

# DISC

THE TOP RECORD & MUSICAL WEEKLY

No. 122 Week ending July 23, 1960  
Every Thursday, price 6d.

## Songs like 'Mais Oui' are hard to find

THE widespread acclaim which has greeted their record of "Mais Oui" has delighted The King Brothers, currently appearing with Frankie Vaughan at the Brighton Hippodrome.

"It's certainly the record we most enjoyed making," Michael King told DISC. "We liked it better even than 'Standing On The Corner,' and we're keeping our fingers crossed for it."

Frankie Vaughan came across the song during his recent stay in America, and immediately thought it was ideal for the Kings.

"It wasn't in the hit parade over there or doing anything special," said Michael. "It was just another song. But Frank thought it was ideal for us, and sent it over. Norman Newell and Geoff Love shared his opinion. It's not a rock number, but it's got plenty of beat and drive."

"It's the type of song we enjoy doing most, although they're very hard to find these days."

During their Brighton season, the King boys—Michael (below, left), Dennis and Tony—are sharing a house in Hove with Roy Castle and his pianist, who are also on the Hippodrome bill.

"We're mucking in together and having a great time. Playing lots of golf, too, despite the indifferent weather."

There's a possibility that the Kings will be going to Las Vegas with Frankie Vaughan at the end of the year. "We have a valid contract for a season there whenever the dates can be fixed," said Mike. "Actually we don't like talking about it any more until it's definite, because we keep telling people we're going, and still it hasn't happened yet!"

## MARTY WILDE admits...

# I TRIED TO DO TOO MUCH TOO SOON

"WHEN I married Joyce, the screaming stopped. Otherwise matrimony hasn't made the slightest difference to my life or career, apart from the fact that I'm happier now than I have ever been. But I do think I've been trying to do too much all at once. But those who say I'm finished are wrong. Everybody goes through rough patches. Sinatra, who's the king as far as I'm concerned, has. So has Elvis during his army stint. Recently it's been poor old Mart's turn."

The speaker? Marty Wilde, who is at present appearing for the summer season at the Pavilion Theatre, Bournemouth, where he is starring in "The Big Show Of 1960."

The tall, towering star who started life as plain Reg Smith in Greenwich, was in a frank and forthright mood. The absence of the old-time screaming didn't concern him.

"I'm sure my fans are still with me. I think they've just got more mature like I have."

But one of the penalties of stardom is the constant campaign waged by others who are eager to spread the word that you're slipping. Compared with the past, Marty's present position is not so wildly successful as it has been. Particularly with regard to records.

He blames nobody but himself for this state of affairs, however.

"I did the wrong kind of records, that's all. I wasn't feeling the songs at all. But the session I did in the States when we cut 'Angry' was much better. I really felt that song when I recorded it, and I'm glad to hear it's getting near the charts in this country. It's been slow but reassuring all the same. I'm singing much better now with more feeling."

Marty has big ideas and plans where records are concerned.

"My pet ambition has always been to produce my own recordings myself."

(Continued on back page)

\* Marty and Joyce—"I'm happier now than I've ever been."



## Copyright snags on Presley disc

COPYRIGHT difficulties have held up the release of one of the numbers on Elvis Presley's second single to be issued since he was demobbed from the U.S. Army.

The number is "It's Now Or Never" and it has been released in America backed with "A Mess Of Blues." Orders for it have already reached a fantastic level (See page five).

In Britain, RCA have as yet been

unable to obtain a definite release date for the song, and so tomorrow (Friday), they are issuing "A Mess Of Blues" with "The Girl Of My Best Friend," a track from the recent Presley LP. Don Nichol reviews the disc on page ten.



You don't have to speak the language to know this is a hit!



THE KING BROTHERS

with

# Mais oui



coupling:

GOTTA FEELING

45-94672

PARLOPHONE RECORDS



EMI Records Limited - (EMI House) 20 Manchester Square - London W1



## 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

# Amazing prizes!

A recording test, a week-end in Vienna for two, and a 69 gn. tape recorder for the winner

**T**O enter you have only to make a tape recording of yourself, singing or playing a musical instrument, with a maximum running time of fifteen minutes, and 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 two runners-up will receive one of these Stuzzi Mannequin tape recorders



If you are 17 or under and in London between August 16 and 27, entries can be taped at a special studio at the Boys' and Girls' Exhibition at Olympia.

If competitors wish to have their tapes returned they must supply a suitable stamped and addressed envelope.

# Can anyone beat her?

## PRIZE LETTER

**CONNIE FRANCIS** is really amazing! This delightful songstress must surely be unique in the popular record world, for no other girl singer even approaches her consistency in the hit parade.

I think that one of the reasons for Connie's success is her tremendous versatility. An excellent example of this is her current hit "Robot Man." It couldn't be more different from "Mama," which is without a trace of a beat.

Miss Francis' numerous LPs also show the many different types of songs she can sing, ranging from country and western and rock 'n' roll to children's songs and tender ballads sung in Italian. She performs them all with equal ability.

I invite readers to name any star, male or female, who is more versatile than Connie Francis.—**ANDREW DOBLE**, 9, Kimberley Drive, Great Crosby, Liverpool 23, Lancs.

## Post Bag

Each week on 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.

## CONFUSED

**I** AM a keen but a confused record buyer, and I know that I am not alone in my complaint that there are too many top twenties and top tens. Radio Luxembourg and the Light Programme differ in their top twenties for a start, and so do all the newspapers.

There should be just one national top twenty which should be broadcast on the record programmes on radio and television every week.—**TREVOR EDWARDS**, 36, Peel Street, Haslingden, Rossendale, Lancs.

## INSTRUMENTALS

**I**N 1954, Bill Haley introduced the popular music world to rock 'n' roll. Soon afterwards, Lonnie Donegan smashed his way into the scene with skiffle. Both these fashions faded, being superseded by what is loosely termed the "beat ballad." What will follow the ballad?

My money goes on instrumental numbers. Led by Duane Eddy, Russ Conway, Johnny and The Hurricanes,

## BING—FIRST CITIZEN OF THE DISC BUSINESS

**I**T was wonderful to read that my own particular favourite star, Bing Crosby, has just won the great distinction of being made officially the First Citizen of the Recording Industry.

In Hollywood, Bing has just been presented with the "Music Industry's First Platinum Disc" for achieving the fantastic figure of more than 200 million sales of singles and albums throughout the world.—**LESLIE D. GAYLOR**, 16, Pan Lane, Newport, Isle of Wight.

and more recently, John Barry, the instrumental has gradually increased in popularity. These and other artists have paved the way for the instrumental, which I feel will eventually dominate the charts.—**CHRIS DUNCAN**, 3, South Park Hill Road, South Croydon, Surrey.

## FLIPPIN' BAD

**H**OW many artists these days make a record with two good sides? It seems they find a good "A" side, but put anything on the flip. Surely they realise that the success Connie Francis has with her records is because there is a hit on each side. She currently has a record in the hit parade on both sides of the Atlantic because of a good flipside.—**MICHAEL RIDING**, "Highfield," 11, Carham Road, Blackburn, Lancs.

## DIFFERENT

**E**VERYONE nowadays seems to be saying how silly Ricky Nelson was to give up his group which backed most of his old records. Probably it was a real tragedy, but I admire him for it, because he is just about the



At long as he keeps popping up with the well-known, recognisable tunes, his music will appeal to a larger audience than the other lads of trad.—**NORMAN C. THORNLEY**, 14, Lansdale Road, Morecambe, Lancs.

## HIGHLIGHT

**I** MUST say how much I enjoyed the new TV show "Tin Pan Alley." I think the highlight of the series so far was when Mahalia Jackson sang "The Lord's Prayer" in an excerpt from the film "Jazz On A Summer's Day."

I was enthralled by it, and awestruck by the clarity of the singer's voice and the way she put the meaning of the prayer over to the audience.

Vincent Ball said in the show that the film would not be shown on

## These Shadows have talent

**I** HAVE just bought The Shadows' latest record "Apache." It is fabulous, and I think it's the best they have made.

Both sides are equally good, it's certainly worth the money, and I hope for their sakes it gets into the Top Ten.

These boys have an amazing amount of talent, and should be given every chance to prove it.—**P. CULSHAW**, 315, Manchester, Road, Leigh, Lancs.

only rock 'n' roll singer who wants to be different from everybody else.—**S. SPRINGTHORPE**, 111 Hucknall Lane, Bulwell, Nottingham.

## WHAT ABOUT ...

**I** READ with amazement that Larry Parnes says there are no American singers, except Elvis that the British public would pay to see.

I can think of at least two dozen among them Jack Scott, Fats Domino, Ricky Nelson, Jerry Lee Lewis, Johnny Mathis, and Bobby Rydell. And I think there might be quite a few people who would go to see Johnny and The Hurricanes or The Coasters.—**R. CLIFFORD**, 2, Bracken Drive, Baguley, Wythenshawe, Manchester, 23.

## ACKER BEWARE

**A**CKER BILK, Chris Barber, Terry Lightfoot, Ian Manzoni, BEWARE! The hour of thy reckoning is nigh. One Kenny Ball is ringing thy death knell!

With his swinging versions of "Teddy Bear's Picnic" and "Waltzing Matilda," Mr. Ball is well on the way to knocking the top trad men off their precarious pedestals, because his brand of Dixieland is far more commercial than theirs.

## Plink, plunk is not new

**I** AGREE with what Pete Murray said about John Barry (DISC 9-7-60). I quite like John Barry, but the "plink, plunk, plunk" noise is not new. Buddy Holly was singing to that type of accompaniment long ago.—**M. BENN**, 114, Old Bank Road, Dewsbury, Yorkshire.

circuits because there is not a big enough following for jazz. I am convinced this is nonsense, and that the film would pack any cinema.—**P. THOMAS**, 41, Silchester Road, Southcoate, Reading, Berks.

## NO COPIES

**H**OW glad I am that Pete Murray, on a recent "Juke Box Jury," criticised the copying of records. I have felt very strongly on this subject for a long time, and I think it is very bad for a singer to gain a hit record by copying another version.

Similarly, I am against artists who take another's style and gain hits that way. Give me the originality of artists like The Everlys, Gene Vincent or Brenda Lee, who have relied entirely on their own talent to rise to fame.—**M. J. B. TANDY**, 51, Redlands Road, Penarth, Glamorgan.

## FINE JOB

**I** COULD not disagree more with L. Gaylor's remarks (DISC, 9-7-60) when he said that "Pick Of The Pops" hardly pays any attention to the selection of its records. David Jacobs does a fine job, and after all, it is his job to play the records in the hit parade and the new releases.

Surely, he should not take the blame for the records he plays, for it is we record buyers who influence what he plays on Saturday nights.—**DAVID BURNINGHAM**, 7, St. Thomas Street, Lymington, Hants.

## HERE'S PROOF

**I** DO not agree with M. Tilcomb (DISC, 9-7-60) that a singer's career can be ruined when they have a hit-making record released while they still have another record in the Top Twenty.

Surely, he is proved wrong by the continuous success of Connie Francis, Lonnie Donegan, Elvis Presley, and The Everly Brothers. I think that if any of the above artists had half a dozen hits in the Top Twenty, it would not ruin their careers, because they have ability.—**DAVID MENDEL**, 28, Clissold Court, Green Lanes, London, N.4.

## PUZZLED

**O**WEN BRYCE commented on Kenny Ball (DISC, 2-7-60): "It could be Lightfoot, Acker or even Bob Wallis." Now, this puzzles me. It has always been my opinion that Bob Wallis played very good jazz. I heard him on the BBC's "Jazz Club," and the band was very obviously appreciated by the audience—they went wild over the solos in "Louisiana-ay."

So I am left puzzled and somewhat angry over Owen Bryce's comment.—**OWEN WILLIAMS**, 59, Mount Pleasant Lane, Clifton, E.S.

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



**JOSEPHINE**  
**BILL BLACK'S**  
**COMBO**

LONDON  
 45-HLU 0156 45 rpm

**AMERICAN TOP TENS**

These were the ten numbers that topped the sales in America last week (week ending July 16)

Last Week	This Week	Title	Artist
1	1	Alley Oop	Hollywood Argyle
2	2	I'm Sorry	Brenda Lee
3	3	Everybody's Somebody's Fool	Connie Francis
4	4	Because They're Young	Duane Eddy
5	5	Mule Skinner Blues	Fendermen
6	6	Only The Lonely	Roy Orbison
7	7	That's All You Gotta Do	Brenda Lee
8	8	My Home Town	Paul Anka
9	9	A Rockin' Good Way	Dinah Washington & Brook Benton
10	10	When Will I Be Loved	Everly Brothers

**ONES TO WATCH**

Image Of A Girl - Safaris  
 Polkadot Bikini - Brian Hyland

**JUKE BOX**

Based on the recorded number of "plays" in Juke Boxes throughout Britain (for the week ending July 16)

Last Week	This Week	Title	Artist
1	1	Good Timin'	Jimmy Jones
2	2	Robot Man/Mama	Connie Francis
3	3	Please Don't Tease	Cliff Richard
4	4	Ain't Misbehavin'	Tommy Bruce
5	5	Angela Jones	Michael Cox
6	6	Made You/Johnny Comes Marching Home	Adam Faith
7	7	What A Mouth	Tommy Steele
8	8	Cathy's Clown	Everly Brothers
9	9	Three Steps To Heaven	Eddie Cochran
10	10	Shakin' All Over	Johnny Kidd

Published by courtesy of "The World's Fair"

**ELVIS PRESLEY**

THE GIRL OF MY BEST FRIEND;  
 A MESS OF BLUES

RCA RECORDS  
 45/RCA-1194 45 rpm

**Teddy Johnson STAR OF TV, DISCS AND RADIO, WRITES FOR YOU**

**'Death disc' is not bad taste—I'm told**

INTO the public spotlight this week comes 20-year "unknown" Ray Peterson. This tall, gangling Texan finds himself the centre of the controversy over his "death disc" "Tell Laura I Love Her." The American hit of which Decca have postponed releasing over here because it's "too morbid." Perhaps the disc will never be released here. Decca have voiced the opinion that in view of the current public concern about road fatalities it might be an inappropriate time to issue this RCA record.

"Tell Laura I Love Her" is a record about Tommy and Laura, two teenagers who want to marry but find they haven't the cash. Tommy tells his girl friend that he is going to enter a stock car race and try to win the \$1,000 prize that they need to start their home.

copies. And no one would condemn a news or picture editor of bad taste for doing so."

