

DISC

THE TOP RECORD & MUSICAL WEEKLY

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ABC TV plan rival to 'Juke Box Jury'

New show for teenagers

ABC TV are planning a rival to "Juke Box Jury," the BBC's long-running and fantastically successful disc show. The series will be called "Spin A Disc" and is to be given a pilot showing in the Midlands and the North on Saturday, June 17, in order to test the reaction of the viewers.

Unlike "JBJ" the new show will be aimed directly at teenagers and will attempt to give as accurate as possible an idea of the type of records teenagers want to buy.

The producer, Philip Jones—the producer of ABC TV's other very popular pop programme, "Thank Your Lucky Stars"—told DISC:

"The programme will be set in a coffee bar club and I am going to have a panel of two boys and two girls, who will be ordinary teenagers with something to say.

"The programme will consist of the latest pop releases, and the panel will be asked whether they would buy them and to give their reasons. They will then vote, giving each disc so many points out of five.

"We shall also have a 'Record of the Week.' This will be the disc given the highest amount of points that week.

Before the panel votes, a visiting DJ—Alan Freeman will be the first one—will be asked whether he would include each disc on his own programmes.

In addition to the teenage panel there will be about 20 other teenagers featured in the programme. There will be shots of them dancing as the programme opens, and sitting around during the rest of it.

Regarding the possibility of "Spin A Disc" getting a London and Southern network, Mr. Jones explained: "I would, of course, very much like to see it happen, but there are still several details to be settled on the show, and we will just have to keep our fingers crossed."

'BJJ' PRODUCER
SAYS: 'WE
WON'T CHANGE
A THING'
(see page 4)

Faith album
issued in U.S.

MGM of America have released an Adam Faith album, "Adam Faith—England's Top Slinger."

Other American releases this week over there are "More Greatest Hits" by Connie Francis, "Rick Is 21" by Ricky Nelson, and "Johnny Burnette Sings," all of which will be released here in due course.

PRESLEY

why he told DISC:

'I want to come to Britain'

BEGINNING THIS WEEK

Mark Wynter
writes from
America

PLUS features on:

Cliff Richard
Adam Faith
Craig Douglas
Marty Wilde

STEWART— DAZED BY FANTASTIC SUCCESS



ANDY STEWART is still dazed by the fantastic success won by his Silver Disc-winning opus about "A Scottish Soldier." He's waiting now to see whether his current Top Rank single "The Battle's O'er" and "Tunes Of Glory" will repeat the popularity of its predecessor.

"I'm still not sure exactly why 'A Scottish Soldier' caught on so well," he told DISC, speaking from his Glasgow home. "I had great faith in it from the start, but I never expected quite such a reaction."

"The Battle's O'er" is another bagpipe tune which has been adapted and fitted with lyrics.

"These tunes come to my notice through my residence on BBC Scottish TV's 'White Heather Club' series. Other artists on the show play these pieces on the pipes or with Scottish country dance bands, and I get to know about them this way."

Canada and the States are very bagpipe-minded in their musical appreciation, judging by the sales of Andy's first hit over there. He's received offers of dates on "The Ed Sullivan Show" and "The Perry Como Music Hall."

"I hope it may be possible to go to America towards the tail end of this year," he said.

Meanwhile there's an EP coming out here in June, and the probability of an LP to follow in September.

ANDY STEWART... hoping to put another bagpipe tune into the charts. ✱

A Great Follow Up to 'A Scottish Soldier'!

ANDY STEWART | THE BATTLE'S O'ER

o/w TUNES OF GLORY JAR565

'TOP RANK' RECORDS



E.M.I. RECORDS LTD., E.M.I. House, 22 Mark Lane, London W1

Lonnie was right— a new style doesn't pay



PRIZE LETTER

LONNIE DONEGAN's decision not to use any more big band backings on his records is a good one. The success of his latest disc, "Have A Drink On Me," proves that the fans like the old, familiar Donegan sound.

Why change something that has been so popular in the past? Too many artists are having this new-look tag attached to them. How long will they last?

Paul Anka changed to mournful ballads after the success of "Diana," but he has switched back. Jerry Lee Lewis has crashed back sounding exactly as he did two years ago. Positive proof, surely?—C. R. MCKAY, 8, Elm Grove, Feock, Truro, Cornwall.

Back to the old sound for
LONNIE DONEGAN.



ONLY ONE

I AGREE with reader D. Gilmartin on the subject of live pop star appearances which are miserable failures. The chief culprits are the Americans. The only American entertainer who put on a successful tour in this country was Bobby Darin. His stage performance and artistry could not be faulted.

British pop stars are always touring, and they show improvement with each tour. No wonder the flood of American singers has abated. This country has proved a graveyard for gimmicky artists with nothing to offer.—C. WAITE, 39a, Market Place, Ripon, Yorkshire.

ATMOSPHERICS

CONGRATULATIONS to Radio Luxembourg on their 30th birthday. Luxembourg are of great value to the record industry and the record-minded public.

But for how long longer will the 18½ million record fans—hungry for

Don't forget the manager

I AM continually reading letters from people who describe what they think are the vital ingredients for a successful pop record.

They forget an important factor—the manager.

Often managers work harder than the stars in the countless battle to keep their particular protégé in the hit parade. They also put up with a lot of undeserved criticism and unflattering jokes.

So don't let us forget the people who really create the stars. Ask Adam Faith to whom he owes his success.—ROGER BOLT, 123, Hartley Road, Radford, Nottingham.

the music which the BBC is unwilling to provide—have to suffer the extraordinary noises which are attributed to atmospherics?

How about giving us a birthday present in the form of a clearer reception. Just watch those audience figures leap.—CAROLE JENNINGS, Dolphin View, 4, Jubilee Avenue, Paulgrove, Portsmouth, Hants.

NO REGRETS

THANK you for the article about Tony Newley's recent visit to the States. Tony seems to have some regrets about his record "And The Heavens Cried."

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



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

A great admirer of his work, I would like to say how much I enjoyed this record. The main reason was that it is different from the general run of pop discs, and also because I could hear the words.

I look forward to Tony's latest records, especially his new LP, which, I understand, is out of the ordinary.—PHILIS WRIGHT, "Cora Mia," Tressall Road, Whitwick, Near Leicester.

WARM RUSS

I DISAGREE with Dick Tatham's views on British show business presentation. Ross Conway's smile is as warm and friendly as Liberace's. Cliff's handling of a 30-minute show puts even Sammy Davis in the shade. Adam is as cool and nonchalant as Nat "King" Cole.

Three cheers for home grown talent! Let Dick Tatham emigrate to America!—GEOFF WOOLF, 31, Clarendon Avenue, Keston, Harrow, Middlesex.

TOO SOON

IT seems to be the normal procedure for an artist to make an LP as soon as he has had a hit single. Recent examples are "Blue Moon," by The Marcels, and "The Allisons' "Are You Sure."

Surely it would be better to make an LP when the artists are better known.—MARTIN RUSSELL, 63, Hosham Avenue, Fivers Barnet, N.12.

ELVIS ROCKS

JACK GOOD was right when he decided that Elvis should again record loud, thumping rock songs. Mr. Good will be pleased to learn that the B-side of Elvis's new American disc is a good, pounding rocker entitled "I Feel So Bad." Top side is "Wild In The Country."

The ALLISONS—Have they made their LP too quickly? See "Too Soon." (DISC Pic)



Elvis sings this great number excellently, and the Jordanaires provide a tremendous pounding beat and terrific raunchy saxophone work.—GEORGE FREY SIMPSON, 9, The Leas, Beverly, Yorkshire.

IGNORED

I FIND it difficult to understand why certain contemporary American blues artists are not more popular in this country. Such singers as Jimmy Reed, Little Walter, John Lee Hooker and Blues Boy King, had found fame in their own country, and by no means exclusively among the Negro population, at which their records are specifically aimed.

They might be more popular releases in this vein were not so consistently ignored by reviewers and DJs.

Although their beat is not as accentuated as in rock, the music swings by virtue of the drive of singer and musicians.—ROGER GOURD, 5, Leighton Road, Hartley Vale, Plymouth, Devon.

Chart Chuckles



Have A Drink
On Me

discerning disc jockeys



insist on

TRADE MARK

SCOTCH

BRAND

recording
tape



WORLD'S LARGEST SALES OF MAGNETIC TAPE

MARK WYNTER
EXCLUSIVELY YOURS



45-F-11254 45 rpm record

AMERICAN

TOP DISCS

These were the twenty numbers that topped the sales in America last week (week ending May 27)

Last This Week	This Week	Title	Artist
2	1	Mother-In-Law	Ernie K-Doe
1	2	Runaway	Del Shannon
5	3	Daddy's Home	Shep and The Limelickers
3	4	A Hundred Pounds Of Clay	Gene McDaniels
8	5	Travellin' Man	Ricky Nelson
9	6	Mama Said	Shirley
14	7	Runnin' Scared	Roy Orbison
10	8	Breaking In A Brand New Broken Heart	Connie Francis
12	9	Hello Mary Lou	Ricky Nelson
4	10	I've Told Every Little Star	Linda Scott

Last This Week	This Week	Title	Artist
6	11	You Can Depend On Me	Brenda Lee
7	12	Blue Moon	Marcel
13	13	Portrait Of My Love	Steve Lawrence
17	14	Take Good Care Of Her	Adam Wade
—	15	Little Devil	Neil Sedaka
—	16	Tragedy	Fleetwoods
—	17	I Feel So Bad	Elvis Presley
—	18	Hello Walls	Faron Young
—	19	The Night I Fell In Love	The Tokens
16	20	Bonanza	Al Caiola

ONE TO WATCH
Stand By Me ... Ben E. King

ELVIS PRESLEY
SURRENDER



45/RCA-1227 45 rpm record

EVEN DISCS WILL ONE DAY BE OUTDATED

BY way of the first Festival of International Television Arts and Sciences, held for the past two weeks in Montreux, Switzerland, I have been hearing about the shape of records to come.

An American television corporation has envisaged a colour video-tape. In a few years time, our television set, record player and tape recorder may be combined in one apparatus. You could then go along to your local shop and ask for a colour tape of Cliff singing "Gee Whiz It's You." You put the tape on the "gramatape-



THE VISCOUNTS ... they look set for a hit, thanks to Lonnie Donegan.

process will take a long time to develop. If it was attempted now it would involve a television set costing £3 and a separate receiver the size of the house!

THANKS to the success of Lonnie Donegan's record "Have A Drink On Me," The Viscounts will probably

They were in a show with Tommy Steele in Southampton. A phone call was made to them, and that night when they had finished their act they were bundled into a car and driven to their London recording studios. I'll give you a tip about these boys. I don't think it will take much more than a couple of weeks to establish The Viscounts as one of the country's top singing teams.

LAST week I visited the famous "Attic," known by many jazz fans as the "pad," at one time used by musicians from such bands as Acker Bilk's, Bob Wallis's, Lonnie Donegan's and others.

This attic, situated in Plaistow, East London, was originally rented to Bob Wallis before his Storyville Jazz Band days. His rent for this huge, bare apartment was £1 a week. It covered everything, including a pint of milk a day.

Eventually other musicians moved in with him, each paying £1 a week, and picking their own space on the floor. Times were hard. They would go to bed at night fully dressed, covered over, and socks over their shoes.

Bob Wallis is now well dressed, well fed and prosperous. His LP "Everyone Loves Saturday Night" was a best seller, and next week his first single disc is released.

But he still visits the attic ... he tells me he spent some of his happiest days there!

JET HARRIS
SHADOWS' GUITARIST
WRITES FOR DISC



recorder" and on the screen you will see, in colour, Cliff singing the number.

It sounds wonderful to me, but that's not the half of it. Another idea is for a tape to be used to record a TV programme. If you have to miss a show you just set the tele-recorder to turn itself on at the right time and it will record the programme. When you arrive home again you press a couple of buttons and see the programme you missed.

Bouncing television beams from space satellites was also discussed at the Festival. This means that a programme being shown in New York could be seen at the same time anywhere else in the world. I gather the

have their first really big hit.

This strange chain of events began on the day that Lonnie was due to cut a new record for Pye called "Joe Sweeney," the story of the man who invented the banjo.

The disc had to be released within the week in order to compete with other record labels. But it was discovered on that very day that Lonnie's "Have A Drink On Me" was about to enter the hit parade.

Pye decided not to jeopardise its sales by issuing a new Donegan. They held a hurried conference and it was decided that The Viscounts, who had done very well with "Banned In Boston," should record the number.

But where were The Viscounts?

TOP TWENTY

Compiled from dealers' returns from all over Britain

Week ending May 27, 1961

Jerry Lee Lewis
now number 6..
Billy Fury in

Last This Week	Title	Artist	Label
1	1	Surrender	Elvis Presley RCA
2	2	Runaway	Del Shannon London
3	3	Frightened City	The Shadows Columbia
6	4	More Than I Can Say	Bobby Vee London
5	5	Blue Moon	Marcel Pye
9	6	What'd I Say	Jerry Lee Lewis London
11	7	You'll Never Know	Shirley Bassey Columbia
4	8	On The Rebound	Floyd Cramer RCA
8	9	Don't Treat Me Like A Child	Helen Shapiro Columbia
12	10	But I Do	Clarence Henry Pye
7	11	You're Driving Me Crazy	Temperance Seven Parlophone
17	12	Have A Drink On Me	Lonnie Donegan Pye
19	13	Little Devil	Neil Sedaka RCA
14	14	Gee Whiz It's You	Cliff Richard Columbia
13	15	Easy Going Me	Adam Faith Parlophone
15	16	Wooden Heart	Elvis Presley RCA
—	17	I've Told Every Little Star	Linda Scott Columbia
16	18	Warpaint	Brook Brothers Pye
—	19	Halfway To Paradise	Billy Fury Decca
—	20	Runnin' Scared	Roy Orbison London

ONES TO WATCH

Hello, Mary Lou ... Ricky Nelson
The Battle's O'er ... Andy Stewart



THE "BLUE MOON" GROUP
DO IT AGAIN!

