

DISC

THE TOP RECORD & MUSICAL WEEKLY

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Every Thursday, price 6d.

Russ steals Palladium show—Richard to change act

A PACKED audience roared approval of the colourful top pop Palladium revue, "Stars In Your Eyes," when it opened last Friday. They roared for Hockridge, they roared for Regan and they roared for Richard. But most of all, they roared for Russ!

No doubt about it, Conway was their darling. The pianist even had them talking to him during his act! An act in which he played a clever mixture of the tinkling piano hits they know, the lushness of "My Concerto For You," and a new composition titled "Passing Breeze," which he has not yet recorded.

FAITH WINS GOLDEN DISC

PERCY FAITH is to receive a Golden Disc for the sales of "Theme From A Summer Place," which held the number one spot in the American charts, and a high position in the British top twenty.

This disc, which is shortly to be presented to him, will be his second Golden Record, the first one being presented for "The Song From The Moulin Rouge."

JAZZ flautist and alto saxist Bud Shank, has been re-signed to a three-year contract with World Pacific Records, with whom he has been for the past seven years.

Back stage, after it was all over, Russ told Don Nicholl: "I was crying on stage. I was so knocked out by the audience reaction. I was so happy, my eyes just filled with tears—I hope it didn't show!" "Stars In Your Eyes" is a living, swinging, SINGING show—everybody sings. Even comedians Des O'Connor, Billy Dainty and Ron Parry sing. Even actor David Kosloff sings. Only two speciality acts don't sing, and they don't even speak.

Staged with plenty of colour and movement by Robert Nesbitt, the show cleverly avoids the pitfall of just allowing the disc stars to do their own act.

They all work together throughout in effectively-tailored scenes.

Joan Regan and Edmund Hockridge look after the straight ballads in fine form. These two stars, in fact, provide the show with its backbone all the way.

Cliff Richard could be given a little more work to do in the production

Continued on page 16

ELVIS PRESLEY— his biggest battle ever

Plus features on:
Hilton—Joe Brown
Ornadel—Eckstine

★ Five pages of record reviews



FRANK SINATRA—not often criticised for his records.

Sinatra— leader of the clan

TO Sammy Davis Jr., Frank Sinatra is "the revered leader of the clan."

At London's Figgalle, Sammy makes another act of homage with an impersonation of Sinatra. Men like Bobby Darin owe something to the fact that they have been compared with the "fabulous Frankie."

Frank Sinatra is known as "the singer's singer," and this is the highest tribute that can be paid to any vocalist. His journey to the stars has taken a mere decade or so, and there are many who remember the hungry-looking young man who first stormed the cinema screens in "Higher And Higher."

Since then, he has become a giant of the movie world and during the past six years, has scored tremendous personal hits in "From Here To Eternity," "The Man With The Golden Arm," "The Joker Is Wild," "Pal Joey," and recently "Can-Can."

PRODUCER

In Hollywood, he became the leader of a select clique which includes such stars as Sammy Davis Jr., Dean Martin, Peter Lawford, and bright new star Shirley MacLean, with whom he has recently teamed in film work.

The members of "The clan" are his greatest friends, and all of them, with the exception of Shirley, are featured in his newly-completed movie for MGM, "Oceans II," for which he turned producer as well as actor.

Sinatra is a man of unusual habits, and these are misunderstood by many. His "do what I like and when I like" temperament is often criticised.

But as an artist, he is not so often criticised. On records, his mellow lilting voice has earned him millions of dollars.

For some months, the May Fair Hotel in London has been negotiating for a possible Sinatra appearance. If this comes off, Sinatra would appear there later this year.

IT'S SINATRA

at his swingin' greatest!

RIVER, STAY 'WAY FROM MY DOOR

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45-CL15138

I tip Preston for the No. 1 hat-trick

IT is noticeable that while many artists succeed in getting two successive hits into the No. 1 position, no singer has yet achieved the elusive hat-trick. The names that spring to mind are Adam Faith, Cliff Richard, Bobby Darin and Russ Conway—all have reached No. 1 twice, and narrowly missed with their third.

I tip Johnny Preston, whose two hits have been greatly contrasting, to be the first artist to get the hat-trick. It will be a great achievement for this quiet American, and I wish him every success.—T. M. B. RICE, Second's House, Lancing College, Lancing, Sussex.

PRIZE LETTER

CUT THE COVERS

I WISH the record manufacturers would stop the practice of enclosing their long playing records in elaborately designed, multi-coloured, highly glazed, expensively produced covers.

This attempt to turn an LP into a visual work of art, has now gone to such lengths that the cost must be colossal.

I realise, of course, that the basic idea of these "art" covers is to attract custom, but I would suggest that many more customers would be attracted if the records were enclosed in plain cardboard covers and the selling price reduced accordingly.—R. DAVIS, 42, Upper Tulse Hill, London, S.W.2.

FED UP

I AM neither a real hep cat, a moron nor a live addict, but I am just about fed up with people chasing rock 'n' roll as "commercial rubbish."

This is only because these "fans" are not capable of understanding that some people enjoy different kinds of music from themselves.

Sinatra has been hailed as one of the greatest singers of all time, but although I am not a Sinatra fan, I

do not call his singing rubbish.—N. R. BIRCHWOOD, 400, Barton Road, Streeter, Manchester.

CONSERVATIVE?

I RECENTLY attended a Chris Barber concert and was disagreeably surprised to note the partisan element of the audience.

There were some excellent solos by Pat Halcox, but they received little or no applause.

Mostly Sunshine, however, was comparatively disappointing, yet he received ovations. Arg we to applaud a musician ad infinitum on the strength of one best-selling disc and are jazz fans too conservative to

appreciate genuine improvement?—PETER MILLER, 29, Rowley Fields Avenue, Leicester.

NO FEAR

I RECENTLY read that the up-and-coming Three Bells were spotted by the Beverley Sisters, who not only invited them to appear in their own show but have given them considerable help since.

I was shocked, therefore, on hearing the Three Bells' latest disc,

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



YOUR CHANCE TO BE A STAR

Disc's third vocal group contest

THE opportunity every amateur singer dreams of—a recording test—is again offered in the fantastic Vocal Group Contest, which DISC is organising for the third successive year. In conjunction with the Soho Fair.

The contest is open to any amateur vocal group, of any size, in the United Kingdom, and the main prize is the opportunity to take that most important step on the road to the top, a recording test. In addition, this paper will

present its Silver Challenge Cup.

In order to provide even better facilities this year, the finals, on July 10, will be held at London's famous Cafe Royal.

The judging panel will consist of well-known show business people, TV producers and recording personalities.

Free entry forms can be obtained from DISC, 161, Fleet Street, E.C.4, or the Soho Fair Office, 75-77, Shaftesbury Avenue, W.1. Closing date for entries is July 4.

make his guests to welcome and at ease.

His willingness to help others and his wonderful warm personality are without flaw. No wonder he is the idol of thousands at home and in America.—ELAINE HUTSBY, 35, Crompton Street, Hallam Fields, Ilkeston, Derbyshire.

HE'D TURN...

IF the late, great Hank Williams could hear how some singers of today treat his songs, he would turn over in his grave.

Some singers interpret his numbers quite well, like Johnny Cash and Johnny Duncan, and there are others, who, if they really tried, could do the same.

After hearing the Jack Scott LP, called "I Remember Hank Williams," I feel that this could have been better if he had used a better accompaniment. The orchestral and choir backing spoilt it.—C. M. WING, Imperial Hotel, Llandudno.

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

Are you jealous if the pop stars marry?

£5 for the best letter

ARE the fans secretly jealous when their favourite singer gets married? Did Marty Wilde lose some of his popularity when he married Joyce?

Although a film star can marry several times without damaging his career, marriage seems to spell disaster for a pop singer—or does it?

What do you think? Send your views to "Should a pop star marry?" DISC, Charles Buchan's Publications Ltd., 161-166, Fleet Street, E.C.4, to arrive not later than first post, Wednesday, June 15.

Five pounds will be awarded to the reader who sends in the best letter, and an LP of his or her own choice to the runner-up.

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SOLD HIMSELF

CONGRATULATIONS to Marty Wilde. Some time back, I saw him sing his record debut, "Honeycomb," on "Cool For Cats." He did not impress me as one of the greats at that time.

Later, I saw Marty in "Oh Boy," and found he was no longer raw. Then in "Boy Meets Girls," I was astonished to see just how much talent he had.

With the exception of Presley, no other singer has so completely sold himself to me as Marty did on "Boy Meets Girls."—K. CATER, 289, East Street, Old Kent Road, Walworth, S.E.17.

UNIQUE

BOBBY DARIN is unique as a performer with the determination to attract a wider audience. Having recorded "Dream Lover" and "Splash Splash," he was then labelled as one of the best beat singers of all.

Yet, within weeks of his superb LP, "That's All," being released, he leapt into maturity.

His decision to sacrifice rock 'n' roll for standard vocals was a great risk to his popularity among the younger generation. But it was a chance that deservedly paid off.—P. SOUTHWORTH, 14, Broad Walk, Kidbrooke, London, S.E.3.

FINE FOR FATS

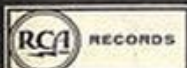
WHAT a wonderful idea to re-issue, as a single, the late Fats Waller does of "Dinah" and "When Somebody Thinks You're Wonderful." This record is indeed a must for fans of Fats, and could create more buyers from the newer public who have only heard his records on request programmes.—JOHN WATERFIELD, 55, Avondale Terrace, Devonport, Devon.

UNAFFECTED

I WOULD like to pay tribute to one of the most sincere, unaffected personalities in the entertainment world today.

The star is Cliff Richard — and having watched his recent "Saturday Spectacular," never have I seen a star

MR. LUCKY HENRY MANCINI



45/RCA-1191 45 rpm

AMERICAN

These were the ten numbers that topped the sales in America last week (week ending June 4)

Last Week	This Week	Title	Artist
1	1	Cathy's Clown	Everly Brothers
3	2	Good Timin'	Jimmy Jones
5	3	Nights	Jackie Wilson
2	4	Stuck On You	Elvis Presley
8	5	He'll Have To Stay	Jeanne Black
4	6	Greenfields	Brothers Four
10	7	Paper Roses	Anita Bryant
—	8	Swinging School	Bobby Rydell
6	9	Sixteen Reasons	Connie Stevens
7	10	Cradle Of Love	Johnny Preston

TOP TENS

Based on the recorded number of "plays" in Juke Boxes throughout Britain (for the week ending June 4)

Last Week	This Week	Title	Artist
1	1	Cathy's Clown	Everly Brothers
2	2	Cradle Of Love	Johnny Preston
3	3	Someone Else's Baby	Adam Faith
4	4	Handy Man	Jimmy Jones
7	5	Three Steps To Heaven	Eddie Cochran
5	6	Sweet Nuthin's	Brenda Lee
—	7	Mama/Robot Man	Connie Francis
6	8	Shazam	Duane Eddy
10	9	Stairway To Heaven	Neil Sedaka
9	10	He'll Have To Go	Jim Reeves

Published by courtesy of "The World's Fair"

JUKE BOX

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TOP TWENTY

Compiled from dealers' returns from all over Britain
Week ending June 4, 1960

*Top three stay,
but Connie Francis
moves up . . . new
Russ Conway in*

Last Week	This Week	Title	Artist	Label
1	1	Cathy's Clown	Everly Brothers	Warner Bros
2	2	Cradle Of Love	Johnny Preston	Mercury
3	3	Sweet Nuthin's	Brenda Lee	Brunswick
10	4	Mama/Robot Man	Connie Francis	MGM
4	5	Three Steps To Heaven	Eddie Cochran	London
7	6	Shazam	Duane Eddy	London
5	7	Handy Man	Jimmy Jones	MGM
11	8	Sixteen Reasons	Connie Stevens	Warner Bros
16	9	I Wanna Go Home	Lonnie Donegan	Pye
9	10	Footsteps	Steve Lawrence	HMV
8	11	Someone Else's Baby	Adam Faith	Parlophone
12	12	Heart Of A Teenage Girl	Craig Douglas	Top Rank
6	13	Do You Mind?	Anthony Newley	Decca
13	14	Fall In Love With You	Cliff Richard	Columbia
14	15	Stairway To Heaven	Neil Sedaka	RCA
17	16	The Urge	Freddy Cannon	Top Rank
19	17	That's You	Nat' King' Cole	Capitol
—	18	Lucky Five	Russ Conway	Columbia
20	19	Let The Little Girl Dance	Billy Bland	London
15	20	Stuck On You	Elvis Presley	RCA

ONES TO WATCH

Angela Jones - - - Michael Cox
Green Jeans - - - The Flee-rackers



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BOBBY DEACON

"A Fool Was I"

EMILE FORD

"Emile Ford Hit Parade"

(7" E.P.)

