

DISC

THE TOP RECORD & MUSICAL WEEKLY

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Presley visit now possible

BIG MEETING TO DECIDE ON BRITISH TRIP

IT is now possible that Elvis Presley will be coming to this country. Presley's advisers are meeting at the end of June to discuss the situation and are known to be giving the idea of a British visit serious consideration.

This change of attitude, on the part of Presley's advisers, is thought to be because of the star's apparent drop in popularity and the comparatively disappointing reception which his record, "Stuck On You," has had from British fans.

ANDRE PREVIN TRIP IS NOW DEFINITE

TOP American pianist and former MGM musical director, André Previn (he was responsible for "Gigi" and "Who Was That Woman?") will definitely be arriving in July to take part in Granada's "Variety Show."

Norman Payne, of the Music Corporation of America, who will be responsible for the visit, told DISC that Previn will only make the one appearance while in Britain, and will telefilm his spot in the show, which is to be shown on Thursday, July 28.

His visit to Britain will tie in with a Continental holiday, which he has been planning for some time.

Under the new contract that he recently signed with American Columbia, all future André Previn discs in this country will now be released by Philips. The first will be the album "Like Love."

One of the men behind the move to bring Presley over, Bunny Lewis, stressed that it was still only a possibility, but pointed out that before the reaction to the record was known the idea would have been inconceivable.

The proposed visit will not be made for financial gain; it would be planned purely as a promotion tour to boost the sale of Presley's discs and to ensure his future popularity.

Although too early to make final assessments, it is thought that Britain is the only country where there has been a drop in Presley's popularity since he joined the U.S. Army. (The results of a DISC investigation into this is on page 16).

US dates for Vaughan

ONCE his summer season at Brighton is completed, Frankie Vaughan may not be seen in this country again until at least next year.

In October he is off to Las Vegas to play a return engagement at the Dunes Hotel, and following this he has another Hollywood film lined up for 20th Century Fox.

Why Marty Wilde hasn't got a hit

Top songwriter's challenge



Straight Talking by **Ronnie Carroll** • *Six pages of disc reviews*



CONNIE STEVENS—Film career is going well, too.

Two out of three for Connie Stevens

CONNIE STEVENS, whose hit disc, "Sixteen Reasons," stands at number 15, was the first artist to be signed by the newly-formed Warner Bros. label. "Sixteen Reasons" was her third disc for the label, and already two of the three have been hits.

She teamed with Edd Byrnes to record "Kookie Kookie," as her first offering, which resulted in a smash hit single.

Her first album, "Concetta" (which is her real name), also showed very successful returns.

Under contract to Warner Bros., Connie's film career has also grown. Before teaming up with Jerry Lewis for her first major film role in "Rock-A-Bye-Baby," she had appeared in "Eighteen And Anxious," "Young And Dangerous" and "Drag Strip Riot."

New film

All three were a success for Connie and led to leads in various television shows, getting more important each time until the present, when she is currently playing the female lead in "Hawaiian Eye," a new detective serial, which is to be shown here on the ABC Network in the autumn.

It was because of the work on this, and the fact that Connie has now been signed for the lead in a new Delmer Daves film, "Parrish," that she was unable to keep her engagements on "Wham!" earlier this month.

Warner Bros. studios in Hollywood were working overtime in order that she could make the trip, but an unexpected delay forced her to cancel the trip. However, it is hoped that she will be able to come over later on this year.

THE recording of

SIXTEEN REASONS

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is by **CONNIE STEVENS**



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WHAM!! TAKES A WHIPPING

"OH BOY!" was an unqualified success. "Boy Meets Girls" was not quite so popular. And to judge from the hundreds of letters we have received in our "What Do You Think of 'Wham!!' Contest," Jack Good's latest TV show is at present lying a very poor third. In fact, a large number of viewers are obviously switching over to the BBC's "Juke Box Jury."

Barely 50 per cent of you could come down in favour of the new programme, but the most fantastic thing of all is that those who like it, like it because it concentrates on new talent and British artists, the very thing that those who dislike it pick upon as its major fault!

"Wham!!" has obviously suffered from comparison with "Oh Boy!" This was the theme of many letters and although large numbers praised the introduction of new British talent, many called for a return of such stars as Cliff Richard and the Americans.

There was a similar split in criticism of the production. Half found the camera angles and the setting intriguing and exciting, half found them "gimmicky" and boring.

Post Bag

Let's have fair play

THERE seems to be a great deal of controversy concerning American visitors, cases in point being Liberace, Johnny Preston and The Everly Brothers.

It seems that we are quickly losing the tradition of fair play, and ability to offer friendship to these visitors.

This adverse treatment could be understood if these people were only third-raters, but after all, they are established artists.

Surely, we can be a little more tolerant in our attitude towards these visiting celebrities, so that they may return to their countries with happy memories of Britain?—K. J. BEAN, 13, Blackbrook Road, Loughborough, Leicestershire.

(This letter wins the week's LP. Let us know your choice, Mr. Bean.)

Londoner wins £5 prize

TAKE "Oh Boy!" without the freshness and essential novelty which made it a hit, tons in a tuba and a big drum, with any other left-overs lying around, mix well and hope for the best. Recipe for success? I doubt it.

Take a good look at the show which, with a fanfare on the tuba and a fat roll on the drum, Jack Good promised would have a newer, bigger look than anything before! Gimmicky camera angles were all the rage in magic lantern days; while audience participation is the oldest gag in television. Glamorous close-ups were a feature of silent films; but, at "smell your breath" distance, the dental, cosmetic and facial imperfections of some of Mr. Good's young men are enough to scare the pants off grandma and the kids.

What is there to say about the Fat Noise without using that rude word Rockingham?

Facing it squarely (no pun), the man who could be and should be the best and most progressive producer of the lot is dedicated to one dreary talent contest after another, scraping the barrel for overnight, one-disc wonders.

Isn't the field over-crowded already? Sort out some of the best, Jack. Lick them into shape and then give us a REAL show.—MICHAEL RICHARDS, 83, Strathrye Avenue, Nurbury, London, S.W.16.

THE RUNNER-UP

Winner of the runner-up prize of an LP of her own choice is JENNIFER WEAVER, "El Cise," Hallbridge Road, Rayleigh, Essex.

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NOT NEW

IN DISC (14-5-60), it was stated that Teddy Randazzo is a newcomer, but although he is now recording for ABC Paramount, Randazzo made records as long ago as 1936, when he appeared in "Rock, Rock, Rock," with Tuesday Weld. He also sang several songs in "Mr. Rock 'n' Roll," although the titles were not released here.

Last year, the old Doris Day hit, "It's Magic" was revived by him and issued by HMV.—BRUCE FERROTT, 88, Reedley Road, Bristol, 9.

PATHETIC

LONNIE DONEGAN'S latest release, "I Wanna Go Home," is positively pathetic. His voice is totally unattractive to the song, and by trying to adapt himself to the present craze for ballads he will only lose a lot of his fans.

On stage, Lonnie can only be described as fabulous, which makes this

Each week an LP is awarded to the writer of the most interesting letter . . . and once a month there is a bonus prize of a Ronson lighter/ashtray set.

The address: Post Bag, DISC, Charles Buchan's Publications, Ltd., 161, Fleet Street, E.C.4.

Lapse all the more unforgivable. He has a really good group, so why does he not stay with them, even for this one record?—ALEC SANDISON, 3, South Park Hill Road, South Croydon, Surrey.

GRATEFUL

WE should be grateful to the record companies. Today, with better reproduction than years ago, plus stereophonic sound, record playing is a great joy, particularly to people unable to see these artists in person.

I am more than grateful at the present time to the record manufacturers, who have brought my favourite, David Whitfield, closer to me while he is in Australia.

Records bring happiness to millions and life would certainly be dull without them.—EILEEN FERRINGTON, 21, Belmont Road, Penn, Wolverhampton, Staffs.

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

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Philip Morris

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FOR 20



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AMERICAN

TOP TENS

JUKE BOX

These were the ten numbers that topped the sales in America last week (week ending May 21)

Last Week	This Week	Title	Artist
1	1	Stuck On You	Elvis Presley
3	2	Cathy's Clown	Everly Brothers
4	3	Greenfields	Brothers Four
5	4	Good Timin'	Jimmy Jones
5	5	Sixteen Reasons	Connie Stevens
10	6	Let The Little Girl Dance	Billy Bland
8	7	Cradle Of Love	Johnny Preston
6	8	Sink The Bismarck	Johnny Horton
7	9	The Old Lampighter	The Browns
—	10	He'll Have To Stay	Jeanne Black

ONES TO WATCH

When You Wish Upon A Star	Dion and The Belmonts
Love You So	Rod Holden
Burning Bridges	Jack Scott

Based on the recorded number of "plays" in Juke Boxes throughout Britain (for the week ending May 21)

Last Week	This Week	Title	Artist
1	1	Cathy's Clown	Everly Brothers
2	2	Someone Else's Baby	Adam Faith
4	3	Handy Man	Jimmy Jones
5	4	Cradle Of Love	Johnny Preston
8	5	Sweet Nuthin's	Brenda Lee
3	6	Do You Mind?	Anthony Newley
7	7	Shazam	Duane Eddy
6	8	Fall In Love With You	Cliff Richard
—	9	Three Steps To Heaven	Eddie Cochran
—	10	Footsteps	Steve Lawrence Garry Mills

Published by courtesy of "The World's Fair"

MARINO MARINI MUSTAPHA

durium

45-DC 10018 45 rpm

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

The Royal show? Good or bad, it raised £30,000

PEARL and I are now appearing in Torquay with Bruce Forsythe, polishing up the show before we move north to Blackpool for the summer.

We opened a day late. The three of us being chosen to appear in the Royal Variety Performance last week, meant that the show opened Tuesday instead of the previous day.

I am still conscious of the tension, atmosphere, and nervous excitement that prevails on this great occasion. I have read much about this year's Royal show. Everyone is entitled to their own opinion, but many writers lose sight of the whole purpose of this show. It is to raise CASIL for the Variety Artists Benevolent Fund.

THIS year smashed all records—£30,000 is reported as the sum raised. Let us temper our criticism, and remember that this is more than just another show. It is the gathering of artists from all corners of the world, all intent on helping to raise money for our own charity. Money for those less fortunate than ourselves... and if (as someone has suggested) a large sum was spent on lavish sets, then there would be less for the very Fund for which the whole performance was held.

Welcome back

WELCOME back to a brace of great recording personalities. On my left, Mr. Big-voice, the man who sang his way around the world, with an audience of 30,000,000 a night in the Voice Of America broadcasts. Vaughan Monroe, with a brand new

disc contract, comes back with a freshly minted version of "Ballarina" that could jump slap bang into the best sellers.

Colleague Don Nicholl, has already enthused about the treatment of this number in Disc Date. I would only like to add these quotes from a letter I received this week from Vaughan's manager, Irving Siders.

"Vaughan asks me to send his good wishes to you and Pearl—and to ask that you convey his greetings to the readers of DISC... he is looking forward to coming to London, Glasgow and other major cities in the not-too-distant future," writes Irving.

★ ★ ★

MY second "Welcome Home" sign is out for George Formby. Time was when George was the

biggest money-spinner in show biz. Then illness caused him to retire.

Now George hates recording studios. The man who set the world laughing and singing as he recounted the saga of his "cleaning windows" and his "Chinese Laundry Block," hasn't made a disc for ten years.

Now Pye have induced him to record again... his first disc? "Happy Go Lucky Me."

I wish him all the success a great artist of his calibre deserves.

Quite legal

IN the States recently a record company announced, in fact boasted, to DJs "We are sending you money."

They go on to explain that it isn't payola... it's the title of a new Ty Hunter disc.

