

DISC

THE TOP RECORD & MUSICAL WEEKLY

No. 176 Week ending August 5, 1961
Every Thursday, price 6d.

Denver, Kane booked for big package

INSIDE

More U.S. stars are coming

Bert Weedon
Age doesn't matter

Adam Faith
Answer to Darin?

KARL DENVER and Eden Kane, the two newcomers to pop music, who are currently riding high in the Top Twenty with "Marcheta" at number 18 and "Well, I Ask You" at number 2 respectively, have been signed for their first big package tour by Larry Parnes.

Also in the line-up, "which will not be another rock 'n' trad show," said Parnes, are Billy Fury, Joe Brown, The Viscounts, Tommy Bruce, Nelson Keene, The Jay Walkers, George Fame and The Blue Flames. A compere has yet to be fixed.

The show, by far the biggest bet package to hit the road for a long time, will probably be called "The Star Spangled Nights," and will run for a month from Wednesday, October 18.

Said Parnes: "This show will be quick and slick, with the accent on trick lighting effects. It will be a well dressed show, and everyone in it will have their own spot.

"It will run for about two hours, and if this tour is successful, then I may put out a new edition in March or April of next year."

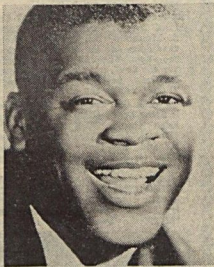
Most of the shows—so far there are 27 venues named—will be on the Granada and ABC circuits.

London dates so far include Woolwich, Walthamstow, Tooting and Romford.

Other locations lined up are Cambridge, Carlisle, Cleethorpes, Worthing, Dover, Farnham, Colchester, Coventry, Gloucester, Hull, Lincoln, Stockton, Kingston, Shrewsbury, Kettering, Aylesbury, Maidstone, Slough, Bedford, Rugby, Harrow, Bristol and Mansfield.

In all there will be 26 people in the show, and before it goes out on tour there will be extensive rehearsals. There will be no breaks and the tour finishes on Sunday, November 12.

'Frogman' wins Silver Disc



FROGMAN HENRY

Garden party opening

THE Brook Brothers, currently appearing for the summer season with Russ Conway at the Hippodrome, Brighton, are to open a theatrical garden party being held by the Saldean Youth Club on Saturday, August 5, at Saldean Oval.

CLARENCE "FROGMAN" HENRY has won a Silver Disc for his first British release, "But I Do," which entered the charts at 19 on May 13, reaching number 4 week ending June 10.

New Orleans-born Henry, who has his discs released by Pye International, has also held high chart placings with his follow-up disc, "You Always Hurt The One You Love," which entered our Top Twenty at number 14 on July 8.

Clarence Henry was nicknamed "Frogman" following his first American release in 1956, "Ain't Got No Home," on which he did a perfect imitation of a frog.

"But I Do," having already passed the £20,000 mark, is still holding a steady chart position, and this week stands at number 17.

Leyton has to thank TV play

ADVANCE orders of 30,000 may not seem much by Presley standards, but for this time of year and for a comparative newcomer like John Leyton, it is certainly worth having.

And John can thank TV for a lot of them, for as we reported last week, he was able to plug his new disc, "Johnny Remember Me," twice in his part as Johnny St. Cyr, a pop singer who visited the store in the ATV production of "Harpers West One."

"But I was lucky to get the part," he said. "They were looking for an actor who could sing. If I had just been a singer, chances are I might not have been able to act my way

through it, but as I'd had my initial experience the hard way, playing in rep, and had made records, too, the part was tailor made."

John Leyton's first big break came when he played the part of Ginger in the "Biggles" series for Granada TV. "At that time," he said, "all I wanted to do was act. Then I got the chance to sing, and so I started combining both.

"Now my one aim is to play a straight role in a film or play which also calls for one or two songs. The part of Johnny St. Cyr was ideal, and now I'm hoping for more like it.

"There is a chance that I may be

playing in a film in September. As far as I know at the moment the part will be a dramatic one and it will, of course, be my first film. I don't know whether I shall be able to sing in it.

"I love doing television," he went on, "but I feel more at home on the stage because I can feel the audience's reaction at the time. With television, unless you have a live audience, you don't know whether you've been a hit or a miserable failure."

In front of the TV audience last Saturday John's record was voted a resounding miss by the "Juke Box Jury" panel. It is now in the charts at number 15.



JOHN LEYTON . . . a hit because he acted.

JOHN LEYTON

sings
a great new number!

JOHNNY REMEMBER ME

JAR577

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Post Bag

Give ur stars the break they deserve

WRITE TO: POST BAG, DISC,
161, FLEET ST., LONDON, E.C.4

Each week an LP is awarded to the writer of the Prize Letter...and once a month there is a bonus prize of a Ronson lighter/ashtay set.

PRIZE LETTER

WHY must Great Britain at all times attempt to maintain its rather sickening attitude to British artists? It is an indisputable fact that an American "star" has only to arrive in this country and the doors of our greatest institutions are thrown open to him.

It does not matter whether they are good theatre audience material or good television entertainment, they are still welcome merely because they have the "name."

When will impresarios and producers realise that our own stars are every bit as good, and in many cases better than imported entertainment!—RONALD F. SLYM, 20, Mansfield Road, Baldock, Herts.



CONNIE FRANCIS' new disc is the best she has made. See "Biggest Yet."

HYPOCRISITES?

ARE the record-buyers a lot of hypocrites? Whoever thinks today's rubbish is rock 'n' roll, only shows his ignorance in not knowing its meaning.

Those responsible for today's bad state are, in my opinion, Cliff Richard, whose "Move It" was a real breakthrough from true rock, and Buddy Holly, whose "It Doesn't Matter Anymore" has a string backing something which rock has no time for.

Little wonder trad jazz is returning—it's the only music with off beat backing!—RAY M O D R E, 42, Melbourne Street, Barrow-in-Furness, Lancs.

NO 'FEEL'

BERT WEEDON, Don Sanford, etc. are all fine musicians, and all excellent technicians of the guitar, but when, oh when, is the B.B.C. going to give us a guitarist who can really play rock.

I have nothing but admiration for the skill with which the above-mentioned handle their instruments, but they just don't seem to be able to inject the right sort of "feel" into a rock guitar solo.

An excellent example of good rock guitar work is that of Dave Teslake of Johnny and the Hurricanes. His solos are simple and straightforward, but they have such drive and feeling for

the rhythm that they become the highlight of the number, and not just a somewhat insipid jumble of notes.—STUART B. HARRISON, 14, Falkland Street, Glasgow, W.2.

TURKISH ROCK

HAVING just read John Reid's letter about real rock (DISC 2-7-61) I feel I must advise him, if he can, to tune in to Radio Ankar on the short wave on Monday morning at 12.30 a.m.

I happened to get this programme by mistake, and for half an hour was entertained by Fats Domino and Bill Haley, with all their early rock numbers.

I shall certainly continue listening to this programme, and suggest Mr. Reid should do the same—and any other true rock fan.—E. JEPSON, 11, Fifth Street, Greasborough, Rotherham, Yorks.

WHY HENRY?

CAN somebody please try and explain the charm of Clarence Henry, who has shot from a nobody to a big recording star with two

MARTY WILDE, brilliant in "Birdie" and a great rock singer. See "Still The Best." (DISC Pic)

records that are very similar? The introductions on the discs are almost the same, and the backing is the same. What has he got that Fats Domino, Ernie K-Doe, Brook Benton and Chubby Checker haven't got? Yet these stars seldom reach the British charts.—DAVID JOHN-STONE, 3, Melbeck Close, Mersehouse, Whitehaven, Cumb.

NEW STYLE

THREE cheers for Adam Faith. Just when his disc appeal was beginning to wane—the failure of "Easy Going Me" to reach high hit parade honours was clear indication of this—he has come up with a new style on his latest recording.

Though "Don't You Know It" is deemed the "A" side, I can't help feeling the presentation and performance of "My Last Wish" make this a rood bet for a double success.—COLIN DAVENPORT, 3, Union Crescent, Margate, Kent.

STILL THE BEST

HAVING recently seen Marty Wilde's brilliant performance in "Bye Bye Birdie" I am once again reminded of the poor treatment meted out to him. His singing of the best numbers in this show proves that he is still the best rock singer in this country, and yet his records are very seldom played by any of the DJs.

Compare this with the number of times a new record from Adam or Cliff is played and you'll soon see why Marty has been absent from the charts for so long.—B. JACKSON, 1, Beebee Road, Wednesbury, Staffs.

INTERNATIONAL

I AM a great fan of Vera Lynn, and I would like to congratulate her on her wonderful recording of "Adios, My Love," and may it put her back in the charts where she belongs.

Bunny Lewis said on "Juke Box Jury" that Shirley Bassey is about our only international star. That is just the way I feel about Vera Lynn.—F. J. BARBER, 4, Mount Street, London, W.1.

LAST NAIL

YOUR article on female singers very much came back into the hit parade (DISC 2-7-61) and this is very true. This will probably introduce an era of new, lush ballads. I also knocks the last nails into the coffin of decent, solid beat.

Girl singers never could belt out a punching beat. Brenda Lee being the worst. The instruments of today are crude and gimmicky, and male singers are croaking sentimental rubbish. Trad will never be widely popular with both sexes, so it is not surprising that girl singers are attacking the hit parade again.

Nigel Hunter, thinks it is a pleasant prospect. I think it is a horrible thought.—R. D. MASON, 29, Kenilthorpe Road, Kings Heath, Birmingham, 14.

BIGGEST YET

HAVING just received an advance copy of the latest American hit disc by Connie Francis, "Together," I must tell all DISC readers that there's no doubt this will be Connie's biggest hit in Britain, when it is released here.

With an enchantingly spoken dialogue half way through, Connie brings to life yet another good oldie, once again giving her vocal

ALONG THE LINE

Two from Newley show can make it

includes Joan Sims and Millicent Martin. In the TV theme country, Essex have "Stop, Look, Listen" from the series of the same name with a Parlophone recording by Steve Race.

THE Anthony Newley-Leslie Bricusse show "Stop The World I Want To Get Off," seems to be securely established for a long steady run which will take it over Christmas at least.

Very pleased about this is David Platz, of Essex Music, who publish the show's music. David says he is both delighted and honoured to be associated with a show and an artist with so much talent.

He reckons that "What Kind Of Fool Am I?" and "Gonna Build A Mountain" are two very likely candidates for the hit parade from the show. The cast LP is already "in the can" for Decca, and Tony Newley's next single will have "Good" as the top side.

Meanwhile the Essex hit parade pot is being kept boiling very nicely by Eden Kane's "Well, I Ask You" (Decca), and "Don't You Know It" and "My Last Wish," the two titles on Adam Faith's latest hit single for Parlophone.

A future show, the music of which will also bear the Essex copyright is "The Lord Chamberlain Regrets." It opens at the end of August at the Saville Theatre, and the cast

A NOTHER outfit disproving my comments last week about summer being a quiet time in Lawrence Wright Music, Bill Ward rested off an imposing list of very live plugs.

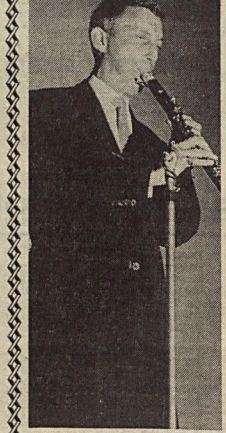
"Passion" by The Temperance Seven on Parlophone, has scored heavily in the record charts and at the time of writing is topping the best-selling list of sheet music as well. Another disc with hit written all over it for the LW team is Acker Bilk's Columbia rendition of "That's My Home."

Another oldie revival is "Paddlin' Madelin' Home" by ex-Stargazer David Carey on Philips. Bobby Darin and Johnny Mercer have also covered this song in their great London LP duetting, plus another opus from way back, "My Cat's Due At Two-10-Two Today."

There's also the "Creole Love Call" by Monty Sunshine (Columbia); "Frankfurter Sandwiches" by The Streamliners and Jo Anne (also Rosemary Squires), also for Columbia; and "The Bird" by Laurie London (Parlophone).

NEWS from the street of MUSIC

(Parlophone), and an LP version of Charles Williams' "Theme From The Apartment" by Frank Chacksfield for Decca.



THE departure of Eric Ponticelli from Chappells to the staff of the Keith Prosser-Peter Maurice group will mean the promotion of Terry Oates from the Frank Music office to Eric's post, where he will be working with Jimmy Henney on the main Chappell catalogue.

Terry's LP in his new capacity include "Breakaway" by The Springfields (Philips), "San Antonio Rose" by Floyd Cramer (RCA), "The Miracle Of You" by Danny Williams (Columbia), and "Say It With Flowers" by Dorothy Squires and Russ Conway (Columbia).

Other Chappell changes result in songs from the American "Do Re Mi" due to open in London in October with Max Bygraves heading the British cast. Other Chappell changes result in the Avenue Music catalogue being handled by pianist Ivor Dennis and the Commodore-Imperial catalogue being worked by Roy Pitts, who has been handling the Sheldon Offertto, etc. N.P.

MONTY SUNSHINE—"Creole Love Call" Columbia. (DISC Pic)

magic to a wonderful song.—CYNTHIA GANN, 19, Summerdale Street, Parkinson Lane, Halifax, Yorks.

C AND W ELVIS

I H AVE heard it said that Elvis considers himself too old for rock numbers since he came out of the army. I would suggest that instead of turning himself into a poor man's Mado Lanza, he reverts to his original field of country and western, a field in which he is well up to speed. Some records of Hank Snow and Ernest Tubb—R. P. BOLAND, 7, Jubilee Avenue, Whitton, Middx.

