

# DISC

THE TOP RECORD & MUSICAL WEEKLY

No. 115 Week ending June 4, 1960  
Every Thursday, price 6d.

## THREE NEW POP SERIES FOR TV

### Vincent cuts first British record

GENE VINCENT has cut his first record in a British studio. Two weeks ago, under the musical direction of Norrie Paramor, Gene cut "Pistol Packing Momma," using an arrangement specially written for him by the late Eddie Cochran. On the disc, which has a brassy background, Gene duets with himself. Flip side is "Weeping Willow," a slow ballad with a beat, and of the two sides Vincent's personal favourite. The disc is due to be released on June 10.

### Dragon on BBC

AMERICAN conductor Carmen Dragon, who records for Capitol, and for some time directed the Hollywood Bowl Symphony Orchestra, is to lead the Pro Arte Orchestra in a series of two programmes to be televised by the BBC. The first programme with the Pro Arte Orchestra will be televised live on June 12. It will consist of light music, based on Dragon's own arrangements. The guest on this date will be Jacqueline Delman. The second, and final programme, is tentatively scheduled for showing on July 10. Each programme will last for 45 minutes.

THE BBC, ATV and ABC all have plans to launch new series of pop music programmes, Russell Turner, responsible for "6.5 Special" and "Juke Box Jury," is to launch a series for BBC television called "Sugar Beat." The series, which will run for 13 weeks, will take over from "Tempo 60," due to finish its present run at the end of July. "Sugar Beat" will start on Friday, August 5, at 7.30.

ATV are to start a six-week series to be produced by Jo Douglas.

Titled "Tin Pan Alley," the shows will drop into a 6.30 time slot each Saturday, commencing on June 25, and it will feature a big band sound with vocalists.

Ted Heath and his Orchestra have been offered one of the programmes, and it is thought that the show will include one big band a week, with the accent on a big sound.

After the "Tin Pan Alley" series, ABC Television plan a four-week series entitled "Riverboat Shuffle," which will be in the 6.30 period vacated by "Tin Pan Alley."

Russell Turner, revealing his plans for the BBC series, said: "Although 'Sugar Beat' is to be a fast moving musical show, I am not seeking another 'new sound.' I intend to produce a distinctive one, with the accent on quality, both in the numbers selected and the musicians."

"I will use the world's great standards and the best of the current pop. The orchestra will consist of eighteen pieces, fronted by Johnny Spence, and I will include two vocalists, Paul Hanford, who has recently signed with Parlophone, and Sheila Southern."

"At present, I do not intend to regularly use any guest artists, but top stars may be invited to appear from time to time. My basic aim is to try and create my own stars from the series."

ABC's "Riverboat Shuffle" will introduce music on the river, with the accent on jazz and is due to commence its four-week run on Saturday, August 6—the day after the initial showing of "Sugar Beat."

## The Beverley Sisters

### STRAIGHT TALKING

### Jerry Keller and the Army

(See page 7)



### Fury plans to sing blues

BILLY FURY . . . he can only relax when he writes.

BILLY FURY, the 19-year-old rock singer from Liverpool, enthused: "I must be Britain's number one fan of the blues." And he added: "In time, I would like to develop into a blues singer." Does this mean that Billy is willing to forfeit the rock field in which he found fame? "Good heavens, no," he said: "But I can't sing rock all the time, and I would like to become more versatile." Recently, Decca released Billy's first album, "The Sound Of Fury," on which he sings ten of his own compositions in a session taken by Jack Good. "I've never enjoyed myself so much

as when we did this album," said Billy. "The accompaniment was hand-picked, and in all, we were in the studio for nine hours." "For this album, I have included two blues numbers, and some songs with a country and Western flavour. I was happy with the overall result, particularly with the blues songs, "Phone Call" and "Since You've Been Gone"—and now my ambition is to record an EP of standard blues numbers." "I am very fond of writing songs, and usually work at about six at a time, which I am doing at present.

I find that by writing, I can relax more easily, and when working, I live in a world of 'mania music.' "This is why I like the blues, and particularly Ray Charles, for whom I have a great admiration. There is so much feeling in Charles's music, and like him, I feel everything I am singing." We haven't seen Billy Fury perform a blues number yet on "Wham?!" but Jack Good has promised to let him sing the Charles hit of "What'd I Say," and also the Barratt Strong "Money."

(Continued on page 16)

# THE SOUND OF FURY

LF 1329

and Billy's current hit single  
**THAT'S LOVE**

**BILLY FURY**



THE DECCA RECORD COMPANY LTD.  
DECCA HOUSE, ADELPHI WAREHOUSE, LONDON W.C.2



# FOLLOW FORD TO THE TOP

DISC'S  
third  
Vocal  
Group  
Contest

## Great chance for new talent

FOR the third successive year DISC is organising, in conjunction with the Soho Fair, the fantastically successful Vocal Group Contest, in which a chance in a million is given to one or more amateur vocal groups to take the first and most important step on the road to the top—a recording test. That is the main prize offered, but, in addition, DISC will present its Silver Challenge Cup.

Last year's winners were Emile Ford and The Checkmates, until then completely unknown. From that start they have rocketed to fame.

The contest is open to any amateur group, of any size, in the United Kingdom. The finals will be held at the Lysbeth Hall, Soho, on July 10, before a panel of well known show business people, TV producers and recording personalities.

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



EMILE FORD—DISC's contest put him on the road to fame.

## They don't sing rock any more

Elvis has, I think, a voice well in tune with his face, and so did the late Buddy Holly.

But next time you hear a new singer, try to picture him in your mind before you see any photographs, and see how wrong you can be.—ARTHUR CORLETT, 131, Thornton Road, Bootle, 20, Lancs.

PRIZE

LET'S end all this talk of rock and roll being dead. Of course, rock as such, is dead, but the main ingredient is still going strong. That ingredient is the beat.

Look at the pop scene today, compared with a few years ago. Then we had Bill Haley, Little Richard, Freddie Bell and a rocking Elvis. Now we have Duane Eddy, The Everly Brothers, Ricky Nelson and a bratty Elvis.

If you compare the records of these stars, you will see the difference, and even "The Explosive Freddie Cannon" has more beat than rock.—FRED BROWN, 19, Beech House, Lordship Terrace, Stoke Newington, N.16.

### JUST SINGS

WHAT has happened to all Jimmy Young's fans? Jimmy is still tops with me, and I wouldn't miss one of his records for anything. His latest, "Just A Little More," backed with "If Only You'd Be Mine" is as good, if not better, than any in the current hit parade.

Jimmy hasn't got a gimmick, he just sings, and well he does it. His style is similar to Perry Como, and it wasn't so long ago that every record he made was a hit.—JOAN BROWN, 43, Longden Coleham, Shrewsbury, Shropshire.

### DISAPPOINTED

I WAS very disappointed when I heard the latest Marty Wilde

release, "The Fight," for I felt that this was not up to Marty's usual standard.

Marty's previous record, "Johnny Rocco," greatly appealed to me, although it did not seem to make much of an impression on other record buyers.

I sincerely hope that Marty's popularity on discs is not dwindling.—BARRY NYE, 2, Pembroke Avenue, Hove, 3, Sussex.

### ANNOYED

I HAVE been repeatedly annoyed on hearing a new record on the radio, not to hear its name mentioned at the end of its play.

