

September 19, 1959

DISC

THE TOP RECORD & MUSICAL WEEKLY

No. 78 Week ending September 19, 1959

LLOYD PRICE

EVERY
6^D
THURSDAY



Get
HITCHED
to
this Hit!

Lloyd Price
LLOYD sings

I'M GONNA GET MARRIED

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with **THREE LITTLE PIGS**

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WRITE A LETTER—WIN AN LP

*Every week an LP of his own choice
is presented to the writer of the best
letter, and once a month there is a
bonus prize of a Ronson lighter and
ashtray set*

What's wrong?

I HAVE come to the conclusion that the Sunday edition of "Family Favourites" is everything that a record programme should not be.

Maybe I was unlucky, because Jean Metcalfe was missing from the particular programme I heard, but I doubt very much whether anyone listening enjoyed it.

I see that DISC is requesting more record programmes from the B.B.C., but if they are going to be like "Family Favourites," I say forget it. The first thing to do is to improve the current programmes. — DENIS COSTELLO, 20 St. Christopher's Road, Montonette Park, Cork, Eire. (You don't say what a record programme should be.)

Double value

IN looking over the record charts of recent months, it is becoming a natural thing to see both sides of a record in the Top Twenty.

Examples of this are Ricky Nelson's "It's Late/Never Be Anyone Else But You" and Duane Eddy's "Yep/Peter Gunn".

So it seems that the recording companies have decided to put two good songs on a disc instead of the usual one. I hope they will continue with this policy. — R. GLOBE, 56 Salisbury Road, Wavertree, Liverpool 15.

(Double for your money.)

Top in Germany

I WAS very interested to see Jack Good mention Peter Kraus (DISC 29-8-59).

I am just back from Hamburg and was very favourably impressed by all of his recordings. Other favourites over there are Freddy (who records in English and German) and Conny.

But the favourite of favourites is none other than our own Chris Howland. His picture can be seen in all the record shops and everyone thinks he is great. He has two discs in the German top ten at the moment—"Venus" and "Das Hals'ich in Paris Gelernt."—M. A. HOLMES, 167 Gilderscliffe, Scarborough, Yorks. (Chris is now considering recording "My Old Deutsch.")

Duplication

SO RUSSELL Young thinks "Have Twangy Guitar—Will Travel" is wonderful. As a keen Duane Eddy fan, I eagerly awaited the release of this album, only to discover that I already had six of the twelve tracks on singles.

London records then issued three of the remaining six tracks on an EP, but the fourth track I again had on a single.

It is only to be hoped that Duane's latest album, "Especially For You,"

does not contain any previously issued singles. Why must the various record companies continue with this practice? Surely this must be detrimental to the sales of these albums? — JANE EDGAR, 30 Harlow Avenue, Harrogate, Yorks. (Some people prefer, or can only afford, singles.)

Too soon

AFTER playing "There Goes My Baby" by The Drifters, several times, I heard a distinct mistake by the lead singer. His voice came in a couple of seconds earlier than it should have done.

Surely a recording should be made perfect before it is sold.—A. D. JOHNSON, 85B Cleveland Road, Crumpsall, Manchester 8. (He just drifted in!)

Poor timing

MONDAY evening B.B.C. programmes need re-adjusting. Ted Heath has an hour spot at 9.30, which is aimed at an adult and appreciative audience and this is followed by the 10-40 Club which is aimed at an audience which should, by rights, be tucked up in bed.

Surely the B.B.C. has enough sense to know better.—BILL RIDLEY, 20 Hazel Grove, Staines, Middlesex. (Bedtime story for the B.B.C.)

PRIZE LETTER

Take a rest,
moaners —

DISC Readers, Post Baggers, Friends and Fans, lend me your ears—if you can tear them away from the turntable for a moment, I come to praise the business, not to bury anybody.

Let's face it, we love records, we love music, so why should we squabble over such points as are U.S. stars better than ours? Or is rock on its way out or in?

Why compare Cliff Richard with Mr. P., or Como with Crosby, or Mark Murphy with Sinatra?

Let's have a Post Bag of approval for all those who entertain us so joyfully. Let's stop our arguments for a moment and say thanks to entertainment, to records, to the Press and to everyone connected with the business.

Most of us have our favourites, and that's the way it should be, but we all agree that life would be dull without a song in our hearts.—T. W. MURPHY, 132 Twickenham Road, Birmingham, 8.

Give Terry a chance

AFTER reading Jack Good (DISC 5-9-59), I was disgusted to think that an audience could be so cruel to Terry Dene when he was trying so hard to make a good impression after his army trouble.

Although I am a Cliff Richard fan, I still think that Terry Dene is good, and he deserves a chance, particularly as he can face biased audiences with a smile.

Incidentally, it seems a great pity that Laurie London should be forgotten, too, in this country, while in places like Sweden and Denmark he is highly acclaimed.—H. G. HAINES, 60 Edgell Road, Winton, Bournemouth, Hants. (For London back on the British map.)

* Dig the
Toppermost
of the
Poppermost
on
TOP RANK

JAR 191

* CRAIG DOUGLAS Only Sixteen

JAR 159

* BOBBY RYDELL
Kissin' Time

JAR 181

* THE MEGATRONS
Velvet Waters

JAR 146

* VINCE EAGER Makin' Love

* PRESTONEPPS Bongo in Pastel

JAR 180

* THE KNIGHTSBRIDGE STRINGS
CRY

JAR 170

* FRANKIE FORD Alimony

JAR 186

Hear them on Radio Luxembourg! Sunday-Midnight. Monday-8.0 p.m. Wednesday-9.0p.m.

MIAMI

EUGENE
CHURCH



AMERICAN TOP TENS JUKE BOX

These were the ten numbers that topped the sales in Last This America last week (week ending September 12)

1	1	Three Bells	The Browns
2	2	Sleep Walk	Santo and Johnny
3	3	Sea Of Love	Phil Phillips
4	4	Im Gonna Get Married	Lloyd Price
5	5	Red River Rock	Johnny and the Hurricanes
6	6	'Til I Kissed You	Everly Brothers
7	7	Broken Hearted	Melody
8	8	Lavender Blue	Sarah Vaughan
9	9	What'd I Say	Sammy Turner
10	10	I Want To Walk You Home	Ray Charles

ONES TO WATCH

Mack The Knife	Bobby Darin
Primrose Lane	Jerry Wallace
Poison Ivy	The Coasters

Based on the recorded number of "plays" in Juke Boxes throughout Britain (for the week ending September 12)

1	1	Only Sixteen	Craig Douglas; Sam Cooke
2	2	Mona Lisa	Conway Twitty
3	3	Lonely Boy	Paul Anka
4	4	Living Doll	Cliff Richard
5	5	The Heart Of A Man	Frankie Vaughan
6	6	Someone	Johnny Mathis
7	7	Here Comes Summer	Jerry Keller
8	8	Forty Miles Of Bad Road	Duane Eddy
9	9	China Tea	Russ Conway
10	10	'Til I Kissed You	Everly Brothers

Published by courtesy of "The World's Fair."

I AIN'T NEVER

WEBB PIERCE

NEWCOMER KELLER IS WRITING A MUSICAL

THERE'S one thing about the record business—new names are always appearing. Latest to hit the disc scene is Jerry Keller, someone quite unknown to the disc fans a week or two ago. Then into the charts he came at No. 11 spot, with a bright offering called "Here Comes Summer." Last week it went up to number four, and there it has stayed.

Though recognition has come rapidly to him, both here and in the States, Jerry Keller has actually a considerable amount of useful vocal experience behind him.

Just over two years ago Jerry headed for New York in an attempt to invade the already overcrowded music scene. He knew no one, so he got a job in commerce, studied when possible, and bombarded the record companies—with little effect.

But the work was not entirely in vain and, after guesting on a few TV shows, he was able to make an impression with Kapp Records for whom he now records exclusively in America.

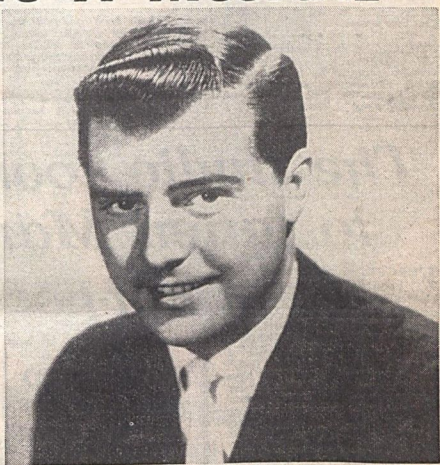
Now things are really beginning to pay off.

