

DISC

THE TOP RECORD & MUSICAL WEEKLY

No. 120. Week ending July 9, 1960
Every Thursday, price 6d.

IN THIS ISSUE

SIX
PAGES
OF
RECORD
REVIEWS

★ Parnes defends
★ beat boys
★ I don't care about
★ the top ten says
PETE MURRAY

Steele turns writer on next disc

TITLES STILL SECRET

TOMMY STEELE has already recorded his next single for Decca, and the top side is a number he has written and arranged himself. "I can't disclose the titles yet," Tommy told DISC, "but I can tell you that the side I wrote is neither a novelty number like 'What A Mouth' nor a rock number, so you can draw your own conclusions!"

The new disc is due for release in about six weeks' time.

Tommy Steele's latest hit, "What A Mouth," is still moving up the charts. This week it is number six. "It was a great number for me," he said, "I enjoy recording novelty numbers, and they suit my personality."

"It's perfectly true that this, and my last hit, 'Little White Bull,' were off-beat numbers, but this doesn't mean that all my discs in future are going to be in the same vein. I liked both songs, so I recorded them."

No set ideas

"If I hear a good beat number, I'll record that. I've no set ideas on what I should sing."

Last Saturday Tommy Steele opened for a 16-week season at the Opera House, Blackpool. He last played a season at this resort two years ago, and at that time, of course, he was single.

"I'm glad I've got Ann with me this time. I've never been so happy as I am now. Marriage is certainly agreeing with me."

On November 8, 1960, Tommy Steele will switch personalities and become Tony Lumpkin in Goldsmith's "She Stoops To Conquer" for a season at London's Old Vic.

"It's a comedy part and not really so different for me," he confided. "After all, I've played comedy parts in films before now."

Later on, when his Old Vic season is through, plans are in hand for yet another film. No title has been fixed yet, "but it's another musical."



TOMMY STEELE'S new number is "neither rock nor novelty."



'DEMOBBED' AGAIN!

Elvis Presley was "demobbed" for a second time last week when he completed work on his film, "G.I. Blues." To celebrate the occasion he gave an impromptu session on the set in the Hollywood studios, using a slightly bigger instrument than his usual guitar!

Harry Leader— first record for ten years

BANDLEADER Harry Leader, currently resident at the Regent Ballroom, Brighton, is to have his first disc release after 10 years on July 15.

It will be issued by Top Rank, and for it Leader has employed a modern style outfit called The Leaderbeats, in two beat tunes, sung by his own vocalist, Johnny Time.

The songs, written by Rodd Arden and Paddy Roberts, are "On Washington Square" and "Dance, Dance."

Harry Leader and his Orchestra last recorded, for the Columbia label, in 1950.

Tommy's latest smash hit

WHAT A MOUTH

F 11245 (45/78)

Have you bought
his LP yet?

GET HAPPY WITH TOMMY © LK 4301

The Decca Record Company Ltd Decca House

DECCA

Albert Embankment London SE 11

MONO RECORDS

Post Bag

Adam could have got his hat-trick if...

MANY singers' careers are being ruined because their records are being released too soon after one another. Cliff Richard and Adam Faith have recently released new records while the previous one is still in the hit parade.

This means that the new record must surely sell less and that the public will tire of a particular singer more quickly.

Therefore, it would be a good policy for pop singers to release fewer records in a year. By doing this, they would stand more chance of getting three consecutive discs to the top of the hit parade.—M. TITCOMB, Meadow Croft, Bridge Road, Godalming, Surrey.

WRONG TYPE

CRAIG DOUGLAS said in DISC (25-6-60) that he wanted to get away from the type of number with which people tended to associate him. But I have been disappointed more than once by artists appearing and singing other people's songs.

For example, when I saw Pat Boone, the only song of his own he sang was "I'll Be Home." Among the others was "Way Down Yonder In New Orleans," which, although popular at the time, was not his type of song.

Each week an LP is awarded to the writer of the Prize Letter... and once a month there is a bonus prize of a Ranson lighter/ashtray set. The address: Post Bag, DISC, Charles Buchan's Publications Ltd., 171, Fleet Street, E.C.4.

PRIZE LETTER

For us, he still remains the greatest of singers, and we sincerely hope that he doesn't give up his singing career, and will continue to delight his fans.—CHRIS & CAROL LAVENDER, 3, Ashwell Villas, Carlisle, Newport, Mon.

EASY TO SEE

IT is easy to see why Elvis has slipped a little. His record company are re-issuing his old discs (they have done it again with Elvis' Golden Album No. 2) instead of issuing the new LP.

This is exploitation at its worst, and it comes back on Elvis himself. Even the covers of the LPs are odd.—DON SMITH, 23, The Burroughs, Hendon, N.W.4.

KIDS' STUFF

WHY does David Jacobs have to use all schoolchild and teenage material on "Pick Of The Pops"?

I like the type of programme where the disc jockey is able to win the hearing of all members of the family, but the records used on "Pick Of The Pops" are not for the ears of anyone over 25. David Jacobs' personality puts him above this type of programme, and it's a pity he can't be persuaded to put over a more carefully selected show.—LESLIE D. GAYLOR, 16, Pan Lane, Newport, Isle of Wight.

EXASPERATED

AS a traditional jazz fan, I find myself continually exasperated by Owen Bryce. This critic flounders every week in an attempt to pass comments on records that he obviously fails to understand.

Basic traditional jazz has not the same harmonic or technical conventions as have we—Negro music has more "dirty" notes.

If Mr. Bryce cannot appreciate the New Orleans music, then, instead of sneering at fans and the bands, he should either refrain from reviewing the records, or hand the job over to someone else.—K. GOUGH, Rendcomb, Nr. Cirencester, Glos.

ONE MISTAKE

WE were sorry to hear the story about the death of Gene Vincent's daughter being a hoax. It was a great blow to us. Gene has been dogged with bad luck throughout his life, and now he makes one small mistake and everyone turns against him.

Don't ignore Haley again

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



(DISC Pic)

CONGRATULATIONS to R. H. Milne on his very true letter concerning the way critics mistreat Bill Haley (DISC 25-6-60). Let us hope that his new LP for Warner, "Bill Haley And His Comets," will not be ignored like the good but unappreciated "Strictly Instrumental."

This new LP is great. I recently heard an American copy of it, and it makes several top American discs sound like "squares." It is true, unadulterated rock, and any single track, if released, would make the charts.—FRED JACKSON, 30, Lindale Garden, South Shore, Blackpool.

HELP YOURSELF SHOPS

I CANNOT understand why many record shops still display their discs in neat racks behind the counter, giving no chance for the buyer to browse.

How different it would be in a shop where the records are there for the public to see and choose. In a case like this, even if the shop hasn't the required disc, when there are racks within each, it is more than possible that the customer will find something else.—C. R. McKAY, 4, Elm Grove, Feock, Nr. Truro, Cornwall.

KEN GRAHAM IS SO RIGHT

I AGREE entirely with Ken Graham on his remarks about Billy Vaughn. This outstanding musician deserves a place in our hit parade, and with such excellent discs as "Morgen," "La Paloma," and his greatest "Sail Along Silvery Moon." I cannot understand why he fails to reach the charts.

His LPs are also excellent, but whether or not Pat Boone's Musical Director reaches the top twenty, I will certainly continue to buy his wonderful discs.—ALEX WEIR, 17, Loudoun Road, Newmillis, Ayrshire.

Do you want an audition?

WIN OUR NEW NATIONWIDE COMPETITION AND A RECORDING TEST IS WAITING FOR YOU... PLUS A WEEK-END IN VIENNA FOR TWO AND A 49 GN. STUZZI TAPE RECORDER. (The two runners-up will receive Mannequin records.)

DISC is looking for new talent, the stars of tomorrow, and if you can sing or play an instrument and think you could make a name for yourself on records this is your chance.

It doesn't matter whether you live in Land's End or John O'Groats everyone gets a fair chance because EVERY entry for the contest must be on tape. You don't have to move one step towards London unless you're selected for the final.

To enter the contest you have only to make a tape recording of yourself, with a maximum running time of fifteen minutes, and send it, together with the entry form printed alongside, to this address: "Talent Competition," DISC, 161-166, Fleet Street, London, E.C.4.

A panel of judges: Cliff Richard, his manager Ivo Barnet, an A and R manager, and the Editor of DISC will listen to the tapes and select the finalists.

Closing date for the competition is August 27, and the finals will be held as soon after this as possible.

If you are in London between August 16 and 27, entries can be taped at a special studio at the Boys' and Girls' Exhibition at Olympia and so that you can obtain the necessary

entry forms, copies of DISC will be on sale at the Exhibition.

Technical recording quality will NOT be taken into account when judging the tapes.

NO entries will be accepted unless accompanied with the official entry form on this page.

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

DISC'S TALENT CONTEST

Please use BLOCK CAPITALS. This coupon must accompany your taped entry.

NAME

ADDRESS

AGE

TAPE SPEED

I agree to abide by the decision of the judges. I also agree that no correspondence can be entered into regarding the result of this contest.

CUT HERE

We owe a lot to Jack

IT is increasingly fashionable to pan Jack Good. Jack has made many mistakes which have hurt no one and are soon forgiven; but those who enjoy modern pop music and entertainment owe a great debt to him. His efforts to further their interests have been untiring and unswerving.

Many of us believe that rock has infused into pop music a vitality that is badly needed—and one cannot dissociate rock, in this country, from Jack Good.

It would, as Jack says, be a tragedy if the television companies were to abandon programmes aimed at youthful viewers. It will be a greater tragedy, for my money, if show business ceases to throw up personalities with the courage and always-on-the-bull endurance of Jack Good.—MICHAEL RICHARDS, 43, Strathyre Avenue, London, S.W.16.

... but he doesn't know what rock is!

JACK GOOD seems to think that rock is still with us. In DISC (25-6-60), he considers the previous week's top 7 to be rock discs. I think it has been such a long time since a true rock record has been released that he has forgotten what rock really sounds like. Surely he does not consider any of these discs to be rock rock.

If he does, I suggest that he borrows a record player and some rock records by such artists as Bill Haley, Little Richard, Jerry Lee Lewis and the old-style Presley.

After listening to these, he will soon be mourning the death of rock as many of my teenagers are doing at present.—JOHN LINDSAY, 10, Halley Square, Glasgow, W.3.

Britain's Newest Studios For Every Recording Facility
 Best Services — AT — Audition Services
 City of London Recording Studios,
 8-13 Osborn Street, Abchurch Lane, E.C.4.
 Telephone 464415.
 For full details see classified advertisement.

MISTER LONELY THE VIDELS

LONDON

45-RLI 9153 45 rpm

AMERICAN

These were the ten numbers that topped the sales in America last week (week ending July 2)

Last Week	This Week	Title	Artist
2	1	Everybody's Somebody's Fool	Connie Francis
1	2	Cathy's Clown	Everly Brothers
6	3	Alley-Oop	Hollywood Argyles
3	4	Burning Bridges	Jack Scott
5	5	Because They're Young	Duane Eddy
4	6	I'm Sorry	Brenda Lee
7	7	Rockin' Good Way	Dinah Washington & Brook Benton
7	8	Paper Roses	Anita Bryant
4	9	Good Timin'	Jimmy Jones
5	10	Swingin' School	Bobby Rydell

ONES TO WATCH

Mule Skinner Blues - Fendermen
That's All You Gotta Do - Brenda Lee

TOP TENS

Based on the recorded number of "plays" in Juke Boxes throughout Britain (for the week ending July 2)

Last Week	This Week	Title	Artist
9	1	Good Timin'	Jimmy Jones
2	2	Mama/Robot Man	Connie Francis
1	3	Cathy's Clown	Everly Brothers
3	4	Three Steps To Heaven	Eddie Cochran
—	5	Angela Jones	Michael Cox
—	6	Ain't Misbehavin'	Tommy Bruce
4	7	Handy Man	Jimmy Jones
6	8	I Wanna Go Home	Lonnie Donegan
10	9	You'll Never Know What You're Missin' Till You Try	Emile Ford
—	10	Made You	Adam Faith

Published by courtesy of "The World's Fair"

HE'LL HAVE TO STAY

SALLY KELLY

DECCA

45-F 11228 45 rpm

CLIMBING HIGH!

Paper Roses

PB1024



THE KAYE SISTERS



PHILIPS

PHILIPS RECORDS, LTD., STANHOPE HOUSE, STANHOPE PLACE, LONDON, W.7.

TOP TWENTY

Compiled from dealers' returns from all over Britain
Week ending July 2, 1960

No 1—Jimmy Jones
IN—Johnny Kidd
UP—Richard, Steele,
Bruce, Faith

Last Week	This Week	Title	Artist	Label
3	1	Good Timin'	Jimmy Jones	MGM
1	2	Mama/Robot Man	Connie Francis	MGM
5	3	Ain't Misbehavin'	Tommy Bruce	Columbia
2	4	Three Steps To Heaven	Eddie Cochran	London
17	5	Please Don't Tease	Cliff Richard	Columbia
14	6	What A Mouth	Tommy Steele	Decca
4	7	Cathy's Clown	Everly Brothers	Warner Bros
11	8	Johnny Comes Marching Home / Made You	Adam Faith	Parlophone
8	9	Angela Jones	Michael Cox	Triumph
6	10	Down Yonder	Johnny and The Hurricanes	London
—	11	Shakin' All Over	Johnny Kidd	HMV
13	12	Pistol Packin' Mama	Gene Vincent	Capitol
7	13	Cradle Of Love	Johnny Preston	Mercury
9	14	I Wanna Go Home	Lonnie Donegan	Pye
12	15	Sweet Nuthin's	Brenda Lee	Brunswick
10	16	Handy Man	Jimmy Jones	MGM
15	17	Sixteen Reasons	Connie Stevens	Warner Bros
16	18	Shazam	Duane Eddy	London
19	19	River Stay Way	Frank Sinatra	Capitol
18	20	From My Door He'll Have To Go	Jim Reeves	RCA

ONE TO WATCH

I'm Sorry - Brenda Lee

DAVID MACBETH



"Unhappy"

IAN MENZIES

and his Clyde Valley Stompers



"The Fish Seller"

THE GEORGETTES

"Down by
The River"

JAMES DARREN



"Because They're Young"

EMILE FORD



"You'll never know what you're missing 'til you try"

CABLE FROM

AMERICA

wired by Maurice Clark



PAUL ANKA... he followed Darin into the Copacabana night spot and was an even bigger success.