I asked Mike how the record came to be made.

MIKE: "About six months ago a young singer on American Decca named Jeff Barry brought in a song about a kid being killed by a Brahms bull at a bull ring. The disc didn't have mass appeal—he was told to re-write the lyrics. He brought it back as now recorded."

I asked Mike about American reaction to the record.

MIKE: "We anticipated certain folk might object—though the only part I felt which might raise disapproval was the ending where Laura prays in a church for Tommy, against organ overtones. But if there was objection, we were sure that if one radio station played the disc then it would spread like a forest fire. And that is what happened."



ALMA COGAN

**The message**

Tommy doesn't win. His car overturns—and just before he dies he pleads with the ambulance men to give a message to his betrothed. "Tell Laura I Love Her."

Back to America tomorrow goes the London-born record executive who helped to make the disc. His name—Mike Collier.

This ex-school chum of musicians Johnny Dankworth and Donald Purchase was well known in Tin Pan Alley before he emigrated to America.

Before he left I fired off some questions at Mike. "Did he think the disc was in bad taste?"

MIKE: "No. This is a story of something that could easily happen. The story of a youngster killed in an accident. I can imagine that if last Saturday a youngster was killed under similar circumstances the Sunday papers would have splashed the story with front and middle-page picture spreads.

"Why? Because it would sell more

Those are the personal views of Mike Collier. Will the disc be issued on RCA over here?

Collier thinks it will—and he is sure that it will be a big hit here. The next move with "Tell Laura I Love Her"?

The decision rests with Decca's executives as to whether the disc sees the light of day—or the master gathers dust on the shelves.

**THIS made me laugh.** The news-paper content poster after John Kennedy (and Larry Parnes) had won the law suit, and John Kennedy (U.S. Senator) had won his poll to stand as Democratic representative for the Presidency of the United States of America.

It read: "TOMMY STEELE CASE RESULT. KENNEDY FOR PRESIDENT."

But I suppose after the high jinks of the Democratic election, anything is possible. Will Tommy run as Vice-President?

**Bad luck dogs Alma**

WE were chatting with Alma Cogan this week. She is co-starring with Tommy Steele at the Opera House in Blackpool. Alma tells us that when you see her on TV this Saturday in "Tin Pan Alley" she will have her leg still bound up.

She has had terrible luck... broken her toe, and then slipped on the staircase and suffered a septie leg.

**TOP TWENTY**

Compiled from dealers' returns from all over Britain  
 Week ending July 16, 1960

**Everly Brothers in at 11, Newley at 15.. Brian Hyland leaps 10 places**

Last Week	This Week	Title	Artist	Label
2	1	Please Don't Tease	Cliff Richard	Columbia
1	2	Good Timin'	Jimmy Jones	MGM
7	3	Shakin' All Over	Johnny Kidd	HMV
3	4	Mama/Robot Man	Connie Francis	MGM
4	5	Ain't Misbehavin'	Tommy Bruce	Columbia
6	6	Made You/Johnny Comes Marching Home	Adam Faith	Parlophone
9	7	Angela Jones	Michael Cox	Triumph
5	8	What A Mouth	Tommy Steele	Decca
8	9	Three Steps To Heaven	Eddie Cochran	London
20	10	Polkadot Bikini	Brian Hyland	London
—	11	When Will I Be Loved	Everly Brothers	Warner Bros
16	12	I'm Sorry	Brenda Lee	Brunswick
19	13	Look For A Star	Garry Mills	Top Rank
11	14	Pistol Packin' Momma	Gene Vincent	Capitol
—	15	If She Should Come To You	Anthony Newley	Decca
10	16	Cathy's Clown	Everly Brothers	Warner Bros
17	17	I Wanna Go Home	Lonnie Donegan	Pye
12	18	Down Yonder	Johnny and The Hurricanes	London
—	19	Paper Roses	Kaye Sisters	Philips
—	20	The Lady Is A Tramp	Buddy Greco	Fontana

**ONE TO WATCH**  
 Apache - The Shadows



**JOAN REGAN**  
 with Donna and Rusty  
**'Papa Loves Mama'**

**IAN MENZIES**  
**'THE FISH MAN'**

**DAVID MACBETH**  
**'UNHAPPY'**

**JAMES DARREN**  
**'BECAUSE THEY'RE YOUNG'**



**GARY MILLER**  
**'Mission Bell'**



# THE KAYE SISTERS SHEILA • SHAN • CAROL

For eight months the girls gave up working as a trio while Carol had her baby... their first job together again was to cut their first hit record in three years

## Baby brings luck to the three Kayes

FOR three years The Kaye Sisters have been together. Making records, plugging them on TV, radio and the stage. But "Paper Roses" is their first real hit and it should have been their WORST seller. "Paper Roses" was the first record the girls made together after Carol had returned to the trio after having her first baby.

And up to this point they had been apart for nearly eight months and had stood a grave risk of joining the ranks of forgotten names.

"But," said Sheila, "when Carol came back into the act it was just as if she'd never left us." During the months Carol was away, Sheila and the third member, Shan, had tried working as a pair, primarily to keep the name Kaye going, but it wasn't too successful. "Agents just wouldn't take the chance of using two of us," said Shirley. "But Shan and I did make some appearances, using a replacement for Carol—once Joan Rogan came in while we were appearing on her variety tour.

### Noticeable

"Lots of people have asked me," said Carol, "why I didn't carry on working much longer than I did. They said that people like Jill Day managed it when she was having a baby, so why couldn't I?"

"But everybody seems to forget that when you're appearing with two other girls it looks far more noticeable.

"For a while we all appeared in maternity dress on stage as a sort of gimmick, but after a while even that wasn't enough."

When Shirley and Shan worked as a pair, or when they used a substitute, they found it much harder work. "We had to put so much more into each song if there were just two of us carrying the act," agreed Shan and Shirley. "And it was made far more difficult because we had trouble remembering we were a pair and not a threesome.

### Not again

"Sometimes," continued Shirley, "we'd find a song and think it would be wonderful only to realize that it would suit three people and not two.

"We even got as far as doing the arrangements for three, at times. But it wasn't wasted really, because we can use some of that material now we're all together again."

From the very firm "No" that Shan and Shirley gave, it doesn't look as if the act is likely to be interrupted again, at least as far as they are concerned, because of marriage or children.

Said Shirley: "I would never consider

marrying while I am still in the business. When I marry, it's for keeps, and I don't think it's fair to expect a marriage to last if the

wife happens to be in the business. I know whom I would like to marry, but we'll wait until I'm out of The Kaye Sisters. All three of us know that we're no Andrew Sisters and that we can't go on for ever.

"And what's more, we don't even want to do that. We don't even want to be stars; we're quite happy as we

are. As long as people pay to see us, we'll entertain them. After that I for one am going to get married. But not before.

The Kaye Sisters are not sisters. When they go away on variety tours, or do a seaside season for eleven weeks as they are now doing at Great Yarmouth, they rarely stay in the same digs.

THE KAYE SISTERS... working again now as a trio and with a hit disc on their hands. (DISC Pic)

"We work together," they all agree, "but we don't mix our personal lives. As if it, we're ideally suited to one another, but if we spend every 24 hours of the day together we'd get on each other's nerves. And if we were sisters, well..."



## Experience plus new blood in the New Jazzmakers

TONY HALL REVIEWS THE MODERN JAZZ SCENE

DRUMMER Allan Ganley is back on the scene with a bang—and a new band. To be known as "The New Jazzmakers," its conception is very much more earthy than that of its predecessor, which had Art Ellesen, Ronnie Ross and Stan Jones.



ALLAN GANLEY—The "New Jazzmakers" are more earthy than their predecessors

I heard it at rehearsal the other afternoon. And very nice it sounded, too!

One thing about it that particularly pleases me is its personnel. It has a happy blend of experience and "new blood." Said Allan: "The trouble with many new bands nowadays is that they always contain the same old familiar faces.

"I thought it would be a good thing to bring in some new guys. From the public's viewpoint, this should bring additional interest. And for us 'veterans,' it will bring added enthusiasm and incentive to play."

### Real stomper

The "veterans" (whose average age is somewhere in the late 20's) are Allan, Keith Christie (trombone) and Arthur Watts (bass). The new boys: Stan Robinson (tenor) and Johnny Burch (piano).

Manchester-born Stan is a real stomper. And he's improved in much since last winter, when he took off to work in India for a while. His sound is stronger and his swingier. He plays long hours and he's not averse to venting his feelings on his horn. I think he'll be a most important player.

Burch, 28, comes from London. He only turned 200 a year ago and has been playing American camps on the Continent. His style is very different from that of the sensitive Stan Jones. John drives hard with both hands. An outspoken "comper," he, too, is quite a stomper (if you will

pardon the unintentional rhyme).

Allan is writing the entire book, so the band will at least have a personal sound. One of the tunes they are doing is a beauty, which Jimmy Deacher wrote and recorded two years ago, called "Heather Mist." Listen for it.

### EXCITING

EASILY the most exciting new soloist in town is 28-year-old, Jamaica-born, alto-saxist, Harold McNair, better known as "Little G." Since leaving his native Nassau late last year, "G" has worked and

there every Tuesday, Friday, Saturday and Sunday with the resident rhythm section.

I have only heard him once so far, unfortunately—and only for a few minutes. My first impression was that his conception is basically Bird-like, while his sound, especially in the upper register, reminded me of Joe Harriott. He is an intense player, but far less tense than Joe and is already, I would say, one of the most important modern altoists in the country.

### MEMPHIS

I VISITED Jazzshows Jazz Club the other night to hear and meet American blues singer and boogie-woogie pianist Memphis Slim (real name Peter Chatman).

Slim, currently based in Chicago, records for the Vee Jay-Abner labels and is the composer of Joe Williams' famous features with the Basic Band, "Ev'ryday" and "The Coon-lick." Amongst his musician friends in the Windy City is the tremendous tenorist, Johnny Griffin.

Slim is a driving, swinging pianist in the blues 'n' boogie idiom and an excellent blues shouter. "But I can play anything the people want," he told me. "Folk music, blues, jazz, progressive, rock 'n' roll. My band can work anywhere."

During his stay here he is doing broadcasts, concerts with the Chris Barber Band and a TV show with Chris, Tony Kinsey's Quartet and Eddie Thompson. This goes out on August 6. I think you will take tall Slim to your hearts. I know I do.

HAROLD McNAIR  
An intense player



broadcast in Sweden and Paris. There he teamed up with Bud Powell and Kenny Clarke at The Blue Note.

Two months ago he spent five days in London; where he created a tremendous stir with his exciting, emotional playing.

"G" came back to Britain some ten days ago, blowing even better than before. He has now been signed by the Ronnie Scott Club to appear





## DONALD PEERS

AND Janet Osborne  
Papa, he loves Mama

COLUMBIA 45-DB488



The **Best** in  
pop entertainment

FROM



The greatest  
recording organisation  
in the world



## SHIRLEY BASSEY

As long as he needs me  
(from the musical 'Oliver')

COLUMBIA 45-DB490



## PAUL HANFORD

Itsy-bitsy teenie-weenie  
yellow polka dot bikini

PARLOPHONE 45-R4600



## CHARLIE DRAKE

Naughty

PARLOPHONE 45-R4675



## JACK DAILEY

Little Charmer

COLUMBIA 45-DB487



## JOHNNY PRESTON

Feel so fine

MERCURY 45-AMT104



# Cable from AMERICA

## Dealers rush to order Presley's new record

**ELVIS PRESLEY** has made his second disc since being discharged from the Army, and very different Presley it is. Remember "O Sole Mio"? Well, this is a modern working of it, now called "It's Now Or Never" and anyone who thought Elvis was becoming a has-been can think again. In a few weeks this will top the charts, without question. Radio programmes are playing little else and the dealers are already overwhelmed with orders.

**Dean Costa's** next disc for United Artists, "Never On Sunday," may well become the instrumental of the year. It's from the prize-winning film of the same name, and features an exotic mid-east mandolin called the "Kabooka" playing solo to a huge string orchestra.

**Bob Merrill** has put lyrics to the popular Continental hit, "Mustapha," and called it "The Sheik of Chicago." **The Four Lads**, who are riding high at the moment, travelled nearly 2,000 miles, to record this one night, after which they had to return to their club engagement, but by all accounts they left a big hit behind them.

**Bobby Rydell** has made a new and different version of the big hit song "Volare." It's a swinging, up-tempo version, which in a few days started signs of becoming yet another hit, in spite of Dean Martin's hit recording of a few months ago.

**Arthur Godfrey** is back on wax, and is at the moment cutting four albums for the Hanover-Signature label, which will consist of Hawaiian-jazz inspiration and sing-along type music.

Dot Records are very excited about their new record "A Monkey's Wedding," which is beginning to move big. It introduces a newcomer to the label, young **Bobby Reed**, who turns out to be a terrific singer.

## Peggy's answer to Bill

**PEGGY TAYLOR** on Gem, has made a record answer to **Bobby Darin's** "Won't You Come Home Bill Bailey," with the same type backing. It's called "Don't You Come Home Bill Bailey." It could well go, too.

Film fans here can now buy "Patti Page Sings And Sings In Elmer Gantry," which, as the title suggests, is Patti singing along with the choir.



CARMEN McRAE

A great new album is out this week called "The Subterraneans" from the controversial film of the same name. Music, penned by **Andre Previn**, is performed on both disc and screen by such greats as **Shelley Manne**, **Gerry Mulligan**, **Red Mitchell**, **Dave Bailey**, with one vocal, "Coffee Time" Tops, by **Carmen McRae** (DISC Pic).

the spirituals from the forthcoming film which marks her debut to the screen.

West Indian folk singer **Gregory Holder** has been signed by Mercury Records. His first job will be to cut an album of well-known (West Indian) folk songs. He has already been named here as the biggest successor to **Harry Belafonte**.

**Shirley Jones** and husband **Jack Cassidy** are the



\* **NAT "KING" COLE** has teamed up with **Stan Kenton** again for a new Hoffman-Manning number, "Steady."

latest artists to form their own music publishing company. It will be called **Shawn Music**, with lovely offices in Hollywood. It will be mostly concerned with scores from musical shows.