After ten years away from a recording studio George Formby returns to wax for Pye. Seen with him in the studio are Bill Shepherd, musical director and A and R man Michael Barclay.



TOP TWENTY

Compiled from dealers' returns from all over Britain Week ending May 21, 1960

Adam Faith slips from hat-trick... Connie and Donegan both jump in

Last Week	This Week	Title	Artist	Label
1	1	Cathy's Clown	Everly Brothers	Warner Bros
5	2	Cradle Of Love	Johnny Preston	Mercury
2	3	Someone Else's Baby	Adam Faith	Parlophone
3	4	Do You Mind?	Anthony Newley	Decca
8	5	Sweet Nuthin's	Brenda Lee	Brunswick
6	6	Handy Man	Jimmy Jones	MGM
4	7	Shazam	Duane Eddy	London
7	8	Footsteps	Steve Lawrence	HMV
12	9	Three Steps To Heaven	Eddie Cochran	London
9	10	Fall In Love With You	Cliff Richard	Columbia
13	11	Heart Of A Teen-age Girl	Craig Douglas	Top Rank
11	12	Stuck On You	Elvis Presley	RCA
10	13	Standing On The Corner	King Brothers	Parlophone
—	14	Mama	Connie Francis	MGM
17	15	Sixteen Reasons	Connie Stevens	Warner Bros
16	16	Stairway To Heaven	Neil Sedaka	RCA
15	17	Beatnik Fly	Johnny And The Hurricanes	London
—	18	I Wanna Go Home	Lonnie Donegan	Pye
20	19	Kookie, Kookie	Eddie Byrnes	Warner Bros
14	20	My Old Man's A Dustman	Lonnie Donegan	Pye

ONES TO WATCH

The Urge	Freddy Cannon
Greenfields	Brothers Four



records present

MIKI & GRIFF
"LONG TIME TO FORGET"

PYE 7N 15266 (45)

JOAN REGAN
"IF ONLY YOU'D BE MINE"

PYE 7N 15259 (45)

LONNIE DONEGAN

"I WANNA GO HOME"

PYE 7N 15267 (45 & 78)

EMILE FORD

"YOU'LL NEVER KNOW WHAT YOU'RE MISSIN' 'TIL YOU TRY"

b/w "STILL"
PYE 7N 15268 (45)

JAMES DARREN

"P.S. I LOVE YOU"

PYE INTERNATIONAL
NEP 44004 (7" E.P.)

BUDDY**KAYE**the ace American
songwriter hits out

CAN MARTY WILDE AFFORD TO IGNORE THIS CHALLENGE?

"MARTY WILDE IS GOOD, HE SINGS A SOLID SORT OF BEAT IN THE PRESLEY MANNER, BUT HIS MATERIAL IS WEAK. I CHALLENGE HIM TO COME TO ME FOR HIS NEXT NUMBER. I'LL GUARANTEE TO GIVE HIM INTERESTING LYRICS, A CATCHY TUNE AND ALL THE ELEMENTS OF A HIT."

The man who has issued this remarkable challenge is top American songwriter Buddy Kaye, recently on a visit to this country.

Buddy has a high opinion of Marty's talents, but a low opinion of his material, hence the offer.

"Marty's choice of songs has been bad," he said, "and lately he's taken to writing his own songs and that's no good for any singer. Artists shouldn't write their own material. The only one who has had any success has been Paul Anka, the unique example.

"Many American singers are just the same the way they choose their own material and write songs for themselves; it's all wrong."

Wasn't this, I asked Buddy, just a typical songwriters' gripe?

"No," he said emphatically, "it isn't. I think that songwriters and recording managers know what is right for an artist. Songwriting is a talent. It's not just a matter of stringing words together.

"Unfortunately we are living in the age of the amateur. Everyone writes songs these days because it's not hard. Some are hits the first time, but they seldom follow up. There's no originality in rock music anyway.

"It's a saccharine type of music that lacks inventiveness. I could write forty rock numbers a day. All I'd need are emotional lines like 'I Love You,' 'I Need You,' those are the kind of lines which are selling pop songs these days.

"The standard has improved a little, of course. It had to with all that

junk around. I guess the songs in general are not quite as stupid as they once were—maybe the public have become more discerning.

Good songs

Did this mean that there is still hope for the big ballad comeback that has often been predicted but has never materialised?

"I think it will come back," said Buddy. "Teenagers will come to accept it gradually as they tire of the present stuff. I had some of my greatest hits with numbers like 'A-You're Adorable,' 'I'll Close My Eyes,' 'Till The End Of Time.'

"Although I'm mainly concerned with publishing these days I'm still writing songs, good songs, and putting them away for the day when that kind of music comes back. This year I've written numbers for people like Tony Martin, Pat Boone and Jane Morgan.

"Right now I've done the lyrics for a song called 'Banjo Boy' which has been going very big on the Continent and will do the same here as in the States. Valerie Masters and Laurie London have recorded it as well as Art Mooney and the Knightsbridge Chorus and we even brought George Formby out of retirement to record it.

"Half the trouble," he went on, "is that your songwriters are not given

enough encouragement. They aren't supported by their publishers as they should be.

"And the British singers copy the Americans too much, which is a great pity. Besides you can't tell talent on a rock number.

"I think Marty Wilde is good. Valerie Masters I like very much. In fact, this girl could be a hit-maker in America.

"Her recording of 'Banjo Boy' will be released over there and my aim is to take her to the States for the Ed Sullivan show. I shall probably take Laurie London along as well."

Brian Gibson

Along the Alley

NEWS FROM THE
STREET OF MUSIC



* **"Marty's choice of songs has been bad" . . . artists shouldn't write their own material"**

I MENTIONED a few weeks ago that the craze on the Continent was Oriental cha-cha, and that an item called "Mustapha" was the hit number of this new fashion. Now Lionel Conway of Leeds Music tells me that "Mustapha" has well and truly invaded Britain.

If you must have a record of it, there's a wide selection available. The most successful so far is the Decca version by Bob Azzam, and two other importations of the number are the Polydor disc by Los Espanoles and the Pye International recording by Staffin.

British artists have lost no time in covering it. So far there are records by Don Carlos (Top Rank), Martinus (Columbia) and Clinton Ford (Ortole). And may the best "Mustapha" win!

Other current items on the Leeds plug list are "Robot Man" recorded by Connie Francis for MGM, and "Young Emotions" recorded by Ricky Nelson for London. Last Friday Mercury released the Brook Benton recording of "The Ties That Bind," and this Friday Leeds have two recordings coming out of a happy little song called "Happy Go Lucky Me."

One is by Frank Ifield (Columbia) and the other is by Paul Evans (London).

MELLIN MUSIC ASSOCIATES have three contrasting numbers on the move at present. Lloyd Price's disc of "For Love" is on the HMV label, the all-British combination of "Little Christine" sung by Dick Jordan is on the Oriole label, and Neil Sedaka's hit-parading "Starway To Heaven" is released by RCA.

At the end of the month the Mellin folk are hoping for big results from the Top Rank release

of Jimmy Clanton's recording of "Another Sleepless Night."

JOSEPH MUSCANT of David Toff Music played me that company's varied selection of plug numbers when I called at their offices last week.

First on the list was Russ Hamilton's Oriole disc of a pleasantly romantic ditty called "Folks Get Married In The Spring." Then there are two songs recorded by Victor Sovernall for Melodie. One is "When A Loved One Comes Home," a melodically emotional adaptation of the traditional Jewish melody "Almonds And Raisins."

The other is a Stanley Black composition from the forthcoming film "Siege Of Sidney Street" which has the strange, Russian-type title of "Ya Vas Lyu Blyu."

Toff Music's other film tune of the moment is "Inn For Trouble," written by Philip Green for the film of the same name which features the Larkin family. There are two versions of the theme available. One is by pianist Steve Race on Gala, and the other is a rousing Dixieland rendition by Harry Gold on Columbia.

FANS of the late Buddy Holly will be interested to know that another recording by his artist has been found by his widow, and is now available in this country on the Coral label.

Latin American Music, Southern's subsidiary, now has three recordings lined up of "Tintorella Di Luna," mentioned in this column some time ago. It's on the flipside of Bob Azzam's "Mustapha" (Decca), and the other discs are by the Lana Sisters (Fontana) and Millie Martin (Columbia).

NIGEL HUNTER

FROM THE U.S. TOP TWENTY!

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DORMAN

on
TOP RANK

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OF
LOVE

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JEANNE BLACK

He'll have to stay

CAPITOL 45-CL15121



MARTINAS AND HIS MUSIC

Mustapha

COLUMBIA 45-DB443



JOHNNY NASH

A place in the Sun

H.M.V. 45-POP746



Adam, Cliff and Lonnie get down to an impromptu session before the big show.

Adam and Cliff were a thrill to see

ALTHOUGH it was one of the biggest thrills of my rock 'n' roll career to produce the Vernons-Faith-Donagan-Richard spot for the Royal Variety Performance, it was also one of my biggest headaches. Number one problem was finding the time to do my weekly stint on "Wham!" the Radio Luxembourg show, my column for DISC and this special item, all in seven days.

To make matters even more difficult, I had at my cast three of the busiest young men in the pop world. It was near impossible to get them together at one place and at one time. But it gave me quite a kick to see these two boys thrashing away at some wild rock, before such a distinguished evening-dressed audience.

Before last week I had not seen Cliff for some considerable time, and the first thing that struck me was how he had changed. For one thing, he seemed a good deal slimmer than when I saw him last. But the most noticeable change was in his height. Cliff has grown a lot. Now he is a good six feet.

In every other way, I'm delighted to say, time and continued success has made no difference to Cliff. He is still as polite, charming and co-operative as ever. This is quite an achievement.

for someone who has been the object of continued idolatry and publicity. Good luck to him, he deserves to hold his place in the hearts of his fans.

Last year, I'm told, Cliff was so nervous before his Royal Variety appearance in Manchester, that he was literally shaking in his shoes just before it was his turn to go on. This year if he was nervous, he didn't show it.

He probably was nervous though... it is certainly a most nerve-wracking experience, even for the most hardened old-stager. Why, even Sammy Davis Jr. seemed to suffer from an acute attack of stage fright.

Knock-out

At rehearsals he had been a complete knock-out. He came on like a hurricane and when he had finished his all-too-short spot, all the artists crowded in the stalls of the Palace Theatre stood up and cheered.

The highlight of his act was a series of quick-fire singing impersonations of various American top-liners — including, Nat "King" Cole (who was himself on the bill) — and Frank Sinatra, who was strongly rumoured to be coming over for the show.

In fact, it was announced on the day of the show that at 4.30 p.m., a surprise item was to be rehearsed and it was generally accepted that this was to be Sinatra.

People had seen Sinatra's music on the stands. Even when the show went on rumours were rife, and the fact that Sammy Davis cut his imitation of Sinatra, confirmed the

says
JACK GOOD
producer of
ITV's Wham!!

idea that Frank would be appearing. But he didn't.

Sammy Davis, the pint-sized, coloured dynamo, seemed to me to be a trifle thrown by the occasion, at least for the first part of his act. He appeared to be trying too hard and he even fluffed his first speech a little. Given so, by the time he left the stage he had received the ovation of the evening.

Liberace closed the bill at the Variety Show and well deserved the spot. What a tremendous performer the man is, and what a superb showman! The curtain rose to reveal Liberace in a suit that shimmered and glittered from top to toe. There were embarrassed gasps and giggles from the audience, but immediately Liberace scored by saying amiably, "Oh, I see you've noticed the suit." For my money this was the best delivered, funniest line in the whole show.

Billy's C & W hit was not meant to be commercial

I'M very pleased that Billy Fury's latest disc "That's You," has received such a favourable reaction because it is in an idiom that Billy himself is a great fan of, but which we both thought might not be very commercial these days—country and western.