THE MARGELS
"SUMMERTIME"

B/W

"TEETER TOTTER LOVE"
45 R.P.M. 7N 26093



THE
BROOK BROTHERS

"LITTLE BITTY HEART"

B/W

"TELL HER"
45 R.P.M. 7N 16362



THE
VISCOUNTS

"JOE SWEENEY"

B/W

"HONEY COME ON DANCE WITH ME"
45 R.P.M. 7N 16366

Cable from AMERICA

Edited by Maurice Clark

DARIN KEEPS TO FILMS

LOOKS like Bobby Darin is to spend the rest of this year filming. He has two to make by December, and the first is "Hell Is For Heroes" for Ferrion Productions, which is owned by Darin and manager Steve Blanner. This is a war epic and also in the cast is Fess Parker and Bob ("Bitten Down Mind") Newhart, the latter making his film debut. After this Bobby gets together with Pat Boone for the remake of "State Fair" in a combined singing-acting role.

Brenda Lee just took off a week from her busy touring life to return to Nashville to catch up on her mail. She found 14 sack loads waiting for her. However, with the

help of three secretaries she managed to get the replies out, and dash to New York for another appearance in the Perry Como show.

Pianist Roger Williams has just made his twenty-seventh album for Kapp Records.

Teddy Cannon is at the moment in bed recovering from a nasty attack of tonsillitis. He had to cancel all his work for five weeks. One thing that cheered him up is his new disc "Buzz Buzz-a-diddle-ee"—it looks like it might earn him a gold record.

Johnny Mathis displayed his great sense of humour during his headlining session at New York's "Copacabana." He dressed in a bell-boy's uniform and started clearing away the dishes from the tables. One diner said "Did anyone ever tell you you look like Johnny Mathis?" Johnny just shrugged his shoulders and continued clearing up.

Composer Richard Adler and Chappell Music have together formed Sahara Music to handle and publish the score from Adler's new musical, "Kwazena" which is to star his wife, England's Sally Anne Hower.

TONY MARTIN had one of the biggest star-studded audiences ever for his opening at the Waldorf Hotel in New York, and he was a smash success. During his season there he is to attend a testimonial luncheon in his honour to mark his twenty-fifth anniversary as a star.

Liberty Records have just joined in the list of companies now issuing "compact 33" records (7in. discs at 33 r.p.m.) with two big new hit singles—by Johnny Burnette, "Big Big World" and Bobby Vee, "How Many Tears."

Amy Records' chief Al Massier left Hollywood on a three-week trip to Africa to study the possibilities of establishing a record and plastic business there. He will visit Nigeria and Ghana.

PERRY COMO televised his May 24 show from Chicago in front of the National Restaurant Association. His guests included Martha Raye and George Gobel. Dinah Washington is greatly looking forward to August, when her former pianist Jack Wilson is discharged from his Army service. Jack will return to playing for Dinah as well as recording in his own right for Argo Records.

Singing sensation from the West Coast, Myrna March, has just been signed by the Strand Record Company, and her first assignment for them will be to make an album to be called "Vocal Percussion."

Johnny Mathis received, rather belatedly, as he has been working away, the 1960 "Singer Of The Year" award this week. This is awarded by the American Music Guild, the organisation which operates a subscription club for records, and the annual award is given to the artist whose albums are most frequently ordered by subscribers.

Vic Damone may surprise every-

body by walking off with a big record on "The Pleasure Of His Company." The tune is from the forthcoming film starring Fred Astaire. It's certainly Vic's best since "On The Street Where You Live" and is the record of the week with 40 top radio stations.

Lawrence Welk is hoping for his second gold record with his latest single, both sides of which are re-rivals... "Yellow Bird" the old Mills Brothers hit, and "Cruising Down The River," the one-time English smash.

Frank Sinatra has a new protegee. Known simply as Aki, he makes his debut next week on the Reprise label with "Fall In Love With Me."

Disneyland Records are having a great success with their children's LP, "101 Dalmatian." It's already sold more than any other kiddies album.

JOE WILLIAMS, who recently left the Basic Band to go solo, is about to make his first appearance at New York's famous Apollo Theatre. Combo backing him are all ex-Basic including Harry Edson. Joe and the boys have just cut a new LP for Roulette called "Together."

Swedish beauty Ann-Margret, singer-dancer-actress, just flew down to Nashville to cut her first disc. Ann is very up-and-coming. She is also signed by 20th Century Fox to a long term movie contract and one important part will be in the "State Fair" film.

Bob Luman recently celebrated the success of his latest hit "The Great Snow Man" by buying a new Cadillac... the sure sign of success.

Connie Haines, Jane Russell and Betty Davis just cut for Warner Bros. a new version of "Carmen," written by Barclay Allan, one-time great with Kay Kyser and Freddie Martin. Barclay is now paralysed and has been since an auto accident in 1950. Everybody is hoping this will be a hit as he will naturally share in the financial profits... it's a fine dice foot.

Good! Grant's "The Wayward Wind" has not only been re-



BOBBY DARIN
two films to make by
December.

released and started on its second big selling spree, after five years, but has also earned the petite singer a movie contract. Producer Robert L. Lippert signed her after hearing the disc played in every city he visited recently on a tour. On returning to Hollywood he contacted her and signed her on the spot.

Nelson Riddle has been given two new TV scoring assignments as well as composing and conducting for a new Universal Artists film "Pocket Full Of Miracles." The TV shows he will write for are "The House On Rue Riviera" and a new Eve Arden series "The Colonel's Lady."

There is talk around Hollywood that the Everly Brothers' next single will be strictly instrumental. In the meantime the boys are expected to sell over 2,000,000 on their latest, "Temptation."

Johnny Cash just made his debut in a TV western, "The Deputies," in which he plays an army deserter. He did it very well, too, and didn't sing a note.

ALONG THE ALLEY

'Canned' discs keep their names alive

ONE of the very few and very small consolation for the deaths of recording stars in car crashes and other accidents is the fact that, more often than not, a considerable number of recordings by them are already in "the can," and can be issued after their death to the benefit of their relatives.

Thus it is that another single has appeared on the Philips label, bearing the name of Johnny Horton who died in a motorist accident in the States last year. The song on the top side is in the familiar beautiful Horton

French song entitled "La Terre." The version for the British market will be called "The Land That I Love," and records lined up on it so far are by Jan Holland (Parlophone) and Paul Francis (HMV).

Jan is a Norwegian boy who made a very favourable impression here via a recent TV date. Paul Francis is none other than well-known composer-arranger-MD Brian Pobery, who changed his surname to Foye a short while ago but now seems to have abandoned it altogether in favour of a pseudonym.



FABIAN... his next single was penned in Britain.

ROY FITTS of Sheldon Music in the Chappell group has the latest Frankie Avalon disc released last Friday by HMV. It's a best ballad top side called "Gotta Get A Girl."

An oddity from the Famous-Chappell catalogue looks as though it will make the sellers all over again. It's "That Old Black Magic" as sung by Bobby Byrd for Columbia with a bit-forming sax riff urging him on all the way.

After riding high in the sheet music best selling list for 41 consecutive weeks, "Theme From The Apartment" has at last dropped out.

Very pleased with his great success is Bill Ward, of Lawrence Wright Music, who publishes the piece. During its long spell in the sheet sellers, it topped the list for several weeks, and, of course, it has enjoyed a great deal of disc sales, especially via the Ferrante and Teicher version on London.

Bill's exactitude about it became it's a British tune, composed by Charles Williams who wrote that evergreen light music standard "The Dream Of Owen."

Nigel Hunter

NEWS from the street of MUSIC

country and western style, and is called "Sleepy Eyed John."

Plugging the number here is Syd Coleman of Arzooze and Beechwood Music, and he's fixed a home-grown version on the Pye label by another John specialising in the C. E. W. field, American-born Johnny Duncan.

Another current Arzooze plug is "Not Me" by the glumieck-named U. S. Roads on Top Rank. Syd concluded a deal for the British rights to the American catalogue whence this song comes, just a couple of days before the disc was scheduled for release. On June 16 he starts work on a successful

French song entitled "La Terre." The version for the British market will be called "The Land That I Love," and records lined up on it so far are by Jan Holland (Parlophone) and Paul Francis (HMV).

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'JUKE BOX JURY'

No chance of a change

BILLY COTTON Jr., producer since the end of April of "Juke Box Jury" BBC TV's most successful pop music show, burst a bubble when he talked to DISC this week as a result of his reported quote that he planned to put a teenager and a disc jockey on the programme each week from now on.

"I didn't say that," he said. "I said that I would like to see a teenager and a young DJ on the programme every week. But what must be remembered is that this is an entertainment programme."

"I received many insulting letters from people asking what do I know about records, what does he—a member of the panel—know about records, and so on. My answer to them is that I am running it as it was run before me, as an entertainment programme."

"If we were to put only experts on the panel then I know that the programme would become boring. Even the viewing experts would be bored because there are basically only two things that you can say about a record. It is either good or bad."

"Experts would be saying the same things from one record to another through the eight to the programme. We have to get people who are entertaining. I cannot afford to create rules as to the type of people I will

put on a panel. If I stuck to putting either teenagers or DJs on the panel then I would not be able to meet Bob Hope or Bing Crosby if I got the chance.

"I have had many letters from teenagers who ask to be on the programme. I am sure that they are all experts. They would expound wonderfully on the musical merits of the first record, and probably the second and the third, but how would they sound about the fourth, fifth, sixth, seventh and eighth?"

"Viewers would have switched off shortly after the second record. We are not catering for the expert in "Juke Box Jury." After all our viewing figure—and that should confound our critics—is at the 1 million mark. And less than half of those are teenagers."

"I am certain that there are just fourteen million teenagers in the country and no programme can command the attention of everyone of them."

"If I put Arthur Askey on the programme then a certain portion of the public will watch Arthur Askey the same way they would watch Bob Hope or Bing Crosby—for his wit and entertainment value, not for his expertise."

"Juke Box Jury" is meant to be a light-hearted bit of fun, not musicians' guide to music, which our critics, Mess'ems, think it should be. It is a panel game. And you have got to make your mind up between expertise and entertainment. I think we are right in choosing entertainment."

THIS
WEEK'S

EMI

HITS

U.S. BONDS
Not me
TOP RANK JAR566AL CAIOLA
Bonanza
(From T.V. series)
H.M.V. 45-POP984THE CLOVERS
Have gun
H.M.V. 45-POP983BILLY 'CRASH'
CRADDOCK
Truly true
MERCURY 45-AMT1146NAT KING COLE
Arrivederci Roma
CAPITOL 45-CL1824THE
KING BROTHERS
Goodbye little darlin'
PARLOPHONE 45-R4778MATT MONRO
Can this be love?
c/w Why not now?
PARLOPHONE 45-R4775BOBBY RYDELL
That old black magic
COLUMBIA 45-DB4621*
STAR
SINGLE

CHUBBY CHECKER

Good, Good Lovin'

COLUMBIA 45-DB4622

JACK GOOD gets an idea from the world of opera. He says...



This new-style LP would be great from Mike Cox, but not from Karl Denver

I DOUBT if many of my readers will have heard the new and superb Decca recording of Wagner's opera, *Tristan and Isolde*. I am not much of a Wagner fan, but this record is a tremendous accomplishment—the stereo version being out of this world.

An idea that the pop world could well pinch from it is that of including an LP describing the making of the record, with excerpts taped during the actual preparation and rehearsal.

I bet that if an LP of this sort told the story of one of Cliff's or Elvis's records, with the artist's voice making comments and suggestions during the session—even ordering a few hot-dogs and coffee during the break—it would be tremendously popular.

Mind you, it wouldn't work with all artists. You could never make an LP of a Lyn Cornell session, for instance. She never says anything. She is always highly critical of her performance and listens to the takes with an expression that suggests she detects a bad smell. But hardly a word.

Karl Denver would be out of the question, too—but for a different reason. This former merchant seaman never stops gagging, but his



LIONEL BART... his speech of welcome to his guests was cheered.

wit is salty. Definitely not for public release.

Joe Brown would be excellent. He bobbles over with energy, suggestions, and rich, Cockney humour. Billy Fury might be good if you caught him "in the mood." But if things aren't going well, there would be dead silence from him.



BILLY FURY... he might be good if you caught him in the mood. (Disc Pic)

biggest hit since "The Laughing Policeman," or Cicely Courtneidge's "Laughing Gas."

BRITAIN'S ace songwriter, Lionel Bart, opened the portals of his new Shaftesbury Avenue music-publishing offices recently and threw a party to celebrate the launching of his new company, Apollo Music.

Many top popsters were there, including Adam, who was immaculate in a dark blue mohair suit.

He and I were soon on to our favourite topic, rhythm and blues, and were just discussing Britain's answer to Floyd Cramer, the incomparable Reg Guest, when up bowed Billy Fury looking brown as a berry and wearing an off-white lightweight suit.

"Billy! Great to see you!" exclaimed Adam with a broad grin. "We were just talking about your LP, 'The Sound Of Fury,' he added blandly.

"Really?" said Bill. "Do you like it?"

"Fabulous," said Faith. "Congratulations on your record," said Billy. "It is great. I mean it is a real song. Just like Johnny Mathis.

Jess in check

Hallo, I thought, maybe this is a new Fury. I've never heard him mention Mathis before.

"Yeah?" said Adam, a trifle disconcerted. "Well I never looked at it in that way."

Then from behind a pillar appeared Jess Conrad whose dress seemed outstanding—a check sports jacket and sports trousers.

"You're looking a bit square," observed Bill amiably.

"Ah," said Jess. "You haven't got the image. The image," he repeated with emphasis.

Two other images loomed into sight. The most elegant managers in the business, Michael Barclay and Philip Waddilove. No sign, however, of their new protegee, Eden Kane. A pity because he's reputedly the most elegant teenage sensation in this business.

Maybe he was away buying himself a new pair of shoes—the ones he sported in his full-length picture in Cash Box looked in need of replacement. I hadn't time to ask because Lionel had started his little speech of welcome.

It was greeted with a spontaneous burst of cheering, a rare thing in the business.



EMI Records Ltd. EMI Music Co. Ltd. 20 Manchester Square London W.1

Adam and Cliff find their girl friends

For ADAM ... MARIE

(in "What A Whopper")

For CLIFF ... CAROLE

(in "The Young Ones")



CLIFF and CAROLE ... there was a long search before they met.

by Peter Hammond

TWO young girls have just been given the chance of a lifetime—the leading roles in two new films and, opposite their favourite recording stars! Carole Gray, 20, has been chosen to play opposite Cliff Richard in his film, "The Young Ones," now on the floor at Elstree studios. Peri French dam'selle, Marie France, 19, has been cast for Adam Faith in his film, "What A Whopper," at Pinewood.

Marie, who has never been in a film before but has appeared on TV, was offered a test for the Faith and the Richard pictures in the same week. She chose Faith because she is a fan of his!

