. The outcome of a clash with your newspaper men might not put him in the right mood for anything—least of all personal appearances."

But, you may ask: "Would it be absolutely necessary for Sinatra to meet the British Press?"

It almost certainly would.

If he comes independently, as he has once or twice, there is no reason why he shouldn't give the Press a miss.

However, if he came here to work it would be a different matter. He would be asked to hold a Press reception—and even give personal

interviews. If he refused, trouble would be bound to follow.

There is, too, another point which may have influenced Sinatra's decision to stay away.

Robert Mitchum, one of Sinatra's closest friends, told me: "Frankie, although many people may not suspect it, is a very sensitive person. He's shy and frightened of people. And he doesn't really know British audiences."

That is what Sammy Davis told me. "Frankie doesn't know British audiences."

THE POINT IS, WHEREAS SINATRA KNOWS THAT IN THE STATES HE CAN BE CERTAIN OF GOING DOWN WELL IN THIS COUNTRY HE IS NOT SO SURE.

Certainly his records sell well and his films are usually a success. But that is not quite the same as a personal appearance.

Big reputation

Remember he has a tremendous reputation over here. But, as far as personal appearances are concerned, it is based rather on what we have heard than what we have seen.

Can he be sure that with an audience he doesn't know he can live up to that reputation?

Perhaps, that is why he contacted Sammy Davis to see what he thought. But, good as this report was, he must have been reminded that for Davis it was a lot easier. Sinatra is a great singer—perhaps greater than Davis—but he is not as versatile.

Also, Davis has far more experience in the cabaret field. As unlike Sinatra, he has not spent so much time making films.

Although it has been suggested that Sinatra turned down a British visit because the money was not good enough personally I doubt if that is likely.

Firstly because I understand the offers made were more than reasonable—even by American standards.

SECONDLY BECAUSE IF HE WANTED TO COME HERE MONEY WOULD NOT BE OF MAJOR IMPORTANCE.


I am told by people who know him that Sinatra is warm, kind—but terribly mixed-up.

Perhaps that is why he cannot decide about a trip here.



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Bygraves films TV series in Italy

MAX BYGRAVES is to have his own series of six programmes on ATV in the autumn. The shows will have a completely new slant, and will be filmed in Alassio, Italy, in August. They are to be called "Meet Me In The Med" and will run for 30 minutes.

Cox on Flee-rackers shows

NEWCOMER to the charts, Michael Cox, will join the Flee-rackers in engagements all through next week. On Monday, July 3, they will make personal appearances at the Majestic Ballroom, Finsbury Park, followed by the new State Ballroom, Kilburn, on Tuesday, the Orchid Ballroom, Purley, on Wednesday, and Putney Ballroom on Saturday.

Into London last week came famous American singing star JANE MORGAN. She is over here for TV appearances, and she can be seen on Saturday in the "Spectacular." (DISC Pic)

Most of the scenes will be shot in the Cafe Roma in Alassio, which has a roof garden. This will be the setting for several of Max's numbers.

He will also introduce guests, most of whom will be top names from Italy. Among them may be the Marino Marini Quartet, who are currently on an engagement in Naples.

There will be no British guests, but Max will meet several British tourists on the programme.

On many of his numbers Bygraves will be accompanied by an Italian backing, although he will pre-record several songs with the Jack Parnell Orchestra.

Shooting will begin on August 23, and it is expected that Bygraves will be in Italy for some time.

BBC will screen summer shows

DICKIE VALENTINE, Joe Henderson, Yana and Toni Dall will be among the stars appearing on TV when BBC cameras visit Scarborough and Blackpool later this month.

There will be four programmes. The first on July 7, when the cameras will visit the Central Pier, Blackpool, for an excerpt from "Let's Have Fun," starring Ken Morris, Joan Savage and Clifton Ford.

The following week, viewers will see an excerpt from the Queen's Theatre, Blackpool, featuring Yana, Toni Dall and George Formby.

On July 25 Dickie Valentine and Joe Henderson will be spotlighted in scenes from "Make It Tonight" at the Floral Hall, Scarborough, and three days later, the programme will feature Stan Stennett and the Black and White Minstrels in an excerpt from the Black and White Minstrel Show at the Futurist Theatre.

Newley in US hit parade at 91

BRITISH film and disc star Anthony Newley has made the American top hundred with his hit record of "Do You Mind," for which he was awarded a Silver Disc earlier this month.

The record has entered the U.S. charts at number 91.

Newley, currently working out variety engagements, has already recorded a new disc for Decca for release on July 8. The titles for this have not yet been announced.

Title change on 'Shuffle'

ABC's new jazz show, "Riverboat Shuffle," due for its first viewing on Saturday, August 6, has been given a new title owing to the confusion caused by another television programme entitled "Riverboat."

The new name is "Steamboat Shuffle." There are to be no changes in the format.

YOUR LAST CHANCE

NEXT Monday, July 4, is the closing date for all entries for our Vocal Group Contest, which is to be held in conjunction with the Soho Fair, so you only have a few days in which to emulate Emile Ford and The Checkmates last year and win the prize of a recording test and the DISC Silver Challenge Cup.

The contest is open to any amateur vocal group in the United Kingdom and the finals will be held at the famous Cafe Royal, London, on July 19. The judges will consist of well known show business people, TV producers and recording personalities.

Full details are given on the entry forms which can be obtained FREE from: DISC 161, Fleet Street, E.C.4, or the Soho Fair Office, 75-77, Shaftesbury Avenue, W.1.

Cliff new disc!



Connie debuts in MGM film

TOP American girl singer Connie Francis, currently riding high in the hit parades on both sides of the Atlantic, makes her screen debut in MGM's "Where The Boys Are."

The film is based on a novel about American college life.

Jimmy Edwards' Xmas EP

JIMMY EDWARDS, a top name in British comedy, is recording an EP for Fontana which will be released at Christmas.

Details of the material are being kept secret at present.

Horton fans' big chance

IF you are a fan of TV and disc star Robert Horton, this is your big chance to meet him. He is due to record for Pye this afternoon (Thursday) at the SAC studios, 3/5 Portland Place, London, W.1, and he will be available to meet his fans and sign autographs at 5.45.

TOPPERMOST POPPERMOST PLATTERS!

THIS WEEK'S TOP RANK TEN

1. JACK SCOTT
Burning
Bridges (JAK 173)
2. JIMMY CLANTON
Another Sleepless
Night (JAK 181)
3. FREDDY CANNON
The Jump
Urge Over (JAK 168)
4. CRAIG DOUGLAS
Heart Of A
Teenage Girl (JAK 184)
5. BERT WEEDON
& HIS "HONKY-
TUNK" GUITAR
Twelfth Street Rag (JAK 180)
6. PETER ELLIOTT
Waiting For The
Robert E. Lee (JAK 192)
7. THE CRESTS
Step by Step (JAK 177)
8. DION &
THE BELMONTS
My Private Joy (JAK 188)
9. GARRY MILLS
Comin' Down
With Love (JAK 193)
10. SKIP & FLIP
Cherry Pie (JAK 186)

HEAR THE TOP PLATTERS
ON RADIO LUXEMBOURG
SUNDAY - MIDNIGHT
TUESDAY - 11 p.m.
THURSDAY - 11 p.m.
SATURDAY - 10.30 p.m.

NEW TOP RANK

THE KNIGHTSBRIDGE
CHORALE
Make Mine Mink
(JAK 198)

THE ECHOES
Born to Be
With You
(JAK 199)

KENNY DAY
The Sheik
of Morocco
(JAK 190)

GOT THESE YET?

GARRY MILLS
Look For A Star
(JAK 191)

BILLY MIZE
Little Co-Co Palm
(JAK 191)

THE BEAU MARKS
Clap Your Hands
(JAK 197)

SHEILA BUXTON
Sixteen Reasons
(JAK 194)

JOSH McRAE
Talkin' Guitar
Blues
(JAK 190)

DOROTHY COLLINS
Banjo / Tintarella
Boy / di Luna
(JAK 191)

DANTE &
THE EVERGREENS
Alley Oop
(JAK 192)

CHARLES BUCHAN

IT is with deep regret that we announce the death of Charles Buchan, Managing Director of Charles Buchan's Publications, Ltd., the publishers of DISC.

Charles Buchan founded his "Football Monthly" in 1951 and DISC in 1958. Other publications in the group which he directed included "Sporting Cyclist," "Sporting Record," and "Cine Camera."

After a career in football, in which he was captain of England, Sunderland and Arsenal, he became an equally distinguished journalist and publisher, Fleet Street and sport, which owed him so much, will miss him.

NEW THIS WEEK

TED HEATH
OLIVER; REVIEWING THE SITUATION
(both from the musical 'Oliver')

45-F 11222 Decca

NEW THIS WEEK

I'LL FLY AWAY
LONNIE SATTIN

45-WB 15 Warner Bros.

BILLY V
and his O
LOOK FOR

45-HLD 811

CARL D
EXCLUSIVE

45-06632

DECCA

WARRNER BROS.

LONDON

Bras

Richard joins Shadows on



The number was called "Apache." It was written by Jerry Lordan, arranged by Cliff Richard and was to be recorded by The Shadows last Friday for release on July 8. To help the boys in his backing group get the feel of the number Cliff joined in on Conga drums—and the result was so good that A and R manager Norrie Paramor and The Shadows felt that they could not leave him out.