Ten years ago **Al Hoffman** and **Dick Manning** wrote their first hit song together. Ten years ago **Nat "King" Cole** and **Stan Kenton** made a disc together called "Orange Coloured Sky," which became a world-wide hit. Now all four combine talents again to make a new hit called "Steady."

**Ray Charles**, a blues singer whose earthenness frequently plumbs astonishing depths, makes his first appearance in the hit charts with "Sack And Stones" on ABC Paramount. Born in Albany, Georgia, one of Ray's big ambitions is to write works for full orchestra and chorus. This may be fulfilled this year as the Hollywood Bowl are considering performing one of his compositions.

## Slight change in style

**PEGGY LEE** again teams up with **Billy May** to give us a wonderful album, which, in a way, is a little different in style from what we expect from this pair. It's called "Pretty Blue Eyes."

Capitol have acquired the original-cast recording rights to the forthcoming Broadway musical "Fenderbohn." The show will star English actor **Maurice Evans**, and the staging is by the same team that produced "Fiorello," which won many awards earlier this year, and has since become a best-selling album.

Three disc companies are fighting each other on the up-and-coming hit song "If The World Don't End Tomorrow." They are: **Columbia**, with **Carl Smith**; **Argo**, with **The Fairlanes**, and **Image** with new boy **Doug Warren**. The song is basically a C and W tune with all-market appeal, rather like "He'll Have To Go."

**Etta James**, who is becoming very big here since her big one, "All I Could Do Was Cry," has now teamed up with singer-composer **Harvey Fuqua** on disc with "My Heart Cries" and "If I Can't Have You." She is also part writer with Harvey on both numbers.

**Teresa Brewer** is on a nation-wide tour of the country promoting her latest record, "Anymore," a pop version of a great country song, which is already doing very well in its original form by **Roy Drusky** on Decca, although the Brewer version will no doubt win through. She has backed this with a cute number which brings back memories of her first hit, "Music, Music, Music," this time telling about "That Music Man."



E.M.I. Records Ltd. E.M.I. House  
20 Manchester Square London W.1



# ALONG THE ALLEY

NEWS FROM THE STREET OF MUSIC

## Festival winner has huge success

THE first Spanish Festival of Song was staged last year in Barcelona. The winning entry in the competition was a song called "La Montaña" (The Mountain), and it's now sweeping to widespread success throughout the English-speaking world.

Briefly, the song tells a symbolic tale about two lovers whose affection and happiness were separated by a mountain. Composer of the tune is Augustin Algueró, a well-known name in Spanish operetta, and English lyrics have been set to the song by American writer Alec Wilder.

Essex Music is publishing the song in Britain, and David Platz of that company gave the details of its progress so far. First and foremost, as far as the British market is concerned, is the fact that ANTHONY NEWLEY has recorded the English version for Decca under its title of "If She Should Come To You."

## Invincible

The combination of an unusual song and an unusual singer with huge popularity like Tony Newley should prove an invincible formula for the hit parade. The tune is also available instrumentally under its original name of "La Montaña." FRANK DeVOL and his Orchestra have recorded it for Philips and London have issued the version by pianist ROGER WILLIAMS. GORDON JENKINS has recorded it under its English title for Capitol.

David Platz hopes that "La Montaña" will become a standard, and the melody certainly has all the ingredients of one.

Other up-to-date Essex items include "Bad Man's Blunder," a humorous Western ditty recorded for Capitol by THE KINGSTON TRIO, and "Uh Huh" recorded for Parlophone by KEITH KELLY.

Next week Decca release another EP featuring PADDY ROBERTS singing his own compositions



✱ PETER WYNNE—strong sheet music sales.

which are published by Essex Music. The record's title is "Paddy Roberts Tries Again," and among the songs is a "sequel" to "The Ballad of Bethnal Green" entitled "The Belle of Barkling Creek."

THE Musicus publishing company has specialised mostly in light instrumental material since its formation. This is not surprising as its fortunes are guided by Edward White, composer of perennial light music standards such as "Runaway Rocking Horse" and "Puffing Billy."

Now Musicus has branched out into the world of pop songs with "I Need You Close Again" recorded for Parlophone by PETER WYNNE, the new beat balladeer in the Parnes team. This number has registered strongly already in sheet music sales returns—an unprecedented occurrence these days for a song of this description.

Musicus intend to maintain their interest in the pop field if the right opportunities occur. Meanwhile their catalogue of light instrumentals continues to grow profitably, despite the fact that recordings of this nature happen very infrequently these days.

These instrumentals have a strong Latin element. Tunes like "The Cricket" and "Barbados" are regularly broadcast, and a new one called "Midnight in Brazil" is on its way.

N.H.

✱ ANTHONY NEWLEY (centre) seen here in an impromptu "session" with Lionel Bart and Jean Philippe, should ensure success for "La Montaña."

# Everything's ready including the gum!

ON Tuesday evening, August 2, Judy Garland will start recording two stereo albums at the EMI Studios in St. John's Wood. Norman Newell will supervise the five sessions. Norrie Paramor will do the backings.

This will be the first time that Judy has recorded in stereo.

These sessions, as we announced last week, have been planned to coincide with Judy's current holiday trip to Europe.

"I'm going to record songs that have been important in my life," Judy told me shortly after arriving in this country last week.

"I'm including 'Over The Rainbow,' 'Chicago,' 'The Man That Got Away,' 'Jingle Bells' . . ."

"Jingle Bells"?

"Why sure," she said. "This is the very first song I sang on stage. I was three and appearing with my parents in a home town theatre back in Grand Rapids, Minnesota. A long time ago . . ."

Ask Judy Garland how long ago and one of her favourite answers is: "I was born on the set at MGM studios when I was 12 years old."

Judy and I talked about the song that everyone will remember her for — "Somewhere Over The Rainbow."

## Wonderful song

"I guess I'm lucky to have such a wonderful number for a theme song. Some singers have terrible numbers. You know I still gulp a little whenever I sing it. After all, it's a very touching song."

When it comes to recording, Judy has her own rules. She insists on recording in the evening.

"I never record during the day. Always at night. It isn't light to get up at eight in the morning and start recording a few hours later. The voice isn't ready," she said.

"I think my voice today is at its very best. I've just cut an album called 'That's Entertainment' and I think it's one of my best for a long time."

Judy has recently recovered from an illness.

"I had a long rest and I think it did my voice a power of good."

I'd heard that Judy had singing lessons for the first time in her life, a couple of years ago. I asked her about these.

"Well, they weren't exactly singing lessons. I was in Las Vegas and had developed laryngitis. Sunny, a lot of singers get this while they're in Vegas. I'm told it has something to do with the air."

"My sister knew of a wonderful throat doctor and she asked me to go along and see him, which I did.

## 'Over The Rainbow' will be one of the numbers she will record here

He taught me an awful lot. How to form words and keep the throat open. My voice often suffered because of the strain of pushing the words out through a closed throat.

"I never see the doctor any more, but I still practise what he taught me."

"As you know, this is really a holiday trip," she said. "But I've worked here before and I wanted to record here again and this trip was a wonderful opportunity for me. Another reason was the fact that I wanted to work with Norrie Paramor. I think he's great. I've heard a lot about him."

"I know your British arrangers and backings are really wonderful. Really wonderful."

Later I asked Norrie how he was looking forward to the long sessions with Judy Garland.

"Well, for me this is something very special indeed. It's a wonderful opportunity, of course. Nervous?"

Well, let me say that perhaps I'm just a teeny-weeny bit nervous. Not much mind you, but just a little."

Norman Newell, too, has been looking forward to the sessions. "Personality," he told me. "I'm utterly devoted to Judy Garland. I've been a fan of hers for as long as I can remember. Maybe I'm approaching the sessions in a manner that an A and R man shouldn't. And that is as a fan. To me Judy can do no wrong."

"But if I have to criticise her, and it might be difficult, then I shall. But I don't think I'll have to."

"Our last session, nearly three years ago was a very happy one. There was none of the so-called Garland temperament, nor did she display any tantrums. In fact the only time she got a little upset was after I'd been unable to get her some chewing gum at nine at night."

"This time we're prepared," he grinned.

# Jack Good

says

# Bart should write this song!



TOMMY STEELE



LIONEL BART

IF this column looks a bit travel-worn and sun oil stained, it's because I brought it with me from Amalfi, in the south of Italy, where I'm on holiday. But holiday or not I have to be in London at regular intervals to record my record shows for Radio Luxembourg.

So I flew in for precisely one day—and then it hit me! I knew what I'd been missing—rain and rock. Rain I can do without, permanently. And rock? Well, a few weeks without it can sharpen the appetite. That's why, like last year, I spent my holiday in Amalfi—it provides peace and quiet.

But while I pick my holiday spot to get away from the stars, many people choose their holiday location in order to be near them. The stars are off to the coast singing their hit tunes like so many peep-pipers, and

the fans follow in streams; many delaying their holiday booking until they know where their idols will be for the summer season.

Such ardour is a characteristic of our times, especially in evidence among teenagers whose enthusiasm for the things that attract them, knows no bounds.

But I wonder if it will take them as far as the Old Vic in November when one of the dressing rooms will have a new name on its door—that of Mr. Thomas Steele.

As yet it is too early to give you any details of this fascinating event—the only thing that is completed so far is the script; that's been available since Oliver Goldsmith wrote "She Stoops To Conquer" for production at Covent Garden in 1773.

I wonder if Tommy has a copy of the play propped up by his dressing room mirror in Blackpool. There are a lot





# for Judy—



JUDY GARLAND is presented with a bouquet by Janet Osborne, daughter of MD Tony Osborne at a reception given in her honour at EMI. (DISC Pic)

of lines for him to learn (331 altogether, Tom—and if I may give you a tip, the best way to learn lines is to get Ann to test you; after all, what's a wife for if it ain't to help you learn your lines?)

When he's mastered all 331 of them, there's also a song to be learnt. It comes in Act One, scene two, it's about a job and the lyrics start:—

*Let school-masters puzzle their brains*

*With grammar, and nonsense and learning;*

*Good liquor, I stoutly maintain,*

*Gives genius better discerning.*

Swinging school, eh?—but what a beautiful!

Hundreds of actors must have sung this song, over the last two hundred years, to different tunes. Where will Tommy get his tune from? It's a good, roaring pub song and, I should imagine, right up the street of Tom's friend, Lionel Bart.

## Rock made them

Lionel wrote Tommy's very first songs and has continued to supply him with the very best material ever since. The most recent example being the title song from his new film "Light Up The Sky."

Just as Tommy has steadily broadened out to become the all-round artist he is today, so Lionel has developed into the most successful songwriter we have and the creator of three of the best shows to grace our legitimate theatre in recent years. When stupid people "smack the rock," let them ponder upon just two of the people the rock introduced to entertainment—T. Steele and L. Bart.

They are both where they are today because they have the spirit to take on anything that will challenge and stretch their talent. It would give me a great kick if these two could make Goldsmith's 200-year-old lyric into a popular hit of 1960. Let's wait and see what happens.

## Eel sales up?

SONGWRITERS can influence all sorts of things nowadays. For instance, I'm sure that Lionel's song "Jellied Eel" (sung as to the manner born by Mr. Joe Brown) is boosting sales on the stalls round Aldgate.

Both of the boys come from the rough, tough, dear old East End where I spent a year of my life that I'll never forget.

One of the permanent features in the real-life stage set of the East End, are the jellied eel stalls. As I write, by the shores of the Mediterranean, the East End seems far away; but I'm ready to bet that the jellied eel stalls are blessing the names Bart and Brown.

## Double hits

MY copy of DISC has reached me—even in my Italian retreat—and as I go through its pages, the thing that stands out and catches the eye, is the fact that no less than four singers have a double in the hit parade: Jimmy Jones, Connie Francis, Brenda Lee and Adam Faith.

And if I may hark back to my theatrical theme, it's just occurred to me where I've seen Adam's hair style before. Sir Laurence Olivier used it in his film of "Hamlet."

## NEW RELEASES SHOCK

ON my flying visit back home, I got to hear a stack of new releases, and what a shock I got. This new craze for having a string backing is really getting a terrifying grip.

That I should live to hear a Fab Dommio walking blues with trilling violin instead of his reedy saxophone! Do not get me wrong. The experiment is successful, Fab's singing and playing keeps the whole thing rolling and the strings make the number an engaging novelty.

But like eating marmalade with kippers, though it is not the sort of thing that should be tried too often.

Daame Eddy has gone all Frank Chacksfield, too, with "Because They're Young." Not so good; I prefer Chacksfield. But it is no good saying that there must be no experimenting, otherwise you will get the sorry catalogue that makes up Chuck Berry's list of releases. The latest is "Bye, Bye Johnny." Poor old Chuck seems to have but two songs left in him—"Sweet Little Sixteen" and "Johnny R. Goode"—and he appears to have recorded five or six different versions under various titles.

Lucky You!  
Here's your good

# Series Fortune

# 22/6<sup>D</sup>!

Wonderful new way to put a song in your heart—without burning a hole in your pocket!  
It's Fortune . . . Fontana's grand new series of 12" L.P.'s—only 22/6d. each.

Don't waste a moment—make the most of your good Fortune!

Music from Lerner and Loewe's

## MY FAIR LADY BRIGADOON

Z 4002

Music from Rodgers and Hammerstein's

## THE KING AND I FLOWER DRUM SONG

Z 4001

Music from Rodgers and Hammerstein's

## SOUTH PACIFIC

Z 4003

Dancing with

## SAMMY KAYE IN HI FI

Z 4005

Liberace at the piano with Orch. accompaniment

## THE LIBERACE SHOW

Z 4000

Music from Rodgers and Hammerstein's

## OKLAHOMA! · CAROUSEL

Z 4004

## JIMMY McPARTLAND'S DIXIELAND

Z 4009

Dickson Hill and The Wayfarers

## 25 ALL-TIME COUNTRY & WESTERN HITS

Z 4011

Joe Glover and His Collegians

## FLAMES, FLAPPERS AND FLASKS

(Hits of the 20's)

Z 4010

John Nsher, Gordon Goodman, The Summit Four

## THE BASSO PROFUNDO

(Barbershop Ballads)

Z 4012

ONO MARTINELLI  
MY FAIR LADY BRIGADOON



ONO MARTINELLI  
SOUTH PACIFIC



ONO MARTINELLI  
THE KING AND I FLOWER DRUM SONG



fontana

Each record is packed in an individually designed gaily decorated full colour sleeve that is itself protected by a sealed polythene outer. 100% quality guaranteed

FONTANA RECORDS, STANHOPE HOUSE, STANHOPE PLACE, LONDON W.1





# JUNGLE BO



Well, it makes a change from singing! In his next "Saturday Spectacular" on July 30 Cliff Richard will appear as the adopted son of Tarzan (the chap with the boots!) in a filmed insert. These scenes were shot in the dark jungle atmosphere of a country club at Ebbw Vale in Herefordshire. The maiden in distress is Barbara Windsor, the white man is Peter Elliott and Tarzan is Mario Fabrizi and the story was unfolding with clockwork precision—until it started to rain, hence the umbrella, a shot, incidentally, which you won't see in the film!