This is most frustrating. Is it not possible for the disc jockeys to mention the name and artist at the end?

If it is a question of time, surely it is better to give the title at the end, rather than the beginning.—ROGER MALE, 215, Sovereign Road, Erdington, Coventry.

### THE SECRET

ACCORDING to Mr. C. Perry (DISC 213/60) a star is someone who is constantly in the Top Ten. I think he is more than that.

He is a personality who stands out among the masses of honest-to-goodness triers, but not because of any single hit record, a successful TV series, a much published film debut or even a successive string of hit records.

He is a star because he has that special indefinable touch of magic, that sparkle, and that extra ounce of zest.

It is this "special something" that is the secret of stardom.—WILLIAM LESLIE, 91, Twickenham Road, Kingstanding, Birmingham, 23.

### TOP GIRL

KATHLEEN M. JUDKINS (DISC 213/60), thinks that Anne Shelton is one of the very few female singers who can sing a ballad well.

May I point out that Shirley Bassey has been voted Britain's Top Female

### THE MACRAES ARRIVE—IN STYLE!

Over here for TV dates are husband and wife singing team Gordon and Shirley Macrae, and in case anyone should forget that he appeared in the film of "Oklahoma!" Gordon drove up to a Press reception last week in "A Surrey With A Fringe On Top"!

Singer, and is the only one to have had two records in the hit parade at the same time—"As I Love You," "Kiss Me, Honey, Honey, Kiss Me."

If Miss Judkins still maintains Miss Shelton is the number one singer in this country, I suggest she listens to Miss Bassey's latest recording, "With These Hands"—D. TIZZARD, 45, Crayle Street, Britwell Estate, Slough, Bucks.

### WRONG STYLE

I AGREE entirely with Jack Good when he says that Ricky Nelson's new release, "Young Emotions," doesn't suit his voice. An artist with as good a reputation as Ricky can afford to experiment with a new style once. Now we have seen the result. I, for one, prefer the old Nelson touch.

His latest LP, "Songs By Ricky," is a magnificent example of what he can really achieve in his own style, with the dynamic backing of the bass and drums, and James Burton's wonderful guitar work.—STEPHEN MIDDLEY, The Grange, The Mint Yard, Canterbury, Kent.

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

## Do you mind the stars being married?

### £5 for the best letter

DO the fans mind their favourite singers getting married or are they secretly jealous of his family?

Could one of the reasons that Marty Wilde has not had a hit disc lately be because he married Joyce? A film star can marry any number of times without seeming to damage his career. But does marriage for a pop singer spell disaster?

Send us your views to "Should a pop star marry?" DISC, Charles Buchan's Publications Ltd., 161-166, Fleet Street, E.C.4, to arrive not later than first post Wednesday, June 15. Five pounds will be awarded to the reader who sends in the best letter, and an LP of his or her own choice to the runner-up.

## Post Bag

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

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

Bonus winner for May is: John Moore, 100, St. Catherine's Crescent, Dykehead Shotts, Lanarkshire.

### FOLLOW-UP

LAST year, in a letter to Post Bag, I congratulated Frankie Laine on his Western disc, "Rawhide," never realising that it would go to the top of the charts.

Now, as a great follow-up to this disc, I have an idea for an LP, which could consist of the many Western hits Frankie has recorded over the years, including "High Noon," "Cool Water" and "Mule Train."

—PAUL HARRISON, 75, Saffron Avenue, St. John's, Woking, Surrey.

### BACKFIRE

I READ with interest Jack Good's article regarding studio accountants. Although this may be a good thing from the record companies' point of view, the artist concerned might find that the echo effect, or the tape delay employed on his latest hit disc, could backfire when he has to make a stage appearance.

Fans are apt to feel cheated, and leave the theatre shaking their heads, wondering why their disc idol doesn't sound the same as he does on their record player.—F. G. DELLAR, 168, Braemar Avenue, Neasden, London, N.W.10.

### NOT SO OLD!

HOW many readers have ever stopped to think whether the voice of a certain personality matches his or her face.

For instance, every week in DISC we see the face of Jack Good, but when I heard his voice on Radio Luxembourg, I was amazed.

Until recently I also thought that Jack Scott was "an old man," until I was shown his picture.





# RICKY NELSON

YOUNG EMOTIONS

LONDON

45-HLP 9121 45 rpm

## AMERICAN

## TOP TENS

## JUKE BOX

These were the ten numbers that topped the sales in America last week (week ending May 28)

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

### ONES TO WATCH

Swinging School	Bobby Rydell
Wonderful World	Sam Cooke

Based on the recorded number of "plays" in Juke Boxes throughout Britain (for the week ending May 28)

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

Published by courtesy of "The World's Fair"

# VAUGHN MONROE

BALLERINA

LONDON

45-HLT 9123 45 rpm

## KENNY LYNCH — THEY HOPE HE'LL BE

# A second Sammy Davis

A SMALL office in London's West End is full of high hopes. Behind their desks two men, Maurice King and Clive Sharpe, plan, scheme and keep their fingers crossed. They think they may have a second Sammy Davis Jr. on their books.

His name? Kenny Lynch, 22-year-old coloured singer who made his disc debut on HMV recently.

Don Nicholl classed the record, "Mountain Of Love," as "ordinary" in "Disc Date," a rating which pleased the people behind Kenny.

"We don't want him to be a sensation now, but in two years time I think it will be conceivable to compare him with that greatest of all artists, Sammy Davis," says King.

What's the boy got? "An ability to be a performer and entertainer," agree King, Sharpe and Shirley Basse, who discovered him.

It was actually Shirley who signed up Kenny and made all the arrangements for him to have a disc audition at EMI after seeing him sing at a club. When everything was fixed Shirley then put him in the care of King and Sharpe.

### Not worried

During the next nine months at least Kenny will be trained as a performer. His singing will be improved and he will be taught to dance and present an act. If TV offers come along they'll be accepted; if they don't no one is going to worry.

Said King: "We're taking a long term policy with this boy. It will take time, but we intend building him into a performer. We're not interested in having a two hit record wonder who will be forgotten next year."

"It's performers who make money, real money that is. People like Shirley are filling theatres these days, not rock and roll kids."

Kenny is the brother of Maxine Daniels, who, until she married, had been making a name for herself on discs.

It was when Kenny was only 12 and watching his sister sing in a club that he was persuaded to make his singing debut. Said Kenny, thinking back to the start of it all: "My cousin pointed me out to the owner of the club and said, 'He can sing, too.' The only place I'd sung before that was in my bath, and I certainly didn't want to sing in the club because I was

afraid to stand up in front of all those people."

However he did sing, was a success with the audience and while still at school joined a band which his singing sister was also with, The Johnny Dalton group.

