

# DISC

THE TOP RECORD & MUSICAL WEEKLY

No. 170 Week ending June 24, 1961  
Every Thursday, price 6d.

**Cliff Richard** 'Disc' visits  
the film set of 'The Young Ones' page 6

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**Eydie Gorme**  
**Steve Lawrence**  
sensational debut — page 16

## BBC AYES COMO SERIES

Show business shocked at news

BBC TV will not be screening any more of "The Perry Como Music Hall" series in this country. That was the shock announcement which surprised the British entertainment profession last week-end. The Como spectaculars have brought many of America's leading pop stars into British homes, including a high proportion of teenage attractions like Ricky Nelson, Fabian, Frankie Avalon and Paul Anka.

Starting originally on the BBC channel in January, 1958, the Como show swiftly became a byword here for polished professionalism and artistry.

A BBC TV source admitted that the show averaged a weekly viewing figure of about 8,000,000 during its last run which ended last week. Asked the reason for their startling decision, a BBC TV spokesman told DISC:

"We are having a reshuffle of programmes soon, and the Como series will not be included in the new autumn schedules."

DISC contacted the major ITV programme companies to discover whether any of them would be interested in obtaining further Como programmes.

No comments were forthcoming from ATV, but we understand that they regard the show as a secondhand proposition and would bear this fact in mind in the event of it being offered to them later.

Brian Tesler, light entertainment director of ABC TV, was not available at press time, but his company have made it clear in the past that they do not believe in importing light entertainment series from abroad, preferring instead to initiate their own shows in England with British artists and including visiting American acts whenever possible.

A-R TV told DISC that they had no plans concerning the Como series at present, and Granada TV had no comment to make at all.

The London office of the National Broadcasting Company, the American network handling the Como series, would make no comment at press time.



PERRY COMO

### Bingo goes on record

THE growing craze for playing Bingo, especially at holiday resorts, is reflected by two current singles from Oriole and Phillips.

On the Oriole label The Bingo Boys sing "Bobby Bingo," and the Phillips record features ex-Stargazer Dave Carey singing his own composition, "Bingo."

### Allisons write Preston song

MIKE PRESTON'S next single for Decca will include a song written by The Allisons entitled "It's All Happening." It will be released on June 30.

### ADAM COMES OF AGE

A tribute from his friends—page 4

### King Bros get their car back

THE KING BROTHERS, who, as was reported last week, had their car stolen from outside the Palladium, have now got it back.

It was found abandoned last Saturday at Waterloo. The radio, the guitar amplifier, two pairs of glasses, and the three walking sticks the boys use in their "76 Treenbones" number, were missing.

### Three more dates for Mathis

THREE more dates have been fixed for the forthcoming Johnny Mathis tour, which opens in London on July 14. These are the Colton Hall, Bristol (August 6), Dome, Brighton (7), and the Gaumont, Southampton on August 8.



ADAM FAITH . . . Twenty-one tomorrow (Friday).

18  
19  
20  
21

congratulations on your 21st birthday

PARLOPHONE RECORDS EMI Records Limited - EMI House 20 Manchester Square - London W1

ADAM!  
DAM!  
DAM!  
DAM!

# Post Bag

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

## LET ELVIS PLAY AT WEMBLEY

AFTER reading about the trouble that Elvis seems to be having in finding venues capable of holding a large enough crowd should he visit Britain, I suggest that he be invited to use the big football grounds all over the country.

There are enough of these to satisfy everybody, so why not let him make his British debut at Wembley Stadium?—**F. ATKINS, 31, Devonshire Road, Smethwick 41, Staffs.**

## NONSENSE

AFTER reading Carole Jennings' recent letter (DISC, 3.6.61) I was rather indignant and very surprised that she did not know that Radio Luxembourg has one of the most powerful transmitters in the world.

The atmosphere is unavoidable, and if Carole would listen to "Two-Way Favourites," she would realise this. So please do not blame the transmitter—and the atmospherics are picked up on the way over.

All I can say is, many thanks for the listening pleasure the boys at Luxembourg have given me.—**CHRISTINE PHILLIPS, 38, Cury Road, Leytonstone, London, E.11.**

## NATURAL

IT has been said that it is natural for a hit to die soon after release. It is an odd idea, but it is supported by an industry which organises a short life but a spectacular one for a hit—and then a death "most foul, strange and unnatural!"

One teenager, at least, thinks that the squares of the last generation were not far wrong when they chose the "oldies," which are the standards of today in one sense only.—**M. J. JOHNSON, 24, Mentmore Road, St. Albans, Herts.**

## MATURE

WHY is trad jazz so feeble these days? An authority on jazz says that it is only appreciated by more mature minds. Rot! I am 14 and do not pretend to have a mature mind, yet I enjoy jazz.

Why don't the record companies re-issue old jazz singles? What has

# Our artists are out of date

WHY is it that today the pattern of the majority of pop records seems to be the same—a repetition of the first two verses and chorus?

Such records seem quite pleasing when first bought, but in time they become boring.

Top American artists such as Darin and Presley are aware of this so they have avoided it in their latest discs. But top British artists still persist in this out of date style.—**BILLY McGRIMPSEY, 6, Westland Drive, Newtownards, Co. Down, N. Ireland.**

## PRIZE LETTER

happened to Satchmo, Jack Teagarden, Jelly Roll Morton, etc.

Satchmo is the only one known to teenagers, and Teagarden is thought to be a drummer by many of my friends. The present state of jazz in the record industry just isn't good enough.—**D. J. ADRETT, 117, Melbourne Avenue, Ramsgate, Kent.**

## AUTHORITATIVE

JACK GOOD is the most criticised figure in the music world today, but one thing about him is certain: No one can speak with more authority on teenage tastes in record buying today. And wasn't it Jack Good who helped to put Messrs. Wilde, Fury, Faith and now Karl Denver on the road to fame and fortune?

Long may he continue to give his unique services to the record fans up and down the country.—**RAY SMITH, 47, Forthingall Place, Letham, Perth, Scotland.**

## WHICH SIDE?

WHO decides which side I buy when I get a new disc? What makes the record companies—or "Top Twenty Pickers" imagine that I bought "Walk Right Back." I didn't. I bought "Ebony Eyes." And I didn't buy "Easy Going Mr." I bought "Wondering."

The number of copies sold decides the record's rating, but how do the companies discover which side causes the sale?—**BARBARA PATERSON, 18, Croxtat Avenue, Avley, Essex.**

## AMBASSADOR

MARK WYNTER's letters to DISC have been both lively and interesting.

I was intrigued to note that within the space of eight days Mark has appeared in the U.S. on at least six pop music TV shows.

Why is it that the American networks are alive to the demand that exists for this type of programme, while in this country both the BBC and ITV seem determined to ignore the thousands of viewers who are longing to watch a decent beat music show?

Incidentally, I can't think of a finer ambassador for our pop field than Mark Wynter.—**JOHN COLES, 38, Woodland Way, Winchmore Hill, London, N.21.**

## NO IMPACT

TWO or three years ago, Presley, the Everlys, Eddy, Richard, etc. were regularly reaching the Top Ten. They still are, but with what a difference!

Instead of brilliant recordings such as "Jailhouse Rock," "Move It" and "Cannonball," we have to be content with records like "I Love You," "Are You Lonesome Tonight?" and "Pepe"—all so lacking in impact and originality that they are cast aside and forgotten when the next disc of the individual artist is released.

WRITE TO: POST BAG, DISC,  
161, FLEET ST., LONDON, E.C.4

If the songwriters of the established stars don't buck up their ideas, we may soon drift away from our (at present) favourite artists.—**MATTHEWS HOPKINS, 33, Sycamore Grove, Southend-on-Sea, Essex.**

## SO GOOD, YET...

WHY is it that such a good jazz band as Mike Cotton's has not been recognised before now? I have been to see them twice, and thought how good they are, and how hard they work.—**SUSAN MEDCROFT, 28, Hucclecote Road, Hucclecote, Gloucester.**

## WELL DONE!

MANY congratulations to Billy Fury on his success in the charts. Billy, with next to no plugging on the air, will only get what he deserves if he reaches the top of the charts.

I read that Billy has scripted his own film. I wish him every success, and also hope he will realise his ambitions in getting a Silver Disc.—**D. JAMES, 13, Bradford Road, St. John's, Wakefield, Yorks.**

## BIG END

READER John Bennett (DISC, 10.6.61) should start listening to records in the Top Twenty before he talks about all records "drivelling away at the end."

One of the best examples of this NOT happening is Roy Orbison's "Runnin' Scared," and there are many more.

I think the fade-out craze is dying and the "big sound" endings coming in.—**GRAEME MIDDLEYARD, 92, Kingston Road, Wilberby, near Hull, E. Yorks.**

## WRONG CLAIM

AS a folk music enthusiast, I was somewhat surprised to see that Don Nicholl hails Brook Benton's recording of "The Boll Weevil Song" as having been written by Benton and Clyde Otis.

This strikes me as somewhat strange, as I have a recording of an identical song, though titled "Lookin' For A Home," by Woodie Guthrie. As this was made about 1930—and there is good reason to suppose that the song was about for some time before this date—Mr. Benton's claim to have written the number, would seem a trifle exaggerated.—**M. J. DURHAM, Student's Union, The University, Southampton.**

Benton and Otis have written new lyrics to what is certainly quite an old folk song.

## THEY KNOW

I DISAGREE with R. Newham (DISC 22.4.61). Surely the idea of putting records on the air before they are released to the public is to enable



DICK CHARLESWORTH  
... a good job trad men like him went commercial.  
(DISC Pic)

the record fan to get in quickly with an order for a particular record?

Often, when I have not placed an order for a record, I have not been able to get it for some time.—**D. HOSKEN, Lord Waymouth's, Westminster, Wilts.**

## GOOD SENSE

I AM very glad to see the return of "Trad" to the charts. For years it has been a favourite "behind the scenes," but only in the last few months have leaders like Kenny Ball and Dick Charlesworth had the sense to record their numbers in a form that appeals to the majority of the record-buying public.—**N. PATTISON, 18, Rose Hill, Dorking, Surrey.**

## CAN'T AGREE

ALTHOUGH I agree with Geoff Woolf's comment (DISC, 3.6.61) about British show business presentation to a certain extent, I feel that he has gone too far in saying Cliff Richard handles a 30-minute show better than Sammy Davis Junior.—**DAVID OSBORNE, 25, Lower Rock Gardens, Brighton, Sussex.**

## IGNORED

THE atmosphere of a record helps its sales. Yet, in recent TV shows it is ignored. I have been left cold by songs I have enjoyed on record. Cliff Richard's records are superb examples of beat music, but when I saw him in "Gee Whizz It's You," on "Wakey Wakey Tavern," I was not impressed.

It is time that TV producers realised that backing and echo create much of the vitality atmosphere of a successful song. There is nothing so inappreciated as beat music when the beat is totally ignored.—**M. TITCOMB, Meadow Croft, Bridge Road, Godalming, Surrey.**

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



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by the popular Young Artist

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# MARY PETTI

HEY, LAWDY, LAWDY

45/RCA-1229 45 rpm record

## AMERICAN

## TOP DISCS

These were the twenty numbers that topped the sales in America last week (week ending June 17).

Last Week	This Week	Title	Artist
2	1	Travellin' Man	Ricky Nelson
7	2	Moody River	Pat Boone
1	3	Runnin' Scared	Roy Orbison
6	4	Stand By Me	Ben E. King
9	5	Raindrops	Dee Clark
18	6	The Writing On The Wall	Adam Wade
5	7	I Feel So Bad	Elvis Presley
—	8	Every Beat Of My Heart	The Pips
—	9	Quarter To Three	U.S. Bonds
—	10	Boll Weevil Song	Brook Benton
—	11	Those Oldies And Goodies	Little Caesar and The Romans

Last Week	This Week	Title	Artist
4	12	Mama Said	Shirelles
16	13	Barbara Ann	The Regents
17	14	You Always Hurt The One You Love	Clarence Henry
14	15	Hello Mary Lou	Ricky Nelson
3	16	Daddy's Home	Shep and The Limelites
—	17	Tossin' And Turnin'	Bobby Lewis
—	18	Hello Walls	Faron Young
8	19	A Hundred Pounds Of Clay	Gene McDaniels
11	20	Tragedy	Fleetwoods

**ONES TO WATCH**

Dance On Little Girl	Paul Anka
Yellow Bird	Arthur Lyman

# ANTHONY NEWLEY

BEE-BOM;  
POP GOES THE WEASEL

45-F 11260 45 rpm record

# HANK B. MARVIN

SHADOWS MAN WRITES FOR DISC

## This quartet really did knock us sideways

ONE of the things that "knocked" the five of us sideways the other day was the performance of that talented "Beyond The Fringe" quartet. We saw them all when we played the charity show at London's Victoria Palace for the Africa Bureau. Now we are waiting for the chance to pick up a map hand of tickets to see the show.

I heard this week that two of this awesome foursome— from "Beyond the Fringe"—Dudley Moore and Jonathan Miller—are lending a hand at a star-studded modern jazz concert in the Royal Festival Hall on Friday, July 7.

Last Monday at Fort Belvedere (one-time home of the Duke of Windsor when Prince of Wales), the Hon. Gerald Lascelles, the Queen's cousin and a noted jazz authority, threw a Press reception for this concert.

It is in aid of the British Red Cross and has a great talent line-up. Johnny Dankworth is the host—and he is flying in on the morning with his band from Germany especially to do the show. . . and "ID" has invited a shoal of his chums to take part.

TALKING about shows, Bruce Welch was lucky enough to see Marty Wilde's opening in "Bye Bye Birdie" at Her Majesty's Theatre, London. "Marty was great—and Chita Rivera an absolute wow," says Bruce.

Incidentally, Bruce got his first speaking role in Cliff's film, "The Young Ones" last week. It takes place in a youth club scene. Said Tony Meehan, "I expect to hear that Sir Laurence Olivier has taken up learning guitar at anytime now."

We had spent three days at Elstree filming. . . and next week Cliff is off

Waiting their turn with the darts—Bruce Welch, Hank, Tony Meehan and Mike Preston. See last story.



"Every morning the doctors would get me to wake up the other patients by playing revolve-trad jazz style," he laughed. Well, Bob is up-and-at-it these days, as his new disc of the 51-year-old hit, "I'm Shy" (Mary Ellen), will prove.

THAT dart match at Hammersmith Palms ended up in a win for Fleet Street over Tin Pan Alley. The four of us struggled manfully for "double top" and "top" to help our side—without too great a success.

Dot Squires, Mike Preston, Anne Kennedy, who appears on TV in the forthcoming Sophie Tucker show, Tommy Bruce, and Les Fernie were the best of the crew. Unfortunately, Kenny Ball was delayed on a broadcast and arrived just as we finished. We needed him to get that final "double."

We were presented with engraved presser mugs to commemorate the occasion—my orange juice tastes great in mine!

on location with the unit. He will be taking in the theatre atmosphere in these scenes.