THE FANS WON'T LET ME DOWN SAYS ELVIS

AMERICA is asking the same question. The pointed one: "Is Elvis slipping?" When he reported for work on "G.I. Blues," Elvis looked a nervous, anxious star. And little wonder. For this is a trying time for him—he is fighting, what many people in Hollywood call, "Presley's Biggest Battle." And Elvis is the first to admit—it will be a battle.

Consider the facts. Two years ago, Elvis was the unchallenged king of rock 'n' roll. He stood firmly at the top. His records sold by the millions and his films were breaking box office records. At that time, his producer, Hal Wallis, could say: "Elvis is the hottest property in Hollywood. His name is magic."

It was true. Then came Army service. And for two years Elvis was absent. What effect this will have on his career? As one American film writer has said: "A two-year absence from the active show business arena can be the kiss of death." Proving he is the big name he was before he went to Germany will be a huge task for Elvis. A lot has happened while he's been away...

Hollywood has changed. "Several new faces have shot up all over the place—and these new faces are proving tremendously popular," said a publicity man.

How many fans has Elvis lost to this fresh talent?

He may have lost more than he bargained for...

Five singing stars have blossomed in the States since Elvis went away.

Fabian, although only a new sensation, has sold over four million records already. Paul Anka has sold nine million discs, has his own radio station in Los Angeles, a publishing house and a restaurant—all of which he has bought out of the money he has earned in the last two years.

Britain, too

Frankie Avalon has sold five million records. Rick Nelson 13 million. Rick needs five secretaries to handle his mail.

Finally, there's Bobby Darin—who has shot to the top since Elvis has been away!

In Britain there are singing stars who could well have stolen some of the limelight from Elvis—for good.

And Elvis is well aware of this. He said: "While I have been in Germany, a lot has happened to the show business scene. The new pop

but even the States are calling this his biggest battle ever

singers are very good. I'm not kidding myself."

His first record on leaving the Army, "Suck On You," got to the top of the hit parade. But it only stayed there a week.

Show business people say: "Presley's main problem is not so much the fact that a lot of new young boys have appeared. It is this—he is going to have great difficulty not disappointing his public."

That's a point. *Elvis has been away a long time but people haven't stopped talking about him. There has been a vast amount of publicity about his return. His new film, "G.I. Blues," will have*

to be really great to live up to everyone's expectations. If it is even a slight disappointment, the fans will feel let down.

Another Hollywood man was quick to remind me that there is another aspect of this "two-year gap."

Elvis's faithful followers are now older. Will they still go for him in a big way? Or have they out-grown him? Have they matured and are they therefore, looking for a more adult type of music?

If they have out-grown him, will the new generation like him as much as the younger ones did.

There is no doubt that Elvis must be pondering these points. That is why he looks nervous as he prepares to shoot scenes for "G.I. Blues."

One man, however, believes Elvis will have no difficulty in winning his biggest battle—Hal Wallis producer of "G.I. Blues."



PRESLEY — faith in his fans.

this "long-haired teenage idol" in their midst. But what happened?

He worked hard. He did all that was asked of him—and more. His senior officer said: "Presley really does his stuff. He is a model soldier."

Little things

With the other soldiers, he was tremendously popular.

"I remember one night getting back to the camp late," said one American who knew him. "And as I approached our hut, I could hear a guitar and a soft voice singing. When I got in, I realized it was Elvis. He was sitting by the window, in the light of the moon, quietly singing hymns to the lady. And they loved it."

Another soldier who met Elvis in the Army said: "He was tremendously generous. If any of the boys were short of cash just before pay day he used to lend them whatever they wanted."

It is little incidents like this that made Elvis so popular while he was away. He made no enemies—but he must have made thousands of friends.

News of Elvis's friendly ways was quick to reach America—where they are very proud of Elvis.

Elvis's friends say there is a great change in him.

"He is brighter," said one. "He seems to have broadened his outlook. A working colleague points out that Elvis didn't once forget his fans while he was in Germany."

"No boy could have been more dedicated," he said. "Elvis was always letting us know how he was getting on, and asking us to keep his fans well informed."

Will Elvis remain king? Can he win back the fans he has lost?

When "G.I. Blues" comes out, we will know the answer.

Meanwhile, what does Elvis say? "Naturally, this is a trying time for me. But I think my fans will be just as enthusiastic. I don't think they will let me down."

Elvis has faith in his fans—and in himself.

Peter James

In Hollywood, it's smiles and a joke for his co-star. But the worries are there...

Charlesworth gets the third degree

I DIDN'T interview Dick Charlesworth. I gave him the third degree for I was determined to find out why today's jazz band leader goes for THAT sound. And after this cross-examination, during which I had Bob Wallis' LP playing, I decided that Dick Charlesworth is very sincere indeed about his piano-less banjo rhythm section. Anyway, I've known Dick for four or five years...

Dick Charlesworth, born in Sheffield 28 years ago, came to London in 1952 and took up the clarinet the same year.

After a short "gigging" spell, he joined Jim Weller's Band until 31 years ago, when he decided to front his own outfit. At the time he worked in the Ministry of Labour in the city—where most of the rest of the band worked.

"The City Greats" tag came quite naturally," says Dick. "So did the uniforms."

After two years at the Palm Court, Purley, Dick decided to turn pro. "In the days of not much work, we stayed together, probably the one secret of our success," he said.

"By the end of the first year, we were working six nights a week as semi-pros. In spite of a wife and a very young baby I decided to go to Germany."

"We worked really hard in the New Orleans Beer Bar in Düsseldorf—8.30 to 3.30, seven nights a week. We slept all day. We had only two days off the whole time. Never saw the town. Very expensive, anyway. We're thinking of going back to Mannheim this summer."

Why did he, like so many other

British bands, adopt the piano-less rhythm section?

Said Dick: "I don't think a piano is necessary. I like the banjo sound. It's good to play with. I agree it gives the band a commercial sound but the fact of commercial success and the



DICK CHARLESWORTH

banjo is purely coincidental. "About the sound the band gets—I'd like to say that I don't buy British jazz records, I didn't buy any records until I'd played two years, but then it was the American Greats. My tastes are pretty wide, but I certainly don't play one style because I'm after anyone else's sound."

Owen Bryce

His crown

Said he: "Will Presley be as big now as he was before the Army? Man, he'll be bigger. He's an even greater entertainer now. Nobody will take the crown away from him. His National Service didn't do him any harm, as many people think—it did him a power-of-good. He's won thousands of new admirers as a result of it."

While Elvis was in Germany, he surprised a lot of people.

They were all willing to pounce on





JEANNE BLACK

He'll have to stay

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Teddy Johnson STAR OF TV, DISCS AND RADIO, WRITES FOR YOU Now a Princess's cousin sings rock —and he's Irish

BEGORRA! Brabbers! And whoops-a-daisy. Just as Pearl and I were settling down to put her blouse and my shirt on the Derby, the phone rang. And for the next five minutes, we chatted with the latest disc discovery. An Irish lad who sings rock!

Let's introduce him... Tim Conner (christened Noel Flannery).

Five feet eight inches of good-looking scholastic genius. Topped the whole of Eire when he sat for the matriculation, did this 19-year-old. And gathered in a handful of distinctions—in Greek, Latin, Gaelic and English.

Oh dear, what is rock 'n' roll coming to? Intellectuals are invading from all sides. I asked about his background.

TIM CONNER... he headed for Australia to study law, but he only got as far as Kensington, where he sang in The Battery. Now his first disc, "Rosemary," is bringing the tears to the eyes... but Tim's happy the number looks like being a good seller.

Well, after matric, it was decided at a family conference that he should study law. And so a passage for the University of Sydney was booked.

But Tim never landed "down under"—a disc-discoverer decided he would land "up-top" on the hit parade. So he sang in the Battery in Church Street, Ken-

sington, the place that nurtured Emile Ford and Jerry Lordan to stardom.

One more thing about this nice, level-headed youngster. He is the cousin of Princess Grace Kelly—so how about that?

His cousin has already set the precedent for top ten sales, when she sang the dust from the film "High Society," "True Love," with Der Bingle.

Now Tim plays every week at the Overseas Club. The other night, he went back to the Battery. A nurse button-holed him.

"I've bought your new Decca Record of 'Rosemary' and I've played it to the other nurses at the hospital," she said rather coyly. Tim asked about the reaction from herself and friends.

"We cried," she blubbered. "It did something to us."

I'll be interested to hear if there is a spate of hanky-using after this disc gets around.

Cleo—back to the stage with an all-star cast

My last week's exclusive tip that Cleo Laine was going back on the stage proved to be true.

She is to play the lead in a new revue, "Here Is The News."

She will headline an all-star cast in a jazz-influenced show by a team of brilliant writers. Looking down the list of eight writers, I find such names as Eugene Ionesco who wrote the current Sir Laurence Olivier success "Rhinoceros"; N. F. Simpson, whose "One Way Pendulum" is at the

Criterion; John Bird and Peter Cook's "Pieces Of Eight." A galaxy of talent.

The orchestra, conducted by Donald Purchase, includes such top jazzmen as Les Condon (trumpet), ex-Dankworthites Laurie Monk (trombone) and Alex Leslie (baritone).

I am looking forward to seeing the show in the West End when we return from our Blackpool season.

Rehearsals start in July, and the show opens a pre-London run on August 1 at the Coventry Theatre.



HE'S A STAR FOR THE SECOND TIME

FRANK IFIELD is an Australian who seems set for stardom in this country. If he succeeds, it won't be the first time he's been a star, for this 22-year-old Coventry-born emigrant had his own Australian TV show before he left to try his luck in England.

"I felt that I could gain no further experience in Australia," he told me. "All I was doing was smooth sailing and I was too young to stay on one level. I wanted to go on and improve and for any artist with international ambitions to come to England was a logical step."

This logical young man has made great strides towards his ambition since he arrived here but seven months ago. His first disc for the Columbia label entered the charts and he has made TV appearances on the "Ted Ray Show," "Flying Standards" and "The Musical Fifties" as well as numerous regional guest spots.

His radio shows include "Parade Of The Pops" and "Saturday Club." In between all this, he has toured the country with the Duane Eddy—Emile Ford package show.

His second disc has now been released by the Columbia label and I think that it is tailor-made for the Hit Parade. The titles are "Happy Go Lucky Me" and "Unchained Melody" (Columbia 45-DB4464).



EMI Records Limited
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CABLE FROM

by MAURICE CLARK

AMERICA

The brothers storm charts

ONE of the most successful young singing groups to hit the business this year are the **Brothers Four**. But this versatile foursome's rise to prominence, with their big hit "Greenfields" and their best selling album "The Brothers Four," almost didn't happen. Just before the boys were spotted, late last year in a small club in Seattle, by a Columbia Record scout, they were thinking of disbanding.

The boys, **John Paine**, **Mike Kirkland**, **Bob Flick** and **Dick Foley**, now have a new single out which looks like more chart material in "My Tani" with "Ellie Lou."

Best party of the week in Hollywood, was given by **Bobby Darin** and partner **Woody Harris**, to mark the first anniversary of their music company Darwood Music. Many teenage singers were present to toast this successful team. Already "Queen Of The Hop" and "Clementine" have proved winners for them. Both, of course, were recorded by Darin.

Latest **Frank Sinatra** album is called "Reflections" and features many of the numbers made famous by Frank in his young crooning days. Included are such hits as: "Where Or When," "Body And Soul" and "Nature Boy." This is really a must for Sinatra fans.

Disc jockeys all over the States are having difficulty in deciding which side of the new **Brenda Lee** record to play as both are potential hits. One is a slow ballad, "I'm Sorry," and the flip side an up tempo rocker, "That's All You Gotta Do." In any event, it looks like Brenda is here to stay. Nice welcome home surprise for **The Crickets**, after their recent tour of Europe and Australia, to find their disc of "Baby My Heart" climbing the hit charts. This will be their first hit for some time.

Lucky guy is **James Bradley** who recently won the **Jerry Lewis** contest to find America's "Most Handsome

Youngster." His prize was a part in Jerry's new movie "Ladies Man" and a recording contract with the LeBell label, which Lewis partly owns. His first single is out this week, called "Lonely." With his future, he won't be lonely for long.

Owing to the tremendous success on Broadway of the newly revived "Finian's Rainbow," which stars **Jeanne Carson** and **Bobby Howe**, RCA Victor this week cut an original cast album, which is already in great demand.

Nat King Cole is all set to cut some exciting titles with **Stan Kenton**, both of whom record for the Capitol label.

Skitch Henderson had a starry audience when he made his first club appearance in ten years at the London House, Chicago.

Steve Lawrence follows his own "Footsteps" in the charts with his new disc "Why Why Why." Steve is obviously going to be in great demand when demobbed in November.

For the first time in over three hundred waxings of the oldie "I Wonder Who's Kissing Her Now" it has at last been recorded by a girl, very feminine **Connie Freed**, daughter of song writer **Ralph Freed**.