Singles have a big boom

UP go the single record sales again. What looked like being the worst year for single sales may become the best the record industry has ever known. Million record sales are again being recorded, with no summer doldrums ahead. Attempts at developing new sounds are being made by the companies whose single sales are going down. But many go-ahead companies, realizing the impact of a single in building album popularity, are reversing the trend and expanding their avenues of sales.

Columbia Records and Verve are releasing jazz on singles. Already Gerry Mulligan is starting to move big with "Let's Go Fishin'", for the latter label. Capitol Records in the autumn will start releasing seven-inch 33 rpm in stereo and monaural simultaneously.

Larry Hall gave a terrific party at his Stanton, California, home to celebrate his entry in the charts with "I'll Stay Single," the party was, of course, "Bachelor." Billy Vaughn's recording of "Look For A Star" could easily become the instrumental hit on this much recorded number.

Dean Martin was allowed to leave hospital this week, providing he takes things easy for a while.

ON Steve Lawrence's new disc "Girls, Girls, Girls" he mentions nearly every girl's name known except the name Eydie. But if you listen closely you'll hear the name "Gittel," this is his pet name for his wife Eydie Gormé. Her path is running smoothly for Jerry Wallace after his big smash "Princess Lane." He now comes up with "Swinging Down The Lane" and this has the same winning ingredients as his

At the New York premiere of the Dick Clark film "Because They're Young" was guest star JAMES DARREN.

other Challenge hit. Gogi Grant is the latest singer to take to the musical comedy stage. Gogi is to star with Andy Devine in a revival of "Showboat."

The Ventures, a new group on the Dolton label, are getting a lot of plays with "Walk-Don't Talk" and are making a big impact wherever they make a personal appearance. Peter Duchin, son of the famous Eddy, is now serving in the U.S. Army. This, however, does not stop him playing piano, as he is in the entertainments section, and is picking up a lot of good experience. Peter plays a crisp moody jazz sound which is just great. When he is debuffed next year he intends to concentrate on composing serious music.

Jackie Wilson, whose disc of "Night" is still way at the top of the charts, is out this week with a new big ballad "All My Love." Most people think of Jackie as a beat singer. He has had many rock 'n' roll hits but his new style is here to stay.



SO big still are the sales on Julie London's album "Julie Is Her Name" that she has re-cut this in stereo. Since making this LP she has cut 10 others, all of which are steady sellers.

"Because They're Young," the film which stars America's top DJ, Dick Clark, had its premiere this week in New York. Apart from Dick, and guest stars James Darren and Duane Eddy, many of the big teenage artists attended the showing to help give the movie a big kick-off.

Paul Anka who followed Bobby Darin into the Copacabana in New York has had an even bigger success than Darin, and that's saying something. The management have had to add an extra show each evening. This 18-year-old now appeals to adults as well as teenagers.

Two revivals out this week on the second World War song "The White Cliffs of Dover." One is by The Mystics on Laurie; it's done with the original lyrics and a big beat. The other, by newcomer Scott English on the Dot label is sung as a ballad with a new set of lyrics. It will be interesting to see which one gets away, as both are excellent.

Shelley Berman has a follow-up to his "Inside" and "Outside" hits with "The Edge On Shelley Berman" and the Everest label have made "Out Of Control With Murray Roman," the young up-and-coming comedian.

Remo Capra, new singer on the Columbia label, is billed as "The Romantic Debonair." Remo, who works by day as a supervisor for an excavation company, makes his bow with "Just Say I Love Her" and "Fools Rush In."

Actor Richard Conte has cut two albums for Music Records called "An Evening With Oscar Wilde."



Robinson lays the ghost of Lord Rock

HARRY ROBINSON has finally laid the ghost of "Lord Rockingham," that aristocratic gent from the "Oh Boy!" days of a year or so ago. Now Harry is content to act as arranger and conductor to people like Tommy Steele, Craig Douglas, Mike Preston and Harry Robinson. His current LP "Moody and Magnificent" is an example of his current trend in music.

It is a trend which took him with Tommy Steele to Australia, and dropped him, on the way home, in America where Harry had a "busman's holiday" watching other musicians at work.

"I saw five sessions in the States," he told me, "and in all of them the rhythm sections were terrific, they really did impress me. But the drive they manage to achieve on their records is something we just can't imitate."

"Mind you, when it comes to strings we still have the best sound. In the States they get nothing like the tone we achieve. And don't let anyone tell you there's a difference in studio construction. Some of theirs are as old as some of ours and virtually the same equipment is used."

Quite ruthless

"I don't know why the result should be so different. But they're entirely ruthless out here. I saw one session where the guitarist was reading the part correctly but wasn't getting the right sound. So they got rid of him and brought in somebody else."

"That probably accounts for their great degree of freshness, but it's not an atmosphere I could work in myself."

"They seem to work much faster, too." Harry went on. "They'll do in two sessions what we'll do in three. One of the best sessions I saw was one with Lonnie Rodgers. He had four players with him. They played

through their parts a couple of times then went straight on and recorded the number."

Musically speaking Australia was quite a different kettle of fish for Harry, who, before he left Britain, told me how apprehensive he was about the material he and Tommy had prepared, and the way it would be received by Australian audiences.

"It worked out all right," he said. "I think initially we were misguided in going to Brisbane, Adelaide and Newcastle. But the tour built up as we progressed."

"The standard of musicianship over there is good, but what they lack out there are music teachers and arrangers. None of the bands I heard could have touched ours. They need conductors, too, to pull them together and they suffer from being badly tuned."

"In about five years time, though, they'll be all right and there will be big opportunities out there."

But while in Australia I did have one complaint, which I aired at a disc jockey's luncheon I attended. And that is, that they play far too many American recordings and not enough British material.

"The most popular British artist

out there at present is Lonnie Donegan. We were lucky when we arrived, because 'Tommy' The Toreador had just opened and 'Little White Ball' was in the charts."

Harry did find that Australians were interested in how Frank Ifield was making out in Britain. "Unfortunately," he said, "we left before Frank had begun to make any impression here. I wished many times I could have given them news of him, but we just didn't know. But they were very interested in him."

In New York, Harry found that people were interested in Peter Sellers. "They really like him over there," he said. "His records have been going well and his picture 'I'm All Right, Jack' was running while we were there."

And the future? "I'm doing Tommy's material for his Blackpool show, using the best of the Australian material and anything else that fits the bill. I'm also scheduled to cut some records with Craig Douglas and Mike Preston and I want to make some more orchestral LPs similar to my new one on Top Rank."

Brian Gibson

HARRY ROBINSON...
"The Americans are so ruthless," (DISC Pic)



SHIRLEY BASSEY

As long as he needs me

COLUMBIA 45-DB4190



The **Best** in
pop entertainment

FROM



The greatest
recording organisation
in the world



RICHARD ALLAN

Everyday

PARLOPHONE 45-R4173



JOHNNY ASHCROFT

Little Boy Lost

H.M.V. 45-POP159



CHARLIE GRACIE

The Race

COLUMBIA 45-DB4177



PAUL HANFORD

Itsy-bitsy, teeny-weeny,
yellow polkadot bikini

PARLOPHONE 45-R4680



CLIFF RICHARD

Please don't tease

COLUMBIA 45-DB4175



Vince Eger, manager Larry Parnes and Billy Fury... They're no reason not to smile.

Billy and the boys finished? Nonsense

LARRY PARNES, whose latest addition to his "stable" of singers is that "Ain't Misbehavin'" man, Tommy Bruce, is full of confidence and plans for his artists at a time when criticism against beat singers is heavy.

The television companies have dropped "package" beat shows and many recent American singers have not had the success with British audiences that they expected.

"But," said Larry, "rock and beat music is not fading. I don't know where this idea keeps coming from, but it's sheer nonsense. The television business for a start has been misunderstood by the majority of people."

"It doesn't mean that my boys are finished. What it does mean is that many of them are now being considered serious entertainers and that they won't all be in the one show."

"We like to move with the public and I'm all for this move, because whatever shows are presented the boys will still be in demand. Billy Fury, for instance, is to appear in the Jean Carroll/Dave King 'Saturday Spectacular' next week, and if you wanted to book any of my twenty boys now I couldn't give you anything at all until late August and even then it would be difficult."

"I'm extremely flattered that my



boys will still be in demand and we shall continue to develop them as artists to appeal to as wide an audience as possible. Tommy Steele, whom I first managed with John Kennedy, is now an established entertainer. The same thing is happening to Marty Wilde.

"I have Peter Wynne at the moment, he's a boy who's proving tremendously popular with audiences. He can sing anything from ballads to rock. Then there's Joe Brown, who's a natural comedian. Vince Eger is a good all-rounder, as is Dickie Pride. I think Tommy Bruce has a big future, he's original and different and he'll have strenuous rehearsals before he goes into a show."

Did the failure of so many American singers this year to attract large audiences mean that fewer would be brought over under the Parnes banner?

"WE SHALL CONTINUE TO BRING OVER AMERICAN STARS AS AND WHEN THE PUBLIC DEMANDS THEM," SAID LARRY. "BUT AT THE MOMENT THE AMERICAN MARKET IS FLAT. APART FROM ELVIS PRESLEY I DON'T THINK THERE'S A SINGLE AMERICAN SINGER THE PUBLIC WANTS TO SEE. THE BRITISH MARKET IS THE IMPORTANT ONE NOW."

"You see, our boys have got experience behind them before they step out on to the stage. Stage presentation is what many American singers lack, that's why they fail with our audiences."

The Parnes stable is full of talent and one which looks like developing

PETER WYNNE... new boy who's proving tremendously popular

says manager
LARRY PARNES

IT'S THE AMERICANS THE KIDS DON'T WANT

along more than one successful line is that of Billy Fury, who composed all the numbers of his LP "The Sound Of Fury."

"I give my boys a big say in their material. After all, the singer is the one who puts a song over. With Billy songwriting is just natural. He's probably writing one right now."

"He has a collection of about 60 or 70 unpublished songs. When he was cutting 'The Sound Of Fury' there was one number we weren't sure about so Billy sat down there and then and wrote another which was put on the LP and also on his single. It's called 'You Never Know.'"

Why Parnes has a new partner

Larry Parnes' new partner, who paid £100,000 for a half-share in the business, is a quiet young Scot named Huw McCowan who said: "I've always wanted to get into show business and I regard this as a good start. I'm fairly new to the business but I hope to handle the social side, in which I'm interested. As time goes on I shall help Mr. Parnes with the presentation of the artists."

"In the future," said Larry, "we shall do as we've always done and that is to move with the public taste. We cater a lot for teenage audiences and teenagers aren't fickle, not a bit. They want to be entertained like everyone else and they know what they want. We shall try to give it to them and to everyone else."



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

TWO NEW NAMES—AND THEY COULD BE STARS

A bigsy wigsy hit for Paul Hanford

...who debuts with that Bikini song

that I wanted to keep on singing." While Paul was developing his style he carried on work as a paint sprayer in Hemel Hempstead, his home, but after teaming up with David Stokes he had so much show business work that he only spraved paint about one day a week. So he quit.

He went to work as an extra in films. He doubled for a time, for Cliff Richard in "Expreso Bongo" and had small parts in "Too Young To Love" and "Please Turn Over." "But I didn't have any lines to say, so that didn't pay me much."

Now he's moved on to singing his lines... and at better pay than speaking them.

PAUL HANFORD has waited more than a year to make his disc debut... but now it looks as if the long wait is going to be worth while. The cute novelty number "Itsy Bitsy Teenie Weenie Yellow Polka Dot Bikini" which Paul has covered for his first disc with Parlophone, is one of those numbers which is almost certain to catch on.

It's a cover job of Brian Hyland's American version (55 Decca), but stands as good a chance as the original of being the hit version.

"I've got one advantage," says Paul. "I am in the country to play and publicise my version." Brian Hyland won't be able to do this, so I reckon that will just about even us up.

"I don't mind at all doing a cover job for my first record. I think it's better to start this way with a good number which somebody else has done, rather than wait for a new one to come along which nobody wants to record anyway."

Chance meeting

But Paul is used to waiting. It was more than a year ago that he had an audition with EMI. He passed it, but then spent the next eight months out of the country... entertaining the American forces in Germany.

It was a chance meeting between Paul's manager, David Stokes, and Ron Richards of the Parlophone recording staff, that first led to the audition. Stokes was acting as an agent for a car firm and Richards hired a car from them. A chance remark and David Stokes, Ron Richards and Paul were heading to London for the test.

After the test many numbers were

offered to Paul for recording, but he could not do them because of that German booking.

But then came the RUSH. When recording manager George Martin first heard the "Bikini" number he immediately rang Paul. This was just a week ago last Friday. They met on the same night, went across to Ken Jones' place for the arrangements, which were scored by Saturday and the record was cut the day after. It was released just five days later, on July 1.

But though Paul came on record in a rush, he's been building up steadily for this for the last six years.

"Like a lot of people, I started singing during the skiffle craze. Everybody who bought a guitar found show business appealed to them. Most of them gave up too easily, but I decided

JACK GOOD TV producer DJ and A and R man, says...

It's still NO to marriage

I WAS interested to see the result of the DISC contest in which readers expressed their views whether or not pop stars should get married. On the whole, the verdict was "Yes, they should if they want to."

In the light of this, you might be interested to know that no less than three famous rock stars have all been seriously thinking of marriage in the last month and have finally, and reluctantly, decided against it because they fear (in spite of what you all say) that marriage might damage their popularity with the fans.

I am giving no names away; I think it might break some hearts if I did.