Still we reckoned that it was better that Billy should record songs in the way he really liked, than go all out to be commercial at any price. The single was taken from Billy's new LP "The Sound Of Fury," which is entirely in this idiom, and with the same sort of backing. The whole session was a labour of love for Billy and Joe Brown, who played guitar.

Joe is a fanatical fan of country and western, as are a large proportion of our rock stars. Maybe that's why this cowboy-boot craze has caught on with them. They all wear them, even Dickie Pride, who "Pride" himself (ho, ho!) on being a modern jazz fan.

The other big craze is cars—the bigger and flashier the better. Bill Shepherd started it with his Ford Fairlane, then Marty followed suit with another Fairlane. Adam Faith has just bought a Ford-Galaxie—just a few weeks after buying a new Consul. Now John Barry has got a new Chevrolet. Finally, Marty is importing a new monster from the States. Me? I can't even drive.



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STRAIGHT

THE SERIES WHERE THE STARS SPEAK OUT



I detest these get-rich-quick characters

TALKING

by

RONNIE CARROLL

THE people I detest in the pop business are those characters who are out to make a quick profit. I call them the Soft Drink Merchants because they sell their goods like soft drinks. When one product is becoming a little stale they simply change the colour and the name and put it on the market again.

There are too many people like this in the record industry. And I am dead against them.

Firstly, the only thing that attracts them about show business is the money that can be made. To them it is easy money.

They have no real interest in show business. They have no love for it. And they know little about it. Probably nothing in fact.

But they see the money like an

oasis in the desert and thirstily chase it.

I'll give these people credit for one thing, however. They're good business men. They're shrewd.

But they don't BUILD.

A good artist, a good manager, a good agent BUILDS.

He builds an act, a personality, a career.

It may take time. It may take hard, sometimes thoughtless work but at least there's a solid foundation. Something to be proud of.

If they get something out of the business they have the satisfaction of knowing they have put something into it.

Not so the Soft Drink Merchants. They cash in on the five-minute wonder—the flash in the pan. And when they have exhausted his meagre talent, they find another soft drink to sell.

If this sounds bitter then it is only because there are many people in the pop business—and I am one of them—who want more than just a quick pound out of it.

GATE-CRASHING

For many of us—and this is no exaggeration—it is a big part of our lives. And, I can tell you, it's sickening and sad to see these pickled popsters gale-crashing to the top.

However, this has not disillusioned me. I believe that in the end hard work is rewarded. The age of the gimmick will pass in its own time.

Building my own career has been

hard work, but it has been rewarding and fun.

I'm not a big star by any means. As someone else said in this series, "star" is a ridiculously over-used word. These days a singer has only got to cut a disc and he or she is a star.

No—I'm not a star.

But my career IS developing. I started off at £8 a week. Then I earned £10. Then £15. Now I'm earning a lot more. I can say I have achieved something.

To do this I have, with meticulous care, laid down the road that my career has taken.

FLOODING

I believe today there are too many records—bad records—flooding the market.

If recording artists chose songs with more care I think they would do better.

I pick the numbers I record with so much care some people might think me stupid.

That is their privilege. I know what is good and what is bad for me. I have not made my name by flooding the hit parade with my records, but by television. That suits me.

I often see numbers that I think could get into the top twenty but I have refused to record them because I haven't liked them.

That may sound very grand and proper, but it isn't really. It's just that I like to have respect for my work and I couldn't have respect for something I didn't like even if I thought it could make me money.

You see money isn't everything. It isn't the only thing that one gets out of the pop business. It's important. Of course, it is. But there are other things. Like appearing in the Royal Variety Performance.

It gave me a great kick appearing with the other British pop stars in the Royal show last week.

It was also great fun appearing on the same bill and watching at close quarters a singer whom I have admired for many years—Nat King Cole.

For fun I do a pretty good impersonation of Nat. One day I'd like to do an act with him just to see how close our voices really are.

I'd also like to go to America and try my luck there. Maybe I'll get around to it soon.

But these are things that one has to work for. And damn hard.

But when you get them, I can tell you, it makes you feel really good.

NEXT WEEK

The Bevs

Are You A Star Gazer?



If so you know what makes Elvis tick and Cliff kick. You know Adam and Eve, the Bevs and the Evs.

But how well do you know MICHAEL HOLLIDAY?

Like so many people these days he's a home-movie fan. Read all about Mike and the fascinating hobby you can share with him in the June issue of

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"I play in a band week-ends and I'm afraid to have it off in case I catch cold!"

CABLE FROM

AMERICA

Anka—a star of two years

IT'S just over two years since Paul Anka made his entry into the music biz, with his smash hit "Diana." Still in his teens, he will be 19 in July, he now occupies a unique position in the entertainment world as a singer and as a talented composer. ABC Paramount Records have just issued an album of all his hit songs called "Paul Anka Sings His Big 15." It looks, too, as if he will be having another hit single with his latest entry "My Home Town."

Rumours were going around that Judy Garland was leaving Capitol after a successful five years with them. But she has now re-signed for a further five years and will soon be cutting her first album under the new contract. It will be conducted and arranged by Andre Previn.

Top recording stars from many disc companies were entertained at the Music Operator's Convention held in Chicago for the big men of the juke box world. The musical background was provided by

Mercury Record's Frankie Masters. Top Chicago DJ Howard Miller acted as MC. Among the artists appearing were, Joni James, Ricky Nelson, Jackie Wilson, The Browns and Brenda Lee.

COLUMBIA records received so many wonderful reports on Johnny Mathis' "Maria," which is on his latest album "Faithfully," that they have released it as a single. The same thing happened with "Misty" and look how big that came.

Maureen O'Hara's first stage musical "Christine" flopped on Broadway but Columbia are still to issue the original cast album.

Sarah Vaughan has cut her first numbers for Roulette in Hollywood. These include an album with title number by Errol Garner called "Dreamy" and a Latin American type single called "Ooh What A Day." Sassy is most pleased with the sound they have given her.

Bobby Darin is following up

by Maurice Clark

"Clementine" with yet another oldie. This time it is a well-known music-hall number, "Won't You Come Home, Bill Bailey."

Although one of the biggest radio stations in New York had banned the Bobby Darin version of "Mack The Knife" they have passed the Ella Fitzgerald version. They said the Darin lyrics had too much "bloodshed and murder," and that Ella's has not.

ERNE FIELDS has covered the English hit "Fing-A-Me" with "They Used To Be" for the States. His is a little less cockney and has a 40-piece orchestra to back him... it could well go.

New vocal group who were signed up recently by Coral Records has the most refreshing sound I've heard for a long time. They call themselves "The Ivy League Trio," and sing mostly folk songs. The first titles are "Sailor's Women/Waicha."

Jerry Jordan, young English singer-composer, is soon to have his first disc issued in the States. It's to be "Sing Like An Angel" on Capitol. Lardy Hall, who had the hit "Ginger," has made a disc of Jerry's first hit "I'll Stay Single" on the Strand label.

Pat Suzuki has withdrawn from the American cast of "Flower

Drum Song" as she is to have a baby. The lovely Elaine Dunn has replaced her. "The World Of Paul Shecky," which came off after a few weeks run in London, is to be revived here with a new score written by three boys from the Williams College.

Steve Lawrence, after being demobbed in November, will make his last club engagement with his singing wife Eydie Gorme at the "CopaCabana" in New York. After this they are expected to pursue their different careers, just uniting now and then to wax a duet.

Peggy Lee has recorded one of the themes from "Anatomy Of A Murder" which she wrote with Duke Ellington. It is called "I'm Gonna Go Fishing."

KAPP Records in Hollywood, who have been working for the past months on a new sound, have come up with a wow. This new sound is to be used only on albums and will be called "The Medallion." It consists of musical arrangements designed for stereo and based on new studio techniques. The first of four LPs will be issued here this week. They have taken over seven months to prepare.

Alan Freed, king of rock 'n' roll, has just started working for KDAP radio here. This will be Alan's first



JOHNNY MATHIS... "Maria" as a single.

return to radio since leaving WABC at the start of the payola investigations. Although he was one of the first big names in launching rock 'n' roll he will not be playing any in his new position as the station have banned it.

Wait till you hear new girl singer Ethel Azama, who has just made her first LP for Liberty Records. I haven't been so excited since I first heard Ella.

Since the beginning of this year The Champs have played in 46 of the 50 States. Now they are getting cheers playing in Australia where they are touring with Jimmy Clanton and Frankie Ford. The group's latest disc "Little Matador" looks like being a hit for them and was written by the group's leader, Dave Burgess.

BRENDA LEE—only fifteen but...



They want
her for
Hollywood

"SHE'S dynamic. For her age she's ridiculously adult, she knows exactly what she wants and goes all out to get it." This is "Wham!!" producer Jack Good talking about Brenda Lee, the young American girl who's put "Sweet Nuthin'" in the charts.

Eighteen months ago Brenda made her first British TV appearance here in Jack's "Oh Boy!" He said at the time: "We were all amazed how young and small she was, and yet so capable."

But then Brenda Lee had been appearing on TV at home since she was about five years old. She had come to Britain and her "Oh Boy!" appearances direct from a sensational season at the Olympia Theatre in Paris.

Today, eighteen months and one hit record later, Jack Good is no less enthusiastic about her. "Never," said Jack, "have I seen such a young person put so much into her work. Her songs are a mixture of rock 'n' roll and country, and western, but the one which remains with me is "Won't You Come Home Bill Bailey," which she literally belted out full strength.

"For someone so little, her power is amazing."

When a young lady is bubbling with so much talent as Brenda Lee, she finds little difficulty in presenting it to the public. On her return to the States after those two "Oh Boy!" appearances, Brenda found herself the most sought after personality since Shirley Temple. Her subsequent Statewide appearances on top television shows co-sponsored by Dick Clark, Perry Como and Steve Allen, caused Como to pay her this tribute: "She is the quickest learner of a song or

a script that I've ever encountered in show business."

In between roller skating and climbing trees, Brenda's love is music, the only subject on which she has serious thoughts. She has a deep and powerful voice, can sing more than 150 songs off by heart, picks all her own numbers, arranges them, sometimes changing the words.

Brenda's initial disc for American Decca, "Jambalaya" was a nationwide hit, but it wasn't until "Sweet Nuthin'," that I really remembered the blue suited "All American girl" who hit our screens eighteen months ago.

Miss Brenda Lee is only fifteen years old and barely out of high school.

But she has now been sent for by the big Hollywood chiefs, who have been following her career for some time.

If she does make films, she will no doubt be "groomed" for stardom, but in the process of doing it I hope Hollywood doesn't submerge that schoolgirl charm which helps to sell her records.

JUNE HARRIS.

Top selling
version!

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Carroll

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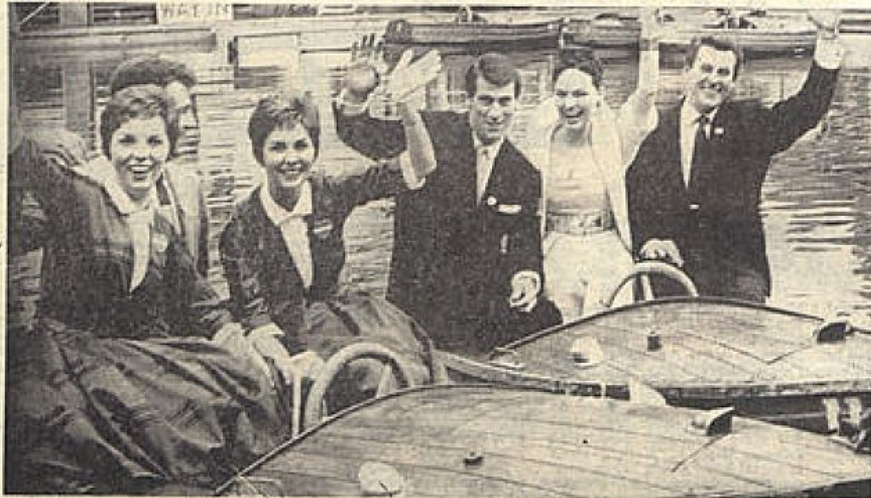


PHILIPS

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ALL THE FUN OF THE FAIR

Perhaps the weather wasn't all it could have been, but that did not stop the stars enjoying themselves at the Variety Club Gala Opening of the Festival Gardens Fun Fair in Battersea Park, London. Extreme right: Bob Monkhouse, Alma Cogan, Roy Castle, Hattie Jacques, Dennis Loois, Shirley Eaton and Bernard Bresslaw stroll round the fair, while the Avon, Eddie Falcon, actress Helen Forrest and Russ Conway enjoy themselves in more spectacular fashion on the boats. (DISC Pics).