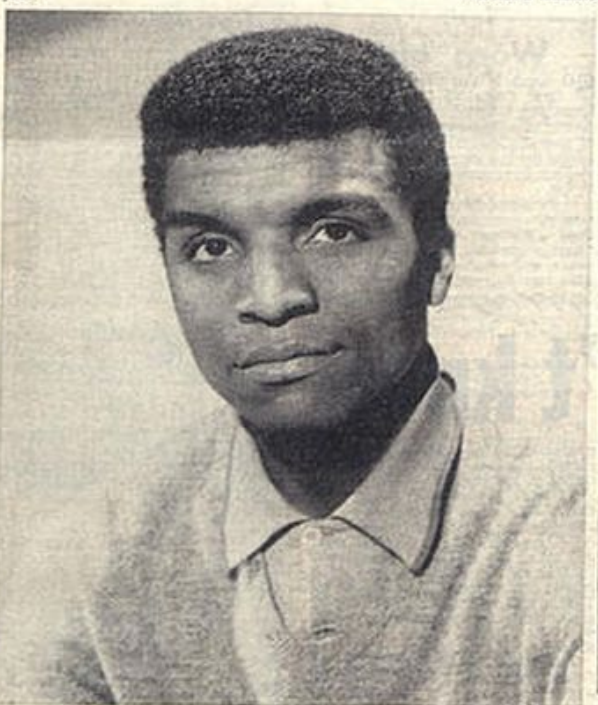
Kenny left school when he was 15 and became an apprentice to a tailor, and then went into a boiler insulating job.

He was 17 when he joined Bob Miller.

In spare time gigs, he had spells with Jimmy Phillips and his band, Geoff Taylor, Phil Moss and a two year stint serving Her Majesty in the Army.

After his National Service Kenny returned to his gigs with local bands, cabaret and club work, and for the last 18 months he has been "running the musical side of things at Sammy McCarthy's pub in Stepney."

Richard Adams



# TOP TWENTY

Compiled from dealers' returns from all over Britain  
Week ending May 28, 1960

No change for top two... but Brenda Lee and Cochran are challenging

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

### ONES TO WATCH

You'll Never Know What You're Missing	Emile Ford and The Checkmates
Lucky Five	Russ Conway



records present

## MIKI & GRIFF

"Long Time To Forget"

PYE 7N 15266 (45)

THE WALLY STOTT ORCHESTRA & CHORUS  
Theme from "The Unforgiven"  
PYE 7N 15271 (45)

Pye's Newest Star!

## GEORGE FORMBY

"Happy Go Lucky Me"

PYE 7N 15269 (45)

## BOBBY DEACON

"A Fool Was I"

PYE 7N 15270 (45)

ROCKIN' RED PRICE

"My Baby's Door"

PYE 7N 15262 (45)



## CABLE FROM

Wired by MAURICE CLARK

## AMERICA ★

WINK MARTINDALE... he's done a fine job reading Lincoln's famous Gettysburg Address. It could easily be as big as his "Deck Of Cards."

# Music men plan to drop the '45'

AT one time it was 78 rpm, 45 rpm, and 33 1/3 rpm, and a year or so ago the record companies decided to do away with the 78s. Now it seems that in three or four years the 45 rpm will be a thing of the past, and only 33 1/3 will be used for singles as well as LPs. This was one of the main things brought up at the recent Music Operators Convention in Chicago.

The solution to the falling single sales was ultimate conversion to the slower speed. This would, of course, save all the time fiddling with the speed changes on the record players and even keep the cost of these down. All the top recording companies have been approached on this, and all are willing to conform.

Ray Rappa, young man who recently won the All Air Force Talent Contest, has his first disc out this week on the Army label. Arrangements for his first record were in the very capable hands of Richard ("Mack The Knife") West. Main title is "High Tide."

Jon James was chosen as the "Catholic Entertainer of the Year" by the Seton Hall University Club. This is one of the highest non-ecumenical honours that can be paid to a performer of the Catholic faith.

## Julie at home

I HAD the greatest pleasure in attending Julie London's last album session which was held in the living room of her own home. Apart from the recording staff and a few friends, I was the only

columnist there, and what a wonderful evening it was. After a few drinks and when everybody was nicely relaxed, Julie started to cut the album you will soon be hearing called "Julie London At Home." What a disc this is. You actually feel as if you are really in the room with her.

Great hopes are being held here for Lonnie Donegan's new disc release on the Atlantic label, called "Take This Hammer." It's one of the titles Lonnie cut while visiting the States in March, and could be as big as "Rock Island Line" which was such a seller for him here a few years ago.

Japan's top singer Jimmy Shigeta,



JULIE LONDON

has cut his first LP in America. It's called "Scene One" and has some lovely backings by Axel Stordahl.

Many of the big record companies here are trying to fix a copyright on discs, to try and put a stop to the cheaper labels copying notes for note the arrangements and in most cases getting an unknown singer to mimic the original artist, and then selling them for half the price.

## NO SINGLES

A WONDERFUL star you have heard very little of is Roberta Sherwood. She doesn't sell a lot of single records, but concentrates mostly on albums. But her new disc for Decca Records may change all that. She does a wonderful job on "Ace In The Hole" and "Heart Of My Heart." I have seen Roberta work many times in Las Vegas and I say she is just fabulous. Hope you get a chance to hear her soon.

When Abraham Lincoln made his famous Gettysburg Address, little did he or anybody else think that one day it would be made, almost into a popular song. Wink Martindale has done a fine job of reading this great speech to a background arranged by Billy Vaughn similar to the "Battle Hymn Of The Republic." It could easily be as big as his "Deck Of Cards"—it's already started to get a lot of radio plays.

## Worn out

SO good is the new record by Don Costa of "The Theme From The Unforgiven" that United Artists have had an extensive supply of new discs sent to the DJs who, during the last six weeks of constant playing, have worn out the original copies.

Professional Music Men Inc., the song-pluggers association, awarded Fred Waring its first annual "Apollo" for his work in fostering music and song during his career. This award is expected to become



as important to the music business as the "Oscar" is to the film world.

Dorothy Squires picked up the telephone in her Hollywood home the other day, to hear somebody singing at the other end "I'm Walking Behind You." It turned out to be one of her biggest fans, Elvis Presley, who was calling to ask Dot and husband Roger Moore to a party he was giving during his visit to the West Coast.

Decca Records gave what must have been one of the most unusual parties the business has ever known. It was to launch Sonny Burke's new recording of "Hennessey" from a popular TV show of the same name. The date of a luncheon party in Hollywood with everybody going "Dutch-Treat" in keeping with the new ruling that all DJs and journalists must pay for anything given by a record company. Prices were as follows: Lunch 24 cents (2/3d.), drinks 1 cent (1/3d.) and the disc itself 45 cents (3/3d.). All the money was then given by Decca to

the Hope Chest Fund.

Nine new numbers are being added to the score of "Meet Me In St. Louis" which already boasts such hits as "The Trolley Song" and "The Boy Next Door." For this first production on stage of the MGM smash musical.

## New contract

LOU MONTE, who has just signed a new contract with Roulette, is on a nationwide tour promoting his first single for the label, an up-dated version of "Darktown Strutters' Ball" and meeting with a terrific success.

Since the big success of "He'll Have To Go" and "He'll Have To Stay," which are really country and western songs. Everybody is madly looking for more material like this, and even some of the C and W singers are getting general release and promotion which they have never had before. Lots of fan clubs here are selling or giving away the singing idols' neck-ties as prizes.

# TONY OSBORNE: I don't know why we're best

"ONLY British musicians seem able to provide the string backing I want. That's why I come over here to record whenever I can." So said Connie Francis when she arrived here a few weeks ago for TV dates and to cut three new albums for EMI.

But what makes them so good? Said Tony Osborne, the arranger-conductor who has been working with Connie on the new LPs. "There certainly is a difference in sound between an American and a British section."

"One theory is that the difference is in the construction of the studio, and

by Brian Gibson



"Is my tie straight?"

how old it is, has an effect on the acoustics. I think that's quite a possible explanation. Another is that American studios are over-heated and the air dry. That could have an effect, too.

