

# DISC

THE TOP RECORD & MUSICAL WEEKLY

No. 171 Week ending July 1, 1961  
Every Thursday, price 6d.

## INSIDE

The real **JOHN BARRY** first of a new series

**Faith** pictures of his birthday party **Newley** not turning against his fans **Bassey** can she mix marriage and career?

**PLUS** DISC calendar for July

# Newley: mix-up over U.S. discs

## London refuse to issue his records

**ANTHONY NEWLEY'S** bid to establish himself in the American disc market—reported in DISC several weeks ago—has been prevented by over-enthusiasm on the part of two American songwriters. During his recent trip to the States, Newley recorded three songs aimed specifically at the transatlantic market. One was "What Kind Of Fool Am I?" written by him and Leslie Bricusse for his current show "Stop The World—I Want To Get Off," and London Records in America intended to couple this with "Claire De Lune," a modernisation of the famous piano piece with words by the American songwriting team of Jerry Lieber and Mike Stoller, who have written several disc hits for Elvis Presley. It was understood that the Newley disc would be given three clear weeks to register after its release before Lieber and Stoller offered the song to other American disc companies for possible coverage. However, due to an apparent oversight on their part, "Claire De Lune" was sent to Don Costa, well-known recording MD and A and R executive for United Artists Records, before the Newley disc was even released.

# Gold records presentation

**FRANK WADE**, head of the light music department of BBC radio, will present two gold discs to well-known recording MD Frank Chacksfield at a broadcast concert from the Royal Festival Hall this Saturday (July 1). The presentations mark 1,000,000 sales each of Chacksfield's Decca singles of "Limelight" and "Ebb Tide" throughout the world. Nowadays, he records regular albums for that label, and is a prolific seller in many parts of the world, especially America. Both "Limelight" and "Ebb Tide" were originally released in 1953, and both reached the No. 1 spot

Costa was impressed with the song, and recorded it with Steve Lawrence before the latter left for his London cabaret season with his wife, Eydie Gorme. The Lawrence version proved identical to Newley's London disc, and London decided to cancel their release altogether. It seems likely that the Newley-Bricusse song, "What Kind Of Fool Am I?" will now be released by London at some later date with a different coupling. Joe Fields of London Records, who was involved in organising and supervising the Newley session, is reported to be "fighting mad" about the cancellation of "Claire De Lune" following the Lawrence cover version, and Lieber and Stoller, according to further reports, have acknowledged that they did the wrong thing in view of the promise to Newley. Neither Newley nor his manager would comment on the news when DISC approached them on Monday night.



MICHAEL HOLLIDAY . . . learning to fly. (DISC Pic)

# Mike Holliday is flying high

**FOR** artists, summer seasons at the seaside have their advantages, such as providing sufficient time and opportunities for them to indulge ambitious and pastimes which normally are crowded out of their busy schedules. Michael Holliday, for instance, starring at the North Pier, Blackpool, has discovered a taste for flying. "I've never had any ambitions in that direction," he told DISC, speaking from Blackpool. "But I went up a while ago, liked it a lot, and decided to have flying instruction to get myself a pilot's licence." He's also pursuing his regular hobby of horse-riding up there during

the day, and finding time "to lie in the sun" as well. His latest single released by Columbia is "Dream, Boy, Dream," an American song by the well-known composing team of Tepper and Bennet, and an oldie, "I Wonder Who's Kissing Her Now?" His recording manager, Norrie Paramor, described "Dream" as a "smooth ballad with a beat," with Mike singing in a slightly different style from his usual one. The oldie was actually recorded a year ago, and was brought out of the "stock cupboard" as the B side for this present single. A Holliday LP is due for release in October, which is also somewhat

# Wynter may return to Australia

**OWING** to the tremendous demand for his services while he is in Australia, Mark Wynter will appear in his own Spectacular this coming Saturday, which will be networked throughout the whole of Australia. The show will run for an hour, commencing at 8 p.m., and Mark will comper as well as sing six numbers. As Mark won't be able to extend his present tour for longer than a week, he has been invited to return as early as possible for further television. Tentative date for his return is spring of next year.

# PRESTON TOUR

**MIKE PRESTON**, who has a new disc release this week in the song penned by the Allisons, "It's All Happening," is all set for a sixteen day Irish tour, commencing on July 16. In addition to this, Mike will return to his native Hackney on July 10, to crown the local beauty queen.

different in character. It features Mike in a modern Dixieland set with arrangements and accompaniments provided by George Chisholm. "We had to do this LP pretty quickly before I came up to Blackpool," said Mike. "But it went very well, and gave me a lot of enjoyment." Nothing definite is yet fixed for Mike after the Blackpool season ends. He lived up to his famous reputation for easy-going placidness when asked about future plans. "I don't worry about these things. Attend to them as they come along. I find I can't relax if I'm always fretting about what I've got to do next and when."

Join in and dream with

# MICHAEL HOLLIDAY

# Dream Boy Dream

and I wonder who's kissing her now

45-DB4663



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PRIZE LETTER

# Don't buy the name



RAY PILGRIM—Better than Cliff and Adam? See "Beats Cliff."

THE hit parade today is absolutely ruined by the farcical system of advance orders. Elvis Presley is sure of a half million sale before his records are released, and Cliff has advance sales of a quarter million.

That hundreds of thousands of teenagers are willing to lay their money down for a record which they have never heard is ludicrous.

Come to your senses, record buyers. Don't buy the artist's name, buy the record.—Q. BURRELL, Central Stores, Union Mills, Isle of Man.

# Post Bag

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

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

The bonus prize winner for June is the writer of this week's prize letter—Q. BURRELL, of the Isle of Man.

hit parade, but is not going to copy Russ Conway.

I should think not, Joe would have to discard a terrific amount of musical knowledge and playing ability to bring himself down to hit parade standard, for he is a fine musician and excellent pianist.

However, I sincerely hope that Joe will make several more discs, for this will be one more step toward bringing back really worthwhile music.—T. WARD, 2, Blackden Heath, Crewe, Cheshire.

### AT LAST

AT last Coral has decided to issue "Valley Of Tears" by the late Buddy Holly. This was the only title of his which has appeared on an LP but not on an EP or single, and so will make the record collections of many of his fans complete.

If this record does sell well, it might persuade Norman Petty to reach agreement with Buddy's widow, and issue his tape of "Reminiscing," which is believed to be the only record of Buddy not on the market.—W. METCALFE, 38, Blackbourne Road, Dagenham, Essex.

### TOP WORRIES

AN artist who begins his disc career with a number one hit, is unlikely to stay popular for long. The singer who begins with a minor hit and then repeats these small successes with subsequent records, is far more

likely to become established in the popular music world.

The artist who begins with a top selling record, faces the great problem of his follow-up. Invariably, it is not up to the high standard of his first release and, judged by that standard, sells badly.

But a singer who begins with a small hit has a much lower standard to aim at and it is fairly easy for him to achieve it. Eventually he can become a regular top tenner, and finally a big, big record seller.—JASON M. NEAL, 700, Richmond Road, Worthing, Sussex.

### BEATS CLIFF

THE other day I was disgusted when I was told that Ray Pilgrim had only made two singles in the two years of his career.

In my opinion, he is greater than Cliff and Adam put together. His performance in the radio show "Go, Man Go" is really first-class. He can sing anything and is the only artist who, when performing live, sounds professional.

An artist of Ray Pilgrim's calibre should be way out at the top.—MISS M. CATELL, 5, Welbeck Avenue, Abbey Lane, Leicester.

### WAY AHEAD

HOW good it was to read a write-up in Jack Good's column on the late, great Eddie Cochran. I feel that if Eddie had been alive today, he

would have been way out ahead of all the other rock singers.

"Weekend" and "Cherished Memories" will do much to revive any lost interest in him, and I only hope they will be successful enough to enable London to release more of his stockpile recordings.—W. P. SHARPE, 107, Station Road, Cropton, Leicester.

### IN DEFENCE...

I AM writing in defence of the George Lewis clarinet recently criticised by Owen Bryce as being "pitifully sharp."

Jazz experts agree that jazz sound is distinguished by the absence of

### CHART CHUCKLES



Halfway to Paradise

This Saturday the BBC launch 'Trad Fad' a programme that could make Barber and Co. even more popular than they are now—but

# CAN TRAD JAZZ CRASH THE TV MARKET?

TRADITIONAL jazz is enjoying its biggest and most profitable boom. Its leaders, like Acker Bilk, Chris Barber, Kenny Ball, Bob Wallis, and many more, are receiving the sort of adulation which used to be lavished on rock stars. But despite the popularity, on record and radio, of trad music, the problems of presenting it to the widest audience, on television, have always been hard to solve.

But BBC producer Johnny Stewart feels that he has the answer. He is the man behind the Show Band, "Sing It Again," and, for two years, "Jazz Club." He will present "Trad Fad" on television late on Saturday evenings beginning this Saturday.

"Presenting bands on television has always been a problem," said Johnny, "and I'm not claiming I've completely solved it. But I have a formula which I believe is a step forward."

"We're having two name bands every week playing on a large, open set around which 150 kids will be dancing. The kids will make good visual pictures. The happy up-tempo music the bands will play is meant for dancing.

### Lively, non-stop

"It won't be a completely trad show, because we're having bands that are off-shoots of trad music. People like the Temperance Seven, for instance. But it will be a lively, gay show that will run non-stop for half-an-hour."

"We'll have Brian Matthew as an out-of-show comper. He'll be needed to introduce solo artists who are with the band."

Chris Barber and the Bob Wallis Storyville Jazzmen will kick off the series, which will have a trial run of seven weeks. Other bands lined up include Kenny Ball, Terry Lightfoot, Acker Bilk, and the Temperance Seven.

"Whether this trad boom will last, I can't say," said Johnny. "But I don't see why it shouldn't. It's the easiest music to enjoy, and it has a lot of sincerity."

"Chris Barber is a sincere jazzman, but it's to people like Acker Bilk that trad owes its present popularity. His gay clothes and bowler hat have commercialised jazz. I really don't mind how people sell jazz as long as they sell it."

"I'm a musician, but I can't forecast what trends will crop up. People tried to predict how long rock would last—they failed."

"When the public are being kind to you, they'll pay your fare all the way to the top, but nobody can say what they'll want next."

"Raza-a-ma-tazz has come in now, and the reason the kids like it is because of us. To them, a new sound, their parents heard it before, back in the twenties, when it was new. Of all the trends, this one may be the first to slip. But, I could be wrong."

Johnny Stewart's show will be screened every Saturday evening from 10.45 p.m. until 11.15 p.m. I asked him if he feels that this is an ideal time for such a show.

"I don't know," he replied. "It's one of those things we shall have to work on as we go along. By going out late, it may catch the kids as they come home. But we don't know."



BOB WALLIS "It ought to go off with a real bang."



KEN COLYER "We should catch the fans—and their mums and dads."

Bob Wallis seemed happy over the show's prospects when I spoke to him. "We're looking forward to doing it," he said. "The problems of presenting bands on television are there, but I think that if you can put a good show on you'll be accepted."

"We'll be playing a lot of numbers which have proved popular for us on tours and records, and on the first show, we'll be featuring our latest disc, 'I'm Shy Mary Ellen' and 'Three Live Wires.' With the kind of bands lined up for the show, there's no reason why it shouldn't go off with a real bang."

Acker Bilk, who recently did a successful television show on Tyne-Tees Television, with singer Ivor Emmanuel, also came out very much in favour of televised traditional jazz.

"It's a tremendous challenge to producer and band, but it's a very encouraging sign that television is

prepared to do it. I'm excited about the show because I feel that television hasn't been exploited fully for jazzmen. It could be an excellent medium for us."

Kenny Ball's comment on the show's chances was as enthusiastic as the others.

"I think the show will succeed," he said. "It's a major breakthrough to put jazz before such a large audience and there are enough good bands to keep it running. The standard of bands is very high and is rising. The instrumentalists are improving and their personalities are being developed."

"The only thing we've ever had to worry about on television is deciding what to play. In the past we've always done shorter numbers. The show's time of going on strikes me as good. We should catch the fans—and their mums and dads!"

Brian Gibson

regulation. It is a broad, unconfined sound; a personal utterance, carrying with it the peculiarities of the individual.

The natural jazz musician tends not to hit a note right on pitch—slides up to it, and then on to the next one, thus giving him the freedom to express himself.

How then, can the Lewis clarinet be criticised, if its freedom of pitch is acceptable?—G. EDWARDS, Blenheim Road, Brighton, Bellingham Lanes.

AFTER the "hate Duane Eddy week," I think it is about time that somebody stood up for this very talented person. In reply to P. D. Rose (DISC 17-6-61) who says that Duane Eddy has a limited technique, I advise him to listen to "Songs Our Heritage," which shows Duane's versatility on not only Spanish and concert guitar, but also on banjo.

In reply to Geoff Powis (DISC 17-6-61) I am sure that Duane would be the first to admit that he is not up to the standard of Segovia but he would surely be satisfied if he listened to the above LP.—MICHAEL DAVIS, 51, Elers Road, Eastbourne, W.13.

### FREE CHOICE

I AM thoroughly disgusted with these people who are continually condemning current pop music as rubbish and in poor taste, and who are trying to force on us the view that only the Sinatra style and classical music should be enjoyed.

This is a free country, so surely it is up to us to say what we like—and to buy an utterance, and to choose our amount we choose.—V. J. MACHIN, 17, Ingrave Street, Battersea, S.W.11.

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

EDEN  
KANE

WELL I ASK YOU

DECCA

45-F 11353 45 rpm record

AMERICAN

TOP DISCS

These were the twenty numbers that topped the sales in America last week (week ending June 24).

Last This Week	This Week	Title	Artist
2	1	Moody River	Pat Boone
1	2	Travelin' Man	Ricky Nelson
9	3	Quarter To Three	U.S. Bonds
4	4	Stand By Me	Ben E. King
5	5	Raindrops	Dee Clark
6	6	The Writing On The Wall	Adam Wade
17	7	Tossin' and Turnin'	Bobby Lewis
8	8	Every Beat Of My Heart	The Pips
10	9	Boll Weevil Song	Brook Benton
11	10	Those Oldies And Goodies	Little Caesar and The Romans
3	11	Runnin' Scared	Roy Orbison

Last This Week	This Week	Title	Artist
14	12	You Always Hurt The One You Love	Clarence Henry
13	13	Barbara Ann	The Regents
7	14	I Feel So Bad	Elvis Presley
—	15	Yellow Bird	Arthur Lyman
—	16	Dance On Little Girl	Paul Anka
15	17	Hello Mary Lou	Ricky Nelson
—	18	Heart And Soul	The Cleftones
—	19	Hello Walls	Faron Young
—	20	Peanut Butter	The Marathons

ONES TO WATCH

Wild In The Country	Elvis Presley
Tell Me Why	The Belmonts

THE  
VELVETS

TONIGHT

LONDON

45-HLU 9372 45 rpm record

# We can't afford to lose Mr. C.

IF you were screening a TV show which commanded a steady weekly viewing average of 8,000,000, would you suddenly decide to drop it? Especially if that show was renowned for its professional polish and the international star names appearing on its guest list?

Because that's what BBC TV has done in the case of "The Perry Como Music Hall." As DISC revealed last week, the new autumn series won't be shown here, and at the moment, Mr. C. seems doomed never to fill your telly screen again on any channel.

I've been probing beneath last week's bald announcement "that the series will not be resumed in the autumn owing to a general programme reshuffle." A few more possible reasons have come to light, but nothing convincing enough to justify the decision.

One problem which may have influenced the BBC is the editing of the series before it is screened in this country. All the American commercials have to be taken out, and sometimes the contributions of guest stars who have not been granted world rights for the televising of their acts outside America also have to be cut.