Broadway?

Apart from being kept busy with recording dates and personal appearances, Keller is now working upon the music for a Broadway musical in collaboration with playwright Dan Harvey. Those who know him well forecast that he will reap rewards in this direction, too. Bora on June 20, 1937, in the State of Arkansas, the son of a local druggist, Jerry later moved to Tulsa, Oklahoma, with his family and spent his early days of singing as a member of the Church of Christ.

His training as a singer was a severe one, particularly as the choir to which he belonged used no accompaniment for their work. Later, at the age of 13 he became a member of the Tulsa Boys Singers and with them, made appearances in many cities.

He sang with school bands and appeared as the vocal lead in various



amateur productions. He was also elected President of The Thespians Dramatic Association and he started a vocal team, The Lads of Note.

Still at school he became the featured vocalist with The Jack Dalton Orchestra, appearing regularly on the stand of the Blue Moon night club in Tulsa.

After graduation, Jerry entered Tulsa University on a drama scholarship but, after only one term there, was offered a job as a disc jockey on the local radio station.

He worked at this until moving to New York just a couple of years ago, though he still managed to find time to tour and sing with his first time, The Lads of Note. The

group didn't go unnoticed, for they performed a daily 15-minute spot on radio, plus a Saturday afternoon TV appearance.

New York and solo success was his real aim, and so it was that he severed most of his connections to take the risk in the big city.

As I've said earlier, the going wasn't easy. However, real talent will out, and the breaks for which he has studied so hard are now beginning to pay big dividends. I would think that Jerry Keller has all the qualifications to ensure him a long place in the American show business arena.

Doug Geddes

TOP TWENTY

Lonnie's latest comes in at number 17



Compiled from dealers' returns from all over Britain

Week ending September 12

Last Week	This Week	Title	Artiste	Label
1	1	Only Sixteen	Craig Douglas	(Top Rank)
2	2	Living Doll	Cliff Richard	(Columbia)
3	3	Lonely Boy	Paul Anka	(Columbia)
4	4	Here Comes Summer	Jerry Keller	(London)
5	6	China Tea	Russ Conway	(Columbia)
6	5	Mona Lisa	Conway Twitty	(M.G.M.)
7	9	Heart Of A Man	Frankie Vaughan	(Philips)
8	8	Lipstick On Your Collar	Connie Francis	(M.G.M.)
9	7	Someone	Johnny Mathis	(Fontana)
10	10	Battle Of New Orleans	Lonnie Donegan	(Pye)
11	12	Forty Miles Of Bad Road	Duane Eddy	(London)
12	11	Dream Lover	Bobby Darin	(London)
13	15	I Know	Perry Como	(R.C.A.)
14	14	'Til I Kissed You	Everly Brothers	(London)
15	13	Roulette	Russ Conway	(Columbia)
16	16	Just A Little Too Much	Ricky Nelson	(London)
17	17	Sal's Got A Sugar Lip	Lonnie Donegan	(Pye)
18	18	Broken Hearted	Melody	(Mercury)
19	19	High Hopes	Frank Sinatra	(Capitol)
20	16	Big Hunk O' Love	Elvis Presley	(R.C.A.)

ONES TO WATCH

- Peggy Sue Got Married - Buddy Holly
- Three Bells - The Browns

WATCH IT CLIMB! LONNIE DONEGAN "SAL'S GOT A SUGAR LIP"

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COVER PERSONALITY

LOYD PRICE has another hit coming up

UNLESS you are American it is doubtful if you would have heard of Lloyd Price before last February. But in the past seven months, Lloyd has had three LP discs released on the H.M.V. label. Now, as his latest, "I'm Gonna Get Married," starts to climb in our Top Twenty chart, Lloyd takes over our cover spot.

But who is Lloyd Price? Where does he come from? How long has he been singing? What is his background? Seldom has an artist produced so many hit discs and yet remained free from a flood of personal publicity.

In the States he is known. Known as the brother of Leo Price, the writer of top pop hits like "The Girl Can't Help It," known for his stage and night club appearances; known for his service overseas when he entertained the troops in Korea, Japan and Okinawa.

His family could also tell you that he is the seventh child in a family of eleven, and that he inherited his musical gifts from his father, a professional musician before entering the church.

Mum sings

They would know all about Mum, too. She still sings in her husband's church as a traditional gospel singer. And, of course, over in the States they would know all about Lloyd's wife, Emma, and their two children, Lloyd six, and Lori, now two.

But stay with me, and I will tell you as much about Lloyd as his American fans know.

When he was at school in a suburb of his home town, New Orleans, Lloyd began to study the trumpet and progressed so well that during his second year there he formed his own five-piece band. Within a matter of weeks of the combo being together they were playing on the local radio station. It was while they were playing there that Lloyd was asked to write a commercial. The result was a little piece called "Lewdy, Miss Clawdy," and the reaction to the number was so spontaneous that Lloyd and the boys were immediately rushed to a recording studio.

Into the charts

Out came the records in quick succession, but it was not until Lloyd was a sergeant in the U.S. Army serving in the Far East that he penned the now famous "Stagger Lee"—the disc which first brought him to our charts last February.

Since then, we have had "Personality" and "Where Were You On Our Wedding Day," both hits. Now comes "I'm Gonna Get Married," which in America has already reached number one in the charts.

I cannot see anything stopping it doing as well here, so get ready to welcome hit number four from young Mr. Price.

J.W.

MODERN JAZZ By Tony Hall

TRUST Tubby Hayes! He's done it again! After two-and-a-half years as the main driving force behind the block-busting, pole-winning Jazz Couriers, he has moved on to new green pastures. The result: probably the most sensational, hard-driving quartet ever heard on the British scene.

The new band has some spectacular highspots on its first two public appearances at London's Flamingo and Mambou clubs. With Tubby on tenor, vibes and flute, the rhythm section has Terry Shannon on piano, Spike Healey on bass, and the phenomenal Seamen on drums. The understanding and musical respect that has allowed to exist between Tubby, Terry and Phil is even more evident than before. Spike, lumbered with a septic finger and suspected stomach rupture, held his own valiantly and kept good time on the several very fast tempos.

Staleness gone

As yet, it is a "blowing" group with no real arrangements as such. As Tubby says: "We just want to play." His work had tended at times to show a certain staleness (by his own high standards) during the last stages of the Couriers' career.

But now, freed from all restrictions, Tubby is waiting his head off again.

I am convinced that he is already the most accomplished and exceptionally talented musician we have in Britain, that, if he takes care, this new venture will see the most rapid and startling expansion of these talents that we have thus far witnessed.

Tubby is now a truly tremendous saxophone player. His technical ability and general control over his instrument at fast tempos is quite breathtaking. On opening night, this was evidenced particularly on the up-tempo Parker Blues, "Viva," Horace Silver's "Quicksilver" ("Lover Come Back to Me" changes) which took off about half-way through and included some very exciting two-bar conversations between Tubby and Phil and, later, on the rip-roaring Monk theme, "Rhythm-n'blues."

Vicious at times

I don't very much whether even Stan Getz or Rollins or Stitt could have cut him technically. At fast tempos, Tubby's playing can be very angry. Almost vicious at times. But everything he plays has so much authority and confidence that one and all marvel.

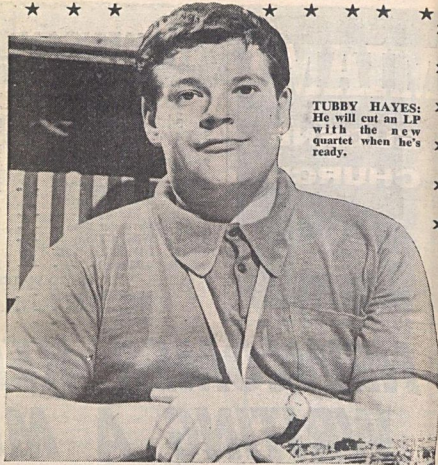
Terry Shannon's contributions are as important as ever. He has the happy knack of being able to put down a few motifs, sometimes really beautiful, lines without ever sacrificing the basic rhythmic essentials so important to this conception of modern jazz.

One tune they do see sure to intrigue you: "Sunny Monday." It has a fittingly somber, schmaltzy, and little theme played (except for the 4/4 bridge) in waltz time. The blowing choruses (in 4/4) are taken at a tempo slightly up on this and which changes turn out to be similar to those of Parker's "Confirmation."