"It certainly can't be on account of the players over here being mostly of European extraction, because there are a lot of Europeans in America."

"I think the only way we'll ever find the answer is to take one of our orchestras out there."

"But generally the standard of musicianship in Britain HAS improved tremendously although we still lack good rhythm. The Americans can beat us on that, perhaps because their public expects and demands it. Over here there's not that same demand."

"One thing I have been very pleased about, and that is, that these numbers on the Connie Francis albums are comparatively new. Most LPs put out these days contain the old, old standards and they are being done to death."

"I think we've just about reached

saturation point and it's time we started thinking about what we'll record in ten years' time."

"There's a good story which illustrates how those old standards can become a nuisance."

"A man walked into a record store and asked for an album, any album, he told the assistant 'As long as it doesn't have Fanny Valentine on it.' The people who buy albums anyway are usually more discerning than those who buy singles, that's why they should be given something fresh."

Tony's own ambitions lie in the field of musicals. "I'd love to write a good musical," he said, "but it's such a risky proposition these days."

"There are people in this country who could write some great shows but it would mean such a demand on their time that they'd feel it wasn't worth it. You'd have to take about a year anyway to produce a good show and at the end of it you'd probably end up with nothing."

"The public has become very blasé these days, what with television and records, and you've either got to be terribly talented or give them something completely different to win them over."

"As far as writers are concerned we've got some good ones. I think Lionel Bart will emerge as the best writer we have ever produced in this country, particularly where lyrics are concerned. Michael Carr is another great writer."

Despite the ambition, Tony Osborne won't be writing any musicals for some time to come. "With my recording and television work and composing there just isn't time, but I might find it one day."



TONY OSBORNE—"I'd love to write a musical."



ANOTHER 'WILD ONE' FROM



# BOBBY RYDELL

## Ding-A-Ling

COLUMBIA 45-DB4471



The **Best** in  
pop entertainment

FROM



The greatest  
recording organization  
in the world

# DICK CARUSO

Two long years

45-MGM1577



# DANNY DAVIS

You're my only girl

PARLOPHONE 45-R4657



# LAURIE LONDON

Banjo Boy

PARLOPHONE 45-R4662



# The PLATTERS

(I'll be with you in)

Apple Blossom Time

MERCURY 45-AMT1098



# FRANK SINATRA

River stay 'way from my door

CAPITOL 45-CL18135



'ROCK!' EXCLAIMED THE HON. R. BIGHAM  
'and ROLL' IS WHAT MY MUSICAL NEEDS...

# Danny Rivers moves in with Society

by  
**JACK GOOD**

producer of Wham!!

THE Hon. Richard Bigham had written a musical comedy. He had assembled his cast from among his friends — including a countess, a stockbroker and a lawyer—he hired halls in various suburbs of London, for the presentation of his show, in aid of the World Refugee Year. He set about teaching his recruits to sing. He nursed them, rehearsed them, and then he gave out the news.

"Mayor's Nest," a new musical comedy by Richard Bigham, will have its premiere in Dobby Hall, Southwark, on May 31.

The announcement was greeted with silence. "Humm," mused Richard gloomily, "the show must lack some ingredient that would capture the public imagination." For some days, he considered his problem and then "Eureka!" the answer came to him.

"Rock!" he exclaimed, "and Roll!" Never have the words been more beautifully enunciated. Feverishly our author set to the task of rewriting.

Part of the distinguished cast would now appear in jeans and sweaters. The heroine became a waitress in a rock and roll coffee bar.

So far so good. But which of the cast could actually sing this sort of music? None, it was discovered.

The Hon. Richard Bigham took the step of introducing into his cast a real, live, rock and roll singer... Danny Rivers; the boy, who, after a one minute and forty seconds appearance on "Wham!!" was voted to the incredible position of number 4 on the "Wham!!" Top Ten.

Sickers were plastered over the original posters announcing the guest appearance of Mr. Rivers. But what an extraordinary audience resulted—50 per cent

House and Gardens and 50 per cent "Wham!!"

This, I would have given almost anything to have seen.

I shall bring you a report of the second performance, however, and this should be even more amusing—it comes from Leyton, in the East End of London.

LITTLE TONY claims that his English is improving. I'm glad. It's about time.

But the other day I heard how Tony and a friend drove past a fruit-seller's stall.

The friend suggested that Tony should go and get a half a pound of cherries. Tony got out and disappeared round the corner to the stall. Ten minutes later, he hadn't reappeared. Fifteen minutes and still no sign.

Worried, the friend went in search. There was Tony watching the man

shovel cherries into a carrier bag that was already overflowing. Tony had asked for ten shillings worth of cherries, ten shillings being, as he explained, "half a pound."

## Sold on Kidd

THE other day I had a rush copy sent to me of the new disc made by Johnny Kidd, who is one of my favourite British recording artists. It was called "Shakes." It is a slow, powerful rocker.

The guitar work on it is particularly good, and I reckoned that Johnny stood a fair chance of making the charts with this one. Then, like a bolt from the blue, I heard that the record company had decided not to release the disc.

Can't think why that should be. In any case, I am so sold on the song and Kidd's performance that we shall be doing it on "Wham!!"

## Friends

TWO of the greatest friends among pop singers are Little Tony and Adam Faith, so I suppose it is not so very surprising that Adam's latest girl friend seems to be Connie Francis, who is a great fan of Italian music, whilst the girl seems around with Tony these days is Carole White, who shares Adam Faith's first screen kiss in his new picture.



CAROLE WHITE... seen around with Little Tony.

**Jerry Lee and  
Fats make it a  
red letter week**

FOR my money there's nothing in the garnet of rock 'n' roll instruments to compare with the thumping piano. That's why I always look forward to a new release by Jerry Lee Lewis or by Fats Domino. This week is a red-letter week, because there's a new disc from both of them. And both are good.

The Jerry Lee Lewis disc is the best one we've had from him for a long time. It's called "Baby, Bye Bye." It has all we expect from JLL, plus a swinging gospel-type choir.

Domino, of course, is by far the more consistent of the two artists, and here he is, true to form, with a couple of winners—"Before I Grow Too Old" and "Tell Me That You Love Me."



**The series  
where the  
stars say  
what they  
feel**

**STRAIGHT  
TALKING**

from THE

BEVERLEY SISTERS

TEDDIE

JOY

BABS



# The flip side can be a nuisance if it is too good

WE often wonder whether one day it will be possible for recording companies to bring out one-sided discs. If ever they did, we'd back them all the way. But we realise it probably wouldn't pay.

The fact is, as far as we are concerned the "other" side of a record can prove to be an awful bother and if it's too good, it can actually PREVENT the top side from getting to the hit parade!

Firstly, the record buyer usually only wants one particular song and isn't really interested in buying the other side as well.

We've found, in our experience, that the flip-side can do a lot of harm by detaching DJs from plugging the top-side.

Some time ago, we recorded a song and worked like demons to get it into the hit parade. It was made difficult, as half the DJs played the "B" side. Neither side was a hit until a year later, by public demand and no plugging, the "B" side finally made itself into one. The title—"Sisters."

## Side was too good

Then we re-wrote and recorded "Greensleeves," backing it with our new arrangement of "I'll See You In My Dreams." But look what happened to that in America!