**A fallacy**  
But these cutting problems are not insurmountable, and seldom mean that an entire edition has to be scrapped.

Another explanation given by BBC TV to the television columnist of a London evening newspaper, repeats an old fallacy which should have died a natural death years ago.

It claimed that the show's viewing figures were falling off (they're about the same as that popular marathon panel game "What's My Line?"), and that it was not liked in the Midlands and of the North because it was too much of a "pro" show.

This implies that you Midlanders and Northerners are so many peasants who don't like polished entertainment provided by first-rate professionals.

All the evidence of experience sug-

**Nigel Hunter digs behind last week's shock news about the Como show**

gests the exact opposite. It's the Southerners, and especially the Londoners, who get indifferent and blasé about entertainment, because geographically, they have access to such a variety of it.

Another possible theory concerns reports about Perry's own future plans. He's been engaged on TV series for over a dozen years now, and hesitated before signing for the next run, beginning in the States in the autumn.

He's known to favour the Bing Crosby idea of spreading perhaps six spectaculars over the space of a year, instead of being committed to a long series of weekly shows. Maybe the BBC think they are anticipating the end of "The Perry Como Music Hall" altogether.

The reactions of the ITV programme companies, who commented on the development and the fact that they may have access to future editions of the programme, were interesting.

ABC TV quoted their policy of producing light entertainment which stars British talent and any available foreign artists visiting the country, in preference to importing programmes from the States.

**This is very praiseworthy, no doubt, but surely there's ample room for top-class American shows on our channels as well?**

ABC's biggest triumph to date has



PERRY COMO — Inexplicable (DISC Pic)

been the Sammy Davis spectacular last year, and I think they would admit they couldn't go far wrong with such star material.

ATV's attitude seems to be that the Como series would be very much a second-hand proposition, following its long life on the BBC channel (since January, 1958). This is a point of view certainly, but what other "second-hand" show can offer a guest list drawn from the top names in American show business?

The only other comparable series screened here were some Nat "King" Cole programmes and some Dinah Shore spectaculars. The BBC screened the latter, and the Cole shows were only shown on Television Wales and The West's area.

We'll not be getting the chance of any more TV shows from Nat anyway, because American colour prejudice has killed them off in the States, due to the fact that insufficient sponsors could be found to back a series starring a coloured artist.

To me, the BBC decision axing Mr. C. is as incredible and inexplicable as if they had decided to scrap "The Black And White Minstrel Show" immediately after learning it had won first prize in the variety section of the Montreux TV Festival.

# TOP TWENTY

Compiled from dealers' returns from all over Britain

Week ending June 24, 1961

'Pasadena' now at 5  
'Well I Ask You'...11  
Eddy, Cochran in

Last This Week	This Week	Title	Artist	Label
1	1	Runaway	Del Shannon	London
2	2	Surrender	Elvis Presley	RCA
5	3	Temptation	Evelly Brothers	Warner Bros
3	4	Hello Mary Lou	Ricky Nelson	London
8	5	Pasadena	Temperance Seven	Parlophone
16	6	A Girl Like You	Cliff Richard	Columbia
7	7	Halfway To Paradise	Billy Fury	Decca
6	8	But I Do	Clarence Henry	Pye
4	9	Frightened City	The Shadows	Columbia
12	10	Runnin' Scared	Roy Orbison	London
14	11	Well I Ask You	Eden Kane	Decca
15	12	Pop Goes The Weasel	Tony Newley	Decca
9	13	I've Told Every Little Star	Linda Scott	Columbia
10	14	You'll Never Know More Than I Can Say	Shirley Bassey	Columbia
—	16	Ring Of Fire	Bobby Vee	London
—	17	Have A Drink On Me	Duane Eddy	London
18	18	Little Devil	Lonnie Donegan	Pye
17	19	What'd I Say	Neil Sedaka	RCA
—	20	Weekend	Jerry Lee Lewis	London
—	20	Weekend	Eddie Cochran	London

ONES TO WATCH

She She Little Sheila	Gene Vincent
Baby I Don't Care	Buddy Holly



MIKI & GRIFF

"I WISH IT HAD BEEN A DREAM"

B/W "MY BABY'S GONE"  
45 RPM 7N 15362



SCOTT PETERS

"BOBBIE ALLEN"

B/W "IT'S THE NATURAL THING TO DO"  
45 RPM 7N 15363



DAVID MACBETH

"KEEP ON WALKIN'"

B/W "YOU'RE FREE"  
45 RPM 7N 15364



TONY NEWLEY with his A and R manager Ray Horricks. "I will make records as long as people want to hear my voice," says Tony. (DISC Pic)

# NO, I shall not give up recording

says **TONY NEWLEY**

THE outstanding provincial success of the new musical "Stop The World—I Want To Get Off" is NOT going to mean fewer records from Anthony Newley.

The star of the show, which opened in Manchester last week, made sure that point got home in an interview with DISC.

"And this is why," said Newley, emphatically. "The people who buy my records have made this musical possible. Without them, I would never have been able to do the things I want to do."

"Before I made discs, I was known only to a limited few. Now, because of the fans, that has changed and the entertainment industry is interested in my ideas and projects."

"Anyways, I adore singing. I get more kick out of recording than anything else. Even if this show has a long run in London I'll still make time to get to the recording studio."

"I will make records as long as people want to hear my voice."

Tony's immediate worry is the coming reaction of the London critics to "Stop The World—I Want To Get Off," the startlingly different musical which he wrote with Leslie Bricusse, directs and stars in.

In Manchester, where it was premiered last week at the Palace Theatre, it was acclaimed by most of the critics and is now being enthusiastically received by crowded audiences.

"The show is still far from perfect," said Tony. "But we are shaping and re-shaping it and when we get to London it will be as tight and neat as we can make it."

For Tony, it is a marathon performance. Except for a few seconds he is on stage the whole time and he sings 14 of the 20 songs.

Dressed in clown's trousers, pale-faced and gawky, he is the only man in the show. Anna Quayle is the only other "star" (and a wonderful one at that) and the rest of the cast is made up of a small chorus of young girls who mime and sing.

It's lusty, absolutely original entertainment based on the Seven Ages of Man, from birth to senility and death. Tony is the tea boy who weds his boss's daughter, shotgun style, and then progresses via world-wide amours to the board of directors and finally to Elder Statesmanship.

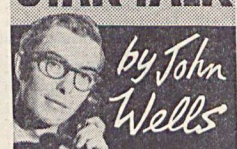
Pick of the songs are "Gonna Build A Mountain", "Once In A Lifetime" and "What Kind Of Fool Am I", all sincere and bright and

possible hit parade material. "I shall issue two of them on a single—I don't know which yet," said Tony. "What Kind Of Fool Am I" was going to be released in America but snags have arisen. America is a weird market.

"An LP of the show is already in the planning stage." An album will be an ideal showcase for some of the comedy numbers like "Filthy Sinking Rich", "Mumbo Jumbo", "Lumbered" and "Nag! Nag! Nag!"

The show, which has no set or costume changes and has a circus ring background, is helped tremendously by the orchestra under the baton of Ian Fraser.

## STAR TALK



by John Wells

SO who put the jinx on The King Brothers? Tony breaks a tooth . . . panic while they find a dentist to cap it before the evening performance. Their car is stolen . . . taxis before they find it a few days later. Then, during a performance at The

## KING BROS... a jinx? LAWRENCE WELK... in the money. EVERLY BROS... disagreement. FLEETWOODS... three ambitions. ELVIS... he doesn't only walk. CAROLE GRAY... a lucky girl

Palladium, a large piece of scenery crashes down, missing the boys by inches. The show was held up for 20 minutes . . . long enough for the boys to begin wondering . . .

Real name of the leader of the Preston Scott Jazz Band is **Ronnie Scott**. He changed for obvious reasons.

**Julie London** gave American label Liberty their first million seller. It was in 1955 when she recorded "Cry Me A River."

Congratulations, **Marty and Joyce Wilde**, 20-year-old Joyce is expecting another baby around the end of November.

How's this for money? At one show in Cincinnati on June 12, **Lawrence Welk** and his orchestra earned £26,000. Their audience numbered 7,382. Work that one out and you'll find, if my arithmetic isn't that bad, that his fans paid about £3 10s. each!

The combined weight of **The Peters Sisters** is seven hundred-weight . . . that shares out, at nearly 19 stones apiece. But they're not the slightest bit interested in dieting. "No, sah, as long as there's a door to get through, a lift to carry us, and a plane to fly us, we ain't gonna slim," they say.

One point of disagreement between **The Everly Brothers** . . . cars. Though they do agree that British is best. In the streets of

# HANK B. MARVIN

WRITES FOR DISC

## U.S. union may ban Shadows

I WAS looking out my passport the other day, just to check if everything was in order, because our manager Peter Gormley tells us that there's a fair amount of travelling ahead for Cliff and The Shadows.

Around the turn of the year we should be eating our Christmas fare in the sunshine. We have had an offer of a big Australian tour which should please Peter . . . he hails from those parts.

Cliff is also scheduled, on the same trip, to take in America. But whether we shall be allowed to take part in his television programmes is not yet certain. As you will have read, on this side of the Atlantic, union rules concerning visiting musicians are putting artists in some state of flux.

Last week the Musicians' Union refused, for a time, to permit Eddie Gorme and Steve Lawrence the use of their two American musicians—a drummer and a trumpeter. But this opposition to visiting jazzmen playing in clubs is not limited to Britain—it operates in the States, so we're affected, too!

TOLCHARD EVANS who has penned more hits than most—"Lady Of Spain," "If," "Unless," "My September Love" and "Everywhere"—to name a few—has been back to that box he keeps in his Willesden, London garage. Tolch writes melodies, and then slips the manuscripts into his box until the "time is right for release."

Now he has plucked another plum number from his store . . . and he

thinks it will sell as many as his best. But the title is top secret for now.

ONE of the first things I turn to in DISC is the record review column by Don Nicholl. Informative, and authoritative, stuff.

Last week I saw that Don has picked out for mention the new disc by that scrawball conjuring comic Tommy Cooper.

The disc is typical Tommy material, explaining that there are Days for Fathers, Mothers, Valentines, Pancakes and Guy Fawkes and posing the question, "How come there's no dog day?"

I think Palette Records should have given this disc a special serial number—like K-9?

ANOTHER innovation which has been intriguing Cliff and The Shadows is the juke box in a car. Did you see the pictures of the wedding of the year between Miss Henrietta Tiaris and the son of the Duke of Bedford? If you had looked closely you would have seen that the handbrake was being used as a filing spike for 45 rpm discs. If these car juke boxes really catch on then disc sales are going to rocket like mad.

WE were all tickled to hear that among the most popular numbers down at the Finnerre Circuit (which is the headquarters of Motor Racing Stables Ltd., a firm run by Stirling Moss, Robb Walker, Geoff Clark and Ken Gregory) are Cliff's "Theme For A Dream" and "A Girl Like You."

Said Geoff Clarke to me this week, "We have a big loudspeaker system playing while we are teaching new racing drivers—and these discs are continually played." Being a keen fan of fast driving Jet Harris says he must try and take time out to dice around the circuit. I can imagine this track becoming quite popular with showbiz. Among the keenest fast-driving experts are Billy Fury and Adam Faith.



Nashville they can be seen behind the wheel of a Triumph Sports and an Austin Healey. By **Lady Mahalia Jackson's** father was a steevedore, by night a preacher, Mahalia was singing in father's choir by the time she was five. But it wasn't until she had opened two shops that she had enough money to devote time to singing.

Contrasting ambitions for the always in harmony—musically—trip **The Fleetwoods** and singer **Gary Troxel**—a Corvette car, **Gretchen Christopher**—to dance in a Broadway musical; **Barbara Ellis**—to settle down and raise a family.

**MURIEL Young** who comperes EMI's "Monday Spectacular" on Luxembourg with Shaw Taylor, is having singing lessons. She explains: "I am not a singer, but these lessons do help in case I'm called in to sing in any programme." I for one wouldn't mind seeing the attractive, excitable Muriel adorning our disc review pages.

Explaining why he made "Bingo—I'm In Love," Phillips' singer **Dave Carey** says: "My wife is an addict . . . she dragged me down to our local bingo hall. She has been pestering me to write a song about it—so I did."

I've written dozens of times before about **Elvis P.** About his cars . . . his bank balance . . . his boyfriends. You may have got the impression, in fact, that the only exercise he ever got was

walking to the bank, accompanied by Col. Parker. Well, you'd be wrong. I'm happy to be able to report that the other day El played for his studio in a football match. The studio didn't know a thing about it until they saw their highly insured star playing, by which time it was too late to stop the game. Presley's team won, by the way.

**Sandra Dee** is taking piano lessons from husband **Bobby Darin**. She denies there's any chance of them making records together.

Seems that **Carole Gray** is a lucky girl to be opposite **Cliff Richard** in "The Young Ones." "I've always admired him," she says, "and to prove it I've got every record he's made." Carole comes from Rhodesia and it would have made such a refreshing change in the film world if she'd said, "Cliff? Cliff who?" But that never happens, I suppose.

Living a bachelorhood existence at the moment, **Dave King**. He goes "home" every evening after filming in "Go To Blazes" to a caravan parked on a bungalow at Associated British Studios in Elstree. Fortunately Dave is an extremely good cook and manages all right by himself, but he won't be sorry when he can regularly go back to his real home in the country.

Somebody at MGM films obviously has a sense of humour. They're making a film called "Murder" in 45 rpm 11. (The exclamation marks are mine). So this is new?

**BOBBY DARIN, SANDRA DEES** . . . she's taking piano lessons from husband Bobby.

THIS  
WEEK'S

EMI

HITS

**PAUL ANKA**  
Dance on little girl

COLUMBIA 45-DB4669

**JOHN BARRY**  
and his Orchestra  
The Menace

COLUMBIA 45-DB4659

**JOE BARRY**  
I'm a fool to care

MERCURY 45-AMT1149

**CONNIE FRANCIS**  
Breakin' in a brand  
new broken heart

45-MGM1136

**THE KREW KATS**  
Samovar

H.M.V. 45-POP394

**THE LANE SISTERS**  
Peek-a-boo-moon

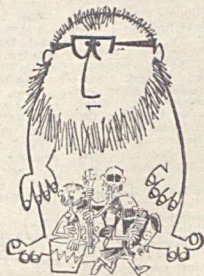
COLUMBIA 45-DB4671

**THE REGENTS**  
Barbara-Ann

COLUMBIA 45-DB4666

**THE TOKENS**  
Tonight  
I fell in love

PARLOPHONE 45-R4790

\*  
STAR  
SINGLE

# THE PILTDOWN MEN

## Gargantua

CAPITOL 45-CL15211

It's provocative  
It's personal  
It's biased



it's **JACK GOOD**

# From now on I make no more predictions (I hope)

SO Adam is twenty-one. So now I suppose he'd better think of being like Billy Butner—an all-round entertainer (groan). Or else pretty soon he'll wake up and find himself like me—thirty next month, the oldest and squarest teenager in the business and about ready to quit. I should be quitting this week, by rights. For it was about a month ago now that I promised Freddy King's record of "Hideaway" would be a smash and that if it wasn't I'd give up. Well, it isn't a bit, and it ain't gonna be. Still, it hadn't got much of a chance.

None of the disc jockeys outside of the EMI programmes would play it. I got stacks of letters asking how to get hold of it—and some letters from fans who had ordered it without hearing it and who had, like me, been knocked out by it.

Adam asked me several times for details of the record. He'd tried several shops and they'd never heard of it. In the end he managed to get a copy.

The flpside with that crazy blues offering was the thing that he really went for. He knows his onions, does Adam.

Anyway, I'm not giving up—I need the money. But I resolve instead not to stick my neck out about predicting hits until I find out whether anyone is going to give them an airing.