TUBBY IS WAGING AGAIN — with a sensational new quartet

This is a "tough" little band already. If it stays together I can see it becoming a great little band, which could flourish with distinction in any company in any country in the world. The quartet will cut a 12-inch LP for Tempo as soon as Tubby feels that time is

TUBBY is also concerned in an exciting new all-star big band venture sponsored by Old Compton Street club-owners, assisted Jackie Sharpe and Mike Senn. The "Downbeat Big Band" will roam again very



TUBBY HAYES: He will cut an LP with a new quartet when he's ready.

soon, its basic hook consists of some excellent Jimmy Deuchar arrangements and Tubby is hoping to "liberate" in a week or two so that he can add a dozen or so new ones of his own.

The band (which will be mainly for kicks) is hoping to stage its own concerts

this winter and work occasional club dates. The probable personnel will include Jimmy Watson, Leon Calvert, Les Condon, Dizzy Reece (trumpet), Ken Wray (trombone), Hayes, Ronnie Scott, Sharpe, Senn (saxes); Terry Shannon (piano) and Phil Seamen (drums).

The studio cooks want to fatten Marty on hot-pot

by JACK GOOD producer of TV's new 'Boy Meets Girls' show

FORGET all those stories of perpetual rain, because Manchester has greeted us with bright, dazzling sunshine as warm and friendly as the city's people, who have given us a great welcome.

Manchester is to be the home of the new TV show "Boy Meets Girls" and during the past week the boys have been meeting the girls here for the first time—arriving from all over the place.

In from the north-west—from Liverpool—every day, comes the coach driven by Don Walker (nicknamed Arbutnot), his hand very steady on the wheel since the precious cargo, if he drives 100 miles a day is insured for thousands of pounds. His passengers are the 18 Vernons Girls and one lucky boy—Terry Dene. The people who live on the route from Liverpool to Manchester get a split second preview of the show every morning and evening as the girls pass the time during the journey singing the numbers on the show.

In disguise

During one trip, Vicki (an ex-actress) got to work on Terry Dene, giving him an actor's hair-do with her comb, and a big mustache with her eyebrow pencil.

Another girl supplied dark glasses and a long cigarette-holder and when he arrived and asked for the "Archival Theatre Studio," none of us knew who he was.

The boy himself, Marty Wilde, arrived at Manchester with his ears still ringing from the applause of his Danish fans and the roar of the aeroplane that had rushed him back to this country during the night.

The previous evening Marty had been meeting Dan's girls on a television programme with other British personalities, Tony Newley and Bob Coussie.

Marty was rather tired and still suffering from a bad cold when he reached Manchester at mid-day, which greatly disturbed the ladies of the studio canteen. They have taken a typical north-country, motherly interest in him. A very worried face peeped at me through the steam over a hot-plate the other day to tell me she thought Marty was not eating enough.

"He's a light eater," I said.

"What? A great strapping lad like that shouldn't pick at his food.

ing in pigeon English. "Jack I have just thought of a great idea for the show."

I tell him I have just thought of a great idea, too—locking him up in the hotel room before his bills for taxis and meals bring me to bankruptcy.

In spite of his disquieting habit of spending all the money I can lay my hands on, his personality is irresistible. It comes over like magic on the disc which has just made in this country, "I Can't Help It."

A word of warning to the girls of Manchester while Little Tony is in residence here. True, he is very handsome and very exciting company, but if he takes you to be prepared to pawn the TV set to pay for the evening out!

Petite Cherry Wainer and husky Don Storer (the great combinator on electric organ and drums) arrived in Manchester, together by road to be greeted by a beaming car-park attendant in an enormous peaked cap and an even bigger Lancashire accent.

Big and small

He had seen them performing while on holiday in Blackpool and wanted to know all about the show. They told him as he helped them each with their burdens. Don's weighing about five hundred pounds (the electric organ) and Cherry's weighing about fifteen ounces (her new pet "Lotus Lee," a toy poodle).

None of us has seen much of Manchester yet, for in "after-hours" the work for "Boy Meets Girls" goes on in different places all over the city in one hotel at breakfast time, all eyes are on the shared by director, Rita Gillespie, and production team Dinah Bramwell and Janet Curtis as they sort their mail piled in heaps around the coffee cups. At another hotel residents stand and stare in the foyer as choreographer Leslie Cooper suddenly demonstrates a routine.

Screenwriter Trevor Peacock was the last to arrive, later than even we expected. He booked a sleeper from London, did not wake up and later found his carriage had been shunted on to a side-line.

For the whole team Manchester is exciting because everything we are doing has that excitement about it that can only be found when a new show is being launched.

TOP SONGS FOR TOP PEOPLE

"CHINA TEA" ROULETTE CONWAY

"SIDE SADDLE" CONWAY

Jerry "Here Comes Summer" Keller
Dickie "You Touch My Hand" Valentine
Johnny "Please Don't Touch" Kidd

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Teddy Johnson's Music Shop

LP sends Peter Knight to the BM

PETER KNIGHT is home from a continental holiday, home to a record release that should establish him on both sides of the Atlantic as one of the top light music composers.

His Pye LP is "A Knight In Merrie England" and is the wonderful music of Sir Edward German.

Peter's disc has been the source of uncovering many little-known facts about the composer. Peter employed a researcher who spent seven days in museums and libraries uncovering interesting facts about the composer's life.

Said Peter, "I cannot say that nearly a week in the British Museum is my idea of the most congenial surroundings, but only one book has been published about German and so little is known of him that I felt it a worthwhile venture."

The result is an informative manual which has found its way on to the sleeve notes. German was a stage name—he was born Edward German Jones, but dropped the latter for "professional purposes."

He lived at the Wimbledon home of a Hungarian tailor, and when the landlord moved so did the composer. He even taught the tailor's son to play the piano. Smiled Peter, "Today this young nipper is 71 and a highly respected village of that parish we know as Tin Pan Alley."

His name? *Tony Lovry* . . . and it was he who "found" "Teddy Bears' Picnic" and wrote the lyric.



PETER KNIGHT

ing or plain common logic are responsible, I care not; the fact remains, though, that on October 1 "Moore's Tour" (subtitled "An American in Britain") reaches the record shops.

This is the work of Phil Moore. He composed the music and coaxed the session. It is music of England (contemporary England as opposed to German's leafy-laned Britannia). The music is exquisite, played with a technical proficiency that is startling.

The orchestra is that of Johnny Dankworth . . . and the additional strings are those of the Royal Philharmonic. In either idiom, an august gathering of musicians.

I remember saying goodnight to Phil in London before midnight. He put a tape recorder into the car and

drove through Kent. His mission? To record the sounds of the sea lapping against the white cliffs of Dover.

When he came back I recall his discussions about the Kent coast at four a.m.; his playing of the melody he had composed. It was suggested that a lyric should be added and Phil later talked with Britain's uncrowned king of pop, Paddy Roberts.

You must listen to "Dover At Dawn"—it's a fine contribution to a great record.

CASUALTY

MARION RYAN is the latest show business casualty. She enters a London nursing home on Sunday week for a throat operation which requires the removal of her tonsils.

Is Marion worried? This week she told me: "Of course I am, Teddy, Wouldn't you be—any singer hates throat surgery!"

I know just what Marion means . . . the history books of the Alley have a personal anecdote or two about Johnson and the "Throat" which we would rather forget.

But I am happy to report that medical opinion is highly optimistic in Marion's case that the operation will have no detrimental effects.

"Promise Me" is the title of her new record release and I look forward to welcoming Marion singing her disc issue on "Music Shop" soon.

BOUQUETS

HAVING read the glowing reports of the success of Craig Douglas' ranking in the Top Twenty, I wonder why two of the most important individuals were overlooked in the praise for Craig Douglas' ranking in the Top Twenty?

Let's pass out a bouquet or box of flowers to the success of Lewis and Dick Rowe. I gather that it was Bunny who taped Craig's version, and Dick who was sharp enough to buy the rights.

Smoke up gentlemen. You are creating a wonderful sales aroma!

Sammy Turner signed up by Jack Good

JACK GOOD, producer of "Boy Meets Girls" has Sammy Turner in the A.B.C. TV programme on October 17. While in Britain, Sammy will telecast a further programme for transmission on October 31.

Sammy Turner has had considerable success in America with his recording of "Lavender Blue."