RIDICULOUS!

THE ridiculous assertion by John Summers (DISC 2-7-61) that Presley is losing his ground made my stomach turn over. Please inform Mr. Summers that in four years Elvis has only achieved two songs at the top of the charts. Yet in the past ten months, he has had four successive chart

toppers, three of them at least having sold more copies than any of his earlier records, and none of them were rockers.

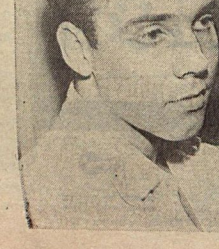
These facts destroy his article completely.—ALBERT HEND, 20, West Street, Haverly, Derby.

John Summers writes: "If Mr. Hand will read my article carefully, he will find I merely raised the question "Would Elvis be selling even more records had he stuck to rock numbers?"

STEP UP

THERE is a lot to be said for popular music. Always, it provides a light-hearted entertainment, and, most important, it acts as stepping stone.

One need not be very learned to listen to it, yet it develops in the listener a basic musical appreciation. This helps to an understanding of the higher intellectual degrees' brass—and adds to the enjoyment all round.—K.E.I.T. MOLE, "Ferdale," Newlign Lane, Lanchester, Co. Durham.



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

BRENDA LEE

DUM DUM

Honey Hit Parade's record of next week



AMERICAN

Last Week	This Week	Title	Artist
1	1	Tossin' And Turnin'	Bobby Lewis
2	2	Boll Weevil Song	Brook Benton
3	3	Quarter To Three	U.S. Bonds
4	4	Yellow Bird	Arthur Lyman
9	5	I Like It Like That	Chris Kenner
6	6	Hats Off To Larry	Del Shannon
4	7	Raindrops	Dee Clark
10	8	Dum Dum	Brenda Lee
14	9	Together	Connie Francis
15	10	Let's Twist Again	Chubby Checker
8	11	San Antonio Rose	Floyd Cramer
—	12	Last Night	The Mar-keys
7	13	Every Beat Of My Heart	The Pips

TOP DISCS

These were the twenty numbers that topped the sales in America last week (week ending July 29).

Last Week	This Week	Title	Artist
16	14	Please Stay	The Drifters
19	15	Never On Sunday	The Chordettes
12	16	Moody River	Pat Boone
—	17	Cupid	Sam Cooke
—	18	Wooden Heart	Joe Dowell
17	19	Travellin' Man	Ricky Nelson
—	20	Sacred	The Castells

ONES TO WATCH

- You Don't Know What You've Got - Ral Donner
- Don't Bet Money, Honey - Linda Scott

DOUG SHELDON

BOOK OF LOVE

Honey Hit Parade's record of this week



It took us a day to film one song

WHEN you watch a musical sequence at the cinema, spare a thought for the incredible amount of work which is put into it. On the set of Cliff's latest, "The Young Ones," we filmed a three minute routine, simply playing a number as we would on stage. It took us a whole day.

Apart from the times when we stopped due to a technical hitch, like Tony developing an itch on his nose and having to scratch it, the song was filmed at the least ten times. The normal process is to record a number on tape and then you are filmed playing on dummy guitars while the sound-track is dubbed on to the film. In order to get the correct synchronisation, every time there is a

stoppage the scene has to be started from the beginning.

Other delays are caused by costume changes. For instance, in one scene representing vaudeville stage days, Cliff has to change five times. He starts off in a blue blazer, white trousers and boater, then into white shorts and shirt and pith helmet, next into full evening dress with top hat and black cape, then check trousers, crimson waistcoat and a tall hat with a long feather, and finally into a suit of white tie and tails!

Now that all the stage sequences are almost finished, *The Finisery Park Empire* has to be brought back to life after 14 months. And an entire audience has been booked to appear in the seats.

The theatre has to be redecorated and rows of seats brought in.

I asked why another theatre could not be used just for the purpose of adding "candid" audience shots. Mike Russell, the Press officer for the film, told me that each location has its own characteristic light. If audience scenes were taken in another theatre the difference in light would be so marked that it would be obvious to the cinema audience that it was a "fake."

"The Young Ones" should be in the can in a fortnight's time and the premiere is expected to be in January.

Hi-Five aim

BY the time "The Young Ones" is in the hands of the processors we will be on our way to Australia for our tour. About six months ago the top group in that part of the world was The Maori Hi-Five, the highest paid and most successful show band in Australasia. The Hi-Five are now in this country

THE BRUCE WELCH COLUMN

for about two years, but their main purpose is not to appear on stage.

Let me start from the beginning. When Kawana Pohle was ten years old he had an accident playing rugby. He damaged his eyes badly and had to go into a blind institute in Auckland to prepare for the time when he would be completely blind.

He decided to become a pianotuner, and in the process he learned to play the piano. He then developed a liking for the saxophone. Kawana went to play in an Auckland jazz festival and there he met other Maori musicians who wanted to form an all-Maori band to rival the top white bands.

They did so—and earned enough money to pay the fares to England for the group and for the operation, and so in May of this year they made the trip.

They had no engagements booked, all they knew was that they had to get Kawana to a hospital. They auditioned and obtained a job at the Embassy Club in Bond Street. They were a smash hit but had to terminate the engagement because a reservation had been made for Kawana in a Paddington hospital.

In a day or so it will be known whether the aim of the Maori Hi-Five has been achieved, for the bandaizes come off of Kawana's eyes and if all has gone well he will see his wife Rena properly for the first time.

TOP TWENTY

Compiled from dealers' returns from all over Britain

Week ending July 29, 1961

HELEN SHAPIRO TAKES OVER AT NUMBER ONE

Last Week	This Week	Title	Artist	Label
3	1	You Don't Know	Helen Shapiro	Columbia
1	2	Well, I Ask You	Eden Kane	Decca
2	3	Temptation	Everly Brothers	Warner Bros
9	4	Romeo	Petula Clark	Pye
10	5	You Always Hurt The One You Love	Clarence Henry	Pye
5	6	A Girl Like You	Cliff Richard	Columbia
4	7	Halfway To Paradise	Billy Fury	Decca
8	8	Runaway	Del Shannon	London
7	9	Pasadena	Temperance Seven	Parlophone
12	10	Don't You Know It	Adam Faith	Parlophone
11	11	Time	Craig Douglas	Top Rank
6	12	Hello, Mary Lou	Ricky Nelson	London
14	13	Baby I Don't Care	Buddy Holly	Coral
—	14	Climb Every Mountain/Reach For A Star	Shirley Bassey	Columbia
—	15	Johnny Remember Me	John Leyton	Top Rank
16	16	Moody River	Pat Boone	London
13	17	But I Do	Clarence Henry	Pye
18	18	Marcheta	Karl Denver	Decca
—	19	Quarter To Three	U.S. Bonds	Top Rank
15	20	Weekend	Eddie Cochran	London

ONES TO WATCH

- Cupid - Sam Cooke
- The Writing On The Wall - Tommy Steele



JOAN REGAN "WE WHO ARE LOVE"

VOTED A HIT BY JUKE BOX JURY!



45 RPM 7N 15367

Stafford shows only the start of a trend

MORE top Americans coming BIGGER audiences for our own stars

THE Jo Stafford ATV series now being taped in Britain is only a beginning. We can expect to see more big American names over here in the future. So says man-at-the-top Mike Nidorf, the chairman of ATV's New York subsidiary—ITC (International Television Corporation), and the man behind the Stafford shows.

"This is the beginning of a trend," he said as we talked in his Dorchester Hotel suite. "We have had many requests from top American names to come to Britain and do the same thing as Jo. American artists will come to Britain."

Mike Nidorf is a forthright American business man with his roots deeply embedded in music. He was once the talent man for General Artists Corporation and handled such names as Woody Herman, Bob Crosby, Ray Noble and Dorsey. He put Artie Shaw and Glenn Miller in the spotlight.

"I heard Artie Shaw playing clarinet and asked him if he would like an orchestra of his own. I gave it to him. The same with Glenn Miller."

Nidorf was in at the beginning of the Jo Stafford career, too. Now it looks as if he could be in at the beginning of a show business revolution in this country.

ITC is, says Nidorf, the largest international distributor of television films in the world. And it is a subsidiary of Britain's ATV.

It is ATV that is putting up the money for the Jo Stafford Shows and these shows will be networked throughout the States.

Not only have we seen some big American names flying into Britain in

PERRY COMO . . . you only have to look at him to tell he's a nice guy.

(DISC Pic)



a great group they are! We have nothing better in the States.

"Jo Stafford is a very meticulous person when it comes to music and she thinks that The Polka Dots are fabulous. If they ever came to the States then they would be sure of a great reception. Jo also thinks that Jack Parnell is the greatest, and who have we in the States to better him? Parnell is among the world's best. There is a market all over the world for these artists.

"Your technicians are good, too. Your creativity is good. We haven't used one U.S. technician in the Jo Stafford Shows. The facilities are good. The studios, owned and built by ATV at Elstree, are comparable to anything we have in America.

A real tonic

"Rosemary Clooney, Ella Fitzgerald and Kookie Byrnes flew in to guest on these shows. Peter Lawford flew in specially. There is nothing to stop these artists, and others, from coming to Britain. They don't have to lose any sleep in getting here. It's only six and a half hours from New York and eleven hours from Los Angeles."

To see more top American talent working in this country will be a tonic British show business. But what is more important, shows with "Made in Britain" tag will be seen throughout America, regularly.

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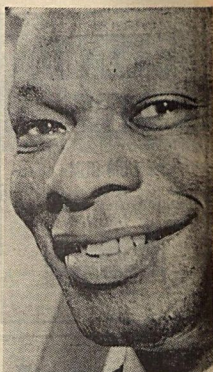
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PERRY COMO . . . you only have to look at him to tell he's a nice guy.

(DISC Pic)



NAT COLE . . . he too may be coming to work on TV. (DISC Pic)

larger bigger. But they do stand on a higher soap boxes. Jo Stafford, and we worked it out the other day, is heard by 500 million people per week throughout the world. No other female singer reaches that kind of public. Each one of these current series of shows will reach 100 million TV viewers.

Artists such as Jo, Ella, Hope, Crosby, Como, are their country's greatest ambassadors. We want people to like Americans and artists such as these are great images of their people.

Integrity

"Take Como for example. The impression that you get from him before he even opens his mouth is that he is a great guy. You like him immediately as an individual.

"Hope? Just look at his face. He

shouts integrity at you. "Ella? If she had never been a singer you would still be able to say that she was a great human being. Whatever she did would have been successful."

"Jo Stafford? There is sincerity. People like her. She is the greatest seller of a product. She can hold up a product and tell people that she likes it, that she uses it in her home and they believe her because she is speaking honestly and displaying that honesty.

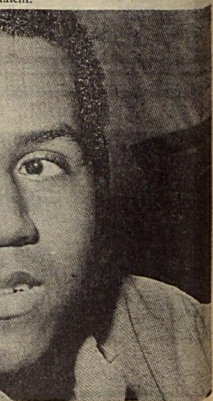
Sincerity

"If you have sincerity and talent, then you have half a chance.

"These are interesting people and before they display their talent they come over as human beings. I would like to see them on every week around the world. And that goes for British artists of the same calibre. And you have them."

Immediately after we talked Mike Nidorf flew back to the ITC offices in New York. There he will be lining up more big names to work in Britain: Perry Como? Nat King Cole? Sinatra?

He will also be lining up sponsors and networks for future shows to be made in Britain. In the weeks building taller soap boxes for British talent.



Darin...Eddy...Tillotson...King Brothers...Conniff...Conrad...Prima...Lee...Torme...Ford...Jan and Dean

being his guitar. Also Johnny Tillotson who for some reason turned up without his shoes.

When The King Brothers had their car returned after it had been stolen, they discovered that the three walking canes used in their "76 Trombones" routine were missing from the car. What use they could be to a thief I can't imagine... unless, of course, the thief, or thieves, were also fans!

While at school, Gene McDaniel's excelled at basketball,

Ta-Te-Ta-Ta." He switches from his mother-in-law to his girl friend's vocabulary. He has, in fact, got a mother-in-law but no girl friend, so it's not quite so personal this time. Ernie also has a baby son, Ernest Kador, III. Ernie changed his own surname to K-Doe because he wanted it pronounced correctly even if it had to be misspelled.

I get lost trying to keep track of Gene Conrad's latest car. But his Zodiac convertible is now out. I gather. In its place he bought a red Simca two-seater, so that's the one to watch for now.

I mentioned recently some of the odd titles of songs, but the name of an American guitar duo beats the lot in my book. A record called "Sugarfoot" is given the credit, "by Tom and Jerry." They're nothing to do with the famous cat and mouse cartoons... but I can still use my imagination.

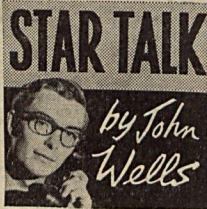
To answer inquiries about singer Chris Martin, I had a card from him the other day postmarked Barcelona. He's appearing in a cabaret out there until September and then hoping to return home and continue making records. Now that ballads are back, he feels he stands a better chance of success.

To launch his new disc in the States Louis Prima gave a party at which the chef's speciality was apple-core pancake. A strange dish? Louis' latest disc, is called "The Apple Core Song."

Bobby Vee and Brenda Lee, who are to appear in the film "Learning About Love" are doing just that according to Hollywood sources.

Edmund Ros, who celebrates 21 years on radio on August 8, holds a Bachelor of Law degree. But he's never had to practise.