Coasters' disc is a complete gas

QUITE a good pile of new releases this week. It is always a red-letter day for me when a new Coasters' disc comes out—and this new one is a complete gas!

Strangely enough, both sides have an affinity with Lonnie Donegan. "Wake Me, Shake Me" is the plea of a somnolent garbage collector—a colleague of "My Old Man." The other side is a new—and terrific, version of "Steakball"—a folk song which has already been given the Donegan treatment. You pays your money and you takes your choice.

Donegan is more frantic and drives really hard. The Coasters have more humour, have a richer textured sound and, for my money, swing more.

Keep Ella—give me Della. Maybe that is putting it too strongly. I like both very much, but Della Reese has the edge for me. Her voice has more guts and her approach is more attacking.

Her new release, "Everyday," is well up to standard.

ONCE BITTEN...

DECCA seem to make an extraordinary fuss over a London release, "Itsy Bitsy Teenie Weenie

Polka Dot Bikini." Reason is that they had "Seven Little Girls" snatched from under their noses by The Vamps, and once bitten, twice shy.

But to mix metaphors, they are closing the stable door after the horse has bolted. "Itsy Bitsy" is simply a poor relation of "Seven Little Girls."

I DO not know who The Lindys are, but their record of "The Train Of Love" on Decca is excellent—but then, so is Alma Cogan's on HMV. This should be quite a scrap.

Alma's disc has the advantage of having an excellent flip—"The 'I Love You' Bit" by Lionel Bart. There is almost a duet and Alma shares honours with a man who has a very strange name and remarkable vocal resemblance to the composer!



DELLA REESE... a better version than Ella's.

Arrivederci

I'M just off to Italy now for a good look at their television, and if I can fit it in, a quick kip on the beach. I'll drop you a large postcard (with my column on it).

Before leaving I put in some overtime recording Lynn Cornell, Alan Fitching, Jess Conrad and Billy Fury. But nothing in the world would persuade me to tell you what the results are like.



MICHAEL HILL

A NEW SOUND

IF Parlophone's guess is correct a £220 harpsichord which 24-year-old Michael Hill of West Hartlepool bought only recently may pay for itself many times over.

Michael, currently appearing for the season in Scarborough's underground amusement centre Galaland, where they call him "Mr. Music Man" (he plays piano, vibron, xylophone, clavichord and bells), has just received a contract for his first ever disc, "Joey's Song" with his own composition "Jake's Jingle" on the flipside.

It's a new sound. "Joey's Song," which both Bill Haley and Bob Miller have already recorded without much success, is one which will appeal to all ages, with Michael on harpsichord, and the Johnny Spence group backing with drums, bass, two guitars and rasp.

Michael's own number, "Jake's Jingle," is a romping teenage rocker, a real juke box money spinner with two tenors and songers helping the big beat along.

Curly haired, bespectacled Michael has been playing piano since he was three. His mother was a piano teacher, his father a violin teacher.

"I started composing about eight years ago," he says, "but I



MICHAEL HILL... rock played on a harpsichord.

couldn't push my ballad, "Time Will Tell" anywhere. I wrote "Jake's Jingle" in 20 minutes when I was working with the Ralph Reader show at Coventry Hippodrome in March this year.

"I thought it might be one way of interesting the Mums and Dads in rock 'n' roll if I played it in a different way so I bought a harpsichord. I'm not claiming to be a great composer or musician, it's the instrument that

makes the new sound... just a gimmick, that's all."

What does he think of this new-found success? Quietly and almost shyly he says "I have been flopping for ten years now fairly well with the odd broadcast and television appearance. But in the last three months I've got further than in 21 years of piano playing. I have two more new numbers on the stocks just in case..."

ALONG THE ALLEY

NEWS FROM THE STREET OF MUSIC

Flipside can still be a winner

IN music publishing the next best thing after having a hit record of one of your songs is to have the song on the other side of a hit record. Pan Musik is in this pleasant position at the moment, enjoying a profitable ride with "Don't Want To Know," the flipside of Michael Cox's triumphant Triumph disc of "Angela Jones."

The composer of "Don't Want To Know" is Len Praverman, and Pan Musik's Gerald Benson regards Len as one of the brightest assets in British songwriting. Len has been associated with Pan from the beginning four years ago, and his "Our Old Pianna" was their first hit. Since then Len has composed a considerable amount of material, including film music.

Among the latter has been the theme from "The Man Inside," and the Anthony Newley hit "Idle On Parade" from the film of that name.

In addition to the Michael Cox song already mentioned, there are two other Praverman numbers currently available on record. One is called "In All The World," and has been recorded by Allan Bruce for Fontana and in Italian by the Quarteto Italiano for Columbia. The other is "Whad'ya Gonna Do?" recorded by Toni Eden for Columbia.

A subsidiary company of Pan is Globe Music, which specialises in material from the Continent. Globe's present plug is "La Lu, La Lu," which has been recorded

TONI EDEN has recorded a number by pop writer Len Praverman. (DISC Pic)

by Martinus and his Music for Columbia.

Gerald Benson is looking forward to St. Swithin's Day, July 15 next week. This is the date when Cyril Stapleton's Decca record of "Havana Merry Go Round," the theme from the "Allied Hitcock Presents" TV series, is released. The disc will also be issued in the States on Decca's London label.

Frank Weir's latest recording for the Oriole label is a calypso-type opus entitled "Caribbean Honey-moon." There are no prizes for guessing which recent event and its sequence inspired this number.

"Caribbean Honey-moon" is published by Latin American Music, which is getting some good results with its Italian rock-cha-cha "Tintarella Di Luna." One version of this number is on the flipside of Bob Arzani's Decca disc of "Mustapha," and Millicent Martin has also recorded it for EMI.

Now Top Rank have issued the Dorothy Collins rendition, backed by the much recorded "Ranjo Boy."

Different

ONCE in a while music publishers get the opportunity of working on a song which does not fall into the usual well-worn and somewhat monotonous pop category.

Mark Pasquin of Bourne Music in the KPM group received such an opportunity when Top Rank decided to release "Onward Christian Soldiers," recorded by the excellent American choir, the Harry Simonee Chorale, who first recorded in this country with "The Little Drummer Boy."

At one time it seemed that Top Rank would not release the tasteful Simonee version of this stirring old hymn and Mark expressed his disappointment to me then. Now his wishes have been granted, and already the disc has met with favourable reactions, especially from colleague Don Nicholl, who pronounced it a "sleeper."

The flipside is "Won't You Marry Me," and is a complete contrast, being an arrangement of the old folk song "Soldier, Soldier, Won't You Marry Me?"

NIGEL HUNTER



STRAIGHT TALKING

Norrie Paramor

Band leader and A and R Manager with Columbia

Songwriters must take more trouble

I THINK it would be a good idea for more of our songwriters to learn how to treat their own numbers. In the past two years—despite the number of American songs that have come over here—British songwriters have proved their worth. We have many good—in fact, excellent—composers of popular music. But they would be doing themselves a favour—and us—if they were to take that extra bit of trouble.

The position is this: We get a piece of music from a writer and if we like it, naturally, we want to put it on the market. But then comes an important question. A question to which the man who wrote it should know the answer. It is: "What treatment shall we give the number? What sort of presentation?"

It takes hours of work—searching for ideas—to get the right treatment. And more often than not it is the treatment that will help sell the record.

Better system

Now in America they have a much better system. The man who writes the number comes up with the presentation ideas.

It is his song. He knows more about it than anyone. So obviously he's the best man for the job.

Some of our songwriters have caught on to this idea of working out some sort of effect for presentation. I wish a lot more would.

My job today as A and R manager with Columbia is to help make records that sell.

It means that I don't get so much time with my own orchestra, but the work is rewarding and fascinating.

I've noticed that today people buy personality voices rather than strong voices. They want something vastly different from what has gone before.

I don't mind this because, although I have great admiration for a good voice, my tastes are broad and I do like to hear something that is original. Today an original voice is a voice that stands a good chance of becoming commercial.

But I'm not willing to believe these people who say singers like Ronnie Hilton, Dickie Valentine and Ruby Murray will never have another hit.

These and others are still capable of giving the public a hit. It is just a question of recording the right song at the right time. It's not easy, but it can be done.

I said earlier the pop business—the business of making records that sell—is fascinating. And it is, simply because you never really know where you stand.

You have a number which you think will be a hit and it doesn't catch on. You have a number which you think will never catch on and it's a hit.

That happened to me recently. I heard "A Summer Place" with a publisher as far back as September. Neither of us thought it was hit parade material—but look what happened.

"A Summer Place" was like a breath of spring in the hit parade. As I say, I didn't think it would get there, but it did—and I'm glad.

Personally I would like to see the public taking more interest in orchestral records of this kind.

It makes a welcome break for one and all.

Next Week CLIFF RICHARD



TRAD JAZZ NEWS

Humphrey is back in the goodbooks

FOLLOWING the report that the Humphrey Lyttelton Band had a stupendous reception at St. Albans, comes the news that he is booked into Frank Gregood's Club at the Star, Croydon, on Friday. It is good to see bands like Humphrey's getting back

into the good books of the club followers.

At St. Albans a small anti-Humphrey brigade started a demonstration before the band played. By the end of the evening I hope they felt sorry for themselves, for Humphrey can still show some of the "true jazz" brigade a thing or two.

The best thing that can happen to trad jazz is for bands of the calibre of Humphrey, Bruce Turner, Sandy Brown and Kenny Ball to regain some of the lost ground.

Anyway I suspect a change of heart all round soon. What with Chris Barber using a guitar on three tracks of an EP; Acker Bilk adding a "mainstream" pianist, Stan Grieg; Bob Wallis featuring the Madison; and other leaders frantically searching around for pianists, it looks pretty hopeful.

Boat shuffle

THE Croydon Jazz Club, in conjunction this time with Cheam and Hampton Court Clubs, run their sixth Riverboat Shuffle this coming Sunday. The "Royal Princess" leaves Westminster pier at 9.30 with Terry Lightfoot and Ken Colyer in attendance.

At Hampton Court, Thames Hotel, they will be met by the Kenny Ball Jazzmen playing the numbers of the boat. Then will follow a lunchtime

jazz session by Kenny's band. The return trip will feature the Colyer and the Ball bands, Terry Lightfoot staying at Thames Hotel for the evening jazz session.

Highlight

HIGHLIGHT of the Bealeybeath Trade Fair was a JAZZ Band contest at which yours truly acted as one of the judges. The heats took place during the week and the final was held last Friday. Two finalists, Kenny Robinson's Jazz Band and Ray Knowles and the River City Jazz Band had surprisingly close markings but Kenny Robinson just crept into first place.

Their prize consists of a large trophy and a week's engagement at Welling Embassy Ballroom.

The Kenny Robinson band can be heard most Wednesdays at the Ken Colyer Club. The River City Jazz Band plays every Thursday at the Gravesend Jazz Club and every Friday at Dartford's Railway Hotel.

Zenith tour

THE Zenith City Six, Manchester's favourite trad, band, visits London this week-end to play Chislehurst Caves on Saturday, the Ken Colyer All-Nighter the same night and Cook's Jazz Club on the Sunday. The band is also scheduled to make a

five-day tour in September.

I once did Chislehurst Caves and have also done several all-nighters in Soho. Any band that does both on the same day deserves my heartfelt sympathy and also my very best wishes. I'll be thinking of them at 4.30 Sunday morning.

Regular date

THE Dave Nelson Jazz Band, an up-and-coming semi-pro band, now play a regular Monday date at the Cafe des Artistes in Chelsea. An increasing number of patrons are coming into the club to hear this deservedly popular band.

The band can also be heard at Cy Laurie's this Saturday and on July 15, and at the Riverside Jazz Club, Windsor, on July 10 and 17.

Jazz course

PENDLEY MANOR, Tring, holds another jazz week-end course this Saturday and Sunday. The speakers will include Graham Boatfield, journalist, Bill Colyer, Ken's brother and chief spokesman for the New Orleans school, and Ken Lindsay, club promoter and record executive. Pat Hayes, pianist with Humphrey, the Crayke River Jazz Band and others, will also speak.

Owen Bryce

FINALISTS CHOSEN IN DJ CONTEST

THE following have been named as finalists in our recent DJ competition, which was held in conjunction with Triumph Records and for which the first prize is £160, a tape recorder and the chance to run a DJ programme on Radio Luxembourg.

Rodney Kirk (19), 20, Poulton Street, Fleetwood, Lancs.
Dave Hamilton (19), 5, Mossat Court, Gap Road, Wimbledon, S.W.19.

Jess Tender (16), Flat 1, 12, Carlton Terrace, Fortislide, Sores.

Peter Gorton (22), 69, Orpingley Road, Holloway, N.7.

Tony Kent (17), 55, South Close, Danfield, Marlow, Bucks.

Melbva Mellor (15), 44, Chain Road, Blackley, Manchester.

The six finalists will be brought to London in the near future for the final judging.



JANET OSBORNE, nine-year-old daughter of musical director Tony Osborne (above), has cut her first record. She accompanies Donald Feery on "Papa, He Loves Mama." Songwriters BILL CROMPTON and MORGAN JONES (above, right) have written a new number for CRAIG DOUGLAS (centre) called "Walk With Me" as well as the film "Treasure Island W.C.2." (DISC Pics)



Vince Eager film all but settled

AT the time of going to press, contracts were all but signed for the forthcoming 40-minute musical film, "Treasure Island W.C.2," starring Vince Eager, Lionel Bart, David Jacobs and Russ Conway. It is being produced by the Boulting Brothers.

The script for the film, shooting of which is due to start next month, was written by Ben Nisbet, general manager of Feldman Music, and the direction will be by Gezy Bryant, who made "The Tommy Steele Story."

"Treasure Island, W.C.2." is the story of a song, which is to be called

"Treasure Island." Shots will include a visit to the Top Rank studios, where Vince Eager will record the song for release to coincide with the distribution of the film.

Bill Crompton and "Thunderclap" Jones will take part in the film as two songwriters. (See pic above.)