## IDENTICAL

THE last time I bumped into Adam he told me how he had reacted to Freddy King, and asked me if I'd heard a record that was currently number twenty in the American charts—a thing called "Peanut Butter." I hadn't.

He told me in amazement that it was exactly the same as the Olympics' disc "Hully Gully." I couldn't believe this, since the Olympics had a big hit with "Hully Gully"—and surely an identical record couldn't be a hit again.

Today I heard it. It is identical—except for the lyrics. The composers are the same. The group sounds exactly like the Olympics. And they have a very similar name—The Marathons, Something funny going on here.

## NUMBER ONE?

IF I hadn't made that resolution, I'd swear that the new Keith Kelly record "Cold White And Beautiful" was a number one hit. It tells, to the tune of "Early One Morning" of a boy who comes home late and trips over the body of his girl-friend who

lies on the floor at the bottom of the stairs, "naked as a lily" with an automatic in her hand, having committed suicide. Why she had to get undressed to shoot herself, I'll never know. But what a gimmick. How can it go wrong? Compared with this the new American weepie called "Bobby"—which is only about a girl dying in a hospital bed, is kid's stuff.

The Kelly disc is done tremendously well, backed by Johnnie Spence. The BBC is bound to ban it, thereby setting the seal on its success. Oh, dear, here we go again.

## ROBB IS BACK

FOR weeks on end little announcements appeared in this and other papers telling us the good, good news



"Robb Storme is coming." That was some months ago. A couple of weeks back I was thinking of sending out a search party. But folks, I think he's finally arrived, armed with his latest recording, "Near You."

It is full of good ideas—on an Elvis Presley pattern—and it really swings along. Not surprising—because it was made in a way I have always thought best for this sort of thing: with no arrangements but plenty of rehearsal.

Robb and his group The Whispers, pooled all their inspirations, and Ian Fraser, the brilliant musical director who does the Anthony Newley sessions, sorted them out, selected and rejected, and produced a coherent whole.

Then they went into the Decca studios and cut the disc. This is roughly the method that is often used when pop records are made in the home of country music, Nashville, Tennessee—except that the whole thing is usually created at the session.

## MONSTROUS

NOW this is a disc that can afford to stand on its own merits. But no. The publicity has to make the monstrous claim that "Near You" represents the first successful attempt to reproduce the "Nashville sound" in a British studio.

This sort of statement comes from the same stable as others that would have us get the impression that the Temperance Seven were inspired by the Syncopators and that Eden Kane is the first rock singer to wear a lounge suit.

First of all, I deny categorically that "Near You" has the Nashville sound. It doesn't even attempt it. It is very good British rock 'n' roll.

Secondly, the Nashville sound has never been captured anywhere else but in Nashville. That's why people like Elvis's bother to go all the way there to record.

## Nearer Nashville

Thirdly the Nashville technique of spontaneous production has been used over here quite a few times . . . and the results, though not necessarily better, have been far closer to the Nashville sound than "Near You."

I'm thinking in particular of a current Parlophone release by Cliff Bennett and the Rebel Rousers called "You've Got What I Like." Then there was the Billy Fury I.P., "Sound of Fury" which was made in one long session Nashville-style and which has quite a country and western flavour.

So forget the blurb and just sit back and enjoy the record.

**ROBB STORME** . . .  
"Near You" is great . . .  
but it doesn't have the  
Nashville sound. (DISC Pic)



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



# Marriage or career—will Shirley have to choose?

**T**HE next two years are going to be vitally important to Shirley Bassey! Who says so? Mike Sullivan, her manager.

While Shirley was recording a new album of love songs, before going up to Blackpool for her season there, Mike told me:

"I'm hoping to be able to build Shirley into a big international name in the next two years. Up till now we have more or less just scratched the surface.

"Firstly, we must conquer America, the whole of America. I want Shirley to be known in every State, but if we can conquer New York the battle is half-won.

"I'm hoping Shirley will be able to stay a year in the States. This will probably mean spending only about four weeks in England during that time, possibly to do four specific television shows.

"Secondly, we must conquer Europe. Shirley may be a very big star here but England is such a small country when you look at a map of Europe. I'd like to be able to concentrate primarily on France, which is a very important Continental market."

However, Shirley's recent marriage to film director Kenneth Hume might

possibly upset some of Mike Sullivan's big international plans.

After the recording session, I asked Shirley if marriage would affect her career in any way.

"It's a little early to say," she said. "Ken and I naturally want to be together as much as we can. We both realise that we have our individual careers and the difficulties of being able to be together all the time presents a problem.

by **KEN  
JOHNS**

"We have both stipulated that we do not want long partings and maybe this will mean cutting down on some of the longer seasons now and again.

"Already Ken and I have been parted by our careers. He had to stay on in France after our honeymoon to take care of some business there and I had to get back for the recording session and the Blackpool season, and I miss him like crazy.

"I can't bear being away from him.

I only wish he could be with me all the time during my coming season at the Persian Room in New York which starts in September, but he can't.

"He is flying out to see my opening night but then has to return almost immediately to start a film."

Mike Sullivan was not perturbed. "Frankly I don't think marriage will harm her career. Quite the opposite, in fact. It will stabilise her. She will be more restful and I'm sure Shirley will find tranquility in marriage, something she has always been looking for.

"As a single girl she would often want to go out on the town after a show simply because there was never anyone to go home to. Now she has a husband, a man of finesse, with a great wit. Shirley will be happier in marriage and this can only do good!"

We walked out of the recording studios with Shirley carrying a private copy of a record called "Till," one of the numbers included in her new album.

"It's my husband's favourite song," she smiled. On the record was written "To Mrs. Kenneth Hume."

It feels just wonderful being Mrs. Kenneth Hume," she said.

## Bassey, by Sullivan

**N**EXT October will possibly see the publication of the Shirley Bassey story as seen by her manager, Mike Sullivan.

"Eight chapters have been written so far," said Sullivan. "The story will cover my five years with Shirley ending with the reunion after that spot of trouble we had. I was thinking of calling the book, which won't be a paper-back, by the way, 'Stormy Weather,' because Shirley and I have shared some rather stormy times.

"It'll be a truthful account of Shirley, certainly not a wishy-washy story. There'll be no hold barred. We've worked very closely together on the book and she's been talking her head off into a tape-recorder."

SHIRLEY BASSEY . . . Her manager hopes she can spend a year in America. (DISC Pic)

## Cable from America

### REPRISE IS GOING STRONG

Edited by **MAURICE CLARK**

her appearance on Wink Martindale's TV show, she took the entire cast out for a celebration dinner. The likeness between Del Shannon and Larry Verne is really something. These two are always being taken for each other.

Chet Atkins is shortly to fulfil one of his lifelong ambitions by appearing with a symphony orchestra.

Tex Ritter, on his latest LP for Capitol, sings hymns found in an old leather bound book signed by Abraham Lincoln. A fan sent the book to Tex a few years back and this is the first chance he has had to use it.

**DECCA RECORDS**, realising how important the sale of old discs is becoming, are bringing out a "blue book" of all-time best-selling standards. The single discs listed, according to Decca, represent a total sale of over half a billion dollars. The book is mainly for the use of DJs and juke box programmers. Some of the artists represented include Judy Garland, Bing Crosby, The Andrews Sisters, Mills Brothers and Al Jolson.

Johnny Cash, in between his many singing engagements, is dashing back and forth to Ojai Valley in California, where he is having a fabulous new ranch built on the 40 acres of land he recently purchased.

Chet Atkins has just signed newcomer Walter Forbes for the RCA label. Walter was rushed to Nashville last week to cut his first sides, which, by all accounts, are terrific.

Sheb Wooley is the latest singer to come up with a cute gimmick title on his latest for MGM. This time it's "Skin Tight, Pin Stripe, Purple Pedal Pushers." Don and Phil, The Everly Brothers, after successfully launching their own record label, are now going into another business. They intend this coming autumn to market a new board game to rival even "Monopoly." So far, the boys haven't thought of a name.

Columbia Records are madly searching around for a yet unrecorded comic, a very rare thing these days.

**FRANK SINATRA'S** Reprise label is out this week with two sparklers, one by Frank himself singing the oldie "Granada," and "Cheating Billy" by Mavis Rivers. Both these discs could well be tremendously big sellers for Reprise. Billy May and Neal Hefti handle the great arrangements.

Steve Lawrence has a great follow-up to his biggest disc hit so far, "Portrait Of My Love." He has made a vocal version of the famous "Claire de Lune" called "My Claire De Lune." Steve has wanted to cut this for some time, but has waited until now, when ballads are so much in favour.

Everybody in Hollywood seems to think that "Tammy Tell Me True" will do for Sandra Dee what "Tammy" did for Debbie Reynolds. It could too.

Johnny Preston has just been called in to do one month army reserve training. This meant Johnny had to cancel many engagements.

Phil Harris has just discovered a fine new group called The Jubilee Four. The Reprise label have signed them and the boys are going out on tour with Phil's road show.

Carlton Records are planning the biggest promotion campaign ever on "The Bird Is Free," a new album by the late and great saxist Charlie Parker. Apart from an intensive radio promotion, the company intend taking major advertisements in jazz and general magazines. Everybody is convinced this album will make the Top Twenty.

It looks as if Dorsey Burnett's first disc for the Dot label will become a smash hit. The main title is "Rainin' In My Heart" and it's one of the most played discs of the month.

Joni James just celebrated her tenth year in show business. After



## 4 MORE FROM THE AMERICAN CHARTS!

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## "DADDY'S HOME"

\* \* \* \* \*

## NEIL SCOTT "BOBBY"

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## "QUITE A PARTY"

\* \* \* \* \* BY THE FIREBALLS 45 RPM 7N 25092

\* \* \* \* \* THE SKYLINES "I'LL CLOSE MY EYES" 45 RPM 7N 25091

HAVE YOU GOT YOUR COPY OF THESE CURRENT SMASH AMERICAN HITS?

"RAMA LAMA DING DONG" BY THE EDSELS 45 RPM 7N 25086

"PEANUT BUTTER" BY THE MARATHONS 45 RPM 7N 25088

# LET'S DIG A LITTLE DEEPER...

Dick Tatham starts a new series spotlighting the stars as the public seldom see them



# JOHN BARRY

- ★ Calm, even
- ★ slow, and
- ★ certainly not
- ★ temperamental

## He's Mr. Walk Don't Run of show business

WHEN you meet John Barry you meet TWO people. In action with his Seven he is as hep as the next one. In private life he is so relaxed and dreamy you would think his line was poetry. Definitely not pop music, I met him in private life.

His pale face is calm and amiable. His Yorkshire-laced speech is slow, subdued and sad. His slim, six-foot figure seldom seems to exert itself. He is the Mister Walk, Don't Run of Britain's show biz.

"Don't you ever get temperamental?" I asked.

He grinned, lazily. "Hardly ever. Last time was when a theatre official was off-hand about a piano that was a semi-tone flat. But then he was slighting the whole show—not just me. Normally, if I don't agree with someone, I keep quiet. I may find there's something in what he says, but when I blow—I blow!"

I said: "Your favourite composers are Bartok, Ellington, Ravel, Gershwin and Rodgers. You've had classical and jazz training. You're at home in the beat world. How come this all-roundness?"

J.B. "My father gave classical concerts in York, my home town. I was brought up in that atmosphere. At nine, I started straight piano. Then I saw Paul Muni in 'A Song To Remember'—the film life of Chopin. That was my first great inspiration."

"When I was 15, I met totally different music. My brother Pat—ten years older—was crazy about swing; Goodman, Ellington, Herman, the Dorseys, Harry James and the rest.

### HARRY JAMES WAS HIS IDOL

"I was horrified. Then secretly fascinated. Then openly fascinated. James became my idol. I bought all his discs. He triggered my interest in the trumpet."

"Later, I took a postal course in jazz with Bill Russo, known for his work with Kenton. When the beat world opened up, I saw that there was where the chances were. And I went!"

After classics and jazz, does John find pop and beat a bit shallow? He doesn't. He says:

"Beat has deep excitement. Today's pop world is wide open for creativeness. You can bring in ideas from jazz, the classics or any other music field. I may be known for my Seven, but if I needed a 70-piece for my next disc, I'd probably get it. I agree with Ellington. There are only two kinds of music—good and bad."

D.T.: "Is it true you recently turned down a £200,000 contract?" J.B.: "Straight up! They wanted the Seven in Italy for four years. But I would have been tied as to where and how I played. And I don't want to leave Britain for that long. I'm happy here. I like the people I work with.

Six months abroad would be my limit."

Now a musician's life is not entirely a mad, noisy round of rehearsal, performance and parties—and nothing else.

John for instance, is a Roman Catholic. He goes to church once or twice a week. In politics he has no set party view.

In every man having the same chance to better himself—if he wishes to do so. But anyone should have a basic security—food and education."

D.T.: "What do you read?" J.B.: "Newspaper headlines and feature articles, Lots of news magazines and humorous weeklies. Books? I like biographies. My favourite? Confessions of Rousseau."

### NOT A SPORTS ENTHUSIAST

John rarely reads the sports pages. He had to think before naming Floyd Patterson as world heavyweight boxing champ. Nor does he go in for sport—except for a little tennis and swimming on holiday."

He rarely bets. Nor does he play cards, Brag, solo, pontoon—he doesn't even know the rules.

"Cars?" he said. "I love driving them. Mechanically, I know how to put four pennies in the box to call the A.A."

John doesn't smoke. He drinks alcohol moderately, and "tea whenever it's going." Twice a day he has a raw egg in milk.

He likes good clothes—particularly casuals. He has 12 suits and 200 ties. "Oh, I did have, until my wife threw some out recently."

Is he tidy? "Yes," said John. "What he means," said his wife, coming in with tea, "is that his likes tidiness—provided someone else sees to it."

Despite John's leisurely manner, he is a hard worker—as shown by his vast output as performer, composer and arranger.

Yet I left him with the thought that if his house caught fire, he would add a couple of dotted crochets to the score on his desk, finish his tea—and then amble slowly to the front door, pondering over whether Adam Faith's next disc, some should be in E flat or D natural.

That's John Barry—in private.

## NEXT WEEK Acker Bilk

# MARK WYNTER

Continues his exclusive story of his round the world trip

## I go to prison — for a radio show!

Melbourne, June 20



I think that's marvellous, don't you? The place is spotlessly clean, and the men and warders are easy-going and cheerful. The chief warden even asked me if I'd like a room for the night!

There was a very funny episode at The Embers — that's the club I'm playing — about three weeks ago. Around the stage at Embers is a kind of moat filled with water and pretty lights. Now, when you are on stage there, you can't see a thing; the spotlight just blinds you! So you have to be rather careful as to how many steps you take this way and that.

### True showman

Bobby Sargent, an American comedian who was resident there, sort of forgot this moat and accidentally fell off the stage and right into the water! But, like a true showman, Bobby took off his jacket and continued the act from there. That's professionalismism for you!

I'd like to mention something about the dancers and the people in the actual television studios. Almost all of them with the exception of a few producers are under 21 years of age. All the modern ballet school, and all the camera boys are aged 15 to 21.

Television has only been out over here for five years, so I guess that explains the reason for their being so young. But they do their job well. The standard of television and dancing here, is equal to that in England.

It really was a pleasure, of going to Pentridge Jail, which is just outside Melbourne. The jail is built on 100 acres of land, has 1200 prisoners (many of them serving life sentences), and 150 officers and warders. I went there to record an interview with a panel of prisoners for transmission on their own closed circuit inside radio station.

They have a great set-up; there are two main blocks in the prison and each one has its own radio room with operators and announcers. Programmes begin at ten a.m. and finish at 11 p.m., the two most popular programmes being "Pick And Shovel Club" and "Rockpile," which is the programme that I was interviewed for.