Mackintosh tour

KEN MACKINTOSH and his Orchestra are to start a two-week Scottish tour next Monday (May 30) with a concert at the City Hall, Perth.

Following dates are: Locarno, Montrose (31); Town Hall, Macduff (June 1); Northern Meeting Rooms, Inverness (2); Greens Playhouse, Glasgow (3 and 4); Queen's Hall, Dundee (5); Quagburn Pavilion, Greenock (6); Gymnasium, Dunfermline (7); Beach Ballroom, Aberdeen (8); Drill Hall, Elgin (9); and the Green's Playhouse, Glasgow on June 10 and 11.

BBC FEATURE FARNON

THE Music of Robert Farnon is to be featured in the BBC TV presentation of "Journey Into Melody" on Sunday, May 29.

Farnon will play music from "The Most Happy Fella," in addition to several of his own compositions.

Singers who have been invited to join the 45-minute programme include Elizabeth Lerner, Adele Leigh and Steve Arlen.

Sweden invites Al

AL SAXON, currently in Scandinavia, where his latest disc, "Marina," stands at number three in the charts, is booked for a two-week engagement at the Jack of Clubs, London, starting June 6.

Immediately after this he will fly to Gothenburg for a week's variety. On July 16, he begins a three-week season at the Casino, Oslo.

Saxon will return to Britain in August, but another Scandinavian tour is planned for the autumn.

Bert Weedon takes over

BERT WEEDON is to take over the John Barry Sevens spot in the BBC's "Easy Beat" for a three-month period.

Barry has to leave the programme in July for his Blackpool season with Adam Faith. Weedon's first programme will be on Sunday, July 3, and will also feature his group.

Currently appearing in BBC TV's children's programme, "Lucky Dip," Bert Weedon has created a new sound, which he has named a "honky tonk guitar." The sound is featured on his latest releases for Top Rank, "Twelfth Street Rag," backed with "Queerida."

Top Rank are at present making an LP called "Bert Weedon's King Sized Guitar." This will be released in mid-June, possibly in the next BUY series.

Cliff's fans p next

GOLDEN DISCS

THE FLEETWOODS, whose records are released here by Top Rank, received two Golden Discs on America's "Dick Clark Show" last week.

Their two million-sale discs were "Come Softly To Me," and "Mr. Blue." Neither of those were so successful over here, where Craig Douglas and Mike Preston made the charts.

CLIFF RICHARD'S next single, "I has been chosen for him by his whimsically in favour of a number of Bruce Welch, guitarist of Cliff's back

Fabian's film

AMERICAN teenage singer Fabian, who was recently seen here in the film, "Hound Dog Man," has now reported to Hollywood's Twentieth Century Fox studios for work on "Go North," in which he will co-star with John Wayne. He is currently completing "High Time" with Bing Crosby.

Johnson off to Munich

COMPOSER conductor Laurie Johnson flies to Munich in June to conduct the Munich Symphony Orchestra, in a special series of recordings, featuring music by himself and other writers.

Conway is 'her guest'

JOAN REGAN'S guests in "Be My Guest" on Tuesday, May 31, will include Russ Conway and Michael Holliday.

CHANGE IN PALLADIUM SHOW

"STARS IN YOUR EYES," the new summer season show at the London Palladium, starring Cliff Richard and The Shadows, Russ Conway, Joan Regan and Edmund Hoekridge, will open on Friday, June 3, taking over from Liberace's "The Music Box" show.

In turn, "The Music Box" will commence a lengthy tour of the provinces, opening at the Palace, Manchester, on May 30.

Adam Faith and the John Barry Sevens, will make one of their rare appearances in variety, when they top the bill, week commencing May 30, at the Empire, Newcastle. The following week, completing their short season, they will move on to the Empire, Liverpool.

The Anthony Newley Show, featuring Newley, Lorie Mann, The Raindrops and Don Lang and his Frantic Five, will open at the Liverpool Empire on May 30. This will be followed by a subsequent engagement at the Newcastle Empire on June 6, before Newley flies off to Yugoslavia for filming.

Pianists' series

THREE top pianists, Bill McGuffie, Mike McKenzie and ex-Dank work man Dave Lee, are to combine for their own series, "Friday In The Parlor," on the BBC Light Programme, to commence on Thursday, June 9.

The show will run for twelve weeks, will include a wide range of music, interspersed with talks about various composers.

Producer of the series is Jimmy Grant, currently responsible for "Saturday Club."

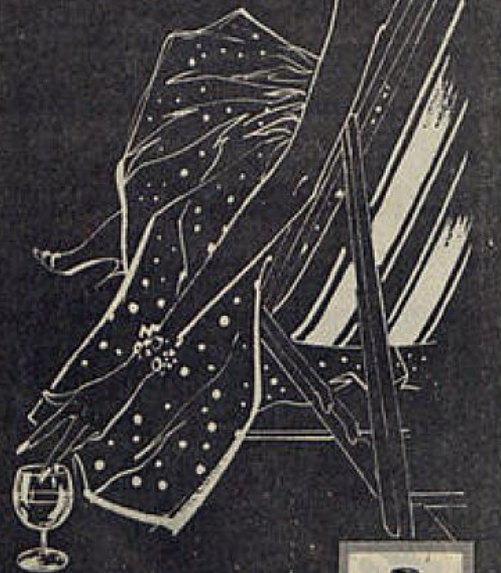
Cugats fly to Europe

LATIN American singer Abbe Lane, and her husband, Xavier Cugat, now on a tour of South America, will fly to Europe in July, when Miss Lane will star at the Olympia Theatre in Paris. Following this, they will go to Monte Carlo for the Sporting Club's Gala week, and then on to Rome.

In Italy, Abbe Lane will appear in her eighteenth Italian film.

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NEW THIS WEEK

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JANE MORGAN

ROMANTICA; I AM A HEART

45-HLR 9120 London

NEW THIS WEEK

PAUL E HAPPY-GO

45-HLL 9129

NEW THIS WEEK

JENNY SONNY

45-HLL 9127

DECCA

RECORDS MAGAZINE—There's Billy Fury on the cover of this issue get THE DECCA A-COR DECCA HOUSE ALBERT EM

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PAGES**

Pop, Jazz, LP and EP reviews

**SIX
PAGES**

your weekly

DISC DATE

with DON NICHOLL

Quick climb for Red Indian rock number?

SAMMY MASTERS
Rocking Red Wing: Lonely Weekend (Warner Bros WB10)***
SAMMY MASTERS sings a rousing Red Indian rock yarn, telling of Red Wing, the Indian maid, who knows the kind of dancing she wants to see around the camp fires.

Good beat melody and a good sound with sax and tom-toms carrying most of the weight. Masters has a firm tone which suits the material. Watch this one—it could climb quickly.

For the second side, Sammy sings a soft, sad ballad in romantic vein. An easy crooner with a fairly novel backing using sax and strings.

THE DeJOHN SISTERS
Yes Indeed; Be Anything (But Be Mine) (London HLT9127)****

THE DeJohn Sisters have battled against illness and tribulation in their struggle to the top. And they deserve all the good things that may come their way.

A very professional pair—as you may have witnessed for yourself on TV recently. The American twosome revive *Yes Indeed* with plenty of swinging verve for this release. The girls, driving with a good 'big band' noise are well worth spins.

From this *So Oliver* number they turn, on the other side, to *Be Mine* which slows down the pace. And for this romancer the girls show that they can turn on the tenderness as well as the power.

CORINA MINETTE
He'll Have To Stay; Young At Heart Cha Cha Cha (HMV POP752)***

MISS MINETTE is another girl following in Jim Reeves's song-steps with the "He'll Have To Go" follow-up, *He'll Have To Stay*.

Corina is a new voice to me, but very pleasant. Very quietly and melodiously she sings this country waltzer with piano and guitar backing her attractively.

There is also a male group filling in smoothly.

For the turnover, we get a cha-cha-cha version of the hit song *Young At Heart*. A peppy version it is, too, with sax and organ enjoying themselves. No vocal on this half.

Buddy Holly's last is a sure winner



Buddy Holly—slow and thoughtful, but it should make the charts.

**JOHNNY DESMOND
THE LANCERS**
The Most Happy Felat
Joey, Joey, Joey (Coral Q72398)***

TWO songs here from the show, "The Most Happy Felat," with Johnny Desmond on the top deck rollicking through the title tune in bright chorus company.

This bouncing Italian-style melody rips along merrily and should delight those who have seen the show.

On the turnover, The Lancers take over the disc to cover the slow, haunting ballad, *Joey, Joey, Joey*. The vocal team sing it well to a big orchestral accompaniment.

THE RENAULTS
Melancholic Stella (Warner Bros WB11)***
IF you are still looking for material I cut along the lines of "Petite Fleur" then *Melancholic* is just your style.

The instrumental group play this gentle tune with clarinet leading as if they were direct descendants. Melody might succeed in breaking through. Very pleasant.

Stella opens with bongos to set the Latin mood for clarinet. Another useful instrumental ball.

MIKI AND GRIFF
Somebody You'll Call My Name; Long Time To Forget (Pye N15266)***

THE C and W partnership of Miki and Griff have another release here in company with the Lonnie Donegan group.

The slow western plaint, *Somebody You'll Call My Name*, is a natural for all followers of this kind of music—and one which could be commercial enough to enter the lists.

On the reverse, with Bill Shepherd directing their accompaniment, Miki and Griff brighten up a little. Tune is a chippy thing which they snap across smartly.

THE BEAUMARKS
Clap Your Hands; Daddy Said (Top Rank JAK377)***

THEY tell me that this is Canada's top tune right now. But *Clap Your Hands*, somehow does not seem to have the strength needed to register

as forcefully on this side of the Atlantic. Could be wrong, of course, but to me it is just another rocker with rumbly piano and rhythm in front of which an ordinary male singer is chanting.

Daddy Said is a re-write of "My Mommy Done Tol' Me" turned into a jingly rocker.

RED PRICE
Wow!; My Baby's Door (Pye N15262)***

ROCKIN' RED PRICE—as the label now describes the saxophonist—blows away on a frantic rock novelty, *Wow! Seems* to have been based on the old Boys Brigade marching tunes.

(Continued on facing page.)

Frantic rock novelty from RED PRICE, seen here with Dickie Pride.



BUDDY HOLLY
True Love Ways; Moondreams (Coral Q72397)

THESE songs were among the tracks cut by Buddy Holly at his very last recording session on October 21, 1958. "Moondreams" indeed, was the very last number he ever recorded in the studio.

"True Love Ways" is a mellow romantic ballad which Holly sings easily to a lush orchestral accompaniment. It may be a little too slow and thoughtful for quick sales, but it is another Holly which I expect to see in the sellers eventually.

"Moondreams" is quicker, a Latin tempo tune on which Holly is again backed by a rich orchestral sound.