"I decided to test for Adam's film first and prayed that I would get it," she said in delightfully broken English, "because I am a great fan of his."

Nice young man

"I like Cliff, too, of course," she continued, "but Adam is, how you say, sexier than I. I have heard many of his records and seen all his shows. But I have not bought any of his records. I do not have to. My young sister, Noel, is, too, a fan of Adam and she buys all his records. That is how I came to hear him and make him my favourite."

And how has meeting Adam, and the prospect of starring with him in a film, affected Marie?

"Oh! I am overwhelmed. He is marvellous. He is such a nice young man and so intelligent. Could she fall for him?"

"But I already did that," she said. "When I first heard his records. My sister was very jealous!"

Adam is a lucky man. Not only will he have pretty Marie with him in "What A Whopper," but also vivacious Carole Leslie. He sat on the set at Pinewood this week with blonde Carole on one side of him and red-headed Marie on the other—and a LP smile across his face.

"I like filming!" he said with a chuckle.

I can well believe him!

Adam is to sing two numbers in the film—both written by Johnny Worth—and has already recorded the title song, "What A Whopper." The other number, which he sings to Marie, is "There Comes A Time." Marie does not sing. "She doesn't have to."

"There were no songs in the original script," says Adam, but when I was cast for the role they decided that I should sing more than the title song over the credits. So Johnny Worth composed a number to fit in with the story. I was pleased about that. I don't like to let my fans down by not singing in a picture. It is unfair to them."



Marie, still wide-eyed and dazed at her luck, cannot wait for the scene where Adam sings to her. "I shall probably swoon in the middle of it," she said.

And Cliff? He had to search for a long time before he found his girl. The search was conducted throughout schools and academies, and many well known "name" actresses were considered. Not one was suitable.

A German girl, Heidi Bruhl, was at the top of the list but, it was said, was turned down because Cliff wanted an English girl to get the part. So the search continued. Then producer Kenneth Harper heard of a young girl dancer working in "West Side Story"—Gail Gray. Although South African by birth, she appeared to be perfect for the part. A screen test confirmed it.

She was hurriedly pulled from the "West Side Story" dancing line and thrown into rehearsals to meet the long overdue starting date of the picture. Cliff met her for the first time when they recorded the title song for the picture, "The Young Ones," in the studio at Elstree. It is a duet written and orchestrated by Stanley Black.

In a whirl

The night before Carole knew that she had been chosen to play opposite her favourite recording star she was spinning one of his records at her home in Barnes, where she lives with her husband, architect Peter de Toit.

Two days later she was singing with Cliff in a recording studio, and this week started filming with him.

"I am in a whirl," she said. "I am a great fan of Cliff. I play all his records all the time. This is my first role in a film, although I did dance a small piece in 'The Prince and the Showgirl' the Olivier-Monroe picture."

"I don't know which is the more exciting, to be starring in a picture or to be singing with Cliff Richard."

Several numbers have been written for the film, including a duet, "All For One."

All the songs are orchestrated by Stanley Black and have been written by a small army of composers, including Norrie Paramor, Pete Myers, Sid Teper, Roy Bennett and The Shadows.

CRAIG DOUGLAS

I know I'm on the right track now

CRAIG DOUGLAS looked thoughtful. Shoulders hunched, hat tightly clenched, he was listening to the playback of "Time," a strong beat ballad that could provide him with a big follow-up to "A Hundred Pounds Of Clay." In a small control room that housed A & R man Norrie Paramor, manager Bunny Lewis, orchestra leader Harry Robison, the sound engineers and myself, Craig still looked a lonely figure.

When the playback ended we slipped off to the quiet of a deserted studio. "It sounded good," said Craig. "And although we're up against an American version I think mine stands a good chance of making it. It's my kind of number, with plenty of beat and a good, solid sound."

"But I guess I'm a worrier by nature. Every time a record goes into the Top Ten I start worrying about how long it's going to stay there. But I think I'm on the right track now with my discs, particularly since 'A Hundred Pounds Of Clay'."

"I don't want to sing pretty-pretty ballads any longer, although the reverse side of this one." After All, is a nice, breezy little number written by Bunny.

For someone who had spent an afternoon recording after flying from

Norway, Craig looked surprisingly relaxed and full of life.

"I had to get back for this session," he said, "so I was in Norway for only three days. They asked me why because all my records have gone well there and 'Clay' is in their hit parade. But their sales are nowhere near as large as ours."

Perhaps more than any other European countries, Norway, Sweden fascinate British artists. Craig was following in the wake of performers like Tommy Steele, Laurie London, Al Saxon, The Mudlarks and many more who have found the Scandinavian audiences appreciative of visiting British artists.

Great market

"I don't know why they go for us," said Craig. "It may be because there are so few big artists of their own. The other European countries get a lot of American material, but in Norway and Sweden they tend to rely more on British output."

"There's certainly a great market there for our artists, and the working conditions are just great. They can seem to do enough for you."

Where, I asked, is Craig Douglas heading now?

"I think I could have about three or four years as a pop singer, and then I'd have to start looking for a new road. At the moment I'm leaning to read music because one of my ambitions is to front a big band. If I pointed out a mistake to a musician, he'd know that I knew my job and wasn't trying to be big-headed."

"When I go on stage now I know that my act suits all tastes and that I don't have to alter it much for different audiences. What I want is to build up the act so that no matter where I play, I'll be accepted by all kinds of audience."

Brian Gibson



CRAIG DOUGLAS ... he is more at ease now.



ADAM and MARIE ... with them in the film is vivacious CAROLE LESLIE. Which makes Adam a very lucky man.

PRESLEY—I want to come to Britain

Money is no obstacle, but venues would be difficult

ELVIS PRESLEY is amazed by the loyalty of his British fans. He feels that there is only one way by which he can thank them—by a personal visit. And that is what he wants to do. He has said so in an American magazine. "I have been staggered by the British fans," Presley told the magazine. "In the States it is much easier for the fans to remain faithful—I am always around, making personal appearances and doing television shows. But I did not expect such loyalty from fans in Britain and in other parts of Europe.

"They have been splendid. I get thousands of letters from them. There is only one way I can really say 'thanks' and that is by going there and doing it in person."

For years British fans have hoped Presley would come here. They were disappointed when he didn't call in on his way back to America from Army service in Germany. But he had film commitments.

"As far as I know, this is the first time he has said a British tour is a must. BUT there are the snags . . .

"Many people say that the reason we have not seen Presley here is that we cannot offer enough money. In the States he might get as much as £7,000 for a short television appearance. No one in Britain could offer that kind of cash.

However, I have it on good authority that money now has nothing to do with it. Col. Parker, Presley's

by
Donald Clive

manager, a shrewd businessman, has said: "We know if he toured abroad, he would not earn the money he does here. But he can earn enough in America not to have to worry too much about what he is paid outside the country."

Presley himself is not the type to worry too much about "what he is going to get out of it." He has enough in the bank.

The trouble now is lack of time. Since he returned to the States, Presley has not stopped working. In addition to personal appearances and television shows he has made several films, and cut many records. Some people believe he has done too much.

He has said that if he does a British tour he doesn't want to rush it. It would take a lot of time. But where would he appear?

Unlike the American theatres and halls our variety theatres are small. Catering for the number of fans who would want to see him if he appeared, say, in Birmingham or Manchester, would be almost impossible. There would be riots.

The Albert Hall would be the obvious spot in London but as many artists will tell you from their point of view it is not the best place to appear. I doubt whether Presley would be happy in an auditorium of that kind.

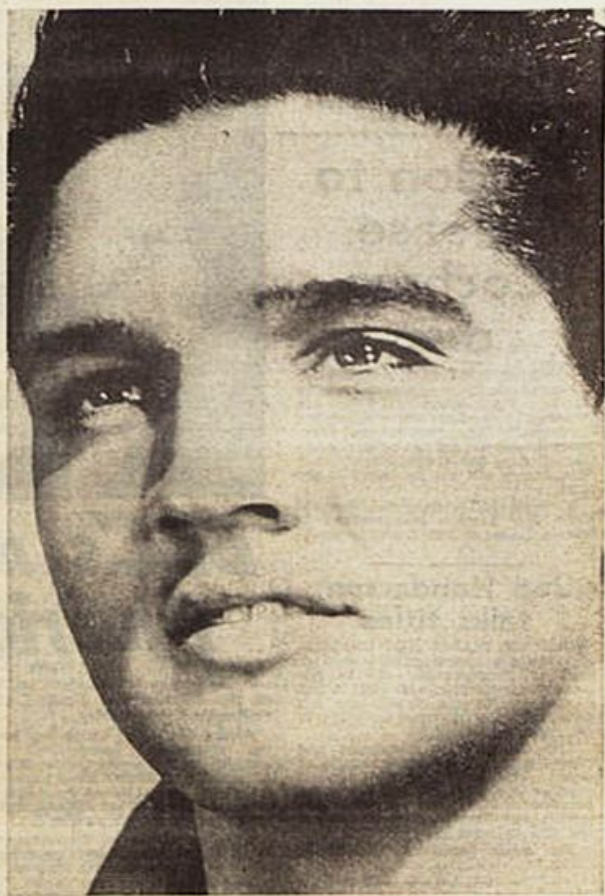
Since the fantastic success of Sammy Davis and other American artists at The Pigalle, London, it has been suggested that that might be the ideal spot for Presley to make his British debut.

Too expensive

I don't agree with them. Many fans could not consider visiting the London night club—it would be too expensive. And even if they could afford it, I doubt if that is the kind of atmosphere in which they would want to see Presley.

However, as Presley says, most of the snags can be ironed out. What is most important is the news that he wants to come. We will have to wait, but if Presley has his way it won't be for long.

Let Presley have the last word. "A visit is long overdue. And, believe me, I'm aware of it."



STAR TALK



by John Wells

RED Indian authority Jorgen Ringmann, he recorded the bit version of "Apache" for America and is now trying his hand over here with "Cherokee," has his own private studio where many of his special effects are made.

Andy Williams — "The Billie Jo Song"—once in a quartet with his three brothers. It wasn't just a family gimmick, either, they had their own radio show and were known as The Williams Brothers.

Lee Diamond, who with The Cherokees (Red Indians are really taking over!) sings "I'll Step Down" on Fontana, does have to step down . . . in favour of a feathered friend, Says Lee: "It's a kind of foreign bodgerizer—every time I sing or pick up my guitar he goes mad until I stop."

Frankie Avalon and Edd Byrnes cut through Hollywood in Jaguar sports cars; with foot hard down they can reach 160 m.p.h. Duane Eddy prefers a Mercedes 300 SL sports car and with right foot pressing he can more than keep up with them.

Immaculate

EDEN KANE'S appearance belies his sound on "Well I Ask You." He wears very immaculate, man-about-town dress. No tight jeans or winklepickers. He has an unusual pet, too. An 8ft. python called Samantha.

Jorgen Ingmann . . . Frankie Avalon . . . Paul Anka . . . Brook Brothers . . . Connie Francis

When Patti Page arrived for her Pigalle and Palladium TV stint she brought with her, apart from manager Jack Raol, fifty pairs of shoes. Just a selection from the five hundred pairs she has at home.

While Paul Anka was filming scenes for "Look In Any Window" he was besieged by hundreds of fans . . . and it cost the film company a new lawn! While they were waiting for their

EDEN KANE Man - about-town dress.

idol the fans carved "We Love Paul" in the grass.

At school Dudley Moore, "Strictly For The Birds," was considered by his chums to be a bit of a swot. They were right too. Dudley went on to win a scholarship to the Guildhall School of Music and later to Oxford University. He graduated as a bachelor of arts in music and a bachelor of music.

A lot of young girls these days Never lead your car, CONNIE STEVENS

do early morning paper rounds to pay for records. A young man, Johnny Duff, did one to pay for singing lessons so that he could make a record. The result: "Galway Bay" and "The Old House," on Fontana.

Consolation

COULD have been tough luck on Ken Holloway. When Jackie and Sylvie, his two partners in The Ectoparas trio, recorded their "Yes I'm Sure" answer to The Allisons. Because the number sounded better with just the girls' voices Ken was out in the cold on the recording session. His consolation was that they used a number he'd written for the flip, "Do You Want To Say."

Nina and Frederick's baby, expected in July, will be born in a nursing home in Geneva. They picked a nursing home in Switzerland because this is the only country on the continent where they are not likely to be recognised. To make sure they never are they've turned down all offers to work there.

Connie Stevens has learnt the hard way that it isn't advisable to lend your car to a friend, even one of your closest pals. If they now ask to borrow her blue convertible Cadillac she gives polite and firm "No." Too many times her previous cars have been returned with extra curves.

At one time the Typing Champion of the state of New

Jersey . . . Connie Francis. When she turned to singing her first fan letter came from a girl, Pat Karafky . . . she now looks after all Connie's mail.

Father of Steve Perry, "See By Step" on HMV, was connected with the fund that contributed to building the new Guildford Cathedral. Son Steve has been invited to sing there . . . and he's hoping to do so.

An artist who likes to record wearing carpet slippers is Ricky of the Brook Brothers. It helps him to relax . . . so does a cigarette carton or ball of paper on the floor which he likes to kick around.

Quitting?

THE National Union of Railwaymen will shortly have to be getting "Someone New" as their Assistant Press Officer, Terry Young is seriously thinking of quitting his post and giving his full time to the job in hand with Pye Records.

Nero and the Gladiators have had no offers of a charter for their personal appearances. Latest idea they're toying with is to have one built.

A keen canoeist is Peter Fleck-Rehker. He and his publicity agent, Peter Bowyer, are planning a trip on the river. They're thinking of trying their luck on the tougher reaches of the River Wye or Severn.



SHIRLEY SAYS YES AT LAST

Film director Kenneth Hume is reported to have popped the question to singer SHIRLEY BASSEY more than once, but last week she said yes and the couple became engaged. They have known each other several years and Kenneth Hume directed Shirley's first-ever TV show.

London to release Cochran disc

LONDON RECORDS are releasing tomorrow (Friday) a new single by the late Eddie Cochran. Titled are "Weekend," backed with "Cherished Memories." The upside has been selected from the Eddie Cochran stockpile of discs for special release over here, but it will not be issued in the States.

If "Weekend" is successful, it would mean that London will continue to release Cochran discs from the stockpile.