And each block put out a choice of two programmes each for its listeners. Still competition aces on between the two blocks. I was absolutely amazed at the friendliness between prisoners and warders. All the prisoners have a very happy disposition and the work that they do for charity is nobody's business. Some of these men are brilliant at painting and carpentry. I saw a finished, varnished table made wholly from dead match sticks. It was beautiful.

All the work that is done, and all the things that are made, go to charity.

THE winter is coming on fast now in Australia; at week-ends many people are already travelling to Bulla, which is in the north east, for the skiing. It's great. You can go up to Adelaide for brilliant sunshine or to Bulla for snow—handy, isn't it?

Melbourne is very cold at the moment. In fact, I have had a bad cold for the last few days, but it is clearing up now.

Mr. Mackender (my manager), tells me that "Exclusively Yours," is my latest Decca release, is selling well in England. Thank you very much. It's tough when an artist isn't in the country to plug his discs, and I want you to know that I'm grateful for all your support.

I received a letter from England and also from the television executives here, to say that my contract with GTV has been extended for one week. I'm pleased about this, but also a little disappointed because I shan't be home until July 9, and my summer season with Billy Cotton begins soon after that. Don't give you a minute, do they?

### Homesick

In a letter from my family today, Roy, my four-year-old brother, has asked my father to buy him a super car so that he can come and fetch me home! I must admit I'm missing the home! It's funny you know, when I'm at home and the four of 'em come in and wake me up by bouncing all over me to go out. But when I'm away from home, it just doesn't seem right to wake up and find a quiet room. They are great kids, bless their little heads.

Yesterday, I had the pleasure, and

# JOHNNIE RAY PRAISES OUR MUSICIANS



JOHNNIE RAY rehearses for his night club season. (DISC Pic)

JOHNNIE RAY, who arrived in Britain on Thursday for his opening at "The Talk Of The Town" in London on Monday, met the Press the day after his arrival, and soon showed that "the cry guy" had all but disappeared.

He rehearsed one number, a modern, up-tempo opus with a spiritual flavour, and he obviously enjoyed every second of it.

Rehearsal over, Johnnie then walked away from the band, and delivered an unsolicited testimonial to British musicianship which rivaled any compliments ever paid to our police force by overseas visitors.

"That band in there is just great," he announced, jerking his finger over his shoulder to where the orchestra continued practising the scores for his act. "No one anywhere else in the world could play like your guys do."

In spite of this, Johnnie takes his drummer with him wherever he goes. "Cappy's been with me for seven years," he explained. "He knows every change, every signal, every single detail of my act. Without him there just wouldn't be an act."

## LP in Britain?

"I'd like to do an album while I'm over here," remarked Johnnie, developing his theme about the talents of our musicians. "I'm hoping maybe I can get together with Jack Parnell, whom I've worked with before in Britain and whom I admire a lot."

Johnnie's current recording connection is with the Mercury label, having left American Columbia where he scored his initial solo-soaked disc hits in the early fifties.

In view of Mercury's new understanding with the Dutch parent company of Philips providing for the American release of Philips discs by the Mercury organisation, it seems logical to assume that as a consequence, the British issue of Mercury records will eventually pass to Philips from EMII. If this happens, Johnnie will be very pleased.

"I will renew my disc association with Johnny Franz, the Philips A and R man with whom I've worked before here. He's a first-class record man and a great gentleman too."

In addition to his "Talk Of The Town" date, Johnnie Ray will top the bill in ATV's Prince of Wales Sunday Show on July 9.

# ABC want real farm for Buckaroo

**FARM** wanted—by ABC TV for the last programme in their "Buckaroo" series on July 22. The farm for this Western show must include a large barn capable of housing cast and technicians in the event of wet weather, and suitable cattle and poultry!

This Saturday "Buckaroo," networked to the Midlands, North, Westward and Ulster will star American comedian Stubby Kaye again.

On July 15, ABC TV's "Big Night Out" presentation will be fully networked to all the ITV areas, and will take the form of a visit to a circus. David Kossoff, with his son and some other children, will go to the Hippodrome, Yarmouth, to see an international circus bill at present being set up by ABC.

On July 29 "Big Night Out" will be sub-titled "The Best Of London's Night Life," and will star Dickie Henderson, Adele Leigh, Eve Boswell and the Clark Brothers, and will be fully networked.

The "Big Night Out," on August 12, will be "Belle," the unsuccessful musical Mankowitz-Monty Norman musical based on the story of Dr. Crippen which has already been telefilmed.

This BNO edition will be screened in the "Buckaroo" areas and in any other ITV regions which may decide to take the show.

The complete ITV areas will network the BNO on August 26, which will be "The Best Of Peggy Lee." On September 2, networked to the "Buckaroo" regions, will be a BNO show from the Arcadia, Skegness, presenting the pick of the artists who have been starring in summer seasons around the coasts.

## Marty waxes Bart song

**L**AST Saturday Marty Wilde recorded a song specially written for him by Lionel Bart.

It is called "Hide And Seek," and is described by Les Paul of Bart's Apollo Music as "a happy song with a bright Latin beat and an excellent accompaniment by Harry Robinson."

The flipside is a song written by Marty Wilde himself called "Crazy Dream."

## Steele—TV deal

**T**OMMY STEELE is shortly to sign his first, long term contract with ATV. The agreement calls for four Spectaculars between now and the autumn of next year. Likely producer of all the shows will be Alan Tarrant, who has produced the previous Steele Spectaculars.

This contract will not include additional appearances, and will be entirely separate from any other TV appearances.

## Bilk, Lightfoot in 'Trad Fad'

**G**UEST bands in the second programme of the BBC TV traditional jazz series "Trad Fad" on July 8 will be those of Acker Bilk and Terry Lightfoot.

# BBC turn 'Spotlight' on 'The Jazz Scene'

**T**HE Light Programme series "Spotlight" is to survey "The Jazz Scene" on July 15. Jazz expert and disc jockey Hector Stewart has written this 60-minute programme, which he introduces himself, and which depicts jazz progress from New Orleans to Chicago in words and music.

The programme will include recordings by Jelly Roll Morton, W. C. Handy, Nick La Rocca, Willie "The Lion" Smith, George Washington Lee, Louis Armstrong, Alan Lomax, Paul Whiteman and Jimmy McPartland.

The modern jazz scene is brought into focus by comments from Tony Kinsey and Dave Brubeck, and Newport Jazz Festival recordings by Thelonious Monk, Duke Ellington, Jimmy Giuffre and Count Basie.

Finally, there will be an interview with Johnny Dankworth and record examples of his music.

The previous week's edition of "Spotlight" (July 8), deals with "The World Of The Musical."

Desmond Carrington will survey this form of entertainment from the earliest days up until now, illustrating the programme with recordings by old music hall stars like Wikkie Bard, George Robey, Harry Champion, Ada Reeve, and Lupino Lane, and then moving on to modern stage and screen musicals with examples from Rodgers and Hammerstein, Irving Berlin, Wolf Mankowitz, Todd Manickoff (of "King Kong" fame) and ending with Cliff Richard's current film.

## Hanford—Blackpool debut

**P**ARLOPHONE singer Paul Hanford, makes his Blackpool debut when he appears in the Gene Vincent Show at the Queens, on Sunday, July 23.

Other dates for Paul include one-nighters at the New County Ballroom, Hereford, on July 8, and the Princess Theatre, Torquay, on July 9.

## Spot for Calvert

**R**OSEMARY SQUIRES and Eddie Calvert are to guest on the first of Charlie Chester's new 12-week series for BBC TV this Saturday (July 1). Guests in the second programme will be Jill Day and The King Brothers.

The series is called "On Laughter Service" each edition will come from a different Service base or establishment in Britain. The first show is from Bridgnorth, Shropshire, and the second from HMS Condor, the naval air force base at Abroath.

## Stars to help old folk

**L**IONEL BART, Tony Newley, Tommy Steele and Wolf Mankowitz are among the show business personalities who have formed the latest charity organisation, "The Lucky Ones."

Aim of the group is to produce a TV show, sell it to the highest bidder, and use the proceeds to send old folk to the seaside.



# COSTA CUTS GORME LP

**D**ON COSTA, A and R director for United Artists Records completed an LP featuring Steve Lawrence and Eydie Gorme, in three days!

It was made during their appearance at the Coconut Grove, Hollywood, immediately prior to their departure for Great Britain.

During the three days, Costa wrote the arrangements for 12 songs, and rehearsed and recorded them with the artists.

## Leeds get U.S. company

**T**HE catalogue of Kags Music, the publishing company in which RCA vocal star Sam Cooke, who scored here last year with "Chain Gang," has an interest, is to be exploited in Britain by the Leeds Music group.

Cooke's latest single, "Cupid," to be released on July 7, is a Kags production. The flipside is called "Farewell My Darling."


## New style group signed

**C**ORAL, in America, have signed a vocal group described as "teenagers with an adult approach." They are The Dimensions, who earlier sold a million with their revival of "Over The Rainbow."

Their first coupling for Coral will also consist of two oldies. The titles are "Again" and "Count Your Blessings."

# FLOGGER GIVES A PARTY

Those "Army Game" characters Harry Fowler and Harry Fabrizi have gone on to disc (see Don Nicholl's review on page 12) and to mark the occasion they threw a party at Harry's flat in Chelsea, Ant just to prove that the record, "Buddies," and "Follow Flogger" was not a fluke. Harry demonstrated his vocal powers, much to Mario's amazement! (DISC Pic)



**PETULA CLARK**  
**"ROMEO"**

B/W  
"YOU'RE GETTING TO BE A HABIT WITH ME"  
45 RPM 7N 15361

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**DICKIE VALENTINE**  
**"CLIMB EV'RY MOUNTAIN"**

B/W  
"SOMETIMES I'M HAPPY"  
45 RPM 7N 15366

### NEW RELEASES

<p><b>Mike Preston</b> It's all happening 45-F 11366 Decca</p> <p><b>In the hall of the mountain king</b> Nero and The Gladiators 45-F 11367 Decca</p> <p><b>Floyd Cramer</b> San Antonio rose 45/RCA-1241 RCA</p> <p><b>Johnny and The Hurricanes</b> High voltage 45-HLX 9378 London</p> <p><b>Ray Peterson</b> You thrill me 45-HLX 9378 London</p> <p><b>Billy Vaughn</b> and his orchestra Blue tomorrow 45-HLD 9380 London</p> <p><b>Tab Hunter</b> Wild side of life 45-HLD 9381 London</p> <p><b>The Drifters</b> Please stay 45-HLK 2382 London Atlantic</p>	<p><b>DUANE EDDY</b> RING OF FIRE 45-HLW 9376 London</p> <p><b>LAWRENCE WELLS</b> and his orchestra YELLOW BIRD 45 HLD 9378 London</p> <p style="text-align: center;"><b>DECCA</b> </p>
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# DISC gives Adam a record present

LAST Friday, June 23, was Adam Faith's 21st birthday, and to mark the occasion, DISC presented him with a gift that he will be able to keep as a lasting memento of his first years in show business—a record tribute from the six people who know him perhaps better than any others and who have helped to shape his career—arranger John Barry, songwriter Johnny Worth, A and R man Norman Newell, TV producer Jack Good, his manager Eve Taylor, and his friend and fellow star Cliff Richard.

The presentation was made on the set of the film "What A Whopper" (below), and at the same time the film unit made their present to Adam—a cake with 21 candles, plus one extra "whopper." Seen blowing them out with Adam (left) are co-star Carole Lesley (centre) and Eve Taylor. (DISC Pics).



Owen Bryce reviews the situation as

## JAZZ PUTS TO SEA

JAZZSHOWS Fifth Annual Floating Festival of Jazz took place from London to Margate in sweltering heat on Sunday. There was so much to see, so much to listen to that by the time it was over I was left limp, exhausted and with these rather blurred impressions of a very hot but very successful day:

... less weirdies and more jazz appreciation... Terry Lightfoot playing "Muskrat Ramble" in its correct key... Alan Ebdon's bass playing discovery (the finest jazz singer I've heard in this country)... The really limited repertoire of even our best bands resulting in four "Hiawatha Rags" and several duplications... the trumpet playing of Mike Cotton, a youngster really in the Louis Armstrong tradition... the startling realisation that one well-known bass player has kept in the scene WITHOUT EVER PLAYING A NOTE... the thrill (?) of standing in the middle of the boat and hearing two versions of "Hiawatha Rag" played at the same time.

... the courage of Ken Colyer who sang two vocals with no amplifications of any sort... the vast improvement in the Eric Silk band, especially in the matter of showmanship... the official welcome which Margate now gives the two boatloads of jazz fans with a special thanks to Jazzshows for the one day each year that Margate can guarantee first-class weather... and the sight of all those musicians sampling the attractions of Dreamland's funfair.

What more can be said but to warn you all that next year it could be that the tickets will all be sold out even BEFORE the date is known?

Kenneth McKellar begins his next BBC TV series, "A Song For Everyone," on July 13. Guest star is Stephanie Voss.



## DARIN LEADS ORCHESTRA ON NEXT DISC

BOBBY DARIN will lead his own orchestra on his next disc—the recording of "Come September," the title song of his film, which is due to be shown here in the autumn.

The disc is a non-vocal one, and on the flipside Darin plays the harpsichord in "Walk Back To Me."

The record has just been released in the States and it has been suggested that the number and the film should both be put forward for Academy Awards during 1962.

## 'Tonight' trio

STARRING in three 15-minute programmes in place of BBC TV's "Tonight" magazine series, currently resting for the summer, will be The Wilf Todd Trio. The dates are July 11, 18 and 25.

Wilf Todd is an Indian-born musician and blues singer, and his two colleagues in the trio come from India and Singapore.

## New Brenda Lee in charts

THE new Brenda Lee single, "Dum Dum" and "Eventually," has both sides showing in the U.S. hit parade in the first week of release.

The disc will be released here on July 7.

## Mathis single

FONTANA are to release a new Johnny Mathis single, "You Set My Heart To Music," backed with "Jenny," to tie up with his forthcoming visit here.

He is due to arrive on July 9, to commence his tour on July 14. To date, Fontana have released 47 Mathis discs, including 20 EPs and 14 LPs.

## 'Parrish' theme for issue

ONE of the themes from the new film "Parrish," starring Troy Donahue and Karl Malden, will be released by Coral on July 7.

It is "Alison's Theme" and is played by Pete Fountain's orchestra. On the flipside is another rendition of the old Dixieland standard "Oh, Didn't He Ramble."

## Matt moves up to 58 in U.S.

MATT MONRO, who will be seen in his own programme on A-R TV tomorrow (Friday) June 30, has moved up to 58 in the American best sellers with his recording of "My Kind Of Girl."

## Monro, Douglas in big A-R musical

MATT MONRO and Craig Douglas are two of the top recording stars Associated Rediffusion have lined up for their forthcoming two-part musical programme, "Summer Song," which has its first showing on Thursday, July 20.

The programme, which runs for a total time of two hours, has been split up, the second part being transmitted on August 3.

Other guests include Cleo Laine, Lyn Cornell, Dennis Lotis, Dudley Moore, Patricia Lambert and June Marlowe.

Johnny Dankworth and his Orchestra will supply the musical backing, and all the stars will appear in both programmes, for which filming has already commenced.

## DJs at play!

THE annual charity cricket match between Decca Sales Manager S. A. Beecher-Stevens' "Umbala" Cricket Club, and the Worcester Ramblers, will be held on Friday, July 7, at the Rottingdean Cricket Club Ground.

All proceeds will go to the Stars Organisation for Spastics, and Vera Lynn will be present to make the presentation of a cup to the winning team.

The "Umbala" team will include DJs Jack Jackson, Pete Murray, Jimmy Savile and London head of Luxembourg, Geoff Everitt.