## Richard Allan to tour London cinemas

RICHARD ALLAN, who appeared in Bernard Delfont's "Sunday Show" on ATV this week, is to tour selected Rank cinemas in the London area for three weeks in August to promote his Parlophone record of "Doctor In Love."

He will be accompanied by a rhythm section, and will make his appearances at the cinemas during the week before the film of the same name is due to be screened.

## Date is fixed for Everly Brothers' 'Spectacular'

THE EVERLY BROTHERS will be seen on August 6 in a "Saturday Spectacular" which they tele-recorded for ATV before returning to the States. Appearing with them in the show will be Alma Cogan, Gary Miller, Morecambe and Wise, Margot Henderson, Graham Stark and Peter Noble.

## 'WHAM!!' BOY DEBUTS

ANOTHER star from the recent "Wham!!" series has made his Decca record debut. He is 23-year-old Alan Fielding, who won a high placing in the programme's popularity poll. Titles on the record are "I'll Never Understand," a slow beat ballad, and an up-tempo rocker called "I Love Suzie Brown."

## Country star is signed

TOP RANK, in America, have signed Warner Mack, a noted Country and Western singer. His first disc for that label, "Prison Of Love" and "I'll Run Back To You," has already been released there.

## Jimmy Edwards' single

A SINGLE by comedian Jimmy Edwards is to be issued by Fontana on Friday, July 29. The titles are "I've Never Seen A Straight Banana" and "Rhymes."

## SINGLE FROM 'DOWN UNDER'

PHILLIPS are releasing tomorrow (Friday) a single by 19-year-old Australian girl Diana Trank.

Diana, who has worked with Sammy Davis Jr. and Frank Sinatra during Australian tours by those artists, is now in the States, where she recorded this single. The titles are "Turn To Me" and "Long Ago Last Summer."

## BBC get in holiday mood

A SEASONAL radio programme entitled "Seaside Song Song" starts on July 28 from Felixstowe when the guest artist will be Billy "Uke" Scott.

On August 4 pianist Harry Hudson will be the guest at Southport, and on August 11 when the show visits Ventnor, Isle of Wight, soprano Helen Clare will be the star.

## TV 'SEES STARS'

VAL FARNELL'S "Star Time" visits the Blackpool Hippodrome on July 27 to screen artists appearing in the "Seeing Stars" show there. Among those taking part will be Adam Faith, Emile Ford and The Checkmats, the John Barry Seven, the Lani Sisters and Morton Fraser's Harmonica Gang.

## New Latin group debuts

A NEW Latin American group, Chivo McDermott and his Latin American Band, are booked to make their broadcasting debut on the BBC Home Service, on Friday, August 12.

Shirley Faxon is the star of ATV's "Rainbow Room," on July 25.

## Top Rank sign new beat singers

BEAT singer Sonny Stewart and his group, The Dynamos, have been signed by Top Rank. Their first release for that label will be on August 12. The titles are: "A Million Ways," written by Dynamo lead guitarist Pat O'Grady, and "Forty Days."

The latter song was recorded by Ronnie Hawkins, the American vocal star who was very impressed by Sonny during his visit to England.

Sonny and The Dynamos have been playing U.S. Air Force bases recently. This Saturday, they appear at a new rock 'n' roll club at the Esso, Slough, and they make their fifth broadcast in "Saturday Club," on August 13.

## 'Happy Fella' has change of plans

PLANS for the excerpt from "The Most Happy Fella," due to be shown on July 31 by ATV, have been altered. Instead of presenting the customary variety bill before the excerpt, it has been decided to devote the entire hour to this show now running at the London Coliseum.

## Frank Weir—U.S. release

TWO recent Ortole discs are to be released in the States shortly on the Jamie label. They are Frank Weir's "Caribbean Honeymoon" and Leo de Lyon's "Rich In Love."

## Aussie writes 'tec waltz

AUSTRALIAN-BORN composer and arranger, Ron Grainer, has written the signature theme waltz for the BBC TV series based on the adventures of George Sinden's detective, Maigret, which begins in the autumn.

A tinny accordion and clavichord will be used to achieve a typically French effect. Ron Grainer played the clavichord in duets with Ted Heath bassist Johnny Hawkesworth in a recent Vera Lynn show on BBC TV.

Other TV serials for which he composed the theme music were: "The Men From Room 13" and "The Widow Of Bath." Tonight (Thursday) his background score will be heard in ITV's "Night School."

## Film theme out in US

A RECORDING by Leroy Holmes and his Orchestra, of Philip Green's theme from the English film comedy "Inn For Tjosthite," has been released by MGM in America.

KING  
PIC

THE picture of The King Brothers on the front page is a DISC copyright photo and can be obtained, along with all others marked "DISC Pic," at the following prices:—

6in. x 8in.—3/6 each; 10in. x 8in.—5/- each.

Orders, with postal order, should be sent to:—  
Photo Dept., DISC, 161 Fleet Street, London, E.C.4.

## FILM THEME

PERCY FAITH'S single of the theme from the film, "Sons And Lovers," has been released in America to follow the success his orchestra has enjoyed with "Theme From A Summer Place" and "Theme For Young Lovers."

At present there is no news concerning a British release.

## ELLIS SIGNED BY RANK

EDDIE ELLIS, the Indian-born ballad singer who is starring in the 30-minute musical film "London Night," has been signed by Top Rank. Rehearsals for his first recording are being worked out this week.

HAPPY-GO-LUCKY-ME  
PAUL EVANS

45-HLL 9129 London

THE COASTERS  
WAKE ME, SHAKE ME

45-HLK 9131 London

ALLE  
HOLL  
ARC

45-HLU 1

ITSY BITSY  
YELLOW POL  
BRYAN

45-HLN 1

DECCA

LONDON

45 RP



# CLIFF



## BLACK HAS A HAT-TRICK

**WILEY BLACK**, well-known composer, pianist, orchestra leader and musical director of Associated British, Elstree, film studios, has scored (fully) another hat-trick.

He has written the music for three coming British film comedies, "Fellow That Horse," a satirical tale about civil servants in the energy, the school comedy "Up," starring Jimmy Edwards, and the "Charlie Drake" comedy "Sands of the Desert." Another future film release with a Wiley Black background score will be "In Hand."

## Judy Garland comes to Rome

**JUDY GARLAND** flew to Rome yesterday (Wednesday) to continue European vacation. She will be singing with film star Rossano Brazzi, her wife.

## Larry Marshall in cabaret

**INGER** Gary Marshall, who is appearing with Marion Ryan in the new TV's Friday night show, "A Crowd," opens in cabaret at the "Lion's," "Jack Of Clubs," in London, on July 25.

**Parlophone** (Wednesday) he recorded second single for Parlophone.

**Bruce Trent** will compare the "Lion's" Programme's "Records At Lion's" on August 10-12.

# 'Housewives' celebrate BFN birthday

A SPECIAL Celebration Edition of "Housewives' Choice" will go out on Friday, July 29, in honour of the fifteenth anniversary of the British Forces Network, in Germany.

For the first time BFN and the BBC are presenting a "Two-way Housewives' Choice." Godfrey Winn will introduce the records in London, and Peter Carver will do likewise in Cologne.



## 'Bikini' man on TV

**PARLOPHONE'S** "Teenie Weenie Bikini" singer, Paul Hanford, made his first TV appearance last week in Scottish TV's "Larry Marshall Show."

Paul is visiting Luxembourg for personal appearances and recordings, including some for BFN in Germany. He is due to appear on the bill with Alma Cogan at the Winter Garden, Morecambe, on Sunday next.

## JONI PLAYS SAFE...

Just to make sure she doesn't forget a number, American singer **JONI JAMES** stacked about seven foot of her musical arrangements in her New York apartment ready for flying to Los Angeles, where she opens at the Coconut Grove tomorrow (Friday). The manuscripts are said to be worth about £300,000.

## 'Land of Song' out on EP

**DELICATE RECORDS** are to release two EPs of music from the Television Wales And West programme "Land of Song." Ivor Emmanuel, the baritone singing star of the show, will be prominently featured with the Norman Whitehead Singers and the Pontanna Children's Choir.

The material will consist of fifteen Welsh traditional and folk songs, including Ivor Emmanuel's favourite solo "David Of The White Rock."

The 17-year-old schoolgirl from Cardiff, Sian Hopkins, who leads the Pontanna Children's Choir, will be heard singing solo in "The Skylark," which she sang before Princess Alexandra, at the Royal Albert Hall, earlier this year.

## NEW 'VARIETY AHOY' SERIES

A **NOTHER** series of the BBC's "Variety Ahoy" radio programmes from naval bases starts on July 29.

Those on the first bill, from "HMS Collingwood," Farnham, are Lucille Graham, Denis Goodwin, June Birch and The Avons.

The second programme on August 5 will come from "HMS Centaur," Portsmouth, and will star Cy Grant, Tony Payne and Shirley Sands.

## PET CLARK—RUSH SESSION

**PETULA CLARK** interrupted her Continental tour on Monday to fly to London for a rush recording session for EYE.

The topside song was recorded in English and French with an accompaniment directed by Johnny Keating. Its title was still a secret at press time.

## Back to Hammersmith

**JOE LOSS** and his Orchestra, currently on a one-night stand tour of Northern Ireland and Eire, return to London to resume their residency at the Hammersmith Palais, on August Bank Holiday.

Joe will be guesting in Jack Payne's "Words And Music" show on BBC TV, on August 2.

## WHITFIELD IN MUSICAL

A **NEW** production of "Rose Marie" opens at the Victoria Palace on August 22. Starring will be David Whitfield, who has been touring Australia, Stephanie Voiss, Maggie Fitzgibbon and Eddie Stevens.

## Lotis to run record show

**THE** Light Programme's record show, "Twelve O'Clock Spin," will be presented by Dennis Lotis, Richard Murdoch and Kenneth Wolstenholme, on August 1, 2 and 4, respectively.

As usual, Kenneth Wolstenholme will be introducing the record choice of a sporting personality during his programme.

## Noel on 'Alley'

**NOEL HARRISON** will be joining Shirley Bassey, Ronnie Hilton, Ivan Browne, Alan Freeman and Jack Parnell's Orchestra in ATV's "Tin Pan Alley" on July 30.

This month Philips released Noel's first LP, "Noel Harrison At The Blue Angel," containing a typical selection of songs which figure in his cabaret act.

## States release for Fury

A **BILLY FURY** coupling of two of his own compositions, "Colene" and "Baby, How I Cried," has been released in the States by London Records.

Singer **Carole Carr** will be introducing the London end of "Two-Way Family Favourites," on Sunday, July 31.

<b>DOOP WOOD ES</b> London	<b>THE DRIFTERS</b> LONELY WINDS 40-HLK 6145 London
	<b>ANOTHER SLEEPLESS NIGHT; BARBARA EDDIE HICKEY</b> 40-F 11241 Decca
<b>WIE WEENIE DOT BIKINI LAND</b> London	THE DECCA RECORD COMPANY LTD DECCA HOUSE, ALBERT EMBANKMENT LONDON WC 1E 11

By Appointment to Her Majesty The Queen



GIN DISTILLERS BOOTH'S DISTILLERS LIMITED

"That's better—  
that's  
Booth's!"



**BOOTH'S**  
DRY GIN

The Gin of the day since 1740

Distilled from pure grain and water. Boiled for the perfect



# 5 pages of record reviews

beginning with

your weekly

## DISC DATE

with DON NICHOLL

# A change of tune from Elvis

But it's still a winner!



SEMPRINI goes to work on the score of "Isle Of Humming Birds," one of the numbers on his new disc. (DISC Pic)

## Brooks Brothers will give the Everlys a hard fight

**THE BROOKS BROTHERS** When Will I Be Loved? Please Help Me, I'm Falling (Top Rank JAR409)\*\*\*\*\*  
**N**OW here is a very rare thing... a British group covering a song already released by The Everly Brothers! The Brooks Brothers turn up with the cover job on the original When Will I Be Loved? and, frankly, there is hardly the width of a guitar string between the two discs!

The Brooks boys are not big disc men here—yet. But in Italy, they have found the hit parade. And it should not be very long before they are climbing our own charts.

The Everlys have probably got too much of a name—and a start—on them so far as this song is concerned, but look out!

Please Help Me, I'm Falling is also following in the grooves of the big American disc, but again the Brooks Brothers attack this country number with a manner that would have sent them to the top. I am sure if they had had the song to themselves.

### SEMPRINI

Theme From The Apartment; Isle Of Humming Birds (HMV POP765)\*\*\*\*\*

**T**HE film theme *The Apartment* is a "natural" for Semprini and he plays the melody with a liquid precision that I find rather more easy to take than the American duet version.

Concert orchestras behind him for a lush performance that benefits from a good studio noise. But the theme still seems over pretentious.

*Isle Of Humming Birds* has a rich string section floating into the clouds to contrast very effectively with Semprini's clear-cut piano work.

### GINNY ARNELL

Carnival; We (Brunswick O5836)\*\*\*

**F**ROM the film "Black Orpheus" comes the number *Carnival*, which Ginny Arnell sings here. Ginny displays an odd quavering voice of rather brittle nature. Yet it does not seem out of place completely. Guitar

and strings in the Latin accompaniment.

We it a slow rock-a-ballad which has Ginny apparently attempting a Connie Francis.

### THE BROWNS

Lonely Little Robin; Margo (the ninth of May) (RCA 1193)\*\*\*

**T**HE BROWNS vocal team will be taking a rest while Bonnie settles

down to have her first baby. The youngster should not go short of anything as a result of the royalties the team will be picking up from their latest side, *Lonely Little Robin*.