Joe Henderson talks titles

JOE "MR. PIANO" HENDERSON, currently appearing in a summer show at Bournemouth, will be discussing possible titles with EMI A and R manager Norman Newell later this week, following his move from Pye to the Parlophone label.

This move brings Henderson and Newell together for the first time in 11 years. The last time they worked together in a recording studio was the occasion of Joe's first job on a disc session and Norman Newell's first A and R assignment for EMI.

The artist concerned was Petula Clark.

'Tonight' panel for 'Jury'

THE "Juke Box Jury" panel for June will be a novel one drawn entirely from the BBC's mighty TV magazine programme, "Tonight."

Pronouncing on the disc will be Cliff Michell, Kenneth Allison, Derek Hart and Fyfe Robertson.

Maori singers join Adam Faith

THE song and dance group, the Maori Hi-Five, who are due to open a month's engagements at the Embassy Club on June 11, will be joining Adam Faith on a one-nighter at the Coventry Theatre on June 10.

20th Century Fox presents

Colt Porter's

GAN-GAN

IN COLOUR

FRANK SINATRA · SHIRLEY MACLAINE

MAURICE CHEVALIER · LOUIS JOURDAN

Montmart
C'Est Magnifique
Let's Do It
I Love Paris
Just One of Those Things
and many more

N.W. LONDON FROM JUNE 4
JUNE 11—N.E. London · JUNE 18—South London



BBC's minstrel show beats America's best

"THE Black And White Minstrel Show," claimed by the BBC to be the fastest show on television, triumphed in the variety section of the International Festival of Television which ended in Montreux, Switzerland, last Friday.

After a conference lasting four hours, the seven-man international jury awarded first prize—the Golden Rose of Montreux and 10,000 Swiss francs—to the show. Noel Coward presented the award to the BBC at a Gala Ball in Montreux on Saturday evening.

American entries in the competition fared badly. "The Perry Como Music Hall" won an honourable mention, but a half-million dollar spectacular, "An Evening With Fred Astaire," was unplaced.

"The Black And White Minstrel Show" has proved to be one of the most successful light entertainment productions screened by the BBC since the resumption of TV transmissions after the war. A continuous programme of song and dance loosely based on the traditional Southern minstrel show formula, it features the George Mitchell Choir, the Television Toppers dancing team, comedian Stan Stennett, trombonist George Chisholm and Valerie Brooks.

At present it is being rested, but there will be a special 60-minute Christmas edition, and another series of 45-minute shows will begin early in the New Year.

Russ writes for Kayes

RUSS CONWAY has composed the flipside to the new Philips recording by the Kaye Sisters. The title, which he wrote when both he and the Kayes were recently appearing in the Spring Show at Coventry, is "I Just Want To Be With You." Top side is "Palma De Majorca" and the disc is due for release on June 9.

The Kaye Sisters open at Torquay on June 5, and negotiations are in hand for them to visit the States for a series of engagements, commencing next January.

AMERICANS PLAY BALL

THE American release of Kenny Ball's "I Still Love You All," backed with, for the American market, "Samantha," has been picked as the best new disc of the week by the American trade journal *Cash Box*.

Faith judges beauties

ADAM FAITH, Vic Lewis and A Sheila Southern will make personal appearances at the Strand Lyceum, London, on Monday next, June 5, when they will judge the finals of the "Miss Mitty" contest.

Newley

'LUCKY STARS' BIG FLING FOR FINAL SHOW

THE final edition of ABC TV's "Thank Your Lucky Stars" which is to be shown in the Midlands and North at 7.40 on Saturday, June 17, will run for 50 minutes instead of its usual half hour. It will take over from "Buckaroo," for that week.

A star line up of guests has been announced, and these will include the Kaye Sisters, Michael Holliday, Peter Clark, the Temperance Seven, Tommy Cooper, Danny Williams and Tony Shapiro.

Eden Kane in play

DECCA'S vocal hope, Eden Kane, will appear in an ATV programme for Westward TV next Tuesday (June 6) and has a Type Test date in "Young At Heart" on June 10.

Burnt Embers

A FIRE thought to have been caused by an electrical fault, destroyed the stockrooms and offices of EMI Records in Cambridge Circus, London, last Friday night, causing damage estimated at £20,000.

Master tapes and large stocks of discs were destroyed, but every effort was made to replace those, and a spokesman for the company told DISC that all stocks are carried by the trade, and there will be no delay in satisfying the requirements of customers.

'Exodus' hit out twice

THE transfer of the British rights to the United Artists record catalogue from Decca to EMI recently resulted in the resissue of Ferruccio Testi's hit of the "Exodus" on HMV.

Released originally on London, the record appeared in DISC's charts earlier this year.

New appointments on Pye

ROGER CLIFFORD, formerly with the United Artists record company, has been appointed Exploitation Manager, Pye Records. Alan Freeman remains in his present position, executive in charge of A and R.

Wayne—debut disc

RICKY WAYNE and The Offbeats make their Pye debut this month with "Start All Over Again" and "Welcome Home."

Ricky and the group are currently considering two offers from overseas, from Norway and the West Indies.

Goodwin waxes film theme

RON GOODWIN and his Orchestra have recorded the theme from the forthcoming Peter Ustinov film "Romanoff And Juliet" for release by Parlophone tomorrow (Friday).

EMI FIX PLANS OF 208 SPECTACULARS

THE first of EMI's new 60-minute "Monday Spectacular" presentations —their biggest ever shows—will be broadcast over Radio Luxembourg on June 26 between 8 and 9 p.m.

The shows will be staged and recorded one week ahead of transmission date in the Conference Hall at EMI's Manchester Square headquarters. A soft drinks bar, tables, chairs, additional stage lighting equipment and a special dance floor will be installed and box office staff, house and floor managers, electricians, catering staff and Radio Luxembourg engineers will attend each session.

The programmes will be compered by two TV personalities, ATV's Shaw Taylor and A-R TV's Muriel Young. Each show will feature celebrity guest spots, quiz and competition features as well as EMI's latest disc releases.

About 80 teenagers will be invited to each session.

At press time no names had been announced for the guest appearances on the show.

'Regular' end for Como
THE Perry Como Music Hall ends its present run on BBC TV on June 13 when Perry will introduce a bill starring the show's regulars, including choir leader Ray Charles and orchestral MD Mitchell Ayres.

Next Tuesday (June 6) Brenda Lee will be one of Perry's guests.

The Light Programme's "Sweet Corn," featuring Bill Smead, has had its run extended until September.

GUESTS ON 'PARADE'

EDDIE FALCON and Matt Monro are to guest in "Parade Of Pops" (BBC Light) on June 7. With them will be Bob Miller and the Miller Men and The Raindrops.

"Saturday Club" this week-end will star Gene Vincent, Julie Rayne, Don Fox, The Springfields, The Ted Taylor Four, Sounds Incorporated, and Arthur Greenstone and The G Men.

"Easy Beat" on Sunday (June 4) carries a strong programme with Bert Weedon and the Easy Beats, Maureen Evans, Dick Jordan, Janice Peeters, The Karl Denver Trio, the Kenny Ball Jazzmen and the Joe Gordon Folk Four in the Folk Beat spot.

Colin Day will make a guest appearance in "Saturday Club" on June 24.

NEW RELEASES

KARL DENVER MARCHETA
45-F 1185 Decca

Tommy Steele The dit-dit song
45-F 1181 Decca

Eddie Cochran Weekend
45-MLG 992 London

Life's a Holiday Jerry Wallace
45-MLH 993 London

Ray Charles Early in the mornin'
45-MLX 994 APPALACHIAN

(It's no) Sin Dorsey Burnette
45-MLN 995 London

Lullaby of Birdland The Cannonballs
45-Q 1101 Coral

TRAGEDY
THE FLEETWOODS
45-MLG 991 London

THE
STRING-A-LO
BRASS BUTTON
45-MLU 994 London

THE DECCA RECORD COMPANY

y—fourteen songs in new musical

THE new-style Anthony Newley West End musical, forecast in last week's DISC, has now been settled and it will open a pre-London run with two weeks at the Palace Theatre, Manchester, on June 20.

Borge to play in London

BRILLIANT Danish-American comedian-pianist Victor Borge is to play a three-week season in London next month.

Borge, who was last here for television 18 months ago, and before that for a six-week season at the Palace Theatre, will open at the Saville Theatre, London, on July 4.

His show, "Comedy in Music" will present the entertainer entirely alone, except for two pianos, and he promises many new surprises.

He will give 20 performances, and after his season, he will fly to the Continent.

Burnette breaks record

LONDON recording star Johnny Burnette, who has a new American album out this week, smashed the all-time attendance record at the Coliseum, Houston, Texas, last week, when he played to more than 34,000 people in a two show, one-night stand.

Everlys—new disc out

LATEST Everly Brothers release in the States, and probably their next over here, is the oldie "Temptation," on which they have done an up-beat revival.

"Flipside" is a new ballad with a cha cha cha beat, "Stick With Me Baby."

Janie Marden in BBC series

A SERIES of seven "Nice 'n' Easy" shows starring Janie Marden begins on BBC TV on June 14. Another resident artist on all seven will be Philips recording guitarist Dennis Newey.

The Temperance Seven's second single, "Pasadena" and "Sugar," is to be released on Parlophone on June 9.

Entitled "Stop The World—I Want To Get Off," it will adopt a new "dramatic drama" formula, dealing with the various stages in a man's life and beginning with several minutes of mime and movement depicting entry into adult life.

Newley will be supported by 11 girls and a young boy. Heading the supporting cast will be revue star Anna Quayle.

The show will contain 20 songs, and Newley will sing 14 of them. He wrote the material with Leslie Bricusse during a month's stay in New York recently, where Bricusse was writing for a Beatrice Lillie production, and Newley has already recorded one song, "What Kind Of Fool Am I?" for release in the States this month and here later.

The show's MD will be Ian Fraser, who acts in the same capacity for most of the Newley recordings for Decca.

At press time there were no details of other provincial dates for the show or the name of the West End theatre which will take the musical.

PROVINCIAL DATES FOR MATHIS

FOLLOWING his London dates at the New Victoria Cinema (July 14) and the Hammermith Gaiety (July 15 and 16), the following provincial dates have been set up for Johnny Mathis:

Odeon, Birmingham (July 21); Odeon, Manchester (22); Hippodrome, Blackpool (23); Gaiety, Bournemouth (August 9); Odeon, Glasgow (11); Rialto, York (12); Hippodrome, Blackpool (13).

Price 'Break'

THE Red Price Combo will be featured in ABC TV's "Sunday Break" on July 9. Currently on tour with The Shadows, the Combo has recorded the "Theme From Danger Man" on Parlophone for release on June 9.

"Flipside" is an original composition by Red Price entitled "Black Jack."

More dates for Allison's

THE ALLISON'S and The Trebletones have been lined up for two Sunday concerts in August. First is on August 13 at Douglas, Isle of Man, followed by one on August 20, at Bridlington.

Both groups are currently appearing for the summer season at Blackpool.



RUSS CONWAY

My records and the Top Twenty

Don't miss next week's DISC

Pop stars at new club

HARRISON GIBSONS, a large furnishing and departmental store, in Bford, Essex, are to launch their new luxurious £250,000 "The Room At The Top" restaurant and night spot with some star cabaret bookings, and at a later date they may move into the teenage pop field.

Opening on June 19 for a week will be Petula Clark and Dickie Henderson and Diana Dors has been booked for the following fortnight.

Reporting that the opening night was already a sell-out a spokesman for the store told DISC: "After the Diana Dors season, we will not be presenting any more cabaret until the autumn."

"We hope to attract everyone to The Room At The Top—not just the older generation—and it's quite likely that we will book some teenage pop stars for future cabaret spots. Tommy Steele's name has been mentioned in this connection."

Bill McGuffie pens film

PIANIST Bill McGuffie has written the entire score for the forthcoming film, "The Long Shadow," which is currently in production. The film deals with the Hungarian uprising in 1956.

In addition to writing the score, Bill will also be appearing in the film, as an accordionist in a Vienna bistro.

Twelve-year-olds cut disc

NINA and Frederik in miniature" is the description applied to a pair of Irish 12-year-olds making their disc bow on Parlophone tomorrow (Friday). Their names are Elaine and Derek, and the titles are "One Little Robin" and "Brahms' Lullaby."

The Staccatos, a new instrumental group, have signed with Decca, and will be cutting their first sides on June 2.

PHILIPS TO DOUBLE THEIR TIME ON 208

PHILIPS RECORDS are to double their time on Radio Luxembourg from this month onwards for a period of six months.

Until now there have been four Philips/Fonitona disc shows on Luxembourg each week, compered by Keith Forlyce and David Gell. Under the new scheme the number will be increased to eight, each presented by a well-known "name" disc jockey, and there will be a Philips-sponsored programme every night from Monday to Friday, with two broadcasts on Wednesdays and Fridays.

This increase in air-time is aimed at capturing custom for Philips and Fonitona discs during the autumn and Christmas boom disc-buying period. At press time there were no details available for release concerning the new disc jockeys for the shows.

States release for Cox

THROUGH an agreement with 20th Century Fox Records in America, Ember Records International have released two British singles in the States. They are Michael Cox's "Angela Jones" and "Four or Twenty Thousand Kisses" by Roy Young.

Danny Williams on Newell song

SOUTH AFRICAN singer Danny Williams' latest single for HMV, to be released on June 9, couples "Lonely," which has already been released in America, and "The Miracle Of You."

Both numbers were written by "Portrait Of My Love" composer Norman Newell and Cyril Ornadel.

Brubeck in special radio spot

DAVE BRUBECK, one of the foremost pianists in modern jazz, is to be featured on the BBC Home Service on Sunday next, June 4, in a recorded interview with Steve Race.

Judy Garland to look for house

JUDY GARLAND flew into Britain from America last week-end for a two-day private visit. During her trip, she will be looking for a house for herself and her family, which they can use when she arrives back here in August.

Miss Garland will return to the States at the beginning of next week to undertake several commitments. In July she goes to the South of France for a series of engagements.

No plans are being made for any appearances here until the return from France.

Kingstons to carry on

THE split in one of America's foremost singing groups, The Kingston Trio, will NOT mean the end of the group as was at first reported.

The decision of banjoist and leader Dave Guard to leave next December and go solo seemed to indicate at first a complete break-up, but it has now been decided that the name will remain the property of the remaining two members, Bob Shane and Nick Reynolds.

All engagements, including recording sessions, between now and December will be fulfilled and Dave Guard is expected to help choose his replacement so that the trio can carry on next year.