## Coral release Wilson disc

THE first single made up by American vocal star Jackie Wilson since he recovered from his gunshot wounds, is released by Coral in this country on July 9. The titles are "I'm Coming Back To You" and "Lonely Life."

Anne Shelton's guests in her "Ask Anne" BBC TV programme on July 9 will be Kenneth McKellar and George Chisholm.

## Decca issue new 'Oliver' record

DECCA are releasing a single on July 7 taken from their cast album of Lionel Bart's show "Oliver!" It features Ron Moody singing "You've Got To Pick A Pocket Or Two," and "Reviewing The Situation."

Moody, who has been playing the role of Fagin in the show since it opened, leaves on Saturday. His place will be taken by Australian-born actor John Bluthal, who starred in the recent Michael Bentline series on BBC TV.

## Oldie again for Connie

CONNIE FRANCIS, whose "Breaking In A Brand New Broken Heart" is number 12 in the Top Twenty has released another oldie, "Together," which is on her next disc out this week in America. The flipside is "Too Many Rules."

## Kings guest with Valentine

THE King Brothers will guest in the July 12 edition of ATV's "Calling Dickie Valentine" show.

The Kings have Sunday concert dates at the Bournemouth Pavilion on July 9, August 6 and September 3, and at the Ocean Theatre, Clacton, on August 13.

London release the revival by Bill Black's Combo of Hoagy Carmichael's "Ol' Buttermilk Sky" on July 7.

ROBB TORME	LOVE OR MONEY	ANCHORS AWEIGH
45-HLW 9534 London	45-HL 9573 London	
THE BLACKWELLS	B-LOU and HIS JUPITERS	
45-WB 42 Warner Bros.	45-F 11399 London	
THE EVERLY BROTHERS	THE SYNCOPATERS	
TEMPTATION	IF I HAD A TALKING PICTURE OF YOU	
45-WB 42 Warner Bros.	45-F 11399 London	
<p>45 rpm records The Decca Record Company Ltd Decca House, Albert Embankment, London SE1</p>		

<p>*****</p> <p>PIGGADILLY</p>	
<p>JOE BROWN</p> <p>"GOOD LUCK AND GOODBYE"</p>	
<p>B/W</p> <p>"HENERY THE EIGHTH"</p> <p>45 RPM 7N 35005</p>	
<p>THE FLEE-REKKERS</p> <p>"LONE RIDER"</p>	
<p>B/W</p> <p>"HILLER LIKE VOW"</p> <p>45 RPM 7N 35006</p>	
<p>*****</p>	

POP

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EPs

Page 12

LPs

Page 13

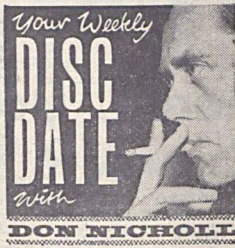
JAZZ

Pages 14, 15

## SIX PAGES OF UP-TO-THE-MINUTE RECORD REVIEWS

Chart Tips: Floyd Cramer, Sandy Nelson, Johnny and the Hurricanes, Pittdown Men

# Floyd deserves success— so does this disc



This I Know written by Shane Sheppard (presumably Shep) is a slow ballad too, but without the complexion of the upper half.

**TOMMY ZANG**  
I'm Gonna Slip You Off My Mind; Every Hour, Every Day

(Polydor NH 66 955)\*\*\*  
ANOTHER Tommy Zang import from American Hickory label. Tommy should be higher in this country's sales ratings than he is.

The boy beats out a number very well indeed and he certainly fits I'm Gonna Slip You Off My Mind in sure manner. Girl group vocalises in the backing.

On the other side he tackles a slow rocking romantic ballad, Every Hour, Every Day, and makes a sincere, sentimental job of it, too.

**GRANT TRACEY**  
Pretend; Love Me

(Ember EMB 5 130)\*\*\*  
THE Ember label is in the middle of birthday celebrations just now, and Grant Tracey's easy-going version of Pretend ought to bring some sales along as a gift.

The singer really handles this in

## RATINGS

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

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

attractive country style while The Sunsets accompany him simply.

Lieber and Stoller's Love Me is another easy-to-catch tune and Tracey doesn't go wrong with it. Not so potent as the other half but fair enough.

**MIKE PRESTON**  
It's All Happening; Just As I Am

(Decca F 11566)\*\*\*  
MIKE PRESTON lifts airy into the romantic It's All Happening with Harry Robinson strings adding in the background. Pleasing ballad sung with Mike's usual warm approach.

Just As I Am is also in the modern filling vein and Preston should have the customers requesting for either side of this release.

**TOMMY SANDERSON**  
Deadliner; Candleglow

(Ember EMB 5 131)\*\*\*  
TOMMY SANDERSON and The Sandmen with a repetitive instrumental offering which seems to be

## NEW TO YOU

by June Harris

**CLIFF BENNETT**  
and The Rebel Rousers  
'You've Got What I Like'

TURNED down at an EMI audition, Cliff Bennett and the Rebel Rousers have now turned up—on EMI's Parlophone label with a home grown rocker called "You've Got What I Like."

"The group's been in existence for about two years," said singer Cliff, "but we only turned in some professionals about eight months ago. We've been having a terrific time, and we don't regret quitting jobs."

The rest of the group consists of Sidney (blogger) Phillips on sax and piano, Ricky Winter (drums), Michael King (lead guitar), Ben Jordan (bass guitar), and the baby of the group, Frank Allen, 17, on rhythm guitar.

"We started off as a rock group, and will continue to do rock," says Cliff. "Rock is as alive today as it ever was, and we intend to keep it that way."

"We play American numbers. Our record is an exception, but I'm talking about when we're on stage."

"However, we don't play U.S. stuff the way it is played by the artist connected with it. We all have our own favorites, and these range from Ray Charles through to Presley, Jerry Lee Lewis and even Duke Ellington, with one in common, the great 'Chet Atkins."

"While we don't deliberately set out to emulate the styles of these people, we do have our arrangements on them."

About three months ago, the boys' manager, Bob Alexander, took them to meet independent A and R man Joe Meek.

Joe Meek decided that with the sound the boys had, the only wise thing to do would be to reproduce it exactly as it was on tape. They did a tape of "You've Got What I Like," and EMI bought it.

"It's no good working for a sound, and then losing it on record through bad balance," said Ricky, "and so Joe worked very hard with us until we had the note for note reproduction. We'd do anything he says, because he knows what he's talking about."

## GRANT TRACEY

### and The Sunsets

'Pretend'

GRANT TRACEY and his backing group, The Sunsets, were discovered by the Reverend Johnnie Otis, who runs the 59 Club at Hackney—a training ground for many of today's top names.

Such has been their success there and all other youth clubs that whenever a new one opens, the boys are an automatic first choice for the opening night.

They have also played before Prince William of Gloucester, and backed several of the visiting guests to the 59 Club.

This hard-working combination has recently embarked on a ballroom tour, and a couple of months ago Grant came second out of 1,500 entries in a talent competition, and it was there that he and the group were spotted and signed to Ember by the label's managing director, Jeff Kruger.

"Pretend" is Tracey's second disc—the first, issued a few weeks ago, coupled two Doc Pomus, Mort Shuman numbers, "Say When" and "Please Baby Please."

The Sunsets have also had a disc in their own right—"Cry Of The Wild Goose" and "Man Hunt."

**FLOYD CRAMER**  
San Antonio Rose; I Can Just Imagine  
(RCA 1241)

FLOYD CRAMER playing another hit parader. I think, but this time not one of his own compositions. Here he picks up the old 1941 tune "San Antonio Rose" and gives it his special sound.

With strings behind him it makes ideal material. Good clip-clopping pace and plenty of colour.

Slower country piano work for "I Can Just Imagine" which makes a first-rate second half. Floyd deserves the kind of success he's having, and this release deserves to be one of his best-sellers.

## THE PITTDOWN MEN

Gargantuan Fossil Rock

(Capitol CL 15211)

"GARGANTUAN" is a astounding walking beat melody which the Pittdown Men play in a fat beefy style. Should sell heavily for them. The noise is really round and compelling and I'd rate this as one of their best productions. Gimmicky chuckles come in occasionally, but

just sufficiently to punctuate . . . they don't detract.

just sufficiently to punctuate . . . they don't detract.

"Fossil Rock" is a clever arrangement too. Pitched rather mournfully as if Stephen Foster was writing for today's market. The slow jivers will adore it.

**SANDY NELSON**  
Get With It; Big Noise From The Jungle  
(London HLP 9377)

HERE'S a rhythmic noise to set your ears on fire. . . . "Get With It" is brash and exciting all the way. Simple too, with its rhythm team combination. This is noisy, compulsive material which ends far too soon for my liking, in fact

I think they would have been well advised to stretch it. Even so—given the airings—it ought to be a winner. Particularly since it is coupled with the thumping drum work of "Big Noise From The Jungle." Sax, guitar and piano work well on this deck too.

PET CLARK bounces through "Romeo," but the ballad will take time.



(ABC TV picture)

THE MOST COMPREHENSIVE GUIDE PUBLISHED FOR THE POP FAN

called **Deadline** because it reminds us of the rolling printing presses. Piano work foremost, of course, and good toe-tapping piano work at that.

On the other side, Tommy's own composition **Candleglow** is given a soothing, mellow keyboard treatment. Useful for those dreamy evening moods.

**TAB HUNTER**  
**My Devotion: Wild Side Of Life**  
(London HLD 9381)\*\*\*

**ACTOR-SINGER** Tab Hunter revives the ballad **My Devotion** here with big orchestra and chorus giving it the slow beat. Good without being sensational — there have been better performances of the song.

**Wild Side Of Life** rides a gentle Western pace and Hunter narrates it sentimentally in front of fiddles and choruses. When he does break into singing it's into typical cowboy lamenting.

**NERO AND THE GLADIATORS**  
**The Trek To Rome!**  
In **The Hall Of The Mountain King** (Decca F 11367)\*\*\*

**THE** British instrumental group go on a marching strut for **The Trek To Rome**. Useful dark guitar, drums and piano noise and the recording will have juke fans jumping.

Yes, it really is the classical **Hall Of The Mountain King** which the group beat out flatly on the other side! They whisk up the Grieg into a modern novelty with brief dialogue asking the way to the king's palace.

**VALERIE MASTERS**  
**Birmingham Rag:**  
**All The Days Of My Life**  
(Fontana H 322)\*\*\*

**ANOTHER** version of the Birmingham Rag. This time sung in twenties style by Valerie Masters. You can see those Charleston steps clicking across the studio floor as Valerie gets into the atmosphere brightly.

**All The Days Of My Life** is a direct

contrast. This is a soft love ballad which Miss Masters sings sincerely to a smooth Latinised accompaniment directed by Johnny Keating.

**FATS DOMINO**  
**It Keeps Raining: I Just Cry**  
(London HLP 9374)\*\*\*

**THE** sax noise on Fats' newest release is even better than usual. Helps to make the steady R and B offering **It Keeps Raining** a very commercial side. Fats sings the number slowly and with deep gutsy appeal. A sleeper I'd say.

**I Just Cry** is slow and weepie but lacks the pulsating attraction of the top half. Sound is different too—at times it doesn't quite sound like Mr. Domino—his voice is pitched higher than normal.



**MARINO MARINI**  
**Amore A Palma: Fermanfi**  
(Durium DC 16658)\*\*\*

**A** MORE A PALMA or "Palma De Majorca" (there seems to be some confusion about this titling) is a bright and typical deck from Marino and his men on the new Durium release. Liquidity holiday fare with a catchy melody... doesn't matter that you might not understand the language.

**Fermanfi** is a quick-moving number but without such a good studio sound to help. Melody's more difficult to hold too.

**THE BARONS**  
**Samurai: Whirlwind**  
(Oriole CB1620)\*\*\*

**THE** BARONS instrumental group did well with "Cossack" — now they move to Japan for the warrior inspiration of **Samurai**. Oddly enough, though the Oriental noise is woven skilfully into the rocking melody... that melody itself is the traditional Irish air, "Star Of The County Down"! Shouldn't gather any dust on counters.

Twangy and racy is **Whirlwind** which completes the disc. More conventional in approach, it will languish in the shadow of the upper half, I'm afraid.

**BARBARA EVANS**  
**Charlie Wasn't There: Nothing You Can Do**  
(Mercury AMT 1151)\*\*\*

**OFFERING** a couple of Vance and Pockriss numbers, Barbara Evans makes an immediately favourable impression.

The voice is clear-cut and with a built-in smile. Just right for the novel **Charlie Wasn't There**. May well take off in a big way for the girl who's 'dying' to make a hit with the boyfriend.

**Nothing You Can Do** is slower and

much more sentimental. Good of its type, but I prefer the mood of the upper deck where this singer is concerned.

**JIMMY JONES**  
**I Say Love: Dear One**  
(MGM 1133)\*\*\*

**JIMMY JONES** with a Bert Keyes orchestra comes whooping back in his high-pitched fashion.

**I Say Love** is a neiging Latin offering that gets into your hips, and could sell.

Tempo slows for **Dear One** and Jones warps it with too much falsetto for my taste. Vocal group accompany him.

**BOBBY LEWIS**  
**Tossin' And Turnin': Oh Yes, I Love You**  
(Parlophone R4794)\*\*\*

**BOBBY LEWIS** rocks steadily with his complaint that he spent the night **Tossin' And Turnin'** because he couldn't get the girl-friend out of his mind. Cute beat backing includes girl group's assistance while Lewis punches his vocal over.

**Oh Yes, I Love You** shuffles affably along and Lewis sings it in rhythm 'n' blues style above the honky accompaniment.

**TENNESSEE ERNIE FORD**  
**Little Red Rockin' Hood: I Gotta Have My Baby Back**  
(Capitol CL15210)\*\*\*

**ERNIE FORD** beats amusingly and happily through the comfortable fairy-tale rock 'n' roller **Little Red Rockin' Hood**. Amiable all the way if you're not too demanding.

The slow, drawing ballad **I Gotta Have My Baby Back** is fine for those late-night blues (I mean if you want to encourage them, not get rid of them)

**DEAN MARTIN**  
**Giuglioli: The Story Of Life**  
(Capitol CL15209)\*\*\*

**P**RONOUNCE it "Jeojilla" and you'll have no trouble asking for the flowing romantic ballad which

Dean sings here. Nelson Riddle's orchestra and a vocal group accompany him for this hymn of praise to a chattering sweetheart.

**The Story Of Life** is a straightforward philosophical ballad on the familiar idea that the best things in life are free. Dean handles it professionally.

**GERRY BECKLES**  
**Not For Just Your Face: One More**  
(Oriole CB1618)\*\*\*

**GERRY BECKLES** comes out with his second recording for Oriole and proves that his voice is well suited to a warm, romantic ballad like **Not For Just Your Face**. The title phrase, I feel, is a little awkward for the melody and lyric but the side is still pleasant.

**One More Tomorrow** is a simple, quick-moving ballad of the boy taking the train home towards the girl.

**THE KREW KATS**  
**Samovar: Jack's Good**  
(HMV POP 894)\*\*\*

**C**REDITED to David Greig, although it's a traditional Russian melody, **Samovar** makes good twangy material for The Krew Kats instrumental group. Beats a steady and pretty commercial path all the way.

On the turnover, **Jack's Good** is routine fare for teams like this. Again a useful metallic noise from the Krew Kats.

**DANNY DAVIS**  
**Talkin' In My Sleep: Lullaby Of Love**  
(Parlophone K 4796)\*\*\*

**DANNY DAVIS** sings crisply for the easy-going ballad **Talkin' In My Sleep**. Tune could catch on all right and the Bob Miller accompaniment can only help the record.

**Lullaby Of Love** is a Latinated beat ballad which Davis handles competently. Again a solid backing from the Miller musicians.