EMILE FORD . . . speed-boat crazy. (DISC Pic)



GAVE UP HOBBIES TO SEE FRANKIE

TO date, Mrs. Barbara Keep has travelled 3,000 miles to see Frankie Vaughan, Barbara is the secretary of the Workshop branch of Frankie's fan club, and sees him whenever possible. Two years ago she gave up a holiday in Austria to spend a week at Brighton watching him. This year she's spent a week in Blackpool and has seen him every night for a week. Barbara's husband doesn't mind the adoration one bit. In fact, when Frankie met them both recently, they had a long chat about fishing and football.

Bobby Darin at log-headers with Ed Sullivan. Why? Apparently Sullivan used a film sequence in one of his programmes that had been shot two years previously. Darin objected, strongly, and knowing how he's improved these last two years I can't say I blame him.

Tab Hunter threw a party for two hundred guests recently. Tuesday Wedg was there, . . . so was Duane Eddy and he didn't

but 26-year-old Gene doesn't keep it up any more.

Seeing Lawrence Welk in his audience at the Hollywood Palladium, Ray Conniff presented him with two of his LPs.

At home Peggy Lee has what she describes as a "garage full" of artificial flowers. And they're so beautifully made that she "plants" them out in her own flower beds for garden parties. They're made specially for her and when she arrived in Britain recently she brought three boxes of camellias, geraniums and roses to give to friends over here.

An engagement offered to Michael "Nero" O'Neil, of Nero and the Gladiators, was turned down because the amount of travelling time involved would have meant his missing his weekly piano lesson. This is fixed for 10.30 every Friday morning with Shirley Bassey's MD, Colin Beaton.

It looks as if Ernie K-Doe is going to specialise in mickety-tick dancing. For his latest, "Te-

THIS
WEEK'S

EMI

HITS

BOBBY ANGELO

AND THE TUXEDOS

Baby sittin'

H.M.V. 45-POP892

U.S. BONDS

Quarter to three

TOP RANK JAR575

BOBBY LEWIS

Tossin' and turnin'

PARLOPHONE 45-R4794

LAURIE LONDON

Down by the riverside

PARLOPHONE 45-R4801

JUDD PROCTOR

Nola

PARLOPHONE 45-R4809

THE STREAMLINERS

WITH JOANNE

Frankfurter sandwiches

COLUMBIA 45-DB4689

**PHILIP UPCHURCH
COMBO**

You can't sit down (PART II)

H.M.V. 45-POP899

ADAM WADE

The writing on the wall

H.M.V. 45-POP896

*
STAR
SINGLE**JACK GOOD**

WRITES ABOUT



BRENDA



EDDIE

**The same fantastic
feeling for beat**

I HAVE always thought of Brenda Lee as the female counterpart to Eddie Cochran when she is singing rock 'n' roll. The same roughness, the same attack, the same fantastic sense of beat is there, Eddie used to flip over Brenda's work. He and Gene would discuss the new releases of sixteen-year-old Miss Dynamite with great enthusiasm.

It gives me a kick to see Eddie's record and Brenda's so close together in the charts... particularly as they are linked by the strange hand of coincidence. You see, "Dum Dum" is written by Sharon Sheeley—who was Eddie's girl friend, Sharon also wrote the flipside of "Weekend"—which again by a strange coincidence, is called "Cherished Memories."

But quite apart from that Sharon has been responsible for composing some of the all-time rock 'n' roll classics—like "Poor Little Fool" and "Something Else."

Songwriting is not Sharon's full-time occupation, however. She is primarily a film actress and her work in Hollywood is keeping her from making a return visit to this country—something which in her letters she repeatedly tells me she wants dearly to do.

She feels Britain is almost Eddie's homeland by adoption. So do I.

Kip at Apollo

WALKING down Shaftesbury Avenue the other day I was suddenly overtaken by an irresistible urge to have a kip. I could hardly remain on two feet and my eyelids dropped as if lead-weighted.

Then it occurred to me that I was near the new offices of Lionel Bart's publishing company, Apollo Music.

I staggered into the shiny reception. The smart secretary looked up from her typewriter. "Can I help you?" she inquired. "Yes," I mumbled uneasily. "My name is Jack Good and I wondered if I might sleep here for an hour."

She batted not a mascara'd eye-lid and went to fetch Lionel's personal assistant, a very charming young lady and his able manager, Leslie Paul.

They were kindness itself. You'd think that they were quite used to people dropping in to have a dose.

Ronnie Carroll in fact was there and he confessed that he had only just woken up—such is the seductive luxury of the place, I was ushered into a lovely unoccupied room, drew up a beautiful turquoise armchair and dropped off easily to the land of Nod. Some hours later I awoke with the sound of a very familiar voice warbling outside the room Billy Fury's.

Now in the course of duty I've listened to Bill's voice for some hours on end, so I know it pretty well. Imagine my surprise when I stumbled out to the reception hall and there was no Billy, but another boy of about the same age doing an impersonation for the benefit of the smart secretary, and the voice was identical—quite uncanny. I rolled away bemused.

If I had had any sense I'd have taken the boy's name and address, but I was much too dozy.

The moral to all this is I suppose, that if you're scouting for talent, you can do worse than to drop in on Apollo Music for a nap... but you have to keep your eyes wide open.

Worst yet?

I OFTEN hear a disc—not infrequently one I have produced myself—with the deep-rooted conviction that this really must be the worst record ever made and that it is inconceivable that I should ever hear a worse one. But I always do.

Foiks, a new all-time low has been fearfully plumbd by a current Warner Bros. release. The song is called "The Boy I Left Behind" and

is rendered unmercifully by someone called Little Suzie.

An unnamed callow youth has a soul-searing recitative mid-way through the side. In the context of any other record this spoken passage would be agony. Here however, it is an oasis.

Actually if you are in the right frame of mind, this is the most hilariously funny record imaginable. It is worth almost anything to hear it—short of buying it, of course.

**Shaw gets
"with it"**

LAST week after the transmission of "Tell The Truth" from Birmingham, I travelled back to London in the very good company of Shaw Taylor, who is the host of the show.

I'm happy to say that Shaw is a recent convert to the Cult... since his appointment as compere of EMI's mammoth Monday Spectacular on Luxembourg he has really got the rock 'n' roll message and we exchanged appreciative comments on the great new releases of Ulysses Samuel Bonds and the Philip Upchurch Combo.

I must remember next week to try to get Shaw to give an extra push to his programme to that fantastic Parlophone issue "Tossin' And Turnin'" by Bobby Lewis. It was number one in the States last week, and I can't for the life of me understand why it hasn't yet clicked over here.

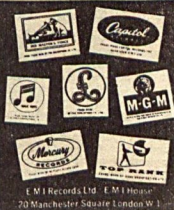
There's such a wealth of first class rock 'n' roll on the market these days that it must be a job for the rock fans to know where to place their money.

The genuine addict shouldn't fail to give an ear, however, to "Watch Your Step" by Bobby Parker on London. Very much on the Ray Charles "What Did I Say" lines.

The man
all the
stars follow**KENNY LYNCH**

The story behind my tears

H.M.V. 45-POP900

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

Let's dig a little deeper

Age doesn't matter if you're 'with it'

BY DICK TATHAM

THE beat world is largely one for youngsters. Most of its performers start (and are sometimes finished) well before 20. Veterans of over 25 are rare. How baffling, then, is the case of Bert Weedon. He was 40 on May 21 this year. But Bert couldn't care less. Nor, luckily, could the young beatsters and the teen fans. In their view, Bert is with it. He is one of them. He doesn't look the part. He dresses well, but quietly. He has a square haircut. He is relaxed and sensitive, rather than real gone. How does he stay in teensville? I lunched with him recently to find out.

Said Bert: "The most important reason is I've never looked down on beat music. I admit when I first heard the Haley group playing 'Rock Around the Clock,' I thought they were kidding.

"But when I realized this was the stuff the kids were going for, I took it seriously. I sell music as a tailor tells suits. You keep a modern style—or else."

"To want to stay modern is one

today that a few years ago would have been above their heads. And the beat guitarists are catching me up! That's natural: they've had plenty of experience by now.

"But on my next single, there'll be new technical tricks, and on my next LP—'The Real Bert Weedon'—I'm doing 'Right classics, jazz, beat, flamenco and mood music. Let 'em catch up with that lot!'"

As anyone who has seen Bert Weedon will know, he always seems to perform with loads of showmanship—and a sure knowledge of what people like to hear.

"Partly, that's yoga again," said Bert. "Keeps me free from nerves. Helps me get in tune with the audience—whether they're old ladies from Bath or Ted's from the East End.

"Besides yoga, there's Desmond Lane—the penny whistler. He's a ring-ding showman. He once said, 'Bert: you play difficult stuff. But you make it look easy. Make it look difficult. Better still, make easy stuff look difficult. SELL it!'"

"If I hadn't gone into show business I guess I'd probably have been either a train driver or in newspapers.

"My brother is a journalist. I have

uncles who are readers and composers. My grandfather was a comp on the 'Daily News' when Charles Dickens was editor.

"Train driving? My dad did that. Mainly electric trains. As a kid, I often rode in the cabin with him. All highly illegal, of course. But they can't sack him now; he's retired.

"What cooled me off train driving a bit was dad having to get up at four in the morning. But, as a musician, I often don't get to bed till four—so dad's got the laugh on me."

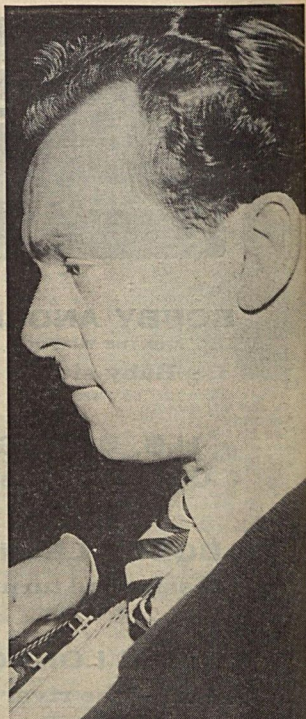
"About your guitars . . ."

"I have five. To me, a guitar is not just strings and wood. It is a living thing. When I buy one, it takes six months to become fully mine. No: I don't mean I buy it on H.P. I mean I finally get so attuned to it, I could pick it from 20 others—blindedfold. Just by the touch."

Next Week

JOHNNY MATHIS

(DISC Pic)



Bert Weedon

TOMMY STEELE

"Sorry, mate, I don't sound right like that," he said. (DISC Pic)

thing. To do it is more difficult," I said. "I've noticed you're at home with the young generation not just as a musician, but as a person. How do you do it? Are you, for example, helped by your study of yoga?"

"Very much," said Bert. "Don't get me wrong: I don't stand on my head, or go around in a loin cloth, or lie on a bed of nails. I go in for a simple mind-yoga. It's a way of relaxing mentally. You can do it on a bus, in a dressmaking room—practically anywhere. Among other things, it gives you a young outlook.

"As for the musical reasons for my link with the beat world, we must go back to my years with the Show Band—1953-55.

"I was featured regularly on solo guitar. Cliff, Marty, Tommy, Hank and the rest were then in their early teens. Some of them used to listen to what I was doing

I'VE LEARNED FROM THEM

"So when—a few years later—the time came into the business, they started using my guitar tutors. They, for their disc sessions, they would often say, 'Let's try and get Bert Weedon's guitar.'"

So well before his own first hit with "Guitar Boogie Shuffle" in 1959, Bert had probably been on more big discs than anyone else.

Yet Bert is far from big-headed. He says: "The youngsters have learned from me. But I've learned plenty from them. On one of his first disc sessions, Tommy Steele said, 'Sorry, mate; it don't sound right like that. I'd rather have it like *this*.' He was with it. His way had more 'feel.'"

"Marty Wilde—he got me playing melody on the bass strings. It was sound advice. Cliff and the Shadows? I've learned much from them about interpretation and choice of material.

"And the beat world has certainly made headway recently. I play stuff

TOP LABELS AIM AT JUKE BOX MARKET

THREE major labels, and one independent, have said they are going to concentrate on recording material aimed more towards the juke box market here, as already a substantial part of their singles are sold this way. The nation's 500,000 juke boxes are responsible for 45 per cent of the single sales. The companies that intend to make these sales even bigger are Columbia, Decca-Coral, United Artists and Vassar.

Tony Williams, lead leader of The Platters, has just signed a long term contract with the Reprise label and is expected to cut his first single early in August, followed by an album. Immediately

after his sessions Tony will embark on a concert and night club tour, which will include The Flairs as the vocal backing and Earl Warren as musical director.

Frank Sinatra is to produce and write (the outline at least) a musical film based on the swing band era. Frank himself is expected to

month, has already received enough orders to put it there, too.

Hit record maker, U. S. Bonds, has now decided to add a new first name. He is now Gary (U. S.) Bonds. Gary's last disc, "Quarter To Three," made the number one position in the parade, and it looks like his latest will, too. It is "School Is Out."

Ray Charles has doubled up with Betty Carter on his latest album for ABC Paramount. The

talking with a major film studio now about a big role in a forthcoming movie of this type.

Don Feddersen and talent finder Sam Lute have taken over the Hollywood Palladium, and have started modernising the exterior and interior to the tune of \$329,000. They will have a grand opening in September with Count Basie and Stan Kenton sharing the honours along with a big name artist. They intend to carry on with the big name policy as well as introducing new talent.

Warner Brothers expect the original cast album of "Fanny" to be one of the biggest sellers of the year. The film has opened with great success. It stars Lesley Caron and Maurice Chevalier.

Lee Magid, who guided Della Reese to stardom, has just signed Earl Grant and Leeny Kent, and is all set to make them as big.

Cable from AMERICA

star with Dean Martin in the movie, about two musicians whose friendship is broken up by the band's first singer.