MOTHER
IN LAW
ERNIE K. DOE

MAX
BYGRAVES
THE BELLS
OF AVIGNON

ANITA
BRYANT
DO-RE-MI

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WALKED OUT
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**COLIN JAMES and
KEITH COOPER**
"LIFE'S A HOLIDAY"

B/W
"STRAIGHTEN UP AND FLYRIGHT"
45 RPM INTERNATIONAL 7N 25084

THE TONY HATCH ORCH
"ROCKING WALTZ"

B/W
"DEVIL'S HERD"
45 RPM INTERNATIONAL 7N 25085



The BROOK BROTHERS—Another hit?



The SYNCOPATORS—Temperance Seven style but without the zany approach.

Another band cashes in on the Twenties craze

This Week's
Tips For The
Twenty

The Syncopators,
Johnny Mathis,
Brook Brothers,
Ben E. King

THE SYNCOPATORS
If I Had A Talking Picture Of You;
Everything Stops For Tea
(Decca F, 11359)

D N T
THE Syncopators come under the leadership of Arthur Greenstade out of the Rabin Band stable . . . and they emphasize the trend for the sound of dance-music from the twenties. Greenstade's band produces a faithful copy of the old-type discs, and deliberately avoids the zany approach a la Temperance Seven. Vocal on the "If I Had A Talking

Picture Of You" side is by Iron Gerrard, well in character. I think it will be in time to catch the current mood for such nostalgic novelties—and it should sell the old hit all over again.

The song, which came from the Janet Gaynor film "Sunmystide Up" was a smash in its day. And its day, incidentally, was the early thirties NOT the twenties!
"Everything Stops For Tea" continues the pattern with vocal taken this time by Babsie Kay. Neither vocalists nor the sound of the band itself will be strangers to listeners to "Go Man Go."

JOHNNY MATHIS
You Set My Heart To Music; Jenny
(Fontana H 316)

D N T
BELL chiming and strings soaring for the sweeping introduction to "You Set My Heart To Music," Ray Ellis maintains this lush romantic approach in the background as Mathis sings the lovely, warm ballad. A fine song in the best romantic traditions.

Very good performance from Johnny . . . good enough to send him back to the charts during the present good time for offerings of this nature. "Jenny" is a simpler love song but its style owes much to Laura and similar ballads. Again a so-smooth production.

THE BROOK BROTHERS
Little Bitly Heart; Tell Her
(Pye N, 15352)

D N T
ANOTHER top-drawer side from the young Brook Brothers. They should have themselves another hit in "Little Bitly Heart." Vocal follows their usual style though it may be more subdued than on other occasions.

Good thumping accompaniment directed by Tony Hatch. "Tell Her" is a pretty ballad with an almost folksy lilt to it. The Brothers sing it simply and with quiet effect.

BEN E. KING
Stand By Me; On The Horizon
(London HJK 9358)

D N T
FAIRLY dramatic Latin beat is the base on which Ben E. King weaves his romantic ballad "Stand By Me" for this London release. I've got a hunch that this one will find its way into the Twenty, though it may take a little time getting there.

King's hoarse delivery suits this half perfectly and he really plants both tune and beat firmly.
On the former, this former lead singer from The Drifters has a waiting-out-of-the-rat ballad "On The Horizon" . . . it conjures up faraway vistas all right and it's different enough to secure plenty of spins.

THE MARCELS
Summertime; Teeter Tutter Love
(Pye International N 25083) *

WILL this be another hit for the Marcelles? Well anything can happen. It quite possibly will. Personally—as with "Blue Moon"—I think this is a case of the majority being wrong.

JOCKEY BARRIE PREFERS DISCS TO HORSES



BARRIE JAMES—A motor-bike helped his disc decision.

WE'VE all heard of disc jockeys, but last week I met someone who was a jockey before going on to disc. Which is a case of putting the cart before the horse—or something.

His name is Barrie James and he comes from Southampton, the native region of The Brook Brothers and Susan Gray. His entry into the disc stakes came about because of a girl, a fast motor-bike, a horse, and too much weight.

"I saw the girl in a concert party when I was 16," smiled Barrie, now 21. "Her mother was running the concert party, and I was more interested in the girl than the singing I heard."

But this sowed the seed of an ambition to be a vocalist, and Fate took care of the rest of the details. "I was an apprentice jockey at stables near Southampton, and I was slugging with local bands and in some Carroll Lewis shows at the same time."

Barrie's motor-bike was in the habit of breaking down, and did so again on the eve of a Carroll Lewis show in which he was due to appear. Barrie borrowed a horse to get

DISC DEBUT • Barrie James

brought my career with horses to an end. "I was terrified before my first disc session," Barrie admitted. ". . . all the technicians there, and all the musicians reading music parts which I couldn't, and me the centre of the whole proceedings . . ."

His first disc in "As Far As I Can Tell," which he describes as "a bouncy ballad," and "Hot Somewhere," which is "A Latin beat number which really moves along."

"I shall learn to read music properly as soon as I can," he declared. "I've got a very good ear and can pick up songs quite easily, but I shouldn't admit myself until I read the songs musically."

Barrie's busy with one-nighters at present, with the prospect of TV and radio in the near future. He's not dazzled by his entry into the disc and show business spheres, though.

"If things don't work out as I hope, I've quite prepared to go back to an ordinary daytime job. I believe in facing facts. I love horses and would have enjoyed being a jockey, but I didn't have around hoping once I realized that I wouldn't make it."

JOHN SUMMERS



Your Weekly
DISC DATE
with
DON NICHOLL

The group is not even ridiculously grotesque. I wouldn't give the disc house room. Performance and production of the Gershwin classic Summertime, is along the same lines as their present success.

Teeter Tutter Love totters the same kind of path. At least it's not a great number they're wrecking!

FETE GORDENO
Be My Girl; Haven't Got Time
(Fontana H 319)***

PETE GORDENO lifts Be My Girl fairly attractively in this performance, though it has nothing which will make it stand out from the rest of the current releases.

Harry Robinson accompanies Gordeno and gives him a gentle swing into Haven't Got Time. Good number, though it's not one to get rush sales.

FRANK WEIR
Hawaiian Hootenanny; Coral Island
(Philips PB 1154)***

FRANK WEIR and his orchestra coming up front again with a delightful cha-cha in Hawaiian Hootenanny which is played invitingly on this release. Nice blend of sounds from south seas going to hard brass.

Watch this one turn big. The performance has a really compulsive rhythm about it.

Coral Island sends your feet all Latin too, though the number and performance both fall a little short of the standard on the other deck.

CATHIE TAYLOR
Bobby Boy; I'll Never Graduate
From You
(Capitol CL 15207)***

CATHIE TAYLOR has a simple clear voice and she uses it straight as the bounciest through Bobby Boy. Zany high-pitched feminine group fill in around her. Style seems to be derived—and modified—from some of those wild Lloyd Price successes.

Double-tracking for the slow beat ballad I'll Never Graduate From You, which is interesting most of the way. Jimmy Haskell's orchestra is behind Cathie.

EARL WATSON
That Old Black Magic; Nightmare
(Ember-EMB S 129)***

WATSON was a saxman with the Royal Air Force band. Now he debuts as vocalist with this Ember release. He sweeps into That Old Black Magic à la Bobby Rydell, which is a pity. I'd rather have had him on a different number for the first side. The potential's there all right. Tony Crombie is the MD for both

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PAGES OF THE
BEST REVIEWS
IN POP MUSICSingles—pages 10, 11
and 12
EPs—page 12
LPs—page 13
Mod Jazz—page 14
Trad Jazz—page 15

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 Nichol Tip).



✱ **FREDDY CANNON**—Belts out the top deck. (DISC Pic)

approach straight from the corn belt. Tony Hatch directs the backing adroitly. You'll be singing with it, probably.

Honey, Come On Dance With Me is an enjoyable ballad which the group swings amiably.

JULIE LONDON

Sanctuary: Every Chance I Get (London HLG 9360)*****

JULIE LONDON'S singles are too rare and too far apart. Here she breathes her way silky through the film ballad **Sanctuary** and invests it with a haunting feeling of the blues.

The star's certainly well at home with lyrics of this kind. For all those of you who enjoy individual stylings that last.

Every Chance I Get changes the mood and tempo considerably and

FREDDY CANNON WILL GET YOUR FEET MOVING

FREDDY CANNON

Buzz Buzz a-diddle-it; Opportunity (Top Rank JAR 568)***

FRANK SLAY and **Bob Ivar** wrote the quick moving "Buzz Buzz a-diddle-it" which Cannon belts against a hand-clapping background. Wild enough to get your feet and hips moving though the lyric's hard to grasp.

"Opportunity," with the drum knocking on your door just to ram the idea home, is an amusing shuffler which Cannon sings infectiously. Girl group company.

I'd rather have this for the top deck.

Julie's off on a kick close to jazz. There's also some of the feeling which occasionally creeps into Peggy Lee's out-of-the-rut arrangements.

THE CLOVERS

Have Gun; The Honeydripper (HMV POP 883)***

ROCKING vocal team chanting the **Have Gun (Will Travel)** novelty. Reminiscent of **The Coasters** though without their vitality. Honking sax dominating the backing.

The Clovers' version of **The Honeydripper** moves steadily and rather monotonously along.

GARRY MILLS

I'll Step Down: Your Way Is My Way (Decca F 11358)****

GARRY MILLS, now with Decca, could come up with another seller via his treatment of the country and western number: **I'll Step Down**. Good number with an easy melody to remember, it is backed in beaty fashion by a Johnny Douglas orchestra.

As I say, it could grow. The **Santa Lucia** in modern dress, **Your Way Is My Way**, is sung softly by Garry to typical Italian romantic accompaniment.

ROBERT HORTON

The Girl That I Marry; Time After Time (Pye N 15357)***

ROBERT HORTON sings two great songs... top deck being the Berlin beauty from "Annie Get Your Gun," **The Girl That I Marry**. Horton goes into gentle swing for part of this performance.

The **Time After Time** standard should be a thing of magic... but it doesn't work out that way here.

TERRY YOUNG

Someone New; Now, Forever And A Day (Pye N 15353)***

TERRY YOUNG brings a rather syrupy voice to the likeable beater **Someone New**. The song itself is not as new in thought as the title might lead you to expect. Part of the current

run—and fine if you want nothing more than that.

Now, Forever And A Day is a jogging, country and western effort which Young's style suits comfortably.

AL CAIOLA

Bonanza; Bounty Hunter (HMV POP 884)***

FROM the United Artists series which HMV is releasing comes this Caiola orchestral coupling. **Top-deck**, **Bonanza**, is the television western theme, very late for much market impact here.

Bounty Hunter with bass guitar and organ carrying the weight in front of marching drums is good of its kind.

JOHN BARRY

The Menace; Rodeo (Columbia DB 4659)***

BARRY exploits that rather eerie twangy guitar front noise while the strings provide the background colour. This is for his original composition, **The Menace**.

He's written better things, but this one is certainly commercial in production.

His **Rodeo** seems to be a Mexican horse show judging from the musical lilt on the reverse. Melodious.

DON COSTA

That's The Way With Love; How In The World (HMV POP 882)***

COSTA gives **That's The Way With Love** a powerful slow beat performance. Tune's ballad in build and it moves on a pleasant melodic path. Moves slowly in sales, too, perhaps.

Costa's own composition, **How In The World**, is in the rock-a-ballad idiom too, though again there's no vocal.

Singing chorus is present briefly but only for the la-la-las.

CARLA THOMAS

A Love Of My Own; Promises (London HLG 9359)***

M **OF MY OWN** into a sobbing slow rock-a-ballad. The beat is laddered rather thickly beneath strings and

Continued on page 12

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CHRIS CONNOR
JULIE LONDON and
CARMEN McRAE
'TRIPLE TREAT'
PARLOPHONE P4C1138

Disc Date

Contd. from page 11

chorus in the accompaniment. One gets the impression that there was almost a good side here . . . but not quite.

Promises is NOT the same song as that which appears under the identical title on the new Al Saxon release reviewed below. Not such a good song either. Nor such a good performance.

THE MINUTE-MEN

Yankee Doodle: Blue Pearl (Capitol CL 15206)***
YANKEE DIDDLE is, of course, a modern beat version of "Yankee Doodle." The Minute-Men with honking sax, pounding piano and life upmost turn it into quite a rouser. Might whip away via the juke.
Blue Pearl is a more exotic instrumental with girl voice rising high in the atmosphere.

TONY BENNETT

Pot On A Happy Face; Baby Talk To Me (Philips PB 1149)***
TWO of the "Bye Bye Birdie" songs, with Frank DeVot directing the accompaniments for Tony Bennett. **Pot On A Happy Face** is an easy-swinging smiling ballad offering good advice in the lyric.
Baby Talk To Me is a warm romancer which Tony fills with a velvety tenderness. Lush strings and chorus round out the background.

DONNIE BROOKS

That's Why; Memphis (London HLN 976)***
DONNIE BROOKS in light-hearted mood with a brisk chanter **That's Why**, which is probably familiar to you already. Girl chorus trol along happily with the boy while strings saw in the rear.
Memphis is another pretty, cute number which receives special treatment from Brooks and the girls.

AL SAXON

Can You Keep A Secret; Promises (Pfeceadilly N 35002)***
AL SAXON riding a catchy tune based on Eddy-gymie chants which you need to hear around the street-corner. This is **Can You Keep A Secret**, which Al puts across smartly in front of a subdued Harry Robinson accompaniment. Entertaining skip-along.
Promises is a Latin-like novelty with a bit in the novelty lyrics aimed at a girl friend who keeps letting the boy down.

JOHNNY HORTON

Sleepy-Eyed John; They'll Never Take Her Love From Me (Philips PB 1132)***
CATCHY country material, **Sleepy-Eyed John** brings back the feeling of that old Jaws Harp. Johnny Horton chants the story humorously and tunefully and captures the barn dance atmosphere perfectly.
They'll Never Take Her Love From Me is a slow, wistful ballad which Horton sings straight, but again with that country and western flavour.

THE KIRBY STONE FOUR

Kids; The Honeydripper (Philips PB 1151)***
ONE of the Strouse-Adams songs from "Bye Bye Birdie"—**Kids** is chanted with usual verve and grooming by The Kirby Stone Four. The team always comes up with first-rate studio noise.
One of the most tuneful items I've heard from the score, this is a cute novelty with that old-time ticky-tack about it.