YOU meet all sorts of people as you jog around Tin Pan Alley. Last week I was chatting music with trumpet player Bob Wallis. We got around to Bob's most unusual playing stint. This was when he was in hospital for six months, after leaving Acker Bilk to form his own Storyville Jazzmen.



# TOP TWENTY

Compiled from dealers' returns from all over Britain

Week ending June 17, 1961

## EVERLY BROS. 'Temptation' climbs to 5 CONNIE FRANCIS New disc breaks in

Last Week	This Week	Title	Artist	Label
1	1	Runaway	Del Shannon	London
2	2	Surrender	Elvis Presley	RCA
7	3	Hello Mary Lou	Ricky Nelson	London
3	4	Frightened City	The Shadows	Columbia
18	5	Temptation	Everly Brothers	Warner Bros
4	6	But I Do	Clarence Henry	Pye
6	7	Halfway To Paradise	Billy Fury	Decca
17	8	Pasadena	Temperance	Seven
10	9	I've Told Every Little Star	Linda Scott	Parlophone
8	10	You'll Never Know	Shirley Bassey	Columbia
5	11	More Than I Can Say	Bobby Vee	London
16	12	Runnin' Scared	Roy Orbison	London
9	13	Have A Drink On Me	Lonnie Donegan	Pye
20	14	Well, I Ask You	Eden Kane	Decca
19	15	Pop Goes The Weasel	Tony Newley	Decca
—	16	A Girl Like You	Cliff Richard	Columbia
12	17	What'd I Say	Jerry Lee Lewis	London
11	18	Little Devil	Neil Sedaka	RCA
—	19	Breaking In A Brand New Broken Heart	Connie Francis	MGM
14	20	Don't Treat Me Like A Child	Helen Shapiro	Columbia

### ONES TO WATCH

Why Not Now	Matt Monro
Marcheta	Karl Denver



THE  
EISELS  
"RAMA LAMA  
DING DONG"

B/W "BELLS"  
45 RPM 7N 2004

THE  
MARATHONS  
"PEANUT  
BUTTER"

B/W "DOWN IN NEW ORLEANS"  
45 RPM 7N 2008

JOE REISMAN  
ORCH & CHORUS  
"THE GUNS OF  
NAVARONE"

B/W "YASSU"  
45 RPM 7N 2007

THE JEFF ROWENA  
GROUP  
"JOHN  
PEEL"

B/W "AMBUSH"  
45 RPM 7N 15345

Nearly two years ago Adam Faith 'came of age' in the pop world with 'What A Whopper'. This week he comes of age officially and DISC joins his fans in wishing

# Happy birthday, Adam

**TOMORROW (Friday), Adam Faith comes of age. He will spend his twenty-first birthday working on the set of his new picture, "What A Whopper," at Pinewood Studios, and on Saturday there will be a family and friends party at his home.**

However, the film unit are not going to let the occasion go unheeded. There will be a party on the set during the afternoon tea break and, of course, a cake with 21 candles for Adam to puff out, plus an extra big one inscribed, appropriately, "What A Whopper!"

DISC, too, will be recognizing the fact that one of Britain's top young men has become a "man"—we shall be presenting him with an EP disc with recorded tributes from those people who have been associated with his meteoric rise to fame—John Barry, his musical director; Johnny Worth, the man who wrote "What Do You Want," the song that boosted Adam to stardom; Norman Newell, his A and R manager; Eve Taylor, his manager; Jack Good, the man who "discovered" him; Cliff Richard, his contemporary in topping the pops.

What these people have to say about Adam now that he is twenty-one is revealing:

## JOHN BARRY

I FIRST met Adam when Jack Good organized some "Six-Five Special" stage shows around the country. After these I lost contact with him for a while.

Then Stewart Morris (BBC TV producer) began preparations for the "Drambeat" series. He asked me if I knew any likely artists for it. I remembered Adam and traced him to the film cutting department at Epsom. He got the booking for the "Drambeat" shows, and these were very valuable in establishing his name even though there wasn't much immediate success as a result of them.

But it should be a good start when his first big disc, "What Do You Want," came out.

I've been on all the discs for Parlophone in arranging and accompanying capacity.

The pizzicato string sound wasn't devised specially for Adam. It's one of the ideas which are always occurring to arrangers in their work and I just happened to link this particular notion to Adam and "What Do You Want."

Adam's singing is highly individual and has improved a lot since I first met him. He is a good artist and a very level-headed person.

## JOHNNY WORTH

ADAM'S twenty-first birthday gives me an opportunity to say something that I have always wanted to say.

Someone once told me that all men

who had reached £100 per week changed, no matter how nice or how unaffected they were before. At this point in their careers they began to demand a certain reverence from their friends and expected to be regarded with awe. They expect their friends to regard them as stars.

With Adam it's different. He is just the same now towards his friends as he was before he hit the top. As far as I am concerned, he has never changed since those times we used to drink "Oxo" together between those early "Drambeat" sessions.

He has an uncanny knack of making his friends feel that Adam Faith is still the person they have always known. One of the best.

## NORMAN NEWELL

I HAVE known Adam since he was first sent to me by Jack Good. I have watched his reaction to the disappointment of record failure in the early days and then the excitement of tremendous record success.

His calmness has always fascinated me, for Adam always seems to be completely level-headed and unchangeable.

He was excited when he showed me his first car, when he reached the top of the hit parade for the first time, when he got his first movie contract, but he always seems to be aware that show business has many pitfalls and he never takes anything for granted.

It is this remarkable quality in one so young that I am certain will keep him at the top, and will always earn the respect of his friends and business associates. I am extremely proud to be one of them.

## EVE TAYLOR

THE big thing about Adam is that he is not a know-all but is a very good listener. I've been in the business for more than 20 years and I've never known a youngster so willing to learn.

He doesn't pretend to know all the answers. He respects those people with more experience than he has.

He will spare no expense to get things right. Material, music, clothes, in all these he is a perfectionist without being pedantic.

For such fame as he has won to happen to a youngster is a dream come true (though Adam has certainly earned it), but it hasn't affected him one bit. He is the same now as he used to be before he found success.

It's my ambition to build him into

*In pop music Adam Faith is a very well-known figure, but only a few know him really well, and in this article, six of those who know him best talk about the Adam they have worked with in failure as well as in success. And these six have also agreed to make a tribute to him which DISC will record on a special EP and present to the star this week as a lasting memento of his first years in show business and as our twenty-first birthday present to Adam Faith.*

an international star, but this must be done slowly. Engagements have got to be placed and timed very carefully. It is this that will be important to him in the coming years.

## JACK GOOD

ALTHOUGH I felt that Adam had a big future when I persuaded him to leave that kiddie group, The Worried Men, to change his name and embark on a solo professional career, I certainly had no idea that he was destined to make such a mark because I did not know then of Adam's tremendous strength of character which was to fortify him in the bad moments to come.

Adam has guts. He didn't rise to the top overnight. It was my fault, at least in part, that he was to experience the bitterness of failure, the anxiety and depression of long periods of uncertainty, weeks and hours of doubting. The loneliness of trying to make headway in a business where nobody appreciated his potential worth.

He stuck it out grimly, and the misery of those two years has matured him and given him a full and rounded personality. A personality that neither success nor failure can damage.

He owes nothing to the world of show business. But he is, and will remain, a credit to us all.

## CLIFF RICHARD

ADAM, as a contemporary of mine in the world of pop music (I shall be 21 myself in October), is a reflection of success that I like to see smiling back at me.

It is nice to know that someone in the same business as yourself is not only successful, and an inspiration to yourself because of it, but also a great guy into the bargain.

I have watched his rise not just covetously, but with the gratification that it couldn't have happened to a nicer bloke. I wish him all the more success in the future.

# MARK WYNTER

Continues his exclusive story  
of his round the world trip

## Night club debut scared me stiff—but it was a success!

Melbourne, June 14

SO many good things have happened to me since I last wrote you, that I'm just bursting to tell someone.

Last Thursday morning, at 10 a.m., there was a ring at the door, and when I opened it, there was Katy Berns, of Decca Records (my outlet here), waiting and ready to take me on a tour of disc-jockeys and radio stations. The disc-jockeys are very important out here, because, as I said last week, they usually only play American discs. However, they have been very kind to me since my visit to them and have played "Dream Girl" frequently. The record is now showing in Australia's top forty.

I also have invites to revisit all the radio stations in Melbourne during my stay here!

## Busy day

Friday was such a busy day. That is the day of the "Graham Kennedy" national show, and as I was appearing in it and also opening at The Embers night club the same evening, that meant rehearsals, rehearsals and still more rehearsals.

Let me tell you something about Graham Kennedy. He is 27 years old, and since starting in television with GTV Channel Nine four and a half years ago, has been on the TV screen for six nights a week every week during that period.

Being the most successful television

personality in Australia, Graham's name has become a household word, and he is known more than anybody else in Australia, which I think you'll agree is some feat.

On the success of "In Melbourne Tonight," where Graham is the host, he was given his own show on Friday evenings, and the television executives decided to go one step further by making it a national show to be networked throughout the whole of Australia.

So Mr. Kennedy has practically everything one could wish for, and on his twenty-seventh birthday he was presented with a Mercedes Benz saloon car by GTV Channel Nine for outstanding and continued success with their company!

Anyway, after my appearance on Friday, for which I sang two numbers, "Two Little Girls" and "Old Oaken Bucket" (which was produced with dancers and large modern settings), the producer was so pleased that he is putting me on next week's "Graham Kennedy Show," as well as two more guestings on "In Melbourne Tonight."

So I came away from the show feeling very excited, and prepared myself for my night club debut at the famed Embers.

Oh! was I scared of that club!

The audience were all adult and I was just shaking in my shoes.

There was a girl singer on when I arrived by the name of Carrie Adams, who has just won the award of "most promising female jazz vocalist" in Australia.

She really swings and sizzles too! I waited in my dressing room while she gave a great interpretation of "Love For Sale," and then, I was on. The moment I had been dreading since the time that I stepped from the plane had arrived.

My opening song was an up-tempo swinging arrangement of "Powder Your Face With Sunshine." I followed this with "Anything Goes," and then sang another old and beautiful standard "Autumn Leaves."

By this time I had calmed myself and to make the night better, the audience were with me. The fright had gone and I continued my act with "Lazy River," "Dream Girl," and the faithful "Old Oaken Bucket."

## Very happy

This song never fails to get one's feet tapping and hands clapping; that night was no exception. It doesn't matter who sings this song. "Bucket" is a swinger and always has and always will be a great favourite of mine.

So I retired to my dressing room feeling happy.

After a few moments, however, Mr. Jim Neale, the owner of the place, came bursting in and told me that if I was agreeable, he wanted to book me for the whole time I stayed in Australia. That's four weeks, and I went home well pleased but still a little wary because those night club audiences are tough!

Well, I have to read over the script and programme for tomorrow's television show now, so I guess it's time for me to sign off; before I close, remember, I'm thinking of you!



ADAM FAITH

Adam as he appeared with Adele Leigh in "The Adam Faith Show" on A-R TV yesterday (Wednesday).



THIS  
WEEK'S

EMI

HITS

FREDDY CANNON  
Buzz buzz a-diddle-it

TOP RANK 4AR58

CRAIG DOUGLAS  
Time

TOP RANK 4AR58

KEN JONES

WITH HIS PIANO AND ORCHESTRA

Joxville

PARLOPHONE 45-R1738

CLIFF RICHARD

AND THE SHADOWS

A girl like you

COLUMBIA 45-08467

RONNIE SAVOY

Bewitched

(From "Pal Joey")

45-MGM1131

HELEN SHAPIRO

You don't know

COLUMBIA 45-08473

DOROTHY SQUIRES

AND

RUSS CONWAY

Say it with flowers

COLUMBIA 45-08485

DANNY WILLIAMS

The miracle of you

H.M.V. 45-POP321



STAR SINGLE

# THE TEMPERANCE SEVEN

Vocal refrain by Mr. Paul Macdowell

PASADENA

PARLOPHONE 45-R1731

## JACK GOOD

*Why the gap between  
reality and image?*

# Elvis was NEVER like Conrad Birdie

LAST week I had the opportunity of seeing, on consecutive evenings, the new Presley picture and the first night of "Bye Bye Birdie." "Wild in the Country" and "Wilde in Town," in fact. At first, of course, these two pieces of entertainment might seem to be totally unconnected.

The Presley job is a film based on a serious novel. Its musical content is limited to about four songs. "Bye Bye Birdie" is definitely not serious. The connection? "Birdie" is an exuberant satire on the world of rock 'n' roll in general and Presley in particular.

In the light of this, shouldn't "Birdie" have appeared all the funnier to someone who had only the night before seen the subject of the satire in action?

Imagine that this "someone" knew nothing at all about Presley but had seen the film and then the musical. He would doubtless have enjoyed both—as I did. But I can imagine the blank look of astonishment on his face on being told that Conrad Birdie's role was based on Elvis Presley, the star of the film.

It would be like telling him that the cartoon character of Andy Capp was based on Harold Macmillan.

Yet the general public who have heard of Presley and who see the musical, do recognise Presley in "Birdie." And Marty's performance—which is excellently done, by the way—appears to them a biting comment on all Presley-type singers.

There is clearly a curious gap between reality and the image.

Why?

The answer is not hard to find, for the phenomenon of rock 'n' roll has been subjected to a barrage of wrong-slanted propaganda by the press, radio and television, that is almost unparalleled.

Let's look at one scene in "Bye Bye Birdie" and its parallel in the real life of Presley. It is the press conference given by the teenage idol before leaving the country to do his service.

In "Birdie," reporters fire questions at the rock star who is quite incapable of stringing two words together by way of reply, and whose agent covers up by doing all the talking for him while firmly steering his client in case he should completely destroy the "healthy all-American boy" myth.

### Real life

Now for real life: Presley handled his press conference prior to going to Germany quite unaided. He faced for over half an hour a battery of questions far tougher and far more dangerously loaded than ever Birdie did, and he tackled them triumphantly.

He spoke in coherent sentences, timing his remarks perfectly, ranging from a sincere and serious tone, to gags that had the assembly of journalists roaring with laughter.

## THE BIG THREE

### Cliff, Adam... and Billy?

AS Dick Tallam so rightly pointed out in DISC a few weeks back, the time is now ripe for the Big Two, Faith and Richard, to be converted into a Big Three by the advent of a new name.

One possibility Dick did not, I believe, suggest was that the Third Man might not be one of the newcomers, but someone who had been teetering on the brink of success for some time, but who lacked the impetus of a hit record.

Something like this, in fact, was the case with Adam, who had been around quite a time before "What Do You Want" put him at the summit.

The career of Billy Fury seems to be a close parallel, and now with "Halfway To Paradise," he may get the necessary boost to form a Big Three—Richard, Faith and Fury.

If so, it would be ironic from my point of view. As soon as Cliff left the Jack Good orbit, he made "Living Doll." After Adam left it he made "What Do You Want." And "Halfway To Paradise" is the first record that I haven't made with Fury since "Colette."



BILLY FURY... He could be getting very close to the time when he joins the Big Two (DISC Pic).