ENGLISH record, "Slaughter On Tenth Avenue," by the great **Ted Heath** and his music, released here on the London label is receiving terrific reviews and getting a lot of air plays. Many reviewers are saying Ted presents the most professional and consistent band sound of them all.

It took eight composers to write **Kitty Kallen's** new one on Columbia, "Make Love To Me." It is a gem, but I would hate to be the one who sets out the royalties. **Lou Chaud**, executive of Imperial Records here, is a very happy man with the fast climbing hit of **Ricky Nelson's** "Young Emotions," and with new girl singer **Jean Turner**, who he thinks has the greatest potentialities of all the females. Her first single "Young Love Is An Old, Old Story," has got the DJs flipping.

Lee Castle, at the moment conducting the **Jimmy Dorsey** orchestra, at the Flamingo in Las Vegas, is thrilled to find his recent disc album for Epic Records, "Goodies But Gassiers," is steadily climbing the album hit parade.

Louis Armstrong's joint recording with **The Dukes Of Dixieland**, recorded live at the famous Westin Hall here,



STEVE LAWRENCE . . . in big demand as a singer, and as Eydle Gorme's husband. Young David also wants him.

is a wow. This is to be issued by the Audio Fidelity Company.

"Bye Bye Birdie," the smash off-Broadway musical, promises to have more single hit numbers than most of the musical shows we have had for many a year. **The Kirby Stone 2-0** have a winner in "Kids" and **Crash Craddock** has a beauty in "One Last Kiss."

Mercury Records have just issued **The Avons'** first release Stateside, **Titles** are "Picking Petals," which was one of the entries in the Eurovision Song Competition, backed with "We Fell In Love."

I can see discs flying between **Anthony Newley** and **Andy Williams**, now that Andy has just covered Newley's "Do You Mind." However, Tony was off to a good start, to maybe he won't mind!

"Alley-Oop" song, based on America's favourite cartoon strip, is proving to be a big hit for the **Hollywood Argyle's**. Main stay of this group incidentally, is **Garry Paxton**, who is Flip of Skip And Flip.

Irish tenor residing here now, **Brendan O'Dowda**, had his first album of all-time Irish hits issued this week by Capitol.

One of my favourite singers, **Patri Page**, does a beautiful job on her new single "One Of Us," a western type number which suits the Page voice. One of the most outstanding things, musically, on this disc, is some excellent harmonica playing.

The series where the stars say what they feel

I can do without a top ten disc

name does not appear in the charts for some time.

I have not had a record in the hit parade for a while—and there are many other popular singers who have not.

But I am not finished—and neither are they.

Nor am I searching desperately for a song which might be a hit, as some people seem to think any singer without one might be.

I look for good numbers that suit me. Naturally, when I find them, I hope very much that they will catch on. But—I repeat—it is not vital.

Although I have never taken rock 'n' roll seriously myself—it is not my cup of tea—I must say that many of our young rock singers are emerging with shining colours.

People like **Tommy Steele** and **Cliff Richard** are playing their cards really carefully, and now they are beginning to reap the benefits.

Noise

But I often wonder if their fans are really doing them a favour when they scream during their act.

For my type of singing, I prefer the audience to be silent and I have a hunch there are many fans who would prefer it that way with singers like **Tommy** and **Cliff**.

I have often heard fans complaining that "we could not hear him for the noise."

But what makes me wonder more than anything whether the fans are doing their idols a favour by screaming, is the fact that it keeps away the older people who might otherwise have come along.

Many people just refuse to visit a theatre if they know there is likely to be so much noise they will hardly be able to hear the artist.

On June 10, a new disc of mine, "The Unforgiven," will be released. I have great hopes for it although, naturally, I would not like to predict that it will get into the top ten.

NEXT WEEK
PET CLARK



JUST how important is it for a singer to have a record in the top ten? Ever since there has been a hit parade, people have argued this question. And what a lot of rot some of them have talked!

First, let us get one thing straight right away—pop singers who say it is not at all important (and some have said this) just do not know what they are talking about.

Similarly, any pop singers who say it is of vital importance do not know what they are talking about, either.

I know, because there have been times when I have had records bouncing way up into the top ten and there have been times when I have been without a hit.

I am familiar, as most pop singers are, with the effect it can have.

To begin with, what good can a hit disc do a singer?

Well, it certainly makes him feel good. It is a great morale booster. I know I was on top of the world when I had one of the biggest selling discs of the year in "No Other Love" and, more recently, when "The World Outside" and "The Wonder Of You" did well.

Also, it brings good publicity to an artist.

It ensures that your name is constantly before the public eye because a hit is, naturally, played regularly on the air and television, and people associate you with it every time they hear it.

A singer with a hit on his hands will be sure to find, too, that he is in constant demand for television shows.

And he gets the important television spots, such as the star turn in "Sunday Night At The London Palladium."

What about the singer without the hit?

RONNIE HILTON—"I look for good numbers that suit me."

STRAIGHT
Ronnie
Hilton
TALKING

Well, as I have explained, there are people who suggest it might mean the end of him.

But that is rubbish.

It might be dangerous for an unknown, who has suddenly risen to fame on the strength of one hit record and nothing more. He will find that he will have to follow it up with another hit—and quickly.

But for a singer who has established himself with much care and hard work, it is not a major disaster if his

Fifteen years he's played the shows, backed the stars

Beat or ballet— Ornadel plays it all



CYRIL ORNADEL . . . music for the million, but only recently a pop disc.

CYRIL ORNADEL has entered the pop field—and if his first disc for MGM, "Begin The Beguine," should make the Top Twenty, it would be just one more landmark in the many-sided career of this brilliant musical director. Cyril Ornadel is known to millions as the musician who fronts the "Sunday Night At The London Palladium" orchestra. A position he has held for three years. Behind his disarming boyish grin is a wealth of talent—talent that has expressed itself in every musical field.

Basically, Ornadel is a serious musician. He studied his art at the Royal Academy of Music.

Before becoming musical director for "Sunday Night At The London Palladium," Cyril held the same position for successful music productions, including "Kiss Me Kate," "Call Me Madam," "Kismet," "Wish You Were Here," "Pal Joey" and "My Fair Lady."

So he had plenty of experience of dealing with top stars before going to the Palladium. In that job, he has had to handle an even vaster array of artists, varying from Dame Margot Fonteyn to Ella Fitzgerald, and in three years, he has earned the confidence of them all. Cyril and his Palladium Orchestra have accompanied Nat "King" Cole, Eartha Kitt, Howard Keel, Kay Starr, Frankie Laine, Jane Morgan, Johnnie Ray, The Platters, Alma Cogan, The Beverley Sisters and, newcomer to the list, Cliff Richard.

In the classical field, he has played for Mario Lanza and Margot Fonteyn, but the problems of versatility have been overcome with amazing ease.

"Indeed," says Cyril, "each member of the orchestra is an experienced musician and individually, the boys find no trouble in adapting themselves to arrangements, whoever they're for."

What do the rock stars say about this phenomenon? I cornered Cliff Richard, whose success on stage has hinged on the Ornadel backing.



CLIFF RICHARD . . . Cyril is 'with' rock, he says.

Said Cliff: "Cyril and the Palladium Orchestra are definitely 'with it,' as far as myself and the Shadows are concerned."

"From time to time, when on tour, we have wanted to use local groups and bands to add to the effect of our sound. In many cases, rock is not a happy medium for musicians, and I realise that Cyril and the boys had to do a great deal of adapting to follow our trend."

"They have made a great job of it, and Cyril is one of the very few conductors who has accepted our music as part of his work."



EARTHA KITT . . . just one of the stars he backed.

Tribute indeed from Cliff. But what does Cyril have to say about rock?

"I enjoy all forms of music, providing it is played well," he said. "I like rock, and on the very few occasions I have been connected with it, I have thoroughly enjoyed the change."

"When you are playing for so many varied types of performers, you cannot afford to let personal tastes direct you, and you strive to do your best in any sphere."

June Harris

ALONG THE ALLEY

NEWS FROM THE STREET OF MUSIC

ROY PITTS of Sheldon Music, one of the companies in the huge Chappell group, has been telling me about Jimmy Jones, the American singer who has been in the top half of our hit parade in recent weeks with his MGM disc of "Handy Man."

Jimmy hails from Birmingham, Alabama, and is a well-built six-footer. His singing career started in earnest when he made a demonstration disc at the request of song agents. He asked if he could use "Handy Man," one of his own compositions, and his wish was granted. The results greatly impressed the jaded ears of the small audience of agents and recording engineers in the studio, and within a few days "Handy Man" was released commercially in the States.

Sheldon Music publish the number over here, and they also have the rights of the next Jimmy Jones record, which is released by MGM this Friday. Its title is "Good Timin'," and, having heard an advance copy in Roy's office, I don't think I'm being unduly reckless in predicting more hit parade success for the American Jones boy. He belongs to the more uninhibited school of rock 'n' roll vocalists, and "Good Timin'" is in the best tradition of this clique.

Sheldon, who handle exclusively American material, have had some big successes in the last few months, notably "Seven Little Girls Sitting In The Back Seat."

ORIOLE exploitation man Ron Bell regaled me with a list of that label's current and varied selection of releases when I called in at their new Bond Street offices.

A likely candidate for hit parade honours is Dick Jordan with his recording of "Little Christine," published by the Mellin group. Oriole's top songstress from Wales, Maureen Evans, is one of the artists to record Leeds Music's

"Paper Roses," and might make it the number to score the really substantial record success which so far has just eluded her.

The Raindrops have made an Oriole disc of the much-recorded "Banjo Boy," published by Florida Music, and Clinton Ford has temporarily deserted the Mersey in favour of the Suez Canal by recording Leeds Music's cashah plug "Mustapha."

THE informative Al Leslie has provided me with another mass of details about present and forthcoming releases from the floorish-



JIMMY JONES

ing Aberbach group of companies. Fontana are releasing a new Johnny Mathis single of "Star-bright" and "All's Well." First title belongs to Johnny Mathis Music, and the second to Hill and Range Music. Bobby Rydell's Columbia disc of "Ding-a-Ling," released last Friday, is published by 17 Savile Row Music. Other potentially strong numbers are Knox Music's "Baby Baby, Bye Bye," sung by Jerry Lee Lewis in London, and Belinda Music's "The Lonely Soldier," sung by Jerry Butler on Top Rank.

NIGEL HUNTER.

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The fabulous Flee-rakkers



We live for rock, say the "naughty, nasty little boys"

THE name is Flee-rakker. In English, that means "naughty, nasty little boy." But despite the translation of his Flemish name, Peter Flee-rakker is the leader of one of the fastest-rising beat groups in Britain. He is also a full-grown 26.

Says Peter, who plays tenor and baritone sax: "We have worked hard to attain a 'sound.' The result is a cross between that of the John Barry, Seven and Duane Eddy and the Rebels.

Dave "Tex" Cameron, 21, the lead guitarist, says: "Rock is the only thing, man, so long as it's played good. I live for working, and when I'm not working, I sleep. I'm a regular lay-about."

Peter shares that philosophy. "Tex

speaks for all of us in saying that we love rock," he said. "While our personal tastes differ in music, when we're on the stage we're united in our playing."

The Flee-rakkers' first disc on Triumph, titled "Green Jeans," is a beat version of that old English madrigal, "Greensleeves."

Accent on the rhythm

"We picked a minor chord for this disc," recalled Peter. "Then we worked our arrangement round it. In fact, that is how we write and arrange most of our numbers, and once we have a theme, we all add a few arrangements and hope for the best."

Doog Henning, the baby of the group at 18, added: "Although Peter has written a great deal of our music, we have managed between us to contrive some new ideas on how it should sound."

"However, when we're playing, if we're using any numbers recorded by

Eddy, Bert Weedon or Johnny and the Hurricanes, we like to keep as close to the original arrangement as possible."

Said 25-year-old Elmy Darrant, lifelong friend of Peter and tenor saxist with the group: "Today's sound has to be based more on the rhythm section side, with the saxist fitting in."

Peter said: "We naturally want to keep ahead of time, and if the musical trend switched to flutes or even strings in a small group, I would increase the size of the unit accordingly. If the trend demands it will play what they want."

The Flee-rakkers favour a guitar sound. Said Dave Cameron: "We have been influenced to some degree by the sound of Duane Eddy and the Rebels and their fabulous 'twangy' sound."

Song for the drummer

"We play a lot of their numbers, at they are usually demanded by our audiences. But when we're not doing one of the Eddy numbers, we don't try to sound like him."

The Flee-rakkers also include Ronald Maryon on rhythm guitar and Phil "Sam" Curtis on drums. Peter Flee-rakker and the group have written a song dedicated to their drummer, called "Shiftless Sam."

Said Peter: "We called it that because 'Sam' can never keep still, and always gives the impression of being a bit of a 'nut.'"

The boys' next release is to be "Crazy Train," coupled with "Sunday Date," a guitar number.