Roulette Records have come up with an answer song to Chubby Checker's recent big hit, "Pony Time." This is "Big Mule" by Jo Jones. The disc will feature yet another new dance for which the DJ's around the country will soon be receiving instructions.

Andre Previn has written a symphonic score for MGM's remake of "The Four Horsemen Of The Apocalypse," which stars Glenn Ford. Previn will augment the 100 man MGM orchestra with 50 extra brass and percussion instruments.

Hitting the album hit parade in a big way is Rusty Warren. All three of the LPs she has made for the Jubilee label are showing in the charts, and her fourth, out this

two make a great team with such oldies as "Baby It's Cold Outside," "Talks Two To Tango," "Side By Side," and so on

Capitol Records have kept out of the bother between The Kingston Trio as much as they can until now, but have started to help get something sorted out with the boys, as they wish to act the group recorded with an autumn release. Capitol can force the old trio to stick together for recording purposes if they wish, as they have individual contracts with all the members. However, if Dave Guard leaves and an acceptable replacement is found, they will record the new group. Capitol, incidentally, also have the exclusive rights to the Kingston name.

Frankie Laine, who has already received 13 golden records, is hoping to make this 14 with his new one for Columbia, "Hell Bent For Leather." Frankie has very successfully broken into the drama department on TV and is especially good in his western roles. He is

FRANKIE LAINE is out for his fourteenth Gold Disc.



A LAW has been passed in California making the counterfeiting of records a criminal offence. Anyone now found doing this will spend not more than one year in the county jail.

"Teen Magazine" have just started their own record label, to be called "Teen Records," and signed the first artist, Pat Mollifier, who writes for the paper.

ABC Paramount have just signed young Brian Hyland of "Yellow Polka Dot Bikini" fame, to a long contract. Hyland's first release for the label is something entirely different, a Brenda Lee type ballad called "Let Me Belong To You."

"Heart And Soul" by Jan and Dean, who had the American seller last year with "Baby Talk," recorded their latest disc in Jan's garage

Maurice Clark

A change of style..his debut in cabaret Is Faith Britain's answer to Darin?



LYN CORNELL

America? I can't risk a trip yet

says
LYN CORNELL

NOT many British singers would say NO to the chance of going to work in America, but that's exactly what lovely Lynn Cornell has done.

"I feel it's much better to stay here and build up my following," she told me this week. "After all, I'm not that well known that I can afford to leave England for months. The one thing I don't want is to be forgotten."

Lyn's offer to go to America came after television executives on the Glenn Miller Show heard her recording of "The Sweet Life" and wrote to her agent asking for photographs of her. When the offer came to work there nobody was more surprised than Lyn.

"It would have been a wonderful opportunity and the experience would have been great," she said, "but when I talked it over with my agent we decided to say no until a later date, when I'll be really ready for it."

Lyn's modesty is one of the most refreshing aspects of this exciting Vernons Girl who stepped out of the dancing line-up into her own singing limelight. She'd just returned from playing a Blackpool concert when I spoke to her and her only complaint was about the travelling.

No complaints

"It really knocks me out," she said, "but I love playing Blackpool because I can live at home when I'm there." About her recordings, she had no complaints at all.

"My new one, 'Adios My Love,' is very different from anything I've done before and I feel pleased with it. You see, I always try for something different when I record because I still feel that I haven't quite found my formula.

"My favourite record, though, is the first I cut—'Like Love' and I also love the one I made last Christmas — 'The Angel And The Stranger'."

Since she left the Vernons Girls Lyn's career has gone from strength to strength. Her recordings have all nipped up good sales and this year has been filled with Sunday concerts and television dates. Her next television spot will be in London next week on the Cliff Adams show, "Something Old—Something New."

"I'm very pleased about the way my career is progressing," she said. "People seem to like my act wherever I play and they seem to accept me as a singer rather than just an old member of the Vernons. What I want to do is to develop as an all-round entertainer."

Brian Gibson

IS Adam Faith, after two years as a number one teenage singer, trying to take the title of Britain's Bobby Darin? In the last few weeks Adam has had a disc released, "Don't You Know It," which is a complete break from his past success pattern. There has also been the news that he is to make his debut in cabaret.

The changes had to come. Adam is no longer a teenager. He'll continue to direct his appeal towards them, but if he's to stay a top-line artist he must branch out.

He's already scoring in films as a serious actor, not just relying on "bone structure" for his appeal. With this new disc he's no longer strictly pop. The "byebee" tag must have died with the first spin.

"Don't You Know It" is the type of disc that Adam has been known to want to make for a long time. It's the result of discussions between Adam and his usual hit-making team of songwriter Johnny Worth and arranger John Barry.

Said Adam: "Johnny Worth has been on at me for ages to record a number like this. Before he wrote it we all got together and decided on the sound we wanted. Then Johnny wrote the song to fit that sound."

"When we came to record it, John Barry did only half the arrangements so that the musicians at the session could play it the way they felt."

Did it work? The disc shot high into our charts last week and is now at number 10. Said Adam, who has been trying the number out on his concert audiences, "the reaction has been very favourable."

Its chart position isn't really a fair indication of whether the fans have taken to the disc... its initial sales would have been based on advance orders before the disc was heard. And Adam's "very favourable" comment isn't good, even from someone like Adam, who invariably understates his abilities.

We're going to have to wait at least a few more weeks before we will know if he's going to stay on the rhythm and blues line.

He doesn't know himself, in fact. "It's too early to say what my next disc will be," was Adam's answer. "John Barry, Johnny Worth and myself will be meeting shortly and we'll talk it over and decide then."

"I can say one thing, though. We certainly won't be doing anything that

isn't aimed directly at the teenagers. They're the most important. They're the people that count."

But Adam will be leaving the teenagers briefly. After a holiday in Spain, he makes his cabaret debut at the Room At The Top, the new Ilford, Essex, night spot.

"I'm looking forward to that," says Adam. "I wouldn't be doing it if I wasn't."

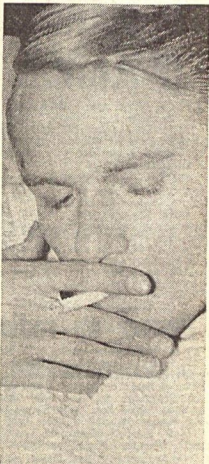
Looking forward to it, yes. But not a little apprehensively. This will be his first attempt at playing to what is bound to be an adult-dominated audience.

Says Adam: "We haven't really got down to working out exactly what I shall be doing. I'll certainly be using some of my old numbers and Johnny Worth is writing a couple specially for me."

Will he be trying his hand at a spot of dancing and cracking a few jokes? "Doubt it," says Adam. "A bit of patter, yes, but I'm not too sure about the dancing part. I can't tell you whether I shall be doing more cabaret... not until after the Ilford date."

But even if the disc and cabaret amounted to a very big nothing, at least he's trying to do something different and if it works, and there can't be anyone who hopes it doesn't, then Adam has begun the trail that will stop people bemoaning the fact that we have no equivalent to Bobby Darin.

David Marshall



ADAM FAITH (DISC Pic)

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ROCK STAR LITTLE RICHARD TO MAKE COMEBACK

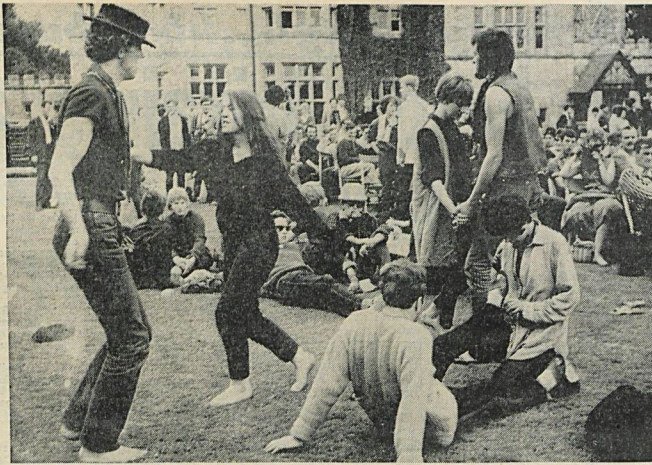
ROCK 'n' roll star Little Richard is to make a comeback. After a self-imposed two-year retirement from show business for religious reasons, he has signed a contract with Mercury Records in the States.

The company's musical director, Quincy Jones, has already lined up several sessions for the singer. Little Richard was one of the pioneers of rock and had many hits, including "Long Tall Sally" and "Tutti Frutti." He was formerly with the Specialty and Gone labels. Another signing announced by Mercury this week is folk singer Josh White.

Denver on radio

RADIO dates are pouring in for Karl Denver, currently in the charts with "Marcheta." He guests on "Music With A Beat" on August 3, and again on September 14, and other dates include "Band Box" with Kenny Ball on August 14, and a guest spot on "Matt's Kind Of Music" on August 8, with "Blackpool Nights" on August 20. On September 2, Karl Denver guests in "Saturday Club." For two weeks, from August 13, he returns to his native Manchester to appear in cabaret, doubling at the Southern Sporting and Palace Theatre clubs.

"Voyage To The Bottom Of The Sea," the film starring Walter Pidgeon, Joan Fontaine and Frankie Avalon, goes on release in London on August 28.



Emile Ford tops Prince of Wales 'Sunday Show'

EMILE FORD is to top Bernard Delfont's "Sunday Show" from the Prince of Wales Theatre this coming week-end. The Checkmates will appear with him, and they will all drive to London on overnight from Great Yarmouth, where they are appearing in a summer season. Plans for Emile, when he concludes his season, include a couple of weeks in variety—tentative date already booked is a week at the Empire, Newcastle, commencing September 18—and a possible Irish tour in October.

SINATRA, COLE ON NEW CHEAP LABEL

IN spite of rising costs and the Budget increases, EMI this week introduce a new, low priced LP range, which they are calling their "Encore" series. They will sell at 23s. 3d.

The albums will consist entirely of reissues of LPs which have been deleted from the EMI catalogues for a year or more, and will include, in the first release, albums by Frank Sinatra, Nat "King" Cole, Dean Martin, The King Brothers, Ruby Murray, Joan Hammond and Norrie Paramor. The first discs will be available tomorrow (Friday) and these will be Frank Sinatra, "When Your Lover Has Gone"; String Along With Nat "King" Cole; and Dean Martin "Dean Goes Dixie."

New U.S. albums

AMONG the LPs released in the States this week are "Swing Along With Me," and "Come Swing With Me," both by Frank Sinatra, the former on his own label Reprise, and the latter on Capitol. On "Come Swing With Me," a sequel to "Fly" and "Dance," he sings "Day By Day" and "Almost Like Being In Love," among many standards. Backing on both albums is by Billy May and his Orchestra.

There are also two Ray Charles albums, "The Genius After Hours," and "Ray Charles And Betty Carter," and an album by trumpeter Jack Sheldon, "A Jazz Profile Of Ray Charles," on which the musician plays a number of tunes associated with the R and B singer.

RAY ON TV

RAY ELLINGTON has been booked for a second appearance in "Calling Dickie Valentine" on ATV. He will appear on August 9 and again on August 30. From August 20 to 26 Ray Ellington will appear in cabaret in Manchester, and on September 1 he guests on an A-R children's programme. On September 11 Ray will appear for three days in TWV's "Here Today."

'Club' to go out live

BRIAN MATTHEW is to complete a live edition of "Saturday Club" direct from Blackpool on August 12. So far the guests lined up include The Allison, The Trebletones and The Mississippi Jazz Band. On Sunday, August 13, Matthew will complete a concert at the North Pier, featuring Matt Monro, Lynn Cornell and Bert Weedon.

Actor Boyd makes song debut

BRITISH actor Stephen Boyd will make his screen singing debut in MGM's "Jumbo." He will sing two duets with Doris Day, and also two solos.

Lord M



Don Fox to play South Africa and Sweden?

SINGER Don Fox, whose latest disc appears for the week of August 7, will appear at the Winter Gardens, Margate. Discussions are currently in progress for Don to appear in cabaret in Durban and Johannesburg, South Africa, later this year, and also for a possible tour of Sweden.

Television dates for Don include an appearance on "Lunch Box" on August 3, "The One O'Clock Show" on August 17, and a guest spot in the Sheffield Buxton Show for Anglia TV on August 28.

Cleo Laine—new disc

CLEO LAINE has a new record due for release on August 18 entitled "You're An Answer To Me." Five days later, on August 23, she guests on the Dickie Valentine Show, and she will appear on "Something Old, Something New" on August 29. On August 13 Cleo Laine starts a week in cabaret at the Cabaret Club, Manchester.

DEAN MARTIN (left) and **FRANK SINATRA**, according to reports, are on a show of their own last week at the Cocoanut Grove, Los Angeles, interrupting Eddie Fisher in the middle of his act to do so.

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Borge tapes big TV show

VICTOR BORGE, who was recently here for a London season, last week taped an hour long show for Granada TV during his visit, for showing in September. Entitled "This Is Borge," the show also features pianist Leonide Hambro, who was with him on his trip.

Last week we mentioned that the last Johnny Mathis date would be at the Gaumont, Hammersmith, on August 10. In fact, Johnny has three more dates to play afterwards. These are Odeon, Glasgow (August 11), Rialto, York (12), and the Hippodrome, Blackpool (13).

JESS CONRAD

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MIKE PRESTON

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OLE BUTTERMILK SKY

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WATCH YOUR STEP

BOBBY PARKER

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Montagu kills off the jazz festival



THE Beaulieu Jazz Festival is dead. That is the news which climaxed this year's show, the sixth, in the grounds of Lord Montagu's Hampshire estate.

Although the hooliganism was not so widespread and uncontrolled as last year, it was still sufficient in violence and damage to ring the death knell for the annual rural jazz event.