The "B" side was too good—so good in fact that the DJs were playing it too much and our plugs were being halved for "Greensleeves." "Dreams" got to No. 7 in Chicago and was stealing so much limelight from "Greensleeves" that we had to beg them not to play it at all!

Our present recording, "Greensleeves," is being played all over the air waves, and only in Scotland are they featuring the other side, which is "The Skye Boat Song."

Our record distributors in the USA, are always demanding that we make a few "dull" songs that they can put on the "under-side" of our releases.

We're not sure whether other recording artists feel the same way. So what do you think—one-sided discs at, say, half the cost?

We have often been asked what we feel is wrong with so many pop singers and we could say that it is a pity that some of them seem to lack

imagination and obviously don't work hard enough behind the scenes.

There are hundreds of beautiful songs, but they choose the same old standards, the hackneyed ones. They obviously copy someone else, whereas we try to be a little different.

We're always being asked: "Where on earth, Bev, do you find all these unusual songs?"

The only answer is that we've found them because we're constantly on the hunt for them—they don't often fall into your lap. And we work on a mediocre song until it's good enough to perform in public.

## Know your limitations

It's very important for an artist to know what they want emphatically. They should explore their possibilities but recognise their limitations.

So many artists who are often promising enough to be given their own television show flop because they allow themselves to be produced badly.

Surely they themselves should know best which numbers they can sing well, what clothes they should wear and roughly what shape the show should take.

If they are worthy to be called stars they should know these things and one should have little sympathy

for them if they don't come off as well as they expected.

People often ask us if we three ever have any disagreements. "Surely with all this enforced togetherness it must get difficult," they say.

Well, the truth is, we are alike, but we discuss everything at length. There is no boss. Neither do we necessarily go by a majority vote.

If one of us thinks one thing and the other two do not agree, often the one on her own can swing the other two right round to her way of thinking if she feels strongly enough about it.

Naturally, we are pleased—and they say we should be proud too—that in an age of male rock 'n' roll idols, we have stayed right at the top.

## We never let up

But we do work extremely hard. We never let up and that certainly has something to do with it.

Of course, we love music and the theatre. Every single disc that gets into the top ten we three love—and we can usually understand why it is there.

Now that we have concluded our happy season at the Palladium, we are preparing for another bumper summer season this year in Southsea for Harold Fielding.

This is our fourth season for him and he says advance bookings convince him that it will again be a record-breaking season for us.

We hope that our record of "Greensleeves" does as well (or even half as well) as our two last issues, "Little Drummer Boy" and "Little Donkey," and we hope you like it.

What's more important, though—we hope you'll continue to like us for a long time.

**NEXT  
WEEK**

**RONNIE HILTON**

## ALONG THE ALLEY

### NEWS FROM THE STREET OF MUSIC

**B**UDD MUSIC recently celebrated its second anniversary. It is one of the Florida Music group of companies run by publisher and jazz impresario, Jeff Kruger. His partner in Budd Music is ace American songwriter, Buddy Kaye, who created a stir with his forthright, well-informed remarks in a recent "Juke Box Jury," and also made some pungent comments on the pop music scene to a DISC reporter last week.

Three of the Budd Music releases are Bert Weedon's "Blue Guitar" on Top Rank, and "Lonely" song by Chris Wayne and the Nicardi Brothers on Decca and an EMI label respectively.

Jeff and Buddy paid a flying visit to Germany a short while ago, and obtained the rights of what promises to be their biggest number yet. It is called "Banjo Boy," and is topping the German hit parade right now. It will be published by Florida Music over here, and a formidable line-up of records of the number were released on Monday this week.

They include veteran George Formby (Pye), Valerie Masters (Fontana), The Raindrops (Oriole), Laurie London (Parlophone), The Knightsbridge Chorale (Top Rank), Art Mooney (MGM), the McGuire Sisters (Coral), Dick Wolf's orchestra (London) and the Honey Twins (Polydor). That is a whole lot of banjo boys (and girls), and apparently there is still more to come!

Other forthcoming numbers are Tony Martin's "For This I Was Born" on RCA, Pat Boone's "We Love But Once" and Bobby Darin's "Hear Them Bells" on London, and "Waiting For Fall" by Tab Hunter on Warner Bros.

**R**OBINS MUSIC, who scored a notable success when "Looking High, High, High" came second in the Eurovision Song Contest, have been reaping the benefits of this distinction ever since.

Bryan Johnson's Decca disc has naturally proved very popular, the song has won abundant radio and TV plugs, and looks like remaining high, high up in the lists of best-selling sheet music for some considerable time. Which is no more than it deserves.

Hal Shaper, of Robbins, has been telling me about other current items from that company's catalogues. Ernie Fields' modern revival on the London label of the oldie "Chattanooga Choo Choo" registered well over here even if it didn't quite equal the success of the original Glenn Miller version.

**DICK JAMES** of the Bron Music group is having a Paul Anka season just now. Three more of this talented youngster's songs are imminent in the British record world. "Teddy," recorded by Connie Francis but not yet released here, has neverthe-



PAUL ANKA . . . three more of his songs.

less been covered remarkably well by Donna Douglas for Fontana.

Then there's "Where's My Love?" sung by Pex's new vocal discovery Bobby Deason, and re-released last Friday. And Paul himself can be heard singing the third of his current compositions next week when Columbia release his disc of "My Home Town," a bright little calypso.

Bron are also pleased with The Fleetwoods' recording of "Run-around" on Top Rank. This song first appeared about six years ago as the flipside of Dickie Valentine's "Mr. Sandman" on Decca.

NIGEL HUNTER.



# WHY JERRY DOESN'T THINK YOU'LL FORGET



JERRY KELLER . . . he hopes the fans will stay with him.

**JERRY KELLER** was in thoughtful mood. "Of course it's a worry having to go into the Army," he said. "I may not be a singer when I come out—but if I'm not, it won't mean the end of me in show business."

This is the modest and frank opinion of this likeable young singer who, after his current visit to Britain, will be joining the U.S. Army for 18 months.

Keller is no Elvis Presley. His popularity is bound to decline, and after his demob, he may well have to start all over again.

"As soon as I get back to the States, I will make sure that there are at least 16 records in the can before I report for duty, so that as far as discs are concerned, I shall be all right."

"The trouble is that, apart from when I am on leave, I won't be able to plug the discs and make personal contacts with the DJs, which is so much more important in the States if a disc is going to be a good seller."

Jerry is an exceptionally sincere person. "I know my Army service will do me harm," he told me. "But I can't honestly say that I want to wriggle out of it. I have had success because I have been able to do as I like. I have freedom."

"And I know that my freedom and success is only because people before me have given 18 months or more of their lives to defend it."

If Jerry was one of the usual one-record stars, the Army would be the end of him. But he is not. He is modest, honest, and makes no attempt to sell himself as a great star or a great singer.

His fans—and there are 100,000 of them in America—like him because he is Jerry Keller. If he was a juggler, he would still have his fans. "I honestly think that the fans, or friends as I like to think of them, are interested in me and my career

**Jerry Keller** talks to John Wells about the eighteen months he will spend in the U.S. army

rather than in any special thing I do.

"These people are really a part of my career, and they know that they are helping to shape it not only by their loyalty, but also by their advice."

"At home, it does not cost a thing to be a member of the club. We never try to tell them what a wonderful star I am, or how every record I make is bound to be a hit."