Next Monday, they start work on their first film, "London Nights," and are currently appearing on Mondays and Wednesdays at the Majestic Ballroom, Finsbury Park.

From next Tuesday, they will appear weekly at the new Gaiety State Ballroom in Kilburn, and on Saturdays at the Putney Ballroom.

Jean Carol

You're due very big su

BILLY ECKSTINE and Frankie Vaughan have a surprise for British as tour later this year. Eckstine disclosed this on his recent visit to Mel and at the Embers nightclub. "My friendship with Frankie Vaughan goes back to the time he had me sing. I told people in the States that here was a boy who could not had he talent as a singer, but he had plenty of showman-ship to go with it."

"Anyway, while in Hollywood making 'Let's Make Love' with Marilyn Monroe and Yves Montand Frankie came over to my place at Encino in the San Fernando Valley for dinner. We discussed a few things.

"I would love to give you more details, but everything is in the planning stage at the moment. Once things are definite, however, I am sure it will come as quite a surprise."

Eckstine's fortnight visit to Melbourne earned him the best publicity a visiting artist has had for some years—mainly because of his work for the Royal Children's Hospital Appeal.

TV marathon

Eckstine had been booked by the TV station organising the appeal "television"—TV marathon for a 15-minute evening spot singing request numbers for donations.

Instead, he turned up at the station at lunchtime—and stayed all day reading donations and singing requests for funds.

Some viewers offered him more than £250 for request numbers like "Wildest Gal In Town" and "I Apologise."

After that, the Press never mentioned his name without the "Mr. Fabulous" prefix—and he became the first visitor to be made an honorary life governor of the hospital, receiving the award from Lady Murdoch at the nightclub where he was singing.

Since his last visit to England, Billy has been travelling... the nightclub circuit in the States; then round the capital cities of South America and finally, Australia.

He admits to tour fatigue and says that as the father of seven children, he would rather spend more time at home.

For that reason, he says, he would

—if Vaugh Eckstine

like to get into movies—which would make it the first time a guy has wanted to get into Hollywood merely to stay at home!

But breaking into Hollywood, even for a man like Eckstine, has its problems...

"As you know, there is still a bit of a problem regarding negroes and movies," said Billy. "There are still many bigoted and ignorant people around who think that negroes are only fit for Jim Crow parts."

"But things are changing and it will only be a matter of time before there is no place for the bigot in America. Things like Little Rock and Sharpsville, horrible as they are, are hastening the reconciliation of the races through the moribundness of such events."

With May

Disc news for his fans is that Billy has just made an album with Billy May, titled "Once More With May."

"It was only made last month and I am delighted with it," said Billy. "May's backing is just fabulous. As the title suggests, it is mainly old standards—things like 'Black Magic,' 'Blues In The Night,' 'Stormy Weather,' 'Cottage For Sale' and others."

"I think it is one of the best things I have ever done on record, although it is not the type of thing that will zoom to the top of record sales. It is



MODERN

WHO is the most controversial musician in jazz today? Undoubtedly 30-year-old Tessa Ornette Coleman, the plastic alto saxophonist who acceps conventions.

Never, since the very early '40s, has musicians' and critics' views been so divided—or confused, by Coleman's first really new thing in jazz in two decades?

Coleman believes in complete freedom in improvisation. Yet the chords he employs in his "jazz" choruses appear

NEW THIS WEEK

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BANJO BOY
RICHARD WOLFE
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for a surprise

audiences... they may team up for a Melbourne, where he performed on TV last week quite a few years. After I first I really make the grade one day. Not only that is a rare combination these days.

ghan and team up

the type of album that will be selling just as many in two or three years' time as it will when first released. And I guess it is much better that way.

After Australia, Billy is returning to the States for more nightclub engagements and expected to be touring some other countries.

South Africa was not on the list. "I don't reckon I would ever sing there," he said. "My friend Sydney Poitier, the actor, was there and he told me all about it."

Talking about rock 'n' roll, Eckstine said he could sum it up with one word—"Garbage."

No choice

He added: "The only reason it is popular is because people are offered no choice in popular songs. I think it is important to know what the composer had in mind. I am at a happy marriage of the music and the lyrics. Rock does not do that."

With Billy on his visit to Melbourne was his glamorous wife, former actress Carol Drake, who co-starred with Clark Gable in "Band of Angels."

She has not made a movie since then. "Billy won't let me," she says. "That's right," says her husband. "She is a fine actress for a better housewife."

John Burrows



JOE BROWN . . . versatile, and now even more so.

And now Bart has written for Joe

It is always an important event in an artist's career when a top song writer of Lionel Bart's calibre writes a song especially for him. Look what a landmark "Living Doll" was in the career of Cliff Richard.

Think, too, of Tommy Steele's many Bart-tailored hits. And currently, of course, there's "Do You Mind?" specifically written by Bart for Tony Newley.

So it was a big thrill for Joe Brown to hear that Lionel had written a song for him . . . a thrill and a surprise. Because this wasn't the sort of song that Joe was used to singing in public.

It was called "Jellied Eels," and unlike "Darktown Strutters Ball," after the school of Freddy Cannon, it was after the school of Harry Champion—the Cockney Music Hall star of pre-war days.

Joe was delighted. He's been singing Cockney pub-songs ever since he was big enough to push his barrow, and he took to "Jellied Eels" like a Pearly King takes to a pint of bitter.

In order to preserve the Petticoat Lane flavour of the song, Joe insisted that for the record session a Londoner should arrange and direct the music.

Bill Shepherd was just the man. And his arrangement certainly came

as a surprise. The line-up contained no sign of a twangy guitar or a honking sax—not even the inevitable plucking strings.

The studio was filled with musicians armed with such instruments as an out-of-tune pub piano, several different sizes of motor horn, a xylophone, a Boys' Brigade drum, and even a pair of best chain store desert spoons.

To give everyone the feel of the thing, the familiar aroma of nutty brown ale hung in the air from half-crowned flagons stood in odd corners.

The net result was a disc that sounds as if it must have been recorded in the public bar of the Old Bull and Bush. The only snag is that I doubt if much of this recording will be comprehensible in quarters north of Potters Bar.

THE other week, I said that the new trend in rock was towards Ray Charles' style of music . . . a sort of Gospel 'n' Blues. Since then

I shall miss a lot of talent

I'M very sorry that in a couple of weeks, the "Wham!!" series will be coming to an end. Sorry, chiefly, for this reason—there's a new crop of young recording artists with a stack of talent, and I'd have liked very much to have used them on the programme.

Three in particular I'd like to mention. Kenny Lynch, Steve Perry and Ray Coussin, who've all come out with excellent first discs . . . discs that show they have really first-rate voices.

I've seen them all in action and each one promises to develop into a very classy stylist.



by **JACK GOOD**

producer of Wham!!

the handful of teenage fans who had managed to get into the packed auditorium.

It was the deb. set that gave out these very unladylike shrieks. If Mr. Rivers carries on like this, he'll become a regular feature at Coming-Out Balls—like Tommy Kinnman—or perhaps not QUITE like him.

On stage, Danny was surrounded by a line of upper-crust chorus-girls dressed as "Espresso Girls" in huge back-combed hair styles and Italian shoes with vicious points. The programme reads: "Winkle Picker Shoes by Stan's of Battersea Park." With any luck, Stan should be moving into the Bond Street area quite soon. . . .

Cliff Richard has given the trend a boost by featuring Charles' "What I'd Say," twice on TV.

I certainly hope it catches on in a big way over here, for Charles is the one link between rock and jazz. He's greatly admired by both camps.

Sammy Davis, Jr., Elvis Presley, Bobby Darin, Adam Faith, Billy Fury, Connie Francis, and even Tony Hall, have all gone in print as saying that they rate Charles very highly.

To get that sort of universal approval means he MUST be good. Maybe Ray Charles represents the ultimate fusion of Jazz, Gospel, Pop and Rock. If so, he's done what most people thought was impossible.

HERE'S the latest on Danny Rivers' rock 'n' rolling appearance in the middle of the musical comedy, "Mayor's Nest." On the opening night, Danny's performance was greeted by continuous screaming . . . but not only from

JAZZ SCENE BY TONY HALL

to bear little or no relation to those of the time he is playing.

Explains Coleman: "Chords are just names for sounds, which really need no names at all, as names are sometimes confusing."

Here are a few quotes from top jazzmen talking about the controversial Mr. C:—

JOHN LEWIS: "He is the only really new thing in jazz since the innovations in the mid-40s by Dizzy

Gillespie, Charlie Parker and Thelonious Monk."

DIZZY GILLESPIE: "Are you cats serious?"

THELONIOUS MONK: "Man, that cat is nuts!"

GUNTHER SCIUILLER: "His qualities . . . are the first new realization of all that is implicit in the music of Charlie Parker."

CHARLIE MINGUS: "He is really an old-fashioned alto-player. He's not as modern as Bird."

CANNONBALL ADDERLEY: "I am sure there is a place in jazz for an innovator of this type. He is an innovator of the first water, but he is certainly no Messiah."

COLEMAN himself: "Some musicians say if what I'm doing is right, they should never have gone to school. I say there is no single right way to play jazz . . . in music, the only thing that matters is whether you feel it or not."

"You can't intellectualize music; to reduce it analytically often is to reduce it to nothing very important. It is only in terms of emotional response that I can judge whether what we are doing is successful or not. If you are touched in some way, then you are in with me."

In Britain, too, controversy rages. A year ago, I lent Coleman's first LP to two of Britain's best. Their comments were completely opposed.

Said **TUBBY HAYES:** "He can't even play his instrument."

Said **DIZZY REECE:** "Ha! Ha! I heard gussy sound like him in Jamaica. I dig what he's trying to do." Then jazz authority, **FRANK DIXON** played a Coleman record on the BBC's "Just Jazz." Said Frank: "I've never known a record cause so much controversy. The letters simply poured in. For or against?"

Coleman is someone you either love or loathe. Someone you cannot ignore. I suggest you make up your own minds. His first two albums ("Something Else" and "Tomorrow Is The Question") are available here on Vogue-Contemporary.

What, you may well ask, are MY reactions to Ornette? Simply this . . . I like most of his compositions very much. Like all non-musicians (and a few of the more honest musicians), I haven't a clue what he's up to in his improvised choruses. But his playing has an immense appeal to me EMOTIONALLY.

*** Congratulations!**

ANTHONY NEWLEY

on being awarded a Silver Disc for

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DISC DATE

with DON NICHOLL

Two chances for Vincent



GENE VINCENT . . . either side of his first British made disc could be a hit.

The Hurricanes whip oldie into a best seller

JOHNNY AND THE HURRICANES

Down Yonder; Sheba
(London HLX9134)★★★★

IT is forty years since Wolfe Gilbert wrote *Down Yonder* as one of the string of hits he turned out.

Johnny and the Hurricanes whip it up as a happy revival with some rock noise in it. Makes a good number for the group with the electric organ piping away merrily on melody. The boys should be riding another heavy seller here.

Sheba runs a Middle Eastern motif into a solid juke box sound with a steady beat. Mr. Paris and his crew seem to improvise with each release. On both sides of this disc the work of Paul Tesluk on organ helps considerably.

DON COSTA

Theme From "The Unforgiven";
Streets Of Paris
(London HLT9137)★★★★

I HAVE already reviewed the version of the theme from the film, "The Unforgiven" by the McGuire Sisters. From that straightforward ballad treatment, turn now to a sweeping orchestral arrangement by Don Costa.

Costa uses strings excellently here and his vocal chorus is employed as

★ JOHNNY KIDD . . . rocking "Yes, Sir, That's My Baby."

GENE VINCENT
Pistol Packin' Momma; Weeping Willow
(Capitol CL15136)

D N T
THIS is the disc Vincent made in the British studios with Norrie Paramor directing the beat hunking for him. "Pistol Packin' Momma" has been a top seller before now and I think it will roar away all over again.

They tell me Eddie Cochran laid down the beat arrangement for Gene. Certainly fits the boy. He sings it with himself and the ducting is effective.

"Weeping Willow" is a slow rock-a-ballad. I should imagine Presley would have given gold to get his hands on this song. A very good number with piano and plucked strings used for the backing. One that will be hanging and spinning around for a long time, I would say.

Bought for either side, the disc is worth its money all right.

JOHNNY MATHIS
Starbright; All Is Well
(Fontana H254)

D N T
FOR some reason or other "Starbright" keeps reminding me of "Laura." Certainly has the feel of that sort of ballad about it—and it is a fine choice for Johnny Mathis.

The singer drifts warmly through this love lyric while Glenn Osner's orchestra and feminine choir supply the haunting accompaniment. A cloud wanderer which ought to sell as high as the sky.

Particularly since it is coupled with the Jerry Leiber-Mike Stoller number, "All Is Well." Theme of this easy driver is taken from the town watchman's cry of "twelve o'clock and all's well." Beautiful number sung with the special magic of Mathis. Osner's big hand hunking is special, too.