More changes in 'Juke Box' set-up

CAROLE TO
PRESENT
DISC SHOW

"JUKE BOX JURY," BBC Television's marathon pop-music panel programme, is to have yet another change of producer. From July 16, for three weeks, "Jury" will be produced by Bill Cotton Jr., who was responsible for the British edition of the Perry Como Show earlier this year.

On August 7, for two weeks, the production spot will be taken up by Philip Barker, and from August 21 until the end of its present run on October 1, Stewart Morris, producer of "Drumbeat," will be responsible for the show.

When the programme first came on to the screens last year, its producer was Russell Turner, who is now concentrating on "Sugar Beat," the opening date of which has still to be fixed. Then Johnnie Stewart took the job, but after the programme on July 9, he will be returning to BBC sound radio.

Suzuki here for holiday

JAPANESE-AMERICAN star Pat Suzuki is due in London this Friday for a week's holiday. She will continue her vacation in Paris from July 18 onwards.

Pat, who started her singing career in Seattle, where she was heard and encouraged by Big Crosby, won the lead role in the Broadway production of "Flower Drum Song."

New soccer team

YET another show business football team has been formed. It's called the Famous Disc Stars XI, and its founder and captain is Jess Conrad.

Its first match, for charity, will be at Manchester's White City next Tuesday when the Stars will meet a team of newspapermen. Among the personalities from whom Jess will select his team are Dave King, Andrew Ray, Jerry Lordan, Michael Cox and disc jockeys Pete Murray and Keith Fordyce.

Kick-off is at 7.15 p.m.

Lorrae off to S. Africa

AFTER a "Rainbow Room" date for ATV, Lorrae Desmond is off to Durban, South Africa, and then Australia for radio and TV work.

Sandra Crosby, wife of Big's son, Philip, gave birth to a son, Brian Patrick, in Hollywood on Friday. It is their second child.

LANCEDATES

IN addition to his visit to Saturday Club on July 16, Lance Fortune will join The Floor-rackers in personal appearances next week.

The Floor-rackers have resident spots at the Majestic Ballroom, Finsbury Park (Mondays), State Ballroom (Kilburn), Tuesdays, Orchard Ballroom, Purley (Wednesdays) and the Putney Ballroom every Saturday.

Memphis on 'Jazz Club'

A MERICAN blues singer and pianist Memphis Slim broadcasts in the BBC's "Jazz Club" tonight (Thursday). In addition to Jazzshows Club dates already announced he will appear at the Nottingham Jazz Club on July 13.

CONGRATULATIONS

JIMMY JONES



on the
"Good Timin'"
of your
**SILVER
DISC
AWARD**
for your First
British
Release

HANDY MAN

45-MGM1001



E.M.I. Records Ltd, E.M.I. House
69 Manchester Square, London W1



Rolf and the wobble board

COLUMBIA have released an amusing disc from Australia featuring Rolf Harris (pictured above), his Wobble Board and the Rhythm Spinners. Top side is "The Me Kangaroo Down Sport," currently No. 1 in the Australian hit parade.

Rolf is a multi-talented character who writes, draws cartoons, plays the piano and composes songs. His Wobble Board is made from hardwood, and is shaken up and down to produce the unique sound heard on the disc.

ANTHONY NEWLEY
IF SHE SHOULD COME TO YOU
45-P 11254 Decca

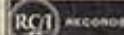
DELLA REESE
EVERYDAY
45-RCA-1192 RCA

CHUCK BERRY
BYE BYE JOHNNY
45-HLM 9159 London

MIKE PI
I'D DO AN
(from the All musical 'C...)

HEY LITT
DORSEY BR
45-HLM 9159

BOB C
MULE SKINN
45-P 11250



CLIFF RICHARD RECEIVES HIS FOURTH SILVER DISC

Silver Disc number four—for "Fall In Love With You"—was presented to CLIFF RICHARD last week at the Palladium, where Cliff is appearing. Making the presentation on behalf of DISC was Russ Conway, who is also appearing at the Palladium.

Jimmy Jones was unable to come to Britain to receive his Silver Disc for "Handy Man," so it was accepted on his behalf by Mr. Arnold Maxin, President of MGM Records in America, who was over here last week on a business trip. The presentation was made by Mr. L. G. Woods of EMI.



BURGLARS STEAL RUSS CONWAY'S TV SET!

RUSS CONWAY, top piano star now appearing in "Stars In Your Eyes" at the London Palladium, had his Maida Vale apartment robbed last Friday.

Among the goods stolen were a 21in. television set, six lounge suits, two dinner suits, 20 shirts, several pairs of shoes, a typewriter and about 30 LPs.

ATV will screen a 35-minute excerpt from "The Most Happy Felia" from the Coliseum Theatre on July 31.

Avalon waxes new album

FRANKIE AVALON, young American rocker who has just entered the U.S. charts with "Where Are You," has recorded a new LP for Chancellor entitled "Summer Scene." The album consists of several standards, and is likely to be released here in the autumn.

Jones-Cassidy series

A SERIES of six weekly programmes entitled "A Date With Shirley Jones and Jack Cassidy," filmed while the couple were over here earlier this year, are to be presented by ATV, starting on August 11.

King boys to open with Frankie?

THE KING BROTHERS may be able to open with Frankie Vaughan when he returns to Las Vegas for his second season at the Dunes Hotel this autumn.

Under the contract signed last year, Frankie has a six-week season with options for three years at the Dunes. The King Brothers recently signed a contract assuring them at least three weeks in the year at the same hotel.

Frankie is due to return to the States immediately after the end of his Brighton season, which finishes on September 10, but negotiations are in hand for his return to be delayed by a week, thus putting back his opening night to September 23.

If arrangements can be made, The King Brothers will go with him and open on the same bill. This will be their first American trip.

The only additional date Frankie Vaughan has at present is a Sunday Concert at the Winter Gardens, Margate, on July 31. Arrangements are still being made for recordings while he is in Britain, and there has been some talk of a possible LP from "Let's Be Happy," his Brighton show.

New Eddy single

LONDON Records are to release "Because They're Young," the Duane Eddy hit, on July 15. This release will coincide with the London showing of the Columbia film of the same name, in which Duane Eddy and the Rebels are featured.

Already released in the U.S., this disc is currently at number five in their best sellers.

Johnny Preston LP out

IN addition to a new single, "Feel So Fine," Mercury Records in America have released their first LP by Johnny Preston.

Title of the album is "Running Bear," and Johnny includes several standards on the disc.

Eric Sykes and Peter Haigh will be among the visiting personalities on "Juke Box Jury" on July 16.

DISC PIC

PHOTOGRAPHS marked "DISC PIC" are exclusive to this paper. Copies may be obtained at the following prices:—

6in. x 8in. — 3/6 each
10in. x 8in. — 5/- each
Orders, with postal order, to:—

Photo Department, DISC,
161 Fleet Street, LONDON,
E.C.4.

Disc Jockeys in Decca cricket side

PETE MURRAY, Jack Jackson and Jimmy Savile will join the Umbala Cricket Team, which is led by Decca executive S. A. Beecher Stevens, when they play a charity match against the Worcester Ramblers tomorrow (Friday), at Preston Park, Brighton.

The Umbala Cricket Club, which is a show business organisation participating in one cricket match a year only, was founded by Mr. Beecher Stevens, and among its team tomorrow, in addition to the disc jockeys already mentioned, will be Radio Luxembourg's Geoffrey Everitt and various county cricket club members.

The Umbala Trophy will be presented to the winning team by Vera Lynn, and proceeds will go to a spastic organisation. The match will commence at 2.30 p.m.

New 'star' from Parrish

MITCHELL PARRISH, composer of "Stardust," has penned the lyrics for "Evening Star," a new ballad which June Valli will sing over the credits in the forthcoming Warner Pathe film, "Hercules Unchained." Miss Valli has already recorded this number for the American market, and it is expected that the disc will soon be released in Britain.

Israeli singer rebooked

ISRAELI singer Riki Zorai, who first came to Britain in May to appear on Granada's "Variety Show," has been booked for a return appearance on the same programme.

She will be arriving in Britain later this month, to tape an appearance for the show on July 28. Transmission date is August 3.

Congratulations

CLIFF RICHARD

on your
4th Silver Disc
Award

FALL IN LOVE WITH YOU

45-DB411

COLUMBIA RECORDS

E.M.I. RECORDS LTD, E.M.I. House
20 Manchester Square, London, W1



<p>WEEK</p> <p>WESTON</p> <p>EVERYTHING</p> <p>45-F 11255 Decca</p>	<p>THE EVERLY BROTHERS</p> <p>WHEN WILL I BE LOVED</p> <p>45-NLA 9157 London</p>
<p>LE ONE</p> <p>NETTIE</p> <p>London</p>	<p>MAIS OUI</p> <p>BOB BECKHAM</p> <p>45-05835 Brunswick</p>
<p>ORT</p> <p>ER BLUES</p> <p>Decca</p>	<p>DON'T WANT THE MOONLIGHT</p> <p>DICK JACOBS</p> <p>CHORUS AND ORCHESTRA</p> <p>45-Q 72401 Coral</p>

CORAL 45 RPM RECORDS

THE DECCA RECORD COMPANY LTD DECCA HOUSE ALBERT EMBAKMENT LONDON E.C.11

6 pages of record reviews

beginning with

your weekly

DISC DATE

with DON NICHOLL

Bikini song will catch on

BRIAN HYLAND
Tay Bites Teenie Weenie Yellow
Polkadot Bikini; Don't Dilly Dally
Sally
(London HL9161)

D N T
NOW here is a novelty cha-cha that is liable to stick around for a long, long time in the fashion of "Her Bathing Suit Never Got Wet." Teenager sings this cute number about a bashful girl who wore the bikini but was too modest to be seen

in it. The lyric is slick and amusing. Hyland sings it ably with a girl group working smartly in company with him. I can see this one becoming very powerful.

Another novelty for the turnover, with another of those kind of titles. Hyland and the girls make it right to complete a natural big coupling.

LONNIE SATTIN
I'll Fly Away Any More Than I
(Warner Bros. WB15)

D N T
LONNIE SATTIN has been heard here before under the Capitol label, but without hitting the heights. Now he is returning for Warner Brothers, and I feel he will climb the ladder this time.

Lonnie has got a voice as smooth as his surname and he knows how to drive a number with full effect. He sings "I'll Fly Away" to a big chorus and orchestral backing to the country to pick it up. Not a side which may strike as an immediate seller, but one which ought to be up there in the Top.

High rocking strings for the slow beat ballad "Any More Than I." Sattin starts off just above a whisper and maintains this, leaving it to chorus and orchestra to provide the side with size.

THE EVERLY BROTHERS
When Will I Be Loved; Re-Bop-a-Lala
(London HLA 9157)

D N T
THIS release, you'll note, is on London, not Warner Brothers. Reason is that the tracks were part of a long player made by the Everlys when they were still under contract to the Cadence company in the States.

"When Will I Be Loved" is a middle beat item which they sing in their typical duetting fashion. A side which is catchy enough to climb in a hurry.

"Re-Bop-a-Lala" has had a good time here in the past and the Everlys' version is slick enough to satisfy all those who like the number.



Strong and clear treatment from SHIRLEY BASSEY of a Lionel Bart romantic ballad.

ANTHONY NEWLEY
If She Should Come To You;
Lifetime Of Happiness
(Decca F11254)

D N T
A BRITISH lyric for a Spanish melody, "La Montana" turns it into the ballad "If She Should Come To You." First stab at recording this vocal version goes to Tony Newley and it marks a warm departure from the heavy brightness of his recent successes. But I don't think it will mark a departure from his best-selling run of success.

Newley, with his voice-that's-not-a-voice manager to get the poignant romance of the number and the melody's no mood to begin with I cannot see it missing. May take more time to rise, but rise it should.

"Lifetime Of Happiness" is also on the slow side, but with slightly more of a beat in it. Another very good ballad and another commercial performance from Newley.

The accompaniments, directed by Ian Fraser, couldn't be better.

THE COASTERS
Wake Me, Shake Me; Stewball
(London HLK9151)****

EASY-BEATING novelty from The Coasters group which they put over with typical polish. The boys may not have such an impact with this one as they have had with previous hits, but it is a very likeable ball.

This group deserves its high ratings on both sides of the water—and you will enjoy their work on the next *Stewball*, Raging gimmick for the lyric like a kind of modern *Camptown*.

BILL BLACK'S COMBO
Josephine; Dry Bones
(London HLU9156)****

JOSEPHINE is one of those tunes whose title has a habit of eluding you (at least, it has a habit of eluding me). Written by Gus Kahn back in 1937, it comes up fresh and entertaining here with a rock-a-boogie wrapping.

The Bill Black Combo takes it fairly slowly with some goose saxophone

BRIAN HYLAND tells the tale of that polkadot bikini.

and organ work holding most of the attention.

Dry Bones is also rocked slowly and comfortably by the musicians without the acting usually performed on this number. No vocal of course—which makes a change. Guitar and piano featured attractively here, with the sax blowing in late on the side.

THE CLOVERS
Easy Lovin'; I'm Confessin' That I Love You
(London HLT9154)****

THE male vocal group rocks with a steady beat through *Easy Lovin'*. Nothing particularly new in the approach, but the boys make a good noise with rhythm and clinking piano behind them. One voice leads all the way, while the others underline him well.

Slight beat for the revival of *I'm Confessin' That I Love You*. Here, the boys drift engagingly in a way which is reminiscent of the hazy days of the Ink Spots and allied trams.

SHIRLEY BASSEY
As Long As He Needs Me; So In Love
(Columbia DB4460)****

LIONEL BART has written a lush, slow romantic ballad for Shirley Bassey in *As Long As He Needs Me*. And Shirley sings it strong and clear to a rich orchestral and chorus accompaniment directed by Geoff Love.

A rather stately melody which may take its time about selling, but a song which suits the Bassey very much.

The treatment of Cole Porter's standard *So In Love* is first-class stuff, with the Geoff Love backing really stirring up a dramatic mood.