The Honeydripper is a dark rocking offering about one of those swinging cats. Excellent backing from Jimmy Carroll's orchestra while the Kirby Stones sing.

TOMMY STEELE

The Dit-Dit Song; My Big Best Shoes (Decca F 1136)***
FROM the musical "Belle" Tommy Steele takes the morose code number, **The Dit-Dit Song**. A pleasant and gently amusing ballad which Tommy puts across in friendly fashion. Catchy tune as well as the good basic idea may help to make it a seller.
Breezy swinging side, the former features **My Big Best Shoes**, a cheerful choice for the boy—and he receives a firm big band accompaniment from Roland Shaw.

Reminiscent of the style of some of the old Amair musicals.



★ The KIRBY STONE FOUR take one of the songs from "Bye, Bye Birdie."

KARL DENVER

Joe Sweeney; Marcheta (Decca F 11360)***
THERE'S been a lot of advance ballyhoo about Karl Denver. He lives up to some of it—but not all—in his initial recording here for Decca. The banjo yaps about Joe Sweeney gives him a chance to enter the Lonnie Donegan market and the voice is extremely similar on occasion.

But **Marcheta** comes nearer to expectations. Here Denver proves he's got some strength and range as well as freakish appeal. He could sell big on this country style effort.

COLIN JAMES and KEITH COOPER

Life's A Holiday; Straighten Up And Fly Right (Pye N 25084)***
MESSRS. James and Cooper, the guitar-strumming, easy-singing duo, come up with another very likeable half in **Life's A Holiday**. I get the feeling that these boys will gradually edge themselves into the charts and become firm favourites.

They've a talent which is very musical indeed and manage to blend melody with a feeling for jazz hidden somewhere inside.
Novelty item on the flip is catchy and reminds me of some of the old Hoagy Carmichael material. Neatly sung and played by the boys.

DONALD PEERS

Pot On A Happy Face; Rosie (Columbia DB 4654)***
DONALD PEERS, with two songs from the musical "Bye Bye Birdie," **Pot On A Happy Face** is a bouncy, friendly ballad of the smile-on-your-face kind. Suit's Peers down to the last line. Geoff Love gives him a snappy chorus backing.

Rosie slides into the old soft-house category. Nostalgic sort of love song which is being imported from Broadway.

Releases for June

KEY TO ABBREVIATIONS
 Cap.—Capitol; Parl.—Parlophone; Merc.—Mercury; Col.—Columbia; Warn.—Warner Brothers; Phil.—Philips; Foo.—

Fontana; Pye Gold—Pye Golden Guinea; Lond.—London; Top—Top Rank; RCA Cam.—R.C.A. Camden; Brun.—Brunswick; Cor.—Coral; Dur.—Durium.

The Brook Brothers—Brook Brothers Hit Parade (Pye NEP 24140); **The Flea-Relkers**—The Fabulous Flea-Relkers (Pye NEP 24141); **Jimmy Blair and his Scottish Dance Band** (Foa, TFE 12714); **The Scott Brothers**—The Road To Dundee (Foa, TFE 12715); **Doreen Hanne and other Artists**—I Dream Too Much (Foa, TFE 12744); **Pierre Sellin and his Trumpet**—Exodus (Foa, TFE 12745); **Andre Previa with Andre Kondelnetz and his Orchestra**—Rhapsody In Blue (Phil. BBE 12419); **Tony Bennett, Doris Day and other Artists**—Hits from The Sound Of Music (Phil. BBE 12417); **Frankie Laine**—Western Favorites (Phil. BBE 12447); **Jerry Maza's Harmonicals**—Harmonicals (Phil. BBE 12445); **Original Cast**—Finian's Rainbow (RCA RCX 199); **The Outriggers**—Surrender (Warn. WEP 6027); **Marty Wilson and his Orchestra**—Jan'gals (Warn. WEP 6028); **Bob Newhart**—The Button Down Mind Of Bob Newhart (Warn. WEP 6031); **Russ Conway**—Family Favourites (Col. SEG 8090); **Nina and Frederik**—Nina and Frederik (Col. SEG 8091); **The Shadows**—Shadows To The Fore (Col. SEG 8094); **Mel Tormes, Marty Paich Dek-tette**—Mel Swings While Marty Swings (Parl. GEP 8830); **Peter Sellers, Irene Handl**—Songs For Swinging Sellers (Parl. GEP 8835); **The King Brothers**—King Size Hits (Parl. GEP 8838); **Conway Twitty**—The Rock 'n' Roll Sound (MGM EP 552); **Cyril Ornadel**—The Sound Of Music (MGM EP 553); **Brook Benton**—When You're In Love (Merco. ZEP 10107); **Sarah Vaughan and Billy Eckstine**—The Best Of Irving Berlin (Merco. ZEP 10108); **The Viscounts**—The Viscounts Rock (Top JKP 3005); **Maurice Williams**—Stay With Maurice Williams And The Zodiac (Top JKP 3006); **Browne McGhee and Sonny Terry**—Work-Play-Fun-Fun Songs (Top JKP 3007); **Bert Weedon**—Weedon Winners (Top JKP 3008); **Andy Stewart**—Andy Sings (Top JKP 3009); **George Shearing Quintet**—Latin Lace (Cap. EP 1082); **Frank Sinatra**—No One Cares (Cap. SEP 1221 stereo); **Les Baxter and his Orchestra**—Romantic Rio (Cap. EAP 10110); **Bob Crosby and the Bobcats**—Bob Crosby And The Bobcats (Cap. EAP 10112).

HALEY GOES BACK TO C AND W



by NIGEL HUNTER

BILL HALEY
His Majesty
No Letter Today; There's A New Moon Over My Shoulder; Detour; The Wild Side Of Life. (Warner Bros. WEP 6025, stereo WSEP 2023)***

MR. Haley and his Comets make another of their now rare appearances on record, and they sound different from the hard rock racket of their high-selling days. Bill has returned to the country and western pastures of his Saddleman days before he rocked around that million-seller clock. There is a distinct country flavour about the vocal and instrumental work in this set, although a strong beat is ever present from the Comets.

A pleasant selection, but the Comets are not going to soar into the charts again with this type of material.

GLENN MILLER
This Is Glenn Miller, Vol. 1
My Isle Of Golden Dreams; Amil Chorus; At Last; Swan Valley Jump. (RCA RCX-1062)***
This Is Glenn Miller, Vol. 2
Beautiful Ohio; Favourite; London Jerry Air; Adieu. (RCA RCX-1063)***

MORE of the Glenn Miller magic of 1939-40-41 vintage, from the archives of RCA Victor. It is played

with the consummate skill and polish which still distinguishes this band's records.

The Miller unit was a war-time cradle for many of contemporary pop music's most talented names—like Billy May, Tex Beneke, Jerry Gray, Ralph Flanagan and others.

I often wonder what course pop music would have taken after the war if its best asset, Glenn Miller, had been spared to continue his sterling work of the thirties and early forties.

I cut my pop music teeth, so to speak, on Miller discs and broadcasts during the war, and there has been no one like him since. If you weren't around then, listen to these discs and hear how things were swinging.

MALACHY DORIS
Pride Of Erin
Sleep Of Ennis—Vail To Ireland; Cooley's Rag; Rosewood; Father O'Flynn; Irish Waterwood; Tobin's Favourite; Pride Of Erin—Six Mile Song; Born From The County; Armagh; Bold Thady Quill; Sweets Of May—The Sweets Of May; Cumberland Reel; O'Donnovan's Fancy; Hundred Pipers; The Sweets Of May. (Fontana TFE 17340)***

THE Emerald Isle's answer to Jimmy Stand in a tuneful set of Irish dance measures.

Malachy Doris plays accordion, backed by piano and drums.

TAB HUNTER handles four country and western songs in pleasant manner.



Obviously this disc appeals only to those interested in authentic Irish dance music, but within this category, it fulfils its purpose admirably.

THE CWS (MANCHESTER) BAND
Imperial Echoes
The Dan Busters March; The Thin Red Line; Cossack Patrol; Imperial Echoes. (Fontana TFE 17335)***

ONE of the most famous examples of that well-known north country institution, the brass band, batonned by their conductor Alex Mortimer in three marches and a patrol.

This is quite the spirit-filled version I've ever heard of Eric Coates' **Dan Busters March**. The band belts through it as though the dam's going to burst at any moment.

A very good set which should bring a substantial and well-deserved divvy to the Co-op boys.

EILEEN DONAGHY
The Keltys
The Moonlight; Flower Of Maghera; O: The Keltys; The Old Bog Road. (Fontana TFE 17336)***

FONTANA'S prolific Irish theme, yet another EP of Irish items, put across with her usual polished efficiency.

Accompaniments come from a group of London session specialists directed by Johnny Gregory who make all the appropriate sounds.

Highlight is **Flower Of Maghera** which Eileen sings to harp accompaniment. Low spot is **The Old Bog Road** which is top-heavy with saccharine sentiment.

Another sales cert for Miff Donaghy.

TAB HUNTER
It Makes No Difference; Hey, Good Lookin'; Anytime; Invitation To The Blues. (Warner Bros. WEP 6023, stereo WSEP 2023)***

FILM actor-singer Tab Hunter works through four country style songs, pleasingly. The accompaniment is directed by C. & W. ace Grady Martin, who flew to Hollywood from Nashville, Tennessee, for that purpose.

Tab isn't a great singer by any stretch of the imagination, but, on the other hand, how many pop stars are?

IRA IRONSTRINGS
Charleston In Hi Fi
Charleston; I Wonder Where My Baby Is Tonight; Yes Sir, That's My Baby; Ain't She Sweet? (Warner Bros. WEP 6026, stereo WSEP 2026)***

SOME lively razz-a-ma-tazz from the quaintly named Ira Ironstrings and his group. It conjures up the flapper ank of the twenties when ladies wore necklaces down to their knees and did their best to look as shapeless as possible.

I wasn't around then, but I get the impression that this disc presents the Charleston as it was meant to sound in those days. I enjoyed every jazzy groove of it.

Releases for June



JOHNNY HORTON
The Spectacular Johnny Horton
The Battle of New Orleans; Whispering
Pines; The First Train Heading South;
Lonely Highway; Joe's Been A-Gittin';
There's Sam Magee; When It's Spring-
time In Alaska; Cherokee Boogie; All
For The Love Of A Girl; The Golden
Rush; Mr. Moonlight; North To
Alaska.

(Philips BBL 7464)***
A SET tinged with sadness. What
a pity that the career of such a
pleasant and talented personality as
Johnny Horton was abruptly ended
last year in a car accident in the
States.

This LP is a fitting memento of
his easy, rhythmic style. Most of the
songs have a western flavour, and, of
course, there is his biggest hit,
Battle of New Orleans.

The selection ends with his last big
chart success, the title song from the
John Wayne film, North To Alaska.
An album with a lot of appeal for
those who appreciate good, rhythmic
pops, and for admirers of the out-
right cowboy-type song.

ROCK A HITS
Leave My Woman Alone (Everly Bros.);
Boomer (Andy Williams); Charlie
Chordettes; I've Got A Feeling
Johnny Tillotson; Tall Paul (Chorde-
ettes); Pearly In Motion (Johnny
Tillotson); Lollipop (Chordettes); Keep
A Knockin' (Everly Bros.); I Like Your
Kind Of Love (Andy Williams); Pink
Dandelions (Chordettes); Rumble (Link
Wray and His Ray Men); House Of
Bambou (Andy Williams).

(London HA-A 2335)***
WORTHWHILE round-up of
some of the best items from the
world of beatdom in recent years,
performed by good artists.

The Everlys sing two songs
recorded before they moved from
Cadence to Warner Bros., in the
States. Johnny Tillotson goes through
his poetic motions again. The four
Chordette girls give out with four
beautiful beat novelties. Andy Williams
shines in three numbers, especially
Bill Groompton's amusing and origi-
nal cha cha cha item House Of
Bambou.

The single success of several of
these tunes may inhibit sales, but I
enjoyed this lively set a lot.

**THE CHARLES HENDERSON
SINGERS**
The Broadway Scene
Oh, What A Beautiful Morning; The
Surrey With The Fringe On Top; My
Fanny Valetina; June Is Bout' Out
On Over; September Song; Come Ride
On A Comet; So Beats My Heart For
You; Our Language Of Love; All The



The late JOHNNY HORTON, who died in a car accident last year.