Either side deserves parade status.

part of the orchestra not to sing lyrics. Sizeable as befits the melody. Accordion leads for the Paris pointing on the flip of course. Costa slow waltzes this melody with haunting strings and chorus work behind the lead instrument.

MARK ANTHONY

Why Didn't You Tell Me?; Foolishly
(Decca F1124)★★★★

MARK ANTHONY (who relinquished his real name of Tony Bloom for the "lend-me-your-ears" appellation), is a 23-year-old Londoner with a strong deep voice. Here, the 20-year-old enjoys the benefit of first-rate studio sound and a slick plucking accompaniment directed by Charles Blackwell. The song itself may not be startling, but the overall effect has a parade feel to it.

Angela Jones is a school-time num-

DINAH WASHINGTON AND BROOK BENTON
I Believe; A Rockin' Good Way
(Mercury AMT1099)

D N T
THIS is a partnership I would like to hear from more than once. Miss Washington and Mr. Benton work oh-so-smoothly together as they gear the slick rock novelty "A Rockin' Good Way."

To strings directed by Belford Hendricks the stars plant a simple tune with a neat lyric idea. I may be sticking my neck out a little too far, but I think this record will see the inside of the Twenty.

I tip it not only because the training strikes sparks on "A Rockin' Good Way," but because of the way they handle the revival of the "I Believe" ballad. Taken slowly with some intriguing wandering on odd notes.

A disc which definitely grows on you.

TOMMY STEELE

What A Mouth; Kookaburra
(Decca F11245)

D N T
WRITTEN BY R. P. Weston 55 years ago for music hall comedian Harry Champion, the cheeky cockney song, "What A Mouth" (not a nose and soul) is brought out for a modern airing by today's cockney star Tommy Steele.

Performed in front of an audience of fans as part of the LP "Get Happy With Tommy," the track just had to be issued as a single. One of the catchiest, happiest sides of the year, with Tommy in fine comedy form. Here there's no doubt he is right in the traditional line of people like Champion.

For the other side, Tommy sings the musical comedy number, "Kookaburra"—and makes this a breezy, chuckling item, too.

I'd go so far as to say this is the best record Steele's ever made.

Marke—developed correctly he could be big.

Foolishly is a slow romancer on which the singer gives me the impression that he is being very careful about his pronunciation.

MICHAEL COX

Don't Want To Know; Angela Jones
(Triumphs RGM101)★★★★

SWITCHED from the Decca label to Triumph's growing stable, Michael Cox may well enjoy his happiest success to date with the latter *Don't Want To Know*.

Here, the 20-year-old enjoys the benefit of first-rate studio sound and a slick plucking accompaniment directed by Charles Blackwell. The song itself may not be startling, but the overall effect has a parade feel to it.

Angela Jones is a school-time num-



★ JOHNNY MATHIS . . . a fine choice of songs . . . could be either side in the charts.

ber ("I'll carry your books") and although the idea behind the production is neat, it does not quite come off. Here the sound is not achieved so well.

THE BLACKWELLS

Unchained Melody; Mamma On The Hill
(London HLW9135)★★★

ANOTHER revival of *Unchained Melody*. This time by a vocal group who turn it into a slow, rippling luller. Not unimpressive, but there is nothing to rave about. Country-style ballad for the other side.

STEVIE MARSH

Over And Done With; A Girl In Love
(Decca F11244)

DONT know whether she is doing it deliberately or not, but Stevie Marsh's vocal for *Over And Done With* sounds as if she is having a little fun at Shirley Bassey's expense. Makes the performance amusing, anyway.

Number is an easy beater with a hesitation gimmick. Vocal group behind her.

A Girl In Love is a flowing ballad treated in warm, affectionate manner.

Nice contrast to the upper deck. A record which should sell for Stevie.

BOBBY DEACON

A Fool Was I; Where's My Love?
(Pye N15270)★★★★

INFLUENCED by the Cliffs and Marty, who have gone before, Bobby Deacon makes his disc debut on a good beat item. *A Fool Was I*. One of the dark, mike-hugging numbers that have done well in the past, it could still stand a chance of reaching the sellers.

I think it is a pity that the 17-year-old Bushey boy is a bit too imitative. If he can find a style and sound that are more his own, he could rise high.

Pye, of course, will be working very hard to move this initial release—and there is no doubt they will have some success. Personally, I like the boy better as he sings the lighter ballad, *Where's My Love?* (written by Paul Anka). Here Deacon is more distinctive.

DAVID KINNAIRD

Mairi's Wedding; Northern Lights Of Aberdeen
(Top Rank JAR38)★★★★

A TRADITIONAL tune for Mr. Kinnaird as he skips lightly through the familiar *Mairi's Wedding*. For those who enjoy their Highland fling.

Northern Lights Of Aberdeen is a quick Scottish waltz with a nostalgic flavour to the lyric. Nice singing by Kinnaird.

EDDIE CALVERT

Farewell My Love; Gabbie
(Columbia DB4473)★★★★

A CONTINENTAL success designed along similar lines to "Petite Fleur" is *Farewell My Love*, which brings trouper Calvert back on the scene after his travels.

A first-class backing (by Martin

*****—EXCELLENT
 ****—VERY GOOD
 ***—GOOD
 **—ORDINARY
 *—POOR

D
 N
 T

That's the sign that
 indicates a Don
 Nicholl Tip for the
 Top Twenty.

Slavin, I believe, although there is no label credit) will do much to help this side sell. And sell I think it will. Tune is solid and Calvert is blowing well. Gabbie dances with a lighter foot. A gay, swirling melody with Calvert frothing the Latin in it.

DONNA DOUGLAS
 Teddy: Call Me Darling
 (Fontana H256)***

WITH the Paul Anka composition Teddy, taken from the ether side of Connie Francis's "Mama" disc, Donna Douglas now has a pretty clear field for the rocking ballad.

Treatment here is not unlike that of a Francis recording, and Miss Douglas handles the number professionally and commercially.

Call Me Darling is not such a potent offering, but the ballad is taken quite pleasingly by Donna.

Ken Jones directs the backings, using male group with orchestra.

JOHNNY KIDD
 Yes Sir, That's My Baby; Shakin' All Over

(HMV POP753)***

JOHNNY KIDD with his Pirates go off on a fast rock arrangement of the oldie Yes Sir, That's My Baby. Good guitar work in the group—and the vocal is cut just right for the jukes.

I am not sure the side would not have been even a better bet if the instrumental side of it had been developed exclusively.

Shakin' All Over is a slow rock song.

JIMMY JONES
 Good Timin'; Too Long Will Be Too Late

(MGM 1078)***

JIMMY JONES slept his way to the top with "Handy Man" and his fans will no doubt be ready to reach for his latest release.

Good Timin' is way up the American Top Ten at the moment. A bright

little lilter, which Jones sings in a crazy kind of voice. Personally, I think it is a better side than his current hit. But then I didn't (and don't) think much of "Handy Man."

Too Long Will Be Too Late is a squaky beater which Jones chants to chorus assistance.

MAX JAFFA

Romantica; Love Is Like A Violin
 (Columbia DB4474)****

MAX JAFFA entering the pop lists with a coupling that has him soloing in front of a Norrie Paramor orchestra.

Romantica has been quietly building in popularity since it fell with a rather dull thud in the Eurovision Contest. This performance by the violinist will help still further—and I am sure Max's many radio and TV followers will hurry to buy the gentle, lush treatment. It will also find him many pop buyers, who may normally shy from Jaffa's type of programmes; shying without realising that they have heard him (unnamed) in many a pop backing.

The melodious **Love Is Like A Violin** is a natural for this coupling of course. Max plays in front of a bank of plucking strings.

KITTY KALLEN

Make Love To Me; Heaven Help Me
 (Philips PB1028)****

HERE is a switch in styles for Kitty Kallen. No soft-mewing ballad this time out... **Make Love To Me** drives happily with girl chorus lifting the background in sparkling fashion. Kitty moves strongly through this song and I would not put it past her to reach useful heights again. If she does, I am sure she will be the first to thank Milton DeLugg for his polished accompaniment.

On the reverse there is a slow ballad. Kitty sings this romantic plea tenderly to a lush background of strings and tinkling piano.



DICK KATZ

The Surrey With The Fringe On Top; Dreamride

(Top Rank JAR379)****

RAY ELLINGTON'S talented pianist Dick Katz now turns up on the Rank label—and maybe they're going to build him into a seller

in his own right. About time someone did.

Dick is backed by a rhythm group for these two sides.

Surrey With The Fringe On Top is given a new and interesting arrangement with Katz producing a good rumbling impression of the surrey trotting the trail. Jazz, but by no

DINAH WASHINGTON . . . in partnership again with Brook Benton, and again it is a hit.

means so far out as to miss the pop lists. Nor does it make any concessions to those who only want catchy pop ramblings.

Dreamride by Ruth Young gets a modern beat beneath it while Mr. Katz ripples through the slow melody which has been well filled. Femme chorus used here too.

THE VISCOUNTS

The Touch (Le Grisi); Chug-a-Lug
 (Top Rank JAR388)***

REMEMBER "Le Grisi"? It had a terrific vogue some while ago after it had been a French prize.

Now the Viscounts revive it with a slow growling sound . . . sax and guitar carrying most of it. I could be wrong, but I feel it will need a more out-of-the-rut presentation if the melody is to score just now.

"Chug-a-Lug" was written by the group for themselves. A rocker in the Duane Eddy style.

NAT KENDRICK

Dish Rag (Parts I and II)

(Top Rank JAR387)*

THE "Dish Rag" sounds like a poor man's Madison to me.

Nat Kendrick, with the instrumental group called The Swans, fills two sides with the rhythm.

There are question and answer vocal punctuations . . . "What's dat?" "The Dish Rag!"

I found it one and a half sides too long. I'm afraid.

WALLY STOTT

Theme from "The Unforgiven"; Mr. Lucky

(Pye N15271)****

A VERY good performance of the slow film melody by Wally Stott, with orchestra and chorus.

Strings, piano and drums are all used well—so is the vocal chorus. No lyrics sung, but the voices are blended splendidly with the musicians—and their use is not too lavish.

Henry Mancini's television show composition on the other side lightens the mood a trifle.



Connie Francis
 Sing's Italian Favorites MGM-C-401 (MONO)

Bobby Rydell
 Wild One COLUMBIA 35832 (MONO)

Gordon and Sheila MacRae
 Our Love Story CAPITOL 1138 (MONO) 57133 (STEREO)

Original TV Music from
Wagon Train MERCURY 544-1433 (MONO) CMS 1804 (STEREO)

Lloyd Price
 Mr. Personality Sings the Blues H.M.V. CLP101 (MONO)

Gene Vincent
 Crazy Times CAPITOL 1138 (MONO) 57133 (STEREO)

Drum Crazy (THE GENE KRUPA STORY)
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 with GENE KRUPA, LESLIE MANOR, ANITA O'DAY
 H.M.V. CLP101 (MONO) CSD101 (STEREO)



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WINIFRED ATWELL

Greig Piano Concerto In A Minor, op. 16; Gershwin's Rhapsody In Blue
(Ace Of Clubs ACL1026)*****

Hall Of Fame

Piano Impersonation: *Bowditch* (Bill Snyder); *Near You* (Francis Craig); *Soft Summer Breeze* (Eddie Heywood); *Ain't Misbehavin'* (Fats Waller); *How Are Things In Glovea Morra?* (Roger Williams); *Manhattan* (Carmen Cavalerio); *Milordou* (Tom Auguste); *Get Me To The Church On Time* (Andre Perwin); *I'll Remember April* (George Shearing); *Gloria A Little Whistle* (Dave Brubeck); *Down By The Old Mill Stream* (Nat King Cole); *Old Red* (Count Basie); *Will You Still Be Mine* (Erroll Garner).
(Decca LK4341)*****

JUST how much of a contrast can any artist provide? On the first album Miss Atwell very ably demonstrates her classical and semi-classical technique accompanied by the London Philharmonic Orchestra (conductor Stanford Robinson) and the Ted Heath Orchestra respectively. But album number two is the one that attracted my ears. Miss Atwell demonstrates her ability to uncannily capture the piano styles of the artists listed above. Naturally the originals will always take pride of place in any collection but "Our Winnie's" almost identical versions are nothing short of superb.

You've not to hear this new side to Miss Atwell's talent, friends. I vote the disc a winner all the way.

WINK MARTINDALE

Deck Of Cards; Melody Of Love; Steal Away; Just A Closer Walk With Thee



The Shifting Whispering Sands; Peace In The Valley; Trees; Beyond The Sunset; Little Boy Blue; Moon River.

(London HA-D2240)*****

THE first title on this album, *Deck Of Cards*, proved quite a phenomenal success when Wink Martindale revived it recently. This success has made his record company take the plunge and record an album featuring other previously successful "spoken" hits. I wonder? Will this prove to be too much for the customers? Will they flock in their thousands to hear this sentimental "Tin-Pan-Alley-poetry"?