EMI Records Ltd., 25, Abchurch Lane, London E.C. 4

# FILMING WITH CLIFF

- ★ After Adam Faith in 'What A Whopper' DISC takes a
- ★ look at Cliff Richard, now
- ★ shooting 'The Young Ones'

**This is the biggest thing that has happened to me since 'Living Doll'**



Cliff gets going on the drums in a scene from the film. (Right) Off set it's still music for Cliff as he relaxes with his leading lady, Carole Gray. (DISC Pic)

THE Adam Faith set at Pinewood was, as I reported last week, so quiet that you could have heard a stylos drop. Compared with it, the atmosphere at Epsom, where Cliff Richard is making his film "The Young Ones," was like that of Ted Heath and his orchestra in an echo chamber.

A play-back and gigantic speaker blared out a jay number, "All For One." Twenty teenagers danced and clapped—and Cliff beat the daylight out of a set of drums.

This is Cliff's first time on a film set since he finished "Expresso Bongo" two years ago. He seemed to be making the most of it.

When director Sidney Furie shouted "cut" at the end of the dance sequence, perspiring Cliff stepped down from the stand and told me:

"I don't play the drums, really, you know. But it's going to look OK on the screen."

The make-up man moved between us and mopped Cliff's brow.

"Let's move outside," Cliff suggested, "it's hotter in here than it was in South Africa."

the cinema names, like Lawrence Harvey in "Expresso Bongo."

"They didn't go and see me, they went to see Harvey. But my name on the billing assured, so I'm told, that the teenage market would turn up."

"I was then being used as the extra draw. In this film, things are different. I am literally starring. And the company has decided to test a picture on my name."

"But it worries me. What will happen when the picture comes out? Will more than just the teenagers go and see it? Will my name draw in the adult audiences? Will they think that 'The Young Ones' starring Cliff Richard, is not for them?"

"It is, of course. It is not crammed with rock 'n' roll. There is only one rock number, the others are pops with a beat. This film is an attempt at a British musical. One has been needed

for a long time. I hope it works, and that the public, other than my fans, will come and see it."

"I want to prove that I am not just a rock 'n' roller. I want to convince people that I can do more. I like filming. The excitement gets me. I would like to be accepted as an actor—eventually."

"That is why I think 'The Young Ones' is the most important thing that has happened to me—apart from 'Living Doll.' That number put me on the map and changed my life. This picture can do the same."

There was a knock on the door. An assistant director asked Cliff to go to the set. He put down his guitar and made to leave. As he went he said again:

"I need to prove to myself that I am more than a teenage idol."

I left him in the place of the studio are lights, showing a determination that could help him to succeed in what he wants to be—an actor and an adult draw in his own right.

Peter Hammond

## NO LONGER A YOUNG BOY

So we escaped from the scorching rays of a dozen or so arc lamps and went to Cliff's mobile dressing room where he has made himself very comfortable, with a pile of records, a record player, books and his guitar.

"You get long breaks in filming," he said. "They take time to set up the cameras and lights for the next shot, so I come in here and amuse myself until they're ready for me."

He strummed a few chords on his guitar.

"This film is the biggest thing that has happened to me since 'Living Doll,'" he said. "It's my second big break. I have always worried that people didn't see me as an emotional actor—that they felt I was not yet out of the cheeky young boy stage. Now, perhaps, the time has come to prove myself."

"The 'Young Ones' gives Cliff a lot of singing and acting to do—much more than his other two films, 'Serious Charge' and 'Expresso Bongo.' He has only four days off in the eight weeks scheduled for filming. But he gets top billing with Robert Morley on the credits."

"That's a bit unusual in the film industry," he said. "As a rule, people like me are just dropped into the film to draw the teenagers. The bulk of cinema audiences, the adults, go to see

## ALONG THE ALLEY

There's no stopping this GOM of music

ANYONE nearing their seventeenth birthday could be forgiven for sitting back and taking life very easily. Not so in the case of Lawrence Wright, however. The grand old man of Britain's The Fan Alley is an creative and imaginative as ever he was, and has proved it with a new album of music which Lawrence Wright Music is publishing next week.

It's a collection of 30 songs written around the theme of well-known garden flowers, and the idea came to Lawrence while reading Patience Strong's book "The Glory Of The Garden."

She immediately agreed to his request that she should write lyrics to his melodies.

Wright Music sales manager Syd Richardson gave me these details, adding that his boss completed the 30 songs within the surprisingly short period of six months. They appear under his pen name of Florian Nicholas, and they may well provide more long-lasting standards for Wright Music.

There is also a lot of elation in the Wright offices about the lightning success of their album "Paradise, revived by The Temperance Seven on Parlophone."

This swift showing in the charts has confounded the sceptics who have been writing off the Seven as a one-hit flash in the big parade ever since their debut success with "You're Driving Me Crazy."

## Major changes

THE departure of general manager Dick James from the Bron Music group to form his own company has heralded some major changes at the Bron offices.

Peter Callander—the office boy three years ago—has been named Exploitation Manager, and will be working with Gerry Bron, who is going to move from the Bron Orchestral Services department. Bron has also finalized a deal with

big way with Elvis Presley, having written "Stuck On You" amongst others and the lyrics for "It's Now Or Never."

He also runs Musicor Records, which will probably be released in this country soon by a major British disc group. The formation of Schroeder Music in Britain brings a rich backlog of material, including some recorded by stars like Roy Orbison and Johnny Burnette, under Bron's exploitation.

## Jingle man's hit

JOHNNY MATHESON, who runs Michael Reine Music, the publishing operation of jingle king Johnny Johnston, is currently engaged in promoting one of Johnny's compositions entitled "Rocking Waltz." This instrumental, which is exactly what its title implies, has been recorded by Tony Hatch and his Orchestra for Pye, and is chalking up a healthy total of air plays. Johnny Johnston, incidentally, after years as the jingle power behind the ITV ad scenes, has at last made an appearance on screen singing in a chocolate commercial.

The Shapiro-Bernstein Music song mentioned in last week's column should have read "Peek-A-Boo Moon" by The Lane Sisters on Columbia. Apologies to all the ladies and gentlemen concerned. N.I.L.

NEWS from the street of MUSIC

American songwriter, music publisher and record executive Aaron Schroeder is handling his catalogues in Britain. The new company under the Bron roof will be called Schroeder Music, and has already notched up its first success here with Ricky Nelson's "Hello Mary Lou" on London. Aaron Schroeder is associated in a

# London's critics agree . . . MARTY IS GOOD

SHOW: 'Bye Bye Birdie'—THEATRE: Her Majesty's



LAST Thursday (June 15) the smash American musical "Bye Bye Birdie," starring Marty Wilde and Chita Rivera, opened in London. From the provinces on its try-out tour had come good reports, particularly on Marty, but he had to wait until Friday morning to see what London's much criticised critics would say about his debut on the West End stage. Chita Rivera had stolen the show, they agreed. But Marty needn't have any more sleepless nights. . . .

*I must be fair to Marty. He sang well, very well, in that juke box key.*—Daily Sketch.

*... a remarkable performance from Marty Wilde.*—The People.

*'Marty Wilde, unexpectedly magnificent.'*—News of the World.

Record coverage of numbers from the show has been considerable. On HMV there is Sid James ("Kids") and Audrey Hepburn with "How Lovely To Be A Woman"; on Philips Tony Bennett sings "Put On A Happy Face", the Kirby Stone Four have done "Kids," and this company are also putting out two original cast albums, one by the American company and one from the British production. Pye have issued an EP with The Viscounts, Joe Brown, Jimmy Justice, Patti Brooks and The Brook Brothers, and on Columbia Donald Peers sings "Put On A Happy Face" and "Rosie."

LEFT: In tight gold pants Conrad Birdie (Marty Wilde) sings and drives the American teenagers into ecstasy . . . in just the same way as the author thought Elvis had done before "maturing" in the army.

✱

RIGHT: Conrad Birdie, and his costume, may bear no relation to any real rock 'n' roller but for Marty the show is a golden opportunity to break into the legitimate stage.

Pictures  
by  
**PETER  
STUART**



## CABLE FROM AMERICA

### New deals as Columbia go all out on singles

WITH the signing of lovely Anita Bryant to a long-term contract recently, Columbia Records started on a new campaign to get back into the singles market in a big way. The company is going all out to sign new and established names. In the past they have more or less by-passed rock 'n' roll but now they realise they can no longer ignore this market. They will shortly be signing a new young A and B man to deal only with this department.

Columbia used to have the biggest single selling names in the business and have now become one of the biggest LP sellers. They feel that by building new names now they will have strong album sellers in the years ahead.

Walt Disney is scouting around to find a new girl for the part of Dorothy in his re-make of "The Wizard Of Oz," the film which established Judy Garland as a star in 1939. The film is to have new songs and will be called just "Oz." Pat Boone, who has just started in cabaret at Hollywood's famed Coconut Grove, had the biggest star-studded audience ever present to watch his opening night. Pat, who went on feeling very nervous, had no need to worry—he was a smash success.

Record stars get heavy representation in the new film, "Teen-Age Millionaire," just completed at the Desilu studios. Featured in a strong part is Jimmy Clanton, a recording star who gets prominent exposure. Other prominent cast members include Chubby Checker, Dion, Mary Johnson and Bill Black's Combo.

Harry Belafonte's singing discovery, Odette, is studying the records and life story of the late Bessie Smith to help her recreate the great blues singer's life in a forthcoming film.

Verve Records have just issued "You're Driving Me Crazy" here by The Temperance Seven, and it's started quite a stir. Several of the country's top DJs have picked it as their "record of the week," and

it is expected that copies of this style will be following . . . but at least the "Seven" got in first.

Many DJs and recording stars attended the gala premiere in Hollywood of new movie, "Life In A Goldfish Bowl," starring Tommy Sands and Fabian. It was very well received and already the producers are planning a sequel which may star Bobby Vee.

Decca Records predict that Jackie Wilson's new disc, "I'm

to use in his act for his forthcoming tour of England.

Since Ricky Nelson's brother David got married, Ricky has found it very lonely at home. Although he still says he isn't thinking yet of marriage himself, I wouldn't be surprised to see him do just that at any time.

ANDY WILLIAMS, all aglow with his latest hit disc, "The Bilbao Song," is to spend best part of the summer guesting in a summer theatre company with "Pal Joey." At any time now, Andy is expected to be signed for his own hourly TV show.

Outstanding arranger-conductor, Stan Applebaum, has, for the third year in a row, three discs in the top ten sellers. They are, Neil Sedaka's "Little Devil," Connie Francis' "Breaking In A Brand New Broken Heart" and Bea E. King's "Stand By Me."

ABC Paramount have teamed together Bill Snyder and Dick Manning. The duo's first disc together is the theme from "Fanny," the stage musical which has just been made into a film by Warner. If this is as big as everybody thinks, the boys could easily rival Ferranti and Teicher.

Coming On Back To You," will be his biggest ever. This is the first record Jackie cut on leaving hospital.

At first everybody here said that Clarence (Frogman) Henry wouldn't stand a chance unless he changed his name. Well, "But I Do" was a smash hit, and now his follow-up, "You Always Hurt The One You Love" has raced into the top twenty. Clarence says the reason he is so lucky is that he stuck to his own name.

MGM have just sent vice-president Jesse Kay to Rome to supervise the recordings of the original score of "King Of Kings" by the Rome Symphony Orchestra. For the first time in its history, the company plans to issue three separate albums on one film, which is expected to be the biggest film of 1962.

Nat "King" Cole has re-signed with Capitol for another 10 years at least. Nat started with Capitol in 1943 and his first disc for them, "Straighten Up And Fly Right," was a hit. Since then he has made over 600 discs, including three million sellers.

Johnny Mathis has just started work on the material he intends

✱ ANDY WILLIAMS . . . any time now he expects to get his own hour long TV show.

Edited by  
**MAURICE  
CLARK**



NEW YORK on fontana  
BYE BYE BIRDIE

Original cast recording

GHITA RIVERA  
DICK VAN DYKE  
KAY MEDFORD

CLFL 1073 (m)  
SCFL 137 (s)

London cast recording

GHITA RIVERA  
PETER MARSHALL  
ANGELA BADDELEY  
MARTY WILDE

ABL 3333 (m)  
SABL 205 (s)

PHILIPS

LONDON

# Presley sticks to acting

JOHN WELLS reviews 'Wild in the Country'

IF I knew exactly who were Elvis Presley's fans I could say whether they'd like his latest film, "Wild in the Country," which opens today (Thursday) at the Carlton in London and goes on general release on July 31.

But I can say that ALL of them won't like it, especially those who talk about the good old "Hound Dog" days.

It's strictly an acting role as far as Elvis is concerned. He sings just a couple of songs, neither of them very brilliant.

The fans who like Elvis the actor will have a hull. He improves with every film he makes and "Wild in the Country" is the perfect vehicle to show his dramatic talents.

He plays a part which would have fitted James Dean perfectly—Glenn Tyler, a youngster denounced by his father as worthless, who acts as if the world is against him.

Engaged on by father, Glenn fights with his elder brother Hank. Hank is hit with a milking stool and Glenn ends up on trial. He is remanded and told to report once a week to Irene Sperry (Hope Lange), a psychiatrist.

The story then follows the well proven path of Glenn being pursued by two teenage girls (one with an illegitimate baby), falling in love with the psychiatrist, who herself needs straightening out by this time.

## THE BIRTH OF A HIT?



(Left) MARION RYAN cuts her a Thousand Blue Bubbles, and keeps burst into the charts. With her is Also hoping for a hit is FRANKIE Case the disc is an LP. Let Me 5 album was issued last week and features

### Joe Loss series is extended

THE BBC have extended the series of Joe Loss's Tuesday lunchtime band shows. The programme will now continue until September 26.

This coming Saturday, Joe and the Orchestra will be featured in another "Holiday Town Parade" series for ABC Television, and between July 11 and August 31 the band will be playing on Tuesdays at Bournemouth, Wednesdays at Morecambe, and Thursdays at Bridlington.

Before this the band have a series of one-nighters. Commencing tonight (22) at Trintham Gardens, subsequent dates are: Locarno, Sale (23); Floral Hall, Morecambe (24); Civic Hall, Wolverhampton (25); and the Royal Hall, Harrogate (July 17).

## Joe Henderson TV series gets another long run

### MOSS, FREEMAN TO RUN PHILIPS' 208 SHOWS

RADIO LUXEMBOURG DJs, Don Moss and Alan Freeman are to introduce the four new Philips shows which are to be broadcast by the company during the coming months.

These four programmes will be in addition to those already broadcast by Luxembourg, and Keith Forgyce and David Gell will remain as compères.

First of the new Philips presentations, to be called "Spinaround," is scheduled for Tuesday, July 4, between 9.15 and 9.30. It will be introduced by Don Moss, who will also compère "Fanfare," which will be broadcast between 8.45 and 9.00 every Thursday, commencing July 6.

Alan Freeman's programmes are: "In The Groove," every Wednesday from July 5 between 8.15 and 8.30, and "Disc Date," which will be transmitted every Friday for 15 minutes from 8.15, from July 7.

JOE HENDERSON'S "Sing It With Joe" ABC TV series, which completed a tremendously successful run last Sunday, is to return to the screens for a further 39-week run in the autumn.