So the number was cut with Cliff Richard taking a purely spontaneous and completely uncredited part on the disc.

And when they came to cut the other side, Quatermaster's Stores, Cliff again joined in, this

time on guitar, and again they decided that they couldn't leave him out (extreme right, above).

So on the disc that Shadows' manager Ian Samwell calls "our most commercial so far," there will be an extra "Shadow," and a very famous one, at that.

"No one thought beforehand that it would work out as it did," said Ian Samwell. "We just found that we lost something when Cliff dropped out, so as everyone was agreeable, we asked him to come back in. He really enjoyed himself, though I don't suppose he'll make a habit of it."

These exclusive pictures of this unique session were taken by DISC photographer Peter Stuart.

'Alley' show off to a swinging start

IN spite of the fact that the BBC have withheld plans for "Sugarbeat," and dropped "Tempo 60," ATV's new musical show, "Tin Pan Alley," got off to a flying start last week-end.

The show is a more up-to-date and sophisticated version of its predecessor, "Six-Five Special," but with the predominance veering towards family viewing.

For the first programme, the brilliant John Barry Seven provided an excellent backing.

Among the visitors were, Don McKay, lead from "West Side Story," the refreshing voices of the Three Kaye Sisters, and, of course, Emile Ford, who was presented with a Golden Disc for "Eyes."

The programme was highlighted by a film strip from "Drum Crazy," featuring Sal Mineo. The programme swung lightly, and proved that we do not need heavy beat shows to please the public.

by Owen Bryce

honour, this thriving Woolwich Club held a special celebration party with Alex Welsh's Band in attendance. Half-way through there were presentations all round and then the Welsh boys got things under way.

In the highly commercialised atmosphere of so many jazz "clubs" it was good to see a real "club" feeling among the members.

TRAD JAZZ NEWS

MEMPHIS SLIMS' first date in this country will be at Jazzshows Oxford Street Club tomorrow (Friday, July 1). He also appears there on Sunday and on July 16, 18, 27, 29 and 31. Next Friday this celebrated singer and boogie-woogie pianist will play a concert with Chris Barber's Band at the Dome, Brighton.

The only other dates definitely fixed are at Bromley Jazz Club on July 5 and the Hot Club of London, Woolwich, on July 24.

ON Monday of this week Dick Charlesworth and the City Gents, together with the Johnny Dankworth Band, were due to fly to Ireland in a specially chartered plane to play a concert at the Royal, Dublin, on behalf of the Irish Federation of Musicians. Charlesworth was due back the following day for a recording session.

Dates for the Gents include the Thames Hotel, Hampton Court (July 1), the Pavilion, West Runton, Norfolk (2), the Chinese Jazz Club (3), the Palais Ballroom, Barrow-in-Furness (8), Savoy, Southsea (22) and the Pier Pavilion, Lowestoft (27). At the end of July the band starts a nine-day tour of Scotland.

IN last week's issue I mentioned Dizzy Burton's front line of piano, guitar, bass and drums. Now I know that many of our bands sound just like the rhythm section was cut front, but this doesn't apply to the Jazz Aces, whose four-piece rhythm section stays more or less where it should.

PETER HAAS, of Woolwich, has the distinction of being the Hot Club of London's oldest regular member. In eight years he hasn't missed a session. But this week he goes to Cyprus for three years. And so last Friday, in his

Americans to star in 'Variety Show'

THREE American singers, Mauri Leighton, Leslie Uggams and Carol Burnett, are lined up for forthcoming editions of "The Variety Show," sponsored by Granada television.

Mauri Leighton, currently appearing in "Harlem Heatwave," at the theatre, will headline a bill on July 15, which will also include The Avons, pianist Evelyn Tyner and American comedian Jimmy Edmundson.

Three weeks later, on August 3, viewers will be able to see 17-year-old sensation Leslie Uggams, who will be appearing with Gary Morton.

Carol Burnett will share the top of the bill on August 24, with African animal star Miriam Makeba, recently seen in her first film.

ANNE SHELTON'S latest single, "Come Back Again" and "Mama Loves Papa" is to be released tomorrow (Friday).

'Drum Song' on TV

BERNARD DELFONTE'S Sunday TV Show on July 10 will come from the Palace Theatre, and will be a special programme dedicated to the music of Rodgers and Hammerstein.

The show will include a 35-minute excerpt from "Flower Drum Song," currently showing at the Palace.

BOB CORT cut his version of the American hit, "Muleskin Blues," on Monday. The disc will be issued almost immediately.

NEW DISC
VAUGHN
Orchestra
A STAR

ROB KINS
ELY YOURS

NEW THIS WEEK

JOSEPHINE

BILL BLACK'S COMBO

45-HLU 9150 London

BOBBY DARIN

BILL BAILEY, WON'T YOU PLEASE COME HOME

45-HLK 9142 London

RECORDS MAGAZINE—there's a full-colour portrait of BILLY FURY on the cover of the July issue, make sure you get your copy.

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AMERICA'S HIT VERSION OF
LOOK
FOR A
STAR

(from the film 'Circus of Horrors')

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Jericho Brown

on Warner Bros. 45-WB 14

45 RPM WARNER BROS. 45 RPM

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Tipped—two new boys and two girls

5
pages of
**POP, JAZZ, LP,
EP & CLASSIC
REVIEWS**

RATINGS

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

**Twitty—
steady
rocker**

CONWAY TWITTY
She's Mine; Is A Blue Bird Blue?
(MGM 1082)***

STEADY rocker from Twitty as he drifts through She's Mine in easy vocal group company. The usual tricks are present in Conway's treatment for those who expect and enjoy them.

Of the sides, I prefer Is A Blue Bird Blue? a slower beat romancer with a



BRENDA LEE . . . no doubt about her talent.

ROY ORBISON
Only The Lonely; Here Comes That Song Again
(London HLU9149)

ROY ORBISON, a 24-year-old singing songwriter from Texas has written a slick, mid-tempo filler for himself with "Only The Lonely" (know how I feel).

In America, Roy is well known for his night club appearances. In Britain, he becomes known, too, if he keeps up this standard. The voice is mellow and Roy works well in front of a good vocal group and band backing, directed by Bob Moore.

Slow romancer on the flip is also very effective with some Mantovani-like strings sweeping in the orchestral accompaniment.

MICHAEL HILL
Joey's Song; Juke's Jingle
(Parlophone R4571)

WELL, if this one doesn't reach the Hit Parade there's no doubt Michael Hill will get there soon. For there'll just have to be follow-up records. I'm tipping this debut by the 24-year-old musician because I think his record produces the most exciting new sound to come out of British studios this year!

Michael's been around show business for many years with an act featuring his skill on various instruments. Here, however, he plays harpsichord! And how he makes this stately instrument rock!

The noise will smack you between the eyes. Although "Joey's Song" is listed as the top deck the frantic "Juke's Jingle" (a Hill original) could well take over.

simple lyric line that works out well. Conway goes on the yawning vocal kick a little too often for my liking, but the half could certainly sell.

SACHA DISTEL
Sacha's Tune; Love Is Like A Violin
(Philips PS1040)****

SACHA'S TUNE is a new title to us, but the melody is one you will

BRENDA LEE
I'm Sorry; That's All You Gotta Do
(Brunswick 0583)

THE girl who has a voice far in advance of her own fifteen years, Brenda Lee, has finally found the heart of the British public. And she will continue to be a smash seller here as a result of "I'm Sorry."

This is a slow beat ballad with more than a hint of the blues in it. Brenda's powerful presentation of the number should collect more than sweet nothing!

For the turnover, Miss Lee lifts the pace into a quick rocking beat as she chants, "That's All You Gotta Do." No doubt about the talent in this tomboy.

ALMA COGAN
The Train Of Love; The "I Love You" Bit
(HMV POP750)

A WEEK of surprises, all right. For here comes La Cogan no less, rocking so easily through the Paul Anka composition "The Train Of Love."

The number is one of Anka's most commercial and it has a beat which is smooth all the way. Alma is really with it, too, as she sings to a tremendous orchestral accompaniment directed by Stan Foster. The sound is implemented by the Michael Sammes Singers.

The strings are rocking, Alma's rocking, the whole side's moving with a polish that should set her back firmly in the hit parade.

A Lionel Bart song for the flip. A novelty romancer which uses a comedy male voice for spoken interjections.



LITTLE TONY... a routine rocker which he belts furiously

CLAUDIO VILLA
Romantica; Libero
(Cetra SP4012)***

TWO Italian ballads already well heard over here. The Italians themselves may enjoy the way Romantica is treated by Claudio Villa—going through the very lengthy beginning to the number.

Personally, I would rather have some of the American versions, which get swiftly to the heart of the melody.

The Modugno song Libero has had its chances here without much success to date, and I doubt if the Villa side will alter matters much.

your weekly
DISC DATE
with **DON NICHOLL**

recognize if you have been watching any of the Somerset Maugham plays during the recent television series. I have been wondering why this was not issued on disc... no need to wonder longer.

A good, easy-moving tune, written by the guitarist himself, hence the title. The main phrases are so easy to hold, the side ought to stand more than an average sales chance. Well played for this release.

Love Is Like A Violin has certainly been getting a large share of the sides recently. Here, Distel breaks into song and sings with a warm romantic accent that should set several feminine hearts a-flutter.