I'm not sure what the answer will be but for all it's competence I don't think the record has a very strong potential.

Wink Martindale has a smoothly deep and caressing voice and he performs his "readings" beautifully with the melody of each offering being gently played in the background but I have my doubts, I'm afraid.

TONY OSBORNE

That's Paris

That's Paris; Under The Roofs Of Paris; Le Lido; Montparnasse; Under The Bridges Of Paris; Midnight In Montmartre; The Secrets Of The Seine; Under Paris Skies; Mes Champs Elysees; Song From The Moulin Rouge; Folies Bergere; The Pavements Of Paris; Chez Moi; Montmartre; Autumn Leaves; The Last Time I Saw Paris.

(HMV CLP1354)*****

LET'S to Paris, friends. But wait there's no need to go much further than your local record store for maestro Tony Osborne has captured the magic atmosphere with his latest LP offering. Sprinkling a bunch of favourite Parisian melodies with several of his own compositions which seem destined to become equally popular Tony Osborne has compiled a very nice set indeed.

He seats himself at the piano keyboard for this album but his individual stamp as a conductor is distinctly clear throughout the LP.

There's no mistaking the Osborne stylings and if you like his work you'll love this piece of craftsmanship.

Any more for the cross-channel "Skylark"? Looks like it's going to be standing room only.

KEN GRIFFIN

Sweet And Lively

Elmer's Tune; The Woman In The Shoe; The Sheik Of Araby; Valencia; Bei Mir Bin Di Schoen; Gay Dances; Dream; I Don't Want To Set The World On Fire; Treat Drops On My Pillow; That Tumbler; Shack In Aikone; The Nearness Of You; Estrellita.
(Philips BBL7351)***

PROBABLY not the best I've heard from Ken Griffin but it should keep his fans fairly happy and all those who enjoy light and airy organ music.

His tune selection is also aimed to please and here he hasn't strayed off the mark.

I think the thing that put me slightly off was the fact that this isn't a full-bodied organ sound. It is a one-note effort without thundering chords, which I think sets this type of music off best.

It is a happy album for listening, dancing, background, in fact practically everything you can imagine.

JACKIE WILSON

So Much

So Much; I Know I'll Always Be In Love With You; Happiness; Only You; Only Me; The Music Of Love; Wishbone; Well; Talk That Talk; Ask; I'll Be Satisfied; It's All A Part Of Love; Never Go Away; Thrill Of Love.
(Coral LVA9121)*****

HE'S been labelled "The Dynamic" and there I'm inclined to agree. His style and voice

WINNIE ATWELL... Nino is the audience here, but there'll be thousands of buyers for her five-star LP, "Hall of Fame."

will either completely irritate or thrill you. While I do not claim that this young rock star thrills me, he certainly gives me a lot of listening pleasure and that he does the same for many others is shown by the fact that practically every single he has released climbs steadily into the best sellers.

This is a rip-roaring collection of ideally suitable material for Mr. Wilson's style and his fans should be queuing up to hear the result.

Go to it rock fans—this is definitely your meat!

PERRY COMO'S MUSIC HALL

Dove Of Dreams; Love Of My Life; Roses Of Picardy; Keep It Gay; All Through The Day; Why Did You Leave Me; A Dreamer's Holiday; So Far; A Fellow Needs A Girl; I Wanna Go Home With You; When You're Smiling; If Wishes Were Kisses.

(RCA-Camden CDN142)*****

WHEN I saw that this was listed on RCA's Camden series something made me think that the titles would be terribly dated. But I was pleasantly surprised to hear that they are very fresh.

I enjoyed this album so much that I rate it one of the best we have yet had from Perry and I eagerly look forward to some more revivals from RCA.

The cover could be better, a lot better, but I don't suppose one can expect everything when you have the advantage of cheap album cost as a strong attraction.

You'll love it, Como fans—and like me you'll be asking for more.

THE COASTERS' GREATEST HITS

Folsom 197; Along Came Jones; Down In Mexico; The Shadow Knows; I'm A Hog For You; Charlie Brown; Yakety Yak; Zing Went The Strings Of My Heart; That Is Rock And Roll; Young Blood; Sweet Georgia Brown; Searchin'.
(London HA-K2237)*****

THE COASTERS have brought me and thousands of others lots of pleasure and down to earth fun with their bright hit recordings. Their humorous efforts such as *Along Came Jones, Yakety Yak, Charlie Brown* etc. have almost curled me up with enjoyment.

Here then is their bumper bundle and I'm going to add it to my pile amid the Basie's, Manne's, Lee's, Sinatra's etc.

Let's hope you too will join in the fun and share my enjoyment.

This is another winner aimed at rock fans and all who have also enjoyed the entertaining Coasters on record.

Hit for Tommy

TOMMY STEELE
Get Happy With Tommy

Hollerin' And Screamin'; Lonesome Traveller; A Handful Of Songs; Nalrohi; Little Darlin' Old Obadiah; What A Mouth; Shiraz; Kookaburra; You're The Turnaround; Show; So Long.
(Decca LK4351)*****

GREETING our wandering lad from Bermundsey on his return from far off Australia is the release of this wonderful album which showcases his humour and vocal ability.

I wish I had been able to share the obvious enjoyment of the invited audience who were present when this album was recorded shortly before Tommy left our shores.

There's a lot of rehearsed comedy present on the disc which creates a nice atmosphere but what really curbs the audience are Tommy's impish ad-libs which are freely spattered around—particularly in *Little Darlin'*.

This seems destined for the best sellers despite the fact that Tom is getting a little "old" for a teenage idol.

TOMMY STEELE—the wandering lad from Bermundsey, really curbs 'em with his ad-libs and his songs.



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Saxon's good—but he could be better

AL SAXON

Battle Of The Sexes

The Piper Of Love; Believe Me; The Battle Of The Sexes; You Must've Read My Mind.

(Fontana TFE17271)****

THIS is the best material I have heard from Al Saxon for some time, but I still do not rate it as quite good enough for his potentially great talent.

The songs are cute and Al's performances flawless. As usual, he puts his best notes forward and the results are more than pleasing.

Let us try Al with some good standard material please, Fontana. Mix in some poppier efforts if you like, but at least let the lad loose on some better stuff.

"BIG" TINY LITTLE
Honky Tonk Piano

Vol. 1.
The Old Piano Roll Blues; Missouri Waltz; Red Wing; Twelfth Street Rag; Play A Simple Melody; Steamboat Rag. (Coral FEP2058)***

Vol. 2.
Cincinnati Rag; Centipede Walk; Yes, Sir, That's My Baby; Alabama Jubilee; Black And White Rag; Rattle Dazzle. (Coral FEP2059)***

JOLLY, rollicking stuff, this. And "Big" Tiny Little rates as being just about the best name I have heard in years. It is certainly a tongue catcher.

And the lad's efforts on the ivories will also delight.

It is somewhat different from most honky tonk albums, which is a



Blessing, as I have found it increasingly difficult to distinguish one jangle piano merchant from another recently—and the annual Christmas flood of this music nearly drove me bonkers trying to sort out who was who.

I HEAR A NEW WORLD Part 1
A Stereo Fantasy

The Entry Of The Glubbits; The Valley Of Sorrows; Orbit Around The Moon; Mazurka Field.

(Triumph RGNST5000)****

THIS is the brain child of recording engineer-producer Joe Meek and I applaud him for a brave try at bringing something new into the world of recording.

The sounds produced are roughly halfway between an ordinary commercial recording and those weird and wonderful sounds reproduced by the

French invention "musique concrète."

If you have not heard this latter, then let me briefly explain that it is a series of mechanical sounds made by such things as mattress springs, spinning tops, taps dripping, etc., all blended into a sort of "science fiction" of music.

Mr. Meek has kept a reasonable facsimile of a melodic line and introduced some sounds similar to those listed above.

I enjoyed it and I wish the disc well.

MIKE NICHOLS AND
ELAINE MAY

Back To Back

Back To Back; Cocktail Piano; Tango. (Mercury ZEP10063)****

THIS enchanting young couple of comedians have raised a lot of approving sophisticated eyebrows with the LP from which this excerpt comes. While I thoroughly enjoyed their sketches, I feel that this is not the humor for the general public. There is little scope for the good old belly-laughs, although the occasional controlled titter may be allowed to emerge.

I think I prefer the twosome in vision as well as sound—they have been seen on Perry Como's show.

Lead an ear to this, particularly the first track, and I think you will enjoy what you hear. It is well worth a try.

JOE REISMAN ORCHESTRA

Waltz Time

The Skater's Waltz; The Twilight Waltz; Love You Truly; The Waltz You Saved For Me.

(Columbia SEG8007)***

SMOOTH, soothing light music for late evening listening.

Joe Reisman has had a very varied career, being associated as arranger with top hits by Como, Ray, La Rosa, Patti Page, etc. His own recordings have sold very strongly in the past and this looks like becoming a favourite with the older disc buyers.

It is nice.

BRUCE HAYES

Gather Round Eva/body

I Want A Girl; When You're Wedding Ring Was New; Down By The Old Mill Stream; When Irish Eyes Are Smiling; I Had A Dream; Let Me Call You Sweetheart.

(Top Rank TR5016)****

THIS is one of Top Rank's "King Size 45" series, which lie halfway between a single and an EP.

It is happy-go-lucky sing-song stuff, performed by Bruce Hayes, Mary Mayo, and the Jerry Graff Singers, and while I think it would have a better sales potential around Christmas time, it should prove popular right about now, too.

LOS INDIOS

Ay... Chabela; Aco Nanyumband; Ay, Ay, Ay, Maria; Vals De Felicidad.

(Fontana TFE17259)****

THE gay exotic sounds of this Paraguayan group bring a lot of pleasure to a lot of people. Discs by them and their compatriots, the Trio

* AL SAXON... as usual he is putting his best notes forward and they're flawless.

Like a
breath of
fresh air

COUNTRY
and
WESTERN

MOON MULLICAN
Country Round-Up

Lambada; Southern Hospitality; Keep A Light In The Window; For Me; Well, Oh Well.

(Parlophone GEP8794)

THE piano is an instrument seldom heard in Country and Western music. Like a breath of fresh air one pops up on this to confirm Moon Mullican's title of "King of the Hillbilly Piano Players." His playing fully complements his rich warm voice.

Mullican, brought up on a farm, learnt his music on an old pump organ. He shows a remarkable feeling for the Blues and for Jazz.

Southern Hospitality is in fact a twelve bar Blues, and there is even a similarity to Jelly Roll Morton's playing.

I thoroughly enjoyed this record from almost every point of view. It is C & W at its very best.

JACK SCOTT

I Remember Hank Williams My Heart Would Know; Your Cheatin' Heart; I Could Never Be Ashamed Of You; Cold, Cold Heart; You Win Again; Hell At My Feet; They'll Never Take Her Love From Me; Crazy Heart; I'm Sorry For You My Friend; Take These Chains; I Can't Escape From You; May You Never Be Alone.

(Top Rank BUY034)***

THE late Hank Williams is possibly the best known and greatest of all Country and Western singers. His style has influenced the majority of today's performers in the idiom. The songs he wrote and sung have been sung all over the

world. They are full of vitality.

This record, with its strings and female choir, therefore comes as a big disappointment. Can you imagine a record of "Victor Silvester plays Duke Ellington?" That is the impact of "Jack Scott remembers Hank Williams." The earthy music of Williams at no time suits the backing given it, and Jack Scott does little to help. There is no colour in his voice and he accomplishes the almost miraculous feat of making the most varied songs all sound the same.

FERLIN HUSKY
Country Round Up

Wise Guys; Cross Eyed Gal; From The Oaks; I'ma; Escorted Donkey.

(Parlophone GEP8795)***

THE accompaniment to the singer is most musicianly and the fidelity and the balance are excellent. Unfortunately that just about sums up the good things about the disc, since it is rather a poor attempt at humour.

To get a funny song across it must have a lot of sincerity about it. There is none of that. Cross Eyed Gal comes nearest to being a success but if you have heard "Ugly Chick" you've heard it all much better anyway.

The music is lively enough but after all, background music is only background music. The record should be bought on the strength of the vocalist's ability to make you feel the songs he sings. He fails to do that and accordingly my advice is simply... don't bother.

Owen Bryce

Los Paraguayos, are constantly requested on BBC and Luxembourg programmes and this is understandable when you hear the buoyant music they offer.

This is typical of the idiom and should therefore be thoroughly enjoyed by those who are familiar with the style.

Hear it—you will like it.