One of the first American stars to appear in the new show will be Johnny Cash, next Saturday. Jack Good has discussions in hand for a number of other visitors, among them Jerry Keller.

Singer engaged

SINGER star Ronnie Carroll announced his engagement at the week-end to London's newest musical star, Millicent Martin.

Millicent had rave notices for her performance in "The Crooked Mile," which opened recently in London. She made an LP for Columbia earlier this year called "Millicent" which attracted considerable attention. Now H.M.V. are to rush out an LP of "The Crooked Mile."

Roberto gets own show

FEATURED singer in "Make Way For Music," Roberto Cardinali, is to star in a B.B.C. TV show of his own—"Italian Serenade" on September 23.

He will be joined by mandolin expert Hugo D'Alton, accordionist Emilio, and a section of the B.B.C. Northern Dance Orchestra under the baton of Alyn Ainsworth.

What are they playing at?

'JUKE BOX JURY' MISSES THE MARK

WHAT ARE THE B.B.C. UP TO? It is now 3 months since their new disc show "Juke Box Jury" started and it is no clearer today than it was at the beginning just what the show is supposed to be.

IS IT MEANT ONLY TO BE LIGHT ENTERTAINMENT AND NOTHING ELSE, OR IS IT SUPPOSED TO BE AN AUTHENTIC GUIDE TO OUR FUTURE RECORD RELEASES?

If it is classed as light entertainment, then why include voting and the Hit and Miss scoreboard? If, on the other hand, the intention is to decide on the future possibilities of a song, and register the results on a chart for millions to see, then the composition of the programme should take on a new complexion.

I have no axe to grind with any one member of the panel, but are they fully qualified to decide on our behalf our future record "listening"? Are they suitable judges for the products which the record industry has spent a lifetime studying? I do not really think so.

The one exception, until recently, was Pete Murray, but he was always outnumbered. I have great respect for Pete Murray and, as most of his livelihood comes from choosing, listening and playing records, then I really feel that he is qualified to judge the merits and demerits of a record.

Additionally, if the programme must have humour and entertainment value, Pete was not without the talents in this direction, too.

dropped

Now he has been dropped from the programme, the one person whose judgement was usually well worth hearing.

The chairman, David Jacobs, is an ideal person to have on such a programme, for there is no denying his knowledge when it comes to the popular record field. But does he get a chance to air his knowledge? Not on your life. He is used only to help the show along, and cannot guide the final decision in any way.

Would it not be better if he were made a member of the panel, so that his obvious talents would not be wasted? I do not suggest for one moment that anyone can act as chairman for such a show, but I do suggest that someone other than a disc jockey might well fill the role.

Harking back to the panel, I suggest that every member of it should be qualified in some way to judge on pop



PETE MURRAY
The only panel member who knew the disc business.

records. I do not think that such a panel need be stuffy, for, if humour is necessary to the success of the programme, this is a commodity right lacking in the entertainment field.

Pete Murray was never short of it and Sam Costa and Jack Jackson would not be out of place if chosen for such

Stompers' TV and club dates

IAN MENZIES and his Clyde Valley Stompers, whose new Pye release was made last week, is currently undertaking a tour of England.

Tomorrow night (Friday), the outfit will be featured at Humphrey Lyttelton's club. They appear at the Wood Green Jazz Club on Saturday and the Pavilion, Bournemouth, the following day.

Other dates: Cheltenham (22), Purley (23) and the Floral Hall, Morecambe (26).

The group appears tonight (Thursday) with Lennie Donegan, who is the featured star on ATV's "Startime" production. In the last few days they have been seen on "Jazz Clubs" from Cardiff, and on ATV's "Disc Break."

The new disc release is an EP called "Swingin' Seamus." They also accompany Lennie Donegan on a Chesapeake Bay, the flip side of his latest hit "Sal's Got a Sugar Lip."

EDMUND HOCKRIDGE

"Porgy & Bess"

7' E.P.

MONAURAL NEP 24110
STEREO NSEP 85007

WALLY STOTT

"Porgy & Bess"

7' E.P.

MONAURAL NEP 24113
STEREO NSEP 85006

HAVE YOU GOT YOUR
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Eddie Cochran

SOMETHIN' ELSE
HLU 8944 London

Bobby Darin

MACK THE KNIFE
HLE 8939 London

BABY TALK

Jan and Dean
HL 8936 London

e B.C.

a programme. There are many others capable of supplying good judgment AND entertainment, too.

Young starlets are, I imagine, used on the programme purely for the benefit of the TV camera, for, with all due respect, they offer very little more than their good looks. They may know what they like and dislike, but they are often incapable of saying WHY.

Professional comedians, too, seem out of place. Why should they appear only to make funny and often irrelevant remarks, purely to make the programme "entertaining," at the expense of recording artists.

Finally, though I like to see disc stars on TV, I feel that to put them on this show, when they have to judge for all to hear, the work of their fellow performers, puts them in a very unfortunate position.

So what is my solution? Well, what is wrong with using any of our well-known disc jockeys as members of the panel? After all, it must be assumed that they know the trend in music, and the likely hits of today and tomorrow. And why not use the famous record reviewers?

influential

All the musical publications have their own, and are justly proud of the knowledge which they apply to their reviews. Our own Don Nicholl is but one, and we know of several others whose life is spent among records, and whose career depends upon their continued reliability.

The national newspapers, too, have very influential disc reviewers, as your record company will tell you, and their comments are read weekly and valued



"Juke Box Jury" takes to the water—and comedian ERIC SYKES finds himself in it. The panel decided to go for a row before last week-end's show. But wading ashore near the B.B.C. studios at Hammersmith, Eric Sykes fell (or was he pushed?). Safe in the boat is compe David Jacobs. Ankle deep in the Thames are the rest of the "crew"—GEORGINA MOORE, SUSAN STRANKS and EUNICE GAYSON. (DISC Pic.)

by millions of readers. I think there must be a place for such people on "Juke Box Jury."

Let the show go on, but please, B.B.C., remember that nothing need be

lost in being authentic, and the show could still be entertaining AND respected.

Mervyn Douglas

DRIFTERS CHANGE THEIR NAME

CLIFF RICHARD'S backing group, The Drifters, are changing their names to The Shadows.

This is to avoid any confusion that might arise with the American group of the same name who have a current success in the States with their recording of "There Goes My Baby".

The Cliff Richard waxing of "Living Doll", which has received tremendous support upon its release in America, has rapidly entered the charts over there and was standing at No. 93 in the "Cash Box" top 100 last week.



CONNIE FRANCIS

SILVER DISCS CONNIE HITS THE JACKPOT WITH 'LIPSTICK'

THE American singer who has made her name by turning to the oldies for her hits, Connie Francis, has won the ninth Silver Disc to be presented by this paper for sales in Britain exceeding 250,000.

The number that has gained her this award is "Lipstick On Your Collar," at present number eight in our Top Twenty chart.

"Lipstick" first entered our charts in early July, and reached its highest position, number three, in the middle of August. The top slot eluded Connie this time, however—she was up against tough opposition, from Bobby Darin ("Dream Lover") and Cliff Richard ("Living Doll"), both of whom also won Silver Discs.

Saxist Hayes to start own club

SAXIST TUBBY HAYES, until recently co-leader of the Jazz Couriers, is to start his own club, Tub's Place at the White Hart Hotel, Acton. Opening night will be Thursday, September 24.

The Club will feature the music of Tubby's New Quartet, plus guest artists Don Rendell, Ronnie Scott, Ronnie Ross and Dizzy Reece.

The Everly Brothers

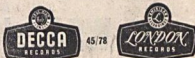
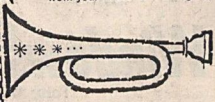
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Anthony Newley

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PARLOPHONE 45-R477

Humphrey LYTTTELTON
SUMMERTIME
PARLOPHONE 45-R478

JOHNNY **NASH**
And the Angels sing
H.M.V. 45-POP55

NINA and FREDERICK
LISTEN TO THE OCEAN
COLUMBIA 45-DB432 (45 478)

CHAN ROMERO
THE HIPPI HIPPI SHAKE
COLUMBIA 45-DB431

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'POP' FANS! get the disc news of the month in 'RECORD MAIL'—a 16-page paper, price only 1d., obtainable from your record dealer.