FORD HAS LEFT THE OLDIES

EMILE FORD
You'll Never Know What You're Missing Til You Try; Still (Pye N15258)

MR. FORD and The Checkmates break away from their successful habit of singing oldies... and I think they'll be just as successful.

"You'll Never Know What You're Missing Til You Try" is a smooth number which Emile and the boys slip over in their non-familiar fashion. A bit more subdued than some of their previous sides, perhaps, but the number is a strong one and I am certain it will be another with the key to the Top Twenty.

"Still" is a strutting heater that can only help the sales.

DOUBLE PLATTER

THE PLATTERS
Apple Blossom Time; Ebb Tide (Mercury AMT1098)

TONY WILLIAMS of The Platters takes the lead vocals on this coupling of oldies. Don't know which side is supposed to be the "A" deck, but either has the potential to zoom away to the top.

"Apple Blossom Time" is currently enjoying yet another lease of favour, as a result of Tab Hunter's cutting. The Platters move delightfully through this ballad. Yet it could pay dividends to concentrate on "Ebb Tide" rather than split the Blossom sales.

This number's taken with a slow, thudding beat... Tony Williams is in good form, while the others ract splendidly. David Carroll conducts the orchestra.

One way or another, a disc that should make the charts.

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ANOTHER SLEEPLESS NIGHT

c/w

BARBARA

EDDIE HICKEY

45-P 11241

45 rpm

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RATINGS

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

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

(Continued from previous page)

Scrambling little voices are in the background as Red steams away in front of a Bill Shepherd group.

My Baby's Door slips into the "Oh Boy!"—"Wham!!" groove with some useful rock material for the juke.

DEBBIE REYNOLDS

City Lights; Just For A Touch of Your Love

(London HLD9128)****
DEBBIE REYNOLDS has not had a smash since she made "Tammy," but the girl could come back strongly as a result of **City Lights**. A flowing Country and Western ballad, this, which Debbie sings in male group company and to a sagebrush backing directed by Billy Vaughn.

Just For The Touch Of Your Love is a deliberate cling-clinger which Miss Reynolds handles competently, though the number does not seem to have the spark for big sales.

GEORGE FORMBY

Banjo Boy; Happy Go Lucky Me

(Par N15269)****
YES... George Formby! Yes... a new recording! The old favourite has been induced to return to the studios after a very long absence. And who knows what kind of sales this will command? Certainly, not 1.

Banjo Boy is a merry novelty with a simple tune that could catch on. It certainly gets inside your head very quickly. Formby is backed by the Beryl Stott Singers, who imitate banjos for their background work. **Happy Go Lucky Me** with the Formby banjo strumming away as

A BIG CHANCE FOR DEBBIE

happily as ever it did does not strike me as such a useful song. George uses a chuckle gimmick that tends to sound somewhat forced.

An interesting experiment which—at the very least—will delight the many Formby admirers who have been waiting for something new from the star.

JOHNNY OLIVER
What A Kiss Won't Do; That's All I'm Living For

(Mercury AMT1095)****
MR. OLIVER has a strong voice like Jack Teagler and he can handle a quick beat number very cleverly as he grooves with the racer **What A Kiss Won't Do**.

Vocal group and slick rhythm backing make sure the speed never flags for a second on this side which strikes me as a potential seller.

In fact, either side of this release could rise.

That's All I'm Living For is a complete contrast—a slow, sentimental ballad which Oliver sings sincerely to a velvety orchestra backdrop. Some girl voices for mood assistance, too.

RUSS CONWAY

Piano Pops No 10

(Columbia DB4462)****

DELAWARE; Clementine; Looking High High; Let's Get Married; Someone Else's Baby; Standing On The Corner. These are the numbers which pianist Russ Conway rattles off in his latest pops selection.

Another pubby medley in what has been a very successful series to date.

DON CARLOS ORCHESTRA

Mustapha; Josita

(Top Rank JAR176)****

RANK'S Don Carlos orchestra and chorus join the legion covering **Mustapha**.

Performance here is neat and well-controlled—and that may be one of the things against it. It could be too controlled. Lacks the happy-slaggy explosiveness the novelty seems to want.

Josita, a British tune, comes from the film "Sea Fury." Well played with guitar and castanets striking the mood.

THE APOLLOS

Just Dreaming; Rockin' Horses

(Mercury AMT1096)****

A WELL-KNIT instrumental group with sax leading. The Apollos move on a slow beat through the tune **Just Dreaming**. All right for those with some slow swaying in mind, but a little too long on the same kick for big sales, it seems to me.

Rockin' Horses is a rock 'n' roll treatment of the old "Camptown Races." Brighter in pace than the other deck.

DANNY DAVIS

Love Me; You're My Only Girl

(Parlophone R4657)****

A LIEBER and Stoller number for Danny Davis to offer, is the steady rocker **Love Me**. Danny chants it freely to a good backing directed by John Barry. The juke crowds should be giving it plenty of plays.

You're My Only Girl follows in the raitz laid down by Craig Douglas and Adam Faith... a filler which is something of a cross between the two. Davis sings it competently.

BROOK BENTON

Heiter And Thither And You; The Ties That Bind

(Mercury AMT1097)****

BROOK BENTON with the orchestra conducted by Fred Norman.



A C and W ballad could provide **DEBBIE REYNOLDS** with another hit.

THE FOUR LADS
You're Nobody; Till Somebody Loves You; Goona Goona
 (Philips PB1070)****

A TREMENDOUS arrangement of **You're Nobody, Till Somebody Loves You** which The Four Lads punch out to a driving band accompaniment directed by Charles Albertini.

There is a ploughing beat all the way through, but this is no ordinary ballad production. The Lads frankly enjoy themselves and the humour in it will collect plenty of chuckles.

Goona Goona opens with surf and seagull sounds before a banjo and Hawaiian guitar plunks the Lads into a wacky little melody with a gimmicky lyric.

THE LANA SISTERS
Tintarella Di Lana; Someone Loves You Joe

(Fontana 11292)****

THE Lana girls rock smoothly into the Italian ballad about the magic colour of the moonlight. A side which should increase their fan following. The Sisters work very well together here, to a firm beat backing by Ken Jones.

Someone Loves You Joe (which I kept expecting to run on into "Painting The Clouds With Sunshine") is a number that's out of the rut just sufficiently to keep your ears tuned in to the Sisters.

Again a good performance, with a marching beat.

TIM CONNOR
Rosemary; Love What Took You So Long

(Decca F11239)****

QUIET, gentle ballad for Tim Connor to sing—**Rosemary** is also given something of a folksy flavour. Connor sings it to a guitar-rhythm accompaniment by Ian Fraser, with some girl voices rising high, too.

Result is tasteful without ever being startling.

Love What Took You So Long is a filler that moves with more speed. But Tim Connor's approach is still

(Continued on page 12)

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 CSD1286 (STEREO)



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 Original London Cast Recording
 CLP1359 (MONO)
 CSD1305 (STEREO)



LOOK WHO'S HERE!
 Original Cast Recording
 CLP1357 (MONO)
 CSD1302 (STEREO)



FINGS AINT WOT THEY USED TBE
 Star cast including Adam Faith, Martin Ross, Billy Jones, Joan Heat and Lionel Bart
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 CSD1298 (STEREO)

Exclusively on HIS MASTER'S VOICE



FOLLOW THAT GIRL
 Original Cast Recording
 CLP1366 (MONO)
 CSD1307 (STEREO)

Disc Date

(Continued from page 11)

gentle... too gentle perhaps. I began to long for just a few seconds evidence of good strong flesh and blood before the close.

THE FLEETWOODS

Rumoround; Truly Do
(Top Rank JAR33)*****
RUMOROUND is not a new ballad—it was recorded by Dickie Valentine quite a way back, but now is its chance to emerge as a top seller for Britain.

The vocal group gets more polished with every release and their sound for this side is excellent. A fine number which might be slow to move but which ought to move in a very happy way when it does get going.

Truly Do is a gentle melody which the team slide over comfortably to rhythm and mouth-organ backing.

VALERIE MASTERS

Banjo Boy; Cow Cow Boogie
(Fontana H253)***
VALERIE MASTERS bounces happily through Banjo Boy. You can almost picture her bobbing up and down as she sings the catchy little novelty. Ken Jones directs the strumming accompaniment.

Revival of Cow Cow Boogie maintains the merry mood of the coupling. Miss Masters jogs the trail in friendly fashion.

RUSS SAINTY

Happy Go Lucky Me; Standing Around
(Top Rank JAR31)***
VERY interesting indeed to spin the George Formby comeback disc and compare the way the comedian handles Happy Go Lucky Me with the modern treatment dished up on this release by Russ Sainty and the Nu Notes.

Standing Around is an attractive ballad with a slight Latin lilt to it. Sainty's got an affable voice and should find plenty of fans.

SALLY KELLY

He'll Have To Stay; Honey That's All Right
(Decca F11238)***
LITTLE Sally Kelly is more subdued here. Reuniting the energy she usually displays, the girl drifts through the country ballad, He'll Have To Stay.

Strips and chorus work back the girl on the song which is certainly getting plenty of coverage. Not the best version I've heard, but one which might sell.

For the flip, Sally switches to a quick beat. Ian Fraser again using plenty of string noise for the accompaniment.

SAMMY DAVIS AND CARMEN MACRAE

Happy To Make Your Acquaintance; Baby It's Cold Outside
(Brunswick 05830)*****
SAMMY DAVIS'S performance at the Pizalla theatre restaurant have to be seen to be believed. Sammy not only lives up to the promise of his disc—he far exceeds it!

If you cannot get to see the man try this new Brunswick release which joins Sammy with Carmen Macrae.

The tracks were cut some time ago as part of an LP which had to be held back from this country because Happy To Make Your Acquaintance comes from the musical "The Most Happy Fella." This song swings easily and glazes with humor as Sammy and Carmen backchat.

And how they milk the lyrics of the odds on the reverse. This famous duet needs top-hits to make it register as it really should. Here—registrars!

SAMMY DAVIS

Sammy Awards
Blas In The Night; It's Magic; I've Heard That Song Before; Love Letters; Change Partners; For Every Man There's A Woman; The Man That Got Away; Lovely To Look At; Too Late Now; I Fall In Love Too Easily; Pennies From Heaven; You'd Be So Nice To Come Home To.

(Brunswick LAT8330)*****
BY the time you read this, Sammy Davis Jr., currently rated by people who know as the world's number one entertainer, will have opened a month's season at London's Pigalle Restaurant.

On this latest album Sammy has chosen songs which although nominated for the famed Hollywood Oscar award just failed at the post. But they have proved to have such lasting quality that Sammy has decided to give them his own private award. A well deserved tribute, too.

The album demonstrates Sammy Davis the "belting" vocal artist as well as the balladeer and so should appeal to all his many fans in this country.

FRANK CHACKSFIELD

Great Straws Waltzes
The Blue Danube; Tales From The Vienna Woods; 1001 Nights; Waltzes From Die Fledermaus; Emperor Waltz; Voices Of Spring; Roses From The South; Wine, Women And Song; Morgenblauer; Waltzes From The Gipsy Baron.

(Ace Of Clubs ACL1022)*****
IN past reviews I have hailed Strass as being connected with all that is gay in light orchestral music. Had there been fan clubs and such in his day then I am convinced that he would have been what Elvis and Sinatra are today. As it is, his music is still adored by millions throughout the world.

Frank Chacksfield here leads his orchestra in a selection of the most popular waltzes to come from the composer's pen. It is strange, but no matter how often these tunes are heard, they never seem to become hackneyed or stale.

They all have that magic quality which makes for everlasting success.