COUNTRY GUITAR: Vol. XI

Satin' By Satin' Bull (Eddy Arnold); Ain't No Way In The World (The Browns); Edge Of Town (Jack Clement); Marriage And Divorce (Hank Snow); Whole Lotta Lookin' (Jack Clement). (RCA RCX-177)***

VOLUME eleven already? Well RCA certainly seem to have hit on a miniature gold mine with these "Country Guitar" EPs, if one can judge by the number of discs issued.

Headliners in this package are Eddy Arnold and Hank Snow, but the others keep their end up fairly well despite the presence of the "giants."

I would like to see some biographical details on the sleeve rather than plugs for other discs in the series, but perhaps the fans know all there is to know.

MALCOLM VAUGHAN

Requests

Lady Of Spain; My Foolish Heart; The Night Is Young; South Of The Border. (HMV 7EG8579)****

MALCOLM just had to get around to recording Tolchard Evans'

"Lady Of Spain" one of these days. The songs are tailor-made for Malcolm's style and tone. Frank Cordell, the impeccable, is on hand as usual with his superb backings.

FRANK CHACKSFIELD

Academy Award Songs
The Continental; The Way You Look Tonight; The Last Time I Saw Paris; Swinging On A Star.

(Decca DFE6624)****

AN excerpt from Chacksfield's LP of the same title, this is aimed at the lower budget buyer and should succeed in its aim, as recordings by this orchestra have always been popular.

The album idea is not a new one, having been done a couple of times before, but Frank Chacksfield's version is well up to standard and worthy of a spin on your turntable.

FREDDY CALO

Cha Cha Cha

Ramona; In A Little Spanish Town; Cuban Love Song; Arrivederci Roma;

(Parlophone GEP8796)****

VERY entertaining Latin rhythms on this set which will please dance fans and lovers of the music alike.

I have never come across Mr. Calo before, but I hope I will be hearing quite a bit more of him in the future.

Each track is interesting and entertaining whether you may be listening or dancing.



Michael Cox

Sings his
Smash Hit

RGM 1011

'Angela Jones'

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GOODMAN—sheer perfection

BENNY GOODMAN AND HIS ORCHESTRA FEATURING JIMMY RUSHING
Benny In Brussels

Let's Dance; Don't Be That Way; The World Is Waiting For The Sunrise; Brussels Blues; Memories Of You; Jubilee; The Man I Love; Oh Lady Be Good; Somebody Loves Me; I Got Rhythm; March Of The Belgian Paratroops; Goodbye.

(Philips SBLL536)*****

THERE is absolutely nothing else I can say about Benny Goodman, the Benny Goodman Orchestra, Benny's flair for picking new young talented musicians, or Benny's superb performances in Brussels.

Read almost any Goodman review of the last two years and there it is in a nutshell. The sheer impeccability of it all.

Add to that the effect of Stereo and some Jimmy Rushing vocal, excellent recording and balance, and you have an LP that all except out-and-out purists will relish.

Goodman's band, chosen for the occasion, included Zoot Sims on tenor, Vernon Brown on trombone, Arvell Shaw on bass, Taft Jordan on trumpet and Billy Bauer on guitar. Goodman discovered, for the occasion, pianist Roland Hanna, on vacation at the time from classical studies at the Juilliard School in New York.

TINY GRIMES

Callin' The Blues

Callin' The Blues; Blue Ties; Grinner's Tears; Almost Special.

(Esquire 32-092)*****

I LIKED this largely because of its unpretentiousness. In that respect it's not unlike the recent "Blues Groove" thing by Coleman Hawkins. Come to think of it that also had Tiny Grimes on it. Here Tiny is a leader in his own right, even if it is only a record date (He has actually led a group since 1944).

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A front line of tenor and trombone gives a lot of depth... rather too much for one such as I, who grew up on trumpets and clarinets. On the other hand I've been a J. C. Higginbotham fan for upwards of twenty years, so even a disc of this length didn't come too hard.

Note there are only four tunes on the thing. No matter, once they start they carry on until there's no more to say... Men like Higgy and Eddie "Lockjaw" Davies however have plenty to say, and don't they say it well.

ALEX WELSH AND HIS BAND
Music Of The Mauve Decade

Charleston; Lonesome And Sorry; Shim-Me-Stay; Raggy; Don't Leave Me This Way; Nuboot; Sweetheart; Down Among The Sheltering Palms; The Cried Bottom; Tell 'Em About Me; I Cried For You; Mammy O' Mine; Sleepytime Gal; Bye Bye Blues.

(Columbia 33SX1219)*****

I WOULDN'T remember whether these were made before or after the Alex Welsh broadcast in which he featured the bass sax of Harry Gold and the valve trombone of Len Doughty, but I know it was a show I thoroughly enjoyed.

Alex uses both men on this disc. Harry Gold gets by purely on novelty value for he hardly plays a note of real jazz and only succeeds in muddling the front line. I like the overall sound mark you, but it doesn't compare with the normal Welsh front line.

In much the same way Len Doughty, who certainly swings more than Harry Gold, joins the band for *Bye Bye Blues* and *Sheltering Palms*. He brings the bounce of a Mill Mole or a Brad Gowans into the Chicago-like atmosphere of Alex Welsh's Mauve Decade—the decade of Al Capone and his henchmen.



For make no mistake, Alex plays without shame the music of Eddie Condon and the boys of the Austin High School Gang. But he plays it well... and it remains fresh. That's because there's a world of difference between copying and being influenced.

✱ **JIMMY RUSHING** — on the tracks with Goodman.



It's the best—it's Davis, of course

MILES DAVIS
Jazz Track

Lift To The Scaffold (9 movements); On Green Dolphin Street; Fran-Dance; Stella By Starlight.

(12in. Fontana TFL5081)*****

PERSONNEL: ("Scaffold" tracks) Miles Davis (trumpet); Barney Wilson (tenor); Ring Litrager (sax); Pierre Michelot (bass); Kenny Clarke (drums). Side two: Davis; Julian Adderly (alto); John Coltrane (tenor); Bill Evans (piano); Paul Chambers (bass); Jimmy Cobb (drums).

The "Most" Of Miles

Blues For Pablo; The Mood Of Call; Gone; Milestone; It Ain't Necessarily So; Summerbreeze; S.S. Ahead.

(12in. Fontana TFL3059)*****

PERSONNEL: Davis with Gil Evans Orchestra (tracks 1, 2, 3, 5, 6) or Adderly, Coltrane, Red Garland (piano); Chambers, Philly Joe Jones (drums) (4, 7).

MILES' fragmentary compositions to coincide with the dramatic incidents in the French film, "Lift To The Scaffold," are, it is true, a little frustrating to listen to in that they are over and done with before they really get started. But they are magnificent and contain some of the Master's most pensive playing on record. Klook, Machelot, René and Barry really rise to the occasion. By the way, see the film if you can. The suspense is terrific.

The Sextet sides are all at "down" tempo, with particularly thoughtful work by Miles and Trane. Dolphin

is excellent material. For some inexplicable reason, *Fran-Dance* is called *Put Your Little Foot Right Out* on the American release. Very odd!

The second album is a special compilation for this market of some of the best tracks from three previous five-star (but, of course!) Davis LPs—"Miles Ahead," "Milestones" and "Porgy And Bess." Together they make up a wonderful album showing off Miles in contrasting settings (with Gil Evans' large orchestra and the usual Sextet, in which Philly Joe is superb). An ideal introduction to Davis' recent work.

BARNEY KESSEL

Barney Kessel Plays "Carmen"

Swing; The Toreador; A Post-De Edge Of Town; If You Dig Me; Free As A Bird; Viva El Toro; Flower-ville; Carmen's Cool; Like, There's No Place Like...; The Gypsy's Hip.

(12in. Contemporary LAC12214)***

PERSONNEL: Barney Kessel (guitar); André Previn (piano); Joe Mondragon (bass); Shelly Manne (drums) plus Ray Linn (trumpet); Harry Belafonte (trombone); Herb Geller (alto); Justin Gordon (tenor); Chuck Gentry (baritone) or five woodwinds including Buddy Collette, Victor Feldman (obscure) on tracks 3, 7, 006.

WHATEVER I say about this record, I know a lot of you are going to like it. But in all



honesty, I could never say that this is good jazz. Or, for that matter, that it is really jazz at all, except for the fact that some fine jazz players like Kessel and Feldman are involved, bringing their jazz phrasing and feeling with them. In fact, Barney, Vic and the rhythm section are the best things about this LP.

These interpretations of Bizet's music can really be classed as superior pop music. The arrangements are cute, contrived, and commercial, rather than clever or really original. And anyway, isn't there enough good jazz material to record without starting on the classics?

However, if Shelly Manne's "My Fair Lady" is your seventh heaven in jazz, ignore my rating completely. You will do your nuts about this!

CLASSICAL CORNER

The Master takes it so slowly

CHOPIN
Ballade in A flat Nocturne in E major
 Played by Moisewitch (HMV 7EP7096)*****

MY only faulting of this splendid recording is with the playing of the master. I thought he played certain passages in both the Ballade and the Nocturne at a much slower rate than normal.

The tone of the piano is beautiful, and Moisewitch makes the most of it with fine phrasing and dexterous agility.

Moisewitch once told me that the Ballade is Sir Winston Churchill's favourite piece of music. You only have to listen to

the final passages and hear the strength of character that Chopin got into his score to realise why.

TCHAIKOVSKY
Piano Concerto No. 1 in B flat minor, Opus 23
 Played by the Vienna Philharmonic Orchestra
 Conducted by George Solti
 Soloist: Clifford Curzon (Decca BR3042)*****

THE opening passages of this famous and well-tried concerto are marred on my disc by track slip, but do not let that put you off because it is one of the better recordings of the concerto. Clifford Curzon never gives way to pounding as so many lesser pianists are apt to do when playing the first movement.

His reading of the score is intelligent and he can express himself by clever use of the sustaining pedal far better than by weight of hand.

The second movement is beautifully formed and shaped by both soloist and conductor, but I am afraid, as always, it is spoiled by that hideous prestissimo passage, which must be one of the worst pieces of concerto writing ever to have come from such a notable composer.

The third movement is full of

vitality and is more or less inspired. Clifford Curzon is at his greatest in the closing passages.

VERDI
Excerpts from Act I of Rigoletto
 With Maria Callas, Tito Gobbi, Giuseppe di Stefano
 Orchestra of the La Scala Opera House
 conducted by Tullio Serafin (Columbia SEL1656)*****

I AM afraid I did not find this record very interesting, although it has all the ingredients of a winner. Only true opera lovers would purchase such a disc and I think they would plump for the LP, simply because there is not enough in this record.

The arias sung are not all that well known, and it seems the manufacturers are just trading the names of Callas and Gobbi.

However, it is a fine recording. Mr. di Stefano's musical and vocal ability are considerable, and he sings "E il sol dell'anima" with much feeling, but seems to have difficulty obtaining the high notes.

Maria Callas, on the other hand, hits her high notes with great ease. Tito Gobbi's voice comes over well, but does not sound old enough for the part of Rigoletto.

ALAN ELLIOTT

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RECORDS

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WHO WHERE WHEN

For Week beginning Sunday, June 12

BARNET

Bridals Legion Hall Humphrey Lyttelton Band (Tues.).

BIRMINGHAM

Hippodrome Theatre: Marty Wilde, Cherry Wainer, Syd and Paul Kaye (wk.).

BISHOPS STORTFORD

Acker Bilk Band (Tues.).

BLACKPOOL

Central Pier: Joan Savage, Ken Morris, Clinton Ford and His Rhythm Group (Summer Season).
North Pier: Bruce Forsyth, Teddy Johnson and Pearl Carr, Finky and Preky, Three Monarchs (Summer Season).

Palace Theatre: Harry Secombe, Ruby Murray, Harry Worth, Maryn Roy, Skyline (Summer Season).
Queens Theatre: George Formby, Yana, Tom Dalli, Jimmy Clitheroe (Summer Season).

BOGNOR REGIS

Humphrey Lyttelton Band (Sun.).

BOURNEMOUTH

Winter Gardens: Arthur Haynes, Joe Church, Barbara Law, Reg. Verney, Audrey and Roger Mistis, Chris Carlsen (wk.).

BRIGHTON

Hippodrome Theatre: Speckled Red, Clyde Valley Stompers, Mick Mulligan Band (Sat.).
Dome: Lonnie Dunagan, Dallas Boys, Miki and Griff, Billy Baxter (wk.).

COVENTRY

Hippodrome Theatre: Acker Bilk Band (Sun.).

GLASGOW

Alhambra Theatre: Eve Hewitt, Jimmy Logan, Jack Radcliffe (Summer Season).
Empire Theatre: Freddy Cannon, Jerry Keller, Viscounts, Tony Crombie, Don Fox, Roy Young, Mick Fagar and The Cresters, Brian Burdon (wk.).

GREAT YARMOUTH

Wellington Pier: Charlie Drake, Mudlarks, Albert and Lea Ward, Terry Hall, Mario Calpe, Doreen Hatme (Summer Season).