Contd. on page 12

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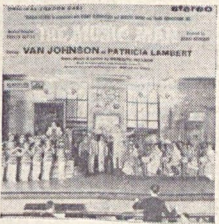
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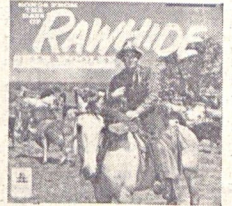
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# Talent plus polish from the Kings

EP OF THE MONTH

## Andres join up for a great disc

ANDRE KOSTELANETZ and ANDRE PREVIN  
Rhapsody In Blue  
(Philips BBE12419)\*\*\*\*\*

**T**WO multi-talented Andres combining to give George Gershwin's famous "Rhapsody In Blue" one of the best performances it's ever likely to get. The work has been recorded by many different outfits since its completion in the twenties. Symphony orchestras with all their instrumental power and glory have backed solo pianists in rendering it on record.

But the rhapsody is notable for its jazz inflections and character, and this particular version has a definite advantage over many others as a result.

Andre Previn's pianistic talent embraces both the classical and pop/jazz fields of music, and the veteran Andre Kostelanetz's orchestra obviously consists of musicians with the same versatile scope and capacity.

Consequently, the rhapsody gets the full treatment and understanding it deserves, with none of the inhibitions which prevent most symphonic attempts making the most out of this unique and colourful work by one of the greatest pop composers of this century.

rabble-raising Rebels of his. The Eddy guitar vibrates with his characteristic power, and my special favourite, the rebel saxist, is still trying to blow the mud out of his instrument with some of the corniest phrases ever devised.

But there's no denying the impact of this beat-laden combination! Who else could inject some rockin' life and purpose into such a tried Noddy-type tune as *Pepe*?

**BILLY VAUGHN**

Orange Blossom Special

*Wheels; Orange Blossom Special; Everybody's Somebody's Fool; O Sole Mio*

(London RE-D 1285)\*\*\*\*\*

**T**YPICAL instrumental styling from the top-selling Mr. Vaughn and his orchestra with strings, guitar and the familiar Vaughn sax sound working over a strong beat.

Billy plays orchestral tribute to *String-a-longs*, Connie Francis an Elvis on three tracks, but the fourth *Orange Blossom Special*, is the stand-out.

The Vaughn strings shine brightly with some great barnyard fiddling in this up-tempo country and western train speciality.



A great, entertaining set from THE KING BROTHERS. (DISC Pic)

However, this EP has proved me wrong. He works through these folksy Scottish items with refreshing style, ably assisted by Bernard Ebbinghouse's accompaniments.

Andy wrote three of the songs himself, and the first and last are the opening and closing signature tunes of BBC Scottish TV, popular and long-running "White Heather Club" series in which Andy stars.

### LES BAXTER

#### Romantic Rio

*Venezuela; April In Portugal; Romantic Rio; The Poor People Of Paris.* (Capitol EAP 1-20110)\*\*\*

**A** DISAPPOINTING set from Les Baxter, who is usually so reliable and entertaining when he leads his orchestra into Latin pastures.

The only notable feature about this quartet of numbers is the clever combination of tango and beguine rhythms in *Venezuela*.

Otherwise, the disc is ordinary and lacking in colour. *Romantic Rio*, which we would be forgiven to assume would be a Brazilian samba, turns out to be an Argentine tango. This is as satisfying as sitting down

to listen to a tune called "Delightful Delhi" and finding it's treated as a Spanish paso-doble.

### PAT BOONE

*Pat Boone's Latest And Greatest Album; There's A Moon Out Tonight; Dear John; The Exodus Song.* (London RE-D 1281)\*\*\*

**I** CAN'T agree with the last word of this set's title. Pat has sung far better songs than this on record.

*Album* is a very busy item, with the accompaniment threatening to drown Pat more than once. *Moon* is the best of the four; *Dear John* is quite revolting in its sick sentiment about a GI just off the battlefield being stood up via a letter by his girl in favour of his brother at home.

Pat's words, set to Ernest Gold's melodic *Exodus* theme, do nothing to enhance it. Quite the reverse, in fact.

### DUANE EDDY

#### Pepe

*Pepe; Night Train To Memphis; Kommotion; Trombone.* (London RE-W 1287)\*\*\*

**T**HE usual rocking mixture from the twangy Mr. Eddy, and those

sings in male group company for the second side.

### THE FLEE-REKERS

*Miller Like Wow; Lone Rider* (Pezadilly N 35006)\*\*\*

**T**HAT old Miller of Dee ("I care for nobody, no not I, and nobody cares for me") has been whisked up into a steady rock arrangement for the Flee-Rekcers here. *Miller Like Wow* makes good material too.

*Lone Rider* comes more into the Duane Eddy category. A clippety-clopping trail tune which the Flee-Rekcers perform competently.

### THE DRIETERS

*Please Stay; No Sweet Lovin'* (London HLK 9382)\*\*\*

**A** DISC which could easily become as big as the group's "Save The Last Dance For Me." *Please Stay* is the strong side of the coupling. Latin beat; romancer using the gimmick of bass voice urging "Don't Go" while the group plant tide phrase.

*No Sweet Lovin'* rocks comfortably at a quicker pace. Useful but more of a routine item.

### RAY PETERSON

*You Thrill Me; Missing You* (London HLX 9379)\*\*\*

**R**AY PETERSON has a rich up-tempo ballad. *You Thrill Me*, to offer this time out. If he'd taken some of the moan out of his voice I'd have liked this one even more.

He finishes up with a few high-pitched warbles to demonstrate his four-and-a-half-octave range.

Slower romancer with a country style it is *Missing You* which Ray



by NIGEL HUNTER

alism which singles Bert Weedon out from his many contemporaries in this branch of the pop world.

There's plenty of beat and life allied to simple catchy themes. A set for everybody who appreciates modern guitar-laden pop music played by a master of the art.

### RUSS CONWAY

*Family Favourites, No. 2 Little Grey Home In The West; Oh, Mein Papa; Mother's Day; True Love; My Thanks To You; We'll Meet Again.* (Columbia SEG 8090)\*\*\*\*\*

**R**USS CONWAY in an extremely pleasant selection of familiar tunes, most of which qualify as standards. It's the happy, lilting pop piano-style Russ, too, backed by a rhythm section directed by Geoff Love.

He excels in this type of playing—he always sounds so much more relaxed and easier than when playing the advanced and somewhat pretentious concert variety of music.

### ANDY STEWART

*Come In, Come In; McGinty's Meal And Ale; O Come With Me; Oh, Kate; Haste Ye Back.* (Top Rank JKP 3009)\*\*\*\*\*

**J**UDGING by Andy's "A Scottish Soldier," I came to the conclusion that singing was not the strong point of this entertainer from north of the border.

**BERT WEEDON**—professional touch in beat music. (DISC Pic) \*



## DISC DATE

(Continued from page 11)

**JACK LARSON**  
*I Love The Way She Laughs; The Hamer Bell Song* (Top Rank JAR 573)\*\*\*\*\*

**J**ACK LARSON's a deceptive character... he opens slowly then moves into a rousing fast rock rocker *I Love The Way She Laughs*. A neigning gimmick lifts it into the odd-ball novelty category. One suspects that Mr. Larson is taking a quiet dig at his vocal contemporaries. The traditional Hamer Bell Song is smooth, catchy, folksy material which Larson plants firmly and more than competently. Girl group "ding-dong" behind him as the side builds attractively.

**THE CLASSICS**  
*Life Is But A Dream, Sweetheart; That's The Way* (Mercury AMT 1152)\*\*\*

**T**HE CLASSICS, like many another group, follow the pattern of The Marceis as they rah-bam-slubb-adub their way through the better *Life Is But A Dream, Sweetheart*.

Similar sort of jumbled noise for the dragging ballad, *That's The Way*.

**HARRY FOWLER AND MARIO FABRIZI**  
*Buddies; Follow Flogger* (HMV POP 891)\*\*\*

**T**HE "Army Game" boys Fowler and Fabrizi come on to disc in the pattern of a present-day Flanagan and Allen team. Buddies, indeed, may

have been written for the older comedians. Suitable performance of the catchy familiar tune.

**Follow Flogger** has definite TV connections as you'll guess from the title. This time Fowler's on his own marching along in his series characteristic.

Amusing for the show's fans.

### LANE SISTERS

*Peek-a-Boo Moon; Birmingham Rag* (Columbia DB 4671)\*\*\*

**A** GARSON and Shulman song. *Peek-a-Boo Moon* is sung by the feminine group with a crisp bounce-along approach.

Tuneful offering in a rather old-fashioned dress. Rickety-tick accompaniment suits the side.

*Birmingham Rag* has that old straw 'n' cane flavour too. The girls bundle it up professionally.

### ACKER BILK

*That's My Home; My Bucket's Got A Hole In It* (Columbia DB4673)\*\*\*

**A**CKER sings the songs on both halves of this one. *That's My Home* is a steady, corny number taken at a plunkety-plunk pace for the fans. Opens up into some brisk, happy track work, but briefly.

The breezy, *My Bucket's Got A Hole In It*, is chanted simply and easily, while the band pound and echo away.

# LP OF THE MONTH THESE TWO ARE WAY AHEAD OF THE FIELD



**DORITA**



**PEPE**

**DORITA Y PEPE**

*Fiesta En Yalay; Estrellita Del Sur; El Reloj; Fajaro Campana; Yo Vendo Unos Ojos Negros; El Pato; Abata Llanera; Guadalupe; Perfecto; Ajojeñita; Guitarra Paraguaya; Huanopongo Mariquita; Tristeza De Navidad; Mexican Melody.*

(Columbia 35 SX 1335, stereo SCX 3386) \*\*\*\*\*

IT'S high time Dorita y Pepe, who are going to visit Mexico next month (and on the strength of this stunning LP the Mexicans are liable to keep them there permanently if they can't), made their appearance on a major record label. I've often wondered how they have escaped the attention of our big disc outfits for so long.

Here they make the utmost of the chance given them by Columbia and A and R man John Schroeder. Dorita's beautiful contralto voice and Pepe's breathtaking guitar skill are heard in all their glory in this well-recorded set of vividly genuine Latin American numbers.

Pepe's solos in "Fajaro Campana" (the famous "Bell Bird" instrumental) and "Guitarra Paraguaya" highlight the tonal magnificence of the guitar in its natural condition, and should inspire a lot of other guitarists to throw their amplifiers and similar electrical gear into the nearest lake.

If you like hearing a singer whose voice production, breath control and general technique are immaculate and an instrumentalist who is phenomenal in his own field, you will like this LP. Irrespective of your feelings on Latin American or any other kind of music.

In terms of sheer artistry, Dorita y Pepe begin where other male and female duos finish.



**JACK SCOTT**

*The Spirit Moves Me When The Saints Go Marching In; Swing Low, Sweet Chariot; Ezekiel Saw The Wheel; Joshua Fit The Battle Of Jericho; Little David, Play On Your Harp; Roll Jordan, Roll; Down By The Riverside; Old Time Religion; The Gospel Train; I Wanna Be Ready; Just A Closer Walk With Thee; He'll Understand.*

(Top Rank 35-109)\*\*\*\*

**BACKED** vocally by The Chantones, Canadian-born singer Jack Scott endears you to the hot gospelling fervour and excitement of Negro spirituals.

He fares pretty well without achieving the thrilling emotional atmosphere which characterises discs recorded by Negro specialists in this idiom. But the thudding, monotonous rock beat behind everything and The Chantones' clapping squarely on the on-beat in Roll Jordan, Roll, would never be tolerated by real hot gospellers.

**JOHNNY MATHIS**

*I'll Buy You A Star; Stairway To The Stars; When My Sugar Walks Down The Street; Magic Garden; Somie; Oh, How I Try; King The Bell; Love Look Away; Sudden Love; The Best Is Yet To Come; Warm And Willing; My Heart Ain't*

(Fontana TFL 5134, stereo STFL 557)\*\*\*\*

**ANOTHER** cert for the Mathis deluge me with indignant letters again because of this set.

This set is of more than normal interest because the accompaniments are in the capable hands of Nelson Kiddie, currently visiting London, who has moved out of the Capitol pastures for the occasion. Johnny's singing? Crystal clear diction, excellent breath control, and riding the beat well in the up-tempo tracks. Otherwise, I'm still not mad about Mathis.

**LOS VALLEDOSA**

*At The Blue Angel Pupuri Espanol; Bolero Marinero; Noli Desperiar; Ton Pare No Te Nas; Mana A Mano; Tonada De's Munvir; Copco; El Cose Blamame; Guarda Che Lina; Parado De Valledmosa; El Itaqueo; Travelling Light; Abouette; Vecchio Fico; Onico-Que; Buongiorno Tris-Ficco; Maria Dolores; Adios Mariquita; Linda; Mexico Lindo; Cielito Lindo; Flave.*

(Philips BBL 7480, stereo SBBL 627)\*\*\*\*

**AN** on-spot recording made in March at the Blue Angel in the West End of London, where this Majorcan quartet was starring in cabaret.

The two guitars, Majorcan mandolin and recorder, make a pleasant Latin folk sound, and the singing is agreeable too, although not as polished as that of most acts on the Continent.

However, in fairness to Los Valledmosa, I must add that they apparently are similar performers only who started out at parties in Majorca, and then graduated to entertaining the tourists. This set covers native Majorcan songs, Italian, the North American pops, traditional numbers and South American songs.

**FELIX SLATKIN**

*Paradise Found The Moon Of Manakoa; My Little Grass Shack In Kealahouka Hawaii; My Isle Of Hidden Dreams; Hawaiian Wedding Song; The Ukulele Song; To You, Sweetheart, Aloha; Sweet Leiani; Little Brown Gal; Paradise Found; Hiloawe; Beyond The Reef; Aloha Oe.*

(London HA-G 2346, stereo SAH-G 6146)\*\*\*\*

**A** STRING-STUDDIED set of pleasant Hawaiian or Hawaiian-styled standards recorded, apparently, in Hawaii, by an orchestra under the direction of string specialist, Felix Slatkin. Taking the solo spotlight amid the silvery strings, is the mellow, soft-toned Hawaiian guitar. An ideal set for dreamy background listening.

25 years in the top class and

# Tony Martin's still as good as ever



A real pleasure to sit back and listen to TONY MARTIN. (DISC Pic).

**TONY MARTIN**  
*Tony Martin's Greatest Hits Begin The Beguine; For Every Man There's A Woman; September Song; South Of The Border; To Each His Own; The Donkey Serenade; Kiss Of Fire; What's Good About Goodbye; Intermezzo; Tonight We Love; There's No Tomorrow; 4 Feet Ideas.*

(London HA-D 2341)\*\*\*\*

**THIS** year marks a quarter of a century as a top vocalist and entertainment star for Tony Martin, and this set proves he's still as good as ever when it comes to showing off good songs to their best advantage.

It's a real pleasure to sit back and listen to a singer whom one can enjoy on the knowledge that what's to come will be as good as what you're hearing at that moment.

No need for wondering whether he's going to make that top note, breathe in the wrong place or hold the sustained notes without going off key.

Tony handles everything with quiet, unobtrusive but first-class efficiency and confidence which hallmarks the true artist. In fact, he would never have lasted 25 years if he hadn't been a real star from the outset.

**BUD AND TRAVIS**

*In Concert Johnny, I Hardly Know Ye; Little Minnie; Guess I'll Go Home; Carmen; Carmelia; La Vaquilla Colorado; Sloop John B; Everybody Loves Saturday Night.*

(London HA-G 2328)\*\*\*\*

**RECORDED** at a concert last year in Santa Monica, California, this is an example of the better type of folk singing to be heard these days.