The side has actually been waiting three months for release. A sad little waltz which suits the country style of the trio. Jim Edward leads the girls through the ballad in soft, commercial fashion.

Even more plaintive is Margo on

The **BROOKS BROTHERS** are in the hit parade in Italy, and their turn will come here.



the reverse. Almost a story-talker this one. About a boy and girl who were to be married on the ninth of May, but Margo met with a "sickening" accident instead. I do not go for this half at all.

### FERRANTE AND TEICHER

Theme From "The Apartment"; Lonely Room (London HLT9164)\*\*\*\*

**F**ERRANTE AND TEICHER, I am told, are the Rawicz and Landauer of the United States. Their piano duet work is certainly built on similar lines.

Here the keyboard men work in front of strong orchestra and chorus to play the concerto-like theme from the film *The Apartment*. The film is a comedy, but the melody is a lush entry suggesting cliff-and-sea-shore romance. Reminds me foolishly of "Dream Of Olsson."

*Lonely Room* is a slow mood piece which the pianists handle in polished style.

### MEL TORME

The White Cliffs Of Dover; I've Got A Lovely Bunch Of Coconuts (Philips PB1045)\*\*\*\*

**T**HIS is a re-issue of a record first put out by Philips three years ago. I assume the decision to push it out again is dictated by the revived American interest in the oldie *The White Cliffs Of Dover*.

Mel made both these tracks in Britain with the Wally Stott orchestra. Both good, but neither of them were Torme at his best—probably because the material was not the best for him. *Coconuts* does not reach the novelty heights we might have expected.

### ERNESTINE ANDERSON

Come On Baby, Let's Go; A Kiss To Build A Dream On (Mercury AMT1107)\*\*\*\*

**M**ISS ANDERSON sings her way easily through *Come On Baby, Let's Go*, and one senses the professionalism, yet, oddly enough, it leaves me without much of a care about the side either way.

Well done without having anything in it to stop you in your tracks. On the reverse—*A Kiss To Build A Dream On*—Ernestine steps a little fatwary and the result is much warmer. The old song revives well.

### BILLY WILLIAMS

I Cried For You; The Lover Of All Lovers (Coral Q72402)\*\*\*\*\*

**Q**UITE a time back Dick Jacobs and Billy Williams came out with a cute noise to revive "I'm Gonna Sit Right Down And Right Myself A Letter." Now they try to re-capture the spirit of that hit—and I think they have done so.

The revival of *I Cried For You* is (Continued on facing page)

### ELVIS PRESLEY

The Girl Of My Best Friend; A Mess Of Blues (RCA 1194)

**P**RESLEY'S got a relaxing number to put forward in "The Girl Of My Best Friend." A very soothing sort of country tune for this one while Presley sings the dilemma of being in love with his best friend's girl. The Jordanoires accompany him effectively.

Very few tricks from the Prez—but I reckon that the hit parade magic is there in sufficiency.

"A Mess Of Blues" beats a more deliberate path towards the jokes. Elvis warps this blues without destroying the lyric. Thousands of feet will be thudding in time.

Must have been a close thing to judge which side was going to be the "A" deck.

### FATS DOMINO

Walking To New Orleans; Don't Come Knockin' (London HL P9663)

**F**ATS takes his title literally on the top deck of his latest coupling. The number "Walking To New Orleans" is sung with a steady walking gait by the star and I have a feeling it will be marching pace for pace with others in the Twenty.

Strings behind him as he goes his way on a tune that is simplicity itself. The second side—like the upper, it was written by Domino himself—could also be a counter attraction. The beat has a light-hearted hit to it and there is a sax mixed in with the rocking strings.

### TOMMY SANDS

The Old Oaken Bucket; These Are The Things You Are (Capitol CL15143)

**T**OMMY SANDS has tried rock and he's tried slow lush ballads. Now he swings an old old country favourite with a swinging style that makes him for the first time here a near certainty for the Twenty.

In fact, he's well worth tipping as a hit parader this time out. Tommy moves the number with an ease which even Bobby Darin might envy.

"These Are The Things You Are" changes the style completely for a mysterious romantic ballad which moves lazily in a kind of Middle Eastern atmosphere. Tommy sings the ballad warmly and gets chorus and some strings for company.

D  
N  
T

D  
N  
T

D  
N  
T





## JOHNNY PRESTON

"Feel So Fine" could provide the third Top Twenty hit in a row for Johnny.

## SARAH VAUGHAN

If you liked "Broken Hearted Melody," then you should also like her latest.

More Often? And Mr. Day swings in the best of vocal traditions. His slightly husky approach and out-of-the-rut phrasing makes it a disc well worth spinning. The big band backing is just right.

Must say I thought *Mustapha* would have made it before now. Here it turns up as a B side with a new lyric set by Bob Merrill. Maybe this is what it needed in the first place here.

Kenny slips it over amusingly in front of the Knightsbridge Chorus.

### BIG BARON

Swinging Bells; Romance  
(Top Rank JAR404)\*\*\*\*

WELL, we had the harpichord the other day, now we get the *Swinging Bells*. And this side achieves a beating, swinging effect that is cut to measure for the jukes. Saxophone blows wild and well in the group while the bells play. You will like it.

Romance would seem by the title to call for a slower, more lush sound—but it does not get it. Instead, this is another swinger with the sax squawking happily in front of a solid rhythm section.

### JACK DAILEY

Little Charmer; Please Understand  
(Columbia DB4487)\*\*\*

JACK DAILEY is an American who was once a member of the Voices of Walter Schumann. In recent years, he has been operating from Scandinavia, and now looks like making quite a good impression on the British disc public.

*Little Charmer* is a title filler which Dailey takes firmly but lightly for a pleasant, melodious ride.

*Please Understand* is a slower, more gentle ballad—a British composition by Clive Westlake—and Dailey gets an "understanding" chorus backing for it.

### STEVE LAWRENCE

Girls, Girls, Girls; Little Boy Blue  
(London HLT9166)\*\*\*\*

STEVE LAWRENCE has now moved over in America to the United Artists label and thus London gets his releases for issue on this side of the water. EMI will miss the boy, who is now selling much better than he ever did to British customers before.

And *Girls, Girls, Girls* is going to sell all right. Steve rocks a cute lyric here about the girls who never get mentioned in song titles. You will have yourself quite a time trying to count the different names he uses up.

*Little Boy Blue* is another run around the "Mr. Blue" idea. Steve lites it in duet with himself.

### MARY JOHNSON

Ain't Gonna Be That Way;  
All The Love I've Got  
(London HLT9165)\*\*\*\*

MARY JOHNSON pitches his voice right up to the clouds for a warped rocker. *Ain't Gonna Be That Way* is simple, but Johnson does his best to make it wander. Backed up by mixed chorus as he sings of the girl who is going to be sorry she told him lies.

All *The Love I've Got* is not so eccentric in Johnson's vocal treatment. A useful rocker with a dash of Latin in it.

RAYBURN ANTHONY

Who's Gonna Shoe Your Pretty Little Feet; There's No Tomorrow  
(London HLS9167)\*\*\*\*

THE gentle, almost delicate country song *Who's Gonna Shoe Your Pretty Little Feet* keeps popping up at fairly regular intervals. It seems Rayburn Anthony sings it here with a warm appreciation for the words.

Accompaniment from guitar fits the mood, of course, and I think Mr. Anthony will make himself quite a number of friends over here among the folk folk and the western folk.



There's No Tomorrow raises the speed and rides a fairly strong beat with guitar and bass going strongly behind Rayburn in what appears to be a version of "O Sole Mio."

### CYRIL STAPLETON

Doll Dance; Havana Merry-Go-Round  
(Decca F11257)\*\*\*\*\*

I WOULD not be in the least surprised to see Cyril Stapleton suddenly bursting into the Top Twenty with this excellent orchestral version of the old Nacio Herb Brown novelty. *Doll Dance* has a good start in that the melody is so universally known.

Stapleton's orchestra open it out as a compulsive cha-cha—then break away into a really solid rock with the big band moving excitingly.

Good noise, too, for the turnover with the right atmosphere to suit the title of *Havana Merry-Go-Round*. Smooth, brass Latin work that will move many a foot.

### DORIS DAY

The Blue Train; A Perfect Understanding  
(Philips PB1043)\*\*\*\*

DORIS DAY singing a very slow song with country aspects as she takes *The Blue Train*, Jim Harbert's orchestral accompaniment uses strings, guitar and some chorus voicing. Doris quats with herself for some of the journey. A sad ballad which may be foreign to Doris's normal nature, but which she delivers extremely well.

Frank DeVol is conducting the orchestra for *A Perfect Understanding* on the other side and he has a more romantic tempo to direct. A warm love song with Doris in smooth form again.

### THE SKYLINERS

Pennies From Heaven; I'll Be Seeing You  
(Polydor 66951)\*\*\*\*

POLYDOR have captured this disc from America's Calico label and they should be delighted with the capture. Because The Skyliners make a clear-cut sound as they swing so smoothly through an updated version of *Pennies From Heaven*.

Group—not a regular team so far as I know—is mixed but the boys carry most of the weight.

Wouldn't surprise me at all if this disc got into the big sellers—and either half could be the draw. *I'll Be Seeing You*, another old favourite, is treated with a contrasting slow beat. Male lead on this side is very good.

### RONNIE HILTON

Mission Bell; I'd Do Anything  
(HMV POP770)\*\*\*\*

FRANK CORDELL directs the orchestra and the Michael Sammes singers are also present to ensure that there's a big, crisp noise for Ronnie Hilton's backdrop as he glides into the *Mission Bell* ballad.

And *Romantic* is in line form as he whips this one across.

*I'd Do Anything*, from the show "Oliver," gives Ronnie a chance to return to the strong romantic ballad style which has served him well in the past.

### CRAZY OTTO

Near You; Mark The Knife  
(Polydor 66633)\*\*\*\*

FOUR ales to a bar, Crazy Otto goes pub-pianoing his way through a revival of *Near You*. Some background chatter and an occasional friendly whimper as he rattles the familiar melody.

I just don't know how big a market exists at the present moment for this kind of side. But there are always some customers on the look-out for a cheery party disc. This is for them.

*Mark The Knife* is treated similarly with Crazy Otto wounding away as if we were all back in the NAAFL.

### PETER KRAUS

Mission Bell; Everybody Else But Me  
(Polydor 66815)\*\*\*\*

BOB SHARPLES directs the orchestra for Peter Kraus as he beats into the *Mission Bell* song. In English, despite the vocalist's name, the side will prove strong competition for the other versions.

Kraus rocks it comfortably to the juke box backing.

*Everybody Else But Me*, a shuffler, is not so successful. Kraus again gets a Sharple's backing but somehow he doesn't seem at ease with the number.

### FREDDY CANNON

Chattanooga Shoe Shine Boy; Boston  
(My Home Town)  
(Top Rank JAR 334)\*\*\*\*

CONTINUING his American tour in song titles, Freddy Cannon has a sick swinger in the *Chattanooga Shoe Shine Boy* (not the choo-choo). Cannon belts it firmly to a polished big band accompaniment and he should have another heavy seller as a result.

To Boston for the flip as Cannon sings a song which sounds like an older . . . but it isn't! Odd kind of jerry beat which finally grows on you.

song by Williams with some shouting and growling between ad-libs and some neat switches to Latin. Jacobs's orchestra and chorus supply novel background as Billy enjoys himself twining the old favourite's tail.

The *Lover of All Lovers* has a saxophone punctuating Billy's vocal. Swings sweep in later, too, on this heater.

### GARY MILLER

Mission Bell; Happy Together  
(Pye N15277)\*\*\*\*

MISSION BELL is an American beat number which has been doing well over there. Gary Miller sets it to cover for Pye here, and he fits effortlessly into it.

The song could prove to be a heavy hitter for Gary. Not only is he in good form himself, but he gets a slick backing, directed by trombone man Johnny Keating.

*Happy Together* is a swing-along ballad that Gary sings to a bounding string accompaniment. Some whistle work from the vocalist, too, helps to maintain the mood.

### JOHN GILBERTO

Carnival; Happiness  
(Parlophone R4678)\*\*\*\*

BOTH of these songs are taken from the film "Black Orpheus" and they are sung in Portuguese by John Gilberto. Though I do not understand the language, I must say that his slow, downbeat presentation of *Carnival* has more effect than that by Ginny Arnell.

Accompaniment using brushing rhythm and strings is a little thin, however.

*Happiness* gets a better bobby noise and Gilberto climbs right inside the mike to put this one across.

### JOHNNY PRESTON

Feel So Fine; I'm Starting To Go Steady  
(Mercury AMT1104)\*\*\*\*

JOHNNY PRESTON will no doubt find himself feeling so fine in the best-selling lists for the third time in a row. He chants *Feel So Fine* with a voice that switches to a high-pitched exclamation in the Jimmy Jones style very so often.

Some itself is an ordinary one, but that is unlikely to worry the customers who keep Mercury happily turning Preston.

*I'm Starting To Go Steady* slows things down for a country ballad. Here, Preston is starting to go steady with the blues.

### SARAH VAUGHAN

Ooh! What A Day; My Dear Little Sweetheart  
(Columbia DB4491)\*\*\*\*

SARAH swinging in her own very special way through *Ooh! What A Day* is the thing for a rainy day if you want to take your mind away from the weather.

*My Dear Little Sweetheart* may, however, emerge as the more commercial half of the coupling. Here, Sarah really gets down to box-office licks and starts a daffling slow sentimental ballad.

Those who liked "Broken-Hearted

Melody" may also go for this one, despite the fact that there is an absence of a modern beat.

### KEITH KELLY

Uh-Huh; Listen Little Girl  
(Parlophone R4676)\*\*\*\*

RON GOODWIN can really whip up an outstanding noise from a bank of strings when he wants to and he will pierce your ears with the backing for Keith Kelly's *Uh-Huh*. A light beater, this, which Kelly sings smoothly.

*Listen Little Girl* turns to a Latin bit, but some of those strings are present again. Luckily for the sake of any headaches around, Ron lets them go plucking awhile, too. Kelly handles the number with something more than competence.

A disc signposting a good future.

### THE CRESTS

Trouble For Paradise; Always You  
(HMV POP768)\*\*\*\*

THE American vocal group makes its first appearance under the HMV colours with *Trouble In Paradise*, a rocker that has a real idea behind the lyric.