Various Artists—It's All Happening
Here (Oriolé MG 20044); Phil Tate
and his Orchestra—Perfect, For
Dancing (Or. MG 20052); Mel Torme
—Mel Torme's California Suite (Par.
PMC 1137); Chris Connor, Julie
London, Carmen McRae—Triple
Treat (Par. PMC 1139); Sheb
Wooley—Songs From The Days Of
Rawhide (MGM-C-859); Maurice
Chevalier—Thank Heaven For Girls,
Carrot and his Orchestra—Percussion
Orientele (MMC 16066); Xavier
Cugat—Viva Cugat (Mer. MMC
14076); Mike Simpson—Discussion
Holiday (Mer. MMC 14068);
Richard Hayman—Harmonica
Holiday (Mer. MMC 14069);
The Fireballs—Vagabond (Top 35-105);
Jack Scott—The Spirit Moves Me
Top 35-109; Eddie Calvert—Viva
La Pia! (Col. 335X 1334); Dorita y
Pepe—Dorita y Pepe (Col. 335X
1335); Fabian—You're And Won-
derful (HMV CSD 1353, stereo); Mel
Torme—Swingin' On The Moon
(HMV CLP 1445); The Four Fresh-

men—Voices And Brass (Cap. stereo
ST 1295); Kay Starr—One More
Time (Cap. T 1358); Paul Weston and
his Orchestra—The Sweet And The
Swingin' (Cap. T 1361); Peggy Lee—
All Alone Again (Cap. T 1366);
George Shearing Quintet—Sunny Side
Of The Strip (Cap. T 1416); Tennes-
see Ernie Ford—Goose To The Fair
(Cap. T 1473); Edmundo Ros and his
Orchestra—The Ros Sound Of Music
(Decca LK 4391); Original Cast—
Belle or The Ballad Of Doctor
Crippen (Decca LK 4397); Max
Bygraves—Nursery (Cap. T 1497);
The Group Up (Decca LK 4401); Stanley
Black and his Orchestra—Richard
Rodgers Showcase (Decca ACL
1607); Various Artists—The Sound
Of Music (Decca ACL 1608);
Winifred Atwell—More Black And
White Magic (Decca ACL 1670); Ted
Heath and his Music—George
Greenwich Hits (Decca ACL 1671);
Billy Munn and his Music—Dancing
At The Imperial (Decca ACL 1672);
Chet Atkins—Chet Atkins' Workshop
(RCA RD 27214); Ray Martin and

his Orchestra—Dynamica (RCA SF
5097 stereo); Frank Sinatra and his
Minstrels—Minstrel Show (RCA
Cant. CDN 1564); Members of the
Trapp Family Singers and Chorus—
The Sound Of Music (Warn. WM
4039); Bob Prince—Saxes Inc. (Warn.
WM 4040); Roy Orbison—Loudly
And Bboc (Lon. HAU 2342); Per-
cussion Inc.—My Fair Lady On Fire
(Lon. HAR 2351); Bobby Vee—
Bobby Vee (Lon. HAG 2352); Julie
London—Send For Me (Lon. HAG
2353); Pat Boone—Great, Great,
Great (Lon. HAD 2354); Lawrence
Welk—Mr. Music Maker (Lon. HAD
2355); Don Shirley Trio—Don Shirley
Trio (Lon. HAD 2356); Terry Snyder
and his All Stars—Persuasive Percu-
sion (Lon. HAZ 2357); The Command
All Stars—Provocative Percussion
(Lon. HAZ 2358); Los Admiradores
—Barytons (Lon. HAZ 2359); Lew
Davies and his Orchestra—Two
Pianos And Twenty Voices (Lon.
HAZ 2360); The Pete King Chorus
—The Sound Of Music (Lon. HAR
2361); Hollywood Studio Orchestra

—Exodus (Lon. HAT 2362); Carmen
Cavalero—Cocktails With Cavalero
(Brun. LAT 8372); Henry Jerome
and his Orchestra—Brisen Brass
Goes Hollywood (Brun. LAT 8373);
Erskine Hawkins Quintet—The Hawk
Blows At Midnight (Brun. LAT
8374); The Castlans—Now Is The
Hour To Tango (Brun. LAT 8375);
Original Broadway Cast—The Sound
Of Music (Phil. ABL 3370); Bill
McGuire—Show Tunes (Phil. BBL
7472); Percy Faith and his Orchestra
—The Sound Of Music (Phil. BBL
7463); Trio Los Panchos—Canta La
America Del Sur (Phil. BBL 7469);
Oscar Brown Jr.—Sin And Soul
(Phil. BBL 7478); Roy Castle—
Castlewie (Phil. BBL 7479); Percy
Faith and his Orchestra—Carefree
(Phil. BBL 615 stereo); Frankie
Vaughan—Let Me Sing—And You
Happy (Phil. BBL 7482); Johnny
Mathis—I'll Buy You A Star (Fon.
TFL 5134); Tommy Kinsman and
his Orchestra—The Sound Of Music
(Fon. TFL 5139); The Hunters—
Teen Scene (Fon. TFL 5140).

A fitting memento to Johnny Horton A SAD SET, BUT EASY AND RHYTHMIC

here and there would have brightened
the selection and earned another star.
Otherwise it's a set of good songs
well treated, with stylish support from
Geoff Love's orchestra and Rita
Williams' sinners, and smooth orches-
trations by Brian Fabey.

THE MCGUIRE SISTERS
His And Hers
His And Hers; I Love You Truly,
Always; Anniversary Song; The Blue
Room; Forever; Just Long Enough In
Love; True Love; Mad In
Whisper; Love And Marriage; This
Day; Shuffle Off To Buffalo.
(Coral LVA 9140)***

AN undistinguished set from
America's answer to The Bever-
ly Sisters.

It's not helped by routine arrange-
ments and a poor recording quality.
This Day, credited to the album's
vocal arranger Murray Kane, is the
old ballad, "Because," with new
lyrics. Not an improvement, and in
line with the dull singing of the girls.

ROGER WILLIAMS
Temptation
Theme From "The Sandloters";
Theme From "The Apartment";
Temptation; The One Finger Symphony;
Honorable For Old Empanada; La
Montana; Never On Sunday; Riviera
Concerto; It's Nose Or Never; What
Lies Over The Hill; Raindrops; Little
Rock, Greasy.

(London HA-R 2337)***
PIANIST Roger Williams is
roughly comparable to Rust
Conway in terms of his popularity in
the States. He's pleasant enough to
listen to, but some tracks in this set
suggest that *One Finger Symphony*
could be his professional signature
tune.

He's backed by a mellow string
section and rhythm, and apart from
dragging the tempo of the two film
themes which open the set, he offers
some reasonable background music.

FERRANTE AND TEICHER
The Dynamic Twin Pianos Of
Ferrante & Teicher
Blue Skies; Tea For Two; A Bee And
His Honey; The Lady Is A Tramp; The
Sheik Of Araby; Alternative Current;
Cold Turkey; Mines Holiday For
Sinners; They Can't Take That Away
From Me; Echo Canyon; Lisa.
(London HA-T 2335)***

AMERICA'S Rawicz and Lan-
daster in a gimmick-laden set of
pianistics. The doctests have doctored
their pianos in novel ways to obtain
the unusual aural effects, and have
been assisted by technical recording
wizardries like overdubbing.

It's very ingenious, but it will never
replace music. I much prefer Ferrante
and Teicher in their straightforward
"Exodus" mood.

DOROTHY PROVINE
The Roaring Twenties
Crazy Words, Crazy Tune; Bye, Bye
Blackbird; Whisper Song; Laugh, Clown,
Laugh; Charleston; Don't The Roccoco;
Black Bottom; I Wanna Be Loved By
You; Someone To Watch Over Me;
Don't Bring Lulu; Mountain Greenery;
Sweet Georgia Brown; Poor Butterfly;
Let's Midebbave; Avalon; Ooo Ernest;
Clap Hands, Here Comes Charley; Do,
Do, Do; I'm Looking Over A Four Leaf
Clover; A Cup Of Coffee; A Sandwich
And You; Tea For Two; The Girl
Friend; It Had To Be You; Just A
Memory; Barney Goodie; I'm Forever
Singing Babbling; Louisiana Blues; Ain't
I Blue; Let's Do It; Nagasaki; The
Roaring Twenties.
(Warner Bros. WM 4035)***

A CROWDED set of tickety-tick,
flapper-type numbers with a
twenties flavour, put across by
Dorothy Provine and Panky and her
Playboys.

Plenty of zest and bounce, but we
are in danger of having a surfeit of
this kind of record. It gets boring.

Dorothy and the band are stars of
an American TV series of the same
name as this album. If the series
comes here, maybe it would mean
more sales for this set than I antici-
pate for it now.

LAWRENCE WELK
Last Date
Last Date; Sleep; To Each His Own;
Theme From "The Alamo"; The Green
Leaves Of Summer; Temptation;
Georgia On My Mind; Please Help Me,
I'm Falling; Chance; Are; Melodie
D'Amour; Night Theme; My Heart Has
A Mind Of Its Own; Misty.
(London HA-D 2336, stereo SAH-D
6142)***

THE phenomenally popular Ameri-
can Lawrence Welk orchestra in
a fair selection of top pops, past and
present.

Nothing sensational about the ar-
rangements or performances, and this
set is likely to be lost over here as
we have not yet acquired an appre-
ciable taste for this Welk.



ROGER WILLIAMS...
he is comparable to Russ
Conway in the States.

DON COSTA
Echoing Voices And Trombones
Day In, Day Out; Dred I Do; The
Breeze And I; Just In Time; Not Not
For Me; I'm Beginning To See The
Light; Skyline; Echo Of Love; Ooo
I; Aaaa; Those Swell; Nice Work If
You Can Get It.
(London HA-T 2334)***

WELL-known American recording
MD, Don Costa, who scored
internationally with his single
Never On Sunday, directs sixteen
voices, five trombones and a hon-
king rhythm section in another
experimental-type album.

It's on a Coniff kick, with the
voices singing wordlessly as part of
the orchestra, but with some origina-
lity and colour of its own.

ON THE TOWN
Original New York Cast
New York, New York; Miss Turnallert;
Come Up To My Place; Carried Away;
Lonely Town; I Can Cook Too; Lucky
To Be Me; Times Square; Night Club
Sequence; Imaginary Coney Island
Sequence; Some Other Time; The Red
Coney Island; Finale.
(Philips BBL 7462, stereo SBBL 613)

A MUSICAL about three sailors on
24 hours' leave in war-time New
York and their adventures, with
music by Leonard Bernstein and lyrics
by Betty Comden and Adolph Green.
The music and songs are interesting
and well played and sung, but one
needs to see the show before being
able to appreciate this album to the
full.

FROM THE AMERICAN CHARTS!
ETTA JAMES
"TRUST IN ME"
B/W
"ANYTHING TO SAY YOU'RE MINE"
45 RPM 7N 25000

This one goes like a bomb—if you can forget the speech



SIDNEY BECHET—He is the driving force throughout.

CONCERT
George Lewis And His New Orleans Stompers
... that this is possibly the last chance they will ever get to hear New Orleans music. That his band is the last of the chosen few left. That they're all old men and when they've gone it'll be the end.

It could well have been left off the record. And time has, of course, proved Lewis wrong. His own band is playing so much better than it did in those days. And there's MORE New Orleans jazz today than was thought possible then.

All the faults associated with this band and with Lewis himself are present to a marked degree. And yet it is a fine record. It goes like a bomb, possibly because it was recorded at a concert unknown to the band.

Jim Robinson plays better than he's ever done before or since. I actually liked some of his work and he surprised me by playing muted



TRAD JAZZ
by OWEN BRYCE

trombone in the manner of Tricky Sam Nanton. Off-key it goes without saying, but gutsy and moving.

Lewis plays emotionally, very well on the latter numbers, but cloying and pitifully sharp on the blues and *Over The Waves*.

Kid Howard I found surprisingly fluid. He is a horn man that I don't like, but I confess that I don't like him. The command of his trumpet is excellent.



GEORGE LEWIS—The opening apart, this is a fine record.

June releases

LPs
Chris Barber's Jazz Band with Otilie Patterson—Chris Barber's Blues Book (Col. 335X 1333); Dill Jones presents the Dixieland All Stars—Jones The Jazz (Col. 335X 1334); The Clyde Valley Stompers—Trad Party (Decca ACL 1075).

EPs
Django Reinhardt—Django (Orion EP 7045); Lionel Hampton and his Orchestra—Lionel Hampton (Orion EP 7046); Benny Goodman—The Kingdoms Of Swing Vol. 1 (RCA RCX 10664); Benny Goodman—The Kingdoms Of Swing Vol. 2 (RCA RCX 10665); Louis Armstrong and his Hot Seven—Early Satch (Phil BBE 12444); Bob Wallis—Oz Man River (Epe NBE 1079).

Who Where When

Week beginning Sunday, June 4

- AYLESBURY**
Granda: Tommy Steele, The Vicentini (Wol.).
- BARROW-IN-FURNESS**
Palais: Acker Bilk (Thorn.).
- BATH**
Regency Ballroom: Steve Ropham (Wol.); Regency Ballroom: Chris Barber, Dick Williams, Danny Rivers, Gerry Kelly, Nera and The Gladstons, Keith Kelly (Tues.).
- BIRMINGHAM**
Hippodrome: Dickie Henderson, Adele Leigh, The Duke Boys (Wol.).
- BLACKPOOL**
North Pier: Michael Holliday, The Albion Chorus.
- BRISTOL**
Clery Exchange: Clyde Valley Stompers (Thorn.).
- CARDIFF**
New Theatre: Emile Ford and The Checkmates, Nancy Lloyd, The Fodettes (Wol.).
- DERBY**
Cinema Hall: Fairweather-Brown Jazz Band (Fri.).
- GLASGOW**
Empire: Acker Bilk (Thorn.).
- GRANTHAM**
Granda: Tommy Steele, The Vicentini (Thorn.).

- GREAT YARMOUTH**
Wellington Pier: Bruce Forsyth, Garry Miller (Season).
- HALIFAX**
Manor Pavilion: Humphrey Lyttelton (Sat.).
- KETTERING**
Granda: Tommy Steele, The Vicentini (Wol.).
- LIVERPOOL**
Blue Angel: Terry Dene (Wol.).
LIVERPOOL/ISLE OF MAN
Liverpool: Floating Features, Kenny Ball, Bob Wallis, Acker Bilk, Alex Webb, Clyde Valley Stompers, Ken Colyer, Vintage Jazz Band, Merseytopi Jazz Band, Umm.
- LONDON**
Pigalle: Patrice Coomb, Talk of the Town, Sophie Tucker (Season); Palladium: Harry Secombe, Roy Hattersley, Brian Auger, Eddie Cochran (Season); Adelphi: Van Johnson, Patricia Lambert ("Music Man", Palace); Hippodrome: The Sound of Music (""); Jazzhouse Club: Clyde Valley Stompers (Wed.); Marquee: Humphrey Lyttelton (Wed.); Grosvenor Music, Kibara: Flo-Rippers (Tues.).
- LUTON**
Trades Union Hall: Clyde Valley Stompers (Thorn.).
- MAIDSTONE**
Granda: Tommy Steele, The Vicentini (Fri.).
- MANCHESTER**
Granda: Tommy Steele, The Vicentini (Mon.).
- NORWICH**
Grosvenor Ballroom: Clyde Valley Stompers (Sat.).
- NOTTINGHAM**
Theatre Royal: David Whitford ("Rose Marie").
- PRESTATYN**
Lido: Danny River (Sat.).
- PURLEY**
Orchid Ballroom: The Stompers (Wed.).
- READING**
Majestic Ballroom: Danny Rivers (Fri.).
Jazz Club: Humphrey Lyttelton (Thorn.).
- SLough**
Adelphi: Tommy Steele, The Vicentini (Sat.).
- SOUTHEND**
Sun Deck Theatre: Humphrey Lyttelton (Sun.).
- SOUTHERSEA**
Serrys: Nera and The Gladstons (Wol.).
- SPENNYMOOR**
Clarence Ballroom: Acker Bilk (Sat.).
- TORQUAY**
Pavilion: Kaye Starr (Season commencing Fri.); Princess: Jane Brown, Edward Backler (Season commencing Wed.).
- WYMOUTH**
Pavilion: Peet Coe and Teddy Johnson (Season commencing Wed.).
- WHITEHAVEN**
Empire: Acker Bilk (Fri.).