DISC understands that the decisive factor which influenced Lord Montagu to announce the end of the festivals was the adverse comment and opinions of local residents in the Beaulieu area.

In spite of additional stewards and police this year, there were two serious brawls in Beaulieu village between weidly dressed visitors.

Some reports suggest they were fights between fans of traditional and modern jazz, but a spokesman from Lord Montagu told DISC that he believed the brawlers were some of the many people attending the festival who had no interest in jazz at all.

The brawls, the shattered wine and beer bottles, a hoax about a time bomb, and teenagers incapably drunk in the village streets forced Lord Montagu's decision. In a statement on Sunday he said:

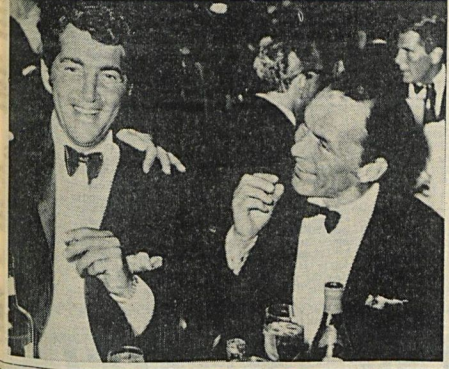
"It has been increasingly apparent that there is a large crowd of irresponsible persons, almost as many as the genuine audience, who come to Beaulieu with no other intention than to cause trouble.

"I can no longer run the risk of further damage to property nor allow Beaulieu residents to suffer from the undesirable crowd the festival attracts to the neighbourhood."

The "weirdies," beatniks or whatever you like to call them, were well in evidence at Beaulieu at the week-end, but so were the serious jazz fans. The precautions Lord Montagu took in the grounds kept the hooliganism down, but there was still a scene outside the refreshment tent when a crowd tried to set fire to some chairs.

Paddy Roberts home again
BACK from South Africa after a successful season at the King Edward Hotel, singer comedian Paddy Roberts opens for a season at London's "Blue Angel" on August 21. Plans are being made for an LP of his act.

Matt Monro's "My Kind Of Girl" has moved up to number 40 in the American Top Hundred.



FRANCES FAYE TO STAY FOUR MORE WEEKS?

SUCH has been the success of American singing star Frances Faye, currently appearing in cabaret at the Talk of the Town, London, that her season may be extended by a further four weeks.

Originally here for a month, with bongo player Jack Costanzo, Miss Faye received sensational press notices after her opening night, and it is hoped that she may be persuaded to stay on.

To tie in with her opening, HMV released a single of "Frenesi," and some months ago Coral released an album of "Frances Faye In Person."

Val Masters on 'Club'

VALERIE MASTERS, who is at present in Estoril, Portugal, for a fortnight in cabaret, will guest on "Saturday Club" on August 26, followed by a spot in "Calling Dickie Valentine" four days later on August 30.

On September 1 Valerie guests in the first programme put out by Border TV from Carlisle, and on September 4 she is in "Here Today," followed by an appearance on Tyne Tees Television on September 7.

Jack Good signed for series

FOLLOWING his successful debut on the panel of ATV's "Tell The Truth," DISC columnist Jack Good has now been signed for the remainder of the series.

Tony Russell, Johnny Dankworth's band manager and trombonist, said: "As far as the jazz was concerned, it was a very good festival and there was little trouble among the audience."

"It's most unfortunate that the Festival is now finished. Beaulieu is an ideal setting for anything, but the more unusual and pleasant the place is, the more attraction it is for the hooligans. The further they have to travel the more opportunity there is for these absurd people with their absurd clothes to be seen, and that's what they want."

"I've talked to some of them at Beaulieu and at the Ringwood Festival, and they admitted that they had not the slightest interest in jazz of any kind."

"I think that the only answer to the problem of jazz festivals is to hold them in ordinary surroundings where there is a minimum opportunity for these exhibitionists to cause trouble."

An estimated eight thousand people attended the two-day festival.

Crosby pays a surprise visit to Lee show

BING CROSBY made an unexpected surprise visit to ABC TV's Teddington Studios last Sunday to watch the taping of the Peggy Lee show, which is due to be televised on August 26 as a "Big Night Out."

He arrived alone and stayed long enough to chat with Miss Lee after the taping.

"Among the numbers Miss Lee sang were "Fever," "Till There Was You," "Heart," "I Enjoy Being A Girl" and "All Of You," and among her guests were the songwriting team of Jimmy Van Heusen and Sammy Kahn, who sang a medley of their hits, including "High Hopes," "The Tender Trap" and "Love And Marriage."

Shadows' film

THE film "The Frightened City," the title song from which was written by Norrie Paramor and recorded by The Shadows, of which has been in the Top Twenty for several weeks, is to open at the Odeon, Marble Arch, on August 9.

Another number in the film, "Marvelous Lie," also composed by Norrie Paramor, is the flipside to Helen Shapiro's current hit, "You Don't Know."

Astaire forms own label

SONG and dance man Fred Astaire S has formed his own record label, Chores, in association with film producer Hermes Pan.

First album to be released is "Fred Astaire Medleys," which consists of sound-track recordings from recent Astaire TV shows.

The label will be distributed in the States through Atco and will almost certainly be released in Britain on London.

Shapiro on DISC stand

HELEN SHAPIRO, who this week leads our Top Twenty chart for the first time with her second disc, "You Don't Know," is to be one of the star guests at the DISC stand at the Boys and Girls Exhibition which opens at Olympia, London, on August 8.

Other stars who will be making an appearance on the stand are John Leyton, The King Brothers, Roy Castle, Frank Chacksfield and Tony Osborne. Harry Secombe will open the exhibition, which lasts until August 19.

Darin, Newhart in new film

BOBBY DARIN, Bob Newhart and Fess "Davy Crockett" Parker, are all to be featured in the forthcoming Paramount production of "Hell Is For Heroes."

Scottish TV extend Steve Benbow programme

"ALEX AWHILE," the Scottish TV programme, featuring folk singer Steve Benbow, has been extended, and will now run until late October. It is televised every Tuesday.

Benbow will also be featured on three more programmes for Scottish TV. These are "Singing Jenny," in which he is teamed with Jenny Johnson. They have already been taped and will be transmitted during August.

Radio dates for Benbow include "Saturday Club," August 19; "Cool Spot," August 26, and "Ballad Club" from the West of England on August 31. Steve will also appear at the Wellington Pier, Great Yarmouth, in a Sunday show on August 20.

Peter Knight takes over

PETER KNIGHT, back in London after a two-week vacation, will take over the baton from Alyn Ainsworth for Bernard Delfont's "Sunday Show" during the month of August.

"Sweet Corn," which features Peter and the Orchestra, has been extended for another four programmes, and will now run into October.

McEwens for Edinburgh

FOLK singers Rory and Alex McEwen, and Robin Hall and Jimmie MacGregor, will take over in this year's Edinburgh International Festival during August.

Hall and MacGregor will also appear on the BBC's "Tonight" during the weeks of August 14 and 28, and will guest on "Easy Beat" on August 30.

Baseball player to cut discs

LOS ANGELES baseball player LOS Albie Pearson has signed an exclusive, long term contract with Capitol Records, and will cut his first sides within the next few weeks.

The latest record from Britain's first lady of Song

VERA LYNN

ADIOS MY LOVE

(THE SONG OF ATHENS)

from the film "Dreamflight of Desire"

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States goes crazy

It was about eighteen months ago that percussion LPs started trickling into the American best-selling album charts. The trickle soon became a flood, and eventually the top ratings were practically dominated by them.

Inevitably many of them have now been released in this country, and

STOP

worrying about that programming material.

THE

twelve songs from the new ANTHONY NEWLEY show which was

WORLD

premiered at the QUEENS THEATRE W.I., offer five hit parade contenders from the dual writing talents of Leslie Bricusse and Anthony Newley . . .

I suggest you contact ESSEX MUSIC LTD. immediately at number four Denmark Street WC2 (COVent Garden 1024) if you

WANT TO GET

"WHAT KIND OF FOOL AM I" "ONCE IN A LIFETIME" . . . "GONNA BUILD A MOUNTAIN" "TYPICALLY ENGLISH" & "I WANNA BE RICH" . . .

A hit parade nap hand which are coming

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there are more on the way. I say "inevitably" because of the contractual commitments of our disc firms with American companies man that just about everything that sells well in the States also gets a chance in the British disc market.

But why the sudden rush to record percussion albums? I think the answer lies in the development of stereo sound techniques.

Percussion instruments, although a challenge to record adequately, are most effective in showing off stereo possibilities and equipment. The gimmick-conscious American record buyers obviously loved the idea of bongos, maracas, scrapers, gongs and whatnot coming at them from left, right and centre.

Much of the credit for starting the whole business must go to Martin "Quiet Village" Denny. He started both single and LP hit parades with his exotic discs.

His first album released in this country, "Exotica" (London HB-U 1079), is still one of his best and includes his hit single "Quiet Village".

Wrong material

Since then we've had a veritable spate of rhythmic offerings. The percussion has been "intimate," "provocative," "persuasive," "spectacular" and even "ultimate" as far as the album titles are concerned, but most of it has been plain boring.

The reason in every case is the material. Pop standards seldom convert well into exotic rhythmic show-cases, as Edmund Ross has proved. In their eagerness for ear-catching technical stereo sound effects, the various MDs have overlooked this basic fact.

Consequently, the best by a wide margin of the percussion sets so far is "The Savage And The Sensuous" featuring Don Ralke and his orchestra (Warner Bros. WM 4031).

The orchestra includes "the rarest armada of percussion men ever assembled" and it succeeds splendidly because Don Ralke wrote simple Latin riff-type themes especially for the percussionists into the conventional pattern of ordinary pops. Result—one of the most exciting and electrifying albums ever recorded.

Best of the rest are "Spectacular Percussion" by Roger King Mozzian and his orchestra (MGM C 830) and "My Fair Lady On Fire" by Percussion Inc. (London HAR 2351; stereo SAH-R 6153).

Nigel Hunter

DISC JOCKEY ALAN FREEMAN WRITES THE LAST OF HIS LETTERS FROM NEW YORK

A swinging night at Birdland

HOW about this place Broadway. During darkness I have never, I repeat never, seen so many coloured lights in my life. I was breathless at this sight, saw it first when I went to Broadway's St. James theatre to see Phil Silvers in "Do Re Mi".

And how about that pit orchestra? Daddy, it just fairly sang, I've never heard such jiffy, certain, overtone playing before in any theatre in the world! The production, chorus, choreography were just thrilling and I must say, quite different from London.

Phil Silvers? Well, we know him well enough from the "Bilko" TV series. He's just the same, you know, an absolute wow on stage.

great voice

A great performance was also given in the show by John Reardon. If ever this singer comes to London don't miss him! As the night wore on his voice got bigger and bigger, and I felt that he was going to explode on stage!

I finally got around to getting myself the newly Garland At Carnegie Hall album. The concert took place on April 23 this year and from those who were there, I gathered that this was a great night.

I've always been a Judy Garland fan without getting to her fever stage, but brother, I am converted now.

The album consists of two twelve inch LPs without any inhibitions whatsoever. Let me confess I've never sat through such recorded emotion in my life.

Had a call from Stanley West, manager of International Artists, who suggested that if I was feeling up to it we whooooo off to Broadway and take in the

famous jazz venue "Birdland." I've always conjured up visions of "Birdland" as big, spectacular and overpowering. It's not you know it's far from big, very intimate, and the music? Just the greatest!

Appearing there that week were Art Farmer and Benny Golson as one unit.

Then there was the Olatunji Sextet. This is fascinating jazz if you've heard it.

Mind you, I'm the worst authority in the world when it comes to jazz. I thought to myself, "If only DISC'S Tony Hall could be here to see and hear this."

I noticed a great favourite of mine in the audience. The American arranger-band leader, Quincy Jones.

Little did Freeman know that within five minutes of entering Birdland, he was to get a very thrilling surprise!

magic fingers

Moving through the crowd towards the bar I knocked into the back of a short gentleman. Saying something like, "I'm frightfully sorry," he turned around, smiled and said, "That's quite OK." And there I was face to face with Erroll Garner!

Stan introduced us, and Mr. Garner made me feel I was his long lost brother! You know the magic that comes from his fingers don't you? Well, his personality matches it.

Certainly was a swingin' night at Birdland, but that was only the start! Off we WHOOSHED in a cab down motor-rammed Broadway and headed for Art D'Shuff's "Village Gate" jazz club in Greenwich Village. Satisfying the fans was the John Coltrane Trio.

JUDY GARLAND — Her new "Carnegie Hall" album is stupendous.

After hearing and seeing some incredible alto sax playing, I've decided I won't continue with those lessons after all.

Incidentally, beginning August 25 and going through until August 27 is New York's 6th Annual Jazz festival at Randall's Island. To name a few, how's this for a line-up? Count Basie, Sarah Vaughan, Gene Krupa Quartet, Lambert-Hendricks-Ross, Gerry Mulligan, Miles Davis Quintet, Joe Williams, Oscar Peterson Trio, Olatunji Sextet, Stan Kenton Orchestra, Dizzy Gillespie Quintet, Carmen McRae, Stan Getz Quartet.

record session

Last Friday night, I saw my first American recording session. A new film to be premiered in New York in a week or so is "Rocco And His Brothers" and like so many films these days it has one of those haunting themes.

The singer was Vinnie Monte (brother of the famous Lou Monte) but as yet I don't think Vinnie is known on records in Great Britain.