THE GEORGETTES
Down By The River; A Pair Of Eyes
(Pye-International N25058)****

NOT to be confused with "Down By The Riverside" is the trotting *Down By The River*, which this American girl group sings so delightfully. The Georgetownettes have a clear sound and they work very well indeed in front of a strumming accompaniment. Tune is so easy to hold, it is almost ridiculous. Watch this one.

Tanga flip with the kind of dramatics you may recall from "Hernando's Hideaway." All about a handsome caballero who made the senoritas sigh. Good performance again from The Georgetownettes.

TED HEATH
Oliver; Reviewing The Situation
(Decca F11252)****

THE big Heath band noise struts through the title tune of the musical show *Oliver* with plenty of exuberance. Simple tune taken in march time with the drums reminiscent of some of the American displays in our searchlight tattoos.

Reviewing The Situation has a Middle Eastern flavour about it as Ted puts the band through its paces on this number, which also comes from "Oliver." Quick-moving item which will please regular followers of the band.

DELLA REESE
Everyday; There's No Two Ways About It
(RCA 1192)****

SLOW ballad with a beat for the power-voiced Della Reese as she belts *Everyday*. When is the girl going to hit the parade on this side of the Atlantic? This time?

I thought she would do it last time



ost, and I can only hope that the previous disc has whetted appetites. The singer is terrific and distinctive. Here, I grew a little tired of Glenn Osier's strings for the backing, but the side should still sell a pile.

There's No Two Ways About It is another slow, deliberate song which Della leather-lungs intriguingly.

BOBBY DARIN
Hear Them Bells; The Greatest Builder
(Brunswick 05831)****

ADARIN single which has slipped out under the shade of "Bill Bailey."

Bobby sings the light-hearted ballad *Hear Them Bells* proficiently to a Jack Poir accompaniment. Happy music which would go well in a show setting, though it hardly strikes me as something with the kind of original excitement of a Darin special.

The Greatest Builder is a slow religious ballad with chorus singing solemnly behind Bobby.

LES HOWARD
Sweet Tooth; Auf Wiedersehen My Dear
(Columbia DB4476)****

MICHAEL SANNES bats the bright and jaunty backing for Les Howard as he sings the ballad *Sweet Tooth*. Girl group with the boy, whose warm voice takes the melody for a very useful trip. One that could sneak up on us.

The revival of the goodbye ballad on the flip has been worth doing. Always a good tune and lyric, it sounds mellow and romantic still, and Howard's vocal is firm and understanding. Not—incidentally—to be confused with the Vera Lynn song hit of a few years back.

THE LAURIE SISTERS
Don't Forget I Surrender Dear
(MGM 1087)****

ONE of the Lauries opens softly by herself before the team strikes steadily into the latter. Good idea behind the lyric and a crisp performance by the girls. Ray Ellis's accompaniment is just right for current tastes

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

D
N
T

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

and this side could move upwards.
 I Surrender Dear is a revival taken to the modern slow beat. The Laurie Suters sing it well, while Ray Ellis gives them strings and male chorus for surroundings.

ROSEMARY LANE
 Down By The River; My First Love Letter

(Philips PB1041)****

A BRITISH cover job of the American ballad Down By The River and Rosemary Lane was a good choice by the label. She has got the right kind of voice for the number, Ivor Raymonde's direction of the backing is right, too... strumming and chorus bong-bong-bong voices.

My First Love Letter is a British composition which opens with the chorus, who stick around behind Miss Lane. Slow ballad of teenage romance.

THE PETITES
 Get Your Daddy's Car Tonight;
 Sun Showers

(Philips PB1035)****

SEEM to be a lot of girl groups around the releases this week. Here we get a team called The Petites, who sing like teenage Teresa Brewer as they are accompanied by a Frank De Vol orchestra for the beat novelty Get Your Daddy's Car Tonight.

Hooking gimmicks for the backing sound.

Sun Showers shuffles quickly along and the girls produce a fairly commercial noise. Tuneful item, this, with a whistling middle.

FRANK DE VOL
 La Montana; The Key Theme

(Philips PB1038)****

EITHER as an instrumental or as a song (under the title of "If She Should Come To You"), La Montana seems destined to become very big.

On this treatment, we get Frank De Vol directing what he calls his "Rain-

bow Strings." And a very sweeping string sound it is, too. The melody rolls along slowly and with a lush grandeur, while rhythm section keeps a modern beat going on beneath.

The Key Theme from an American television series has a graciously romantic feeling about it. The strings borrow a trick or two from Mantovani's book in the performance.

ANNE SHELTON
 Papa Loves Mama; Come Back Again

(Philips PB1042)****

PADDY ROBERTS has a big interest in this coupling, because he wrote the English lyrics for the French tune Papa Loves Mama and he is co-writer of the other number Come Back Again... the other writer being Johnny Franz.

Anne sings the sweet tale of Papa and Mama with a delicate touch and benefits from the Wally Stott orchestra and vocal group accompaniment.

Come Back Again is a swinging little march of the kind Anne could do with her tonals tied behind her back. The ballad drives excellently and the tune is easy to catch. I like the Stott big band accompaniment as well as the Shelton singing here.

MAX BYGRAVES
 Consider Yourself; Tra-La-La I'm In Love

(Decca F11251)****

CONSIDER YOURSELF is one of those "familiar" tunes with old music hall connotations... as indeed was Lionel Bart's "Fings." This one comes from Bart's new show "Oliver" and it should provide Max Bygraves with another heavy seller. Max punches it out happily and it can see him into the hit parade... but I think it could have been even better than it is.

The backing, directed by Eric Rogers, seems to be at odds with the singer so far as tempo is concerned and the middle blare-and-whistling is a fantastic jumble.



* MAX BYGRAVES, seen here with film star Yvonne Romain in *Alassio, Italy*, sings a number from the new musical, "Oliver."

Song on the other side lifts easily along in the mood of its title. Eric here gives Max a pleasant spring-like accompaniment from the orchestra.

LITTLE WILLIE JOHN
 Heartbreak; Do You Love Me?

(Parlophone R4674)

ONE of the early rocking shouters, Little Willie John goes squawking his way through the quick-strutting number Heartbreak. Gets a good big band backing, too, as he whips the plaintive lyric across.

His own composition, Do You Love Me? is a mad little racer and it's hard to tell whether the band or Little Willie wins!

SHORTY ROGERS
 Tarzan Is Trapped; Los Primitivos

(MGM 1084)****

YOU can collect Shorty Rogers's music for the film "Tarzan The Ape Man" on a new long-player, but if you want a taster first, then try the single MGM have released.

It is an odd marriage, the Rogers

orchestra and the jungle character, but the jazz which comes out from the Tarzan Is Trapped sequence is really worth hearing.

Dramatic noise skilfully played by the Rogers men with some excellent trombone work standing out a mile.

Like the above, Los Primitivos is designed first and foremost as soundtrack stuff to underline an atmosphere. And it certainly does. Brille big band jazz with Latin lacing.

PAUL HANFORD

It's Bitty Teele Weenie Yellow Polka Dot Bikini; Why Have You Changed Your Mind?

(Parlophone R4680)****

A BRITISH cover job on the new chu-chu novelty number about the girl who wore that cute bikini. Paul Hanford reveals a pleasant voice as he sings this song along the lines already established by Hyland.

Paul's perhaps a little more forceful, but the girl group work doesn't seem to be quite so effective as that on the original.

For the turnover Mr. Hanford sings a slow love ballad in a way which shows he's capable of holding his own among the current crop of litters.

GARY MILES

Look For A Star; Afraid Of Love

(London HLG9155)****

A VERY soft-voiced performance of the Tony Hatch composition Look For A Star. Gary Miles gives it a quiet, tender lift which is extremely effective.

The rippling accompaniment and the husbed girl group noise keeps the mood of this production going smoothly. A side which I think

(Continued on page 12)



Ella Fitzgerald sings Gershwin

Volume 5 CLP100 (Mono) CED104 (Stereo)

Dean Hightower

Guitar-Twango with a Beat N.M.V. CLP100 (Mono)

Rhythm in Colour

Martinez and His Music - COLUMBIA BSX130 (Mono) BSX131 (Stereo)

Blackpool Nights

Including John Barry, Alma Cogan, Reynolds Dizon, Adam Faith and Bruce Forsyth COLUMBIA BSX134 (Mono)

The Musical World of Rodgers and Hammerstein 2nd

Cyrl Ormandy and The Starlight Symphony MGM-C-81 (Mono)

The Eric Delaney Band

Swingin' Thru' the Shows PARLOPHONE PR1013 (Mono)

Billy May

Cha Cha! 1128 (Mono) ST109 (Stereo)



The greatest recording organisation in the world



EMI Records Ltd.

EMI House, 20 Manchester Square, London, W.1

Disc Date

Continued from previous page

Lindys debut on Anka song

you'll enjoy a lot—and one which might sleep to considerable sales. A gentle second side, too. **Afraid Of Love** is a quiet romantic ballad which Miles handles nicely.

ED TOWNSEND
Don't Get Around Much Anymore; Do Nothing Till You Hear From Me (Capitol CL15141)*****

TWO of the great Duke Ellington standards arranged for singer Townsend by Nelson Riddle who also conducts the orchestral backing. The easy swinging approach to **Don't Get Around Much Anymore** is woken up midway through the side when Townsend breaks into some of his familiar voice and phrase stretching antics.

Do Nuthin' Till You Hear From Me has a group of girls in the backing while Townsend sings the ballad along a modern beat.

The man can certainly do things lyric... and those Riddle backings are splendid... but naturally.

THE LINDYS
The Train Of Love; You Know How Things Get Around (Decca F11255)*****

NEW vocal twosome The Lindys are a couple of British girls who make a very satisfactory debut for Decca. They have got a good number for their first side—the Anka composition **The Train Of Love**—and they handle it smartly to a Bob Sharpley backing.

I do not think it is up to the mark of the Alma Cogan job on this song, but it should collect comfortable sales.

On the turnover, there is a more relaxed romance, which the girls sing in softer voice.

LES BAXTER
Boonada; Ooch-I-Baba (Capitol CL15140)*****

LES BAXTER has always had something of a leaning towards drum discs and he keeps coming back to them in between his sweeter orchestral recordings.

Here he uses the percussion brilliantly to produce the rocking instrumental, **Boonada**, which he wrote himself. A moody piece with guitar twanging darkly, too.

Saxophonist Plas Johnson collaborated with Baxter on the writing of **Ooch-I-Baba**, another rock number. Tempo is a little swifter here.

JOHNNY CARSON
The Train Of Love; First Proposal (Fontana H259)*****

ANOTHER version of the Paul Anka rocker **Train Of Love**—and it's another British version, too. Young Johnny Carson has revealed promise before now, and he shows again that he's a singer worth watching. This disc will do him a lot of good.

Carson sings the number with a little less emphasis on the rock than the other sides.

First Proposal is a nice, warm, romance ballad—again with a good performance from Carson.



* Good debut from the LINDYS on the Paul Anka number, "The Train Of Love."

THE VIDELS
Mister Lonely; I'll Forget You (London HJ9153)*****

AN up-tempo ballad from this new male vocal group, **Mister Lonely** tell its story with the title, as did "Mr. Blue." The boys sing of the boy who cannot get a romance going.

One voice leads all the way and occasionally some feminine voices fly behind the group for extra colour. Quite pleasing in the modern blither vein. The side has already reached the American charts and should sell well over here, too.

I'll Forget You goes along at a steady clip. Not such a potent number, perhaps, but a very competent performance and production.

BOB CORT
Male Skinner Blues; The Ballad Of Walter Williams (Decca F11256)*****

BOB CORT says he spent much of his young life listening to the records of the late Jimmie Rodgers. So such an admirer ought to be able to make a fine disc of Rodgers' **Male Skinner Blues**. And Cort does make a great side. Without the yodelling, Cort whoops and growls his way through the number to a slick guitar backing.

Snare drums and chorus chant the marcher about the last soldier of the Civil War, **The Ballad Of Walter Williams**.

MIKE PRESTON
I'd Do Anything; Where Is Love? (Decca F11255)*****

BOTH of Mike Preston's new disc ballads are taken from the Bart musical show, "Oliver." **I'd Do Anything** is the better of the two—a light and likeable song which trips easily along.

A very pleasant ballad, on which Harry Robinson's orchestral accompaniment has the spring-like noise which is needed.

Where Is Love? is a slow love song without so much commercial appeal as the one upstairs.

STEVE LAWRENCE
Why, Why, Why; You're Everything Wonderful (HMV POP763)*****

ONLY a few weeks since "Why" was high, now we get three of them in **Why, Why, Why**, a slow, easy ballad with a nice lift in it. Steve Lawrence has a strong follow-up to his "Footsteps" with this one.

Sings it in chorus company while big pack of Don Costa's strings play for the background.

You're Everything Wonderful is a more adult swinger. Lawrence can handle material like this without any trouble whatsoever.

DAVID MACBETH
Unhappy; Once Upon A Star (Pye N15274)*****

TWO Johnny Worth songs for David Macbeth's latest release, **Unhappy** takes its cue from the title—emerges as a sad little slow rocking thing. David handles it gently to a Kim Drake orchestral and chorus backing.

A similar beat for **Once Upon A Star**. Indeed, a similar kind of mood, too. Suitable performance again from David, though I don't rate it so highly as some of his previous sides.

THE KING BROTHERS
Male Out; Gotta Feeling (Parlophone R4672)*****

BE careful! There's so much polish on this disc it might slip right off your turntable. The King Brothers rip into the ballad of France and romance **Male Out** with such precision and such a crisp sound that they deserve to have another hit on their hands.

Good contrasting rhythm and pulse for the turnover **Gotta Feeling**. Novel romance, with some Latin in it. The Kings are in great form for this coupling.

THE SHADOWS
Apache; Quartermaster's Stores (Columbia DB4484)*****

APACHE, written by Jerry Lerdan, is an Indian beat melody which ought to get plenty of play in the juke boxes. Has a neat guitar gimmick simulating the hooves riding the range.