The ladies take over once again

CONNIE FRANCIS keeps them coming. She's back on the beam again with another potent coupling this week. "Plenty Good Lovin'" should gather plenty good sales for the girl who has made such a heavy mark on the hit parade. Interesting, too, to hear Jaye P. Morgan following the Francis footsteps—and, while we're mentioning the ladies, don't forget to spin Shirley Bassey's treatment of two much loved standards. By any standards they're worth hearing.

Johnny Nash changes gear somewhat this week and sheds the quiet technique with which he's wooed us before.

new styling of the famous number. Johnny whips it over on a slick Latin rhythm raft. And, in doing so, produces one of the best vocal sides I've heard all summer.

JERRY WALLACE

Primrose Lane: By Your Side

(London HLH843)*****

PRIMROSE Lane is a carefree little ballad with the simplest of lyrics and the easiest of tunes to remember. Jerry Wallace strolls it along crisply yet with affection for this pretty potent release. The kind of song and performance which sell at almost any time, any year. It'll either walk right into the Ten or get nowhere at all.

By Your Side is slower, more thoughtful yet, paradoxically, has less to offer. Wallace sings this romancer deliberately, too deliberately. I reckon,

a zippy little number which they sing in tight harmony to a racing rhythm background. Melody is snappy, though the words don't seem to mean much. The twosome sound splendid and at least leave you wanting to hear them again.

Jerry opens with a sighing sound by the couple who then Latin into an ordinary love ballad. Girl has a spot to herself on this side and takes it nicely. As I say, I'd like to hear more from Bea and Dee—preferably on better songs.

JOHNNY'S BOYS

Ciao Ciao Bambina; Sleep Walk

(Decca FL1156)****

IT looks as if the Parlophone release of Noguez's orchestral arrangement of the Modugno Festival winner has made Decca jump to it. For here comes a rival, instrumental version—

Your weekly
DISC DATE
with Don Nicholl



EDDIE CALVERT

His trumpet styling is a big threat to the many vocal versions of "Morgen."

brings a nice modern tempo to it. The ballad was always a great one and it comes up fresh as ever with this toe-tapping treatment. Dean sings easily and is backed by a male group and some fine instrumental work. An effortless swinger that'll stand up to a host of spins.

SHANE RIMMER

The Three Bells; I Want To Walk

You Home (Columbia DB4343)****

WITH the revival of The Three Bells Columbia put Shane Rimmer on a cover job of the popular Jimmy Brown Song. Light guitar carries the rhythm behind the singer who is backed by The Spinners' chorus.

Shane sings the lyric clearly and simply but I doubt if the half has the strength to overcome that of The Browns. I wonder why this label just doesn't bring new concentration to hear on the old Compagnons de la Chanson version which it holds? Shane switches to a walking rocker on the other side, singing I Want To Walk You Home to a beating instrumental accompaniment by Geoff Love. Chorus is used here, too.

EDDIE CALVERT

Morgen; Gillette

(Columbia DB4342)****

A BIG threat to the many vocal versions of Morgen ("One More Sunrise") comes with the Eddie Calvert trumpet styling. Tunes from the Continent (and Germany in particular) have always been lucky for

Calvert, and I cannot see an exception here. Melody's the simple kind which Eddie usually manages to infuse with mass appeal. Norrie Paramor's orchestra and chorus accompany him on the very commercial ride.

The turnover introduces Gilie, a cheerful, bouncy tune which Eddie blows happily. Catchy material well performed.

HARRY JAMES

Ballad For Beatniks; The Blues About

Manhattan (M.G.M. 1038)****

TWO items here from the M.G.M. film "Ask Any Girl," played by Harry James and his orchestra. Ballad For Beatniks (a ballad without words) lives up to its title in other respects by capturing the oozy-oozy mood of the people it is caricaturing. A modern swinger with a hint of jazz, it is played well by the big band.

The Blues About Manhattan seems, however, to have more inherent value. A slow, sad drawl of a tune played moodily by the orchestra and carrying some solo trumpet work presumably by the James man himself.

JOYCE SHOCK

Cry, Baby Cry; Dear Diary

(Philips PB957)****

PUB piano and rhythm section set the scene for Joyce Shock's Cry, Baby Cry, Cry, but sent out with an infectious zest which could get it moving across the counters. Bernie Fenton's responsible for the backing

(Continued on facing page.)

pages of
POP, JAZZ,
LP and EP
REVIEWS

RATINGS

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

Connie Francis takes herself a bit

CONNIE FRANCIS

Plenty Good Lovin'; You're Gonna

Miss Me (M.G.M. 1026)

CONNIE is out to find her bits from all over the place... she started by digging the ballads out of the past. Then she chose Neil Sedaka's up-to-date beat compositions... now she writes one for herself, plenty good Lovin' is a simple rock-a-ballad which the

D.N.T.
A Don Nicholl tip
Top Twenty

girl chants forcefully and pleasingly. Should be another smash for Connie, who gets a rousing accompaniment from Ray Ellis's orchestra and chorus.

The fashionable rocking 'vols are used in the accompaniment for "You're Gonna Miss Me." And here Connie reverts to the slower, heavy beat which originally brought her to the fore. Makes for a good coupling.

JAYE P. MORGAN

Somebody Else is Taking My Place;

Somebody Loves, Somebody Wins

(M.G.M. 1039)****

WHEN Jaye P. Morgan gets her teeth into a ballad she really chews it into something palatable. But I'm a trifle surprised to see M.G.M. putting her out as such a definite rival to their own Connie Francis on Somebody Else is Taking My Place. Arrangement and performance here are almost identical to the Francis way with oldies... the slow beat and the big chorus backing. Ray Ellis directs and Jaye sings strongly and fervently.

Another firm ballad for the turnover with Jaye singing the title philosophically. Once again orchestra and chorus pack the half with large background noise.

JOHNNY NASH

Baby, Baby, Baby; And The Angels

Sing (H.M.V. POP651)*****

FROM a dynamic start, Johnny Nash smoothes again to roll feverishly through Baby, Baby, Baby. This ballad singer is one of the most underrated on this side of the water, never yet receiving the sort of sales which he has won in the States. Maybe the live, wake-up-and-dance way he punches this half across will open more customers' eyes to the boy's virtues. Good big band accompaniment from Don Costa's musicians.

Tenny Goodman used to bring crowds cheering to their feet with this tremendous arrangement of And The Angels Sing, but to the credit of Nash and Costa, they get right away from those memories with a brand

DICKIE PRIDE

Primrose Lane; Frantic

(Columbia DB4340)****

DICKIE PRIDE puts out a version of Primrose Lane that could worry American Jerry Wallace a lot. This treatment opens with whistling and also uses the idea around the mid-mark. For the rest, Dickie sings in relaxed vein, catching the friendly romantic mood. Eric Jupp's backing helps more than a little.

Frantic, as you might guess, changes tempo and style considerably. A quick rocker which Pride chafes after the fashion of all the juke beaters who've gone before. Routine stuff, but studio polished.

BEA AND DEE

Wishing Time; Jerry

(Capitol CL15066)****

BEA and DEE—a boy and girl duet team—take a good bow with this Capitol coupling. Wishing Time.

JOHNNY NASH

Best this summer



which makes goodness known has many coverages of the number!

Accordion leads on this attractive side (Capitol CL15055)****. It works its way through via saxophone eventually. Group group used tunefully and sparingly to murmur "the chaos." Sleep Walk is a slumbering mood piece using electric guitar to provide a sliding and faintly effective rhythm nose behind the solo instrument on this aptly dream-like melody.

THE FOUR PREPS

I Ain't Never; Memories, Memories

(Capitol CL15055)****

THE FOUR PREPS go striding with a steady beat as they pack plenty of life and size into I Ain't Never. Built up by chorus assistance, the boys are in fine form here with an easy-to-remember song on show.

Been some time since they were high in the lists—with work behind it, their new one might reach the Twenty. Memories, Memories is a first, attractive country ballad which moves smoothly all the way. Tune and idea are familiar. The Preps avoid any hint of brassiness this time round, keeping everything liquid and appealing. Joe Memphis is responsible for the musical direction on this half.

DENNIS LOTIS

Who Is? You Are!; Too Much

(Columbia DB4339)****

FROM "The Love Doctor" comes Who Is? You Are! which Dennis Lotis sings enthusiastically to a stagey backing by Tony Osborne. Ballad staples along quickly but although it has the feel of good show material it might find passage difficult in the pop lists.

Dennis pitches it warmly and gains extra support from the Rita Williams Singers. Too Much works out a clever lyric romantically and Dennis puts it over in a straightforward manner. I think he could have improved on this performance by catching something of the fun in the words. Tony Osborne and the Williams singers are there again.