JOHNNY GREGORY'S CASCADING STRINGS

The Great Instrumental Hits
Theme From "Limelight"; Around The World; The Harry Lime Theme; Lisbon Antiquar; Ebb Tide; Greenbeard; Autumn Leaves; April In Portugal; The Four People Of Paris; Blue Tango; The Song From "Moulin Rouge"; Charmaine.

(Fontana TFL5090)***
JOHNNY GREGORY has supplied the accompanying music for all types of recording artist during his career. He has also turned out some very fine stuff on records, with his own name getting top billing.

This latest effort is yet another demonstration of his talents as an arranger and conductor. He has taken several great melodies from the past and dressed them up for his Cascading Strings.

The resultant sound is smooth and careening. The strings really shimmer. The whole effect is one of music pouring forth from your loud-speaker like a flood—in fact, cascading.



DISC columnist Tony Hall (left) interviews the one and only SAMMY DAVIS Jr. for his Radio Luxembourg programme.



CONNIE FRANCIS

Country And Western Golden Hits
Singing The Blues; Tennessee Waltz; Young Love; Your Cheatin' Heart; Bye Bye Love; Peace In The Valley; My Special Angel; Heart Of Stone; Half A Much; Gold, Cold Heart; Let Me Go Lover; Anytime.

(MGM-C812)*****
MISS CONNIE FRANCIS who has just left our shores after another very successful trip, comes up with an item to delight her fans. I say her fans because people who are not devotees of this artist will probably prefer the original hit recordings of these songs.

There are three of the late Hank Williams compositions included, which should be enough to attract quite a few people. Williams had the magic touch of the composer which makes practically everything a hit.

Ray Ellis conducts the accompanying orchestra and the resulting album is good teenage fodder.

THE KNIGHTSBRIDGE STRINGS

The Strings Swing
One O'Clock Jump; I'm Beginning To See The Light; Flying Home; Intermittent Rain; Saturday Night On The Delta; King Party Stamp; Stompin' At The Savoy; Moonlight Serenade; Pettie Fleur; Monday Blues; American Patrol; Mood Indigo.

(Top Rank BUY011)*****
KICKING off with a rocking Basic hit and finishing with a smooth piece of Ellingtonia, the Knightsbridge Strings swing their way through a collection of big band hits from the past. Pettie Fleur, of course, comes from the more recent past, but the remainder are from the

heart of the fabulous swing era. This, for me, is by far the best effort yet from this great orchestra, led by Messrs. Lockyer and Owen.

BING CROSBY

In A Little Spanish Town
Siboney; Hava Mamma; You Belong To My Heart; Bala; Quiza, Quiza; Quiza; Granada; In A Little Spanish Town; Vaya Con Dios; Amor Amor; Let Me Love You Tonight; Flores Negras; Alla En El Rancho Grande.

(Brunswick LAT8331)*****
THE ever-young "Old Groaner" Bing Crosby comes up with a gaily-flavoured Latin album of his previous disc successes for this issue. He is backed by various groups including Xavier Cugat's Orchestra, The Bando Da Lua, Buddy Cole's trio, Victor Young's Orchestra and John Scott Trotter, his faithful standby musical director.

Although this isn't my favourite material for Bing, he certainly does his usual great job on the songs.

This is an album for anyone who has ever enjoyed a Bing Crosby record.

RICHARD HAYMAN

Voodoo
Dance Calinda; Consonance; Spell Of Deatra; Incantation; Afro; Zombi; Voodoo; Mamba; Hail; Midnight Ritual; Gris-Gris; Invocation.

(Mercury CMS18022)***
CLOSE your eyes and let Richard Hayman transport you deep into the jungle with its mystic ritual accentuated by the pulsating drum rhythms.

The orchestra has certainly captured an authentic atmosphere, or (Continued on facing page)



RGM 1002
PETER JAY
JUST TOO LATE



RGM 1010
GEORGE CHAKIRIS
HEART OF A TEENAGE GIRL

RGM 1009
RICKY WAYNE
CHICK 'A' ROO



Triumph
Listen to Triumph's post-Luxembourg disc every Wednesday 8.15 p.m.



EDDIE CALVERT takes his trumpet—and you—on a world tour.

Therefore, I suggest that you invite this talented duo to visit you via your record player and make them very welcome—they will bring a lot of entertainment for you.

THE PICK OF SALAD DAYS
Members Of The Original Cast
We Said We Wouldn't Look Back; It's Easy To Sing; Oh Look At Me; I Sit In The Sun.

(Orion EP7028)*****

SALAD DAYS became almost as much a part of the London scene as Nelson's column, Buckingham Palace or any other famous landmark that comes to mind. It is an essentially English show and as such has had an unprecedented success as far as long runs and packed houses go.

In case there is anybody still

BIG BEN BANJO BAND
Dancin' Banjos — No. 3
Deep In The Heart Of Texas; You Are My Sunshine; Put On Your Old Grey Bonnet; Let Byegones Be Byegones; It's Be Your Sweetheart; Let The Rest Of The World Go By; Little White Lies; Ain't That A Grand And Glorious Feeling; I Ain't Got Nobody; I Lift Up My Finger And I Say Sweet Sweet; Nobody's Sweetheart; Smile Dan You Smile.

(Columbia SEG8003)*****

All together now—with a plunk and a plunk and a plinkety-plonk-plonk. Yes, who can resist the happy dancing sound of Norrie Paramore's Big Ben Banjo Band?

This is real down to earth music without the slightest hint of pretension about it. Everybody is

Gary Crosby waxes his best disc to date

GARY CROSBY

Breatin' Along

Oh Buttermilk Sky; Unshelved; You Won't Be Satisfied Until You Break My Heart; Glow Worms; Into Each Life Some Rain Must Fall; I'm Beginning To See The Light.

(HMV ZICK872)*****

THIS is the finest recorded work I've ever heard from the younger Crosby. He swings lightly through this collection and on *Oh Buttermilk Sky* bears a close resemblance to that great old master who also wrote the song, Hoagy Carmichael.

There is a tight little swinging combo backing the vocal efforts and this helps to relax the artist. In previous recordings he has seemed tense and perhaps this was due to the heavier accompaniment with which he had to sing.

RALPH MARTERIE

Made For A Private Eye

M Squad; Big Blurr; The D.A.; Peter Gunn.

(Mercury ZEP10068)*****

MORE TV themes on offer from this EP. One has already been a big hit, namely *Peter Gunn*, and another looks like being very popular, too, and that is *M Squad Theme*.

The D.A. hasn't been generally screened here as yet, but the music

should prove fairly popular even without the show.

Ralph Marterie can always be relied on to turn in a thoroughly professional and entertaining job of work. And he has done so here.

TOMMY KINSMAN

Quicksteps—No. 3

Sugarfoot; Oh Johnny, Oh Johnny, Oh; Foot, Foot, Foot; The Music Goes Round And Around; Don't Dilly Dally On The Way; Yes Sir, That's My Baby; Merry; That's My Weakness; You Are My Sunshine; How 'Ya Gonna Keep 'Em Down On The Farm; Ragtime Cowboy Joe; Is It True What They Say About Dixie.

(Fontana TFE17242)*****

Paul Jones

Ma, He's Making Eyes At Me; Let The Rest Of The World Go By; Maudie; Music, Music; For Me And My Gal; The Valera; Blaze Away; The Guy Gordin.

(Fontana TFE17243)*****

THE toe-tapping rhythms of Tommy Kinsman swing out as usual on these two albums. Both of

these offerings must surely sell briskly, as they have all the ingredients for success.

Maestro Kinsman has certainly hit on the right formula for getting pleasant listening out of dance music which, while still sticking strictly to tempo, does not make a boring, repetitious sound.

THE KEYMEN

Music For Anytime—No. 1

Dancing On The Ceiling; Thou Swell; Lover; My Heart Stood Still; I Whistle A Happy Tune; The Way You Look Tonight; Rose Marie; Can't Help Singing; I Won't Dance; 'S Wonderful; Somebody Loves Me; That Certain Feeling; Looking For A Boy.

(Parlophone GEP793)*****

CECIL NORMAN and Eddie Maccubley are two very fine pianists who romp easily through this selection of pop standards in entertaining manner.

This is the kind of music you'd like to hear if you had a couple of piano playing guests visiting your home,

around who is looking for a souvenir of the show. Orion have issued this selection in EP form. Artists taking part are Eleanor Drew, John Warner, and Michael Meacham.

IAN STEWART

Make Me An Offer, Selection

Portobello Road; Whatever You Believe; Business Is Business; Love Him; Reprise Portobello Road; Make Me An Offer; Love Him; I Want A Lushy; All Big Fees; Reprise Love Him.

(Fontana TFE17262)*****

MAKE ME AN OFFER by Wolf Mankowitz, with music and lyrics by Monty Norman and David Heneker, has had a very successful run in the West End theatre world.

Ian Stewart lets his twinkling fingers stroll through a selection of songs from the score and I thoroughly enjoyed his smoothly entertaining music.

This disc can do nothing but help the show's success, and also help to cheer the ears of Mr. Stewart's many followers.



GARY CROSBY—relaxed and swinging.

obviously bent on having a good time and this should spread to the listener. Great for any party, whether it be only the family or a gathering of hundreds.

EDDIE CALVERT

My Horn Goes Around The World
Indian Summer; Song Of The Islands; Manhattan; Sidewalks Of Cuba.

(Columbia SEG8002)*****

THE golden tones of the famous Eddie Calvert trumpet take us on a musical tour to four corners of the world. And a most enjoyable trip it is.

It is quite a while since I had a Calvert disc on my turntable. In fact, the last one was the LP from which this extract comes. However, Eddie is always welcome with me and with his host of faithful fans too, I imagine.

LP REVIEWS CONTINUED FROM PREVIOUS PAGE

what we have come to accept as the authentic.

I had the pleasure of meeting Mr. Hayman when he was here some five years ago following on one of his hit records. I found him to be a quietly modest man brimful of musical ideas.

Some of these fine ideas come to light in this entertaining album which is all the finer for the stereo recording.

THE FOUR ACES

Beyond The Blue Horizon

Beyond The Blue Horizon; Canadian Sunset; South Of The Border; Hawaiian Wedding Song; On A Slow Boat To China; Walking Matilda; Granada; I Love Paris; Arrivederci Roma; Ball Hit; The World Outside; Paradise Island.

(Brunswick LAT828)*****

HERE are The Four Aces with the new lead singer replacing the popular Al Alberts. Although the ensemble work still retains that special Aces sound, the new soloist, despite having a more than good voice, doesn't quite reach the standard set by Alberts.

The boys sing their way through this bunch of songs in a typically smooth manner and take the listener on a musical tour to most corners of the world.

MARK MURPHY

Hip Parade

Fire!; Lonesome Town; Kansas City; Come To Me; Catch A Falling Star; All The Way; Perfection; Wildcat; Venus; It's Not For Me To Say; Send For Me; I Only Have Eyes For You.

(Capitol ST1299)*****

Stereo—also available in monaural recording.

MARK MURPHY is backed by the modern Bill Holman combo for this swinging set from Mark's "hip" parade. All the songs have reached the top of the charts.

This is Murphy's third album to come my way and he has again im-



JOE WILLIAMS—commercial offering.

proved on his previous efforts. This lad is definitely destined for the top—although it may take some time yet.

I wish I could predict a tremendous sale for this set, but I'm afraid it may be just that little bit too "sway out" for the average disc buyer.

JOE WILLIAMS

Sings About You!

I Was Telling Her About You; You're Mine; You; Poor You; If I Should Lose You; The Very Thought Of You; You Are Too Beautiful; The Girl In My Dreams Tries To Look Like You; I Can't Resist You; You're A Sweetheart; With Every Breath I Take; When Did You Leave Heaven; I Only Have Eyes For You.