The Shadows, Cliff Richard's backing team, have made a pretty commercial side here.

Quartermaster's Stores is a science fiction arrangement of the old Army number. Written in this form by Bill Shepherd it sticks to the familiar melody. A solid rocker well played by the group.



ROSEMARY SQUIRES

Rosemary
I Lost My Sugar In Salt Lake City; Solitude; My One And Only; Compared To You

(HMV TEG858)*****
MISS ROSEMARY SQUIRES, one of the finest female vocal talents to be heard in Britain today and well worthy of a powerful rating outside our shores, too, lends her talents to four first-class offerings.

She is supplied with some excellent accompaniments by the Ken Thorne Orchestra.

This I thoroughly enjoyed, and if you can appreciate really fine vocal stylings at all then you'll love this EP. It has everything you need in the way of entertainment.

PETE HANDY

Honky Tonk Piano
Scorching; Oh, By Jingo; Dardanella; Humoresque; China Boy; Put Me The Mustard

(Mercury ZEP10075)*****
HAPPY-GO-LUCKY Pete Handy delights with some dextrous



* Winner number one, and others, from EMILE FORD. (DISC Pic)

Rosemary Squires hits the jackpot

finger twinking at his honky-tonk piano keyboard. He has also chosen songs perfectly suited to the style, and the album should therefore prove tremendously successful with fans of such music.

My feet were a-tapping from start to finish, and I enjoyed the bright and breezy atmosphere immensely.

This will live up any family gathering, and if your "local" boasts a record player, but no piano, then you will be a very welcome customer if you take a copy of this album along some evening.

EMILE FORD HIT PARADE

What Do You Want To Make Those Eyes At Me For; That Lucky Old Sun; On A Slow Boat To China; Don't Tell Me Your Troubles; (Pye NEP24124)*****

WELL, Emile has got his first "Gold Disc" for his great recording of the first track of this EP—and nobody could be happier than I, as I rate this boy one of our finest singers to emerge during the rock age.

Teamed up with his first big winner are some more of his successes and I look forward to seeing his name riding high in the charts again soon.

Great souvenir for Emile's fans and all who haven't yet got their copy of his records.

THE HAWAIIAN-HULA BOYS

Hawaii—Land Of Promise
Blue Hawaii; Blue Tahitian Moon; Sing Me A Song Of The Islands; Pagan Love Song; (Columbia SEG8011)*****

LET'S nip down to the South Seas and Hawaii in particular for a spot of luxurious sun-basking as we listen to the Hawaiian-Hula Boys

pluck their guitars in a selection of music typical of the area.

With the British weather as doubtful as ever, this will guarantee at least a little ray of sunshine when the skies look cloudy.

JACK TRAIN

With Michael Sammes' Band And Singers

Polly Perlier Of Fiddling Green; It's A Bit Of A Rule That Growned Knocked About A Bit; The Galloping Major; Turned Up; (Columbia SEG8014)*****

"COLONEL CHINSTRAP" is in fine form with these four popular songs from the past, despite the fact that he is "demoted" to major on one track.

Yes, Jack Train, that ever-popular radio favourite, is really in his element with this EP, and he should delight the old record buyers among you.

As usual there is excellent work from Michael Sammes and his orchestra and singers.

BROOK BENTON

I'm In The Mood For Love
The Nearness Of You; I Can't Begin To Tell You; Tell Me Your Dream; I'm In The Mood For Love; (Mercury ZEP10076)*****

ISTILL rate Brook Benton as one of the finest ballad vocalists to emerge in recent times as long as he sings songs of this nature.

His smoothly caressing voice seems to improve with each hearing.

Mind you, I don't rate Mr. Benton in the class of Nat Cole, but he should attain those heights in time, and he is certainly going the right way about it.

Very nice listening, indeed.

* Four first-class numbers from the very talented ROSEMARY SQUIRES (DISC Pic).



Ronnie Hawkins gives you what you want

RONNIE HAWKINS

Mr. Dynamo

Care; Hey Bobo Lou; Someone Like You; Dream Do Come True; Hey Pops; Honey Don't; Lonely Hours; Suk And Ted; Love Me Like You Can; You Cheated; You Lied; Baby Army; Southern Love.

(Columbia 335K1238)****
The exciting performances of Ronnie Hawkins, excellently backed in the idiom of the day by The Hawks, have won approval all round from teenage record buyers.

This album can do nothing but enhance his already powerful reputation with the fans. It is as fresh as today, as virile as any new and popular trend, and as entertaining as you could wish for. Ronnie Hawkins gives you what you want with every note.

TOMMY EDWARDS

You Started Me Dreaming

Indian Summer; Always; Stars Fell On Alabama; I'm Building Castles Again; Lost In The Desert Of Love; You're A Wonderful Thing; Navajo; Until The Real Thing Comes Along; You're A Lovelorn; You Started Me Dreaming; My Love Is A Sparrow; All Over Again.

(MGM-C824)***
It's quite a while now since Tommy Edwards crashed our hit parade, but he has had several LPs and EPs to his credit which have proved fairly strong sellers.

This one should keep up the good work, but I found it lacking in the



sparkle which took this artist to the top. None of the tracks stood out strongly from the others. They all were simply good performances, but somewhat lacking in "guts," if you know what I mean.

I find a lot of sameness about Mr. Edwards' discs which isn't really good from the listener's point of view.

PATTI PAGE

Three Little Words

Heart; Why Don't You Do Right; To Know You Is To Love You; I Still Get A Thrill Thinking Of You; My Prayer; Will You Still Be Mine; Whatever Lola Wants; You; We Three (My Echo, My Shadow And Me); You Just Wild About Harry; Three Little Words; I Get A Kick Out Of You.

(Mercury MMC14004)***
THE beautiful Miss Patti Page once again graces our reviews with her ever-welcome presence. And again she has come up with a fine album (does she ever miss it) which should be eagerly received by her many fans in Britain.

Miss Page has the knack, in common with all top vocal stylists, of getting right to the heart of a song and giving it just the right interpretation.

While this is not by any means her greatest album it still ranks high

above the majority of records I receive for review each week.

There is nothing gimmicky about the session whatever. The orchestra plays straightforward arrangements, and Miss Page gives a smooth vocal demonstration.

Music by

JERRY ALLEN AND HIS TRIO
Lunch Beat; Kew's Tune; Hampered; Rhythm Of The Raindrops; War Of The Air; Always; Jeppers Creepers; All The Things You Are; Frigid Midge; Quickie; Bridge-Over; Careful.

(Top Rank BUY050)****
A FINE performance of standard and original material by TV's Jerry Allen and his Trio. These boys have become a very lively part of television since the commercial networks started up, and they have won

a lot of friends through their work, and as such it sets a high standard. The versatile foursome who form the group are all spotlighted, and their programme is nicely varied for a balanced hour of entertainment. You will enjoy it.

TED HEATH

My Very Good Friends

The Bandleaders
Sing, Sing, Sing; When It's Sleepy Time Down South; Soho Cozy; You're Dying Me Crazy; One O'Clock Jump; I've Got My Love To Keep Me Warm; Cherokee; Intermittent Riff; Tuxedo Junction; Apple Honey; Take The 'A' Train; Dreamer; Night Train.

(Decca SKL4000)****
THE very fine Ted Heath band pay tribute to some of the leader's

❖ Fresh, viable, entertaining—that's "Mr. Dynamo," RONNIE HAWKINS. (DISC Pic)



best friends in the band business with this entertaining album. The only one Ted does not know personally is Duke Ellington, but he included him because, as he says, "His tunes make him a good friend to all the world's bandleaders."

Basically, the arrangements are the same as the famous ones familiar to your ears, but the Heath band have added their own special touches through the pens of their own arrangers.

A very enjoyable album, this, and one which no big band devotee should be without.

THE WORLD'S TEN GREATEST POPULAR PIANO CONCERTOS

Sweet Sorcery; Laura; Sloughs On Teah Avenue; The Terry Theme; Rhapsody In Blue; Swedish Rhapsody; Intermezzo; Cornish Rhapsody; Polonaise; Warsaw Concerto.

(Warner Brothers WS8002)****
PIANIST is George Greeley and he is accompanied by the Warner Brothers Orchestra conducted by Ted Dale. The concertos you all know, and although many of you will enjoy the album, it would probably have more appeal to you as a present for your parents or something along that line.

These items have sometimes been called "the poor man's classical music," but despite this "sterec," they are, in fact, among the best examples of contemporary music.

All have been wonderfully popular right from their first launching and that is proof enough for me of their quality.

HYMNS BY JOHNNY CASH

It Was Jesus; I Saw A Man; Are All The Children In; The Old Account; Lead Me Gently Home; Swing Low, Sweet Chariot; Snow In His Hair; Lead Me, Father; I Call Him; These Things Shall Pass; He'll Be A Friend; God Will.

(Philips BBL7373)****
HERE'S a top pop and C and W exponent Johnny Cash in a new light performing hymns. He does an excellent job of it, too, his deep rich voice being ideally suited to this material.

Johnny has selected a group of popular American hymns and added a few of his own composing for good measure. The new offerings blend admirably with the old-established items and few will be able to distinguish them.

The hymns seem to have a C and W touch about them which does not seem out of place.

ERNESTINE ANDERSON

The Fascinating Ernestine

Just A-Sittin' And A-Rockin'; A New Town In A Blue Town; Stompin' At The Savoy; Nature's Boy; Fascinating Rhythm; My Heart Belongs To Daddy; I Wish I Was Back In My Baby's Arms; Harlem Nocturne; Beale Street Blues; Nobody's Heart; I Got Rhythm.

(Mercury MMC14007)****
"FASCINATING ERNESTINE" indeed! This girl is really creating a lot of interest these days with her excellent recordings. Towards the end of last year I awarded her first Mercury session the "LP Of The Month" tag, and this is of equal standard.

I have knocked a star off the total only because I feel that this set has a slightly more restricted appeal, at the present time, than Ernestine's first superb effort.

This album heralds the approaching visit of the artist to our shores for night club and TV appearances, and I for one eagerly await her arrival. This is a first-class album of first-class songs.

CLASSICAL CORNER

reviewed by
ALAN ELLIOTT

Strauss as it should be played

JOHANN STRAUSS
Waltzes

Wiener Blut; Wine, Women And Song; Tales From The Vienna Woods; The Emperor.

Minneapolis Symphony Orchestra conducted by Antal Dorati. (Mercury Olympian Series MMA11086)*****

COME with me to Old Vienna, the city of gaiety and charm of sparkle and champagne—of Wine, Women and Song, for you have it all here on this record.

From a novel, enchanting rather solo in the *Tales* to the pulsating rhythm of the *Emperor*, you have everything. Perhaps the strings do succeed a little in places and Dorati does vary the speed a little—but he really lives the music and what is more, so does the orchestra.

I should think a lot of Strauss research went into the making of this disc and it is good to hear a fine performance for once instead of the garbled versions we are always being given.

PROKOFIEV

Classical Symphony

Philharmonia Orchestra conducted by Efrem Kurtz. (HMV TRS175)*****

THIS miniature symphony, written by a modern composer in the style of the old masters, is a great favourite among music lovers of all types, and happily this is a better recording than most.

True, I was a little disappointed with the playing of the first movement. It seemed to lack pace and Mr. Kurtz doesn't appear happy until he gets to the third movement, the Gavotte, where he generally lets rip.

But the finale is extremely well played and caps a very capable performance.

STRAVINSKY

The Firebird Ballet

Antal Dorati conducting the London Symphony Orchestra (Mercury MMA11087)*****

THIS is a finely judged performance by the London Symphony Orchestra under Dorati. The intricate Stravinsky score is completely mastered and it would be difficult to find a better recording in the catalogue.

The individual soloists are in great form and give of their best.

On the whole, I don't like the works of Stravinsky and am inclined to agree with the mighty Pavlova, who said the music from the *Firebird* was "Nonsense." Maybe, but I add one reservation—it is "enjoyable nonsense."



THE HIT PARADE
version of

ANGELA JONES

by MICHAEL COX on

Triumph RGM 1011

Triumph

GREEN JEANS RGM 1008

by the fabulous FLEE RAKKERS

TRIUMPH RECORDS LTD. 231 Balls Pond Road, London, N.1
Canonbury 6991 - Addiscombe 6798

TRAD JAZZ

By Owen Bryce

MUGGSY SPANIER AND HIS DIXIELAND BAND
Alabama Jubilee, South, Blue Room, Lazy Piano Man.

(Mercury ZEP10077)***

THE one amazing thing about Muggsy is that after all these years he still plays the same notes. And even more amazing is that the fans still like it. For in this age, improvisation has almost become the "be-all-and-end-all" of jazz. But Muggsy gave up improvising many years ago. In his early days, he worked out three jazz phrases and they have served him pretty good ever since.

And that is probably why the first chorus of *Alabama Jubilee* sounds just like "There'll Be Some Changes Made," dating back to the late twenties. It is also why the muted Spanier chorus on the same number has already been waxed dozens of times. Why, the middle two bars on the last chorus of *South* occur at least twice in the fabulous ragtime HMV disc, now just on twenty years old.



BENNY GOODMAN, seen here with singer Anita O'Day, never produces anything different but always seems to sound fresh and new.

Not great, but I'll still cherish this one

This one is not a good record. In point of fact, and hundreds will argue with me here, Muggsy does not make good records. True, he made sixteen of the world's best when he recorded those HMV sides. But if you compare them with the many odd sessions he has made, you will find that those, and the four with Bechet, are the exception rather than the rule.

What, then, has the torrid little trumpet-player got that has kept him on everyone's lips for nearly two decades? The answer is simply a glorious tone and a driving sense of urgency in his playing.

I love it. My critical sense rates the disc at three stars. But, quite honestly, I will keep it and cherish it for life.

BENNY GOODMAN

Jazz Gallery
The World Is Waiting For The Sunrise; More Than You Know; Memories Of Your Motherhood.