RON GOODWIN
Theme From "The Unforgiven";
Love Theme From "Bon Hur"
(Parlophone R4663)****

RON GOODWIN conducting the concert orchestra through two big motion picture themes. The Unforgiven has a grandeur here, with the lush string section carrying most of the weight. A slow, compelling performance.

The Bon Hur Love Theme is, of course, faced with a strong Middle Eastern flavour, and Goodwin brings this out colourfully.

BILLY MIZE
Little Coco Palm; The Windward Isle
(Top Rank JAR391)****

SLIDING Hawaiian guitar sound from Billy Mize as he trips happily through the very cute and

very catchy Little Coco Palm tune.

A gay, enjoyable side, this, with a note that is not too square for big sales.

The Windward Isle is packed with surf atmosphere as Mize plays the slow, haunting theme. Gentle beat under this one—a side which carries you along with it in Lotus blossom fashion.

JIMINY LEE
Cindy Lou; They're Wrong
(Fontana J1257)***

RATHER attractive butky voice from Johnny Lee as he sings the lulling Cindy Lou to a Ken Jones band and girl group backing. Tune is easy to hold and pleasant to hear.

They're Wrong bounces along a little more obviously, with a twist on the idea that folks say "we're wrong to be in love."

PETER WYNNE
Ask Anyone Is Love; I Need You
Close Again
(Parlophone R4668)***

ASK ANYONE IN LOVE is a steady love song sung firmly by Peter Wynne to an accompaniment by the Geoff Love orchestra and the Rita Williams Singers. A loping rhythm and a warm-hearted melody.

I Need You Close Again seems to be a determined attempt to find the teenage market. Wynne breaks up the words with a slight licoough as he beats comfortably along.

JIMMY REED
Found Love; Where Can You Be?
(Top Rank JAR394)***

TWO songs written for himself by Jimmy Reed. Found Love he sings with a soothing beat, slurring the words to instrumental group backing. I found not love but monotony. I'm afraid.

Where Can You Be? is another dragging half with the musicians taking much of it for themselves.

JOHN CHARLES
Love In Portofino; Sixteen Tons
(Cetra SP785)****

A DEBUT disc, this, by the famous Welsh international footballer, who lives and plays in Italy. Hard to tell from this coupling whether John Charles is a singer or not.

The lush romantic tune Love In Portofino is told quietly and "old" is the operative word, because this is more of a talking performance than a singing one.

Sixteen Tons pushes Charles more into the vocalist category and he snaps the old hit out quietly and precisely.

Initial interest will undoubtedly be one of celebrity curiosity... after that, I do not know. It is quite a useful record.

LITTLE TONY
Teddy Girl; Kiss Me, Kiss Me
(Doca F21247)****

TEDDY GIRL is a fairly routine rock number from the Italian boy and he belts it furiously with a hoarse band backing.

But Kiss Me, Kiss Me switches mood and tempo completely. This is

Roger Williams

-intriguing

a softer romantic beat number which Little Tony glides across with attractive accent. Some of the side comes out of echo chamber as the young singer varies between English and Italian for the performance. Girl group with him.

ROGER WILLIAMS
La Montana: What Lies Over The Hill
(London HL R9136)★★★★

LA MONTANA is an excellent melody and pianist Roger Williams plays it with a crystal touch on this release. Backed by a lush orchestra, he makes it at once intriguing and dramatic.

The guitar up front with him and the big bank of strings help to make this a very good instrumental indeed.

What Lies Over The Hill has some vocal work from mixed chorus as well as Williams's gentle piano work. A flacid contrast to the upper half of the coupling.

WALTER BRENNAN
Dutchman's Gold: Back To The Farm
(London HLD9148)★★★★

WALTER BRENNAN has been an old man so long on the screen, it is strange to realize his age is still just in the sixties. Yet, even stranger is it to find a man making his disc debut at such a time of life! The wonderful toothless western voice, however, should make this narrative a winner for Walter. He really pitches his yarn about **Dutchman's Gold** with atmosphere, while Billy Vaughn's orchestra and chorus fill out the background.

Back To The Farm switches the mood to humour and Brennan points his lines adroitly to get you grinning. A modern day "Life Gets Teejus" in reverse, with ricky tick piano and ticks behind the star.

JERICO BROWN
Look For A Star: Don'tcha Know
(Warner Bros WB14)★★★★

BRITISH arranger Tony Hatch is the composer of **Look For A Star**, which gets a fat American disc as a result of being heard in the film "Circus of Horrors".

Jericho Brown sings the ballad warmly to a Don Ralke band and chorus accompaniment. Tune is pleasant and should find plenty of buyers, particularly when it is heard during the picture's general release.

Don'tcha Know is a faster beat number which Mr. Brown belts out for the jukes.

HYLO BROWN
I've Waited As Long As I Can: Just Any Old Love
(Capitol CL15139)★★★★

ONE of the Capitol Country crop, Hylo Brown sings one of his own compositions **I've Waited As Long As I Can** with typical western accents.

Fiddles go a-scrapping and there is a banjo and vocal group at work, too, for the bouncy melody.

Just Any Old Love is as quick as a running calf. Hylo hops effortlessly through this C and W number.

GEORGE JONES
Sparkling Brown Eyes: Accidentally On Purpose
(Mercury AMT1100)★★★★

A SOUTHERN rock 'n' roll number from George Jones as he sings of those **Sparkling Brown Eyes**. Fairly stereotyped performance with girl group chanting behind the vocalist. Guitar predominating in the backing.

Accidentally On Purpose is a slow Country and Western song. George finds out from the newspapers that his girl has married a stranger... old listeners can take it from there.

JOHNNY WESTERN
The Ballad Of Paladin: The Guns Of Rio Murro
(Philips PB1050)★★★★

THE Ballad Of Paladin is taken from the television western series "Have Gun, Will Travel" and is fairly well-known because of that. Johnny Western sings it litely to trotting rhythm set by the guitar.

On the other side, Richard Boone, the actor who plays the part of Paladin on the small screen, speaks some narrative. It is a kind of ported tale from his own series, told in rhyme. Johnny Western keeps coming in with the song.

KALASANDRO
Chi Chi Forbidden City
(Warner Bros WB13)★★★★

BRASH noise for the Latin fireworks of **Chi Chi**. Brash and brassy with big vocal chorus filling out any gaps in the background.

This roaring noise is going to register heavily. I think, particularly in strong juke box areas.

Forbidden City opens with dark guitar and develops into a Latin rocker with the overall noise growing consistently.

THE SILVER SISTERS
Waiting For The Stars To Shine: When A Boy Meets A Girl
(Parlophone R4669)★★★★

THE SILVER SISTERS are American teenagers. Carol and Andrea, daughters of the one-time musical-comedy actress Isabel Green.

This is the first disc by the girls, and I am told it is moving happily in the States. I reckon it will move smartly over here, too. The Sisters have a crisp, wide-open sound and they are not afraid to use power as they beat through the ballad **Waiting For The Stars To Shine**.

Both numbers on this release were written by Lou Stallman and Sid Jacobson. **When A Boy Meets A Girl** is more coy in approach, a lilter, which The Silver Sisters whisper. Though... their whispers, I should add, are as strong as many folk's ordinary singing.

ART MOONEY
Banjo Boy: Captain Buffalo
(MGM 1079)★★★★

THE IVYS, the vocal group who sing the lyric with Art Mooney's



orchestra, use the word "banjo" cleverly for this version of **Banjo Boy**. A cute performance as Mooney directs the musicians through a Stan Applebaum arrangement. A gentle, tuneless production.

The Cloverleafs are the vocal team used for the marching **Captain Buffalo**... a cavalry song. Snare drums and banjos rattle off this half.

SONNY CURTIS
Talk About My Baby: Red-Headed Stranger
(Coral Q72400)★★

ROCKING down the middle goes Sonny Curtis as he talks about his baby in an effort to forget her. Part of the way Sonny duets with himself on this half. Heavy piano working overtime in the backing.

Red-Headed Stranger is a Country and Western ballad. Curtis sings the cowboy tale firmly with a simple guitar and drum accompaniment underlining the mood well.

THE LANE BROTHERS
Mimi: Two Dozen And A Half
(London HLR9150)★★★★

PRACTISE your Latin steps to this vocal by The Lane Brothers as they sing **Mimi**. Strong, clear-cut singing and a very good band backing which also uses organ effectively.

A side which gives you the toe itch in a hurry. **Two Dozen And A Half**

is a straightforward rock 'n' roller which the Brothers punch across. Their aim is good and so is the backing noise.

SAM HAWKINS
Let Me Be No Time For Tears
(Brunswick 05834)★★

SAM HAWKINS has a high, odd voice as he sings the rocker **Let Me Be**. Better than Mr. Hawkins, I feel, is the thumping big band backing he has been given for this release.

If there is a selling side, I would plump for the other one, **No Time For Tears**, which has a vein of novelty in it. Pumping piano in an edgy accompaniment as Hawkins chants, a slow beat ballad.

DANTE AND THE EVERGREENS
Alley-Oop: The Right Time
(Top Rank JAR402)★★★★

A NOTHER version of the cave-man beat novelty **Alley-Oop**. Dante doesn't produce an inferno as he draws the lyrics in front of the chattering Evergreens.

The Right Time is a quicker rock 'n' roll song which may find some juke custom, though I'm afraid it strikes me as very much one from the assembly line.