### 'Club' books Hall and MacGregor

FOLLOWING a successful tour with Monty Sunshine, Robin Hall and Jimmie MacGregor will guest on "Saturday Club" this weekend, followed by a spot in "Easy Beat" on Sunday. They will appear with their group, The Galliards.

Other dates on the same two days include an appearance at the London Gaelic Festival, at St. Pancras Town Hall on Saturday, and their first appearance at the Villa Marina, Isle of Man, on Sunday.

Between now and when the series will return, star Joe Henderson will, in addition to completing a summer season at Bournemouth, cut his first disc for Parlophone, for which discussions are being held this week.

There are also talks about a new "Mr. Piano Plays" series on the BBC.

### Fair dates!

RECORDING stars Anita Bryant and Tennessee Ernie Ford will be given top billing in three American State Fair engagements during the summer.

Their first date is in San Diego, opening on July 1, the second in Ottawa, Canada, from August 21 to 26, and the third will be the New York State Fair on September 5 and 6.

### 'Peter Gunn' man on tour

AMERICAN composer-conductor Henry Mancini (the composed "Peter Gunn") is shortly to make an RCA sponsored tour of South America. He will visit Mexico, Argentina, Venezuela, Guatemala, Nicaragua, Costa Rica and Panama, as well as the Dominican Republic and Puerto Rico.

Reason for the trip is the release of the "Peter Gunn" series on South American TV.

### Adler gets own series

LARRY ADLER is to have his own series of six programmes on the BBC Home Service, commencing on Monday, July 3.

In the series, which will cover various types of music, he will be accompanied by the BBC Variety Orchestra, and the BBC Revue Orchestra.

### Two concerts for Holliday

MICHAEL HOLLIDAY stars in two Sunday concerts with The Treble Treas at Douglas, Isle of Man (July 9) and Bridlington (July 23).

### Bryan Johnson—back to acting

BRYAN JOHNSON temporarily reverts to acting on June 24, 25 and 26 when he records in a Third Programme play entitled "The Flight of The Earls."



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

RW  
"YOU'RE GETTING TO BE A HABIT WITH ME"  
45 RPI 7N 13341

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

RW  
"SOMETIMES I'M HAPPY"  
45 RPI 7N 13364

### Val's single

VALERIE MASTERS' next single for Fontana has "The Birmingham Rag" as its top side, and will be featured by Valerie in forthcoming TV dates for Anglia (June 22), Television Wales and The West (26, 28, 30), Type Tests (29), the Light Programme's "Lucky Break" (July 2), and A-R TV's "Something Old, Something New" (18 and 24).

On August 1, she flies to Portugal for a two-week season at the Casino, Estoril.

### Cy Grant cuts new LP

CY GRANT, who opened a cabaret season at the Savoy last Monday, and who had his own series of three programmes on BBC Television earlier this week, is to cut his first LP for Parlophone in the autumn.

Cy has had many single releases on Parlophone and he has also cut an LP for the independent Donegal label.

He heads a summer show at Skegness commencing next month, and this will probably be followed by a Continental tour.

### Springfields—radio dates

NEW Philips singing group, The Springfields, will be featured in "Midday Music Hall" on June 26.

Other important radio and TV dates for the trio include "Saturday Club" on July 15, an appearance in "Ask Anne" on BBC TV June 25, and two of their own 15-minute shows for BBC TV on July 20 and 27.

### Bruce waxes Fats Waller hit

TOMMY BRUCE has revived an old Fats Waller song, "I'm Gonna Sit Right Down And Write Myself A Letter," for his next Columbia single, to be released on July 7.

Guests in Jean Regan's "Be My Guest" show on July 2 include Gary Miller and Lion American specialist Les Zedrow.

Voted a hit by 'Juke Box Jury'

## ROCKING WALTZ

recorded by **TONY HATCH**  
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### NEW RELEASES

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45-F 1384 Decca

**Bobby**  
Johnny & Chaz and The Gunners  
45-F 1386 Decca

**Fats Domino** It keeps raining  
45-MLP 828 London

**Bobby Darin** Nature boy  
45-MLK 828 JUMP AT LANTIER

**Yellow bird**  
Lawrence Welk and his orchestra  
45-MLD 829 London

**Buddy Holly** Batty I don't care  
45-Q 7038 Cui

**Marino Marini** Palma de Majorca  
45-CC 1088 Decca

**Joanie Sommers** One boy  
45-WE 4 Vernal Disc

### LIFE'S A HOLIDAY

**JERRY WALLACE**


45-MLT 832 London

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### RAY CHARLES

**EARLY IN THE MORNING**

45-MLK 834 JUMP AT LANTIER



THE DECCA RECORD COMPANY



...single for Columbia. "A... her fingers crossed that it will... MD Geoff Love (DISC Pic),... VAUGHAN, though in his... "Stop—And I'm Happy." The... 12 old music hall numbers.



# Mark Wynter extends tour in Australia

MARK WYNTER has been offered a four-week extension to his current Australian tour but, owing to commitments in Britain, will only be able to stay out there for an additional six days.

## Pete Murray —new show

PETE MURRAY is to run a new 15-minute Radio Luxembourg disc programme next month. The show will start on Sunday, July 2, and will go out every week.

In another new programme starting on July 4, Ronnie Carroll will be featured in his own 15-minute series, commencing at 9 p.m. And every Wednesday from July 5, Philips International will present a half-hour show, "Internationalities," which will be a record programme compiled by Dutch DJ, Lou Van Burg.

## Singer starts company

AMERICAN singer Ray Peterson, who scored a big disc hit there with "Tell Laura I Love Her," now has his own record label. Formed in conjunction with the management of the Dunes Hotel in Las Vegas, it is called Dunes and has released a single by Peterson with a top side title of "You Hurt Me."

London are releasing the disc in this country on June 30.

## Pet in Valentine shows

PETULA CLARK and Patricia Bredin will both be featured twice as guest stars in the forthcoming "Calling Dickie Valentine" series, which commences for ATV on June 28. Pet will be seen with Dennis Loftis in the first programme and again on July 19, and Patricia Bredin will be seen on July 5, and with Ronnie Hilton on July 26.

## Benbow is booked again

FOLK singer Steve Benbow, at present appearing every Friday on Scottish Television's "Alex Awhlie," with Alex McEwen, has been signed to the series for another seven weeks. This makes 14 weeks in all. Steve appears with the Kenny Ball jazz band at the Queen's Theatre, Blackpool, on August 6.

## Matthew comperes Pye show

BRIAN MATTHEW producer-comperer of "Saturday Club," takes over Pye's "Spin With The Stars" Monday Luxembourg programme from July 3. He will also introduce their Wednesday "Request A Golden Guinea" show.

The offer was made by T. A. Miller, head of GIV, one of Australia's most powerful TV stations. Mark arrived in Melbourne at the beginning of the month and he has already been re-booked twice for the station's top variety show. The demand for his services was so great that the offer to extend the tour was made.

Mark will now be arriving home on Sunday, July 9, and the next day will appear in "Something Old, Something New" for A-R TV. On Wednesday, July 12, he will guest on "Trade of the Pops" and on July 16, will fly to Blackpool for the first of six Sunday concerts at the Palace Theatre, with Bob Miller and the Millermen.

On Tuesday, July 18, Mark Wynter will open his summer season with Billy Cotton at the Pavilion, Southsea.

Tonight (Thursday), Mark will be the subject of "This is Their Life" on Radio Luxembourg. The programme will include an interview with producer Peter Aldersley, made at London Airport just before his departure to the States.

Such was his success in America that negotiations are already in hand for Mark to return there next year for more TV work and a major night club date on the West Coast.



MARK WYNTER—Great demand.

## Monro series

MATT MONRO, due to appear on one of America's top TV programmes, The Ed Sullivan Show, in October, is to have his own series of weekly half-hour programmes on the BBC Light.

The series will be called "Matt's Kind of Music," and he will be accompanied by Johnny Spencer and his Orchestra. There will be two or three guests every week, and the first show is on July 4.

## Fontana sign MD Dave Lee

NOTED pianist and MD Dave Lee has been signed by Fontana to a contract which will feature him as a musician and a singer. The agreement provides for two LPs a year.

## ABC plan Peggy Lee show on Davis lines

THE ABC TV Peggy Lee Spectacular, which will take place in August while Peggy is here for her cabaret season at the Piggalle Restaurant, will probably follow the same general lines as the same company's highly acclaimed Sammy Davis Spectacular last year.

It is expected that Peggy will be the solo artist, and that she will be supported by some dancers and an all-star line-up of musicians.

## Coventry include jazz

FOR the first time, the annual Coventry Festival of Music (the fourth in the series) will include a jazz night. It will be on October 11 at the Coventry Theatre.

Johnny Dankworth will narrate and produce "Journey Into Jazz," featuring his own Orchestra, Ken Colyer's Jazzmen, Terry Lightfoot's New Orleans Jazzmen and Bob Wallis's Storyville Jazzmen.

It is also hoped that folk singers Tony Terry and Brownie McGhee will appear.

## MATT GOES UP

MATT MONRO'S "My Kind of Girl" has jumped up eleven places in the American charts, according to the trade journal "Cash Box."

The disc, standing at number 79 on June 17, has been given a red bullet, indicating a sharp upward move.

## IN SHORT

RICKY VALANCE sings what could be another controversial song for his next Columbia single release on June 30. Entitled "Bobby," it's about a girl in hospital calling for her boy friend—but unlike his "Tell Laura I Love Her," it has a happy ending.

LEN EDWARDS, director of the Robert Mellin group of music publishing companies, has appointed Len Black general manager of Sherwin Music within the group. Black has been on the Mellin exploitation staff for nearly two years.

JAZZ singer and pianist Nina Simone, whose discs are released here through Pye, has been signed to a role in the forthcoming Columbia film, "The Notorious Landlady," which stars Kim Novak, Jack Lemmon and Fred Astaire.

BOBBY ANGELO and the Tuxedo, a new young group whose first disc, "Bobby Sings," has just been released on HMV, will make their debut for Scottish Television when they appear on "The Gang Show" on July 21.

TONY MARTIN will be featured with Yvonne de Carlo, when ATV present the first of their series, "Saturday Movie," on July 8. The film is "Casbah."

KENNETH McKELLAR starts his fifth series for BBC TV on July 6. On July 9, he will guest in Anne Shelton's "Ask Anne" on the same channel.

SONGWRITER-HUMORIST Paddy Roberts goes to South Africa on July 3 for a three-week cabaret season at the King Edward Hotel, Durban, Durban is where he was born.

ANOTHER actor makes his disc debut early next month. His name is Doug Sheldon, and he is described as moodily good looking with a beat singing style.

LIBERTY Records have released three more albums in their Premier Spectacular series. They are "50 Guitars Go South of the Border," by Tommy Garrett; "Street Scene," by Felix Slatkin; and "Great Band With Great Voices," featuring The Si Zentner Band and The Johnny Mann Singers.

All will be released here in due course.



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## 6 pages of reviews

POP SINGLES, pages 10 and 11; EPs, page 12; LPs, page 13; MOD JAZZ, page 14; TRAD, page 15

## 'Nature Boy' gives Darin another big seller

## NEW TO YOU

**Nigel Hunter introduces some of the artists making their Disc Debut this week**

## THE COUSINS

"Boudha"

They've already sold a million

A BELGIAN quartet of students, first discovered in the Club Les Cousins in Brussels, from which they take their name.

They are Adrien Rassy, 23 years old, whose hobby is jazz record collecting; Andre Vandemersch, school, also 23, who is a stereo addict; Gus Devon, 25, who is a hi-fi electronic expert with a large collection of microphones; and Jacky, who is 22 with a hobby centred on miniature racing cars.

They all love good music of all kinds, and jointly own a large jazz record library. Their first disc in Belgium, "Kiki-Walk," sold more than 1,000,000 on the Continent. Their second, "Boudha," hit the charts within a week of its release.

## JOHNNY AND CHAZ AND THE GUNNERS

"Bobby"

Found by Garry Mills

GARRY MILLS, agent Roy Tempost and A and R man Dick Rowe, are the key names in the disc debut of a group calling themselves Johnny and Chaz and The Gunners.

This best combination came into being about two years ago, all the boys being discontented members of other bands who decided they would be happier following their own idea, together.

Semi-professional at the moment. The Gunners became resident group at the Granada, Walthamstow, and were soon packing the place regularly.

The Gunners are Chic Henderson (leader and bass guitarist), Kenny Jordan (lead guitarist), Johnny Brett (saxophone/arranger), Chaz Mills (rhythm guitar and vocal), and Bobby "Thunderfoot" Woolf (drums). Bobby is nicknamed thus because he used to work in a circus band, playing rolls and clashing symbols to mark the dramatic moments of the human and animal acts in the ring.

Garry Mills found himself in a spot at the Granada, Walthamstow, one night when his regular accompanist couldn't make it. The Gunners backed him at short notice instead, and impressed him a lot.

The same thing happened later at a Chiswick date, and Garry got active on the group's behalf in respect of a chance on disc. Dick Rowe came on the scene at this stage, and a nocturnal session resulted in their debut disc which comprises "Bobby" and "Out Of Luck," a song written by Garry and his father.

Agent Roy Tempost is setting up a country-wide schedule of one-nighters for The Gunners, and it looks as though they will be busy enough to turn professional in the near future.

"We believe in being as versatile as possible," concluded Chic. "We all like beat music, but recently we were asked to play some strict tempo dance music on some recent American camp dates, and we did just that."

## BOBBY CURTOLA

"Don't You Sweetheart Me"

Sings down the middle

BOBBY CURTOLA is a 17-year-old high school boy born and bred in Port Arthur, Ontario, Canada. Asked to describe his singing style, he muttered that he doesn't feature rock or straight ballads, but "sings down the middle."

His first disc for a Canadian label, "Hand In Hand With You," was an immediate success, and sparked off a spate of inquiries leading to radio, TV and personal appearances dates for Bobby.

A large fan following built up for him, including Bob Hope, who booked him for a guest spot in his TV show in the States.

All Bobby's singing dates have to be accommodated at week-ends or during high school vacations. He is determined to complete his education successfully, and will not permit his growing show-business achievements to interfere with his schooling.

He believes that a good school record is the most important thing at this stage in his life, an insurance for the future which show business cannot equal.

BOBBY DARIN  
Nature Boy's Look For My True Love (London H.K. 9375)

ONE of the very best of Bobby's discs to date! Personally I'd have wondered about the wisdom of reviving "Nature Boy" just now, but Darin takes it winningly as a slow graceful cha-cha pace.

Accompanied by a sh-sha-lsing girl group and a big band Darin hits the modern spot and should have another hit on his bank account.

Quick-paced turnover. "Look For My True Love." Plenty of lilt here and another fine performance from Darin. Again a first-class accompaniment from band and girls.

JEFF ROWENA GROUP  
John Peel: Ambush (Pye N. 1585)\*\*\*

A THUDDING-TWANGING beat arrangement of the traditional air John Peel should get plenty of plays) for the Jeff Rowena Group. The instrumentalists take the tune at a steady modern trot but never lose the melody.