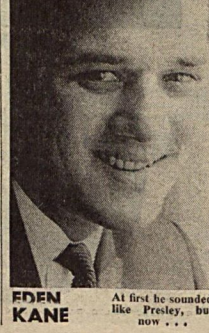
I've often read that American musicians like coming to record their strings in London because of better reproduction in London recording studios. I find this very hard to believe.

I think these were about eight string units for this session and when they played the volume of their playing sounded like the full string section of the London Philharmonic!

This final week in New York is going to be rather hectic. I know that Broadway is calling me to see "Camelot" and "My Fair Lady" at least. Hope I make them.

After a while in time I've had here I can't say I'm completely happy to be coming home next week. But I'll bring some hamburgers with me. Be seeing you.

YOU'VE TO BE A REAL DISC FAN



F DEN KANE
 At first he sounded like Presley, but now . . .

MORE than 4,000 pop discs have been released already this year. It's certain that most of them were vocal, and it's equally certain that a considerable proportion were first efforts by new, hopeful artists. It doesn't need a genius to decide that not all of them can be hit parade successes. There aren't that many disc buyers in Britain. But recently two singers have made it, and neither of them looks like being a flash in the pan. They are, of course, Karl Denver and Eden Kane. What is it that has put them there and makes many people in the disc business think that they are both here to stay?

"It's Karl's completely natural style and his individuality," said Peter Sommerfield of the Somerfield office, who handles him. "He's always been keen on country and western music, and this has been an influence on his own vocal work." Peter admitted that he was worried about the initial Denver disc success "Marcheta".

"I didn't think it would sell very well, but I've been pleasantly surprised, thanks to Karl's very individual treatment of it. His knack of sincerely feeling the lyrics of what he sings also helps." "His second disc is most probably be another old number brought back again."

Interesting

Eden Kane is an interesting case. Some people said his first Decca disc "Well, I Ask You" sounded like a sophisticated Tommy Bruce, others declared it was early Presley in sound and effect. But Michael Barclay and Philip Waddilove, who supervised the disc and Eden's grooming for stardom, were not worried. "As soon as we cut 'Well, I Ask You,' we were convinced it was a top item," Philip Waddilove told DISC. "We didn't expect a No. 1 from it, but I can tell you we were pretty confident

of the third or fourth spot. "A new artist nearly always takes time to register and appear in the hit parade. We found that with the first disc which Michael and I worked on together—Emile Ford's 'What Do You Want To Make Those Eyes At Me For?'"

Philip emphasised that Eden Kane's whole strength lay in "a voice of his own." His style might be similar to that of other people; that was inevitable in the heat music business. But his voice was definitely his own and quite original. The second Kane record for Decca is due soon, but will be in secrecy at present, and the only fact disclosed by his two supervisors is that they think it's another cert. So if you are an aspiring singer, don't do a cover job and copy someone else — it won't work. You've got to have a voice of your own. In short, you have got to be different. JOHN SUMMERS

Don Nicholl

REVIEWS THE LATEST POP SINGLES



THE SPRINGFIELDS . . . they mix folk and pop and look like having a hit.

Tipped for the charts: **JOHNNY MATHIS, THE SPRINGFIELDS**

Slow, compulsive, perfect for Mathis

RATINGS

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

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

Because of the summer holidays—when most of the production factories close down—there are less records issued during August. Our monthly service to readers listing all EPs and LPs released is therefore temporarily held out.

JOHNNY MATHIS
 Laurie My Love; Should I Wait (Fontana H 328)

A SLOW, extremely tender lyric makes "Laurie My Love" quite an ear-catcher, and Mathis is a perfect choice for performer. A slow-moving but always compulsive melody which is by no means as easy to sing as Mathis makes it appear. Understanding orchestral accompaniment from Ray Ellis.

"Should I Wait" is another slow ballad with a haunting quality. Gentle performance from the singer will register with his fans.

THE SPRINGFIELDS

Breakaway; Good News (Philips PB 1168)

I LIKED the first record from The Springfields. I like this one even more. This trio secures an adroit middle road between out-and-out folksy music and pop.

With "Breakaway" they've got a quick, catchy number with plenty of spirit in it. I like the noise they achieve, and the basic tunefulness. It's sticking my

neck out a bit—but I reckon the disc is worth tipping for the charts.

The oldie, "Good News," is performed in lively style with a sense of humour. Ivor Raymonde's backing, using honky piano, helps a lot.

THE STRING-A-LONGS

Should I; Take A Minute (London HLU 9394)***

THE STRING-A-LONGS recapture some of the magic they possessed in "Wheels" with this rippling production of the oldie, *Should I*.

Peacefully tuneful, it includes some attractive variations as the side progresses. Whether it has hit strength is another matter.

Take A Minute lifts lightly and pleasantly. Either side can pull custom but neither strikes me as being immediately powerful.

BOBBY PARKER

Steal Your Heart Away; Watch Your Step (London HLU 9393)***

BOBBY PARKER opens starkly and effectively to an interesting, choppy instrumental backing. Then he whips and whoops rather painfully while a feminine group keep chanting the title phrase. *Steal Your Heart Away* doesn't live up to its starting promise. Latin beat for *Watch Your Step*.

with guitars giving a long lead-in to the singer. Husky performance in a muzzy sound setting.

ROY DRUSKY

Three Hearts In A Tangle; I'd Rather Loan You Out (Brunswick 05856)***

ROY DRUSKY is a warm, sentimental-voiced country and western performer. *Three Hearts In A Tangle* suits him down to his jeans. A slow, sad romancer with a waltzing rhythm to emphasize the mood. Girl group, tinkling piano and weepy strings.

I'd Rather Loan You Out is another country song, but this time with a quicker step to it. Familiar western noise.

THE CASTELLS

I Get Dreamy; Sacred (London HLN 9392)***

THE CASTELLS, with male lead voice, lit through *I Get Dreamy* in conventional modern style. Only novelty to be found is in the vague, echoey background of the rest of the group.

Strings lift Latin-like into the slower *Sacred* (our love is sacred). May be the better selling half.

DAVID LISBON

Joy Ride; Swiss Miss (Philips PB 1163)***

LISBON'S friendly, tangey piano sound lopes happily into the contagious *Joy Ride* for topside here. Simple rhythm assistance while he picks out the sax-to-hold melody.

Swiss Miss rattles along at quite a rate and may find itself being used considerably for background music to light-hearted travel films.

GENE McDANIELS

A Tear; She's Come Back (London HLG 9396)***

HARDLY a hundred pounds of clay, but *A Tear* is a steady sentimental beater which McDaniels

DAVID LISBON . . . a friendly piano sound on "Joy Ride." ABC TV picture

NEW TO YOU
 Four all American singers

THE CASTELLS

"I Get Dreamy"

FOUR athletic, "all-American boys" from California make up the singing group known as The Castells, who make their British disc debut with "I Get Dreamy" and "Sacred" on London.

They are Bob Ussery, Tod Hicks, Joe Kelly and Chuck Girard. All are in the 17-21 age bracket, and all come from the Californian town of Santa Rosa, with the exception of Joe Kelly, who comes from nearby Petaluma.

They got together in November, 1958, playing small dates in and around Santa Rosa. The local disc jockey, Dan Dillon, caught their act at a teenage hop, and suggested they should make a demonstration disc with a view to organising a wider public for their singing.

The Castells—who decided on that name simply because it sounded different—took his advice, Howard Newman of Era Records heard the record and lined them up to sign a long-term contract.

"Little Sad Eyes" set them off on a high-selling kick, and made it necessary for the boys to move to the city to cope with the demands for their services. They are now based on Los Angeles, and have a west coast tour imminent. Later on comes a nationwide tour of the States.

which branches out into a trad session.

FRANKIE AVALON

Voyage To The Bottom Of The Sea; The Summer Of '61

(HMV POP 903)***

PLENTY of appropriately "wet" effects for the opening of the film title song *Voyage To The Bottom Of The Sea*. Musical Director Russ Faithfully colours up the background here as Avalon goes his own quiet vocal way.

Ballad, beneath it all, is slow, steady and with some charm of its own.

Typical romantic lilt *The Summer Of '61* is pleasant and easy on the ear. Frankie handles it tenderly to a rich chorus and orchestra accompaniment.

FROM SEPT. 5th

You've Never Heard It So Good!!

With NINA SIMONE

KENNY BALL

AHMAD JAMAL

AL GREY

and

BOB WALLIS

EPs and LPs - reviewed

EPs

This should be a hit

ALLISONS AIM FOR THE BEAT BALLAD FANS

THE ALLISONS
Are You Sure? There's One Thing More; Words; Blue Tears.
 (Fontana TFE 1739)★★★★

ANOTHER permutation of The Allison's activities in the Fontana recording studio, this time combining their first two singles.

Once again their simple, straightforward harmonising registers well in its beat ballad category, assisted greatly by the dancing strings and exotically-tinged beat of Harry Robinson's accompaniments.

RAY CONNIF
Flinging With Broadway It Might As Well Be Spring; My Heart Stood Still; People Will Say We're In Love; Some Enchanted Evening.
 (Philips BBE 12439)★★★★

HARD on the heels of last week's EP of the month, featuring the Conniff crew on a Cole Porter kick, comes this sparkling set of Richard Rodgers' standards from the same source.

The wordless voices, the gently swinging orchestra, and the deft arrangements of marvellous tunes add up to another first-rate quartet of winners.

FRANK WEIR
Hawaiian Honeycomb Hawaiian Honeycomb; Coral Island; Love; Sunshine And Cha Cha Cha; Farago.
 (Philips BBE 12455)★★★★

GODD, punchy cha cha cha work-out by the Frank Weir crew, who achieved hit parade success with an Oriole single in the same idiom not so long ago entitled "Caribbean Honeycomb."

You wouldn't mistake the Weir orchestra for a Latin outfit by any means, but at least Frank augments his line-up with correct Latin percussion handled more or less in the right way.

The result is a catchy quartet of numbers which makes ideal dance music.

RAY CONNIF
Making Eyes At Broadway Smoke Gets In Your Eyes; All The Things You Are; The Way You Look Tonight; Yesterday.
 (Philips BBE 12442)★★★★

ANOTHER EP episode in Ray Conniff's extremely pleasant series of work-outs using the cones



ABC TV picture

THE ALLISONS . . . their simple, straightforward harmonising registers well.

nothing wrong with the lovely choral and orchestral backings directed by Frank DeVol. But Tony overdoes the emotion a bit too much too often.

Also, he drags out the lyrics beyond reason sometimes and letting his vibrato wobble with irritating effects. Still, as in the case of Johnny Mathis, this set is worth a spin on this particular demonstration of it.

Those wordless voices blend into the swinging Conniff orchestral sound with their usual original charm and effect.

MALACHY DORIS
Irish Barn Dance Walls Of Limerick; Boys Of The Lough; Sally Gardens; Mason's Apron; Bonnie Kate; Woman Of The House; Donegal Reel; Irish Hornpipe; Galway Hornpipe; High Level; Irish Barn Dance; Derry Hornpipe; Marshals Hills; Showman's Fancy.
 (Fontana TFE 1734)★★★★

FOLKY jive for the leprechauns, or, in other words, typical Irish country dance music played by one of that country's leading practitioners in the art.

Many of the tunes sound alike to me, but I imagine the set offers all that Irish dancers are looking for.

JOHNNIE RAY
On The Trail Empty Saddles; Tumbling Tumbleweeds; Twilight On The Trail; The Last Round-Up.
 (Philips BBE 12460)★★★★

JOHNNIE RAY has never suggested himself as the typical cowboy singer to me. In view of the strong opposition from Frankie Laine on the same label, I rather expected this set to come a cropper.

It doesn't, however. Johnnie gives very sympathetic treatment to four of the best cowboy standards, and I enjoyed the lot.

Secret of the EP's success lies partly in its recording location—Nashville, Tennessee. Johnnie's accompanying group are all top C and W sessionaires under the direction of Boudleux Bryant, and produce exactly the right sounds in the background.

TONY BENNETT
Alone Together; This Is All I Ask; After You've Gone; How Long Has This Been Going On.
 (Philips BBE 12461, stereo SBDE 9057)★★★★

EXTRACTS from a recent Tony Bennett LP which I did not rate as one of his best. There's nothing wrong with the songs and certainly

SINGER, BUT SHE IS ORIGINAL

ANTHONY NEWLEY
Tony Tony We Have No Bananas; You're Free; I Was Never Kissed Before; Think To Me Only With Those Eyes; All Or Nothing At All; Pack Up Your Troubles In Your Old Kit-Bag; Pop Goes The Weasel; Who Can Say; Bye Bye Blackbird; I Should Care; Babin Street Blues; By Myself.
 (Decca LK 4406)★★★★

THE unique Mr. Newley, in his second LP set for Decca. It proves again what Tony has admitted more than once—the can't sing. The slower, sentimental numbers are painful in this respect.

But the Newley personality and sense of humour more than compensate for his vocal failings. His hit parading **Pop Goes The Weasel** is an obvious example. And it is not the only one in this album.

Special credit belongs to MD Ian Fraser, who has fashioned some ideally stilted arrangements for the set, and direct a first-rate orchestra behind Tony's voice.

Basin Street Blues, sung entirely in French by Tony, is a riot. If this track is ever released in France, it should set the Seine on fire.

This LP is a certain success for Tony. He is preserving his disc reputation for unconventional originality in admirable fashion.

MAX BYGRAVES
Nursery Rhymes For Grown-Ups George Porgie; The Grand Old Duke Of York; Marlin Matlet; Here We Go Round The Tragic Jinn; Simple Simon; Ex King Cole; Jack And Jill; Three Marys; Rock And Roll Baby; Poly Pat The Kettle On; Barbara Van Peep; Mary Had A Little Orange; Aunt Lemons; Twinkle Twinkle TV; Singing A Song Of Spacemen; Baa Baa
 (Decca LK 4401)★★★★

NOT as naughty as implied by the title and the deceiving front photo of schoolmaster Max reciting rhymes to a couple of very advanced school girls in shortie nighties.