Bud and Travis don't sport beads and look well-washed and well-promoted. They obviously don't regard their music with the ridiculous, insinuating intertense which obsesses some of today's shaggy folk singing characters, although they can be sober and proved by the sad Irish song, Johnny, I Hardly Know Ye.

Their guitar ability is impressive as

well, especially in the Mexican La Vague in Colorado, and their refreshing sense of humour is evident in their patter between numbers and in the way they put over Merry Little Minuet, another Lehrer-type ditty of bitter amusement about world politics.

Although a first-rate album.

**SLIM WHITMAN**

*I'll Never Stop Loving You; The First One To Find The Rainbow; Brahms Lullaby; A Tree In The Meadow; Howdy, Cowboy; I'll Sail My Ship Alone; A Fool Such As I; Many Times; Heartbreak Hill; I Never See Maggie Alone; Two Loves Have I; You're The Only One.*

(London HA-P 2343)\*\*\*\*

**A** PLEASANT set after a poor start. Singers like Slim should never attempt songs like I'll Never Stop Loving You.

In the western-flavoured items, he's comfortably at home, and gives a good enough account of himself to make us wonder why it is he's gone right out of the pop limelight after his big successes of five or so years ago.

**12TH ANNUAL NORTH EASTERN DIVISIONAL CONCERT OF THE COAL INDUSTRY SOCIAL WELFARE ORGANISATION**

*Fanfare; National Anthem; The Dam Buster; March; Convoy Of The Yerpies; When Evening's Twilight; The Grenadiers Waltz; All Hail The Power Of Jesus' Name; Roll, Jordan, Roll; Sing A Song; Didn't My Lord Deliver Daniel?; Cornets And Drums; The Holy City; Fantasia On British Sea Songs.*

(Fontana TFL 5141)\*\*\*\*

**A** GOON-LIKE album title for a set of massed colliery brass band and choir playing and singing, conducted by Rae Jenkins, with soprano Jacqueline Delman guesting in The Holy City, and recorded in Sheffield in March of this year.

Massed brass bands have a pleasant sound of their own, as revealed here, and the choirs, also from the coal fields, sing reasonably, although one gets the impression that rehearsal time was at a minimum.

**GEORGE GREELY**

*Piano Italiano Three Coins In The Fountain; Arivederci Roma; O Sole Mio; Mattinata; Love Theme From "La Strada"; Funiculi Funicula; Come Back To Sorrento; Theme From "La Boheme"; Volare; Be My Love.*

(Warner Bros. WM 4036, stereo WS 8036)\*\*\*\*

**"GEORGE GREELY** performs a belated piano concertos of great Italian melodies," says the quaintly square sleeve note in describing this disc.

He does it well too, backed in lush fashion by the Warner Brothers Orchestra and a mandolin crew for atmosphere. Which is only to be expected, for George's real name is Giorgio Guariglia, and he was born in Italy.

The Greeley pianistics are much more impressive in this set than in his previous "Love Themes" album for Warner, and these Italianate items should find favour everywhere.

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# Blowing is blazing a grand new trail

## BUT YOU MIGHT NOT DIG IT

**ERIC DOLPHY QUINET**  
Outward Bound  
G.W.: Green Dolphin Street; 245; Glad To Be Unhappy; Miss Tom.  
(12 in. Enquire 32-123)\*\*\*\*

PERSONNEL: Eric Dolphy (alto, bass-clarinet, flute); Freddie Hubbard (trumpet); Jackie Byard (piano); George Tucker (bass); Roy Haynes (drums).

SOMEHOW I can't see the neighbours digging this one! Eric Dolphy, formerly with Charlie Mingus and Chico Hamilton, is blazing an entirely new trail in jazz.

Inevitably, there will be comparisons between Dolphy and the highly controversial Ornette Coleman. Both are heading in vaguely similar directions, as far as freedom of expression is concerned. But Dolphy is by far the superior musician.

He knows his instrument inside out and has the ability to bring off any idea that crosses his mind and come out right.

Unlike Ornette, who throws the original chord sequence to the wind when he starts to improvise, Dolphy sticks to the chords.

This is rebellious music. It is distinctly aggressive. The sound Dolphy gets from the bass-clarinet is quite revolutionary. His excellent flute sound is more conventional. His alto playing, probably the most mature.

At this stage, I must confess I find much of Dolphy's music harsh, even ugly. But he is an outstanding musician, trying to do something different and doing it well. So hear

him for yourself, but don't blame me if you don't dig it!

**JOE NEWMAN QUINET**  
Jive At Five  
Wednesday's Blues; Jive At Five; More Than You Know; Cuen! The Blues; Taps Miller; Don't Worry About Me.  
(12 in. Enquire 32-123)\*\*\*\*

PERSONNEL: Joe Newman (trumpet); Frank Wess (tenor); Tommy Flanagan (piano); Eddie Jones (bass); Oliver Jackson (drums).

I DON'T know whether you have heard. But Joe Newman has left the Basie band after a stay of many years. He's trying to make it with a Quintet of his own.

### REVIEWS

If his new group sounds anything like this pick-up unit, it should be really something! Joe states in the notes that he feels it's his happiest album. I couldn't agree more. There's a relaxed buoyancy about it. One of those days when everything—and everybody—really got together.

Joe brings off everything he attempts. I've seldom heard him so quietly confident. Really in command of his horn. Mainly lovely middle register stuff. Wess on tenor throughout, for a change blows a storm. Bubbling and buoyant.

Flanagan couldn't have contributed more to any session. Especially as an accompanist. Big Ed Jones proves

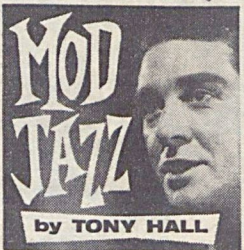
that, away from Sonny Payne, he can play very nicely, thank you, Jackson is a fine timekeeper and breaks up the best bit enough.

Newman has never sounded so good. Modern mainstream at its very best.

**HANK GARLAND**  
Jazz Winds From A New Direction  
All The Things You Are; Three-Four; The Blues; Move; Always; Riot-chous; Reliving.  
(12 in. Philips BBL 7475)\*\*\*\*

PERSONNEL: Hank Garland (guitar); Gary Burton (vibes); Joe Benjamin (bass); Joe Morello (drums).

AND who the heck is Hank Garland, you may ask? A very good question. Well, according to



John Hammond's liner notes, he's a 31-year-old country and western guitarist, who, it would seem, has appeared on more hill-billy disc dates than even Rin-Tin-Tin! This is his first adventure into jazz.

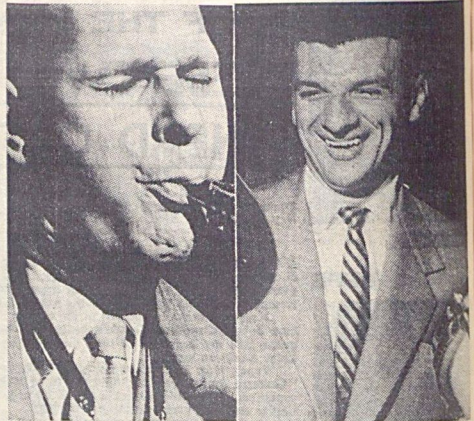
The joke here is that he plays darned good, swinging, modern guitar! Obviously an expert instrumentalist, he appears to have a natural feeling for jazz and especially the blues (three of the tunes are 12-bars).

He's not a Wes Montgomery, mind you. But he learned a lot of lessons from the late Charlie Christian and, if he decided to quit the lucrative Nashville pop scene, could probably give the Tal Farlowes and Jimmy Rainey's (whatever happened to them, I wonder?) a run for their money.

Another surprise here is the vibes-player, Burton. Only 17 years old he comes from Boston. His technique is excellent for his age and experience and, on up-tempo, he comes on like an extremely enthusiastic, slightly more modern Lionel Hampton. A fine disc debut.

Brubeck's Morello (flown specially from New York for the date) plays excellently and the redoubtable Joe Benjamin does the highly professional and swinging job you'd expect from him.

I can't see it selling and don't think I'll play it too often. But the performances are consistently good.



★ DON RENDELL... a contract with the Riverside label.

★ ALLAN GANLEY... his disc may not be released.

# BRITISH BANDS ARE FORCED TO GO AMERICAN

SOME time ago I said that the day might soon dawn when the American would be more interested in our jazz than our own disc firms. This is the only way in which our musicians could get albums out here to reach the States—and then get a subsequent release on whichever label handled

And the way things look now, that is exactly what has happened. Except for Fontana, who has signed Tubby Hayes, Dick Morrissey and Stan Jones, the only company recording and

have heard and has been sent to Ted Collins, via Atlantic's Nesuhi Ertegun. The Rendell album is scheduled to be Riverside's first Jazzland label release here in September.

Also on that release should be a most exciting set, recorded by the brilliant Wilton "Boogy" Gaynair. His sidemen were Terry Shannon, Jeff Clyne and Phil Eyden. Trumpeter and flugel-horn player Shake Kane was added on three of the tunes.

Except for "The Way You Look Tonight," all the tunes were Gaynair originals. Mostly with Monk-like titles like "You" (a groovy blues), "Worry" and "Not Yet" (both in 6/8 time), "Rainy" and "Just For Jan." The Jazz Five's first American-sponsored session will comprise a selection of "soul" tunes by Bobby Timmons and Cannonball Adderley. The British jazz on record is swinging, I think mainly to the American. And Bill Grauer, in particular.

### COMMENT

or releasing British jazz is America's powerful Riverside label.

The big boss Bill Grauer, his already signed Joe Harriott and, most recently, the new Don Rendell Quintet. Other deals pending final signature involve tenorist Wilton "Boogy" Gaynair and the Yee Ash—Henry Klein Jazz Five (who already have an album out in America on Riverside).

The Rendell contract came about as a result of the enthusiasm of Intrepid staffers Jack Lewerke, Ed Michel, Alan Bates and young Chris Whent. The addition to the group of stout, assertive altoist Graham Bond finally clinched the deal.

I couldn't be more pleased. Because I believe that Don has never played better in his whole career.

Don's initial album was cut recently on a Saturday evening between six o'clock and midnight. Nearly one hundred invited guests sipped beer and supplied verbal encouragement. Under Ed Michel's unobtrusive but authoritative supervision, the Quintet cut a total of nine titles.

These comprised two tunes by Monk ("Well, You Needn't" and "Blue Monk"), two by American pianist, Duke Pearson ("Janie" and "Chant"), Miles Davis' "So What" and four originals by the Rendell mob.

They were Don's own amusingly titled "You Loomed Out Of Loch Ness" (which Ed Michel called "A treat, monster!"), Graham Bond's 3/4 tune "Brime Back The Burch" and pianist Johnny Burch's "The Haunt" and "Kazef." The latter is the best original British jazz ballad I

### ★ ★ ★

TWO other items of recording news. There is in existence an excellent album recorded by the brilliant Keith Christie and The Jazzmaks. There are ten tracks and the steel sound is superb; Allan is extremely pleased with the way the tapes turned out.

It would be a crime if they were released. If an record company were interested, I suggest they contact Allan at once. The remaining personnel, course, comprises Stan Robinson (tenor), Colin Parkes (piano) and Arnold Waits (bass).

Finally, there's an impending Tommy Kinsey Quartet (with Tommy Whipple LP coming up soon for Ember, featuring all Kinsey compositions. Now then, who's going to cut Bob Wellins?

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Do you want to sing like Cliff Richard or Helen Shapiro? The Maurice Burman School of Modern Pop Singing. Beginners encouraged.—137, Bickenhill Divisions Baker Street, W.1. HUNTER 2666/7.

## Radio Luxembourg

### Pick of the Programmes

Week beginning July 2

**SUNDAY—7.0** Juke Box; 8.15 Favourites Old and New; 8.30 Perry Como; 8.45 Pete Murray; 9.0 Top Times Of Our Time; 9.30 Time For A Good Laugh; 10.0 Sunday's Requests; 10.30 Magic of Sinatra; 11.0 Top Twenty; 11.0 Top Of The Shop.

**MONDAY—7.0** Non-Stop Pops; 7.45 Latin American Show; 8.15 Honey Hit Parade; 8.30 Young Man's Fancy; 8.45 Record Crop; 9.0 Warner Bros. Record Show; 11.0 Pavane; 11.30 Midnight on Luxembourg.

**TUESDAY—7.0** Non-Stop Pops; 7.45 Honey Hit Parade; 8.15 Honey Hit Parade; 8.30 Young Man's Fancy; 8.45 Record Crop; 9.0 Warner Bros. Record Show; 11.0 Pavane; 11.30 Midnight on Luxembourg.

**WEDNESDAY—7.0** Non-

Stop Pops; 7.45 New Songs For Old; 8.0 Honey Hit Parade; 8.15 Honey Hit Parade; 8.30 Wednesday's Requests; 9.0 Internationalists; 9.30 Stop Presses; 10.0 Ten and Twenty Disc Club; 10.30 Pete Murray's Record Show; 11.0 Request a Golden Guine; 11.15 His For Six; 12.0 Midnight on Luxembourg.

**THURSDAY—7.0** Non-Stop Pops; 7.45 This Week's Top Discs; 8.15 Honey Hit Parade; 8.30 Thursday's Requests; 8.45 Young Man's Record Show; 9.30 This Is Their Life. The Shadows; 9.45 Cliff Richard; 11.0 Top Record Time; 10.45 Italy Stars; 11.0 Rising Stars; 12.0 Midnight on Luxembourg.

**FRIDAY—7.0** Non-Stop Pops; 7.45 Connie Francis; 8.0 Saturday Jazz Times; 8.15 Disc Parade; 8.30 Friday's Requests; 9.0 Juke Box Parade; 9.15 The Disc Valentine Show; 9.30 America's Request; 10.0 Irish Request; 10.15 Irish Request; 10.30 Record; 11.0 Record; 11.30 Record; 12.0 Midnight on Luxembourg.

**SATURDAY—7.0** Non-Stop Pops; 7.45 Saturday Jazz Times; 8.0 Saturday's Requests; 8.30 Eddie G & the 3 Kings; 8.45 Steve Langer; 9.45 Irish Request; 10.15 Big Top Bands; 10.30 Honey Hit Parade; 11.0 Cliff Fordyce; Sound Off; 11.30 Honey Hit Parade; 12.0 The Late Late Show.