JAZZ CLASSICS, Vol. I
Sidney Bechet with Sidney De Paris and Bunk Johnson
Masked Rambler; Blue Horizons; Weary Blues; Summertime; Blues It On The Blues; Mittenberg Joys; Days Beyond Recall; Sully Dog; Door Old Southland; Weary Way Blues.

I SHOULD, perhaps, explain that Blue Note records are not generally available in this country, but that they are coming over in sufficient quantities to be found in all the shops that specialise in jazz and possibly quite a few others. The price asked for 12in. LPs is only a trifle more than we were paying ten years ago for 78s. So ten valued Bechet recordings on one LP is quite a bargain in its way.

Six different sessions are represented by bands as varied as the Max Kaminsky/Hodes one, the Sidney de Paris/Vic Dickenson one and the Bunk Johnson/Sandy Williams one. Bechet shows his preference for certain musicians by using the same men for most sessions.

I should make clear that this is Part One of a two part album. Both parts are essential for a true appreciation of Bechet's work during the period 1940 to 1950. Sidney is, of course, the driving force throughout, mostly the records take on the mood of solo discs though the inference that he digs it is not true. It's just that the man is so dominating.

Weakest sides, though surprisingly interesting, are the two with Bunk Johnson, renewing a partnership as old as jazz itself, though never previously recorded. The sides with Albert Nicholas are not to be scoffed at either. The two reed men leap through their numbers with remarkable agility.

ROUND-UP

More dates for Terry Lightfoot band

TERRY LIGHTFOOT'S band is getting a fat share of the TV and radio programmes. He will be doing "Saturday Club" on June 10, and "Sunday Break" on June 18. He is also appearing twice on the BBC's new "Trad Fad", which is about as horrible a name as anyone could conjure up. Terry's bookings are on July 8 and 22.

The "Big Noise From Winnetka" recording has had plenty of plugs and is expected to make a bid for the charts.

Terry Lightfoot's next Monday night guest at Jazzhouse Club will be Tony Coe, who appears there on June 5.

Two days before this—this Saturday—the Lightfoot Band kick off a new club in the Plymouth area at the YMCA Hall. Although billed as a jazz club it will, in fact, be run as a Jazz Band Ball, on the lines of Doc Reid's promotions in Norwich.

After Terry's band, Plymouth will see and hear Ken Sims, Mike Cotton, Charlie Galbraith, the Avon Circle, Dick Charlesworth, Mike Peters and Bob Wallis.

number. Well, someone's got to take the initiative and who better than an established trawler like Monty Sunshine?

THE Geoffrey Whitworth Theatre, in Crayford, Kent, presented a jazz concert on May 25 by the Fred Jazz men, one of South-East London's leading semi-pro bands. The leader, Ken Atkinson, decided to devote the programme to early jazz only, and completely filled the theatre, which is good going for a non-name band.

They have been playing together for six years.

THE Mammoth Bath Festival of Jazz starts officially tonight (Thursday) when Acker Bilk and his Paramount Jazz Band take the stand, followed by Mike Cotton's Jazz Band, both of whom will be featured during the course of the night on the BBC's "Jazz Club" programme.

The following night Terry Lightfoot's Band heads the bill for the "All Night Carnival Of Jazz" lasting through to 7 o'clock the next morning and including the bands of Bob Wallis, Alex Revell, Dick Charlesworth, Gerry Brown and also the Crescent City Jazz Band. June 3 has the Tubby Hayes Quartet and the Vic-Ash-Harry Klein Jazz Five, while June 5 is "Ballads and Blues Night with Steve Benbow, Stan Kelly, Lon John Baldry, and Joan and Rena Sorenson."

On June 7 traditional jazz returns with an evening of Chris Barber, Otilie Patterson and the Dick Williams Band, the programme to be presented by the National Jazz Federation. The N.J.F. also take over the next night for Joe Harriott, Tony Kinsey, Don Rendell and Ronnie Ross.

On June 9 "Jazz Band Jamboree" features the three bands of Kenny Ball, the Clyde Valley Stompers and the Avon Circle. Then on to the final day with Johnny Dankworth.

Which all reads rather like a catalogue. So it was almost a relief to see that among the added attractions there is a function on June 9 which has the Humphrey Lyttelton Band playing from a railway truck to a glittering crowd of somersault dancers on the station platform.

Bath station has had its waiting room converted for the occasion.

RADIO LUXEMBOURG

Pick of the Programmes

- SUNDAY—7.0** Juke Box: 8.15 Favourite Old and New; 9.00 FERRY; 9.30 Top Tune Of Our Time; 9.30 Time For A Song (G. Stafford); 10.0 Sunday; 10.00 6.11; 10.30 Male of the Month; 11.0 Top Ten; 11.15 Midnight Spin.
- MONDAY—7.0** Non-Stop Pop; 7.45 Latin American Tune; 8.0 Sheila Southern and Bill McCallister; 8.15 Honey Hit; 8.30 P. & G. C.; 8.30 Monday's Requests; 9.0 Teddy Johnson; 9.15 Peter C. 9.15 Hit and Miss; 9.45 Monday Spin; 10.0 Top Pop; 10.30 Hit Parade; 11.0 Spin With The Stars; 11.15 Your Record Date.
- TUESDAY—7.0** Non-Stop Pop; 7.45 The Elvis Presley Show; 8.15 Honey Hit Parade; 8.30 Tuesday's Requests; 9.0 Showtime; 9.15 Juke Box Parade; 9.30 A Young Man's Fancy; 10.0 A Record Crisp; 10.30 The David Gray Show; 11.0 Favourite Player; 11.15 Midnight on Luxembourg.
- WEDNESDAY—7.0** Non-Stop Pop; 7.45 Glen Mason Sing; 8.0 New Songs For Old; 8.15 Honey Hit Parade; 8.30 Showtime; 9.0 Highlights Of Artie Shaw; 9.15 Soup Performances; 9.45 The Deep River Boys; 10.0 Teen and Twenty One Club; 10.30 Pete Murray's Record Show; 11.0 Request A Golden Guinea; 11.15 Hit For Six; 11.8 Midnight on Luxembourg.
- THURSDAY—7.0** Non-Stop Pop; 7.45 This Week's Top Disc; 8.15 Honey Hit Parade; 8.30 Thursday's Requests; 9.0 Warner Bros. Record Show; 9.30 This Is Their Life, Jess Cover; 9.45 The Pat Boone Show; 10.0 Hit Record Time; 10.45 Hit Song; 11.0 Ritzing Stars; 11.8 Midnight on Luxembourg.
- FRIDAY—7.0** Non-Stop Pop; 7.45 Connie Francis Sing; 8.0 The Kirby Stone Hour; 8.15 Honey Hit Parade; 8.30 Friday's Requests; 9.15 The Dickie Valentine Show; 9.30 America's Hit Ten; 9.45 Friday Song; 10.0 Weekend Concert; 10.30 Record Parade; 11.0 Kool; 11.8 Midnight on Luxembourg.
- SATURDAY—7.0** Non-Stop Pop; 8.0 Saturday Jazz Time; 8.30 Saturday's Requests; 9.20 Eddie Gormon and Steve Lawrence; 9.45 Hit Requests; 10.15 Hit Time; 10.30 Record Parade; 11.0 Kool; 11.8 Midnight on Luxembourg; 11.30 Record Round-Up; 11.8 The Late Late Show.

MARK WYNTER



CLIFF MUST WATCH OUT

Now in America for TV dates and personal appearances, Britain's up and coming pop star writes exclusively in DISC of his trip

The pace in America is just fantastic!

I AM writing this less than 48 hours after I flew into New York on Tuesday of last week and already I seem to have done a fantastic amount! Everybody told me the pace in America was a hot one—and now I know just how right they were!

This trip was my first-ever flight and it was a thrilling experience. In 12 hours of travelling from Sydenham in London to New York City I never closed my eyes for sleep at all.

I USED to laugh at Elvis Presley, but that boy's developing into quite an artist. He's moving into the better kind of song, and he's doing it very well. I expected some of his ballad modernisations like 'Surrender' to get panned on the Continent, where they originally came from, but not a bit of it. They're having fantastic success over there.

The speaker was American music publisher Herman Starr, here in London on a "sort of holiday—you never really have a holiday in this business?"

The quality of today's pop music doesn't match that of 20 and 30 years ago, but it's getting better. Artists are getting serious about it, too. Kids who couldn't read a note of music when they first hit big sales are making a real effort to study and learn their trade, and they're improving themselves in the process.

Stage and films

According to Mr. Starr, stage musicals and films are the main source of good quality music these days, and he also believes that the European countries, across the Channel are contributing more of this sort of music to the pop scene than either Britain or America.

ROCK 'N' ROLL?

"It's ballads with a beat from now on—not the straight rock of some years ago. Sure, I like Jerry's. Lewis is making a comeback with some wild rocking stuff, but he's an exception."

BRITISH ARTISTS?

"You have some good ones. In particular, Cliff Richard. He's comparable to the style in America of four or five years ago. But he will have to concentrate on a better type of music if he wants to stay on top in the future."
"His delivery of his songs is excellent, but the songs themselves need to be a lot better."

RECORD SALES?

"LPs are the backbone of record company business in the States these days. In dollar value they exceed the singles market, and they reflect what kind of music has the lasting quality. A whole lot of LP material is stuff written in the twenties, the thirties and the forties. Over here things are a bit different, I notice. Your heavy purchase tax is holding back the development of the LP market, although there seems to be signs that it's picking up."

THE FUTURE?

"We're going to go on moving back to a more substantial type of pop music which is durable. Today's teenage music is the bread and butter of the pop industry certainly, but it hasn't got anything which will make it last."

NIGEL HUNTER

Jimmy Jones met me at the airport when I arrived—at 5.30 in the morning!—and it sure was good to meet someone I knew in a strange country. With Jimmy were Joe Fieldt, the representative of London Records, my disc outlet here, and Bill Downs, who is my American representative, and a right warm welcome they gave me, bless 'em.

The first day here I went straight over to NBC TV to meet the producer of a show called "Play Your Hunch." On Wednesday, I taped the show in the afternoon, and it is due to be transmitted tomorrow (May 25). The host of the show is a gentleman by the name of Merv Griffin, who has a terrific following here in America and is a very "make you feel at home" character, like Perry Como.

Tomorrow evening I have been invited by Connie Francis to have dinner and see her show at the famous Copacabana night spot, so that is one treat I shall be telling you about next week. Paul Anka is due to follow

Connie the week after next.

I notice that Dion of the Belmonts is playing at the International Restaurant on Broadway right next to Birdland. With just a little success all the young artists over here go straight into the clubs.

Leiber and Stoller, who are the celebrated songwriters of Elvis Presley's first recordings, invited me to attend a preview of a new film with them last night. There I met Gene Pitney who, you remember, had a hit in England a few weeks back with "Wanna Love My Life Away." He is much younger than he sounds on disc, and is a rising artist here.

One disc to watch on its release in England is "Drums," by Kenny Chandler. This record is entirely different to anything I have ever heard. A very good record!

Matt Monro, incidentally, is being talked about all over New York City. His disc "My Kind Of Girl" has jumped to No. 96 this week in Cash

Box and everybody is going crazy for him. It's about time Matt had international recognition, because if anyone deserves it, then Matt does.

Sarah Vaughan and Louis Armstrong are really tearing the audiences apart down at Basin Street East. I saw them tonight, and everybody just stood on their seats and cheered for a full ten minutes. Together these make an act nobody should miss!

I visited Sam Goody's record store today. This store has every single album ever issued. Records, records, records of every single thing, it's amazing!

Ben E. King has a record out over here called "Stand By Me," which is climbing the American charts faster than you can say Crackerjack! I don't think this particular record is available in England yet, but when it is I'm sure the reaction will be tremendous.

"Camelot," the Broadway musical starring Richard Burton, is still doing fantastic box office here. Americans are really going wild for our British pageantry, I feel proud of it!

This country certainly has a com-



MARK WYNTER Jimmy Jones met me at 5.30 in the morning!

pletely different way of living. Show business here is a real business of excitement and work! I don't think I could stand the American pace of living too long. People here are rushing and tearing about from the moment they wake up until the moment they go to sleep, without a single break at any time.

I can't close this first article of mine without thanking all you friends in England for making this wonderful trip possible for me. I'm truly grateful, thank you!

'Birdie' success puts Marty Wilde on top of the world



MARTY WILDE with Chita Rivera, who plays the female lead in "Bye Bye Birdie."

"WONDERFUL—it seems that Wilde is now out of the wild, earnest morning after his sensationally successful debut as a musical star in the British premiere at Manchester Opera House last Thursday night of "Bye Bye Birdie."

Marty was still in bed when I rang through to his bedside phone to congratulate him—and unaware of what the newspaper critics had said about his performance as Birdie, the rock 'n' roller drafted into the American army.

"What have they written?" gulped Marty anxiously. So I read out a few of the phrases—"triumph for Wilde", "complete success", "if for him it is a great come-back". "If this London bus driver's son is not cast in the title role of the film the makers should see a psychiatrist immediately"—"convincing."

"Oh my—..." Marty after a few speechless seconds. "That's wonderful. Being a success in this show is vitally important to me because the last few months haven't been easy. It seems that Wilde is now out of the wilderness."

"I'm glad the critics didn't say I was just a rocker—although I love rock. It would have hurt me because my ambition is to be an actor."

And Marty's acting in the show was shrewd and skilful. He captured the satire of his role, appeared confident and relaxed, and was wildly acclaimed along with his fellow-performers by the first night audience.

His convulsive, lyric-torturing performance of "One Last Kiss" was an

exceptional skit on the more frenzied rock idols.

"Sincere," another rocker, and a swinger called "Lot of Livin'." Both he and the audience enjoyed all three. His singing was controlled and incisive and several degrees more mature than the Marty of old.

Marty confessed to being as nervous as a kitten before curtain-up. He was cheered by several good luck wishes— including one from DISC—but banned Joyce, his wife, from the theatre. Joyce, however, fixed up a sitter for baby Kim and slipped in unnoticed.

"As the show went on I really started to enjoy myself," said Marty. "One or two things went wrong but so one noticed them and I'm going to put them right."

Marty said he may record his numbers in the show. He said he had several good ones in the can and was placing a lot of hope in a number written for him by Lionel Bart called "Hide and Seek." He would record it when he returned to London, where "Bye Bye Birdie" replaces "West Side Story" in a couple of week's time. Release date would be in about a month.

Bob Carter