DEAN MARTIN

Ain't Gonna Let This Life; Maybe

(Capitol CL15064)****

DRAWLING Dean drifts amiably through the ballad Ain't Gonna Let This Life. I've already commented on the prospects of the number, with its tale of a man fed up with bachelor life. Seen to in it could go places. So could the Martin version, well directed here by Gus Levene who uses a girl group with the orchestral accompaniment. Maybe is the good olde and Dean

MY DISCS OF THE WEEK
from PLANETARY-KAHL (London) LTD.

Windows of Paris

Tony Osborne

(H.M.V.)

The Knightsbridge Strings (Top Rank)

WHAT IS LOVE?

The Playmates

(Columbia)

142 CHARING CROSS ROAD, W.C.2 — COV. 1651

BIG BAMA

"MAKE Mine Marty" — that's what the counter kids will be calling once more as a result of Mr. Wilde's new release. His coverage of "Sea Of Love" has all it needs to notch thundering royalties.

Names you may not know—Chan Romero, Eugene Church, Names you WILL know... The Coasters, Jerry Lee Lewis and Little Willie John. In this case I'd say old friends were best.

LITTLE WILLIE JOHN

Leave My Kitten Alone; Let Nobody Love You

(Parlophone R4571)***
Bouncing back into the sales reckoning comes that rhythm 'n' blues ball of fire Little Willie John. He growls and shouts his warnings on this side, while the musicians plant a muzzy backing. There's also a neat chorus gimmick from a mauling feminine group. Some whooping, hollering and squawking saxophones have their

places, too, in this steady rocker. Little Willie might be a big boy once more as a result of this one.

"Let Nobody Love You" has the slow thumping beat—it's got some strings in the accompaniment as well.

BUDDY HOLLY

Peggy Sue Got Married; Cryin', Waiting, Hoping

(Coral Q72376)***
BUDDY HOLLY had a smash with "Peggy Sue" and he hoped to follow it up with the number Peggy Sue Got Married. Coral say he taped a vocal demonstration and left it at their studios. Unfortunately he was killed before he could record it properly for them. So the album taken his tape and dubbed on a group and instrumental backing.

Number glides easily with a hiccupping commercial beat. Cryin', Waiting, Hoping has a similar feel, though Holly's voice was a little coarser on this one.

CHAN ROMERO

If I Had A Way; The Hippity Hippity Shal

(Columbia DB4341)**
CHAN ROMERO sounds neither like a Chinaman nor a South American as he sings about the slow beater *If I Had A Way*. He's a light-voiced youngster given to the odd squeal or so as he wanders through his own a single Latin kick.

Nothing slow about *The Hippity Hippity*—his heavily accented Chan bursts into a tolerable impersonation of Little Richard.

Grin And Bear It by the same composers John D. Loudermilk and Marijoh Wilkin is a bit of honey philosophy sandwiching its choruses between verses citing examples of the theme from Daniel in the Lion's Den to Robinson Crusoe.

TERRI STEVENS

Adonis; Vieni, Vieni

(Feisted AF126)***
ADONIS flows on a Latin lilt while Terri Stevens sings the song archly to Joe Leaky's orchestral and main group accompaniment. For my money it is pleasant, but not as good as the British competition provided by Pet Clark. Still, spin them both if you are doubtful.

Vieni, Vieni, which Terri offers as the turnover, basses merrily into operation on a typical Leaky sound.

SHIRLEY BASSEY

How About You; My Funny Valentine

(Philips PB1919)***
I'M assuming that these are some of Shirley's LP tracks which Philips are releasing now that the singer's gone to E.M.I. And I must say I go for them in a big way. Two fine standards on this coupling—well worth keeping.

How About You is taken for a strong swingy ride with Shirley in great voice, and the Wally Stott backing achieving polished big band noise.

That gem by Rodgers and Hart, *My Funny Valentine* attracts practically every disc star sooner or later and Shirley's version will attract old and new custom to the ballad.

RON SONE

Jenny; Why Do They Doubt Our Love

(Decca F11159)***
RON SONE (sounds like a cigarette lighter) has something slightly out of the era to go forward as he chants Jenny. Fairly mellow voice from the boy as he goes through this ballad which is not quite beat.

Why Do They Doubt Our Love steps in the trails already blazed by the "Only Sixteens." Mr. Sone receives another Gregory accompaniment as he keeps asking the questions. Not so good as the other side from both song and performance angles.

JOHNNY CASH

I Got Stripes; Five Feet High And Rising

(Philips PB953)***
THE kind of Stripes Johnny Cash has got in this quick-trotting Country and Western side are the prison stripes of his convicta uniform. Chains around his feet, too, in this gait tale.

Johnny sings his sad story most equably. It is quite tuneful, but it hasn't got the dejected mood that the lyric writer obviously sought.

Five Feet High And Rising refers to the flood waters outside the farm house. Johnny sings it in question and answer form. Better all round than the other deck and including a wry pinch of humour.

Marty beats the U.S. disc



MARTY WILDE
Sea Of Love; Teenage Tears
(Philips PB959)

MARTY WILDE joins the "Sea Of Love" sailors and, whatever his detractors may say, I think the British boy turns out a better performance than the original American hit disc. Lush backing for him as he lets the emotions pour all over the groove. Choir-like singers fly behind him —apt because there's a

D.N.T.

EUGENE CHURCH
Miami; I Ain't Going For That

(London HL8940)***
DON'T know him, but Eugene Church sounds like a coloured rhythm 'n' blues man. Has the thick voice and effortless sense of the beat. Struts his way through a vocal of Miami, then lets the piano have its honky tonk say. This one will bear watching—could come through from behind.

I Ain't Going For That is a rocker with sax and other voices

helping Church rap out the declaration. Well made and just different enough to make its mark.

THE COASTERS

Poison Ivy; I'm A Hog For You

(London HLE8938)***
POISON IVY is going to get under many customers' skins before its release is very much older on this side of the Atlantic. A zany beater which is shot through with some typical Coasters' comedy, it is certain to be another big one for the talented group.

I'm A Hog For You is a muzzy little rocker which uses the little-piggy-went-to-market theme cleverly.

JERRY LEE LEWIS

Let's Talk About Us; The Ballad of Billy Joe

(London HLS 8941)***
JERRY LEE LEWIS has the thumping piano behind him, and a girl group, too, as he chants his plea. Let's Talk About Us. A steady rock 'n' roller which starts quietly but builds well, it could be another handsome seller for the boy.

The Ballad Of Billy Joe involves a girl called Mary Ann. Came between the singer and Billy Joe—so Billy Joe got his and the singer is waiting to hang. Mournful tale which Jerry chants in country style.

BOB McFADDEN

The Mummy; The Beat Generation

(Coral Q72378)***
A GOOD butisque item from Mr. McFadden, The Mummy 'm' told, was specially commissioned by the producers of the new horror film bearing the same title. Amusing material neatly performed with a good instrumental group backing up.

The Beat Generation is not so successful, it has a Beatnik lyric which doesn't quite succeed despite the comedy interjections in hip language.

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(Continued from previous page)
and he also directs the accompaniment as Joyce goes into the Lubin-Roth number *Dear Diary*. Joyce pours out her romantic hopes to the story convincingly in a way which ought to catch teen ears swiftly.

PERRY FORD

Bye Bye Baby, Goodbye; She Came As A Stranger

(Parlophone R4571)***
BRITISH version of *Bye Bye Baby, Goodbye* and one which finds its level somewhere between the slow, soft, country treatments and the breezy Brewer side. Perry Ford whisks it along merrily to a quick beat.

She Came As A Stranger comes as a slow, romantic ballad with dragfoot beat. Perry sings this love story well, though I found it rather difficult to maintain interest after the halfway stage.

THE KING BROTHERS

Makin' Love Caribbean

(Parlophone R4572)***
THE KING BROTHERS have a steady rocker on show as they chant *Makin' Love*. Lyric's about a boy playing rummy in school to be with the girl friend.

The trio get a juke box instrumental accompaniment from Geoff Love, relying heavily on guitars. Caribbean is a revival of the old Mitchell Torok number. A South American rhythm ride for The King Brothers and they enjoy the trip.

EDNA SAVAGE

Beautiful Love; Maybe This Year

(Parlophone R4572)***
EDNA SAVAGE, backed by the Ron Goodwin orchestra, returns to the turntables with a lush, familiar melody and a strong, romantic lyric. *Beautiful Love*. The girl sings it sincerely, though I could have done with more power occasionally.