(Columbia 355X1229)*****

THE magnificent voice of Joe Williams, famed blues and ballad singer with Count Basie's band, sticks to the romantic side on this album.

Several of his Basie fans should enjoy this album but it is, in fact, aimed at a wider public. This is about the most potentially commercial offering from Joe yet released.

The orchestral backing in this case is supplied by the Jimmy Jones Orchestra instead of the usual Basie line-up.

FRANCIS BAY ORCHESTRA

The Beaty Mr. Bay

Eagle Call Rag; Trumpet Blues And Contrabass; Sabre Dance; Slender; That's A Plenty; One O'Clock Jump; In The Mood; Hindu Love Song; Christopher Columbus; Harlem; Jerry Boppers; At The Woodchoppers' Ball.

(Philips BB1.7375)*****

THERE are countless recordings of these days of tunes which rocketed Glenn Miller, Artie Shaw, Benny Goodman, The Dorsey, Harry James, etc. to the top of the tree during the swing era. Some capture the original magic of the age while others are feeble copies of the originals.

This set falls somewhere in between. Much of the original scoring is kept, with occasional fresh flavourings from Mr. Bay. However, I would have preferred one or the other, either the originals or brand new arrangements of the numbers.

MARTIN DENNY

Exotica Vol. 3

Jungle River Boat; Harbour Lights; Manilla; Manon In E Fuga E; Bamboo Lullaby; Ringo Oiwako; Moon Of Monako; Limehouse Blues; Beautiful Kokoro; Canyon; Gongu Train; Hello Young Lovers.

(London SAH-W6069)*****

THIS is a more commercial native noise than the Richard Hayman album reviewed recently. The tunes are melodic and include a couple of standards. Birds and other jungle creatures chatter and chirp in the background as before.

I think I prefer the Arthur Lyman group performing this type of music, but Denny was the first to reach our shores from America, so one must suppose that he originated the revival.

Pye's Newest Star!

GEORGE FORMBY

"HAPPY GO LUCKY ME"

AND

"BANJO BOY"

PYE 7N 15260



WILL THE REST FOLLOW CHRIS?

OTILIE PATTERSON
With The Chris Barber Jazz Band
Otilie Sings The Irish
Let Him Go, Let Him Tarry; The Little Town In Old County Down; The Mountains Of Mourne; The Real Old Mountain Dew.

(Columbia SEG7998)****
THIS really is delightful! A gem of very, very near jazz, and most

Beautiful singing from **OTILIE PATTERSON**, and a surprise move from **CHRIS BARBER.** *

certainly worthy of review as a jazz record. Not only does Otilie sing most beautifully, but Pat Halcro supplies such lovely backing that they might almost be classed as duets.

There are some precious moments. The open-toned trumpet of Pat on *Old County Down*, the seat singing at the end of *Real Old Mountain Dew*. Enough seat to give a suggestion of hot jazz, but not too much to spoil the nature of the song. And sung quietly enough to show restraint and taste. Pity they had to fade this one.

And a word for Chris himself. If I am not wrong, he may be doing more for British jazz than we know... for on three of these sides **Eddie Smith** plays guitar. When Eddie hurt his back and stood up to his banjo-playing, thousands of amateurs followed suit. Now that he has featured himself on guitar, will they also follow? I hope so.

This move could bring about the return by other British bands to a true jazz sound.

BLIND BLAKE

Doing A Stretch; Poker Woman Blues; Sarah Warrant Blues; Sweet Papa Low Down; Leavin' Gal Blues; Rumbler; And Rumbler's Boss Constrictor Blues; Detroit Round Blues; Back Door Blues; Cold Hearted Mama Blues; That Loose-Loose Rave.

(Collector JPL2001)****
BLIND BLAKE, real name Arthur Phelps, is yet another blues singer, this time from Atlanta G.A., being brought to us virtually for the first time by the Collector label. He continues to illustrate the truism that there are more fish in the sea than ever come out of it.

The blues artists that reach the top can be counted on the hands. Those that continue year after year, wander-

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TEPPAZ 316 Hi-fi mono or stereo. 2-speaker unit in Spatio baffle. Bass, treble and filter control. Response: 20-20,000 cps ± 1db. Weight: 11 lbs. Finish: Chateau grey and Devon tweed or Maroc.

£55 (inc. tax)

TEPPAZ 448 STEREO 6 speakers. Two 7" speakers and a tweeter in each Spatio-Dynamic baffle cover. Bass, treble, balance and filter controls. Weight: 27 lbs. Finish: Maroc, French blue or Parma leather.

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ing around America, making the odd record, building up their own following, writing their own numbers, commenting on the history being made around them.

Every name a new name crops up one wonders how such an artist, such an instrumental technician, remained unknown for so long. The only answer is that new names still keep cropping up, showing that we have only touched the fringe of the untapped American blues heritage.

Which all amounts to yet another way of saying that there's nothing much can be said about this particular disc... except that its acquisition would be an asset to the collection of any jazz student.

DICK CHARLESWORTH AND HIS CITY GENTS
Blue Blood And Other Pieces; Big Bad Baby; Blue Blood Blues; Shine; Tell Me Your Dreams; Steamboat Song; Tuxedo Rag; Creole Song; Working Man Blues; Wine! Boy Blues; Breeze; China Boy.
(Seventy Seven LE12-3)****

IHAVE followed the careers of both Charlesworth and Bob Wallis fairly closely. They started at about the same time. They work for the same agent. They play basically, at least, the same style. They have played the same clubs for a long time.

Wallis has been the more successful... but I think that Dick has the more musical band. Wallis is a "traver" but Charlesworth has settled down to playing less of the marches and spirituals and more of the Jelly Roll, Oliver, Ory numbers.

Take *Working Man* and *Steamboat Stomp*. Two delightful tunes. So, too, is *Wine! Boy*, though a little simpler. Simple but effective also is *Creole Song*.

This may be said to be typical of a Charlesworth club session. Mostly band numbers in the style originated by the Cranes and Colyer and derived directly from George Lewis, but also two vocal items and two feature numbers.

There are no great instrumentalists in the band. Its strength lies in the ensemble sense of its members. I was present in the studio when this was recorded. It sounded good in the flesh. On disc, the balance sounds even better. You can hear every man in his right place and at his normal volume.

**THE BEST IN
MODERN
JAZZ
BY TONY HALL**

You can't go wrong with this Getz EP

STAN GETZ
With The Oscar Peterson Trio
Fennies From Heaven; Bronze Blues,
(7in. HMV 7EG8556)*****
PERSONNEL: Stan Getz (saxophone); Oscar Peterson (piano); Herb Ellis (guitar); Ray Brown (bass).

If you're a great Getz fan, but can't afford to buy all his LPs, you

can't go wrong with this excellent EP. Getz is in tremendous form, playing long, free-flowing lines with ease and much emotion. *Fennies* is a happy romp; *Bronze*, a slow, brooding blues. Peterson's support, both in the section and as a soloist, is of the highest quality. He's never too busy and his work here is immensely enjoyable. Ray Brown is a rock-like anchor and you don't really miss drums at all.

Great Getz and well worth getting.

typical of the style for which he is best known.

These tracks were made in Sweden in 1957, when the three Americans were working there with the Jay Jay Johnson Quartet. Camarillo is, of course, Bird's bright-tempo blues line. Billy Strayhorn's exquisite *Chelsea* shows up the Teddy Wilson-Art Tatum influence on Tommy's work. It's not treated so slowly as usual.

The Flanagan original, *Ecalypso* has a Caribbean flavour to the theme statement. Then it settles into a swaying 4/4. Two subsequent recordings of the tune on Prestige have featured Paul Quinichette and John Coltrane. Elvin Jones's nervous, driving, but original, drumming helps to kick it along. Flanagan's main influence here is definitely Bud Powell.

ELLINGTON SOUND

BILLY STRAYHORN SEPTET
Coe For Saxophone
Coe's Blue Note; Gone With The Wind; Cherry; Watch Your Cue; You Brought A New Kind Of Love To Me; When I Dream Of You; Rose Room,
(12in. Felsted FAF1000)*****
PERSONNEL: Billy Strayhorn (piano); "Coe Porter" (alto); Russell Procope (clarinet); Harold "Shooby" Baker (trumpet); Quentin Jackson (trombone); Al Hall (bass); Oliver Jackson (drums).

ONE of Stanley Dance's most effective mainstream dates so far. The presence of Johnny Hodges—I mean "Coe Porter"—helps

OCCASIONAL FLASHES

LESTER YOUNG-TEDDY WILSON
Pres And Teddy
Passions Of Love; Louisa; Pret Return; Love Me Or Leave Me; Love Is Here To Stay; Gigantic Blues,
(12in. HMV CLP1502)*****

PERSONNEL: Lester Young (saxophone); Teddy Wilson (piano); Ramsey Scott (bass); Jo Jones (drums); Flip Phillips (clarinet); Vic Dickenson (trombone); Roy Eldridge (trumpet); Freddie Green (guitar).

SHAD to say, that this was not one of the late Lester's most inspired dates. Occasionally flashes of his undoubted genius come through feebly in his own easy-going way, of course, though they are few and far between. Generally speaking, this is a rather tired record. Teddy Wilson is as tasteful as ever and goes well with Pres. But then, they always did sound good together. Despite this (and without meaning to sound sacrilegious), I tend to find Teddy's incessant tastefulness just a little irritating at times.

Best moments for me are Pres on the two blues, *Returns* and *Gigantic*. The liner notes intrigued me. When do we get an LP by the Sedulous Ape?

WHO WHERE WHEN

For Week beginning Sunday, May 29

Granada Cinema:	AYLESBURY Emile Ford and The Checkmates, Jimmy Lloyd, Frank Hild, Lana Shiers, Alan Randall, Paul Beattie and The Beats, Tony Marsh (Thurs.).
Granada Cinema:	BIDFORD Emile Ford, etc. (Wed.)—See Aylesbury.
Great Hall:	BEDWORTH Humphrey Lyttelton Band (Wed.).
North Pier:	BLACKPOOL Bruce Forsyth, Teddy Johnson and Pearl Carr, Fanny and Perky (Summer Season begins Thurs.).
Central Pier:	Joan Sawyer, Ken Morris, Clinton Ford and his Rhythm Group (Summer Season begins Fri.).
Queens Theatre:	George Formby, Tom Dhall, Yana (Summer Season begins Sat.).
Palace Theatre:	Harry Secombe, Ruby Murray (Summer Season begins Sat.).
Hippodrome Theatre:	BRIGHTON Anne Shelton, Gary Miller, Audrey Jeans (w.k.).
Colston Hall:	BRISTOL Conway Twitty, Freddy Cannon, Johnny Preston, Wee Willie Harris, Tony Crombie, Chris Wayne and The Echoes, Don Arden (Sun.).
Gaumont Cinema:	CARDIFF Conway Twitty, etc. (Tues.)—See Bristol.
Corn Exchange:	COLCHESTER Acker Bilk Band (Wed.).
Granada Cinema:	DARTFORD Emile Ford, etc. (Fri.)—See Aylesbury.
Theatre Royal:	DUBLIN Conway Twitty, etc. (Mon.)—See Bristol.
Alhambra Theatre:	GLASGOW Eve Boswell (w.k.).
Empire Theatre:	Marty Wilde, Cherry Wainer (w.k.).
Wellington Pier:	GREAT YARMOUTH The Modjaks (Summer Season begins Fri.).
Town Hall:	HOVE Acker Bilk Band (Fri.).
Gaumont Cinema:	IPSWICH Gene Vincent, Jerry Keller, Freddy Cannon, Lance Fortane, Peter Wynne (Fri.).
Granada Cinema:	KINGSTON Emile Ford, etc. (Tues.)—See Aylesbury.
Festival Hall:	KIRKBY-IN-ASHFELD Acker Bilk Band (Sat.).
De Montfort Hall:	LEICESTER Chris Barber Band (Sun.).
Cavern:	LIVERPOOL Humphrey Lyttelton Band (Sun.).
Empire Theatre:	Acker Bilk Band (Sun.).
" " "	Anthony Newley, Haindrops, Don Lang's Frantic Five, Leticia Miana (w.k.).
Edmonton Town Hall:	LONDON Humphrey Lyttelton Band (Sat.).
Hackney Victoria Pk.:	Chris Barber Band (Mon.).
Jazzshow Jazz Club:	Acker Bilk Band (Mon.).
Marquee Jazz Club:	Johnny Dankworth Orchestra (Sun.).
" " " " " "	Chris Barber Band (Wed.).
Paladium:	Cliff Richard, Russ Conway, Joan Regan, Edmund Heckridge, Des O'Connor (Season begins Fri.).
Wandsworth Tn. Hall:	Chris Barber Band (Tues.).
Granada Cinema:	MAIDENHEAD Emile Ford, etc. (Mon.)—See Aylesbury.
Palace Theatre:	MANCHESTER Liberace, Janet Medlin (w.k.).
Winter Gardens:	MARGATE Dickie Valentine, Joe "Piano" Henderson (w.k.).
Empire Theatre:	NEWCASTLE Adam Faith, John Barry Seven, Johnny Worth, The Honeyes, Don Arrol (w.k.).
Theatre Royal:	NORWICH Gene Vincent, etc. (Thurs.)—See Ipswich.
Gaumont Cinema:	ROCHESTER Gene Vincent, etc. (Wed.)—See Ipswich.
Granada Cinema:	RUGBY Emile Ford, etc. (Sat.)—See Aylesbury.
Esoboldo Cinema:	STOKE Emile Ford, etc. (Sun.)—See Aylesbury.
Cherry Tree:	WELWYN GARDEN CITY Humphrey Lyttelton Band (Mon.).
Rialto Cinema:	YORK Gene Vincent, etc. (Sat.)—See Ipswich.