Male voice leads the team all the way with a rather croaky effect. Tune and noise should carry it into most of the juke.

*Always You* steps up the pace for a licker with rippling strings in a Latin context. A useful disc that could easily rise to the sellers with some push.

### KENNY DAY

Why Don't We Do This More Often?;  
The Shrek Of Morocco (Mustapha)  
(Top Rank JAR400)\*\*\*\*

WITH Dave Lee and His Band, Kenny Day goes swinging on a standard, *Why Don't We Do This*

More than competence from KEITH KELLY.





**GENE VINCENT • ANDRE  
PREVIN • CHET ATKINS  
BILLY VAUGHN**



**This  
is one  
of  
Billy's  
best**

**BILLY VAUGHN ORCHESTRA**

**A Summer Place and Others**

Theme From "A Summer Place";  
Tummy; Tracy's Theme; Moonlight  
And Theme From "Picnic"; One Sera  
Sera; Terry's Theme From "Limelight";  
True Love; High Noon; Theme From  
"The Threepenny Opera"; Some  
Enchanted Evening; All The Way;  
Sopranos.

(London HA-D2256)\*\*\*\*\*

ANOTHER offering from Billy  
Vaughn—one of his best yet.  
The only criticism I can make is the  
fact that the material has practically  
been done to death—but then so have  
most of the better songs because of  
the continuous flood of LPs which  
pour forth monthly.

How I wish someone would sit  
down and write a couple of hundred  
really good new songs which will last.

This is somewhat different from the  
usual Billy Vaughn sound, but there  
are still traces of the original rhyth-



Beaty rhythms and staccato lyrics from **GENE VINCENT** in one of his best albums to date. (DISC Pic)

mic stylings which have brought him  
vast popularity in every country other  
than Britain.

I'm not saying he's not popular  
here—he must be or else London  
wouldn't release so much material—but  
he deserves an even bigger following.

**ANDRE PREVIN**

**Like Love**

Like Love; When I Fall In Love; I Wish  
I Were In Love Again; Falling In Love  
Again; In Love In Vain; Noodle; To  
Do With Love; Love Is Here To Stay;

Love Me Or Leave Me; Looking For  
Love; At Long Last Love; Like  
Someone In Love; I Love A Piano.  
(Philips BBL7384)\*\*\*\*\*

THE delicious playing of Andre  
Previn is back with us again on  
this, his first LP under his new con-  
tract with Philips' American counter-  
part. Again he is featured with a  
full orchestra, but for me it hasn't  
quite come off as well as did his pre-  
vious LP with David Rose—reviewed  
a couple of months back.

However, Previn is always entertain-  
ing and here he demonstrates his  
talents on a 12-track selection of songs  
based on various aspects of the love  
angle.

There is little of Previn's jazz style  
incorporated in this set. I would  
rather label this his cocktail style  
playing.

**CHET ATKINS**

**Tennessee**

White Silver Sands; Boo Boo Sisk Bear;  
O Lonesome Me; One Mist July;  
Take A Message To Mary; Tennessee;  
Night Train; Come Softly To Me; Sleep  
Walk; Django's Castle; The Third Man  
Theme; Hot Toddy.

(RCA RD-27168)\*\*\*\*\*

THIS is a very different guitar style  
to that set down on record by  
Duane "Twang" Eddy, but for my  
money it is equally enjoyable though  
perhaps a trifle more subdued.

Don and Phil, the famous Everly  
Brothers, have written a very compli-  
mentary sleeve note praising the  
artistry of Chet Atkins and I agree  
with them all the way. Here he makes  
his album debut on a very nicely  
balanced set of popular numbers.

I hate to use the word, but I think  
the best way to sum up the album is  
to say that it has a more "adult"  
approach to today's music than most  
instrumental sets we hear on record.

**Showcases**

—TOP SONGS FROM THREE TOP STARS—

**JO STAFFORD**

Lambada; Allentown Jail; Teach  
Me Tonight; St. Louis Blues;  
Shrimp Boats; You Belong To  
Me; Hawaiian War Chant;  
Beautiful Isle Of Somewhere; It  
Is No Secret; Around The  
Corner; Suddenly There's A  
Valley; Make Love To Me; He  
Bought My Soul At Calvary;  
Stardust.

(Philips BBL7395)\*\*\*\*\*

They may be  
old, but don't  
miss them!



**JO STAFFORD**

IT must be ten years since  
I some of these recordings by  
this superb artist were in the  
hit parade, but I can hardly  
believe it. As such is the case  
then I suspect that many of  
today's record buyers are com-  
pletely unfamiliar with the  
songs and these excellent hit  
versions of them.

However, you may be aware  
of the few recent ones included  
in the set for good measure.

My thanks to Philips for  
making it possible for me to re-  
place my old battered and  
abraded 78 rpm versions of these  
recordings. And if you haven't  
heard them before, this is a  
chance you should not miss.

**ANNE SHELTON**

Let's Face The Music And Dance;  
You Young To Go Steady; Hot  
Hot Hot; To Love And Be Loved;  
Do You Love Me Like You Kiss  
Me; I Got It Bad And That Ain't  
Good; The Village Of St. Bernar-  
dine; The Man That Got Away;  
Lay Down Your Arms; Souvenir  
D'Paris; Seven Stages Of Man;  
Smoke Gets In Your Eyes;  
Perfidia; My Yiddish Mamma.  
(Philips BBL7393)\*\*\*\*\*

A fine example  
of real talent



**ANNE SHELTON**

WHENEVER the top female  
singers throughout the  
world are mentioned the odds  
are that the name Anne Shel-  
ton will crop up. Our Anne has  
a really tremendous inter-  
national following built up  
because of a really first-class  
talent.

This LP is a fine example of  
her work, though I must admit  
I'm not crazy about some of the  
material on it. However, Miss  
Shelton takes the most trite  
offering and somehow manages to  
make it into something easy to  
listen to and very acceptable.

She rounds off the album with  
her popular rendition of My  
Yiddish Mamma, a song which  
is always high up on her fans'  
list of requests.

A great voice  
but...



**ROBERT EARL**

**ROBERT EARL**

I'm Free; Murr; I Wonder; The  
Three Gallons; Oh So Wonder-  
ful; The Power In The  
Love; The Wonderful Secret Of  
Love; A Strange And Wonderful  
Feeling; More Than Ever; My  
Son, My Son; My September  
Love; My Special Angel; I May  
Never Pass This Way Again.  
(Philips BBL7394)\*\*\*\*\*

THE powerful tenor voice of  
Robert Earl is one of the  
finest among pop singers today,  
but somehow that final stretch  
of the ladder of success has  
just eluded him. He has had  
several hit recordings and his  
vocal services are always in  
demand, but the last few steps  
which would take him right to  
the top have evaded his efforts  
to far.

So popular are his recordings  
that he gave the great Perry  
Como quite a run for his money  
with his version of I May Never  
Pass This Way Again, and  
there are several other tracks  
on the album which proved  
even more successful.

K.G.

**GENE VINCENT**

**Crazy Times**

Crazy Times; She She Little Sheila;  
Darlene; Everybody's Got A Date But  
Me; Why Don't You Please Leave Him  
To Drive; Green Back Dollar; Big Fat  
Saturday Night; Make A Fool Of Me;  
Hot Dollar; Accusation The Posture;  
Blue Eyes Crying In The Rain; Pretty  
Pearly.

(Capitol T-1342)\*\*\*\*\*

THIS is one of the best albums to  
come from Gene Vincent yet and  
I know that it is going to prove a

big seller. I must admit he is not my  
cup of tea, but he serves up the type  
of excitement which appeals to  
today's younger record customers and  
that is the secret of success.

The album is full of those beaty  
rhythms and staccato lyrics which the  
teenagers feel they could perform  
themselves—and probably could.

Nothing else for me to say; about  
this one except that if you are a rock  
enthusiast then this is right up your  
street.

**BE SURE**

of your copy of  
DISC in the holiday  
season by placing a  
regular order with  
your newsagent.

**DO IT NOW!**



# ORY PLAYS W. C. HANDY—the result

## is great



KID ORY, seen here with his daughter Babette, gives the W. C. Handy tunes the full treatment.

**KID ORY PLAYS W. C. HANDY**  
*Aunt Hagars Blues; St. Louis Blues; Harlem Blues; Friendly Blues; Joe Turner Blues; Way Down South Where The Blues Began; Yellow Dog Blues; Atlanta Blues; Lovers Love.*  
 (HMV CLP1364)★★★★

**KID ORY** and a selection of some of the finest tunes in jazz combine to increase the rating on this record. For the band is nothing compared with some of the previous Ory records. Caughy Roberts replaced Joe Darensbourg on clarinet. Darensbourg suited the Ory band. Now whether it is just that I have got used to him or not, I do not know, but I certainly do not like Caughy Roberts as much. He tries so hard, and never quite successfully.

Darensbourg had a lilting style entirely suited to the Ory way of easing oneself through a number and the perfect foil for Buckner's or Marsala's driving trumpet lead.

Jessie John Sailes, again is not such a good man as his predecessor. Compared with Watkins, he is much too unobtrusive for the Ory outfit. Cedric Haywood on piano, Teddy Buckner on trumpet, Ory himself, Frank Hagerly on guitar and Charles Oden on bass all fulfill their obligations to the band style in perfect manner.

The highspots of the disc are, how-

ever, all concerned with the beautiful melodies penned by W. C. Handy. In this respect, I prefer the Ory versions to the Armstrong ones. I think Louis made the better jazz record, but Ory sticks closer to the original tunes and the arrangements. You cannot deny that **Aunt Hagars Blues** and **Yellow Dog** are two of the loveliest jazz tunes. Ory gives them his full treatment.

### THE LEFT BANK BEARCATS

*Give My Regards To Broadway; You're A Grand Old Flag; So Long Mary; Any Old Flag At All; H-a-r-r-i-s-o-n; Fight Like Hell; Yankee Doodle Boy; It's George With Joe; Mary; Life's A Party Proposition; 45 Minutes From Broadway; I Was Born In Virginia.*  
 (Top Rank GGI0041)★

**THE Left Bank Bearcats** are corny, but they are corny because they want to be. They have a command of their instruments, but deliberately choose to misuse it.

This sort of music belongs to the horror houses of Las Vegas, and the semi-millionaires "living it up" with a bit of Dixieland... the worse the better.

And they do not count much worse than the Left Bank Bearcats. And that, in spite of the trumpeter's dedication to Louis Armstrong. He boasts the



largest collection of Armstrong records on the continent. It could be that he plays in the corniest band there at the same time.

All the titles, except **It's George With Joe**, are songs associated with George M. Cohan. They all have a Broadway variety theatre connection. Add a spice of brass band music and they become quite unsuitable to jazz treatment.

The trombone plays an utterly stupid phrase on **Fight Like Hell**. Anyone who can do this on a record deserves to be panned. He is the leader.

### HUMPHREY LYTTTELTON AND HIS BAND

*Basin St. Blues; Blues In The Night; Change; Blues In Third; Things Ain't What They Used To Be; Frankie And Johnny; Creole Love Call; Royal Garden Blues; Why Don't You Do Right; St. Louis Blues.*  
 (Columbia 335X1239)★★★★

**HUMPHREY** band has improved out of all recognition since it added the complete sax section two years ago. At that time, they certainly were ragged, and Humph apparently found difficulty in phrasing with them. Now



**HUMPHREY LYTTTELTON**—His band has improved tremendously.

that has all gone. On the other hand, they are not so smooth as to lose all semblance of a jazz band. And the leader's trumpet is used against them, over them, around them, rather than with them.

The arrangements are contributed by Eddie Harvey, Kenny Graham and Tony Coe and Humph in partnership. Of the three, I prefer Harvey's the most and Kenny Graham's the least. There seems to be more solo work in the Harvey arrangements, more melodic content and they steer closer to the swing of the great bands of the thirties.

Not that Kenny Graham is not a fine arranger. But his work is less suited to the Humphrey Lyttelton band. It breaks up a lot more. **St. Louis Blues**, for example... and it is a delightful work... is conceived in two tempos.

Tony Coe does marvels with this one in an all-too-short solo spot. So does Humph, but is it my imagination or is that background intruding too much?

Harvey does a lovely job on **Blues In Third**. No doubt a favourite with Ed since the night in my flat fourteen years ago when he and Wally Fawkes played the Bechet version continuously for seven hours on end.

Title piece **Blues In The Night** is another Graham score in rather ambitious vein. But, again, though containing some wonderful spots, it is too broken up for my swinging taste. Best of the batch is **Basin St Blues**.

## FOUR STARS GET FIVE STARS ON 'FELLA'

### HITS FROM "THE MOST HAPPY FELLA"

*Standing On The Corner (The Four Lads); Warm All Over (Go Stafford); Somebody Somewhere (Doris Day); Don't Cry (Frankie Laine).*  
 (Philips BBE12345)★★★★

**A REALLY** big four from the Philips stable, which turns out to be one of the best EP buys of the month. Granted, three of the artists have not been exactly setting the hit parade on fire in recent years, but they always give an excellent performance and it is not their fault if their style is not what the teenage buyers want at this moment.

However, they have stood the test of time and their album continue to sell very strongly indeed.

This is certainly one of the most entertaining sets I have heard in recent weeks.

**ROBIN DOUGLAS-HOME** Can-Can and Follow That Girl I Love Paris; You Do Something To Me; C'est Magnifique; Just One Of Those Things; Follow That Girl; Solitary Swinger; Lovely Meeting You At Last; Evening In London.  
 (Decca DFE6637)★★★★

**I SUPPOSE** one could list Robin Douglas-Home as a "Deb's Delight" if one wanted to fit him into a particular category. His name is certainly heard a great deal in that top bracket circle.

Now we have an example of his musical talent. His piano style is straightforward, neither better nor worse than an average pianist. He tinkles his way easily through these show selections without any involved harmonies to confuse the listener or the performer.

**RODDY McMILLAN** No. 1 Thomas O'Whiskery; The Brasher Lads; Queen Mary; McPherson's Rant.  
 (Beltona SEPR3)★★★★

**SIMPLE** down-to-earth traditional singing is featured on this unpretentious EP by actor Roddy McMillan. And it makes for a very pleasant fifteen minutes or so.