"These high-pressure publicity gimmicks only end when the bubble bursts, as it might now that I am going in the Army. The fan who only stays with you because you beatwash her into thinking you're the tops is no good to anyone. They leave you as soon as you make one mistake

## BE HONEST

"But be honest with them, treat them as adults and admit that you do make mistakes—and I have made some big ones—and they really become a loyal band of fans, friends in fact."

The literature which goes out to Jerry's fans in America is attractively presented and contains phrases like these:

"We of his club have been helping him to develop . . . I can't tell you that every record will be a smash hit . . . If you think you would be interested in working with us . . . I promise you a genuine thrill in feeling that you have had a part in his career."

One of the pleasures of being a member of Jerry's fan club is listening to his discs . . . before they are released. Advance copies are sent to various club headquarters and the fans are asked to meet and listen to it.

"We take their advice and suggestions very seriously," said Jerry. "This isn't just a gimmick. If it was, it would be a very expensive one, because I have to pay for it."

"They really do send constructive criticisms and that is, I think, because we always treat them as adults, with an adult's reasoning."

"Sometimes I have to write to them to ask them not to send me a letter quite so often. I explain that I just can't cope with all their letters. They do not mind at all if the problem is explained to them."

This attitude of Jerry's fans is one of the things which he hopes will prevent his Army service being the end of a career.

"They are so wonderful and loyal I think they will stay by me," he said. "And if after 18 months, there is no demand for a singer like me, I think they would stay with me whatever I do."

"If I tried to get into films, they would still be with me. And of course, it is never so difficult trying to come back into the business as when you're starting. I have made many friends and they do not forget you after 18 months."

JAZZ COLUMNIST TONY HALL LOOKS AT THE NEW DANKWORTH BAND

## A startling sign-up by Johnny D.

**N**O getting away from it, times are hard for the big bands. All the more reason, therefore, to wish extra good luck to Johnny Dankworth. He has taken the bull by the horns, so to speak, and, by the time you read this, his brand new big band will have made its bow at the Bath Festival of Jazz.

Though I have yet to hear the band, I am more than intrigued by its personnel. Many of the earlier sidemen are back in the fold (though lead trumpet Derrick Abbott, baritone-saxist Alex Leslie and trombonist Ken Wray are conspicuous by their absence).

For instance, there's Kenny Clare (drums), Dickie Hawdon and the

brilliant young Kenny Wheeler (trumpets), Laurie Monk and Tony Russell (trombones), Danny Moss on tenor and pianist Dudley Moore.

The most startling new signing is that of outstanding young altoist Peter King! A courageous and controversial step by John. Because, let's be honest, despite his immaturity and lack of experience, in a "carving" match on current form, Peter could well blow Johnny off the stand, in so far as drive and emotional content are concerned.

Maybe JD realises this and has brought in King as a sort of stimulant. If the two of them played together constantly, nothing but good could come of it and the results could be really exciting. And, for Peter, the experience of working with someone as musically mature as Dankworth will be quite invaluable.

John has also signed the young trumpeter from Peter King's Quintet, Gus Galbraith. Gus has talent, guts, eclecticism, modesty and, very important in jazz, "roots."

The other two saxes will be former Jazzmakers tenor, Canada's Art Ellefsen and, on baritone, the very underrated Jamaican mate of Dizzy Reece, Georgie Tyndale, who is best known for his warm tenor-playing. On bass will be the big-toned Spike Heatley, who has worked so well recently with the Eddie Thompson Trio.

## That new series

I FEEL most guilty about the lack of mentions I have given to the many



ART ELLEFSEN—tenor from Canada.

recent Philips and Fontana jazz EPs, most of which are LP extracts. But my review space is so very limited. However, I must remark on the excellence of the new Philips "Jazz Gallery" series, which came out on the market this month.

These are beautifully packaged, with well-reproduced, four-colour sleeves showing excellent photographs of the artists. The initial release has EPs by Erroll Garner, Art Blakey's Jazz Messengers, Billie Holiday, Horace Silver and Duke Ellington.

## Read on . . .

**S**O good jazz doesn't sell? Another jolt to the dismal Diamonds can be found on the current "Cash Box" Best-Selling LP Charts. Now at number 27 is the Riverside LP "Cannonball Adderly Quintet in San Francisco" which has sold over 50,000 copies.

This is the album containing the Bobby Timmons tune, "This Here," which is the track that is selling the record. Dixieland-type clarinetist,

Pete Fountain's latest Coral LP, "Pete Fountain Day," is No. 29, with Ahmad Jamal's "Happy Moods" at 33 and "The Genius of Ray Charles" at 37. (27 on the Stereo LP charts).



PETE KING

## The Only Way

So great is the demand for DISC that the only way you can make sure of **YOUR** copy in future is to place an order with your paper shop

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## Visitor for the Americans



Backstage visitor to the Conway Twitty, Johnny Preston, Freddy Cannon package show last week was Cliff Richard. Cliff went specially to the show to chat over old times with Freddy Cannon, whom he met on his recent coast to coast tour of America. Cliff was half an hour standing in the wings of the theatre watching the show, then he, Jess Conrad, Lionel Bart, Mike Winters and Joe Brown, who had been watching the show out front, went to the dressing rooms for a party.

## KAYE SISTERS JOIN MARTY

THE KAYE SISTERS have been added to the "Sunday Night At The London Palladium" bill for June 12. The programme will star American comedienne, Jean Carroll, and Marty Wilde.



Lucky girls... and lucky boy here are two programme sellers and Top Rank singing star, Craig Douglas. This is how the girls welcomed Craig when he went to the opening of a new hall-room at the Gaiety State in Kilburn.

## M.J.Q. cuts tour

THE Modern Jazz Quartet, currently touring Europe, has halved its proposed itinerary, and will be returning to American shores a week ahead of its proposed schedule.

Reason given is that the Yugoslavian agency for whom they are appearing, have refused to pay them in American currency for the duration of the tour.

## Freberg plans new single after signing

STAN FREBERG, whose latest disc release is "That Old Payola Roll Blues," has re-signed a lengthy, exclusive recording contract with Capitol. Freberg has been recording for that company since 1951, and plans are in hand for a new single to be issued shortly.

# More variety for Emile

## GARCIA PENS FILM SCORE

MUSICAL director Russ Garcia has composed and conducted the musical score for "The Time Machine," based on the book by H. G. Wells which is currently being made at MGM's Hollywood Studios.

The score will feature musical arrangements dating back to the Victoria era, through to Disieland, swing, progressive jazz and rock 'n' roll.

Sound will also be featured to represent music of the future.

Garcia, one of the top recording artists in the U.S., recently made an album called "Fantastica," Music from Outer Space," which has just been released in Britain.

EMILE FORD and The Checkmate starting their summer season's Blackpool, on June 24. Emile, The Cruisers and Jimmy Lloyd, are at Hippodrome, starting on Whit Monday.

## Steele signs for Old Vic

TOMMY STEELE, only recently back from his extensive tour of Australia, will sign a contract this week to play at The Old Vic.

He will appear as Tony Lumpkin in Oliver Goldsmith's "She Stoops To Conquer" in November. He will be in the play for seven weeks and after that starts work on another film.

Negotiations for Steele to play Lumpkin have been going on since his return from Australia.

This will be the first time that Steele has appeared as an actor on the London stage.