Maybe This Year (maybe next year, maybe never) is another slow romantic, this time with the suggestion of a beat.

JIMMY NEWMAN

The Ballad Of Baby Doe; Grin And Bear It

(M.G.M. 1037)**
THE Ballad Of Baby Doe is a miming ballad from the country, a waltzer sung plaintively by Jimmy Newman and chorus. *Baby Doe* is not one of the four-legged does, nor is the John Doe's baby—she was a dancing girl picked up by the mine boss—and left to a lonely death when his fortune vanished.

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"ANGEL FACE"
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SOMBRE

MILES DAVIS QUINTET
 "Round Midnight, All Of You."
 (Tin. Philips BBE12266)*****

PERSONNEL: Miles Davis (trumpet); John Coltrane (tenor); Red Garland (piano); Paul Chambers (bass); Philly Joe Jones (drums).

Two beautiful tracks from Miles' first Am. Columbia LP by The Quintet. Monk's *Midnight* gets a stark, sombre statement by Miles, which really carries the mood in keeping with what the composer had in mind. Trane's busier comments are thoughtful, yet strongly expressed. Cole Porter's *All has Miles* (continues again) underlining the melody over a 7/4 rhythm feel, which (with muted sax) for another fine solo. You appreciate the greatness and togetherness of the rhythm section when Red solos. Chambers and a slightly subdued, but still swinging, Philly Joe are first rate. Then Miles returns to repeat the theme and proving that a few notes can be as effective as a handful. If not more so.

OUTSPOKEN

THE JAZZ COMMITTEE
The Minutes; Founder Member; Board
 (Tin Decca DFE687)*****

PERSONNEL: Bert Courtney (trumpet); Don Rendell (tenor); Ed Harvey (piano); Pete Harnam (bass); Jackie Dougan (drums).

DESPITE certain critical nostalgia about his 1954 band (with Ronnie Ross and Dick Hawdon), I'm convinced this is the best band

Rendell has ever led. Or, in this instance, co-led.
 His partner, Bert Courtney, is strong, straightforward and outspoken in his comments throughout and his style has originality, an achievement in itself. Bert (and drummer Dougan) have certainly brought Rendell out of himself. His statements here are hard-hitting and positive and fluently and warmly expressed, especially on his own blues, *Meeting*, which is his longest, the best and the most relaxed track.
 I dig Ed Harvey's effective, spare yet rich-sounding piano playing very much. And Jack Dougan's lusty drumming keeps everyone on their toes. As a unit, the band has character and an individual personality.
 Courtney's *Minutes* is a very commercial, almost gospel-flavoured theme. Harvey's *Member* is a melodic and catchy as many of his earlier originals.
 All in all, a darned good British jazz LP.

WISTFUL

HORACE SILVER QUINTET
The Night Is A Thousand Eyes; Silver's Blue.
 (Tin. Philips BBE 12267)****

PERSONNEL: Hank Mobley (tenor); Donald Byrd (trumpet); Horace Silver (piano); Doug Watkins (bass); Art Taylor (drums).

THOUGH these don't match up, either in content or in musical quality, to Horace's Blue Note sessions, they are well worth the cost of the record. *Thousand Eyes* is beautiful tune with most attractive changes. Mobley and Byrd (who has intonation troubles here) have long, thoughtful, if a little untripped, melodic solos. Horace's is spare, simple and swinging. The whole side sounds a little wistful.
 The reverse is much more positive — slow, carthy, sometimes 12-bar. Doug Watkins walks firmly through it and the solo you find it very pleasant music to have around your record player in the early hours when you are too tired really to concentrate on listening too intently and she is more interested in you than the music!

So, treat this for what it is intended to be and you will find it very pleasant music to have around your record player in the early hours when you are too tired really to concentrate on listening too intently and she is more interested in you than the music!

Tony Hall

Gays and dolls are the subjects of JOSH WHITE'S sophisticated style.

JOSH SINGS
 ALL 12 VERSES OF 'UPPREE'

JOSH WHITE
Dupree Blues; Frankie And Johnny; Cotton Eyed Joe.
 (H.M.V. 7EG 8465) ****

AL LOT of critics have accused Josh White of over-sophistication. As Big Bill Broonzy said of him: "Well, you see, he sings them city blues" (as opposed to the Mississippi blues of the more carthy blues men).
 Mississippi blues tell the story of one's own troubles and hard times. City Blues more often than not tell the story of some other guy. Or doll. Or tax in the case of *Dupree Blues* and *Frankie And Johnny*, a guy and a doll.
Dupree is often called "Betty and Dupree" and the words are sometimes sung to the tune of *Frankie And Johnny*. Both are similar in many respects. A man and his girl... an injustice done... and a punishment to be endured. *Dupree* rightly takes up the whole of side one. After all, if the author wrote twelve verses do him the honour of singing them all... (or none!).
 Josh White sings the lot. On *Dupree* he is, for our turning over we find a full length version of the classic jazz ballad. And to finish, an extremely short number, *Cotton Eyed Joe*.



TRADITIONAL JAZZ
 by Owen Bryce

A record is a product which lives for a long time. It can recapture Fats' delightful piano any time I want to. My player and my records do it for me. *That's what they are there for.* Yet Galt says on their sleeve notes, "On this record we try to re-create Fats Waller, etc., etc."
 What's more this man Pete Jones has a drummer to back him up. I know what Waller made of the tunes without any assistance. Clearly there is something lacking. Fats was a complete rhythm section. Pete Jones isn't.
 Now don't get me wrong. There's nothing bad about the playing. I would love to hear this sort of music in a night club... in a concert intermission spot... at home at a party. But not on a disc when you could easily get the original version.

IN CLASSICAL MOOD... with ALAN ELLIOTT
SPARKLING MUSIC
MINIATURE

ALBINONI: Concerto A Cinque in B flat Major Op. 5 No. 1
BOCCHERINI: Minuet PARADISI: Sicilienne
ROSSINI: Sonatas for Strings No. 5 in E flat major and No. 6 in D major
HAYDN: Serenade CORELLI: Sarabanda, Giga e Badinere
I Solisti di Zagreb, conducted by Antonio Janigro
 (Top Rank XRX50)*****

I HAVE not enjoyed a new time in the way that I enjoyed this music in miniature. It is peaceful, restful, nostalgic and tinged with melancholy.
 The playing on this disc sparkles like vintage wine, especially in the two recently-discovered Rossini String Sonatas. What a find these two works have proved. The Boccherini Minuet and the Haydn Serenade, without a doubt the two played with infinite delicacy and beauty.
 The only piece that I did not care for was the Albinoni, which, I felt, lacked originality.
 The illustration on the sleeve has proved a puzzle to me. I still do not know what it is meant to represent.

CHOPIN
The Four Scherzos
 Leonard Pennario (piano)
 No. 1 in B Minor Op. 20; No. 2 in B Flat Minor Op. 31; No. 3 in C Sharp Minor Op. 39; No. 4 in Major Op. 54.
 (Capitol P5486)*****

L AN artist who I have regarded as one of the greatest interpreters of Chopin... but his performance here is most satisfying. He gives each scherzo individual attention in a way that suggests that much preparation and forethought went into this recording.
 The tonal qualities of the piano are excellent, and the balance of the reproduction is near perfect.
 I can thoroughly recommend this record for the Chopin lovers, who are always perfectionists at heart. As the acid test I suggest that they compare the performance of Pennario in the C sharp minor scherzo with that made by Horowitz some years ago. They will be agreeably surprised.

SCHUBERT
Quintet in A Major Op 114 ("The Trout")
 With Denis Matthews (piano) and The Vienna Concentus Quartet.
 (Top Rank XRC6007)*****

THIS very nearly claimed full marks, but, unfortunately, it is marred by one or two aggravating faults. There is a certain dullness about this reproduction which persists throughout; and this is combined with an unnecessary variation in the tempo.
 I think Denis Matthews is at fault in the second point. His playing is superb, but one has the feeling that he would like to get it over and done with.
 Of the five movements I would pick out the third (Scherzo) and fifth (Finale) as those which are comparable with older and famed recordings. Pleasant though these movements were, I found the violin and viola were not in complete agreement.
 On the whole it is an interesting performance if not as brilliant one and I should like to hear more on this combination.
 The programme notes on the sleeve differ, historically, from much that I have read in other sources.