I was not familiar with the material, but then there is such a

vast quantity of folk songs lying around throughout the world that this is not surprising.

There is such a powerful market for good folk material today that this could very well prove to be a strong seller.

**REGINALD DIXON** Marching With The Organ The Drum Basses; When The Guards Are On Parade; Le Reve Passe; Through Night To Light; Under The Double Eagle; Spanish Gipsy Dance; El Abonito; Marche Lorraine; Old Comrades; Fanciful Fanciful; Sons Of The Broom.  
 (Columbia SEG7993)★★★★

**REGINALD DIXON** is back on his organ stool pleasing thousands of holidaymakers, who are making their annual pilgrimage to Blackpool, and once again the Blackpool Tower Ballroom resounds with gay sing-songs. Perhaps there are a few old

One of the four stars on "Happy Fella" is **DORIS DAY**, pictured here with her husband, and film producer, Martin Melcher.



soldiers who could add lyrics to these marches, but they are intended to be purely instrumental and as such Reginald Dixon does his usual first-class job of work in setting them down on record.

**BOBBY RYDELL** The Lovin' I Dig Girls; Kissin' Time; We Got Love; You'll Never Tame Me.  
 (Top Rank JKP2059)★★★★

**CURRENT** pop favourite Bobby Rydell comes up with a winning four-tracker on Top Rank to delight his fans. His voice and style are cute and I can well understand why he has proved so successful.

All the tracks have something good to offer. By the way, **We Got Love** is a title which proved recently successful for Alma Cogan.



**SANDY NELSON and FRESTON EPFS** Rushin' For Percussion

*Teen Beat (Nelson); Banga Party (Epps); Banga Rock (Epps); Big Jump (Nelson).*  
 (Top Rank JKP2060)★★★★

**TWO** young percussion artists are given their heads on this beaty EP with results which should thrill any teenage gathering.

All the dance rhythms which today's teenagers love are there to delight and I predict that this should be a big selling album for that reason.

A winner for Rank, I think.

### PERCY FAITH ORCHESTRA

*The Most Happy Fella; Warm All Over; Standing On The Corner; Somebody Somewhere; Jody, Jody, Jody.*

(Philips BBE12371)★★★★

**THE** fine orchestra led by Percy Faith performs a rousing selection from the currently successful musical show running at London's Coliseum Theatre, Frank Loesser's music is somewhat away from the usual style of musical comedy scores, but it is nevertheless attractive.

This is an excellent example of orchestral interpretation and it should provide a great deal of entertainment.

### HANK WILLIAMS

*The Unforgettable—Vol. 2 Dear Brother (with Audrey Williams); Never Again Will I Knock On Your Door; I Can't Get You Off My Mind; Kissin' You.*  
 (MGM-EP725)★★★★

**NOT** the best Hank Williams material I have heard, but good enough to maintain his exceptionally high standard of performance. No Hank Williams enthusiast should omit this from his collection, as there are comparatively few of this great C & W artist's recordings left for posterity.



Hard-swinging trumpeters Farmer, Byrd and Sulieman

# Three of the best in jazz

ART FARMER—DONALD BYRD  
—IDRIES SULIEMAN  
—Three Trumpets

*Palom Court Alley; Who's Who; Diffusion Of Beauty; Forty Quarters; You Gotta Dig It To Dig It.*

(12 in. Esquire 32-093)\*\*\*\*\*  
PERSONNEL: Art Farmer, Donald Byrd, Idrees Sulieman (trumpets); Hod O'Brien (saxophone); Adnon Farmer (bass); Ed Thigpen (drums).

A VERY successful (within its obvious limitations), thoroughly stimulating and enjoyable blowing date by three of the best hard-swinging trumpeters in jazz. All three are very much in the mould of Dizzy Gillespie, Fats Navarro and Clifford Brown as far as influences are concerned.

Farmer (who plays harder and less "prettily" than usual) has unquestionably the most original and immediately identifiable sound and style of the three. But anyone with ears can hear quite easily that the smooth-flowing Byrd and the turbulent, stormy Sulieman also have distinctive personalities.

Perhaps the outstanding performances here are by the least known of the three, Sulieman. He's never afraid to lava a go at anything. Sometimes things don't come off. But when they do, you feel glad inside that he made it.

Idrees also wrote two good tunes for the date—the blues, *Palom Court and Quarters*. Art wrote the rhythmic *Who's Who*. Byrd is credited with the long frantic fling on "Cherokee" changes (Dig It).

*Diffusion* is a theme of much beauty by '21 (when this was made) year-old



JOE MORELLO swings well on the Brubeck album

pianist, Hod O'Brien, whose Bud Powell-like solos excite and satisfy on every track. He comps well, too.

These soul brothers will appeal to every trumpeter. Though maybe the moxy mixture will be too much of a muchness for some jazz fans. Me-I like it—in small doses.

## DAVE BRUBECK QUARTET

Time Out

*Blue Rondo A La Turk; Strange Meadow Lark; Take Five; Three To Get Ready; Koko's Waltz; Everybody's Jumpin'; Pick Up Sticks.*

(12 in. Fontana TFL5083)\*\*\*\*\*  
PERSONNEL: Dave Brubeck (piano); Paul Desmond (alto); Gene Wright (sax); Joe Morello (drums).

YOU know, surprisingly, this is very pleasant music in places. That is, when you strip it of the fussy



pretentiousness which pervades the opening and closing of almost every track and get down to essentials.

The album, by the way, is an attempt to get away from the usual 4/4 time signature. There's one in 3/4, one in 5/4, one in 3/4 and 4/4 (two bars of each—quite effective in its way), 6/4, etc. Whether all the fuss is worthwhile is a matter for conjecture.

Wright and Morello swing well together whatever the time. They handle the 3/4-4/4 and 5/4 ones, particularly well. The latter is fascinating in its seemingly stuck-in-a-rut monotony! Paul is very good and Brubeck has some moving moments (especially on *Strange*).

My particular aversion? The incredibly corny opening of *Everybody's Jumpin'*. I certainly wasn't for one!

## JIMMY GIUFFRÈ THREE

*The Easy Way; Mack The Knife; Come Rain Or Come Shine; Careful; Ray's Time; A Dream; Of Creators; Message; Time Enough.*

(12 in. HMV CLP1344)\*\*\*\*\*  
PERSONNEL: Jimmy Giuffrè (clarinet, tenor); Jim Hall (guitar); Ray Brown (bass).

I HAVE never doubted Jimmy Giuffrè's sincerity. It's just that, in the past, his music had no message for me: But hearing him in person (on the recent JATP tour), I realised that a lot has happened to him quite suddenly.

I heard his pronounced new influence I heard in him was Rollins. Also some Monk.

I believe that Giuffrè is now at the beginning of the most important period of his musical career. He has settled now in New York and is working with soprano-saxist Steve Lacey, and the bass and drums (from avant-garde pianist Cecil Taylor's group.

These sides were made nearly a year ago—when the Rollins influence was just making itself felt. So the music, generally speaking is a mixture of Giuffrè's earlier ultra-folkly conception and the more driving New York influence.

Hall aids and abets Giuffrè beautifully and Ray Brown is just tremendous! Dig *Ray's Time* and the Monkish *Careful*. He seems to get better—if that's possible!—on every new recording.

# WHO WHERE WHEN

For week beginning Sunday, July 24

Palace House grounds:	BEAULIEU Johnny Dankworth, Acker Bilk, Clyde Valley Stompers, Mick Mulligan, Memphis Slim, Fairweather-Brown All-Stars, George Melly, Jazz Five (Sat.).
Central Pier:	BLACKPOOL Clinton Ford and His Rhythm Group (Season). Hippodrome: Adam Faith, Emile Ford and The Checkmats, John Barry Seven, Merton Fraser Harmonica Gang, Lana Sisters, Don Arrol (Season).
North Pier:	Bruce Forsyth, Teddy Johnson and Pearl Carr, Three Monarchs, Pinky and Perky (Season).
Palace Theatre:	Harry Secombe, Ruby Murray (Season).
Queen Theatre:	George Formby, Tom Dall, Yana (Season).
Queen Theatre:	Joe Brown, Tommy Bruce, Lance Fortune, Peter Wynne, Georgie Fame, Billy Raymond, Nelson Keys, Nero and the Gladiators (Season of Matinees).
Winter Gardens:	Peters Sisters (Season).
Esplanade:	BOGNOR Cliff Barber Band (Sun.).
Pavilion Theatre:	BOURNEMOUTH Marty Wilde (Season). Pier Theatre: Michael Cox, Cherry Walser, Caddy Dudley, Red Price, Dave Sampson, Marke Anthony (Season of Matinees).
Winter Gardens:	Shirley Bassey, Cherry Walser, Rawicz and Landauer (Season).
Grand Pavilion:	BRIDLINGTON Ronnie Hilton, The Honey, Norman Vaughan (Season).
Esso Cinema:	BRIGHTON Craig Douglas, Eric Delany Band (Season).
Hippodrome Theatre:	Frankie Vaughan, Roy Castle, King Brothers, Adele Leigh (Season).
Palladium:	Bryan Johnson (Season).
East Looe Cliff Hall:	FOLKESTONE Cliff Barber Band (Mon.).
Alhambra Theatre:	GLASGOW Eve Howell (Season).
Britannia Pier:	GREAT YARMOUTH Kaye Sisters (Season).
Regal Cinema:	Eilly Fury, Vince Eager, Dickie Pride, Keith Kelly, Johnny Grady, Dave Jones, Phil Jaquet (Season of Matinees begins Sun.). Lennie Doozang, Dallas Boys, Miki and Giff (Season).
	Wellington Pier: Charlie Drake, Modjarka (Season).
	Windmill Theatre: Folks-Dots (Season).
	Pier Pavilion: HERNE BAY Four Jones Boys (Season).
	Watersplash: JERSEY Ken Earle and Malcolm Vaughan (Season).
	Barfields Pavilion: LARGS Patrick O'Hagan, O'Duffy Bros. (Season).
	Empire Theatre: LIVERPOOL Liberace, Janet Medlin (Last week of three week season).
	LONDON Memphis Slim (Wed. and Fri.). Acker Bilk, Terry Lightfoot, Kenny Ball's Jazzmen, Alvy Wells, Micky Ashman, etc. (Fri.). Cliff Richard, Ross Conway, Joan Regan, Edmund Hoekridge, Dev O'Connor (Season).
	Lowestoft: LOWESTOFT Ronnie Carroll, Bert Weedon (Sun.).
	Winter Gardens: MALVERN Humphrey Lyttelton Band (Sat.).
	Lido: MARGATE Gay Miller (Season).
	Alhambra Theatre: MORECAMBE Robert Earl (Season). Winter Gardens: John Hanson (Season). Winter Gardens: Alma Cogan, Peter Elliott, Michael Cox (Sun.).
	Summer Pavilion: PAIGNTON Sempini (Sun.).
	Gaumont Cinema: ROCHESTER Acker Bilk Band and Memphis Slim (Fri.).
	Floral Hall: SCARBOROUGH Dickie Valentine, Joe Henderson (Season). Kenneth McKellar (Sun.).
	Pier Sandick Theatre: SOUTHEAST Humphrey Lyttelton Band (Sun.).
	South Parade Pier: SOUTHSEA Beverly Sisters (Season).
	Pavilion Theatre: TORQUAY Ken Dodd, Raindrops, Janie Marden (Season).
	Alexander Gardens: WEYMOUTH Anne Shelton (Season). Alexander Gardens: David Hughes (Sun.). Pavilion Theatre: Cyril Stapleton Show Band, Janet Richmond (Season).



YANA at Blackpool



VINCE EAGER at Great Yarmouth

## CLASSIFIED ADVERTISEMENTS

The rate for insertion in these columns is 1s. per word. Words in CAPITALS 1s. 6d. after initial word. Semi-display 2s. per line. Copy must arrive at DISC, 151-155, Fleet Street, London, E.C.4, not later than first Monday for insertion in issue of the same week. Advertisements must be prepaid.

### PERSONAL

PEN and Personal Friends Everywhere. Age 17 and over.—Details free! M.C.C.J. 21, 6 Montague Street, W.C.2.

PEN FRIENDS at home and abroad. Stamp paid envelope for details.—European Friendship Society, Olney, Bucks.

TEENAGERS: Pen Friends anywhere! S.a.c. brings details.—Teenage Club, Falcon House, Burnley.

BLUSHING, Shyness, Nervousness. Thousands have benefited by my simple home remedy.—F. S. 1914, Details free, privately.—Mr. RIVERS (Dep. D.C.S.), 322 High Holborn, London W.C.1.

BRIGHT new pen-club for over 100,000. Stamped addressed envelope brings details.—Betty Chase Pen-Club, 48 Chesham, London, N.14.

ATTENTION All Club Secretaries! Add to funds by saving your members' Pension Fees made in the colours of your club and with the club's name inscribed on them. Please write for full details of this grand offer to DISC, 151-155 Fleet Street, E.C.4.

AMERICAN Pen Pals. Thousands of American penpals want British Pen Pals.—For Details send 5s. to Secretary, Anglo-American Pen-Club, 38 Crawford Street, London, W.1.

### TAPE RECORDERS, Etc.

TAPESPONDING. Exchange tape recorded messages home-overseas.—Details Ewart, 87 Terrace, Torquay.

### RECORDS

RECORD BAZAAR. 50,000 from 1s. Also cheap LPs, EPs. Write In! 1142/1145 Argyle Street, Glasgow.

### BOOKS & PUBLICATIONS

CALLING ALL "WAGON TRAIN" FANS! Don't miss "Robert Horton... the Story of a Great Star." Ask your newsagent today for this picture-packed book about the man who has made Film McCallough into television's top star. In case of difficulty, send postal order for 2s. 9d. to Charles Buchan's Publications, Ltd., 151-155 Fleet Street, E.C.4.

### MUSICAL SERVICES

MUSIC set to your lyrics. Terms moderate—36 Sudbury Avenue, Wembley Phone WEM. 3488.

BRITAIN'S newest studios offer you every facility in MODERN RECORDING techniques, including electronic and acoustic reverberation. Free technical advice service.—City of London Recording Studios, 9-11 Osborn Street, E.1. BIS. 48843.

CAN YOU WRITE A SONG? If you have ideas, we can help you. Stamp for details.—Popular Song Writing Bureau, 10/11 Great Newport Street, London, W.C.2.