THE ECHOES
Born To Be With You: My Guiding Light
(Top Rank JAR399)★★★★

THE Chordettes had a big seller some while back with the Don Robertson composition **Born To Be With You**. Now come The Echoes to roll out a vastly different arrangement. This one zips into action and keeps up a polished pace throughout.

I like the background noise while the group sing close mike. On noise alone it could click. There's also a whistling gimmick for extra measure (a gimmick which Robertson has favoured before with success).

My Guiding Light has the same sort of right-inside-the-loudspeaker noise from the group. Novel with a Latin-like rhythm.

RUSTY DRAPER
Please Help Me I'm Falling: Male Skinner Blues
(Mercury AMT1101)★★★★

RUSTY DRAPER covers **Please Help Me I'm Falling** and covers it with Country and Western emotion. A good side to set up against the Hank Locklin version of the number, though I don't rate it quite so strong as that release.

Male Skinner Blues is a Jimmie Rodgers composition. A quick-moving song which would have been given to

WALTER BRENNAN—wonderful toothless Western voice.

Frankie Laine some years back. Calls for plenty of shouting and colour—and this it gets from an echo-chambered Draper.

PATTI PAGE
One Of Us: What Will My Future Be
(Mercury AMT1102)★★★★

ONE Of Us (Will Weep Tonight) has strong Western connotations and makes a slow, intriguing ballad for Miss Page. I like the double-track work on this side as Patti sings of the women who wait while two men shoot it out. Good ideas well performed.

What Will My Future Be is a straight ballad again with a rather sad angle to the lyric. Patti sings it to a well-built big band accompaniment. Not a song to expect a clear run to top sales, but a smart coupling.

LORRAE DESMOND
Tell Me Again: Get Your Daddie's Car Tonight
(Parlophone R4670)★★★★

LIGHT ballad for Lorrae, who sings ethereal backing directed for her by Tommy Watt. I like the rich sound of this side, and it is a romantic performance with a warm Continental mood about it.

The other side, with a Johnny Spence accompaniment, is aimed more deliberately at the juke trade. A beat novelty which Lorrae handles competently.

THE FENDERMEN
Male Skinner Blues: Torture
(Top Rank JAR383)★★★★

THE Fendermen sound like the Kingston Trio come slightly mad as they chant and laugh and gurgle their way through those **Male Skinner Blues**. The deck has a novel sound at times from the guitar, and the vocal is quite uninhibited, with laughs warping the words instead of the modern microphone.

Torture is not a vocal. Rather here's an attempt to provide something newish along the Duane Eddy lines. It may find some custom, but I'm afraid it just doesn't quite come off so far as I'm concerned.

BILLY VAUGHN
Look For A Star: He'll Have To Go
(London HLD9152)★★★★

A NOTHER American recording of the British composition **Look For A Star**. Billy Vaughn's orchestral arrangement mixes the modern string sounds with some of his more familiar sax noises. There's also space for organ to carry the melody a while. Pleasant and relaxing.

He'll Have To Go is played slowly and soulfully in the right vein for the country ballad. Again Billy pulls out plenty of different instrumental stops in this coverage.

If you want orchestral versions of two smooth ballads you could do worst.

THE KNIGHTSBRIDGE CHORALE
Make Mine Mink: Moonlight In Vermont
(Top Rank JAR198)★★★★

MAKE Mine Mink is as glossy as the title suggests—an easy swinging melody which the chorus boop-dee-doo-dah happily to a big band accompaniment.

Only the title gets expression here, so I don't know if there are further lyrics. This is a sort of British idea of the productions Ray Conniff specialised in recently.

Moonlight In Vermont is revived warmly and without undue frills. The Chorale cope easily with the number to produce a side which will please many, even if it's not his stuff.



American teenagers, The SILVER SISTERS, have a number which could move over here.



THE HIT PARADE
version of

ANGELA JONES

by **MICHAEL COX** on

Triumph RGM 1011

Triumph

GREEN JEANS RGM 1008

by the fabulous **FLEE RAKKERS**

TRIUMPH RECORDS LTD. 231 Balls Pond Road, London, N.1
Canonbury 6991 — Addiscombe 6798



GORDON MacRAE takes the vocal honours on the first album on which he is teamed with his wife Sheila.

Everlys score a hit with Warner LP debut

THE EVERLY BROTHERS

It's Everly Time
So Sad; (To) Watch Good Love Go Bad; Just In Case; Memories Are Made Of This; That's What You Do To Me; Sleepless Nights; What Kind Of Girl Are You; Oh, True Love; Carol Jane; Some Sweet Day; Nashville Blues; You Thrill Me; I Want You To Know.
(Warner Bros WS8012)*****

THE ever popular Everly Brothers show up on their first LP for their new recording company and, believe me, it is well up to standard. The recorded sound is magnificent, as it has been with all the Warner discs I have so far received. I am convinced that at least half of these titles would be successful if released as single discs, so that should give my readers an idea of what to expect.

The boys are really in top form and their harmonies with all their usual attractive perfection. If this does not enter the best-selling charts, then I give up on predictions.

ELVIS PRESLEY

Elvis' Golden Records—Vol. 2
A Fool Such As I; I Need Your Love Tonight; When My Ring Around Your Neck; Doncha' Think It's Time; I Beg Of You; A Big Hunk O' Love; Don't; My Wish Comes True; One Night; I Got Stung; Loving You; Teddy Bear; Jailhouse Rock; Treat Me Nice.
(RCA RD-27139)*****

HERE is a familiar name on our record page. Yes, it is the wonder boy of rock 'n' roll himself with another collection of his "Gold Records." How many people are there, I wonder, who could fill one album with million sellers of their own recordings, let alone two?

There is no denying the fact that Elvis is way out in front in the rock battle, although our own Cliff Richard looks like putting up the strongest fight to catch him up. But even so, Cliff has quite a few years' handicap even to catch up with pre-Army Presley successes.

This is another entry for the best-sellers, and deservedly so, because even those who claim they dislike Elvis as a singer must admit his achievements in the entertainment field, and they should remember that no one can be so successful unless he has something special to offer the public.

JANE MORGAN

Jane In Spain
The Moon Was Yellow; Adios; Perhaps, Perhaps; Perhaps; Perhaps; You Belong To My Heart; Buler, Granada; I Get Ideas; Be Mine Tonight; What A Deliculous A Day Made; Let Me Love You Tonight; Music Is The Moonlight.
(London HA-R224)*****

HERE is a first-class example of the lovely Jane Morgan's vocal talent. As you read this, Miss Morgan will be visiting our shores once again and I am eagerly looking forward to renewing our acquaintance as she is also a wonderful person to meet.

Her voice is beautifully clear as usual on this album and she has chosen some fine songs and treated them with a smooth Latin beat, with highly entertaining results. The songs are sung in both English and Spanish, which adds that little extra exotic touch. I thoroughly enjoyed this and I know you will share my pleasure.

BEHIND BRIGITTE BARDOT

Pete Rogulo Orchestra
Jeff's Blues; Mambo Bardot; Tell Me Something Sweet; Arsenic Blues; Paris R.B.; Mania Theme; A T'Amor; L'Elang; Ma Vie Est A Toi; The Night Heaven Fell.
(Warner Brothers WS8011)*****

THE music contained in this record need not have been of the excellent standard it is. The reason? Well, the sleeve opens up to show the delectable Brigitte in a full colour provocative pose, and that should be enough to send any full-blooded young man rushing up to the counter, waving the purchase price of the LP as he goes.



But, the music from Miss Bardot's films is excellent. And the Pete Rogulo interpretations make them even more of a standout.

One track which caught my ear in particular was *Paris R.B.*, which features the fabulous voice of Gloria Wood (remember "Hey Bellboy" etc?) with its sweeping range in full flight.

The remaining tracks are instrumental and also enjoyable. This is the first Warner Brothers LP to be released in Britain and if they keep up this standard then I can predict nothing but success for the company.

LP OF THE MONTH

His humour is international

OUTSIDE SHELLEY BERMAN

Monologues
(HMV CLP1367)*****

THIS album has followed its predecessor, "Inside Shelley Berman," into the top of the American charts, and as the former also proved successful with British record-buyers, I bet that this will also hit the popularity trail.

Shelley Berman is one of the most humorous narrators I have ever had the pleasure of hearing. His perception is wonderful and, therefore, his characterisations are so true to life (larger than life, really) and his humour international.

Of particular appeal to members of the entertainment profession is the skit titled "The Biggest Agent In The World." This is a complete knock-out and it should also be appreciated by laymen and even agents.

I beg you to hear this recording and Mr. Berman's other LP, if you have not already done so. It will never date, as many humour recordings do. This is an everlasting collection of laughs and worthily wins the award as June's LP of the Month.

CRAIG DOUGLAS

Only Sixteen; Golden Girl; Come Softly To Me; My First Love Affair; What Do You Want; Come Be My Love; Pretty Blue Eyes; New Boy; Teenager In Love; Riddle Of Love; Sandy; Heart Of A Teenage Girl.
(Top Rank BUY/049)*****

YES, this had to be a five-star, because apart from the excellent recordings available by Craig on the LP, the cost of this twelve-tracker must create a big demand as it proves easy on the teenage pocket.

Included are several of Craig's big chart successes and the others are right up to standard.

And I will lay odds that several Mums and Dads will be digging deep to purchase a family copy of this album, which features a lad with a nice load of talent and an easy manner to go along with it. It is a winner all the way.