GUILDFORD

Wooden Bridge: Acker Bilk Band (Thurs.).
Humphrey Lyttelton Band (Sat.).

HAYES

Esso Cinema: Chris Barber Band (Tues.).

IPSWICH

Gaumont Cinema: Chris Barber Band (Fri.).

LEEDS

Empire Theatre: King Brothers, Ken Platt, Chan Canasta, Joyce Shock, Richard Allen, Tony, Fayne, Jeffrey Lerner (wk.).

LIVERPOOL

Royal Phil. Hall: Johnny Dankworth Orchestra with London Philharmonic Orchestra (Sat.).

LONDON

Jazzshows Jazz Club: Acker Bilk Band (Mon.).
Margate Jazz Club: Speckled Red and Clyde Valley Stompers (Wed.).
Palladium: Chris Barber Band (Wed.).
Pigalle: Cliff Richard, Russ Conway, Joan Regan, Edmund Hoekridge, Des O'Connor, David Kosoff, Ron Parry, Billy Dainty (Season).
Talk Of The Town: Harlem Heatwave (Season).
Joan Turner, Rolly Rolla, Hope & Keen (Season).

LONDON TO MARGATE

Floating Jazz Festival: Johnny Dankworth Orchestra, Jess Conrad, Michael Cox (Sun.).

MANCHESTER

Palace Theatre: Liberate (wk.).

MARGATE

Winter Gardens: Dickie Valentine, Joe Henderson, Terry Scott, Dennis Spicer, Sally Logan (wk.).

NOTTINGHAM

Theatre Royal: Gene Vincent, Lance Fortune, Dickie Pryde, Duffy Power, Keith Kelly, Peter Wynne, Billy Raymond, George Fano, Davy Jones, Nero and the Gladiators (wk.).

PRESTON

Public Hall: Johnny Dankworth Orchestra (Fri.).

READING

Town Hall: Acker Bilk Band (Sat.).

SOUTHEND

Pier Pavilion: Chris Barber Band (Sun.).

SOUTHSEA

Savoy Ballroom: Humphrey Lyttelton Band (Fri.).

STOCKTON

Globe: Fannie Ford and The Checkmates, Adam Faith, Morton Fraser's Harmonica Gang, John Barry Seven, Lana Naters, Don Arral (wk.).

TORQUAY

Pavilion Theatre: Billy Cotton Band, Tina Valdi, Digby Wolfe, Jimmy Gay, Victor Sealforth (wk.).

WEYMOUTH

Alexandra Gardens: Ann Shelton, Murrenbaum and Wise, Gladys Morgan, Savers, Kingpins (Summer Season).
Pavilion Ballroom: Cyril Nightingale Show Band (wk.).

WIMBLEDON

Town Hall: Acker Bilk Band (Fri.).

Facts of the festival

MORE than 100 musicians in 21 bands will play 170 jazz numbers in 13½ hours to 10,000 fans, who will have travelled more than a million miles in order to generate something like 11,240 horsepower in their living.

That is the sum total mathematically of the Fifth Beaulieu Jazz Festival to be presented by Lord Montagu of Beaulieu in the grounds of his Palace House over the August Bank Holiday period.

Among traditional bands taking part will be Acker Bilk, Al Fairweather, Sandy Brown, the Clyde Valley Stompers, Mick Mulligan, Nat Gonella, Lyttelton, Bruce Turner, Wally Fowler.

Also featured are Memphis Slim and Little Brother Montgomery. Mahalia Jackson has been approached.

The show will be televised on the Saturday and the Monday, and BBC sound will be broadcasting from there on the Saturday.

AS was to be expected the Press, and even the BBC, mentioned Chris Barber's Jazz Concert in Hack-

ney, after which 19 youths (those whom?) were accused of using insulting behaviour.

The BBC report was not too unfavourable, but the Press made the most of it. Jazz has always been the Press's favourite bogeyman. I wonder what they'll make of Epnom, or come to that, any public place in the next. Very little is a pretty safe bet.

I saw the photos of the 19 and I didn't recognise a single jazz fan among them!

MEMPHIS SLIM will be the next American blues singer to be brought over by Harold Davison for Ted Morton, of Jazzshows. He will be available for jazz clubs and concerts as well as 100, Oxford St.

Memphis Slim, or to give him his real name, Peter Chatman, was born in Tennessee in September, 1915. He learned most of his blues from Big Bill Broonzy, whom he met in Chicago.

When Bill's accompanist died, Memphis Slim took over the backing to Broonzy. He is better known in England as a singer but I know his piano playing will come as a terrific

TRAD JAZZ NEWS

by Owen Bryce

surprise to fans over here. It has been said that he is the "finest living boogie woogie and barrelhouse piano man."

KENNY BALL'S "mining" appearance during ABC's production of Edgar Wallace's "On The Spot" on ITV came off at last on Sunday. The play had several night club scenes and Duke Ellington records provided the music.

The Kenny Ball band, with the addition of Pete Ridge and clarinet player Will Hastie provided the musicians. Will "played" the alto saxophone, fingering expertly the Johnny Hodges solos. Musicians were intrigued to note that in one sequence, Kenny Ball played the alto while Will Hastie, with his typical Scots humour, borrowed Kenny's trumpet. A good time was had by all.



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Enjoy the real smooth taste of Philip Morris—known the world over as America's finest cigarette.

4/2
FOR 20



Top jazz names in new TV show

BRITAIN'S top names in the jazz and pop fields will be in ABC Television's newest Saturday show, "Riverboat Shuffle," which opens on August 6 with the first of four programmes. Booked to appear are Acker Bilk, the Humphrey Lyttelton Six, Alex Walsh and his Dixielanders, Kenny Ball and his Jazz Band, the Mike Daniels Rhythm Group and Bob Wallis and his Storyville Jazzmen.

BOONE NAMED AS CHAIRMAN

PAT BOONE has been named chairman of "Teens Against Multiple Sclerosis," and is engaged in a drive for young people's support in a fight against the disease.

Pat, whose latest disc, "Walkin' The Floor Over You" on London, recently returned from Europe to America, where he has been filming sequences for his TV shows. He will host an hour-long Spectacular on June 27.

The show, costing over 400,000 dollars, will feature Bobby Darin, Paul Anka, Frankie Avalon, Fabian and Annette, and will have a coast-to-coast network.

Beat singer arrives July

TOP Norwegian beat star Jan Robbe, who was born in America, is to make his first visit to Britain and is due to arrive on July 6.

Jan will be bringing his own group, The Cool Cats. He and the group have become Norway's fastest rising pop stars.

His visit will last about ten days, during which time he will audition for radio, television, and make some test records.

Angelo dates

FORMER leader of the Dallas Boys, 23-year-old Parlophone recording artist, Jerry Angelo, has commenced a twenty-week cabaret season at Swanton's Hotel, Jersey.

Jerry's latest disc is "Mario Elena," backed with "Old Man River."

Peter Elliott will be resident pop singer and guests will include Charles and Shirley McDevitt, Matt Monroe, Don Renne and Dickie Pride.

The shows are all being taped before transmission, and shooting starts in July.

Setting will be a riverboat moored at Teddington Lock. An ABC spokesman told DISC that it is hoped to include one or two folk singers in the series.

Decca rush out two US releases

OWING to the success of two records which were released a fortnight ago in the U.S., Decca are putting out immediately, "Bill Bailey, Won't You Please Come Home" and "Alley Oop."

"Bill Bailey" has been recorded by Bobby Darin, and within two weeks of release shot into the American charts.

"Alley Oop" is a novelty beat number and has been recorded by the Hollywood Argyles. It will be available here on London.

GLASGOW GETS JAZZ FILM

MORE than 50 of America's top jazz musicians—instrumentalists and vocalists—star in the Hillcrest Films colour production of "Jazz On A Summer's Day," which is to be premiered in Glasgow on July 4. The film was shot during the weekend of the world-famous Newport Jazz Festival last July. It is already showing in America and is claimed to be one of the greatest jazz movies ever.

Among the stars in the film are the Jimmy Giuffre Trio, Thelonious Monk, Anita O'Day, Dinah Washington, Gerry Mulligan, the Chico Hamilton Quintet, Louis Armstrong, Jack Teagarden and Mahalia Jackson.

Music by Count Basie, Duke Ellington and Hoagy Carmichael is also included. No London showing has been fixed yet but it is hoped that Londoners will see it later this year.

They've got stars in their eyes



Relaxing backstage at the Palladium, Edmund Hockridge, Cliff Richard, Joan Regan and Russ Conway. (DISC Pic)

Tony Newley wins Silver Disc No. 2

ANTHONY NEWLEY has been awarded his second Silver Disc for "Do You Mind," the follow-up to his smash hit, "Why," on Decca. The news that "Do You Mind" had passed the 250,000 sales mark was released by Decca late last week.

He is currently in variety at the Newcastle Empire. On June 20, he is due to go to Yugoslavia to commence work on "The Helions" for Warwick films.

Tony may return to London in July to headline a four-week season in variety at the Victoria Palace.

Plans are in hand for him to have his own radio series in the autumn, in which his co-star will be musical comedy star Joyce Blair. The show is likely to have an "off beat" angle.

Mills—US debut

BRITISH singer Garry Mills has had his first record release in America.

To Garry, young Top Rank artist, this is his biggest break to date, the release being selected as the "Pick of the Week" in America's "Cash Box" trade magazine.

The disc is "Look For A Star," from the Anglo-Australasian film, "Circus Of Horrors," which is due for general release at the end of the month.

The film is currently being shown in America and is getting rave reports. The disc has been released in the States by Top Rank International.

VISIT OFF

THE scheduled British visit by Benny Goodman and his Orchestra, which was planned for later this year, has been cancelled, owing to Goodman's commitments in the U.S.

It is now expected that negotiations will reopen next year, resulting in a possible visit during the Spring.

Palladium Show

continued from page 1

numbers—a point on which all the other stars agreed afterwards. "His natural personality really blossoms when he is joined on stage by David ('Alf Larkins') Kossoff.

Cliff drew plenty of screams from the top rows of the audience but his act was not as effective as it could have been—and it will be altered this week.

"I will be bringing in more of my record hits—the audience expected them—and I will open up with a much quicker number than I did," Cliff said.

Producer Robert Nesbitt went around congratulating his stars. "I'm very happy with all of you," he said. He should be happy. This slick production is a natural for today's disc-and-television-bred audiences.

It will run like a dream till pantio time.

Duane Eddy cuts main title theme

FOLLOWING his success with the sound track disc version of "Because They're Young," in which he also appears, Duane Eddy has cut the main title theme from a new American film called "Why Must I Die?"

The film starring Terry Moore and Debra Paget, has just been made by American International.

Eddy's latest British release is "Shazam," and London Records expect to release "Because They're Young" as his next single.

Throat infection caused Cannon to cancel dates

AMERICAN singing star Freddy Cannon, whose latest Top Rank release is "The Urgent," cancelled three dates on his Parnes itinerary last week because of a serious throat infection.

Freddy reported to Rochester but did not appear in the Gene Vincent-Jerry Keller package. Under doctor's orders, later dates at Norwich and Ipswich were cancelled.

Freddy returned to the package on Saturday, at the Rialto, York.

On Sunday, he embarked on a short series of one-nighters, starting at the Regal, Workop, Tonight (Thursday), he will appear at the Pavilion, Scunthorpe, followed by dates at the Palace, Burnley, Ice Rink, Liverpool, and the Crescent, Pontefract.

On Monday, Freddy and Jerry Keller

will headline a week in variety at the Glasgow Empire, returning to London on June 20, when Freddy will tape another broadcast for "Saturday Club," which will probably be heard on July 2.

On June 24, he will fly to the Continent, where he has two dates in Holland and Belgium. He will return to London on June 27 and fly back to New York the following day.

On arrival in the States, Freddy will be rushed to the NBC Television studios in New York to headline the "Dick Clark Show."

Then he will fly to Philadelphia to start work on a second album for Swan.

Before coming to Britain in May, Freddy cut his next single, titles of which have not been disclosed.

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You could win them

IF you are an authority on pop music and think you could present a record programme in an entertaining way, you should enter this fabulous competition.

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One other outstanding entrant will be offered a chance to DJ a programme on 20R.

All you have to do is compile a 15-minute DJ programme of four Triumph sides plus an introduction and linking material, and then put it all on tape.

Only Triumph discs can be used because of copyright difficulties.

All 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.

Tape only

Owing to the necessity of knowing exactly how a contestant puts over his programme, only tape recordings of your programme will be accepted.

Send this, stating the speed at which the tape was recorded, together with the entry form to: Triumph Records (DJ Contest), 536-540, Holloway Road, London, N.7.

Final date for all entries is June 18.

DISC'S DJ CONTEST

Please use BLOCK CAPITALS
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I agree to abide by the decision of the judges, who will be appointed by Triumph Records. I also agree that no correspondence can be entered into regarding the result of this contest.

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