## Kitt tour fixed

MOSS EMPIRES have provisionally fixed four weeks in variety for American singing star Eartha Kitt, scheduled to arrive in Britain in October. John Neuman, spokesman for the organisation, told DISC: "The dates are by no means definite, but they are more than likely to be confirmed."

She will open in variety on November 7 at the Glasgow Empire, followed by the Liverpool Empire (14), Manchester Palace (21), with a final week at the Brighton Hippodrome on November 28.

Eartha, who was in Britain in 1958 for the Royal Command Performance and TV appearances, is due to star in cabaret at London's "Talk of the Town" theatre-restaurant. She will most likely fulfil this engagement before opening in variety.

## Billy Elder signed by Capitol

CAPITOL RECORDS of America, have signed Billy Elder. Elder was signed by Capitol A & R man Voyle Gilmore, after he heard an audition record of the boy singing "High School Days," an adaptation of "Greensleeves." This song has been used for his debut disc, which was released earlier this week.

## THINGS ARE SWINGING ON THIS LABEL!

### THIS WEEK'S TOP RANK TEN

1. CRAIG DOUGLAS  
Heart Of A Teenage Girl  
JAK 302
2. FREDDY CANNON  
The Jump Urge Over  
JAK 309
3. JACK SCOTT  
Oh Little One  
JAK 373
4. DION & THE BELMONTS  
My Private Joy  
JAK 308
5. THE CRESTS  
Step By Step  
JAK 372
6. JOHNNY YUKON  
Made To Be Loved  
JAK 307
7. THE FLEETWOODS  
Runaround  
JAK 383
8. AL BROWN'S TUNETOPPERS  
The Madison  
JAK 374
9. BERT WEEDON & HIS "HONKY-TONK" GUITAR  
Twelfth Street Rag  
JAK 305
10. GARRY MILLS  
Look for a Star  
JAK 314

HEAR THE TOP PLATTERS ON RADIO LUXEMBOURG  
SUNDAY-MIDNIGHT  
TUESDAY-11 p.m.  
THURSDAY-11 p.m.  
SATURDAY-10.30 p.m.

### NEW TOP RANK

- BOB WALLIS AND HIS STORYVILLE JAZZMEN  
Madison Time  
JAK 303
- JIMMY CLANTON  
Another Sleepless Night  
JAK 302
- THE TEMPTATIONS  
Barbara  
JAK 304
- DAVID KINNAIRD  
Mairi's Wedding  
JAK 305
- ENOCH KENT  
The Smashing of the Van  
JAK 306

### GOT THESE YET?

- DEE CLARK  
At My Front Door  
JAK 371
- SHEILA BUXTON  
Sixteen Reasons  
JAK 304
- SKIP AND FLIP  
Cherry Pie  
JAK 308
- RUSS SAINTY  
Happy-Go-Lucky-Me  
JAK 307
- THE BEAUMARKS  
Clap Your Hands  
JAK 307
- DON CARLOS ORCHESTRA & CHORUS  
Mustapha  
JAK 304

NEW THIS WEEK

JOHNNY AND THE HURRICANES  
DOWN YONDER

45-HLX 9134 London

NEW THIS WEEK

WHY DIDN'T YOU TELL ME

MARKE ANTHONY

45-F 11242 Decca

NEW THIS WEEK

THE MCGUIRE SISTERS  
Theme from THE UNFORGIVEN

45-Q 72289 Coral

YOU'RE MY ONLY GIRL

JERRY DANE

45-F 11234 Decca



# dates Ford

will have a fortnight in variety before Adam Faith at the Hippodrome, Cuckmates, with Bobby Deacon and close a week in variety at the Brighton.

On June 13 they will open for a week at the Globe, Stockton, when Emile will be joined by Faith and the Juba Barry Seven in a trial run of their summer show.

Bernard Lee, of the Grade organisation, told DISC: "Plans are in hand for a possible Sunday television show for Emile, and we are hoping for a date in late June. Although he has several Sunday concerts lined up, he will not be appearing on Sundays at Blackpool, and he could come to London for television."

Mr. Lee is also hoping that when Emile's summer season is over he may be able to go into a production show. Emile's latest disc, his third for Pye, is "You'll Never Know What You Are Missing," and it seems likely to enter the charts.

Sales figures have to be confirmed but it is believed that his first, "What Do You Want To Make Those Eyes At Me For?" has already topped the million sales mark. It is still a best seller in Scandinavia.

## Resigns after fifteen years

ART TALMADGE, vice-president of Mercury Records, last week resigned from the company. He had been with them for over fifteen years, and his resignation became effective from June 1.

Talmadge has not indicated his exact plans for the future, but will remain in the record business.

As news of his resignation became official, several recording companies approached him for possible positions, and at the end of last week, he flew to New York from Mercury's headquarters in Chicago to discuss future plans.

As yet, the president of Mercury, Irving Green, has named no successor to Talmadge.

## BBC TO SWITCH DATE

BBC Television have switched the viewing date of their telefilm of the Ivor Novello Awards. The film will now be shown on Whit Monday and not Sunday as previously announced. Filming will take place on the Sunday.

Among those appearing will be Edna Savage, Steve Race, Millicent Martin and Elizabeth Welch, Ted Heath and his Orchestra, Russ Conway, Ann Shelton, Tony Osborne, Stephanie Voss and Paddy Roberts. Lionel Bart will receive his three awards.

PAPER  
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SAMMY DAVIS  
AND  
CARMEN McRAE

HAPPY TO MAKE YOUR  
ACQUAINTANCE:  
BABY IT'S COLD OUTSIDE

45-05830 Brunswick

ROCKING  
RED WING  
SAMMY  
MASTERS

45-WB 10 Warner Bros.



RECORDS MAGAZINE—there's a full-colour portrait of BILLY FURY on the cover of the June issue; make sure you get your copy.



"Let's Make Love" . . . or shall we dance instead? Frankie Vaughan is caught on the set of the film he's making in Hollywood with his co-star, Marilyn Monroe. Frankie still doesn't know yet when he'll be returning to England. The film has been held up through the strike, and he's missing home. Want to change places?

## New Everly Bros. disc for release

CADENCE RECORDS, U.S.A. have released a new single by the Everly Brothers, cut before the team moved to Warner Bros. earlier this year.

Titles are "When Will I Be Loved," written by Phil Everly, and the Gene Vincent composition, "Be Bop

A-Lulu," which was a hit for Gene some years ago.

The main side blends the boys' voices highlighted by a guitar and drums, and is a swinging ballad.

It is likely to be released in Britain by London.

## Gery Scott flies home

BRITISH singer Gery Scott, whose home is in Tokyo, flew into Britain last week on a short visit.

Miss Scott, best known for her night club work here, records for the Czech company, Supraphon; her record sales reaching half a million a year behind the Iron Curtain.

After her visit to Britain, she went to Prague for recording sessions before making a personal appearance in Moscow.

Back in Tokyo, she will prepare for her starring spot at the El Rancho in Las Vegas, where she will open during October.

## SOUNDTRACKS

TWO recordings have been made from the theme of the film, "The Unforgiven," due to be premiered at the Leicester Square Theatre on Thursday.

The first is by Don Costa's Orchestra and Chorus on the London label. Costa is the A & R Director for United Artists Record Company, and his disc of the Dimitri Tiomkin piece has already entered the American charts.