All the material has been written by Leslie Bricusse, co-author with Tony Newley of "Stop The World—I Want To Get Off." He uses the well-known tunes of the various rhymes, but naturally fits his own words to them.

Most effective are the short, snappy items like **George Porgie**, as opposed to the boringly long and boozy **Oranges And Lemons**.

In the main, it's quite a funny set put across with the inimitable Bygraves aplomb, and accompaniments where necessary directed by Eric Rogers.

DON SHIRLEY
The Don Shirley Trio Water Boy; Where's My Best; In A Moorish Market Place; The Man I Love; You've Got Your Man; Blue Skies; Adieu Madrac; Travellin' Light; Don's Explan; Easy Living; God Bless The Child; Don Shirley's I Know Where I'm Going; Freedom; I'm On My Way; When Your Lover Has Gone.
 (London HAA 2436, stereo SAH-A 6156)★★★★

I CAN well remember the excitement some years ago in the jazz world when Don Shirley's discs first appeared on the scene.

This talented pianist has since

MAX BYGRAVES . . . "Nursery Rhymes For Grown-Ups."

LPs
Band, Vol 2

proved that he occupies a category of his own. Not jazz, not pop, not classical, but rather a chamber music presentation of high class pop, jazz and folk material.

Supported by bassist Ken Fricker and cellist Juri Taht, he demonstrates his unique musical personality in this set. It will seem way out to a lot of people, but it rewards careful listening—as I found out.

If you want something definitely different by a master keyboard technician with very individual ideas of his own, this LP is worth your attention.

GLENN MILLER
Glenn Miller Army Air Force Band, Vol 2

Here We Go Again; Absent Minded; Pistol Packin' Mama; I Must Be Jelly; I'll Be Around; St. Louis Blues March; Chorus; How Sweet You Are; My Blue Heaven; Stormy Weather; In The Mood; Poinciana.
 (RCA RD-27217)★★★★

ANOTHER wonderfully fresh selection from RCA Victor's archives, featuring the war-time service band directed by the late Glenn Miller.

There are vocals from Johnny Desmond and the Crew Chiefs, led by drummer Ray McKinley, and liberal solos from the instrumental stars of the Miller line-up.

The music is a mixture of the sweet and the swinging, with George Ockner and the Miller string section and French horn player Addison Collins shining in the sweet category.

This band and its music was one of the bright spots of the dark war days. And you have only to listen to these recordings now to realize it was also one of the brightest landmarks in the history of pop music.

MITCH MILLER
Memories Sing-Along With Mitch My Blue Heaven; I'm Nobody's Baby; You Were Meant For Me; At Sundown; Fire Foot Toss; Eyes Of Blue; Meet Me In St. Louis; Louis; Bill Bailey; Won't You Please Come Home; The Bowers; The Gentle Doodle Boy; I'm Goin' Back To Dixie; Dixie; Honey; Sleepy Time Gal; Ramona; Pez O' My Heart; Pez O'Nell; I Love You; Home Of The Range; Battle Hymn Of The Angels.
 (Philips BBL 7419, stereo SBBL 596)★★★★

MITCH MILLER and his Gang in another of their tuneful sing-alongs which have been deservedly popular on disc in the States and elsewhere.

Nothing pretentious or far-out in arrangements or treatment. Just well-seasoned oldies sung simply.

Mitch and his Gang have pioneered the revival of simple charts vocalising. They have been followed in this country by Cliff Adams and his singers in their radio and TV programmes.

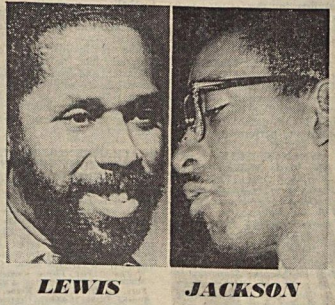


Monk's outstanding LP don't miss it



comments
MODERN JAZZ
by Tony Hall
reviews

ORNETTE A PHENOMENON OR A NOTHING? in conflict



LEWIS JACKSON

TWO of the leading lights in the Modern Jazz Quartet have expressed outspoken views in print this week on the same subject. And their opinions so-called "free form" experiments of altoist-composer Ornette Coleman.

Said Lewis: "To me, he is the most interesting musician of the present time. Let me explain. Ornette is a very special phenomenon who has arrived in the States and, most important of all, has arrived as a Negro. He thinks and plays what many avant garde composers have been trying to achieve for many years."

"What they have been attempting to do, he has arrived at by himself and he has achieved it more perfectly. However, it is silly to hail him as a new Charlie Parker. Ornette's position is that of a branch of the jazz tree. No one is—or ever has been—the whole tree."

The MJQ's music may be harmonious. But they don't all think alike. Here's what Milt had to say about Ornette. Said Jackson: "They're afraid to say it (Coleman's playing) is nothing. There's no such thing as free form. We're just getting around to knowing what Charlie Parker was playing. They threw him (Ornette) on the public and said 'this is it.' You can do it."

"He plays only his own music. Except he plays 'Embraceable You.' But it's not the 'Embraceable You' that I know. They (Ornette's group) do have a nice melodic thing going. But, after that, I don't know what's happening. I've asked the bass player one time if they followed the chords of the melody

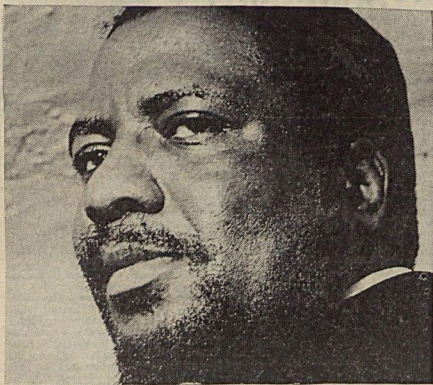
... He said, 'No after the first chorus, everybody goes for himself.' "I sincerely believe they tried to catch up to a gimmick," said Lewis. "My comment: like or loathe Ornette, you certainly can't ignore him!"

Miles' 100, has given way to something. He finally agreed to let American Columbia record him on location. The results will be heard on two albums by the Quintet (with Mobley), cut "in at San Francisco's Black Hawk Club. Apparently, Davis was in fine form. There's also a new Miles-Gil Evans collaboration in preparation. This time, their joint talents will be turned towards the music of Brazil."

Finally—and the most startling—comes a reported conversation between Davis and American journalist Russ Wilson of the *Oakland Tribune*, in which Miles remarked he was considering giving up playing.

"Miles is then supposed to have stated: 'I'm not considering it—I'm going to retire. I've got one thousand dollars a week coming in now, so I don't have to work. And I've been playing for 22 years—a long time.'"

On location
A **N**OTHER band making its first "location" recording is the Art Farmer-Benny Golson Jazztet. This took place during a two-week stint at the Birdhouse Club, Chicago. The album will be issued by Argo, which means a possible Pye release here. Argo has also recorded the James Moody Band (now with big veterans, Howard McGhee on trumpet) "live" at San Francisco's Jazz Workshop. McGhee will do an album for Contemporary using tenor Harold Land and drummer Frank Butler.



Best, and most typical album by THELONIOUS MONK on Interdisc.

Monk plays brilliantly

THELONIOUS MONK QUARTET Thelonious In Action

Light Blue; Coming On The Hudson; Rhythm-A-Ning; Epitaphy; Blue Monk; Evidence; Epitaphy. RLP 12-262 *****

PERSONNEL: Thelonious Monk (piano); Johnny Griffin (tenor); Ahmed Abdul-Malik (bass); Roy Haynes (drums).

I'VE been on at Interdisc for so long to release this record, I thought they'd never get around to it. For my money, it's the best—and most typical—Monk album to be issued here since Interdisc started their operation last autumn.

Monk's own playing apart, this LP features some simply brilliant tenor playing by Johnny Griffin. He has been described as the only tenorman to work with Monk whose subsequent work seems untouched by the experience.

Don't know that I go along with that view all the way. But Griffin is an outstanding individualist. Here he manages to retain that individuality completely, yet fits in fine with what Monk is doing.

Griffin's Rhythm-a-Ning is a terrific tour de force, only the last of the unpen choruses showing a lack of taste. Johnny has a phenomenal technique—a ceaseless flow of ideas, constant and unchanging.

The whole group sounds really inspired throughout. The highly sympathetic Haynes is probably the best drummer I've heard with Monk since Blakey. Malik is strong, steady and sturdy.

HOWARD MCGHEE QUINTET Who Killed Cock Robin? Wigglein'; Music Forever; Time To Smile; Theme For Sister Salvation; Jim Danna's Dilemma; O.D. (Overdose).

(12 in. London LIT-U 15221)*****

PERSONNEL: Howard McGhee (trumpet); Tina Brooks (tenor); "Ching" (piano); Milt Hinton (bass); Osie Johnson (drums).

FRANKLYN, this is not a very good record. The Blue Note album, released six months ago,

featuring the original off-Broadway cast (Jackie McLean, Freddie Redd, etc.) is superior on every count. The ensembles are very sloppy here.

McGhee is an early boogie player, whose sound and style has never particularly moved me. This is his unimpaired "comeback" on record. He sounds a little dated now.

Tina Brooks is a very fervent and forceful young Negro tenorist, who is now under contract to Blue Note. He blows, with a lot of drive and feeling here, but it's rather on the rough and ready side.

"I Ching" sounds very like F. Redd to me. Milt and Osie do the thoroughly professional job you'd expect from them. Freddie Redd's score is excellent, as I've said before. The tunes—and Tina—are the best things on the record.

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SHELLY MANNE AND HIS MEN

At The Black Hawk (Vol. 3)
I Am In Love; Whisper No; Back

(12 in. Contemporary LAC 12260)*****

At The Black Hawk (Vol. 4)
Cabin; Just Squeeze Me; Nightingale; A Gem From Tilmany;

(12 Contemporary LAC 12263)*****

PERSONNEL: Shelly Manne (drums); Richie Kamuch (tenor); Joe Gordon (trumpet); Victor Feldman (piano); Monty Budwig (bass).

THESE are the last of the four albums the Shelly Manne group recorded during a stint at San Francisco's Black Hawk club during late September, 1959.

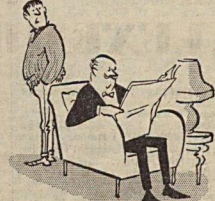
All I can say about three and four is that they match up to the all-around success of the first two. They are definitely the most important JAZZ records The Manne has made. They prove that the 20-minute sets we saw on their British tour gave no real indication of the band's merits. It has to be heard in a club.

When I say that Britain's Vic Feldman (on piano) is the outstanding soloist on all four LPs, his accompaniments are so sympathetic and stimulating. His solos are so well constructed, so exciting and so beautifully played.

Kamucha has never sounded better on record. Take his solo on Cole Porter's excellent tune *I Am In Love*, for example. This track, the 18-minute blues *Black Hawk, Squeeze Me* and *Nightingale*, are the best of the seven.

Gordon plays with a lot of taste and occasional outbursts of violent passion. Budwig is a solid anchor and Shelly seems to play swingingly and as relaxed and musically, drums.

All the tunes are long. But none is over-long. Most enjoyable.



"Well, I say it's odd that if a burglar really broke in here last night he only took 'My Temperance Seven records'."

CONRAD

Back in a play, Jess Conrad is a proud man

comments TRAD JAZZ by Owen Bryce reviews

Exciting, and moving too

BESSIE GRIFFIN AND THE GOSPEL PERALS

Portraits In Bronze and In The New Jerusalem...

musical experiences of the American Negro. Although this album does not include the jazz part of the show...

DRAMATIC: exciting, moving; thrilling. Those were the words that sprang to my mind as I listened...

On the other hand the second title show, Bessie Griffin singing a most moving version of Sometimes I Feel Like A Motherless Child...

Who Where Where

DUNDEE

Card Hall, Anita O'Day, Johnny Dankworth and his Orchestra (Thurs.).

FOLKSTONE

Odeon: Johnny Mathis, Ted Heath and his Orchestra, Sonny Terry and Andy Stewart (Sat.).

GREAT YARMOUTH

Aquarium, Anita O'Day and The Checkmates, Jimmy Lloyd (Season).

JERSEY

Swanston's Hotel, Frank Field (Season).

LONDON

Pigalle: Percy Lee (Season). Talk of the Town: Frank Field (Season).

MANCHESTER

Cabaret Club (Sat.). Danny Williams (Wk.).

MORCAME

Winter Gardens: Dallas Boys, Don Arrol (Sun.).

NEWCASTLE

City Hall: Anita O'Day, Johnny Dankworth and his Orchestra (Sat.).

SCARBOROUGH

Floral Hall: The Avons (Sun.). Floral Hall: Joe Los (Wed.).

SOUTHAMPTON

Gaumont: Johnny Mathis, Ted Heath and his Orchestra (Tues.).

Week beginning August 6

ABERDEEN

Beach Hall: Anita O'Day, Johnny Dankworth and his Orchestra (Wed.).

BLACKPOOL

North Pier: Michael Holliday, The Allisons (Season). South Pier: The Fiddlers, Robert Earl (Season).

BIRMINGHAM

Alma Court (Season). Winter Gardens: Berkeley Sisters (Season). Pir Theatre: Joe Henderson (Season).

BOLTON

Alma Court (Season). Winter Gardens: Berkeley Sisters (Season). Pavilion: Joe Los (Tues.).

BRIGHTON

Grand Pavilion: The Avons (Season). Pier: Joe Los (Thurs.).