SHEILA and GORDON MacRAE

Our Love Story; I Met A Girl; A Wonderful Girl; Love Is A Simple Thing; You Glad There Is You; There For Me; Love And Marriage; All The Things You Are; My Baby Just Cares For Me; When The Children Are Asleep; And This Is My Beloved; Happy Anniversary.
(Capitol T1353)****

THE first teaming on record of Sheila and Gordon MacRae proves to be very successful, but I am afraid it is not a case of ladies first, as husband Gordon takes the vocal honours. However, his voice is

so excellent that it would be difficult for anyone to rival him in any sphere.

This husband and wife duo are just about the most popular pair in America's entertainment world and I looks like this album and their television appearances in Britain will bring them equal success here.

Sheila MacRae has a gay personality and she performs her songs and duets on this LP with an attractive twinkle in her voice.

Singing his solos, Gordon gives out with his full-flavoured voice, while on the duets he blends easily with his other half, controlling his style to suit hers.

KURT EDELHAGEN ORCHESTRA

Holiday In Brazil
Canta Brasil; Feno De Oracao; Adios Adios Morona; Concierto; Bahia Copacabana; O Que E Que Bahian Tem; Linda Flor; Quasi Amor; Tern Seca; Mambo Recife; Os Pinheiros N. Terreno.
(Fontana TFL5095)****

KURT EDELHAGEN—sometimes called the Ted Heath of Germany—has always won my admiration with his fine, crisp arrangements and excellent presentation. This album is no exception.

Although it is something of a departure from his usual dance and swing style, the Latin rhythms have a wonderful listener appeal and his fans will be far from disappointed.

Rising to the surface in every arrangement is the feeling of swing, whether it be in the solos or ensemble work.

This is a most enjoyable disc whether you want to dance or listen

CAPTURED—the magic of Mendelssohn

MENDELSSOHN
A Midsummer Night's Dream
Overture And Scherzo
The Detroit Symphony Orchestra
conducted by Pasi Paavari
(Mercury Olympian Series)
XEP9038)*****

THIS is a very fine recording indeed and the orchestra undoubtedly captures the magical charm of this Mendelssohn masterpiece—written, I might add, when the composer was only 17.

The orchestra is definitely on its toes, and the conductor pushes the instrumentalists along with such pace and vigour that I sometimes found it difficult to believe that this was an American orchestra.

The interpretation is strictly European, and I would go so far as to say it was great stuff and a pleasure to listen to.

The Scherzo makes you want to dance with delight and is especially noteworthy for the splendid flute solo towards the end.

LUIGI INFANTINO
Sings Puccini arias from "Tosca," "Turandot," "La Boheme"
With the Orchestra Sinfonica di

Milano, conducted by Antonio Narducci
(Columbia SEGR0000)****

I AM afraid I am not altogether happy with Mr. Infantino's singing voice. I find it too typically Italian—plenty of sob and sentiment and the high notes forced. I think Harry Secombe sings "None Shall Sleep" from Turandot, in a much easier manner.

All the arias on this disc are well-known and are more or less the pickings from the respective operas.

It should be a good buy for those who admire the soloist, but I think there are many better recordings of these arias available.

CHOPIN
Etude Op. 10 No. 4 in C Minor; Etude Op. 10 No. 7 in E Major; Polonaise No. 8 in A Major Op. 51.

MINDRU KATZ, piano
(Pye PEP101, Pieces of Eight Series)****

THIS is the first of the new Pye Pieces of Eight Series—7in. EPs priced at eight shillings—that I have had the pleasure of reviewing.

These three pieces by Chopin are played by the celebrated Rumanian pianist, Mindru Katz—and I presume that they are taken from his recent LP recording of Chopin pieces that I reviewed earlier this year.

However, the recording quality of the new disc is not quite up to the standard of the LP—but that the playing, of course, is the thing that matters and there is no doubt that Mr. Katz is certainly the kitten on the keys for me.

This is great stuff and good value for the money.

SULLIVAN
Pineapple Poll
(Arranged by Mackerras)
Opening Dance; Bellini's Solo; Full's Solo; Grand Finale.

The Pro Arte Orchestra conducted by John Hollingsworth.
(Pye PEP100, Pieces of Eight Series)****

THOSE lovers of Gilbert and Sullivan operas, and indeed, ballet goes as well, will certainly want to obtain this disc.

I find the whole of **Pineapple Poll** a little too much to take, but these four snippets are just the right dosage.

The Pro Arte orchestra under John Hollingsworth zips through the Mackerras score with great zest and there is never any lack of

CLASSICAL CORNER

reviewed by **ALAN ELLIOTT**

pace and precision that Sullivan's music demands.

LIONEL MONCKTON
Edwardian Favourites
(Arranged by Stanford Robinson)
The Pro Arte Orchestra conducted by Stanford Robinson.
(Pye PEP102, Pieces of Eight Series)****

ALTHOUGH not strictly in the classical field, I was very glad to get the opportunity to review this disc, for I did not realise until I listened to these arrangements how many fine tunes Lionel Monckton wrote.

Here we have quite a selection, including those from his famous shows, "Our Miss Gibbs," "The Arcadians," "The Quaker Girl," etc.

I was a little disappointed in the way the first side leaves you in mid-air and with the pit orchestra effect that the second side produces; I feel this could have been avoided.

Nevertheless, I enjoyed it immensely. It is a disc I think anybody would like in their record cabinet.

GENUINE

and I didn't listen to it

BLUES FELL THIS MORNING

Rare Recordings Of Southern Blues Singers

Lewis Black: *Gravel Camp Blues*; Bob Campbell: *Starvation Farm Blues*; Barbeque Bob: *Chocolate To The Bone*; Stovepipe Number One: *Court Street Blues*; Texas Alexander: *When You Get To Thinking*; Tallahassee Tight: *Tallahassee Blues*; Peg Leg Howell: *Skin Game Blues*; Texas Bill Day: *Elm Street Blues*; Barefoot Bill: *Bad Boy*; Kansas Joe: *When The Love Breaks*; Blind Boy Fuller: *When You Are Gone*; Bukka White: *Strange Place Blues*; Henry Williams: *Lonesome Blues*; Otis Harris: *Working Blues*.

(Philips BBL7369)*****

I'm going to do something I've never done before although many have accused me of the crime. I'm going to review a disc without listening to it. Oh, I heard it once, as a background to something else but I've not sat down and listened to it as I make a point of doing with all my review copies.

Reasons? Well, there's fourteen numbers that I've never heard before by fourteen artists I'm unfamiliar with. The recordings aren't particularly good, and anyway I can tell you a lot about the record simply by reading the excellent notes by the accepted authority on blues singers, Paul Oliver. In addition to that, the names of the artists and their pseudonyms, the titles of the songs recorded and the location of the recordings tell us a lot.

Names like Peg Leg Howell, Barefoot Bill, Blind Boy Fuller; titles like *Starvation Farm Blues*, *Chocolate To The Bone*, *Gravel Camp Blues*... and locations like Alabama and Dallas... all serve to tell us that we're in for a session of genuine southern blues singers telling of their lives and troubles, hopes and ambitions, prisons and Jim Crow problems.

You'll enjoy it... As a matter of fact, SO WILL I.

I hope this isn't jazz

KENNY BALL
AND HIS JAZZ BAND

Waltzing Matilda; *Teddy Bear's Picnic*.
(Pye 7N15272)****

HOW many jazz fans buy singles these days? I would say a negligible number. So it's fair to presume that these are not really aimed at the jazz record collector. I hope not, because if they are they can only be classed as miserable failures.

If the wrong use of the words jazz and trad continue I can see that it's not only the modernists that will have to look elsewhere for a new word. We fans of the older jazz style will have to join them.

Lonnie Donegan presents these and no doubt supervised the sessions. Although the teaming of Lonnie and Pye was publicised as a great venture, in truth it is obvious that his efforts were to be devoted to getting a highly commercialised jazz noise on to wax.

For Kenny Ball never plays like this in the flesh. If he does he makes sure his spies let him know the moment I arrive. I like the band, I recently defended it in print. I practically joined forces with Kenny in an attempt to spread his music around. But any more of this and I join the enemy.

Because this isn't Kenny Ball, it could be Lightfoot, The Vernon Jazz Band, Ashman, The Clyde Valley Sumpers, Acker, or even Bob Wallis. But the diving Dixie horns of Kenny isn't here. Neither are the good Dixie tunes, or the excellence of the band's arrangements.

I know for a fact that Kenny disliked intensely his Jazz Collector

recording of "Hiawatha Rag." So I will never need to ask him what he thinks about this highly "angled" disc. I know already.

COLEMAN HAWKINS QUINTET

Soul Blues; *I Hate'd Anyone Till You*; *Groovin'*; *Greenleaves*; *Sunday Mornin'*; *Until The Real Thing Comes Along*; *Sweeties*.

(Esquire 32-095)*****

It does not seem so long since I was ravin' about a Tiny Grimes Esquire called "Blues Groove." This Hawkins item is in similar vein. Most of it is hard-driving, blues-infused playing of an undated period in jazz history. Most of it goes deep into Kansas City, with its tenor saxophones, its semi-boogie-woogie, semi-rock 'n' roll, semi-rhythm and blues, semi-swing music.

To the superficial ear it sounds



modern. However, any (and every) track reveals that this is not so. Ray Bryant's piano, for instance, often shows that his right hand is playing a sustained tremolo or swinging a phrase not unlike Jess Stacy. Osie Johnson plays the easy beat of Jo Jones, again taking us back to Kansas City and the Basic Band.