Ambush is slower but as colourful in its own way. Again a more than competent performance by the group.

TOMMY COOPER  
How Come There's No Dog Day? Don't Jump Off The Roof, Dad (Parlophone PG 9019)\*\*\*

COMEDIAN-conjurer Tommy Cooper comes on to disc with a saloon-bar novelty *How Come There's No Dog Day?* Simple tune on which he's abetted by male chorus and pub piano.

Lyric idea's neat enough — there's a Mother's Day and a Father's Day but no Dog Day. But I'm afraid it may be too slow to be a "howling" success.

Similar slow novelty on the flip, *Don't Jump Off The Roof, Dad*, has

a better lyric in the cod Victorian fashion. Tommy's fans will want to spin the disc but my own feelings are that he needs to be seen as well as heard.

TONY DUNNING AND THE TREMELOS  
Pretend: Don't Bother To Call (Parlophone PG 9018)\*\*\*\*

TONY DUNNING has been singing the oldie *Pretend* with considerable success at concerts throughout the country. Now he records it and should collect a lot of sales as a result.

Performance justifies early hopes for the singer. He's growing into quite a proposition I'd say.

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

Dunning himself wrote *Don't Bother To Call* for which he's again accompanied by the best instrumental team. A quiet attractive romancer this time, nicely put across.

THE COUSINS  
Boudha: Kana Kapila (Parlophone PG 9017)\*\*\*\*

A VERY popular Continental team. The Cousins have a polished modern beat sound for this release. Twangy and rhythmic and with a style that ought to see them reaching big

sales here as well as abroad. Boudha is an infectious tune for this idiom.

The group sings as well as plays for the flip, *Kana Kapila*. But the singing doesn't really get in the way of the beat noise. Makes a potent coupling even if you don't understand the words which are being chanted.

FARON YOUNG  
Hello Walls: Congratulations (Capitol CL 15197)\*\*\*\*

GOOD idea in the Country and Western number which Young sings under the title *Hello Walls*. A sad romancer with a catchy melody but the lyric idea is the thing which really appeals.

Faron's singing to the empty room because the girl is no longer around. With some work behind it this could surprise a lot of people.

Congratulations is a steady offering in the CW vein but not up to the standards of the top deck.

THE EDELS  
Rama Lama Ding Dong: Bells (Pye International N. 25086)\*\*\*

A ROCKING vocal group with the deep ba-ba-bubba technique. Rama Lama Ding Dong opens up fairly well but dwindles to little more than a routine effort of this particular type.

Bells is a slow, twisting beat ballad taken by husky lead voice above the mournful tolling of the others.

MANDRAKE  
Thank Goodness It's Friday; Queen Of Sheba (Philips PB 1153)\*\*\*

STRONG young voice rasping out a loving ballad, *Thank Goodness It's Friday*. Mandrake benefits from the byzzy, and brash Jack Flea arrangement and accompaniment. Girl group chanting happily along in the backing.

A timely, catchy half this. Queen Of Sheba is an attacking rocker which Mandrake pitches into very aggressively indeed. Could burst its way out of the jukes.

TONY KELLY  
Mario's Girl; Nancy's New Hat (Warner Bros WB 41)\*\*\*\*

A WARM, relaxing sound from Tony Kelly and his instrumental group here. There's a freshness and usefulness about *Mario's Girl* which many customers will find appealing. I'm certain.

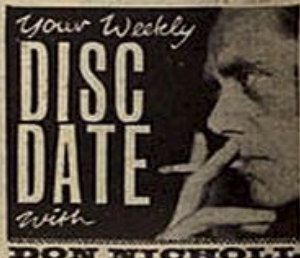
Girls la-la-la-ing part of the way and merge into a bigger chorus effect towards the close.

Nancy's New Hat is a quick, dainty-stepping melody led by the guitar and organ for the other half of the conventional coupling.

JOHNNY AND CHAZ AND THE GUNNERS  
Bobby: Out Of Luck (Decca F 11365)\*\*\*\*

TWO newcomers to the British disc scene Johnny and Chaz singing after the Everly's style. And singing a slow ballad which may arouse some controversy—Bobby. Story of a teen-

TOMMY COOPER... on disc with "How Come There's No Dog Day?"



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# THE MOST COMPREHENSIVE GUIDE PUBLISHED FOR THE POP FAN

age girl in hospital calling for the boy. But the doctors bring the boy to her bedside and she recovers. Yes, she doesn't die... that's a twist!

**Out Of Luck** chanted to the twanging beat backing is quicker and snappier in treatment. Disc could sell.

**ROBB STORME**  
**Near You; Lonely Town**  
(Decca F 11364)★★★★

GOOD accompaniment noise in heavy beat approach from the Whippers as Robb Storme revives **Near You** in very modern manner. There's an infectious exuberance about this one, and it could do Storme plenty of good in the market.

On the turnover Storme sings **Lonely Town** as a complete contrast. This half he takes slowly, thoughtfully and a little sadly. Good mood.

**PEGGY LEE**  
**Yes Indeed; Boston Beans**  
(Capitol CL 15208)★★★★

PEGGY's due over here soon. As a pretense we get her high polish shining up Sy Oliver's **Yes Indeed**. What a stylist this girl is. She flicks through this quick number superbly. May be too difficult to hit the charts, but how it moves. Audience applause bursts in around the half-way mark—and the whole half has the kind of get-together enthusiasm.

With an orchestra conducted by Quincy Jones, Peggy sings **Boston Beans** on the second side. A song she helped to write for herself, this is another snappy offering.

Contrasting performance but one which is just as large in its way as the top deck. And that orchestra!

**NINO AND THE EBB TIDES**  
**Those Oldies But Goodies; Don't Run Away**  
(Top Rank JAR 572)★★★

NINO and the Ebb Tides sing a slow drag-footed beat ballad

**ROBB STORME**, "Near You" could do him a lot of good. (DISC Pic)

**Those Oldies But Goodies**. Lyric idea is about the old songs which remind him of the girl friend. Insidious material which could be more commercial than it appears at first spinning.

**Don't Run Away** is a steady beater which allows the group to warp and weave in current pattern. Sax takes quite a play for itself too.

**JOHNNY ANGEL**  
**Trocadero Double-Nine-One-O; Web Of Love**  
(Parlophone R 4795)★★★★

JOHNNY ANGEL on a gimmicky ballad which has him trying to get the girl on the phone. Novelty switchboard material adds amusing colour. Angel swings the song openly and evenly.

Big backing directed by Bill Shepherd. Grows on you.

The Crofton-Jones composition **Web Of Love** is a good strong lither which Johnny sings crisply. But here the accompaniment from Shepherd's big band tends to overpower the vocalist.



**BOBBY CURTOLA**  
**Don't You Sweetheart Me; My Heart's Tongue-Tied**  
(Columbia DB 4672)★★★★

BOBBY CURTOLA has a firm young voice as he lifts steadily through the romantic ballad **Don't You Sweetheart Me**. Pleasant all the way without being really exciting.

Fluid accompaniment from the Anita Kerr Singers.

A sweet, skippy number on the flip, **My Heart's Tongue-Tied** has a neat lyric idea and Curtola plants it clearly.

**JOANNIE SOMMERS**  
**One Boy; I'll Never Be Free**  
(Warner Bros WB 44)★★★★

MISS SOMMERS lopes into action with the warm romancer **One Boy**. A soft and catchy melody which she sings ably in front of the Don Raikes orchestra.

**I'll Never Be Free** is a more adult composition and Miss Sommers sings it as if she were snapping it over to a theatre audience.

She really belts this one professionally.

**BUDDY HOLLY**  
**Valley Of Tears; You're So Square**  
(Coral Q 72432)★★★★

TWO more sides from the late Buddy Holly. **Valley Of Tears** is a jogging, sentimental country song. Holly handled it sympathetically with rhythm group and organ giving him a slow deliberate backing.

**You're So Square** is a rock 'n' roller which Holly chanted more than competently. Fast studio noise emphasises the guitar and drum accompaniment.

**CLIFF BENNETT AND THE REBEL ROUSERS**  
**You've Got What I Like; I'm In Love With You**  
(Parlophone R 4793)★★★★

CLIFF BENNETT is a British boy 20 years old. With the Rebel Rousers he's been doing very well at live shows throughout the country. Not surprising when you hear the

## Helen Shapiro tries for hit number two

**HELEN SHAPIRO**  
**You Don't Know; Marvellous Lie**  
(Columbia DB 4670)★★★★

HELEN SHAPIRO is already doing very nicely for herself. Her bold version of the love ballad "You Don't Know" will bring in more sales there's no doubt of that. Strong vocal is accompanied by orchestra including plenty of strings. Martin Slavin directs.

The Bunny Lewis-Norrie Paramor composition for the film "Frightened City"—"Marvellous Lie"—has an easy swing to it. Helen sings the lyric clearly in front of orchestra and male group—letting them set the shuffle pace.

vitality he and the instrumentalists pack into the rocker **You've Got What I Like**.

They should sell.

Another rousing rocker on the other side. Bennett shouts **I'm In Love With You** powerfully while the guitars twang exuberantly behind him.

You want life—they've got it.

**THE MARATHONS**  
**Peanut Butter; Down In New Orleans**  
(Eve International N 25088)★★★★

THE MARATHONS are a male vocal team who sound like a cross between The Coasters and The Olympics. Chanting hoarsely with steady beat they extol the virtues of **Peanut Butter** to a rather monotonous piano backing.

But the half gets under your skin if you stay with it—and it could sell.

Quicker flipside—**Down In New Orleans**. The Marathons rip their throats to shreds as they chant this one.

**RICK AND THE KEENS**  
**Peanuts; I'll Be Home**  
(Mercury AMT 1150)★★★

RICK AND THE KEENS rock easily through **Peanuts** with Rick chanting in high voice well above the others. Title refers to a girl, even though the singer does chant it like a vendor in the next street.

**I'll Be Home** is the same song which

Pat Boone placed firmly in the hit parade not such a long time ago. Rick chants it to a cling-cling accompaniment but his performance lacks the warmth and style of Boone's.

**LAWRENCE WELK**  
**Cruising Down The River; Yellow Bird**  
(London HLD 9376)★★★★

THE Lawrence Welk orchestra revives the old British pop hit **Cruising Down The River** in the same easy waltzing way it was originally heard.

Still has the friendly corny appeal which would probably win competitions even nowadays. Chorus sings it sweetly.

**Yellow Bird** is revived too, though some of this number's basic magic is lost in the attempt to get a new sound into it.

**BOBBY ANGELO**  
**Baby Sittin'; Skinny Lizzie**  
(HMV POP 892)★★★★

BOBBY ANGELO rocking in front of the Tuxedo Swaney instrumental group. **Baby Sittin'** is lively and fresher than many of its kind. Good open sound helps to set the toes wriggling.

**Skinny Lizzie** is an even more forceful rock item. Angelo punches it across well and again gets a good juke backing from the Tuxedos.



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HITS FROM FINIAN'S RAINBOW, SOUND OF MUSIC, BYE, BYE BIRDIE . . . FRANKIE LAINE . . .

# Smart work by Pye with 'Birdie'

**BYE BYE BIRDIE**  
Pat. On *A Happy Face* (Joe Brown); *One Boy* (Patti Brook); *One Last Kiss* (Brook Bros.); *A Lot Of Love To Do* (Viscounts); *Baby Talk To Me* (Jimmy Justice); *Kids!* (Pye NEP 24142)★★★★

A PIECE of smart work by Pye in the shape of six songs from the new musical show, released to fit in with the West End premiere.

If the show matches the quality of these bright, busy numbers, it should be good for a long run.

Some of the best names on the Pye talent roster work through the songs, starting with the unmistakable Cockney tones of Joe Brown. It finishes with everyone enjoying themselves

together on what could be the hit of the show, *Kids!*

Tony Hatch deserves a special accolade for this set. He organised the session, arrangements, recording and directed the punchy trombones and rhythm backing.

**HITS FROM "THE SOUND OF MUSIC"**

*Sixteen, Going On Seventeen* (Leslie Uggams); *Climb Ev'ry Mountain* (Tony Bennett); *Do-Re-Mi* (Mitch Miller); *The Sound Of Music* (Doris Day). (Philips BBE 12437)★★★★

A SAMPLER of the Rodgers/Hammerstein final effort, including the only song which sounds like a long-life winner, *Climb Ev'ry Mountain*, interpreted well by Tony Bennett.

Otherwise, it is a reasonable selection of rather average material. I'm not very keen about Miss Uggams' singing style, and Mitch Miller's *Do-Re-Mi* is hampered by one of those awful kids' choruses.

**BAND OF THE COLDSTREAM GUARDS**

*Marching Down Broadway, Vol. 2* (Whistle A Happy Tune; There's No Business Like Show Business; March Of The Siamese Children; June Is Bustin' Out All Over. (RCA RCX-197, Stereo SRC-7040)

L.T.-COL. POPE conducts this famous military band in their second selection from hit Broadway musicals.

It is considerably better than the first volume, although a bit ponderous in places. It will appeal to enthusiasts of this kind of instrumentation. And to anyone who likes show tunes with a novel sound.

**MARTY WILSON**

*Jungle Fantasy; Tabu; Babalu; Mantera*. (Warner Bros. WEP 6028, stereo WSEP 2028)★★★★

A HIGH-CLASS Latin set from flautist, Marty Wilson and his orchestra.

I doubt if anyone will equal the spine-tingling flute magic worked on disc by the late Ray Morales, composer of *Jungle Fantasy*, but Marty Wilson gives a very good account of himself here.

He solos skillfully in *Fantasy*, leads the orchestra through good revivals of two Afro-Cuban standards, and climaxes the set with a forceful rendition of Dizzy Gillespie's Afro-jazz item *Mantera*.

**FINIAN'S RAINBOW**

*How Are Things In Glocca Morra?* (Jeanne Carson); *Look To The Rainbow* (Jeanne Carson, Bill McGuire and Chorus); *If This Isn't Love* (Jeanne Carson, Bill McGuire, Bobby Howes and Chorus); *Old Devil Moon* (Bill McGuire, Jeanne Carson). (RCA RCX-199)★★★★

FOUR pleasant items from the show which just can't make it over here, Jeanne Carson and her



by NIGEL HUNTER

husband, Bill McGuire, headed the 1960 Broadway cast. They would, presumably, have done the same here if the London plans hadn't been cancelled after the show's closure in Newcastle.

If these songs are anything to judge by, I am sorry we didn't have the chance to see the musical. They are all tuneful and well performed. And, of course, *Glocca Morra* and *Old Devil Moon* have become popular in their own right outside the show.

**FRANKIE LAINE**

*Western Favourites*  
*Gunfight At The OK Corral; Rawhide; Champion, The Wonder Horse; Theme From "Gunsmoke"*. (Philips BBE 12447)★★★★

FILM and TV westerns wouldn't be the same without Frankie Laine. Who can imagine watching the opening and closing credits without hearing his powerful, lusty voice belting out the lyrics of the theme?