(Philips BB12158)***

THE World Is Waiting For The Sunrise is taken at the same breakneck tempo as the original version with Mel Powell, probably

eighteen years old by now. I forget really, Goodman goes on for ever, never producing anything very different, and yet always managing to sound fresh and new. Drummer Roy Burns and pianist Roland Hanna, Goodman's discovery and protégé, play very much in the style of Krupa (that is the Krupa of the quartets) and Wilson and Mel Powell.

More Than You Know is a fine tune, seldom played today, but a favourite of mine since the day I heard Mildred Bailey's version. Can it really be all that time ago? Benny constantly turns our highly musical performances of these ballads. At the same time, I feel the jazz content gets lost among the pretty phrases.

Memories Of You, taken at much the same tempo, starts off just the same as another version dating back to 1941. There really is no much point to this sort of thing. If the intention is to present new people, there can be no reason for not using more suitable material. Other people, notably Duke Ellington, repeat previous records. They at least make them sound quite different, as witness Duke's "Historically Speaking."

Hallelujah turns out to be yet another version of a previously recorded item. Young Roland Hanna gets plenty of chance to shine on this one and for once the audience applause seemed justified. How I hate this clapping on disc.

MOSE ALLISON TRIO

Creek Bank
The Seventh Son; Cabbage In The Sky; If I Didn't Care; If You Love; Creek Bank; Mule; Yardbird Suite; Moon And Cypress; Dinner On The Ground; Prelude To A Kiss.

(Esquire 32-094)***

One Room Country Shack
Burberry Hill; I Thought About You; One Room Country Shack; In Salah.

(Esquire EP224)***

MOSE ALLISON is delightful. But quite a little goes a long, long way. And so his fourth LP finds me practically unmoved. So unmoved that, apart from the titles already well-known to me, I find an astonishing difficulty in distinguishing one from the other. This unworldly feat is not helped by Esquire's current habit of listing the tracks on sleeve notes in what appears to be haphazard fashion.

I repeat, however, that Mose is delightful. There are few performers that appeal to vastly differing jazz tastes. In Mose, one can find bits of all the best jazz styles. His singing has enough of the blues to remind you of his background—Tippoo, Mississippi—yet sophisticated and humorous enough to appeal to all tastes. There

is something of Hoagy Carmichael's whimsical accents in *Seventh Son*. My favourite, strangely enough, is *If I Didn't Care*, one of the few titles not composed by the performer.

RIVERTOWN DIXIELAND JAZZ BAND

Charleston; Canal Street Blues; Wolverine Blues; South.

(International Jazz Club MJE 7/3)***

THE Rivertown Jazz Band hail from Holland, home of the far superior Dutch Swing College. There is a superficial connection between the two bands. Both play a virile, lively, Dixieland jazz. Unfortunately, the Rivertown have very little jazz sense in their phrasing, the trumpet player being particularly bad in this respect. Some of his notes are poorly attacked and all his phrasing has the peculiar sound that classical, and sometimes even dance, musicians produce when indulging in a little bit of jazz.

It would be hard to write more than a few lines about such a group. They are ordinary. There must by now be more than a thousand bands in Europe playing jazz just as badly. While I do not begrudge them the desire to do so, or even the happiness that comes of playing to a living crowd of enthusiasts, I fail absolutely to see the reasons for making bad records. The time for producing a record is not until a band has something to say, and is proficient at saying it.

EDMOND HALL

Lover; African Fu-Fu.

(Top Rank TR5019)****

THIS is a well high perfect coupling. Two of the best tracks from the recent 12-inch Edmond Hall. *Lover* is not at first obvious. Friends have argued that it has little merit. I will admit that it starts with a whole chorus of straight clarinet trio melody, but this is essential to Hall's manner of playing. It provides the contrast required to spotlight the sprightly playing of the soloist.

There is a short piano spot from Dick Cary, thrown in as a fill-up before the last chorus, but nevertheless exceptionally pleasant. Cary is a fine arranger in the Dixieland vein in addition to playing first-class horn. The reverse features Cary even more, this time against a High Life beat provided by Jimmy Crawford, Lunceford's ex-drummer. At Hill on bass and James Raney on guitar.

There is an unforgivable fade-out on this side not apparent on the original. Believe me, this is all that prevents me giving it the full five star treatment.

JAZZ BOOKS

The light approach makes a fine book

THIS IS JAZZ

by Ken Williamson
(George Newnes, 30s.)

I DO not believe this to be the first book dealing with jazz in a light-hearted manner, but I am convinced that it is the best.

Do not misunderstand me. This is not a funny. Not by a long chalk. Stanier, Dance, Leonard Feather do not write funny... ever. But the subject is approached from an angle a little less serious than the generally accepted one found in jazz books.

The shortness of most of the articles for Ken Williamson is really, in editor, as far as this work is concerned, and the approach both make for pleasant reading.

I particularly liked Benny Green, Humph, and Ian Lang. Andy Hode's quaint bit on improvisation, with its very odd, so-called standard 12-bar blues, eluded me altogether, and I did not see the point of Wilfrid Thoman's article on popular songs. But, maybe it was decided that Wilfrid should appear in print at some time in a jazz book... and this was it. I found it quite out of place.

Pat Lynn's amusing sketches on the instruments were too serious in parts to be hilariously funny, yet too short to be informative. The criticisms are only meant to prove that these things should not be done. Critics must continue to be considered invulnerable.

You got to have wheels

TREAT IT GENTLE

by Sidney Bechet
(Casell, 25s.)

WHAT Sidney Bechet would have been had he not been one of the world's GREAT jazzmen is not known, but I am sure he could have got by comfortably writing books. I am not surprised at this, for I remember his being engaged in America to tell children's stories on radio, and I have no doubt many of them he made up himself.

Reading, particularly, the early chapters of his book. I do not doubt he had the capability. His long account of the love affair and subsequent death of his grandfather Omar, is so well written that one could quite forget that it all happened even before Sidney's own father was born.

This chapter, and in fact the whole book, is beautifully written, so beautifully that one can forgive the many cutting references to other jazzmen, agents, promoters, critics and officials, whom Bechet brushed against time and time again.

The book does not set out to be factual. Yet it tells a lot more about jazz than many a documented history. Bechet believed in the roots of jazz, but not in going back.— "I'm not a person who's saying we ought to have horses and a buggy today. You can have anything... a car or an aeroplane. But whatever it is, you've always got the wheels. It's the wheels you start from; it's the foundation. Once you've got the wheels under you, you can turn this way, and you can turn that way, or you can take off and fly. But you got to have the wheels."

The book is full of such illustrations. Bechet was one of those rare individuals. A jazzman, a poet, an artist and a sensitive thinker.

Owen Bryce

CLASSIFIED ADVERTISEMENTS

The rate for insertion in these columns is 1s. per word. Words in CAPITALS 1s. 6d. per initial word. Single display 12 per line. Copy must arrive at DISC, 161-166, Fleet Street, London, E.C.4, not later than first post Monday for insertion in issue of the same week. Advertisements must be prepaid.

PERSONAL

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

PEN FRIENDS at home and abroad. Stamped envelope for details.—European Friendship Society, Otley, Bucks.

TEENAGERS! Pen friends anywhere! S.A.e. brings details.—Teenage Club, Falcon House, Burnley.

BLUSHING. Shyness, Nervousness. Thousands have benefited by my simple home remedy.—Famous since 1914. Details free, privately.—Mr. RIVERS (Dep't. D.C.A.), 222 High Holborn, London W.C.1.

BRIGHT new pen-club for over 18s. Stamp addressed envelope brings details.—Bury Club Pen-Club, 48 Chiswell, London, N.14.

ELVIS, CLIFF, ROBERT HORTON—All these artists are now featured on gloriously coloured wooden wall plaques. They are selling at 1/11d. each, and by the hundreds. P.P. Ad.—Hart Peterson, 32 Upper Berkeley Street, London, W.1.

ATTENTION all Club Secretaries! Add to funds by selling your members' Pre-Stamp Press made in the colours of your club and with the club's name described on them. Please write for full details of this grand offer to Charles Buchan, 161-166 Fleet Street, E.C.4.

BOOKS & PUBLICATIONS

CALLING ALL "WAGON TRAIN" FANS! Don't miss "Robert Horton... the Story of a Great Star." Ask your newsgate today for this picture-packed book about the man who has made Film McCullough into television's top star. In case of difficulty, send postal order for 2s. 9d. to Charles Buchan's Publications, Ltd., 161-166 Fleet Street, E.C.4.

RECORDS

RECORD BAZAAR. 50,000 from 1/6. Also cheap LPs, EPs. Write for List—114/1146 Argyle Street Glasgow.

FAN CLUBS

CLIFF RICHARD photograph free when you join for International Fan Club. Free Pen Pal service. Stamped addressed envelope for details to: 133 Colston Road, London, N.1.

CONFEDERATION of Mississippi Gamblers. **BOB WALLIS' STORY-VILLE JAZZMEN Fan Club.**—Free Bulletin, 10 Barons Court Road, W.14.

TAPE RECORDERS, Etc.

TAPESENDING. Exchange tape recorded messages home/overseas.—Details Ewart, 87 Terrace, Torquay

PHOTOGRAPHS

ADAM, CLIFF, FABIAN, HEN, ELVIS, AVA, SAMSON, plus 400 other rock and TV stars, including Fuller, Horton, Hardin, Robertson, Walker, John Smith, Roger Smith, Byrnes, Garner, Kelly, Eastwood, Real glossy 10in. x 8in. photos at 2/6 or postcard size 6in. coloured film x 8in. photos at 3/6, including Cliff Richard, and 6 or 9 photographs of Elvis Presley for 2/6. each set.—Send P.O. to St. 4, 10 Wentworth Street, London, E.1.

AUTOGRAPHED PHOTOGRAPHS of celebrities. Tremendous selection—lowest prices. Lists 3d.—Newdale (DI) Thornbridge, Huddersfield (Trade supplied.)

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

YOU WANT THEM! We have them. Real glossy film x 8in. photos of all TV and rock stars. Send P.O. for 2/6. And now at last 10in. x 8in. glorious colour prints at only 3/6. each. A limited number of stars including Cliff Richard. Send s.a.e. for free list.—Photo Foyer Sales, 46 Kings Road, Brighton.

MUSICAL SERVICES

MUSIC set to your lyrics. Terms moderate.—36 Sudbury Avenue, Wembley. Phone WEM. 2411.

BRITAIN'S newest studios offer you every facility in MODERN RECORDING techniques, including electronic and acoustic reverberation. Free technical advice service.—City of London Recording Studios, 9-13 Osborn Street, E.1. BIS. 4847-5.

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

MODERN JAZZ

reviews and
comments by

TONY HALL

MILES DAVIS MODERN JAZZ

GIANTS

Rags' Groove (take one); Rags' Groove (take two); Airgin; Oloro; But Not For Me (take two); Doxy; But Not For Me (take one).

(12in. Esquire 32-090)*****

PERSONNEL: tracks 1, 2 Miles Davis (trumpet); Milt Jackson (rhythm); Thelonious Monk (piano); Percy Heath (bass); Kenny Clarke (drums); (3-7) Davis; Sonny Rollins (tenor); Horace Silver (piano); Heath; Clarke.

THERE are some 23 available 12-inch LPs by Miles. Each deserves a place in any serious

collector's record rack. This classic re-issue is one of the best. It covers the legendary Christmas Eve 1954 date where Miles and Monk are supposed to have had a big hassle—and an enjoyable, swinging session six months earlier with Rollins and Horace, whose chordings are much more appropriate for Miles than Monk's.

Rags' Groove is, indeed, a modern jazz classic. Miles is just beautiful here. As for the second date, it is noteworthy that all three Rollins originals (the minor *Airgin*, the rhythmic *Oloro*, and the funky, 16-bar *Doxy*) have since been incorporated into the books of modern jazz groups all over the world.

The second side is far from perfect. But I still say that the record is a "must"!

SONNY ROLLINS-TEDDY EDWARDS

Sonny Rollins At Music Inn; Teddy Edwards At Falcon's Lair With Joe Castro

Doxy; Linehouse Blues; I'll Follow My Secret Heart; You Are Too Beautiful; Billie's Bounce; A Foggy Day.

(12in. MGM-CH1)*****

PERSONNEL: (tracks 1-4) Sonny Rollins (tenor); John Lewis (piano 1, 2, 4 cont.); Percy Heath (bass); Cannon Key (drums); (5, 6) Teddy Edwards (tenor); Joe Castro (piano); Leroy Vinnegar (bass); Billy Higgins (drums).

IF you heard the MJQ's 1957 "Music Inn" album on London, you'll remember what a weird frame of mind Sonny Rollins appeared to be in that day. These new releases come from the same rather badly recorded, eleventh hour session.

The first half of *Doxy*, all of *Too Beautiful*, and much of the piano-less *Heart* are good. But on the rest of *Doxy* and the whole of *Linehouse*, Sonny appears to be in another world.

Call it irreverence, boredom, contempt, arrogance, humour, impudence, . . . or what you will, it's certainly weird. And yet, on repeated hearings, it can become quite fascinating!

The other two tracks feature the fine, earthy, underrated tenorist, Teddy Edwards.

Teddy plays with unerring, surging swing, long lines and lots of feeling. I don't go too much for Castro, but Vinnegar and Higgins support well. Higgins most recently has worked with Ornette Coleman.

The Rollins tracks need a lot of listening to.



SONNY ROLLINS—in another world, but it can be fascinating!

LEE MORGAN-HANK MOBLEY, etc.

Another Monday Night At Birdland *It's You Or No One; Jump; Natville; Bye.*

(12in. Columbia 33SX1181)*****

PERSONNEL: Hank Mobley, Billy Root (tenors); Lee Morgan (trumpet); Curtis Fuller (trombone); Ray Bryant (piano); Tom Bryant (bass); Specs Wright (drums).