Coleman Hawkins, the Bean, has had an odd musical life. Back in 1923, he was playing the cornet of tenor saxophones in a dance band led by Fletcher Henderson. Suddenly, it seemed, Henderson's tenor player sprang out as a great soloist with a hard, gritty, rollicking style. Then he made two or three commercial sides with the Henderson band during the depression in the States. His whole approach changed, though he could still play gritty when he wanted. He cut "Body And Soul" as an extra number. It made the grade and it made Hawkins. In the early forties, he experimented in the bop idiom. Two years of showing the world how to do it, and then he returned to the jazz he had known and played all his life.

The rhythm sections change behind The Bean. In 1930, it was Kaiser Marshall. In the early thirties it was Stanley Black on piano. 1937, or thereabouts, found him backed by French and Dutch groups. In 1944, he even had Thelonius Monk play piano for him. Today, it is Ray Bryant and Kenny Burrell. Hawkins, however, remains unchanged.



Couriers are at their best

THE JAZZ COURIERS

The Couriers Of Jazz; *Mingus*; *After You*; *Stop The World, I Want To Get Off*; *In Salah*; *Sax Eyes*; *The Monk*; *My Funny Valentine*; *Day In, Day Out*.
(12in. London LITZ-L15188)

PERSONNEL: Tubby Hayes (tenor, vibas); Ronnie Scott (trumpet); Terry Shannon (piano, celeste); Jeff Ory (bass); Bill Eyden (drums). *****

THESE late-arrived Couriers cut four LPs during the band's 2½ years' existence. Chronologically, this is the third, made towards the end of 1958, when the group's enthusiasm and creativeness were at their peak.

Though this album may lack some of the sheer excitement of the Dominion concert record (*Tempo TAF22*), I think that it is the most completely representative and thoroughly enjoyable of all.

Scott and Hayes were so absorbed with each other's styles at this point, it was difficult to distinguish them at times. Both are brilliant here.

Terry Shannon is also extremely relaxed and swinging and the rhythm section generally is good. Every track is immensely satisfying. Note particularly Tubby's take-off into his *Star Eyes* solo.

It so happens I supervised this session. But, nevertheless, I can't see any alternative rating. A most satisfying souvenir of the best band I've ever heard here.

DUKE ELLINGTON ORCHESTRA

Historically Speaking—The Duke; *Last St. Louis Goodbye—Oz*; *Croole Love Call*; *Shannon Jones*; *The Jeep Is Jumpin'*; *Jack*; *The Bear*; *In A Mellow Tone*; *Ko-Ko*; *Midiq*; *Stamp, Look And Listen*; *Unspoiled Character*; *Lonesome Lullaby*; *Upper Manhattan Medical Group*.
(12in. Parlophone PMC1116)

PERSONNEL: Duke Ellington (piano); Johnny Hodges (alto); Paul Gonsalves (trumpet); Russell Procope (alto, clarinet); Jimmy Hamilton (tenor, clarinet); Harry Carney (baritone, bass clarinet); Cat Anderson, Clark Terry, Willie Cook (trumpets); Ray Nance (trumpet, violin); Bill Woodson, John Sanders, Quentin

TUBBY HAYES (right) and RONNIE SCOTT... a record made when they were at their peak of enthusiasm.

Jackson (trombone); Jimmy Wood (bass); Sam Woodyard (drums).

A SHORT note to tell you that this excellent LP (recorded in 1956 for the Bethlehem label, originally issued here on London and subsequently deleted when the London-Bethlehem contract expired) is now available again—this time on Parlophone.

These are, in the main, new versions (in some cases, the original arrangements have been slightly modified and the tempos altered; in all cases, the feeling is different from that of the originals) of Ellington successes from the 1926 *Croole Love Call* through *Ko-Ko*; *Jack the Bear*, *Midiq*, etc., of the '40s, to several new 1956 scores. Well worth a place in any Ellington collection.

ANITA O'DAY—BILLY MAY

Anita O'Day Swings Cole Porter; *Just One Of Those Things*; *You'd Be So Just Nice To Come Home To*; *Lady To Lady*; *I Get A Kick Out Of You*; *All Of*

You; *Love For Sale*; *Get Out Of Town*; *I've Got You Under My Skin*; *Night And Day*; *It's D'Lovely*; *I Love You*; *What Is This Thing Called Love?*
(12in. HMV CLP1332)*

PERSONNEL: Anita O'Day (vocals) with Orchestra directed by Billy May.

NOW, I dig O'Day. Always have done. She's definitely the best white girl jazz singer, with more depth and originality than her "school" chums, June Christy and Chris Connor.

Anita always "has a go." She is never afraid to experiment.

I also like Cole Porter's songs. And Billy May has done much for the prestige of studio-type, dance band arranging.

But this record just does not come off. I was so disappointed. Anita sounds downright disinterested, almost bad-tempered, throughout. And Billy May has turned out much more exciting scores.

Sorry, but I don't think this will satisfy pop or jazz fans.



EP OF THE MONTH

Patti gives a pop lesson



PATTI PAGE Patti—Page 5 A Garden In The Rain; The Boogie; I Started To Sing At The Fair; (Mercury ZEP1007)*****

PATTI "The perfect" Page is about the best description I can find to suit this smoothly eloquent vocal star. She gives us both the ballad and up-tempo sides to her talent in this EP and I found it to be a most entertaining experience. Here is a true vocal artist demonstrating the best of her capabilities and giving a lesson in popular singing to all.

Without doubt this is the best EP I heard during June.

MONICA ZETTERLUND Swedish Sweet

Hallelujah I Love Him So; I Want A Little Girl; It's All Right; Yes Indeed. (Columbia SEG8015)****

NOT the best I've heard from the beautifully "cool" Miss Zetterlund, but still good enough to be worthy of your attention. She sings four good songs in bluesy style and should win a lot of praise from owners of the disc.

Perhaps what put me off the set a little is the fact that I have previously most enjoyed these songs as sung by men.

FRANK SINATRA No One Care—Vol. 2

I Don't Stand A Ghost Of A Chance; Here's That Rainy Day; I Can't Get Started. (Capitol EAP2-1221)*****

THE great Mr. Sinatra is, as usual, in fine vocal form and is accompanied here by Gordon Jenkins, another master of his craft.

Sad songs he sings this time and for me they are just grand, but I know

many of his fans prefer him to have a bit of a swing in his songs.

Whatever the mood I'll take the brilliant Sinatra interpretations; they are always so smoothly entertaining.

KAY STARR Movie

Around The World; Sentimental Journey; Song Of The Wanderer; Swinging Down The Lane. (Capitol EAP2-1254)*****

IT'S that delightful lady of song, Miss Kay Starr, with another excerpt from her best album for years—at least, that's my opinion and I'm sticking to it!

She is in lively mood on all tracks and the disc zooms along so fast that the listener is left at the end begging for more—so if you haven't got the LP already, then put it on your shopping list right away.

ELLA FITZGERALD Sings Irving Berlin—No. 2

Heat Wave; Just This A Lovely Day; The Song Is Ended; I've Got My Love To Keep Me Warm. (HMV 7EG 8582)*****

WHO can dislike the wonderfully warm voice of Miss Ella Fitzgerald? Here Ella gives out with an excerpt from her best-selling Irving Berlin song book set and this should definitely appeal to the smaller budget record buyer.

All the smooth polish of this great artist is present and the Paul Weston Orchestra is on hand to supply some very tasteful accompaniment.

PICK OF THE PLATTERS—No.7 Only You; The Great Pretender; My Prayer; The Magic Touch. (Mercury ZEP10070)*****

IT'S amazing how The Platters have changed since these early hits were successful. I don't mean in vocal

style, but in the polish that comes from experience.

Three of these songs were the ones which shot the group to the top of the popularity polls and yet they sound almost amateurish by comparison with many of their later efforts.

They are still good, though, by pop music standards and selling power and therefore I know that their fans will welcome the release so that they can replace their old 78s.

LOREZ ALEXANDRIA The Band Swings—Lorez Swings

Love Is Just Around The Corner; I'm Gonna Sit Right Down And Write Myself A Letter; All The Things You Are; What Is This Thing Called Love; Just You, Just Me. (Parlophone GEP8800)*****

I SUPPOSE that Lorez Alexandria would be classed as a jazz singer, but I believe this title to be too confining and I want a wider public to hear her excellent vocal style.

Her phrasing is immaculate, as is her pitch and general style.

I reviewed Miss Alexandria just over a year ago and I then predicted that she was a name to be reckoned with. This vastly improved album bears out my praise then.



Four good songs in bluesy style from the "cool" MONICA ZETTERLUND.

HALL MARKS TONY HALL reviews the Modern Jazz Scene before moving on to Holland, Belgium, Sweden, Germany and France. It's always a pleasure to see him. And this visit was no exception. Impressive Vic DON'T let's kid ourselves. Business in the clubs this summer hasn't been particularly sensational. So I was especially thrilled to see the Ronnie Scott Club packed to suffocation for the opening appearances there by our most talented musical export to America to date—young vibes star, Victor Feldman. What I heard sounded immensely

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VIC FELDMAN pulls in the crowds at the Ronnie Scott club.

Four stars of tomorrow?