This set couples two good examples of horse opera themes, *Rawhide* and *Gunsmoke*, with two featherweight ones. But Frankie builds them all into something worth listening to. French horns and chorus blow up a praise storm behind him.

**THE OUTRIGGERS**

*Surrender*  
*My Isle Of Golden Dreams; Drifting And Dreaming; Harbour Lights; Havent Call*. (Warner Bros. WEP 6027, stereo WSEP 2027)★★★★

THE sleeve front photo of this set shows a couple clinching enthusiastically in sunlit surf. It gives the

sultry South Seas setting for *The Outriggers* and their music.

The Hawaiian guitar holds the spotlight, with its usual results, and there is some vocal in *Havent Call*.

*My Isle of Golden Dreams* features an intriguing rhythmic swishing effect which might be the sound of the grass skirts worn by the hula-dancing girls.

An ideal disc for a wet summer day. It will take you drifting and dreaming to places where you need weather forecasts.



TV Westerns FRANKIE LAINE inseparable.

★  
**WOW!**



★ the only word for it  
**A GREAT EP**

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## STAR TALK



by John Wells

A FIRM friendship has grown up during location filming of "A Thunder Of Drums" between Duane Eddy and his co-star Richard Boone.

Under Duane's tuition Richard is becoming an accomplished guitarist and by way of a "thank you" he's invited "teacher" to appear in the ITV series of which he's the star—"Have Gun—Will Travel". Possible new title: "Have Guitar—Will Twang?"

Minimising the risk of separation causing a rift between newly-weds Petula Clark and Claude Wolf, Pet has asked her husband to travel with her on tours as her personal manager.

At the trade show of the film "Parrish" Jess Conrad seen escorting a very attractive brunette. They're getting engaged shortly I was told, so I checked with Jess. "First I've heard of it," he said. "I like the girl very much, but I'm certainly not thinking of marriage yet." Today (Thursday) Jess cuts a follow-up to "Mystery Girl" and as with the brunette . . . it was "no names."

Holidaying with his family before his new ATV series starts, Dickie Valentine. They came back from basking in the sun at Monte Carlo last Sunday.

Currently on tour Bob Wallis and his band hoping to have their

## Jess Conrad—no marriage yet . . . Ricky Nelson—strange request . . . Temperance Seven—full-time job . . . Don Everly—goes to sea

photograph taken at John O'Grady's and Land's End.

While in the Merchant Navy Karl Denver jumped ship on the American West Coast, hitched to Nashville, Tennessee, and stayed there for three and a half years playing with some of the top C and W artists. In 1956 his illegal entry into the States was discovered and he was deported by the US authorities. But no one discovered him, for discs during

his stay in the centre of America's record industry. It was DISC's Jack Good who spotted him in a Manchester pub last year. The result: "Marchita" on Decca.

Still one of the proudest possessions of Tommy Sands (apart from wife Nancy Sinatra; of course) is a two dollar guitar he bought when he was just eight years old. It helped him get his first singing job on a Louisiana radio station.

Going up . . . Connie Stevens once sang with a group known as The Three Debs. She left them to join The Four Most.

Petition from Japan recently received by Ricky Nelson—a white silk kimono, bearing the signatures of 3,458 Japanese girls beseeching Ricky to make further appearances in Japan.

RED Indian names and rhythms are really taking to the warpath in the battle for disc sales. In America now they have a real full-blooded Indian chief-in-charge of a disc company. He is Chief Taniob, President of Bird Records, Oklahoma City. Chief Taniob, who goes under the working name of Bob Boyd, recently visited New York to sign a deal with United Artists Records under which he'll be producing pop, country and western, and rhythm and blues discs for UA 1025242.

JESS CONRAD—He denies that engagement story.



(DISC Pic)

TED HEATH... CUMBERLAND THREE... MILT ROGERS  
JOE 'FINGERS' CARR...

**TED HEATH**—He goes Latin, and he knows what he is about. \*  
albums are heavy with star names and nostalgia.  
They are not without faults, however. Apart from a decreasing quality as the years pass, some of the choices are highly suspect in a series titled Original Hit Performances.

For instance, Guy Lombardo can hardly lay claim to the hit version of the Harry Lime Theme, in view of the world-wide smash enjoyed by composer Anton Karas's zither solo. Some of the earliest stars in these recordings are stars in the real sense of the word. They are still as active and popular today as they were twenty or thirty years ago.

But one American Decca star is conspicuous by his absence. I wonder why? His name is Al Jolson.

**JEAN GOLDKETTE**

**Dance Hits Of The '20s**  
My Pretty Girl; Doin' It; Charlatan; Always; What? Put Your Arms Around Me; Honey; Sweet Georgia Brown; The Varsity Drag; Blue Skies; It Had To Be You.

(RCA Camden CDN-154)\*\*\*  
**VETERAN** French-born American bandleader Jean Goldkette revises some of the 1920s vintage numbers. He plays arrangements by Sy Oliver

**MILT ROGERS**  
**The Ultimate In Percussion**  
How High The Moon; Amapolita; Zing! Went The Strings Of My Heart; On A Slow Boat To China; Laura; Bala; In A Little Spanish Town; Summertime; Pagan Love Song; Chantown; My Chantown; Chicago.  
(London HA-D 2147, stereo SAH-D 6147)\*\*\*

**A** VERY ordinary selection of percussion—adorned arrangements, played by a small group including my pet aversion, an organ. It has nothing exciting or ear-catching. As I have said before, there are so many of these percussive albums released these days that individual ones have to be very good and original to stand out from the others.

**TED HEATH**

**Ted Heath Goes Latin**  
Tico Tico; Adios; Cherry Pink And Apple Blossom White; Perhaps, Perhaps, Perhaps; Say "Si Si"; Besame Mucho; Come Closer To Me; Brazil; Amor, Amor; Frenesi; Perdida; The Brezice And I.  
(Decca LK 4389, stereo SKL 4130)\*\*\*\*

**W**HEN a pop or jazz outfit goes Latin on disc, I always wince. So many of them take no trouble to find out what it is all about. Ted Heath has proved an exception.



ing upon the gay and the gruesome, the sentimental and the cynical, the valiant and the cowardly.  
Standout is the beautiful **Aura Lee**, and the whole LP is enhanced by the sympathetic approach of this trio and their banjo-picking accompaniment.  
A slight consolation about wars in the old days was that they produced some durable folk ballads, with character and meaning.

**GUY MITCHELL**

**Sunshine Guitar**  
Sunshine Guitar; Emaline; Meet The Sun Highway; Fun And Fancy Free; Ride Around In The Rain; Eye Got A Pocketful Of Dreams; Everybody Loves A Lover; My Shoes Keep Walking Back To You; Silver Moon Upon The Golden Sands; My Dreams Are Getting

Better All The Time; That Feeling In The Moonlight; Zip-A-Dee-Do-Do-Do.  
(Philips BBL 7465)\*\*\*

**A** BRIGHT, breezy selection of sunny songs from Guy Mitchell. Typical of his own bouncy brand of singing. He gets good support from Monty Kelly's orchestra, and turns in a very commercial and beautiful bundle of ballads.

**THE HUNTERS**  
Teen Scene

I Beg Of You; Someone Else's Baby; Theme For A Dream; Lipsick On Your Collar; Paper Teen Scene; Golden Evening; Poor Me; It Doesn't Matter Anymore; A Voice In The Wilderness; A Summer Place; Tully Ho.  
(Fontana TEL 5140, stereo STEL 561)\*\*\*\*

**NORMAN SHEFFIELD**, the drummer-leader of The Hunters, told me some weeks ago that they always try to make rock 'n' roll as musical as possible in their arrangements.

This LP proves his point, and also shows what a wise policy it is. Big beat hits of recent times get a thoughtful, intelligent treatment from the three guitars and drums of The Hunters.

Instead of bashing out everything in a deafening crescendo of blurred electrical sound like some of their contemporaries, The Hunters devise an appropriate pattern for each tune, developing it logically and tidily and not succumbing to the theory that the louder you play, the better you must be.

There's a good beat ever present though, and this group is a formidably talented proposition which deserves a lot of attention and success.

**NORMAN WHITE**

**An Evening At The Empress Club**  
Mean To Me; Louisa; Honeyuckle Rose; A Garden In The Rain; The Touch Of Your Lips; Time On My Hands; One, Two, Button Your Shoe; I've Got A Pocketful Of Dreams; An Apple For The Teacher; Facing In Love Again; Dream Lover; Together; That's A Plenty; Great Day; Sweet Sue; Just You; Try A Little Tenderness; By The Fireplace; The Very Thought Of You; Amapolita; Green Eyes; It's Magic; Forever From Heaven; It Looks Like Rain In Cherry Blossom Lane; If I Had You.  
(Decca Ace Of Clubs ACL 1064)\*\*\*\*

**PLAYING** intermission piano at night clubs and restaurants must be one of the most thankless and frustrating jobs around. In this selection the late Norman White plays against a relentless barrage of chatter and clatter.

That apart, this is a pleasant set of standards played with a light touch and a gentle swing.

**GUY MITCHELL** — Bright and breezy selection in his typically bouncy style. \*



Thirty years of hits make a listening treat

**THE ORIGINAL HIT PERFORMANCES**  
**The Thirties**  
Hot Lips (Henry Birch); I'm An Old Cowhand (Bing Crosby); For Dancery Only (Jimmie Lunceford); For You (Glen Gray and Casa Loma); The One That's Left In My Heart (Bing Crosby); Scary Rump; Sover Parade (Bing Crosby); Ah So Pure (Cotie Bowell); Small Fry (Bing Crosby and Johnny Mercer); John Diner (Jimmy Dorsey); Soudack (Louis Armstrong); You Tell Me Your Dream; I'll Tell You Mine (Mills Bros.); It's A Wonderful World (Jan Savitt).  
(Brunswick LAT 8368)\*\*\*\*

**The Forties**  
The Golden Wedding (Woody Herman); Green Eyes (Jimmy Dorsey); Hoopla, Hoopla, Hoopla (Merry Mac); The Trudley Song (Judy Garland); You Always Hurt The One You Love (Mills Bros.); Don't Fence Me In (Bing Crosby and Andrews Sisters); Begin The Beguine (Uddie Heywood); The Gipsy (Ink Spots); Of Bastermik Sky (Hoagy Carmichael); Rumours Are Flying (Andrews, Siders, and Les Paul); To Each His Own (Ink Spots); Across The Alley From The Alamo (Mills Bros.).  
(Brunswick LAT 8369)\*\*\*\*

**The Late Forties**  
Tenderly (Randy Brooks); Now Is The Hour (Bing Crosby); Bullin' (Duke Ellington); So Tired (Ross Morgan); My Happiness (Ella Fitzgerald); Run, Joe (Louis Jordan and Symphony Six); Powder Your Face With Sunshine (Eckst Knight); Everywhere You Go (Guy Lombardo's Royal Canadians); Forever And Ever (Russ Morgan); Don't Cry, Joe (Gordon Jenkins); The Harry Lime Theme (Guy Lombardo's Royal Canadians); My Foolish Heart (Gordon Jenkins).  
(Brunswick LAT 8370)\*\*\*\*

**The Fifties**  
La Vie En Rose (Louis Armstrong); It Is No Secret (Bill Kenny); The Hot Country (Eliot Zelenka); Most Beautiful Girl In The World (Jimmy Dorsey); Blue Star (Victor Young's Singing Strings); It's Almost Tomorrow (Dionne Warwick); Love Is A Many Splendored Thing (Vocal Aces); I Could Have Danced All Night (Sybil Syms); I Love Again (Carmen Cavallaro); Rock-A-Bye Your Baby With A Dixie Melody (Guy Lewis); Poodle (Gus Arnott); My Heart Is An Open Book (Carl Dobkins, Jr.).  
(Brunswick LAT 8371)\*\*\*

which capture the style and sound of the period.  
The Goldkette band has had an amazing number of famous pop and jazz musicians in its ranks, and the group assembled for this set represents the cream of New York session talent today.

**JOE "FINGERS" CARR**

**Giant Hits Of The Small Combo**  
Sweet Georgia Brown; Peg O' My Heart; Mission; You Can't Be True; Dear; Petite Fleur; Twelfth Street Rag; Sam's Song; Twilight Time; Begin The Beguine; The Harry Lime Theme; The Happy Whistler; Beer Barrel Polka.  
(Warner Bros. WM 4037, stereo WS 8037)\*\*\*\*

**NOT** an original set, but it doesn't profess to be. Keyboard king, Joe "Fingers" Carr, otherwise known as Lou Busch, has recreated these instrumental hits.

He has followed the originals closely but managed to inject something new and up-to-date.

The results are very entertaining. These numbers were well worth revising.

**TRIO LOS PANCHOS**  
Canta La America Del Sur!

Quilca, Quilca, Quilca; Quisen Sera; La Malaguena; Cumbia Londo; El Rancho Grande; Estrellita; Me Voy Pa'l Pueblo; La Cucaracha; Adelitas; Saborito; La Paloma; Las Monetas; La Golondrina.  
(Philips BBL 7469, stereo SBGL 617)\*\*\*\*

**A** RELATED British release of this Mexican trio, one of the most famous in Latin American pop music. They have recorded prolifically for years, but none of their discs has come here.

The tunes are all popular Latin standards, but you may not recognise some of them under their original Spanish names.  
Los Panchos sing them with wonderful melodic charm and harmony, playing some delightful guitar in the process, helped by a sultry Latin rhythm section.

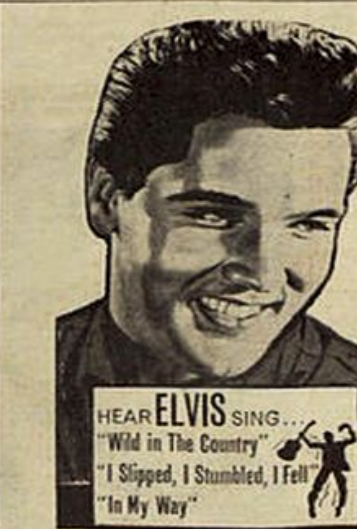
If you like to hear South American standards sung as they were meant to be sung, if you like to hear guitars handled without distortion from the electricity current, if you like top-class artistry, whatever the material, then this is the disc for you.

Taking the twelve most-requested Latin items from his band book, he has augmented his usual crew with Latin percussion, and produced a colourful set of toe-twitching sambas, mambos, cha-cha-chas and straight swingers.

The noise is a bit overpowering in some of the ensemble free-for-all, but I enjoyed the LP—and didn't wince once.