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considerably. The ensembles have that unmistakable Ellington small band sound and the non-Ducl rhythm section supports it rockingly. Apart from the always excellent, quite unique Hodges, the star soloist is Harold Baker, who proves himself once again to be a very underrated jazz player. Quentin grows and Procope plays in the broad Barney Bigard tradition. Strayhorn's work is always stimulating. Wind is a bit on the schmaltzy side. Best tracks are *Blue Now*, *Cherry and Watch*. All but five stars and a "must" for Ellington addicts.

UNERRING TASTE

TOMMY FLANAGAN TRIO
Strictly For Moderns
Relaxed At The Camarillo; Chelsea Bridge; Ecstasy
(7in. International Jazz Club MJE/7/2)

PERSONNEL: Tommy Flanagan (piano); Wilber Little (bass); Elvin Jones (drums).
YOU could call Detroit-born pianist Flanagan a sort of more modern Hank Jones. He has a light touch, plays with unerring good taste and swings without actually digging his heels in. His work here is not too

RIGHT FOR THE KIDS

HMV JUNIOR RECORD CLUB

The Tale Of Benjamin Bunny (7EG 101),
The Tale Of Peter Rabbit (7EG 102),
The Tale Of Mrs. Tizzy Winkle (7EG 103),
Treasure Island (7EG 104),
Sinbad The Sailor (7EG 105),
The Tale Of Squirrel Norkin (7EG 106),
The Story Of Noah (7EG 107),
Nursery Rhyme Toys (7EG 108),
Fifteen Favourite Children's Songs (7EG 109).

HERE is a really gay new venture launched by HMV on extended play and aimed at the younger record buyer.

The four Tales are beautifully narrated by that wonderful actress, Miss Vivien Leigh.

Sir Donald Wolfitt, another excellent choice, tells the dramatic story of *Treasure Island*, and also plays the part of Long John Silver. Dick Bentley, that lovable Australian takes us through the trials and tribulations of *Sinbad The Sailor*, and Sir Ralph Richardson delves into the Bible for his *Story Of Noah*.

Other fine performers are on hand to take the other parts and the music is supplied by Cyril Ornadel.

Anthia Askey takes us through *Nursery Rhyme Toys* and sets just the right atmosphere for Percy Edwards with his animal noises and the Westminster Concert Orchestra conducted by Johnny Gregory. With the Michael Sammes Singers.

On *Fifteen Favourite Children's Songs* Burt Rhodes conducts the same orchestra, together with the Michael Sammes Singers.

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'Stuck On You' held top position in Britain for only one week

IS PRESLEY BEGINNING TO SLIP?

A FEW weeks ago we held a nation-wide poll to discover what you, our readers, thought of "Stuck On You," Elvis Presley's first disc since his release from the American Army.

A large majority, 80 per cent in fact, thought it was great and sure enough the disc reached the number one spot, as most people had forecast. BUT, and this is the remarkable thing, it stayed there for **ONLY ONE WEEK.**

Could the minority have been right after all? Did Presley make the wrong choice, or, even more fantastic, is he no longer the giant figure he once was?

Said artist's agent **Bonny Lewis**—he handles, among others, Craig Douglas and The Modjarks—"There's no doubt Presley's as good as he ever was. No artist in this country can touch him—but he's not as popular as he was over here because the kids are being swamped by second-rate American artists."

"I have written to Presley's advisers suggesting that even though it would mean a financial loss, Presley must come over here if he is to retain his popularity in the future."

Second-rate

These second-rate American rockers, though they are doing our own artists a lot of good, are ruining the chances of the best Americans.

Apart from people like **Darin** or **The Everly Brothers**, the American singers just stand in the middle of the stage and sing. Our kids expect something better these days.

Of course, they have never had the opportunity of seeing the real greats from America. If they had they wouldn't be so disillusioned when they see these one-nighters.

Disc Jockey **David Jacobs**, whose livelihood depends on his knowledge of message record tastes, agreed that "Stuck On You" has achieved no

greater success than, for example, Anthony Newley's "Why."

He said: "Advance orders for Presley were fabulous, but I don't feel that the record lived up to the expectations. The fans could have been disappointed that he stuck to the old style of number."

In America, however, it is a different story. "Stuck On You" has held the number one position at the top of the charts for the past four weeks.

Could the difference be because in America no one has really challenged Presley **ON HIS HOME GROUND OF ROCK 'N' ROLL?** Over here it is a different story.

Four years ago there were no Faiths, Douglases, Richards or Wildes. The Top Twenty charts were dominated by the Americans. An artist, if he was American, was automatically the greatest.

And then up came **Cliff Richard**, climbing on the Presley bandwagon. While Presley was away in the Army, Richard had a ball and took some of Presley's fans.

Then along came **Marty Wilde** with his own brand of singing and as his popularity increased so Presley's diminished.

In the past year, **Adam Faith** and **Craig Douglas** have taken another slice, so has **Newley**.

Has the time at last arrived when the American rockers are no longer automatically supreme, not even the great Elvis Presley?



ELVIS PRESLEY—He must come over here if he is to stay at the top in Britain.

JAZZ CRITIC
TONY HALL
LOOKS AT A
PROMISING

Double debut

ROSS-COURTLEY JAZZTET:

Baritone-saxist **Ronnie Ross** and trumpeter **Bert Courtley**, have been mates for many moons. For their initial co-leading venture, they have lined up a rhythm section of **Jackie Dougan** (the Jazz Committee's drummer), **Phil Bates** (most recently on bass with the Dank-worth band) and **Harry South** (who has been **Joe Harriott's** pianist for two years or so).

The Jazztet's success or failure will depend largely upon whether the public accepts the band's arrangements, which are out of the usual rut.

Bert is by far the most blues-conscious of the three writers. Most of his tunes have a very earthy quality.

Ronnie's writing is very different to that of the others. Though equally personal, for many moons, less emotionally satisfied, **Stomp**, sure, but at times a little glib.

What I particularly like about the arrangements is the way in which they are designed to get something going for each member of the group, especially the rhythm section.

Harry and Jack are working well together already and their unison fill-ins seem to happen very naturally. Harry's comping is as usual, first-rate. Very sympathetic. Jackie manages to get quite a lot of contrast in his cymbal beats and sounds, while Phil is developing into a very solid and reliable anchor on whom the horns can (figuratively) lean.

Given more rehearsals, more arrangements (and maybe more guts), the Jazztet could be the most interesting group that the two leaders have been associated with in quite a while.

A gimmick

VIC ASH - HARRY KLEIN JAZZ FIVE:

I've only heard them on one occasion, and then **Allan Ganley** was "dropping" on drums for **Lenzie Bresslaw**. Without wishing to go out on a limb, I feel that, given a good share of luck, the band could very easily catch on. As with the Jazztet or with any band nowadays, I guess—its success or failure will depend on its arrangements. The group has a gimmick—and one which comes off well, I think. Every arrangement features at least a chorus of unaccompanied collective improvisation by the two horns.

As I wrote here two weeks ago, Klein has never played — or sounded (with the accent on that big sound) — better or with more enthusiasm. Ash continues to develop a warm, hard (but never aggressive or angry) social, personal tenor sound which I find immensely satisfying.

Pianist **Brian Dee** impresses me more as every hearing. He plays harder and is busier than **Terry Shannon**. **Malcolm Cecil** is less unorthodox than before he went into the Services and he, too, is developing rapidly. From all accounts, drummer **Lenzie Bresslaw** is playing extremely well with an individual drive and kicking fill-ins.

Any criticisms? A couple, maybe. I think the band must be extra careful about hitting the ideal tempo for certain tunes. I also think it could do with some more well-chosen standards at that very satisfying medium tempo.

DISC'S DJ CONTEST

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ALL you need to enter for this great new competition is a flair for pop music and the ability to present a programme of your own choice, in a convincing and entertaining manner. The winner will receive a cheque for £100, the tape recorder, and, if he or she is good enough, a contract to run one of Triumph Records' DJ programmes on Radio Luxembourg.

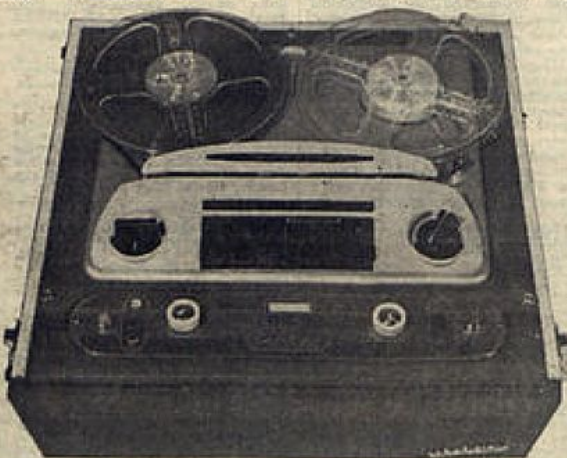
In addition, any other outstanding entrant will also be given a chance to present an actual programme on 208.

All the entries will be judged by Triumph experts and the best six will be chosen to take part in the final at the Teenage Fair, to be held at Park Lane House from June 20 to June 25.

Before the final the successful entrants will be coached by Triumph's experts.

Owing to the necessity of knowing exactly how a contestant puts over his programme, ALL the entries MUST be on tape.

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COMPILE a 15-minute DJ programme, choosing five records, two of which must be Triumph discs. Write your own introduction and linking material so that the TOTAL time adds up to exactly 15 minutes, and then PUT IT ALL ON TAPE.

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Send this, stating the speed at which the tape has been recorded, TOGETHER WITH THE COUPON ABOVE CORRECTLY FILLED IN, to: TRIUMPH RECORDS (DJ Contest), 536-540, Holloway Road, London, N.7.

Final date for all entries is June 18.