IN last week's column I told of the recovery from an emergency appendicectomy operation of Frank Wall, the Vice President of America's Blue Note jazz label. Hardly had this paragraph gone to press, when an "immediate delivery" cable arrived from New York. Arriving in three days time, regards Frank, it said, "And soon after Flight 208 touched down at London Airport, a tired, but fairly fit-looking Frank emerged from the Customs house.

The new boys? Two pianists (Horace Parlan and Duke Pearson); a trumpeter (21-year-old Freddie Hubbard), and a tenorist (one of the talented "Turrentine" brothers, Stanley). Pearson is a protégé of Donald Byrd, who is also a composer of merit. Eight-fingered Parlan, formerly with Mingus and now with Lou Donaldson, was first heard of here on a 10in. Babs Gonzalez Esquire LP, when I singled him out as a potential star.

impressive. On vibes, the very strong Milt Jackson influence he used to have has been replaced by an individuality somewhere between the extreme styles of Milt and Lionel Hampton. I feel that his style is still in the formative stage, but promises well for the future.

Vic as acquired so much confidence and authority—as well as improved musicianship. Also a surprising degree of presence and showmanship. He projects and communicates so much more now.

Basic sound

I first heard of Hubbard two years ago on an enjoyable World Pacific LP called "The Montgomery Brothers And Five Others." Stanley Turrentine is the very basic-sounding tenorman I have mentioned several times recently in DISC.

Pearson and Parlan already have LPs on the market. Hubbard recorded last week-end with a supporting cast of equally new New York based boys—Tina Brooksley (tenor) McCoy Tyner (piano); Sam Jones (bass), and Cliff Jarvis (drums). Frank came to London to confer with his British distributor, Doug Dobell

One particular highlight of his first week-end came very late on the Sunday evening, when Vic and his most ardent admirer here, Tubby Hayes, played a two-vibes duet on ONE set of vibes! A stimulating musical experience, which was laced with a bank of the sort of good burlesque that can only exist between two fine musicians, both of whom so obviously dig each other—as performers and people. Tubby came out of it extremely well.

Most of Vic's gigs are with the Scott Quinset rhythm section of Stan Tracey (piano), Kenny Napier (bass) and Bobby Orr (drums). They do an excellent job.

Teddy Johnson

Star of stage, TV and discs writes for you

BEAT SINGER HOLDS AN EXHIBITION — of paintings

BEAT singers come and, with the regularity of trains pulling out of Waterloo Station, they depart. There are many who take a tilt at fame—few who conquer. This week I talked with Leicester-born Johnny Lee.

Pye to Fontana, discussed his "out-this week" recorded songs ("Cindy Lou" and "They're Wrong"). He discovered that the composer of both, Brian Shepherd, is really Johnny Lee . . . and recapped on his entry into show biz. "I was going to become an artist—

but I had a shooting accident, blasted my leg with a rifle and ended up in hospital for months. To pass the time, in the re-habilitation ward, I made a guitar. Started to teach myself to play it. And then entertained the other patients with a song or two," he told me.

After that? Well, the bug got him and Johnny has been around the scene for a while.

I asked him what he was doing now. "Preparing for my one-man exhibition of paintings," he explained. Johnny is among good company. He was rejected this year at the Royal Academy's summer show. Now he is going to hold his own show—his term between the Tate and National Galleries. If you visit either you will see his pictures on show—OUTSIDE.

Yes, he's going to exhibit about ten of his paintings. Oh, and I love the card he was signing when I phoned him . . . he said it read, "I'll paint you a picture; compose or sing you a song; make you a guitar; and—if you have 6s, 4d, handy—sell you one of my new Fontana discs!"

Plastic sax

SOME years ago an Italian scientist came to England. He chatted with our sax star Jonny Dankworth. After a lot of experimenting, a large amount of cash spent by the instrument firm of John Dallas, a revolutionary saxophone appeared on the

market—made of plastic, not metal!

This week I was intrigued to read in *Time* that the new star on the U.S. jazz scene, Ornette Coleman, is raving about this Italian invented, British perfected instrument. He is using it because it has "a warmer tone than the conventional metal sax."

Ornette Coleman is thirty years of age. No chicken, I find that he was born in Fort Worth, Texas, and that

he taught himself sax . . . he toured with little-known bands. Why has he remained unknown for so long? "Couldn't get anyone to listen," he affirms. "Knew he played different to others—but man, if they won't listen what's a guy to do?"

The occasion when they did listen was in Baton Rouge. And the listeners hated what they heard. They broke his saxophone. And band-leader Pee Wee Crayton paid him—NOT to play.

If you want to hear him, Atlantic have issued "The Shape Of Jazz To Come" in America.



JOHNNY LEE—from art to show business

MICK MULLIGAN seldom gets excited, except about

CRICKET and SATCHEL

No 5

In Owen Bryce's Spotlight on top British trad men



anything since but we stick together. I like him . . . he's a great guy. We went pro, about that time."

Before that Mick had led his Magnolia Jazz band which boasted a tuba and TWO banjos. He played regularly at the Queen Victoria, Chaux, and this hostility rapidly became the Mecca for Good Time British Jazz.

Michael Mulligan was born early in 1928 into a family of wine merchants. From Harrow he moved to Ealing, where he lived most of his life.

In 1948 his father died, leaving him the business. Mick took over but he soon decided that jazz was more to his taste. "I've still got shares in the wine business, but don't take an active part in it. I like selling over a counter and will probably provide for my family in future years in that way."

No regrets

At the time he helped finance some of Britain's first jazz ventures. He has no regrets. With a shrug of his shoulders he'll tell you that "A fool and his money are soon parted," which is not quite true. The real trouble with Mulligan is that he's one heck of a nice guy. A reasonable guy. A well-liked guy with lots of friends. Friends that

respect him. Friends that help him enjoy the one thing he appears to like most of all—cricket.

"I formed the Ravers, the jazz professionals' cricket team, with other Jazzmen. We play every Thursday, and I wouldn't miss it."

"I'll say he wouldn't. I've tried meeting him on a Thursday. Even in winter I was informed that 'they're practising cricket.' And in response to my raised eyebrows . . . 'at the indoor nets.'"

He also likes golf and, of course, collects records. "Armstrong, Still, Armstrong," are the only words that come to his lips to tell you what he collects, what style he favours, and how he models himself.

"WE give a reasonable show, we play a reasonable programme and we charge a reasonable price." There, in Mick Mulligan's own words, you have the key to his success. Mulligan is reasonable about most things. He doesn't enthuse about much except cricket. In fact, in the ten years that I have known him, I've only heard him make two definite statements: "I like Armstrong" and "Kids? I love 'em. I don't mind what they are." By now most promoters are running after the Mulligan brand of jazz. "We're not ashamed of a commercial policy. If they ask for a waltz we play it. We do 40 per cent ballrooms and the rest jazz clubs, concerts and broadcasts. We have a contract with Denis Preston for one LP a year, but we don't play the record-selling noise. "The sound developed quite naturally . . . we all chip in on arrangements . . . play any good gear. I like the guitar/piano sound."

Love of playing

Although Mulligan won't tell you as much himself, the outstanding thing about the band is its love of playing . . . and of having a good time on the stand. Talking about it, Mulligan makes it all sound so easy. "We like each other and we get over to the people that we enjoy ourselves. I'm always very happy about it."

That they like each other is proved by their staying together virtually unchanged for more than eight years. Last personnel change was eighteen months ago when Gerry Salisbury joined them on bass. The previous newcomer came in over five years before that. Mick is just as easy going over the question of Jimmy Godbolt, his agent. "We signed for six months with Jimmy in 1952. We've never signed