**THE CUMBERLAND THREE**  
**Civil War Almanac—"Rebel" Vol. 2**  
Hallowed Ground; I Don't Want No Pardons; Lay Ten Dollars Down; Number 292; Aura Lee; The Yellow Rose Of Texas; Goosey Peas; Packer's Lament; Hold Our Ground Steady; Beside The Cavalry; We'll All Take A Ride.  
(Columbia 33 SX 1325)\*\*\*\*

**A** NOTHER absorbing Civil War set from The Cumberland Three, devoted to songs of the Confederate States of the South. It is a well-chosen selection, touch-



**ELVIS PRESLEY**  
by JERRY WALD producer  
**WILD IN THE COUNTRY**  
LONELY MAN... LOVING MAN... SINGING MAN... GIVING HIS HEART TO...  
HOPE TUESDAY MILLIE  
**LANGE · WELD · PERKINS**  
Starring RAFER JOHNSON · JOHN IRELAND  
Directed by PHILIP DUNNE · Screenplay by CLIFFORD GUY  
CINEMA SCOPE  
**CARLTON** HAYMARKET WHI 3711  
From THURSDAY (June 22) See National Press for Times

**FASCINATING** disc panorama of the last three decades.

TWO SUPERB JAZZ ALBUMS, ONE BRITISH, ONE AMERICAN

# Tubbs proves he is among the world's best

**TURBY HAYES**  
Tubbs

*The Last One; Love Walked In; Spoonin'; Tubbsville; R.I.D.; Cherokee; Falling In Love With Love; The Funk; Who Live On The Hill; Wonderful Wonderful!*  
(12in. Fontana)  
TFL 5142\*\*\*\*\*

**PERSONAL:** Tubbs (tenor, vibraphone); Terry Shannon (piano); Jeff Clay (bass); Bill Eyden (drums) plus tracks 2, 4, 6) Bobby Pratt, Stan Roderick, Eddie Blair, Jimmy Deuchar (trumpet); Don Lambert, Jimmy Wilson, Keith Christie, Ray Pearson (trombone); Albie Rees (sax); Johnny Scott (piccolo); (3, 8) Dave Goldberg (guitar); Johnny Scott (drum, alto flute); Bill Skeets (flute clarinet); Bob Burns, Al Newman (clarinets, bass clarinet); Harry Meyers (sax).

WITH this excellent, well-planned album, Tubbs Hayes establishes beyond any doubt whatever that not only is he the finest all-round jazz musician outside America today... but also he is one of the greatest jazz tenormen in the world. His technical ability can be bettered, I am convinced, by a handful of players. If that, when a jazz artist is with a small company, by reason of economic necessity, he must be restricted to a small combo setting. With a major label, however, these limitations no longer exist. And Tubbs is heard here in three contrasting settings. On tenor with his usual Quartet; on tenor



## REVIEWS and COMMENTS

**DONALD BYRD QUINTET**  
Fuego

*Fuego; Bop A Loup; Funky Mama; Love Life; Lament; Amen*  
(12in. Blue Note 4026)\*\*\*\*\*

**PERSONAL:** Donald Byrd (trumpet); Jackie McLean (sax); Duke Pearson (piano); Doug Watkins (bass); Lex Humphries (drum).

I've had a copy of this ever since its American release. It's worn out already. I lent it to jazz writer, Danny Halperin who now handles Blue Note's advertising in Britain. He, too, was entranced. Through his insistence, it's out here on the Blue Note list for June. I'll go so far as to say that this is one of the best—and most enjoyable—jazz albums it has been my pleasure to hear in a long while. The tunes, the interpretations, the solos, the understanding between the players is just about as satisfying as you could wish for. Donald Byrd emerges from this session as one of the very top trumpeters in jazz. Still more than a little Miles-influenced, but a musician of tremendous taste and

again, backed by a roaring brass section; and on vibes, with a soft woodwind backdrop. He has been given the opportunity to write for all these groups and has proved—particularly to himself—that nothing is beyond him. His three originals are also first-rate—the frantic *Late One*, the soul blues waltz *Tubbsville* (a most exciting track) and, my favourite, the funky, Horace Silver-like *RTH* (dedicated to his son). Terry, Jeff and Bill do a superb job throughout, in section and solo. My only criticism is that the brass (which could have been recorded with more presence) just somehow lacks that extra precision and natural feeling for dynamics that the Americans achieve. But Tubbs himself is simply tremendous. Hence the full five stars. And just as 'Tubby's Groove' was THE British jazz LP of 1960, so will Tubbs almost certainly be that of '61.



**Tubby Hayes**  
**Donald Byrd**



feeling and inventiveness. It's some of the best trumpet-playing on record in recent years. All the tunes are his, too. All are excellent. With special mention for *Fuego* (Spanish for "fire"—a performance of beautifully sustained, brooding intensity), *Bop A Loup*, *Love Life* and the lovely *Lament*. Jackie McLean, who has always dug Donald's work, also gives a truly magnificent display. No pun intended, but he has seldom played with such fire and stark naked passion. Pearson is a most lyrical and

sensitive pianist and he is well supported by Watkins and Humphries. But it is Byrd and Jackie who are the show. Here's one in the eye for all those uptown critics who "put down" the trumpeter. And the altoist, for that matter. If you don't get pleasure from the remarkably interesting and magnificent moving album, I really don't know why you bother to call yourself a modern jazz fan. In case you hadn't caught on, like it! Please try to hear it.

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# You can thank Esquire for these special discs

It's not always an easy job being British label manager of an American record company. Especially on the jazz side. Every day you get letters from purist jazz fans. They want to know when you're going to issue this or that album by Joe Doakes, which they have seen advertised in "Down Beat."

Now, much as you'd like to oblige them—and may like the record yourself—you have to be commercially minded. In many cases, the records never sold even in the States. And here they'd be "death."

If you won't release them, that fan is going to get his record from somewhere, come hell or high water. And



there are bound to be a few others who feel that way, too. So there'll be a demand, however limited. And there's always someone shrewd enough to step in and supply that demand.

Which is why Carlo Krahmer, Esquire Records chief, has begun to import limited quantities of certain albums from America's Prestige and New Jazz labels, which would never be considered for release here.

So far, 40 LPs are involved.

On Prestige, the artists concerned comprise the Billy Taylor Trio, Candido, Clifford Brown, Art Farmer—Gigi Gryce, Red Garland, Kenny Barrill, Arthur Taylor, Herbie Mann, King Pleasance, Annie Ross, John Coltrane, Gene Ammons, Shirley Scott, Bennie Green and Eddie "Lockjaw" Davis. Plus rhythm and blues musicians Willis Jackson and Bill Jennings.

On New Jazz are albums by Mal Waldron, Idrees Sulaiman, Jerome Richardson, George Wallington, Yusef Lateef, Arthur Taylor, Kenny Dorham, Ray Deaper with Coltrane, Gigi Gryce Quintet, John Jenkins—Cliff Jordan—Bobby Tammone, Oliver Nelson, King Curtis, Doug Watkins, The Modern Jazz Disciples and Jar-

**ANNIE ROSS**—One of the artists on Prestige that Esquire have issued here.

out album, Ken McIntyre. Esquire will send you a complete list if you write in.

I borrowed a pile to preview. Here are some once-over-lightly impressions of some that might interest you.

**SOULNIK**—Doug Watkins. A simple, swinging affair featuring himself on vibraphone. Considering it only brought it three days before the date he does a darned good job. You'd better believe it's the star supporter. It's probably my favourite jazz flute and vibraphone now (New Jazz 8238).

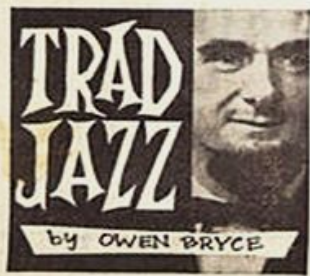
**RAY DRAPER QUINTET** featuring John Coltrane. The young tuba player and composer (formerly with Jackie McLean and Miles Davis) has chosen the most unworldly instrument possible for jazz. Some of it is pretty ponderous. But Coltrane is excellent, most of the tunes (especially "Blade") are good and Gil Coggin makes a rare recorded appearance on piano (New Jazz 8228).

**SCREAMIN' THE BLUES**—Oliver Nelson. A nonconformist on tenor sax, Nelson, heads a determined, startling sextet of fellow "unknowns" including Eric Dolphy (sax), bass clarinet, Richard Williams (trumpet) and Richard Wyand (piano). A raw, passionate, fiercely urgent album that really hits you hard. All the newcomers have something to say—and let you know it (New Jazz 8242).

**BLUE RHYTHM**—Willis Jackson. Real guitar and blues—and, of the kind, most enjoyable. Jackson is an immensely earthy tenorist who never stops swinging (the title track is a good example of all the many I borrowed but never stoops to conquer by too much booking (Prestige 7183)).

I am sorry that space permits mention of only a few. I'll try to include recurrences of the others in future columns. Meanwhile, if you mentioned an LP that appeals to you, you can put it on special order. Any price a reasonable price—44s. 9d.

# The finest gospel singer of all time



**MAHALIA JACKSON**  
I Believe  
Trouble: I Believe You Grateful; I See God; Holding My Saviour's Hand; My God And I; I Asked The Lord; I Hear A Voice; Always Look Up.  
(Philips BBL 7456)\*\*\*\*\*

It would be impossible to say anything harsh about an artist of Mahalia Jackson's sincerity, because sincerity is most certainly the most valuable asset any singer can have.

If the singer truly believed in what she sang but sang it with faulty technique it would still be difficult to criticize. But though these considerations might apply to many of the lesser gospel singers they certainly do not apply to Mahalia Jackson.

Her own inner convictions apart, her singing is still great by any standards. Delivery, diction, phrasing are almost flawless, always remembering she comes into the category of jazz. Add to all this the power of real belief and you have the finest gospel singer of all time.

The pianist is Mildred Falls, Mahalia's regular accompanist. Her orchestra includes jazz musicians, though none intrudes upon the message to be delivered. There is also a chorus which adds just the right "heavenly choir" touch to the proceedings, again without intruding on Mahalia's singing.

Some delightful guitar can be heard on the odd occasion. For all lovers of gospel singing, of Mahalia Jackson, and of jazz music, this is a disc not to be overlooked.

listening no further. But what they'd miss is nobody's business.

This is certainly the best recorded Leadbelly that I've ever heard. His powerful voice is at its best and I was amazed by his forceful guitar playing, almost on a par with that of Big Bill Broonzy.

I found myself, after two or three playings, listening even more to the guitar than to the voice. And so it was unfortunate that some "glimick-riden" backroom boy saw fit to add a zither to Huddie's own guitar backing. Not only is this completely unnecessary, it most definitely detracts from the star of the record.

Most interesting of the tracks is Back Water Blues, giving as it does the opportunity to compare this with Bessie's classic version. Leadbelly keeps reasonably close to the original but alters the flow of the words. He often holds back catching up by singing four or five words quite rapidly.

It is a trick which can almost be said to have a non-jazz quality about it, the more bluesy singers loving to fall behind the beat and stay there. This track is the one most affected by that zither thing.

Ella Speed swings at a terrific pace, the guitar coming over wonderfully well on this one.

## HEROIC HALCOX

CHRIS BARBER'S JAZZ BAND WITH PAT HALCOX

Pat  
On The Sunny Side Of The Street; Oh Baby; Making Whoopies; Phil's Lull.  
(Columbia SEG 8081)\*\*\*\*\*

THIS is an heroic record. Heroic because, though Pat Halcox has received many tributes of late, he is not, and I'm sure he'll admit it, really

Not the confident PAT HALCOX that the fans know. (DISC Fic)

quite up to solo records. His solos have for long been the most thrilling part of the Chris Barber band and there is no doubt that he is one of the very few British musicians able to stand up to the Americans as instrumentalists.

His strong point is the solo, using the "howler hat" mute as evidenced on his recent "Sudan." It is something that he doesn't make use of on this disc. On The Sunny Side is taken at slow virtuosic tempo and it almost comes off, but not quite. There is the slightest beauty towards the end build-up, which may be a trace of nervousness.

It is not enough to upset the track



## News and Views

country and back to jazzshows on June 30.

They have been added to the Metcham Park Jazz Festival at Ringwood, Hampshire, and another last minute booking has been secured at Fiel Pie Island on July 1.

There is now a significant amount of great interest around the clubs, the fans no doubt remembering the visit of Papa Big's Band and recalling that the Norwegians are reportedly even better.

Transporter Tote Totes has obtained special leave from the Norwegian army to do the British trip. He is on national service and not due for release until January, 1962.

Meanwhile the authorities had him moved to Oslo to play with the band. For the first four months, before the move, he travelled to all the band's engagements by plane, often at great personal financial loss.

YOURS truly will take part in a jazz course to be held at Peasley Manor, Tring, on July 7, 8 and 9. The course, one of a regular series, is organised for the centre of adult education by Ken Lindsay. The speakers will include Sinclair Friml, Bill Colyer (Ken's brother) and critic Mike Badger. A film show is also included. The fee for the whole course, including meals and sleeping accommodation is £3 10s. Residents of Hertfordshire are eligible for a 75% grant towards the cost.

something when your first date is the fabulous Floating Festival and the second a concert.

The other band is that of Doug Richmond who now has Kenny Harrison on drums, Trevor Joes on tromper, Eric Dalby from Leicester on trombone, Pete Deuchar on banjo and Tony Gert from the Bruce Turner band on bass.

**SUNDAY** - 7.0 Juke Box; 8.15 Favourite Old and New; 9.30 Perry Como; 9.45 Top Tunes Of Our Time; 9.50 Time For A Song (La Scazzotti); 10.0 Song's Requests; 10.30 Maple of Sinatra; 11.0 Top Twenty; 11.4 Top Of The Show.

**MONDAY** - 7.0 Non-Stop Pop; 7.45 Latin American; 8.0 The David Jacobs Show; 8.15 Honey Hit Parade; 8.35 Hit And Misses; 9.45 Monday Song; 10.0 Top Pop; 10.15 Hit Parade; 11.0 Spot

but it is not the confident; Pat Halcox that I know so well.

Oh Baby, played muted at a fast tempo, is effective but once again falls short of star class. Making Whoopies shows Pat in that glorious subdued mood that masters so well. He is never afraid of playing quietly. Even with the Barber band at full force Halcox often makes more use of the right note than the loud one.

Phil's Lull is a duet with Monty Sunshine on soprano. It is a 12-bar blues, played at medium tempo, with Pat indulging in growl mute. He is no Cozzie Williams, and I personally would have preferred to hear him playing that forthright, easily controlled horn of his, building up chorus after chorus to a logical climax.

In spite of the criticisms, it's a worthy effort.

## NONDESCRIBT

JACK TEAGARDEN  
Big "T" Swings  
King Porter Stomp; Eccentric; Original Dixieland One Step; High Society.  
(Parlophone GPO 8834)\*\*\*\*\*

RATHER nondescript Dixieland material enhanced by the trombone of the leader and the pace

## Who Where When

Week beginning Sunday, June 25

- BLACKPOOL**  
North Pier: Michael Holliday, The Allstars (Season); Winter Gardens: Lonnie Donegan, Moll and Gwyl Dafydd (Season); Opera House: Shirley Essary (Season commencing Saturday).
- BODMIN**  
Public Rooms: Humphrey Lyttelton (Sat).
- BOURNEMOUTH**  
Pavilion: Alma Cogan (Season); Winter Gardens: Beverley Sisters (Season).
- BOSTON**  
Gildedrome: Danny Rivera (Sat).
- BRIGHTON**  
Hippodrome: Max Bygraves, Two-Tones (Wed); Aquarium: Humphrey Lyttelton (Fri).
- CHINGFORD**  
Manor Hall: Flo-Rollers (Thurs).
- CROYDON**  
Civic Hall: Acker Bilk (Fri).
- GLASGOW**  
Empire: Andy Stewart (Season).
- GREAT YARMOUTH**  
Aquarium: Emile Ford and The Checkmates, Emmy Lloyd (Season); Wellington Pier: Renee Fawcett, Garry Miller (Season); Windmill Theatre: Tammy Newell (Season).
- HULL**  
Kevin Ballrooms: Billy Fury (Sat).
- ILFORD**  
Room at the Top: Diana Dors (Wed).
- IPSWICH**  
Christchurch Park: Acker Bilk (Sat).

trumpet of Jimmy McPartland, not forgetting the agile distinctive clarinet of Edmond Hall and the swinging piano, bass and drums of Dick Cary, Walter Page and Jo Jones.