BRIGHTON

Hippodrome: Russ Conway, The Roy Brothers (Season).

BURTON

Colston Hall: Johnny Mathis, Ted Heath and his Orchestra (Sun.).

CHESTER

Royal Theatre: Ken Kane, The Southlanders (Wk.).

COVENTRY

Coventry Theatre: Mel Tormé (Wk.).

How to Watch the Programmes

SUNDAY-7.00 Take-Box; 7.45 Tony Martin; 8.00 Big Top; 8.30 Southern; 8.15 Favourites Old; 8.45 New; 8.30 Ferry Come; For A Song In Stafford; 10.0 Tunes Of Our Time; 9.30 Music Of Sinatra; 9.00 Twenty; 12.0 Top Of The...

Monday Show: 10.0 Top Pop; 10.10 Hit Parade; 11.0 Spin With Stars; 11.15 You Are Record.

MONDAY

7.45 News; 7.10 American Times; 8.0 Monday Spectator; 9.0 Honey Hit Parade; 9.15 Hitz And Misses; 9.45

TUESDAY

Monday Show: 10.0 Top Pop; 10.10 Hit Parade; 11.0 Spin With Stars; 11.15 You Are Record.

TUESDAY

8.30 Sunday's Request; 9.0 Round; 9.30 A Young Man; Rance; 10.0 A Word From Fanny; 10.0 A Word From Fanny; 10.0 A Word From Fanny; 11.0 Piratical; 12.0 Music On; 7.0 Non-

WEDNESDAY

7.0 Non-

For those not yet over-familiar with the trend in Negro religious music they are described as "a music of faith and hope," "songs of prayer" and "songs telling biblical stories or about the scriptures." In that order, Which goes to show that once you get into this thing you find that the loose description "spirituals" is all wrong.

ETTA JONES Don't Go To Strangers

Yes Sir That's My Baby; Don't Go To Strangers; I Love Paris; Fine and Mellow; Where Or When; If I Had You; On The Street Where You Live; Something To Remember You By; Bye Bye Blackbird; All The Way.

YOU won't get very far though the first chorus of the first track without realising that Etta Jones is keenly influenced by the same and only a gift of being able to alter the melodic line to suit her personality.

Like Billie she comforts the pop ballad... the better ones, of course.

She also gives an excellent version of Billie's very own Fine And Mellow. Her professional career started when she just missed first place in one of the celebrated Apollo amateur contests. She was, however, offered a permanent job with the Buddy Bolden Orchestra on the strength of that performance.

She has also sung with J. C. Heard's band and with Earl Hines. In between she worked in cabaret, in clubs and in the theatres.

During that time she has been "dug" by scores of musicians, while Joe Public knew and cared very little. Which is often the way with artists of the calibre of Etta Jones.

She holds a note in the middle of a phrase until the last of one possible moment, making the last word of one phrase the first one of the next. It is not unlike the early boppers' conception of phrasing, but doesn't quite come off with Miss Jones.

Charlesworth band off to Ireland

DICK CHARLESWORTH and the City Gens fly to Ireland tomorrow (Friday) for their second tour of that country.

An idea of the extent of the boys' travelling can be gauged from the fact that they will cover no less than six counties during their comparatively short trip.

Bill Dixon, the banjovist who recently returned to the band, will not be with them as he had prior holiday bookings in hand when he rejoined.

THE next Bob Wallis LP, recorded last March, is due out on Pye in September. Bob is also recording a single for the company, but full details are being kept a secret for the

time being. On August 17 the band will pre-record its third "Trad Fak" show. This Saturday it makes its "Saturday Club" debut.

The Bickerton package show featuring Bob Wallis takes place at the Spire Royal Hall, Bridlington, on August 4. This will be Bob's first time at the same town since the formation of the band.

Two concerts are lined up for the band this month. On August 22 they play the Town Hall, Cheltenham, with Neva Raphaelo, and on August 27 their first Rock Pavilion, Hastings.

MIKE PETERS and the Florida Club Band, complete with Panama hats and tropical jackets, make their concert debut on August 6 when they appear with the Kenny Ball Quintet at Queen's Theatre, Blackpool.

They make their first visit to Cheltenham today (Thursday) playing at the Tithe Barn. Tomorrow finds them doing a Jazz Band Ball at the Public House, Preston, followed by the St. Thomas Hall, Stafford, on Saturday.

THE Bruce Turner Band have a TV showing in early September on "Sunday Break" and the film "Living Blues" for which feature the band exclusively, and which I have been plugging for the last two months, has been booked by the BBC.

The band is at present on holiday, but Bruce himself is off to Denmark for seven days for solo presentations in concert. He will also appear on Danish broadcasts, coming back for August 19.

Keith Strange will join the Turner outfit on this date in place of trombonist Johnny Picard, who leaves to play a semi-private concert at another place to forsake the ranks of the "professional musicians." Pete Strange has been playing for the Vintage Jazz Band, no replacement having yet been fixed.

JESS Conrad, now touring as the star of the play "Boozergang," said after a mixed reception from the critics during the opening week in Manchester: "I am a proud man."

"Why? Because I know that out there in the audience are teenage fans of mine who are probably seeing a live, dramatic play for the first time in their lives."

"And I know I am making them think."

Judging from the reaction which is registered among the audience as he walks on stage for the first time each night, large sections are composed of teenagers. Jess thinks



(DISC Pic)

it probable the majority of the audiences are in their teens. And are many disappointed to find Jess playing an unattractive role—a teenage killer who eventually hangs?

"Well, I suppose some would prefer to see it in my usual role—as a singer of pop songs," admitted Jess. "But this is all tied up with the reason I'm so proud. They have been coming to see me after the show to ask me to sign their programmes and they tell me they were thrilled by the play."

Asked whether he considered his reputation and particularly his famous good looks hindered the image of the loush character he was trying to portray on stage, Jess parried the question with: "It doesn't matter what you look like. This is a play about a family. In families, there are good-looking boys and medium-looking boys and odd-looking boys."

As far as reputation is concerned, all I can say is that one must preserve one's integrity. This is a play about a social problem with a strong parry which attracts me greatly.

"Remember, too, that I started out in repertory."

Jess said that he and the others in the cast were working hard to improve the play, and that he would be ready for a two-week holiday. He was planning to take the Bay of Naples when it ended.

GOING ON HOLIDAY? Make sure of your copy of DISC by ordering it through your newsgagent

England team triumph in

Song Final

ENGLAND has won the European Singing Contest held last week at the seaside resort of Knokke le Zoute in Belgium. This is the first-ever victory for an English team since they entered the competition four years ago. And it was a convincing win. In the final on Thursday they outpointed Belgium by 372 to 317 and so carried off the Cup of Europe and 40,000 francs each (about £300).

The team consisted of Ken Kirkham, Tino Valdi, Carmita, Kathy Kirby and Dick Francis, but it was undoubtedly a triumph for Preston-born Kirkham. The packed Casino audience gave him a great reception at every performance, especially the final one when he sang "Granada" and "A Kiss In Time".

"It was a great experience for me," Kirkham told DISC on Monday. "I'd sooner go and do an ordinary act really without the worry of knowing how much might depend on my singing. But it was a swinging affair, and I enjoyed every minute of it."

No British TV

The countries taking part were England, Holland, France, Belgium, Germany and Italy. There were 12 judges, one from each contesting country and six drawn from experienced members of Belgian radio, TV and the Press. Veteran band-leader Bert Ambrose was the U.K.'s representative on the judging panel.

Only one thing marred the triumph—the absence of British TV coverage of the event.

"We were very upset that there was no BBC or ITV coverage of the contest," team manager Johnny Franks told DISC this week. "The Continental coverage was fantastic—Press, radio, TV, everything. German television attended for the Eurovision link-up, but the show wasn't taken in Britain."

England's first team in the contest consisted of Frankie Vaughan, David Whitfield and Jill Day (1957), and the stars in the succeeding years were Craig Douglas (1958), Jimmy Lloyd (1959) and Matt Monro (1960).



The victorious English team—Top, left to right: KEN KIRKHAM, TINO VALDI, DICK FRANCIS and team manager JOHNNY FRANKS. Below, left to right: CARMITA and KATHY KIRBY. Right: Carmita singing one of her numbers during the final on Thursday. (DISC Pics).

Budget hits at sales of singles

SINGLES may be the records that will suffer most as a result of the increases announced by the record companies following the Chancellor of the Exchequer's tax increases last week.

Harry Tipple, secretary of the Gramophone Record Retailers' Association, said:

"We're glad the ha'pennies have disappeared from the prices, but we're not too happy about the amount of the increase on singles because we feel that it will discourage youngsters who were in the habit of buying three discs at once for under a pound. The same number will now cost more than a pound and that could make a big difference."

"The same applies to the increase making classical LPs over the two pound mark which will have a psychological effect on buyers in that market, diverting them to the cheaper ranges of classical albums."

Mr. Tipple also thought that buyers might find it increasingly difficult to get out-of-the-rut discs. "I believe retailers will be inclined to stock less singles now in case Mr. Lloyd reduces the tax on discs at a later date."

THIS IS WHAT YOU WILL PAY	
The following are the new prices, with the old in brackets:	
DECCA GROUP	
EPs	Decca, Durium, Beltona .. 11/6 (10/11)
	Bluebird, Coral, R.C.A., Warner Bros., London .. 13/- (12/3)
LPs	Decca, Durium, Beltona .. 35/3 (34/14)
	Bluebird, Coral, R.C.A., Warner Bros., London .. 36/8 (35/9)
	Decca Ace of Clubs, R.C.A. Camden .. 22/- (21/-)
EMI GROUP	
EPs	HMV, Columbia, Parlophone, MGM .. 11/6 (10/11)
	Capitol, Mercury, Top
LPs	HMV, Columbia, Parlophone, MGM .. 11/6 (12/3)
	Capitol, Mercury, Top .. 39/- (37/9)
All the singles on the above labels go up from 6/- to 6/9.	
PHILIPS GROUP	
EPs	Rank .. 13/- (12/3)
LPs	HMV, Columbia, Parlophone, MGM, Mercury .. 35/3 (34/14)
	Capitol, U.T.I., W .. 39/- (37/9)
	Capitol T .. 33/3 (32/3)
	Top Rank .. 36/- (35/-)
PHILIPS FONTANA GROUP	
EPs	Rank .. 12/9 (12/3)
LPs	Rank .. 37/2 (35/9)
	Fortune series .. 25/6 (22/6)
PYE PICCADILLY GROUP	
EPs	Rank .. 12/6 (12/3)
	Pieces of Eight series .. 8/6 (8/-)
LPs	Rank .. 35/6 (34/11)
	Golden Guinea series .. 21/6 (21/-)
ORION	
EPs	Rank .. 11/6 (12/3)
LPs	Rank .. 39/- (37/9)
All the singles on the above labels go up from 6/- to 6/9.	

But he also mentioned a trend in single sales which, has been noticed by members of his Association recently.

"Fortunately, the Mums and Dads have started taking an interest in singles since ballads began making their comeback, and I don't think they'll be put off by the price increase."

So far record retailers have not noticed much difference as a result of the increases. Most of those contacted after the first week-end of new prices reported little if any drop in trade, though some said that the public were grumbling a bit when they learnt—many for the first time when they actually came to buy a disc—of the increases.

The general opinion was that it was too early to judge the ultimate effect of the move.

Decca executive W. W. Townsley, commenting on the fact that part of the increased prices were imposed by the companies themselves to meet higher production and studio costs, told DISC:

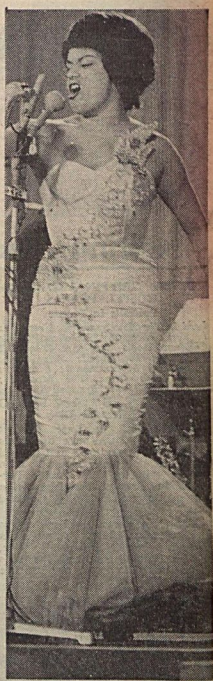
"Our own increases are quite infinitesimal, really—about one penny or three halfpennies."

"Record companies are still the 'charities' in this business because we only get two and sevenpence out of the six and ninepence charged for a single."

Steve Perry cuts second disc

STEVE PERRY, 16-year-old HMV singer, visits the studios for the first time next week since he cut his debut disc more than a year ago. He is to record an American number.

In the meantime both Lionel Bart and Johnny Worth have been commissioned to write a song for Steve, and if either is ready in time it will be used as the flipside.



Nina and Frederik may play four-week London spot

NINA AND FREDERIK, the Danish singing duo, due here in September, are likely to star in their own London show for four weeks to commence during December.

A final decision depends on whether or not they sign a two-week contract to appear at New York's Waldorf Astoria, opening on December 7.

If they get the contract, then it is planned to present them here following their New York date while they are en route back to Denmark.

Nina and Frederik arrive here on September 12, and open for a fortnight in cabaret at the Savoy Hotel, London, on September 18. On September 24 they will star in "Sunday Night at the London Palladium," and they commence a two-month variety tour on October 2, which includes a week at the Theatre Royal Belfast.

On November 26 Nina and Frederik will start on eight one-nighters at Rank theatres throughout the country.

'Oliver' to leave Bart musical

KEITH HAMSHERE, the 15-year-old who has been playing the title role in Lionel Bart's smash hit musical "Oliver," leaves the cast this Saturday, August 5.

Reason for his departure is a starring role in the new Walt Disney production of "The Castaways," which is due to commence shooting at Pine-wood on August 15.

Keith has been cast as Robert Grant, the leading boy.

Just Released!!

Straight Into The Best Sellers at No. 15!!!

JOHNNY REMEMBER ME

TOP RANK JAR 577

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