WHO WHERE WHEN

- For week beginning Sunday, July 3
- ASHTON-UNDER-LYME: Humphrey Lyttelton's Band (Sat.)
 - BIRMINGHAM: Palais de Danse: Anthony Newley, Don Lang's Frankie Five, Four Easblers (wk.)
 - Hippodrome Theatre: BISHOPS STORTFORD: Chris Barber Band (Thurs.)
 - Longs Ballroom: BLACKPOOL: Joan Saver, Clifton Ford and His Rhythm Group (Season)
 - Central Pier: Adam Faith, Emile Ford and The Checkmates, John Barry Seven, Morton Fraser Harmonica Gang, Lana Sisters, Don Arrol (Season)
 - Hippodrome: Bruce Forsyth, Teddy Johnson and Pearl Carr, Three Monarchs, Pinky and Perky (Season)
 - North Pier: Tommy Steele, Alma Cogan, Eddie Calvert, Sid Milward's Newells (Season)
 - Opera House: Harry Secombe, Ruby Murray (Season)
 - Palace Theatre: Queens Theatre: George Formby, Tom Dalli, Yana (Season)
 - Winter Gardens: The Peters Sisters (Season)
 - BOURNEMOUTH: Majestic Hotel: Jimmy Lloyd (Sun.)
 - Pavilion Ballroom: Joe Loss Orchestra (Tues.)
 - Pavilion Theatre: Marty Wilde (Season)
 - BRIDLINGTON: Grand Pavilion: Ronnie Hilton, Norman Vaughan, The Honeyes (Summer Season begins Wed.)
 - BRIGHTON: Dome: Chris Barber Band (Fri.)
 - Hippodrome: Frankie Vaughan, Roy Castle, King Brothers, Adele Leigh (Summer Season begins Mon.)
 - Palladium: Bryan Johnson (Summer Season begins Sat.)
 - BUNTON: Pavilion Ballroom: Joe Loss Orchestra (Sat.)
 - CARDIFF: New Theatre: Billy Fury, Joe Brown, Lance Forthum, Keith Kelly, Peter Wynne, Julian N. Billy Raymond, George Formby, Davy Jones, Nero and His Gladiators (wk.)
 - CROYDON: Star Hotel: Humphrey Lyttelton Band (Fri.)
 - DUBLIN: Top Hat Ballroom: Humphrey Lyttelton Band (Sun.)
 - FOLKSTONE: Leas Cliff Ballroom: Joe Loss Orchestra (Wed.)
 - GLASGOW: Albamha Theatre: Eve Rowell (Season)
 - Green Ballroom: Johnny Dankworth Orchestra (Fri. & Sat.)
 - Empire Theatre: Liberate, Janet Medley (wk.)
 - GRANTHAM: Drill Hall: Acker Bilk Band (Sat.)
 - GREAT YARMOUTH: Britannia Pier: Kaye Sisters (Season)
 - Regal Cinema: Lonnie Donegan, Dallas Boys, MAA and Griff (Season)
 - Wellington Pier: Kenneth McKellar, Norman Vaughan (Sun.)
 - Wellington Pier: Charlie Drake, Modjarks (Season)
 - Windmill Theatre: Polka-Dots (Season)
 - HERNE BAY: Pier Pavilion: Four Jones Boys (Season)
 - LONDON: Battersea Pl. Pavilion: Ken Colyer Jazzmen (Tues.)
 - Catford's Tiger's Hd.: Acker Bilk Band (Wed.)
 - Jazzshows Jazz Club: Acker Bilk Band (Mon.)
 - Marquee Jazz Club: Johnny Dankworth Orchestra (Sun.)
 - Marquee Jazz Club: Chris Barber Band (Wed.)
 - Paddington's: St. Mary's Hospital: Humphrey Lyttelton Band (Fri.)
 - Palladium: Cliff Richard, Ross Conway, Joan Regan, Edmund Rockledge, Dex O'Connor, Billy Dainty (Season)
 - MARGATE: Lido: Gary Miller (Season)
 - Winter Gardens: Beverly Sisters, Cherry Walzer (wk.)
 - MARINE: Marine Ballroom: Joe Loss Orchestra (Fri.)
 - Winter Gardens: John Hanson (Summer Season begins Mon.)
 - NORTHAMPTON: Embassy Ballroom: Acker Bilk Band (Thurs.)
 - Summer Pavilion: PAIGTON: Carol Carr (Sun.)
 - SCARBOROUGH: Floral Hall: Jackie Rice, Janet Scott (Sun.)
 - Floral Hall: Dickie Valentine, Joe Henderson (Season)
 - Sea Ballroom: Joe Loss Orchestra (Thurs.)
 - SOUTHEND: Pier Pavilion: Acker Bilk Band (Sun.)
 - SOUTHSEA: South Parade Pier: Chris Barber Band (Sun.)
 - TORQUAY: Ken Dodd, Raindrops, Janie Marden (Season)
 - WELMOUTH: Alexandra Gardens: Anne Shelton (Season)
 - Pavilion Ballroom: Cyril Stapleton Show Band (wk.)
 - WOLVERHAMPTON: Civic Hall: Acker Bilk (Fri.)

Six months is too long to be away

says **FRANKIE VAUGHAN**

FRANKIE VAUGHAN flew into London early last Saturday with mixed feelings about the six months he's spent filming in Hollywood.

He's been out there co-starring with Marilyn Monroe for the 20th Century Fox musical "Let's Make Love," and told DISC: "I shall have to think very seriously before I make any further plans that will entail such a lengthy stay in America."

Frankie was originally expected to stay in Hollywood for three months, but because of the strike, which seriously held up production, and the slow rate at which the film was made, the time of his stay was doubled.

"It's too long to be away from one's family and friends," said Frankie. "Don't misunderstand me, it was a wonderful opportunity working in Hollywood and I wouldn't have missed it, but I'd think twice before doing it again."

"It was great working with Marilyn. I liked the Americans and I liked America, but as I say, six months is a long time."

They suffered

Frankie's wife, Stella, and their children, Susan and David, did spend some time with Frankie while he was in Hollywood. "We all had a wonderful time together, but my wife and children mean everything to me and though it was a great chance for the children to see something of the world it means that their education suffers. We did send them to school in Hollywood, but the educational standard is way behind ours."

Though there were personal drawbacks for an essentially family man like Frankie in working as far afield as America, it has done his career nothing but good.

He has appeared frequently as a guest in the major TV shows networked across the States and his name has become firmly established. The film also will help to make him internationally known.

Because of the extra long time that the film took in production, Frankie's plans for appearances at home had to be cut. When he arrived here on Saturday he had just seven days left in which to get ready for his summer season at Brighton. The show was originally going to open for a trial run two weeks ago.

"I'm looking forward to the show," said Frankie, "one reason being that I shall be working with all my friends

again—Tommy Cooper, The King Brothers, Roy Castle. It's wonderful being with friends and, of course, I shall have the family down at Brighton with me."

After his ten-week season at Brighton, Frankie is hoping to make a northern tour, but is not intending to make many TV appearances. "I shall be in 'Tin Pan Alley' this coming Saturday before going down to Brighton, but at the moment that's all I shall be doing."

"I don't really like working on TV anyway, because your success depends too much on other people and, fortunately, I've reached the stage where I don't have to make appearances to keep my name known."

Later on in the year Frankie has to return to America for an eight-week season in cabaret at the Dunes Hotel in Las Vegas. "I am committed to this," said Frankie. "I may also have to return to America again towards the end of the year for my second film with 20th Century, but there is a chance that the film will be made in Europe, even in England."

John Wells

HOME AGAIN . . . Frankie Vaughan arrives at London Airport with his family.



New look for ITV's 'Sunday Break'

"SUNDAY Break," the only teenage show left on television, is to have a new look, starting from the next programme (July 3).

Owing to its success over the past three years, ABC have given the programme a more extensive budget, and the old format will be completely dropped.

Ronnie Hilton will be a resident singer each week. In addition to Ronnie, ABC have appointed a musical adviser, Reginald Barrett Ayres, who is head of music at the Marischal College, University of Aberdeen.

Mr. Ayres will introduce the Sunday Break Songsters, a resident team of 16 singers who will sing numbers ranging from pop to spirituals.

James Roose Evans, ex-director of the Belgrade Theatre, Coventry, will take over the comedy shots from Jack Stevens.

In this week's edition, a film clip from "The Lambeth Boys," featuring music by Johnny Dankworth and his Orchestra will also be shown. "Sunday Break" is on the screens from 6.15-7.00 every Sunday.

Fabian film

YOUNG American singer Fabian, who made his picture debut in "Hound Dog Man," has been signed by 20th Century-Fox to co-star with John Wayne and Stewart Granger in "Go North," to be filmed during the summer.

Fabian is at present finishing scenes for his latest movie, "High Time," in which he appears with Ring Crosby.

DAVID WHITFIELD IN AUSTRALIA SENDS AN OPEN LETTER TO 'DISC'

Australia is like starting all over again

ANY British artist who is thinking of coming to Australia for a season, please take my advice. You will succeed on your merit—nothing else. I have had a wonderful trip out here so far, but it could have been so much better. When I arrived, I found that no one knew me at all. Even Tommy Steele, I believe, had the same trouble!

Consequently, it is like beginning all over again.

Do not get me wrong about Australia, however. I have enjoyed myself immensely, and I sincerely want to come back. But I will know what to expect the next time.

Any other artists who are thinking of coming, by all means come. Do not let the trouble I and others have had put you off. Come out and do your act properly and make a name for yourself on your merit.

It's great, so far

The Australian audiences have been great so far, if at times a little shy. But they only know we are here because they tell each other.

In my spare time here, I have been participating in my favourite sport—yachting. There are wonderful facilities for this sport in Australia. Both Melbourne and Sydney are situated in natural harbours, and there are plenty of yachting clubs.

I have also been doing a bit of radio and television work in Melbourne and Sydney, mainly in Melbourne. But after two weeks in Sydney I was not even asked to make a TV appearance. Another disappointment.

Unfortunately, the television here is not up to the standards which we are used to at home. The

radio boys are really great, however. Melbourne has about eight radio stations and the competition is pretty keen.

I liked my work on radio here, as you feel so much at ease. Anyone who sits with the radio boys on a session here MUST feel at ease, they are so good. I must have done dozens of these sessions, and I was even asked to read some of the commercials—a task I enjoyed tremendously. So far, I have not felt homesick.

I cannot afford to be homesick. My job is entertaining people. I do miss my kids, however. My wife Sheila joined me in Sydney a few weeks ago and we have a nice flat here.

Unfortunately, I was not able to attend any of the Australian Rules Football matches, which is the big sport out here. But I was keen enough to collect all the badges of the Melbourne football clubs.

A lovely country

I think Melbourne and the people are truly hospitable. The people are proving in themselves, that it is not only a lovely place, but a lovely country to live in, because it has so many opportunities if you are willing to work.

I have been asked if I have ever thought of staying here. The answer is "yes." But, let us face it and be honest, my feet might be in Australia, but my heart would always be in England no matter where I was appearing.

BACK STAGE visitor for David Whitfield when he appeared in Melbourne was Maurice Chevalier.