In fact, something of an all-star line-up was gathered together to blow its way through a series of standard tunes and standard routines. Every jazzman must have played these numbers time and time again and it is not surprising that there isn't much enthusiasm generally in evidence.

One track, King Porter Stomp, is by Jack Teagarden's own band with Ray Baudoe on drums, Fred Greenleaf on trumpet and Norma Teagarden on piano. It is not a patch on the band that has Goldie on trumpet, but the trombone and the easy tempo at which it is taken keep the number swinging.

The clarinet is unfortunately poor and all the cymbal bashing by Baudoe doesn't stir him to great heights.

- JERSEY**  
Swansea Hotel: Frank Hall (Season); Water Splash: Malcolm Vaughan (Season).
- LEICESTER**  
University: Acker Bilk (Mon).
- LIVERPOOL**  
Cavern: Humphrey Lyttelton (Sun).
- LONDON**  
Fidelity: Eydie Gorme and Steve Lipton (Season); Rank of the Town: Johnnie Ray (Season); London Palladium: Harry Secombe, Roy Cuffey, Marian King Brothers, Eddie Calvert (Let Yourself Go) (Season); Adelphi: Van Johnson, Patricia Lambert (Music); Music Hall: Major's; Maury White, Chita Rivera (The Eve of St. Mark); Palace: Jean Bayless, Roger Dean (Sun); Pavilion: Festival of Jazz; Apollo: Arthur Bick, Mike Donahue, Terry Lightfoot, Mick Mulligan, Monty Sunshine, Mike Ashmore, Ray Colyer; Village Jazz Band, Clyde Valton; Sunnyside, Mike Cotton, Bob Waller, Fairweather-Brown, All Stars; Lyceum Ball: Dick Charlesworth, Alex Welch, Eric Bilk (Sun, depart London 9 a.m.).
- MALVERN**  
Winter Gardens: Flo-Rollers (Sat).
- MANCHESTER**  
Palace: Tony Newley, Anna Quayle (Sat); Southern Sporting and Palace Theatre: Four Freshmen, Joan Small (Wed).
- NEUNEATON**  
Co-Operative Hall: Acker Bilk (Thurs).
- PRESTON**  
Lido: Terry Dean, Nora and The Gladstones (Sat).
- PURLEY**  
Orchid Ballroom: Joe Beena (Wed).
- READING**  
Majestic Ballroom: Flo-Rollers, Michael Cox (Mon).
- SOUTHAMPTON**  
Park Ballroom: Flo-Rollers (Fri).
- TAUNTON**  
Garrison: The Shadows (Sat).
- TORQUAY**  
Pavilion: Kaye Sisters (Season); Princess: Joan Regan, Edmond Hack-borne (Season).
- WELSH**  
Playhouse: The Shadows (Sun).
- WEYMOUTH**  
Alexandra Gardens: Billy Murray, Peter Wynne (Season); Pavilion: Paul Carr and Teddy Johnson (Season).

## First of its kind for 15 years

Excitement is mounting for the forthcoming one-day Festival of Jazz to be held at Fulford Hall, Earlswood, near Birmingham on July 8. Almost every day new attractions are being announced. The list at the moment includes the bands of Acker Bilk, Terry Lightfoot, Chris Barber, Mick Mulligan, Alex Revell, Charlie Galbraith, Ed Corrie together with the Temperance Seven, the Sutton Chicago Group, the Second City Jazzmen and the Excelsior Jazzmen, the Merca Jazzband, the New Orleans Jazzmen and the Panama Jazzband.

George Melly will be staging and Brian Matthew and Jack Higgins will act as emcees.

Some 20,000 visitors are expected. In December, 1960, the first large scale British jazz concert was held at Birmingham Town Hall with the Webb Family. In spite of this, the Festival is the first big attraction of its kind since that day in this part of the country.

The Norwegian Jazz Band led by Bjorn Skoogland arrived in London on Thursday to start a three-week tour of the British scene, taking them from London on their arrival day, round the

TWO of the sides made by George Melly, mentioned in these columns some time back, have now been released on Columbia as a single: "Monday" and "The Balloon" and "Funny Feathers." I bring these to readers' attention because several have written to me anxiously wanting to know what has happened to them.

I HAVE been following the careers of two new bands with some interest. Neither of them is yet under way but are sufficiently interesting to make me want to know more.

Alan Elsdon has captured Colin Bowden for his drum seat, taking him from Ken Colyer who hasn't yet found a replacement. Ken has also, by the way, lost Graham Stewart on trombone, but his intentions are being kept a closely guarded secret.

Alan will be using Colin on June 29, their second date, which of all things is a double concert with the Temperance Seven at Westley Town Hall. It's really

## RADIO LUXEMBOURG

### Pick of the Programmes

- SUNDAY** - 7.0 Juke Box; 8.15 Favourite Old and New; 9.30 Perry Como; 9.45 Top Tunes Of Our Time; 9.50 Time For A Song (La Scazzotti); 10.0 Song's Requests; 10.30 Maple of Sinatra; 11.0 Top Twenty; 11.4 Top Of The Show.
- MONDAY** - 7.0 Non-Stop Pop; 7.45 Latin American; 8.0 The David Jacobs Show; 8.15 Honey Hit Parade; 8.35 Hit And Misses; 9.45 Monday Song; 10.0 Top Pop; 10.15 Hit Parade; 11.0 Spot

- 8.15 Honey Hit Parade; 9.30 Wednesday's Requests; 9.45 Highlights Of Actie Show; 9.55 Non-Stop Pop; 10.00 The Eve Primer Show; 10.15 Honey Hit Parade; 10.30 Tuesday's Requests; 10.45 Showtime; 11.15 Juke Box Parade; 11.30 A Young Man's Fancies; 11.45 A Record Crop; 12.30 Warner Bros. Record Show; 11.4 Playalong Party; 12.0 Midnight on Luxembourg.
- TUESDAY** - 7.0 Non-Stop Pop; 7.45 The Eve Primer Show; 8.15 Honey Hit Parade; 8.30 Tuesday's Requests; 9.45 Showtime; 9.55 Juke Box Parade; 10.0 A Young Man's Fancies; 10.15 A Record Crop; 10.30 Warner Bros. Record Show; 11.4 Playalong Party; 12.0 Midnight on Luxembourg.
- WEDNESDAY** - 7.0 Non-Stop Pop; 7.45 Glen Mason Sing; 8.0 New Songs For Gals; 8.15 Honey Hit Parade; 9.30 Wednesday's Requests; 9.45 Highlights Of Actie Show; 9.55 Non-Stop Pop; 10.00 The Eve Primer Show; 10.15 Honey Hit Parade; 10.30 Tuesday's Requests; 10.45 Showtime; 11.15 Juke Box Parade; 11.30 A Young Man's Fancies; 11.45 A Record Crop; 12.30 Warner Bros. Record Show; 11.4 Playalong Party; 12.0 Midnight on Luxembourg.
- THURSDAY** - 7.0 Non-Stop Pop; 7.45 The Eve Primer Show; 8.15 Honey Hit Parade; 8.30 Thursday's Requests; 9.45 The David Jacobs Show; 9.55 Non-Stop Pop; 10.00 The Eve Primer Show; 10.15 Honey Hit Parade; 10.30 Tuesday's Requests; 10.45 Showtime; 11.15 Juke Box Parade; 11.30 A Young Man's Fancies; 11.45 A Record Crop; 12.30 Warner Bros. Record Show; 11.4 Playalong Party; 12.0 Midnight on Luxembourg.
- FRIDAY** - 7.0 Non-Stop Pop; 7.45 Connie Francis Sing; 8.0 The Eve Primer Show; 8.15 Honey Hit Parade; 8.30 Friday's Requests; 9.45 The David Jacobs Show; 9.55 Non-Stop Pop; 10.00 The Eve Primer Show; 10.15 Honey Hit Parade; 10.30 Tuesday's Requests; 10.45 Showtime; 11.15 Juke Box Parade; 11.30 A Young Man's Fancies; 11.45 A Record Crop; 12.30 Warner Bros. Record Show; 11.4 Playalong Party; 12.0 Midnight on Luxembourg.
- SATURDAY** - 7.0 Non-Stop Pop; 8.0 Saturday Jazz Time; 8.30 Saturday's Requests; 9.30 The David Jacobs Show; 9.45 Irish Requests; 10.15 Hit Time Bands; 10.30 Saturday's Requests; 10.45 Keith Partridge; 11.0 Keith Partridge; 11.30 Keith Partridge; 11.45 Keith Partridge; 12.0 Keith Partridge; 12.30 Keith Partridge; 12.45 Keith Partridge; 12.55 Keith Partridge; 1.0 Keith Partridge; 1.15 Keith Partridge; 1.30 Keith Partridge; 1.45 Keith Partridge; 2.0 Keith Partridge; 2.15 Keith Partridge; 2.30 Keith Partridge; 2.45 Keith Partridge; 3.0 Keith Partridge; 3.15 Keith Partridge; 3.30 Keith Partridge; 3.45 Keith Partridge; 4.0 Keith Partridge; 4.15 Keith Partridge; 4.30 Keith Partridge; 4.45 Keith Partridge; 5.0 Keith Partridge; 5.15 Keith Partridge; 5.30 Keith Partridge; 5.45 Keith Partridge; 6.0 Keith Partridge; 6.15 Keith Partridge; 6.30 Keith Partridge; 6.45 Keith Partridge; 7.0 Keith Partridge; 7.15 Keith Partridge; 7.30 Keith Partridge; 7.45 Keith Partridge; 8.0 Keith Partridge; 8.15 Keith Partridge; 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**AUTUMN DATE FOR NEW DARIN FILM**

**BOBBY DARIN**, whose latest disc, "Nature Boy," is released this week, will be seen here in his first starring film, "Come September," in the autumn, although no definite release date has been set.

Bobby Darin has just completed "Too Late Blues," the first film under a seven-year contract with Paramount, and on Monday, he started shooting "Hell Is For Heroes," in which Bob Newhart also appears.

Later this summer, Bobby will start work on "State Fair," in which he co-stars with Pat Boone, and, most probably, Warner Brothers singer Joanie Sommers.

In addition to this, London will release "Two Of A Kind," the album made by Darin with Johnny Mercer, next month.



Husband and wife team get a great reception at the Pigalle, but

# Union ban nearly wrecked Lawrence, Gorme debut

**AMERICA'S Mr. and Mrs. Music**, Steve Lawrence and Eydie Gorme, stood glassy-eyed and dazed in their separate dressing rooms at the Pigalle after a tremendous reception to their opening night on Sunday.

But they nearly didn't go on. The Musicians Union had banned their trumpet player John Froom and drummer Gerry Gilgore, and insisted on British musicians for the act.

"We nearly closed the show in protest," said Steve, "but decided it wasn't professional."

"It's unfair that we, the artists should have to suffer," said Eydie, "but we decided that, as always, the show must go on. I wish the unions would sort this ridiculous state of affairs out once and for all."

"We were promised work permits for the boys," said manager Ken Greengrass, "and now we find that we've only brought them away from their families just to clap the show."

**'Really terrific'**

"We can't fault the British musicians," added Steve, "they are playing wonderfully. And in any case, if we get permits, John and Gerry will only augment the orchestra. No one would be out of work."

Despite the absence of their two musicians the act was a resounding success. "Never heard a Pigalle audience so excited," said happy owner Al Baran. Alma Copan fought her way into Eydie's dressing room to pump her warmly by the hand. "Most wonderful show ever," she said enthusiastically, "really terrific!"

Also in the star-studded audience were composer Norman Newell and arranger Cyll Ornadel. They listened intently to Steve Lawrence's rendering of their composition, "Portrait Of My Love"—but this was by no means the hit of the show. Eydie's singing of "Funny Valentine" was inspired, but nearly ruined by the ringing of a telephone as she was about to deliver the last poignant note.

"Punch killer!" she said, and waited as the audience rose in applause of this ad lib, then finally she delivered that last note.

That was typical of this very relaxed act. They play up the man and wife gimmick to the full with plenty of well-timed patter and ad lib, but are at their best when singing apart; although their medley of Cole Porter and Richard Rodgers numbers takes some beating.

P.H.



STEVE LAWRENCE and EYDIE GORME were watched by many top stars at their Pigalle debut. (DISC pic).

## Del Shannon wins Silver Disc on 'Runaway'



DEL SHANNON—First ever.

**DEL SHANNON**, the American who ousted Presley from the top of our Top Twenty just a week ago with his hit disc of his own composition, "Runaway," has won a Silver Disc.

His record company over here, Decca, announced this week that sales of the record had exceeded 250,000 and it had thus qualified for our award.

It is Del Shannon's first Silver Disc—and the sixty-fifth awarded by DISC!—and he has won it for his first ever record, one which topped the charts in America as well as over here. "Runaway" first entered our Top Twenty at number 11 on May 6. On this same date it was number one in U.S. charts.

### Everlys may get two Gold Discs

**WARNER BROTHERS** Records are planning to present the Everly Brothers with a Golden Disc EACH if, as they anticipate, world sales of their latest disc, "Temptation," reach the two million mark. The record has just been released over here and has already reached number five in our Top Twenty.


### Actor-singer Chandler dies

**HOLLYWOOD** actor-singer Jeff Chandler died last Saturday in Culver City, California, following an injury sustained some time ago while filming on location in the Philippines. He was 42.

He leaped to film fame via his portrayal of the Apache chief Cochise in "Broken Arrow," and his last two films were "The Jayhawkers" and "Return To Peyton Place."

He enjoyed considerable success as a disc singer, notably with "I Should Care." Several of his singles were released in this country, including the one named above, on the Brunswick label, and London issued an LP entitled "Jeff Chandler Sings To You" in 1958. All these discs have since been deleted.

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with great performances by  
**THE BROOK BROTHERS**  
**JOE BROWN** **JIMMY JUSTICE**  
**PATTI BROOK AND THE VISCOUNTS**

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Decca House, Albert Embankment, London SE1

### Another band for Festival

**YET** another jazz band has been added to the Earlwood Jazz Festival, which takes place on July 8. Latest to join the list is the Original Downtown Syncopaters, the London group which bases its style on that of the late Nick La Rocca's Original Dixieland Jazz Band. Among the guests attending the festival will be Lord Montagu, whose own Beaulieu Festival is being held later in July.