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THE GREAT ARTIE SHAW
I Can't Get Started; Scuttlebutt; A Room With A View; Blues In The Night; Roubais; A Foggy Day; What An Incredible Day; My Heart Stood Still; Smoke Gets In Your Eyes; The Man I Love.
 (R.C.A. CDN 127) ****

STEP aside all those under thirty. This is music for the old folks. Nostalgic music, but not occasionally good, of course. But then nostalgic memories seldom take quality into consideration. This is the music we played with our girlfriends. This is the music we danced to during the blitz days of the war. This is the music we listened to on late night dance music programmes.
 In those days it was swing music. Now it has been absorbed into the repertoire of every palais band.
 Artie Shaw was a quaint character. Restless, dramatic. Forever announcing his determination never to lead a band again. And always coming back with a different group. And always exciting, sudden, unexpected.
 You'll hear some great guys on this trip down memory lane. Eldridge, Buddy Rich, Hot Lips Page, Billy Butterfield, Tony Pastor, Nick Fatool, Benny Kessel, John Guarneri to name but a few. In the space of six years, the period covered by this disc, he and his men went with rapidity. They did not always see eye to eye with such a driving leader as Artie.

PETE "NATURAL" JONES
Plays Fats Waller Favourites
Aln Malschwan; Twelfth Street Rag; My Very Good Friend The Moon; Basin St. Blues.
 (G.M. EXP 1093) **

WHY? Why, oh why are we constantly being plagued with one article playing the works of another article in the other's style? Don't mind this guy Pete "Natural" Jones one iota. But for goodness sake let him play his own stuff in his own way.
 Why get a lot of Fats Waller records... and I'm going to keep them. And I'm not going to buy the same ones played by the man who has someone slightly less gifted. Are you?

LEONARD PENNARIO (piano)
No. 1 in B Minor Op. 20; No. 2 in B Flat Minor Op. 31; No. 3 in C Sharp Minor Op. 39; No. 4 in Major Op. 54.
 (Capitol P5486)*****

L AN artist who I have regarded as one of the greatest interpreters of Chopin... but his performance here is most satisfying. He gives each scherzo individual attention in a way that

DECCA SIGN NEW ROCK SINGER

DECCA have signed a new rock singer, Roy Sone, who may well follow in the footsteps of Anthony Newley, who also records for them. Roy Sone is a 19-year-old actor who makes his disc debut this week with a tune of his own composition, "Jenny." He was in the recent production of "The World Of Paul Slickey," his first musical comedy role. It was a demonstration disc made by him of "Jenny" sent to pianist Joe Henderson, and overheard by Decca A. and R. man Ray Horricks, that culminated in his Decca contract.

Eartha Kitt goes into hospital

EARTHA KITT is in hospital in New York after collapsing with nervous exhaustion. Eartha opened at the Town House night spot in Pittsburgh on an eight-night engagement, but was put under medical observation after making only one appearance. "Overwork" is given as the reason for her collapse. Owners of the club were reported to have said that they were considering suing Miss Kitt for the incomplete contract.

'Newport' sold out at Festival Hall

MORE LONDON DATES

THE "House Full" notices will be up outside the Royal Festival Hall next Saturday when the "Newport Jazz Festival" package opens its 16-day British tour. All seats have been sold for the star-studded show's two Festival Hall concerts.

DISC understands that bookings are heavy for the show's provincial dates, details of which have already been published.

"Mr. Voice of America," Willis Conover, will comprise the package, which includes Dave Brubeck, Paul Desmond, Gene Wright, Joe Morello, Buck Clayton, Emmett Berry, Dickie Wells, Buddy Tate, Earle Warren, Al Williams, Gene Ramsey, Herbie Lovelle, Dizzy Gillespie, Leo Wright, Junior Mance, Art Davis, Les Humphrey, blues singer Jimmy Rushing, and British musicians Vic Ash, Alan Branscombe, Jeff Clyne, Dave Pearson and Iam Hamer.

Two extra London dates have been fixed for the "Newport Jazz Festival": New Victoria Theatre (October 3) and the following day at the Gaumont, Hammersmith.

From East End to West End

THE British musical, "Fings Ain't What They Used To Be," may be seen shortly in London's West End. Written by Frank Norman, the show, which is set in Soho, had a big success when it opened at the Theatre Workshop, in the East End of London.

Mulligan Quartet to play in Leslie Caron movie

THE Gerry Mulligan Quartet has been engaged to perform in the new M.G.M. film "The Subterraneans," which stars Leslie Caron. They are expected to start work on the film by the end of September. Pianist André Previn is to be featured in this movie. Also appearing in a new film is Debbie Reynolds. She has started rehearsals for "The Gazebo," in which she co-stars with Glenn Ford. Debbie has one musical spot in this film, a number called "Something Called Love," in which she will both sing and dance.

Patti Page for new film

American singer Patti Page has been contracted for a featured role in the film, "Elmer Gantry." This new role will give the Mercury recording personality her first film opportunity to play a straight dramatic part.

Star of A.B.C. TV's new "Boy Meets Girls," MARY WILDE interviews TERRY DENE for the September 26 show which is already "in the can" on magnetic tape. Below: Producer JACK GOOD runs through the score with BILL SHEPHERD, who directs The Firing Squad. (DISC Pics.)



THIS WAS A DREARY NEW SHOW, JACK!

Now bring back the noise

LAST Saturday was the occasion when "Boy Meets Girls," and though A.B.C. television may have arranged a long engagement, I cannot see it becoming a perfect marriage. Oh Jack, this just is not Good! What has happened to the excitement and life which you injected into "Oh Boy!" Why have you decided that at the peak of its successful career it should be replaced by a programme which is dreary by comparison?

Many thousands of teenagers must have been disappointed at the initial showing of "Boy Meets Girls," Jack, as I was. It is not a worthy sequel to "Oh Boy!" There will certainly have to be modifications to the new show if it is to enjoy a healthy run.

So Little Tony and his Brothers are top stars in Italy? True, their spot was the only one which sparked off any enthusiasm in the audience, but isn't he a Neapolitan Tommy Steele of three years ago, with black hair? Maybe Mary Wilde was lucky enough to have been chosen as the resident star of "Boy Meets Girls," but it was rather unfortunate that what could have turned out to be one of his biggest successes to date resulted in a programme with no continuity, no life, and no atmosphere.

No, Jack, no. If you think that you have found a new, successful formula for "Boy Meets Girls," you're a couple of years too early. We want noise, and plenty of it. If we don't get it, and pretty soon, I'm afraid that the silence from the applause will be deafening. JUNE HARRIS

Platinum LP for Joni James

JONI JAMES, one of the top selling stars on the M.G.M. label in the States, was awarded a platinum LP recently. The presentation was made to Joni to mark her sale of more than 1,000,000 LPs for M.G.M.

Luxembourg 'crowning'

SPONSORS of the Top Twenty programme on Radio Luxembourg are to hold a party, tomorrow (Friday), at the Waldorf Hotel, London, for a distinguished panel to select Radio Luxembourg's "Queen of Blondes" and "Queen of Brunettes."

Twenty semi-finalists will parade before the panel, which will include Alma Cogan and Anne Shelton. Part of the winner's prize will be a week-end of celebration and sight-seeing in Luxembourg.

Garmen Dragon here for LPs and a concert

NOTED American conductor of the Hollywood Bowl Symphony Orchestra, Garmen Dragon, arrived in this country last Sunday for recordings with E.M.I. and a concert at the Festival Hall. This week and most of next he will be busy on LP albums, but on Saturday he will rehearse for his concert with the B.B.C. Concert Orchestra the following day.

Part of this concert will be broadcast on the B.B.C. Light Programme between 7.30 and 8.30.

There are also plans to introduce him on next Saturday's "Juke Box Jury."

Lee Lawrence 'returns'

BRITISH singing star Lee Lawrence, who has been resident in the States for the last few years, makes an appearance on record in the newest release by the Top Rank label, his first American disc to be released here, "Be My Love."

Other names appearing on the new Top Rank issue include The Crests, who had a big hit with "Sixteen Candles," Rex Allen, Little Bill and the Bluenotes, Peter Vardas and Mel Albert.

'Juke Box Jury' panel

Panel members for "Juke Box Jury" in the near future include Bill Maynard, Petula Clark, Judy Carne, and Peter Noble on Saturday, September 19, and Diana Dors, Dickie Dawson, Petula Clark and Gery Miller the following week.

* * * * *

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