**Where Men**

Week beginning Sunday, July 2

**ACCRINGTON** and **BURY**  
Edna Club (Season).  
**ALDERMASTON**  
Canteen: Acker Bix (Fri.).  
**BARNSTAPLE**  
Queens Hall: Humphrey Lyttelton (Thurs.).  
**BARNET**  
British Legion Hall: Acker Bix (Tue.).  
**BASINGSTOKE**  
Town Hall: Danny Rivers, Michael Cox (Sat.).  
**BATH**  
Pavilion: Humphrey Lyttelton, (Mon.).  
**BIRMINGHAM**  
West End Ballroom: Sims-Wheeler (Sun.).  
**BLACKPOOL**  
North Pier: Acker Bix Holiday, The Allisons (Season). Winter Gardens: Lonnie Donegan, Miki and Griff, Dallas Boys (Season). Opera House: Shirley Whitefield ("Rose Marie" Season). Opera House: Johnnie Ray (Sun.). North Pier: Humphrey Lyttelton (Sun.).  
**BOLNEATH**  
Pavilion: Alma Cogan (Season). Winter Gardens: Humphrey Lyttelton (Season).  
**BRADFORD-ON-AVON**  
St. Margaret's Hall: Danny Rivers, Chris Wayne and The Echoes (Fri.).  
**BURY**  
Grand Pavilion: The Avons (Season).  
**BRIGHTON**  
Hippodrome: Roy Conway, Brook Brothers (Season).  
**BRISTOL**  
Hippodrome: Max Bygraves (Wk.).  
**CHICHESTER**  
Neor Hall: Flee-Rekkers (Thurs.).  
**CIPPHENHAM**  
Main Hall: Flee-Rekkers (Sat.).  
**CIRENCESTER**  
Carn Hall: Humphrey Lyttelton (Tue.).  
**DAGENHAM**  
Royal Oak: Acker Bix (Wed.).  
**EARLSWOOD**  
Luffall Park: Chris Barber, Acker Bix, Temperance Seven, Terry Lightfoot, Mick Mulligan, Alex Revell, Second City Jazzmen, etc. (Season).  
**EXETER**  
Civic Hall: Lance Fortune (Sat.).  
**GLASGOW**  
Crest Club: Acker Bix (Thurs.).  
**GERRARDS CROSS**  
Bell House: Humphrey Lyttelton (Fri.).  
**GLASGOW**  
Empire: Andy Stewart (Season).  
**GREAT YARMOUTH**  
Aquarium: Emile Ford and The Checkmates, Jimmy Lloyd (Season). Wellington Pier: Bruce Forsyth, Gary Steele (Season). Windmill: Tommy Cogan (Season). Wellington Pier: Alma Cogan (Season).  
**HASTINGS**  
White Rock: Acker Bix (Sat.).  
**HITCHIN**  
Hitchin Ballroom: Flee-Rekkers (Wed.).  
**HULL**  
Kevin Ballroom: Johnny Kidd and The Pirates (Sat.).  
**LEEDS**  
Room at the Top: Diana Dors (Wk.).  
**LONDON**  
Pigalle: Eddie Gower and Steve Lawrence (Season). Talk of the Town: Johnnie Ray (Season). London 4: Palladium: Harry Secombe, The Castle, Martin Ryan, King Brothers, Eddie Calvert ("Let Yourself Go" Season). Adelphi: Van Johnson, Patricia Lambert ("Music Man", Her Majesty's). Chita Rivera, Marty Wilde ("Bye Bye Bye"). Hammerstein's Palace: Cyril Stapleton (Season). The Kingsway, Roger Dana ("Sound of Music").  
**MALVERN**  
Winter Gardens: Acker Bix (Sat.).  
**MANCHESTER**  
Palace Theatre: Newley, Lana Quigley ("Stop the World, I Want to Get Off").  
**PLYMOUTH**  
Flouring Festival: Humphrey Lyttelton (Sun.).  
**READING**  
Majestic Ballroom: Nero and The Gladiators, Nelson (Mon.).  
**REDRUTH**  
Flamingo: Humphrey Lyttelton (Wed.).  
**SCARBOROUGH**  
Floral Hall: Eddie Calvert, The Wide Gays (Sun.).  
**SLOUGH**  
Carlton: Flee-Rekkers (Mon.).  
**SOUTHAMPTON**  
Gambroin: Eddie Calvert (Wk.). Park Ballroom: Flee-Rekkers (Fri.).  
**STON-TRENT**  
Kings Hall: The Shadows (Sat.).  
**TORQUAY**  
Pavilion: Eazy Staters (Season). Princess: Joan Regan, Edmund Headley (Season). Princess Theatre: The Shadows (Sun.).  
**WALLINGTON**  
Wallington Hall: Johnny Kidd and The Pirates (Fats).  
**WALTHAM CROSS**  
Imperial Ballroom: Flee-Rekkers (Tue.).  
**WEYMOUTH**  
Alexandra Gardens: Ruby Murray, Peter Wynne (Season). Pavilion: Pearl Carr and Teddy Johnson (Season).

# ELLINGTON as always

**DUKE ELLINGTON**  
*Ellington Ultra De Luxe*  
*Ballin' The Blues; Warm Valley; Satin Doll; Ultra De Luxe.*  
(Capitol EAP 1-20114)\*\*\*\*\*

ELLINGTON continues to amaze. Ballin' The Blues turns out to be a straight enough 12-bar blues with Jimmy Grissom singing much in the style of Witherspoon. Rushing Joe Turner and a little bit of Joe Williams thrown in.

On first hearing it would be hard not to associate this track with Basie. Even the tenor soloists sounds more like Lockjaw Davis than Paul Gonzales. Gonsalves then goes into the Johnny Hodges solo from Warm Valley which side was made at the time Hodges was away from the band leading his own group.

This side and both the other two are in that dreamy vein which Duke often indulged in, particularly around the early fifties.

One has to admit that it is all beautifully done, but it's not exactly my cup of tea. Give me the Ellington of "Ellington 55," of "Historically Speaking" and of a "Nutcracker" and "Such Sweet Thunder." After all, much as you must admire the rich tone colours of the Duke in slow mood, the terrific swing of the band when jumping is something not to be matched.

Though Cat Anderson, Willie Cook and Clark Terry are also present, it is Ray Nance who takes the bulk of the trumpet solo work, but that there is very much of it, but the slightly whimsical playing of Nance suits numbers such as Satin Doll.

Harry Carney's baritone is the dominant tone colour in the title piece, *Ultra De Luxe*. The trumpets play the melody against weird Asiatic reed passages before Gonsalves comes in with a typical spot.

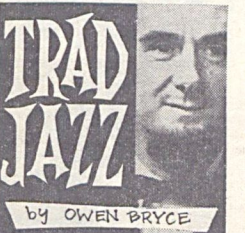
**BRUCE TURNER JUMP BAND**  
*Living Jazz*  
*Clutterbuck; Jump; Opus Five.*  
(77 Records 77 EP EU1)\*\*\*\*\*

THREE of the best tracks from the Turner film *Living Jazz*. The first two titles are originals by

Bruce and the last is the well known Charlie Shavers version of a Chopin piece, rearranged by Bruce and his band.

Clutterbuck has long extended solos by every one in the outfit, except the bassist, Jim Bray, and the drummer, Johnny Armitage. The Turner band wisely leave them to provide a solid swinging rhythm and they make little concession to the current demand for long drum solos.

Armitage comes to the fore for the introduction to the fast *Jump*, which



by OWEN BRYCE

is the right place for a drummer. In this fashion he sets the mood and tempo of the piece, which to say the very least "jumps."

This is a great little band and it deserves all the bouquets that come its way. It needs guts to tackle things like *Opus Five*. That they do it impeccably is even more to their credit. That they have been able to survive professionally for three years and still continue to play music which neither satisfies the modernists nor the traddies is one of the achievements of the British jazz scene.

**DICK CATHCART & HIS TRUMPET**  
*Bix McMeilin (1949)*  
*Jazz Me Blues; Ida, Sweet As Apple Cider; Mississippi Mud; I'm A Misi; Louisiana; Riverboat Shuffle; A. The*

Now to the tracks. *Ida, Sweet As Apple Cider* is delightfully played. I enjoyed this the most. Some tracks, such as *Mississippi Mud* and *Singing The Blues* are played exceptionally well. Some, such as *At The Jazz Band Ball* are too fast. In *A Misi*, Beiderbecke's piano composition, is well arranged for a full-sounding band, with no saxophones but some glorious trombone passages. *Sweet Sue* said to be a favourite of Bix, has out of tempo first chorus with celeste in the background.

But all in all the jazz content is strictly limited.

# Along The Alley

## the Allison's keep up their songwriting

ALTHOUGH their second Fontana single of "Words" and "Blue Tears" has not equalled the sensational success of their debut disc "Are You Sure?" The Allison's are still writing songs energetically for their own Alice Music company in whatever spare time they get.

Alice Music is within the Marilyn Music outfit, and The Allison's latest effort for it is a song called "It's All Happening," inspired no doubt by the events which rocketed them to stardom in this year.

Mike Preston has recorded this particular opus for Decca, and it's released tomorrow (Friday). His disc is a double-sided proposition for the Marilyn group anyway, because the top side is a Marilyn number entitled "Just As I Am."

Other Marilyn items on the move at present are "Belts Of Avignon," sung by Max Bygraves and Decca, and



**BRUCE TURNER . . .**  
the three best tracks from his film "Living Jazz."

*Jazz Band Ball; Singin' The Blues; Sweet Sue Just You; Way Down Yonder In New Orleans; Ja Da; I'm Coming Virginia.*  
(Warner WM 4038)\*\*\*\*\*

**DICK CATHCART**, it goes without saying, "sounds like Bix." The best thing about that remark is that at least he isn't being hailed as the New Bix, the Logical Successor to Bix, another Bix, or anything of that nature.

To be truthful there is no conscious attempt to emulate Bix. The arrangements are dressed up. Cathcart may play with a pure tone, but he doesn't at any time play Bix's famous solos although odd phrases keep cropping up.

Dick Cathcart is a studio musician with excellent tone and plenty of technique which he doesn't abuse. He first achieved some degree of acclaim in "Pete Kelly's Blues." He has a strong melodic sense and in this respect can be said to follow in Bix's steps.

Now to the tracks. *Ida, Sweet As Apple Cider* is delightfully played. I enjoyed this the most. Some tracks, such as *Mississippi Mud* and *Singing The Blues* are played exceptionally well. Some, such as *At The Jazz Band Ball* are too fast. In *A Misi*, Beiderbecke's piano composition, is well arranged for a full-sounding band, with no saxophones but some glorious trombone passages. *Sweet Sue* said to be a favourite of Bix, has out of tempo first chorus with celeste in the background.

But all in all the jazz content is strictly limited.

# Round-up NEWS AND VIEWS

I LOOKED forward to hearing the Barber Band's second broadcast in BBC "Jazz Club," figuring that by now Ian Wheeler would be truly settled in. I must say that I was disappointed. The old Barber sound is no longer with us, which is not necessarily a bad thing. But on this showing the band lacked a unity of purpose.

Whatever may have been said about the old band that particular quality was always present. Somehow I think my original comment that Ian Wheeler, whom I rate highly as a clarinet player, doesn't fit into the band. And Ian's also playing it, to put it mildly, deplorable. That style just won't do any more.

Pat Halcox appears to be experimenting with new ideas, many of them coming off but unfortunately not all. Graham Burdidge has become preoccupied with trying to get away from the basic four-four of British jazz.

On the strength of the broadcast it was just something else that didn't come off. Even Ollalie appeared to have clashed with the odd-tempo version of a Ruth Brown ballad.

I can't understand what happened between the Barber and Chris. So these things at the Marquee marvellous, well, just put it down to an off night. But Chris must look to his laurels. There's more than the band would like to be in his shoes.

**BOB WALLIS** joins Chris Barber to kick the new BBC show, "Trad Fad" on Saturday, July 1.

The night before, the Wallis band appear at the Isle of Wight for a dance at the Atlantic Ballroom. The day after they take a well earned fortnight's holiday. They are back on "Trad Fad" on July 29. On August 8 they will appear in their first "Saturday Club" airing.

The new clarinetist with the band is Al Gay, previously with Freddy Randall before leading various groups under his own name. Al has also played with Gene and Harry Gold besides having a band "on the loose."

**RUBY BARD'S** July Jazz Band Ball, which started on July 3, will have the bands of Terry Lightfoot, Mike Daniels, Bruce Turner, Mick Peters (first date since coming back from Germany), Alan Ellison and the Original Downtown Syncopators.

**GEORGE HOPKINSON**, one of the fabulous drummers of the revival period, whose last berth was with Eric Sikk, has sold his kit and permanently retired from jazz. He has now set to set to put his new house into a full state of repair. He also wants to take his wife and kids out in the car which he bought but has never been able to use.

As one who admired George's playing for many years, I am sure his decision is a bad one for the British scene. In the old days he was the nearest thing to a "Lead" man Paul Barnum you could wish to hear. He played with the Webb band, with Humph and many others after leaving Mick Gill.

Heart" and a new MGM release for Jimmy Jones entitled "I Say Love" which is supposed to be Friday. Last but not least, the Melvin group publish the score written by their ex-plugger Monty Stevens for the musical "Jane Eyre"

# NEWS from the street of MUSIC

which opened with great success in Windsor early in June and which will be coming to the West End shortly.

**JACK HEATH** of Good Music is enthusing about the new Vince Taylor single due from Palette on July 12. It's called "Move Over Tiger," and for a change features a strong and boogie-styled piano in the accompaniment instead of the over-amplified guitars which gobble on most pop discs today.

Other Good Music items about to move include a modernisation of the trad classic "Early In The Morning" which Keith Kelly has cut for Parlophone, and two vocal discs, still on the secret "Black and Blue" label, for Les Amoureux, the song which won this year's Eurovision Song Contest.

**ORIOLE'S** stylish West Indian singer Gerry Beckles has cut a song written by well-known musician Kermit Goell for his second single on that label. It's called "Not For Just Your Face" and is backed by an up-tempo opus "One More Tomorrow." Both songs are published by the filmist.

Don Black provided details of other film music song newcomers. There's "Without The Sun" sung by Jimmy Lloyd on Philips, the song which is featured briefly in the new John Mills—Brenda de Banzie film about London colour producers "Flame In The Streets"; "Bobbie Bingo" sung by the Bingo Boys on Oriole; "Marvellous Lie" from the film "The Frightened City" which is being selected for the flipside of Helen Shapiro's second record for Columbia, and an interesting Parlophone duct by Sir Michael Redgrave and Julie Mills released this month (July) entitled "No, My Darling Daughter" from their film of that name.

# DISC 1961 CALENDAR

## Paul Anka

PAUL ANKA will always be remembered for "Diana"—his first disc on Columbia which topped the charts in America and Britain . . . and when Paul visited Britain for the first time in December, 1957, he was presented with a Golden Disc for record sales of over one million.

Born in Ottawa, Canada, on July 30, 1941, Paul is the eldest of three children. He made his first public appearance when he was ten years old . . . and two years later he made his debut night club engagement at the Ocean Beach, Massachusetts. In Hollywood he did not meet with the same success. But in New York he contacted Don Costa of ABC-Paramount Records. Don was so impressed with Paul that he immediately called Paul's father, Andy Anka, and asked him to sign a long-term contract on Paul's behalf. The first disc that Paul cut was "Diana."

Since that first visit to Britain, Paul has journeyed to these shores many times . . . touring the country and making television and personal appearances.



### July

#### DATES TO WATCH

Johnnie Ray, appearing at the "Talk of the Town," will headline a Sunday concert at the Opera House, Blackpool on July 2. He will also make an appearance for ATV during July.

Met Torme will open for a fortnight at the "Room at the Top," Ilford, on July 10, and will appear on Bernard Delfont's "Sunday Show from the Prince of Wales," most probably on July 16.

Eydie Gorme and Steve Lawrence will appear on ATV's "Sunday Show" on July 2.

Johnny Mathis will open his British tour with two concerts at the New Victoria, London on July 14.

Anita O'Day arrives on July 29 for appearances at the Beaulieu Festival, and a tour with Johnny Dankworth during August.

The Belgium Song Contest, for which a British team will be entering, will be held at Knokke-le-Zoute between July 21-27.

The Adam Faith Holiday Show will commence its run with a week at the Gaumont, Southampton, on July 3.

The Summer Festival of Jazz, featuring Chris Barber, Acker Bilk, the Temperance Seven, etc., will be held at Fulford Park, Earlswood, on July 8.

The Beaulieu Jazz Festival will be held on Saturday and Sunday, July 29 and 30.

Matt Monro will give a series of Sunday concerts at the North Pier, Blackpool, commencing on July 2.

Shirley Bassey opens for the summer season on July 1 at the Opera House, Blackpool.

Russ Conway and The Brook Brothers open a summer season at the Hippodrome, Brighton on July 3.

Peggy Lee opens a five week season at the Pigalle on July 17.

#### BIRTHDAYS

Louis Armstrong, Jan Rohde (July 4); Robb Storne (5); Billy Eckstine (9); Al Saxon (18); Jerry Keller, Jo Ann Campbell (20); Kay Starr (21); Denis King (25); Robert Horton (29).

Sun	Mon	Tues	Wed	Thur	Fri	Sat
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