IF you bought or heard the first Monday Night At Birdland LP (33SX1160), you'll know exactly what to expect on this sister set, recorded on the same evening. It's a typical

club-type blowing session with (generally) unison theme statements to open and close each track, with long solos sandwiched in between.

The level of performance by the horns and rhythm section is good, but seldom really outstanding.

Fuller has improved considerably since these 1958 recordings. The tenors are more than adequate, but Mobley certainly can play better.

The rhythm section isn't up to the highest New York traditions, unfortunately—bass and drums could be stronger. Nor is it too well recorded.

Vital, virile, swinging—and it's brand new!

TELL me something. If I write to ask you whom you would name as being synonymous with "West Coast Jazz," who would you put forward? I'll bet you 100-to-1, you would tell me Shorty Rogers, Shelly Manne, Gerry Mulligan, Bud Shank, Barney Kessel and that team. Right? I thought so! Well, I have news for you. There is a new kind of modern jazz emanating from the Californian coast. And it is much more vital and virile, surging and swinging than its universally-recognised predecessor. Almost without exception, the new West Coast players are coloured musicians. The men most prominent in the new revolutionary movement I would choose tenor-saxists Harold Land and odd-timer Teddy Edwards and pianist Elmo Hope (in an arranger-composer capacity).

More earthy

And just as the earlier Californian style-setters were non-native of the State (Shorty, Shelly and Mulligan originated in New York), so it is with the new school. Land came from Texas and Hope from the Bronx, NYC. Edwards, born in Missouri, west West from Detroit many years ago.

The new WCJ is much more earthy than of yore. It swings hard, it has soul! But it is more melodic, less arrogant and aggressive than the New York type of jazz. The label most active in recording the new Californian conception are probably World Pacific and (to a

lesser extent) Hi Fi Records. WP president Dick Bock (who was first to record the Mulligan Quartet) has reactivated his Pacific Jazz label and has issued two excellent albums, both of which are available here to Vogue.

The most-demanded is called "Les McCann Plays The Truth." McCann is an excellent coloured pianist, who plays very much in the mode made fashionable by Ahmad Jamal, Red Garland, Wynton Kelly and even Bobby Timmons.

Call it swinging "soul" music, if you wish, Miles Davis digs McCann. So, I am sure, will you.

Seering session

The second LP is by former Rollins drummer, Lenny McBrowne and the "Four Souls"—a tenor/trumpet/three rhythm combo with the Land-influenced tenor, Daniel Jackson, particularly impressive. This is where Bud Powell pupil, Elmo Hope, comes into the picture. He did most of the arrangements for the date and his writing is very individual these days.

Elmo also contributed several compositions for a hard-hitting, provocative, seering session on the Hi Fi label by a Harold Land Quintet. The album is called "The Fox." Watch for it!

There are several exceptionally talented "new" musicians on the coast. Among them: bandleader Herbie Lewis and Charlie Haden, drummers Frank Butler and Billy Higgins, trumpeters Donald Steer and a com-

plete unknown on the Hi Fi record, Dwayne Bouillon, apart from the men I have mentioned. The musical future promises well. I just hope that the record-buying public will be appreciative.

Rumours . . .!

RUMOURS are rife about which American bands will be heard here in the autumn and winter. I heard tell of a package featuring Anita O'Day, George Shearing's Quintet and Art Blakey's "Jazz Messengers." My New York informant tells me Blakey is now definitely due in November. But that his colleagues will be the great Horace Silver's Quintet and Capitol-recording singer Dakota Staton.

They are saying, too, that Miles Davis may finally make it to Britain in September. I will believe this only when it happens! Anyway, we will keep you posted in DISC.

That superb singer, Carmen Macrae, is set for two weeks here in October, with handiworker Vic Lewis promoting. The Macrae tour will apparently be with (what are probably) the best three bands in Britain just now—the Tubby Hayes Quartet, the Ronnie Scott-Jimmy Deuchar "Quintet" and the Vic Ash-Harry Klein "Jazz Five." This should be most enjoyable.

If all the bands I have mentioned do appear here as planned, let us hope that windows will prevail when it comes to choosing the British groups to go to America under the Anglo-US exchange. No names, no pack drill. But we all know who really deserves to go, don't we?

? WHO WHERE WHEN?

DISC'S AT-A-GLANCE CALLBOARD FOR WEEK BEGINNING SUNDAY, JULY 10

Beach Ballroom:	Johnny Dankworth Orchestra (Wed.).
Central Pier:	CLINTON FAED and his Rhythm Group (Season).
Hippodrome:	Adnan Faith, Eddie Ford and The Checkmates, John Barry Seven, Morton Fraser Harmonica Gang, Lana Sisters, Don Arrid (Season).
North Pier:	Bruce Forsyth, Teddy Johnson and Pearl Carr, Three Monarchs, Patsy and Perky (Season).
Opera House:	Tommy Steele, Alma Cogan, Eddie Calvert, Sid Millward's Nitwits (Season).
Palace Theatre:	Harry Secombe, Roby Murray (Season).
Queen's Theatre:	George Formby, Toni Dalli, Yana (Season).
Winter Gardens:	Prives Sisters (Season).
BOURNEMOUTH	
Pavilion Theatre:	Marty Wilde (Season).
Pavilion Theatre:	Chris Barber Band (Sun.).
BRIGHTON	
Esso Cinema:	Craig Douglas, Eric Delaney Band (Summer season begins on Mon.).
Hippodrome:	Frankie Vaughan, Roy Castle, King Brothers, Adelle Leigh (Season).
Palladium:	Bryan Johnson (Season).
DUNFERMLINE	
St. Margaret's Hall:	Johnny Dankworth Orchestra (Tue.).
EASTBOURNE	
Winter Gardens:	Edmund Hoekridge (Sun.).
EXETER	
Chieftain Hall:	Acker Bilk Band (Thu.).
GLASGOW	
Green's Ballroom:	Johnny Dankworth Orchestra (Fri. and Sat.).
Alhambra Theatre:	Eve Boswell (Season).
GREAT YARMOUTH	
Britannia Pier:	Kay Sisters (Season).
Regal Cinema:	Leslie Doregan, Dallas Boys, Miki and Griff (Season).
Wellington Pier:	Charlie Drake, Mudlarks (Season).
Wellington Pier:	Jackie Ray, Janette Scott (Sun.).
Widmill Theatre:	Polka-Dots (Season).
HASTINGS	
White Rock Pavil.:	Acker Bilk Band (Sun.).
HERNE BAY	
Pier Pavilion:	Four Jones Boys (Season).
INVERNESS	
N. Meeting Rm.:	Johnny Dankworth Orchestra (Thu.).
JERSEY	
Watersplash:	Ken Esler and Malcolm Vaughan (Season).
LIVERPOOL	
Cavern:	Humphrey Lyttelton Band (Sun.).
Empire Theatre:	Liberace, Janet Medina (Three-week season begins Mon.).
LONDON	
Battersea Pk. Pavil.:	Acker Bilk Band (Tue.).
Jazzbowls:	Memphis Slim (Sun. and Wed.).
Palladium:	Cliff Richard, Russ Conway, Joan Regan, Edmund Hoekridge, Drs O'Connor (Season).
Roanin Scott's:	Vic Fekanson (Sun., Fri. and Sat.).
LOVEHOLM	
Pavilion Ballroom:	Acker Bilk Band (Wed.).
Theatre Royal:	Michael Holliday (Sun.).
LUTON	
Trades Union Hall:	Acker Bilk Band (Thu.).
MARGATE	
Lido:	Gary Miller (Season).
MORECAMBE	
Winter Gardens:	John Hanson (Season).
Winter Gardens:	Adnan Faith, John Barry Seven, The Honours, Johnny Worth, Don Arrid (Sun.).
PERTH	
City Hall:	Johnny Dankworth Orchestra (Mon.).
PLYMOUTH	
Guildhall:	Humphrey Lyttelton Band (Fri.).
PORTSTEWART	
Top Hat Ballroom:	Acker Bilk Band (Sat.).
REDRUTH	
Hampings Ballroom:	Humphrey Lyttelton Band (Wed.).
FLORAL HALL:	Dickie Valentine, Joe Henderson (Season).
FLORAL HALL:	Alma Cogan, David Macbeth (Sun.).
SHREWSBURY	
Music Hall:	Acker Bilk Band (Fri.).
SHANKLIN	
Pavilion:	Bryan Johnson (Sun.).
SOUTHSEA	
South Parade Pier:	Shirley Bassey, Ronald Chesney (W.).
TORQUAY	
Pavilion:	Ken Dodd, Raindrops, Janie Marden (Season).
Town Hall:	Humphrey Lyttelton Band (Sat.).
WEYMOUTH	
Alexandra Gardens:	Anne Shelton (Season).
Alexandra Gardens:	David Hughes (Sun.).
Pavilion Theatre:	Cyril Stapleton Show Band, Janet Richmond (Summer season begins Thu.).
WHEATLEY BAY	
Esso Cinema:	Johnny Dankworth Orchestra (Sun.).

'Pete's Party' celebrates its 100th airing on Sunday

... and I've never followed trends

I'VE played over 1,700 records since starting "Pete's Party" on August 17, 1958. This Sunday I chalk up the hundredth show. A hundred shows! A hundred Sunday nights and a hundred headaches wondering what to play from the piles of records that are sent to me every week.

Let me start by telling you straightaway that I have never followed a trend in choosing the discs for my show. My policy has been to play only good performance records. These days, a "trend," seems to be something that is reflected by the top ten charts and I've never considered the top ten a true reflection of the general public's taste. A lot of people seem to forget that the teenage market is not the only market in popular music today!

Ask people in the street if they know what "Cathy's Claws" is all about and I bet lots of them would not know.

There is a much wider public to reach, people who appreciate good pop music, and this is the type of audience I have tried to attract.

I know I get a great teenage following who tune into my show, but I have not gone out of my way to cater specifically for them.

IT IS AN INTERESTING POINT TO NOTE THAT VERY RARELY DO I GET LETTERS REQUESTING CLIFF RICHARD, TOMMY STEELE AND OTHER ROCK STARS RECORDS.

And I have also refrained from playing records by the "pretty boys." This is not sour grapes. Not at all. It is just that some of their records are diabolically bad.

But it seems a fact today that if a guy looks good he will get into the teenagers' top ten.

Personality

That is not the case with Tommy Steele. Tommy has a great personality. He does not have to sing. Just put him in a room of people and he will stand out every time. He is a great artist. In fact, he would have been a star had he been around fifty years ago.

I know a large number of recording stars who are not blessed with good looks who never seem to get the breaks they deserve.

Take Clyde McPhatter, for instance. He has done some great stuff.

And let me remind you of the case of Bill Haley. He was riding a pink cloud before he came on a tour of Britain. What happened when he got here? The kids got a closer look at him and didn't like his looks. You know what happened.

After the tour, Bill Haley died a death!

I ONLY PLAY THE BEST

CLYDE MCPHATTER (below) ... a first-class singer but not blessed with the necessary good looks.

JOHNNY MATHIS (right) ... my favourite singer and one of the most requested for "Pete's Party."



Teddy Johnson

STAR OF TV, DISCS AND RADIO WRITES FOR YOU

Jerry's scalping party

A full length arrow arrived in the post the other morning with a message attached to the shaft. It stated that there was to be a "Big Apache raid..." with scalping.

No need for alarm though, I read on to discover the message came from the publicity man launching composer Jerry Lordan's first instrumental disc, "Apache."

Wanting to find out more about the disc (previously Jerry had stuck to writing ballads like "Mr. Blue" and "Who Could Be Blue?") I spoke to him on the phone from Blackpool.

"I was travelling on a coach with the Shadows, who back Cliff Richard," said Jerry. "I sang it to them as a try out and... voila! They took it to No. 1 Parlophone. He liked it as well so the boys cut it for Columbia."

Warning of the subject of the Shadows, Jerry went on: "They are great—in Europe there isn't a group comparable with Johnny and the Hurricanes, or Duane Eddy... except for the Shadows. I think that they can easily make the sellers with this disc. I have never been so sure of anything."

How did Jerry get the idea for the disc?

"From 'Wagon Train.' I got the idea watching a chum's set. The commercials were on—and in three minutes of detergents, orange juice and shoe polish, I managed to work out the rough outline.

"But don't get the idea that is all there was to it. While the Hollywood cowboys were tucked up in their Beverly Hills beds, I threw the idea around. I think it has come out okay," he told me.

I phoned the London Palladium where the Shadows are backing Cliff.

Jet Harris was the spokesman. He thought it was a great number—and he wrote Cliff's 300,000 best seller "Driftin'." Bruce Welch agreed—he penned "Please Don't Tease" for Cliff.

Hank Marvin and Tony Martin added their agreement. That makes the vote unanimous.

WINNIE ATWELL dies out

Winnie Atwell (Thursday) to Trinidad. She has been accorded the honour of being invited to stay with the Governor General and Lady Hailes at the Official residence. I gather that Lord Hailes is throwing a reception for Winnie and has indicated that he wants to attend her concert at the Queen's Hall, Trinidad.

"During my three weeks in the Caribbean I hope to visit every spot humanly possible—" she told me yesterday.

Winnie was excited at the thought of visiting her home country again. But a little startled to find that the visit was making a new wardrobe necessary.

"I've lost 4 stone in weight by dieting—and that has meant a complete new set of gowns," she told Pearl.

The cost? THREE THOUSAND POUNDS.

Mathematically-minded Pearl computes that this has meant £47 per lb. Who says it is cheap to be slim?

Not Richard

One of the most popular requested beat singers, I find, is Fats Domino. The teenagers who listen in seem to ask for more of Tony Newley than Richard, Steele and Faith.

I like to include progressive jazz records whenever I can but I don't like the very modern stuff. I used to idolise the early Stan Kenton recordings but now Stan has gone too way out.

I have always had complete freedom in the choice of records I've wanted to play. There has never been any objection from the BBC.

I write my own scripts and I try to appear friendly at the mike by making it sound as though I were only talking to one person.

A hundred shows. I've enjoyed doing every one. Now it's back to the hundred and first...