### FAN CLUBS

CLIFF RICHARD photograph free when you join his International Fan Club. Free Pen Pal service. Stamped addressed envelope for details to 135 Galswood Road, London, N.1.

### PHOTOGRAPHS

ADAM, CIBB, Fabian, Russ, Elvis, Avdon, Sampson, plus 600 other rock and TV stars, including Fuller, Horton, Hazle, Robertson, Walker, John Smith, Roger Smith, Byrnes, Garner, Kelly, Eastwood. Real glossy 10 in. x 8 in. photos at 2/4 or postcard size 6 in. colour 10 in. x 8 in. photos at 3/6, including Cliff, Elvis, Horton. Send S.A.E. for free list, plus new up-to-date new issues. Trade supplied also.—Photo Foyer Sales, 44 Kings Road, Brighton.

AUTOGRAPHED PHOTOGRAPHS of celebrities, tremendous selection—lowest prices. Lists 2s.—Newdale (D), Thompsonidge Huddersfield (Trade supplied).

NEW exclusive photographs of the following stars: Adam Faith, Anthony Newley, Robert Horton, Cliff Richard, Elvis Presley, Joe Brown, Ross Conway, Lennie Doozang at 1/6d. or 2/9d. each. Also a set of 9 or 12 photographs of Cliff Richard, and 6 or 9 photographs of Elvis Presley for 2/9d. each set.—Send P.O. to St. 4, 10 Wrentham Street, London, E.1.



Along the show biz grapevine they're talking about

MARK WYNTER

# The boy who'll be as big as Richard

WHEN teenage personalities like Tommy Steele or Cliff Richard appear on the entertainment scene, the show business grapevine wastes no time in becoming ablaze with anticipated excitement. It does not happen very often, but in the last few days it has been buzzing, this time over 17-year-old Mark Wynter.

To see if all the praise I had heard was justified, I called on Mark. Now that I have met him, I predict, that by the time Christmas is here, Mark Wynter will be 1960's biggest teenage discovery!

Mark is not a rock 'n' roller. "I am a beat ballad singer as opposed to a fast rocker. I enjoy singing most of the Pat Boone, Bobby Darin type of numbers. I can play the guitar, but I do not intend using it on stage."

Mark was discovered by Ray Mackender singing in a dance hall in Peckham last July. As he was only 16 at the time, and the market already overcrowded with other teenage singers, it was decided to spend a year giving Mark a solid grounding in vocal projection and presentation. To obtain experience in front of different types of audiences, Mark appeared at selected shows, including one-night stands.

Three weeks ago, Ray Mackender decided Mark was ready for launching, and these are some of the things

that have happened since... The country's two largest recording companies offered Mark contracts; the BBC auditioned him, passed him and immediately put Mark in a Light Programme show for transmission at the beginning of August; Micky Delamar, responsible for introducing Cliff Richard to the screen, offered Mark a film test; Ian Hewan, agent to top artists like Tommy Steele, signed Mark to an agency agreement; Harold Fielding signed Mark to appear in a summer season at the Pier Theatre, Bournemouth. All this in three short weeks!

Last week, Ray Mackender decided to sign Mark with Decca and on Thursday his first disc was cut. It will be ready for release shortly.

Lionel Bart, Britain's top songwriter, has kindly offered to collaborate on Mark's next disc and Elvis Presley, after hearing some tapes of Mark, is quoted as saying he considers him to be one of Britain's best beat ballad singers.

CHRIS KINCAID

## TAILPIECE



"How do you know you don't like him?—You've hardly spoken to him."



"It just says little Tommy Tucker sang for his supper—it doesn't mention which band he was with."



## Continuing Owen Bryce's spotlight on Trad men KEN COLYER—Blowing is all that matters to me now, man

YOU might be forgiven for thinking that Ken Colyer had a chip on his shoulder. Knowing the facts, you might almost forgive Ken for having one. Because here's one jazzman who has really been through hard times... who has been much misunderstood by friends, musicians and critics.

"Ken Lindsey pushed me into the John Hain hang when he died but they didn't want to know. Then I tried a group with Barber and Alex Revell. No one was very happy about it. Then Charlie Gallorath and Cy Laurie had a go with me... but that wasn't right."

Ken, knowing what he wanted, found it hard to fit into the already established pattern of British jazz. His first real success was with the Crane River Jazz Band, a two-trumpet group that played in Cranford and had its first outside date at Wood Green.

"After that I joined the Christie Brothers Stompers. Now that was a band! Ian Christie... so

underrated, man... even now. But people couldn't dig him."

When Ken left the Stompers he spent a year in the Merchant Navy. He'd already done three years at the end of the war, visiting New York and being impressed with the music of Wild Bill Davison. He learnt to play the trumpet at sea... but he is a pure car player.

### In goal

Then there was the famous New Orleans episode, when Ken found himself in a southern goot. "When I came back, they already had a band formed for me. I had the idea they were all for me leading because I was getting lots of publicity. I hit the headlines. When the novelty wore off they all had new ideas."

The rest of the band reformed itself. They were Barber, Monty Sunshine, Ron Bowden, Lonnie Donegan and Jim Bray. I don't have to tell you what happened to them.

That was tough for Ken. No less

tough was the initial period of the next band he formed, "Acker came up from the country. He wasn't bad. I always liked Acker as a guy and as a musician." The band and the Colyer Club caught on, virtually becoming a cult. But even so, things got tough on occasions.

"During the bus strike I still paid the boys. At one time I was down to £60. One more pay day and I was out. Then things picked up again."

Ken Colyer's first jazz interests (in 1949) came through his brother Bill. He collected a mixed bag. Swing bands, Harry James, Goodman Basie. "And also the Johnny Dodds' on Brunswick.



KEN COLYER—He has been through really hard times.

And the Jelly Roll Morton sides. I don't collect records any more, but I still think the American musicians are great, Lewis, Bunk and those."

It was in Great Yarmouth, on April 18, 1928, that this leader of an entire movement was born. From there he moved to Gloucestershire, Essex, and finally, London. There he was a milkman. "I liked that...there's a certain amount of independence being a milkman. I was the youngest milkman for the London Co-op. Fifteen at the time. I also served several apprenticeships but they never lasted."

He realizes that jazz is a precarious business. "My ambition is to earn a living playing the way I do. I never learnt music, just picked up tips from people. We don't arrange much, but the rags have to be worked out. You can't take those," he admits.

### Purism

It is true to say that the Colyer brothers, with their early band, with their writings and their publicity, started a movement which hundreds still believe in ardently. "Purism, that's the thing," says Ken. "I'm not after a trad sound."

Ken gets very cross about people who distort the sound of bands in order to make their records appeal to the trad collectors. He has always used a piano.

"To me, blowing is living. That's enjoyment. The rest of the time you just go through the motions. But, man, up on the bandstand, with the horn to your lips, you're living. That's it. The atmosphere. Doesn't matter whether there's one hundred or five hundred... or even fifty... or even if there's any money. Blowing is all that matters, man."

## MARK WYNTER

BRITAIN'S MOST SPARKLING NEW TEENAGE ARTIST  
Summer Season: Pier Theatre, Bournemouth  
DECCA DISC RELEASE SOON

Free photo from:—

Fan Club Secretary,  
24 Litchfield Street,  
London, W.C.2.

Personal Manager:—  
Ray Mackender,  
6 Danvers Street,  
Chebra, S.W.3.  
MIN. 3456 — FLA. 8219.

8-PAGE ELVIS PHOTO Section,  
including super double-page Elvis P.C.  
Printed on Glossy Paper throughout.

MONTHLY

The 100% Elvis magazine. OUT NOW!  
Don't miss this new-packed August issue.

"THE NEW ELVIS"

- Full List of Elvis's 116 songs
- Elvis Ten Twenty
- Elvis Diary
- Record Review
- Film Review
- Reports, articles, facts — All Elvis!

Make more of YOUR copy by writing direct to:

1/2d ELVIS MONTHLY (Dept. D7),  
WEST STREET,  
P.O. BLANOR, DERBYSHIRE  
(Includes 10p postage) (Trade Distribution on a.p.p.)

Britain's Newest Studios  
For Every Recording Facility

Best Sessions — — — Addition Service

AT  
City of London Recording Studios,  
8-11 Osborn Street, Aldgate East, E.1.  
BISshopgate 4464/5.

For full details see classified advertisement.



# Invasion—by a beat group

by JOHN SUMMERS

**HUSKY** 18-year-old Norwegian beat singer Jan Rohde visited London last week in connection with forthcoming plans for the release of his records and appearances by his Norwegian Cool Cats group in this country.

Jan plays rhythm guitar and fronts his four-piece Cool Cats combination consisting of three guitars and drums. They have been working professionally now for a year and a half.

"It all began when the boys dared me to go on stage at a show in Norway and imitate Elvis Presley," said Jan. "I took the dare, went down well, and we were all offered a job in a teenage restaurant. After that came a recording contract and radio work in Oslo."

## Immense trouble

The Rohde policy is not one of aping well-known American groups, however.

"The boys are all keen and take immense trouble with the music. We certainly sing songs associated with Presley, Gene Vincent and others, but I can truthfully say that our style is our own."

"All our numbers are performed in English," added Jan. "In fact, if

we tried singing them in Norwegian, we would be called squares! It is the same in Sweden."

Jan and the Cool Cats made their first appearance in Britain at a fête in Raynes Park just outside London.

"I am pleased to say that the audience received us very well," said Jan proudly.

Fans in this country are apparently much more demonstrative than those in Norway.

"The British cheer and yell, and rush round afterwards wanting to shake hands and talk to us. In Norway, they clap like mad, but are very shy otherwise."

Jan and the Cool Cats are returning to Norway for six weeks, during which they hope to star on TV and possibly tour Germany. Then they will return to Britain, where a fan club has already been started for them.

"We had hoped to appear at the Soho Fair during this visit," explained Jan. "But unfortunately, we could not get Ministry of Labour permits in time."

Qualiton Records, which operates from South Wales, will be releasing discs by Jan and the Cool Cats in the autumn. It is hoped to line up some TV appearances as well as concerts when the Norwegians visit Britain again at the end of August.



JAN ROHDE, pictured here (right) with Cliff Richard.

## TRAD JAZZ NEWS

Specially  
for blues  
collectors

**A**N important record has been issued privately, by Tom Standish, under the name of Heritage Records.

The record, HLP1001, features Lightning Hopkins and his brother Joel. I've not heard the disc, and due to the very limited number of copies, it will not be generally reviewed, but collectors of this type of southern blues can get a copy by writing to: 103, Oxford Gardens, W.10.

I'm told that other discs are of their way, all to be aimed at the specialist collectors.

## All night

**T**HE Bob Wallis Band and Dick Charlesworth's City Gents both like the stand at the Chinese Jazz Club's all night session this coming Saturday, at Brighton. The Riverside Jump Band, a local group, will also be featured.

Bob extends his activities considerably during the month. On July 28 he pays his first visit to the Blackpool Jazz Club. The next night sees him in Hull, then Nottingham, and on July 31, at the Marine Jazz Club, Greenfield, Yorks.

On August 9, the band will be tele-filming for ABC TV's Riverboat Shuttle feature.

Dick Charlesworth, meanwhile, is extending into the overseas field. Following the successful Dublin concert, promoter Louis Rodgers immediately gave the band a second offer. This one will almost certainly involve the band in an eight-day tour, probably sometime in November.

On August 11, Dick broadcasts the Thursday night "Jazz Club" programme. On August 13 and 14, he has two dates at the Iron Door Jazz Club in Liverpool. He does the same on September 17 and 18.

## In Belfast

**H**ANDSOME, six-foot-seven, Memphis Slim, the blues singer and pianist, currently touring Britain, visits the Belfast Jazz Club on Thursday next, prior to a London date and the Beaulieu Jazz Festival on the Saturday. He is due to be included in the BBC's TV coverage of the Festival.

After his last date, on July 31, at Jazzshows Jazz Club, he returns to America to make way for Little Brother Montgomery, the next visiting artist.

## Like a bomb

**F**OLK fans will be pleased to hear that the inaugural meeting of the St. Albans Folk Music Club went off like the proverbial bomb. Steve Benbow and his Folk Four and singer Shirley Collins, were in fine form and were immediately re-booked for the following week. Also scheduled to appear was Roy Guest.

The management of the Princes Hotel's hall was sufficiently impressed to install a bar for future meetings and, needless to say, the organisers have decided to make it a weekly "do".

Owen Bryce

A RECORD FROM DOWN UNDER!

**COLUMBIA RECORDS**

18 WIPUS 151  
MAREK WIPUS 02  
WIPUS 182  
18 RECORDS LTD

45-084483

**SPORT  
DOWN,  
KANGAROO  
THE ME**

The Rhythm Spinners  
and  
**WORLD BOARD**  
with his

**HARRIS**

**ROLF**

It's the new sound by

**W-H-O-O-T-P-I!**  
**B-E-L-O-O-P-I!**

## Marty Wilde

(Continued from front page)

That is, select the material, pick the people and organise the sound for the accompaniment, and supervise the A & R work, including the processing of the tapes.

"Of course, I'd have to get the permission of Johnny Franz, my recording manager at Philips, before I could do all this, but I've been thinking about it and experimenting for a long time, and I'm convinced I can do it."

"I want to get going with this recording idea when I finish at Bourne-mouth if I can. Cut an LP. My accompanying group, the Wildcats, and I have been listening to dozens of LPs and trying out ideas of our own. We're ready now with a rhythm and blues style—sort of advanced rock 'n' roll."

For such an LP, Marty would use the Wildcats, plus other musicians of his own choosing.

## A 'Spectacular'

"But again this all depends on getting Johnny Franz's permission."

On the subject of television, his views were equally decided.

"I loved doing the 'Boy Meets Girl' series for Jack Good. But in future I'd like to do just an occasional spectacular, presenting something special with a really good idea behind it."

His confidence in his future is only surpassed by his admiration for the people guiding his career.

"I've got the best manager in the world in Larry Parnes," he said. "And the best recording manager in Johnny Franz. Larry and I have made some mistakes with my records, but Johnny's not to blame for them. With people like these behind me, I know I'm all set for the top."

"If an artist's associates lose confidence in him, then he'll certainly go to pieces. But Larry and Johnny haven't wavered once in their support and encouragement from the start, and encouragement from the start."

NIGEL HUNTER