The second disc is by the McGuire Sisters on Coral. They have retitled their theme, "The Need For Love," and are backed by the Dick Jacobs Orchestra.

Perry Como's guests on Sunday week will include American pianist Roger Williams and singer Toni Arden.

The following week Perry will introduce Della Reese, Ray Walston and Edith Adams.

## TRAD JAZZ NEWS

by  
Owen  
Bryce

DIZ DISLEY suddenly announced last week his decision to leave the Kenny Ball band. It was not altogether unexpected, Diz, with plenty of drawing work, and his own Sobro String Quintet, has never really been happy as a sideman with a regular band. Kenny expects to replace him with Dickie Bishop, who played banjo when the band first formed.

JIMMY GARFORTH, Britain's youngest professional jazz drummer, is leaving the Terry Lightfoot band to freelance, and is being replaced by Johnny Richardson, from Alex Welsh's band.

The Lightfoot band is in demand for riverboat shuffles. No less than five are already booked, including two for Jazzhows. On Whit Monday, they travel from Westminster Pier to Hampton Court and back. On July 3, they play a similar date for the Junior Blue and White Committee, a Jewish charity. A week later, they join Ken Colyer and Kenny Ball on Croaydon Jazz Club's annual river jaunt.

THE trad bands had themselves a ball last week during the Bath Festival of Jazz. Mick Malligan was booked at Combe Hay, a large Manor House, to play for "La Ronde Ball." This took in four country houses, the guests travelling from one to the other, stopping off wherever they found the music most to their taste. On the strength of Mick's last broadcast, I'd bet most

of them gravitated to Combe Hay. After this marathon, Mick and the boys played the Festival from 5.30 to 6.30 in the morning.

Bob Wallis reported an excellent reception at the Festival. With some modesty, he put it down to going on third—just at the time they'd all warmed up, but were not too knocked out to enjoy themselves. I can only confirm that it's not an enviable task to play in the late hours of the morning to an over-tired, jaded audience.

CY LAURIE is still not fully decided on the trumpet replacement for Colin Smith. For the time being, Trevor Arnold, from the Panama Jazzmen, and normally domiciled in Sydenham, is playing with the band. Meanwhile, the Panama Jazzmen are looking for a good trumpet player, preferably living in the South London area. It's a good opportunity for an up and coming horn man, for the Panama group is one of our better second-line bands.

I WAS more than thrilled to learn that Archie Semple had recorded a 12-inch to be called "Jazz For Young Lovers." The Alex Welsh clarinet stalwart deserves encouragement as a leader in his own right on the strength of his clarinet playing.

I was not pleased to see the publicity describe this as "his first disc as leader." My most exciting British record happens to be the one Semple recorded for Dobell's Seventy Seven label some three years back . . . with Semple as leader.

Also being issued in the Landowne series on Columbia is the washboard session Chris Barber organised when in New York recently. With Cecil Scott and a group of Harlem veterans, this should be a must.

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LAUGH-PACKED  
GIRL-STACKED  
BROADWAY MUSICAL  
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ABNER**

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THE DAZZLIN' DANCIN'...  
AND THOSE STUPEFYIN' GALS

WITH THE  
ENTIRE  
BROADWAY  
CAST

HEAR  
THE SMASH  
HIT SONGS  
by  
Johnny Mercer  
and  
Gene de Paul

PETER PALMER  
LESLIE STANLEY HOWARD  
FRANCIS AND SLOAN  
MORRIS STEVENS

PLAZA  
OPEN JUNE 2, FROM JUNE 3  
Weekdays 1.6, 2.38, 3.44, 5.12  
Sunday 1.6, 2.38, 3.44, 5.12



# 5 PAGES

of Pop, Jazz, LP, EP, Folk and Classic reviews

your weekly

## DISC DATE

with DON NICHOLL

# RICKY WAYNE'S ON A ROCKING ROAD TO THE TOP

### RICKY WAYNE

Chicka'roo; Don't Pick On Me  
(Triumph RGM1009)\*\*\*\*

RICKY WAYNE came to Britain from his home in the West Indies some three years ago. Now he is liable to become quite a lucrative resident for the Triumph label, who have been smart enough to pick him up.

Ricky can rock with the best of them and he really lets rip with Chicka'roo. A natural for the juke boxes and the best side the new company has yet sent me. The noise is strident—with a backing provided by The Fleckers.

Don't Pick On Me was written by the 19-year-old singer himself. Again a powerful juke noise. I see no reason why Ricky should not become as commercial as Emile Ford has been.

### FRANK IFFIELD

Happy-Go-Lucky Me; Unchained Melody  
(Columbia DB4464)\*\*\*\*

FRANK IFFIELD, the visitor from Down Under, comes out with his second British release and confirms the favourable impressions of his first.

To a strummy background Frank sings Happy-Go-Lucky Me, but even he does not seem to be able to cope with the chuckle.

I know Happy-Go-Lucky Me is rated as a coming song, and one which will be worked on but... I would be very tempted to turn this record over and concentrate on the revival of Unchained Melody. It is long enough now since the Jimmy Young hit for the song to take another whirl. Iffield's performance is cut to modern tastes—slow and with a country beat. This side lifts the star rating.

### ADELAIDE HALL

Common Sense; Blue Bird On My Shoulder  
(Oval CB1556)\*\*\*\*

A LONG time since we heard from Miss Hall. Here the artist reveals that she has lost nothing of her famous technique. And she brings it to bear with a modern treatment of a brand new American number, Common Sense.

Adelaide drives through the song with all her expertise. A good number despite the mundane title. You will like Len Beadle's backing, too.

FRANK IFFIELD—second British release is as good as the first.

Blue Bird On My Shoulder is a perky little ballad with a lyric that seems to be an amalgam of many that have gone before.

### FRANK SINATRA

It's Over, It's Over, It's Over; River Stay Way From My Door  
(Capitol CL15135)\*\*\*\*

A LOVELY ballad by Doc Stanford and Matt Dennis for Sinatra to sing... It's Over, It's Over. Lyric is excellent and the tune is slow and appealing.

Sinatra sings it warmly to a Nelson Riddle orchestral backing. With the reservation that the title phrase seems too reminiscent, I would say this was a half which many folk will be buying.

Revival of River Stay Way From My Door is driven powerfully by Sinatra, and Riddle helps him to switch the mood cleverly.

A coupling which gives you a good contrast.

### LITTLE BEN'S BANJOS

Silly Little Tune; There Are Just Two  
I's In Dixie  
(Columbia DB4467)\*\*\*\*

THE group here is presumably small, brother to the Big Ben Banjo Band. But the noise is by no means tiny. Silly Little Tune sways in catchy fashion and is sung by male chorus while the banjos and the



RICKY WAYNE

rhythm men plant the melody firmly.

Tuba and the banjos—with male chorus again—go off on a minstrel kick for the other half. Televiseurs who like watching Black and White shows will queue for this side. Toot-tapping in the cornfields.

### Laurie London

Banjo Boy; Hear Them Bells  
(Parlophone R4662)\*\*\*\*

Laurie London, using his new grown-up voice, skips gaily through the Banjo Boy song. Even if you are among the people who "went

off" Laurie, I think you would find it interesting to give him a spin. He has quite a chance of growing into a big attraction again.

Hear The Bells is another happy ballad. As for the other deck, Tommy Watts directs the orchestral accompaniment.

### Faron Young

I'll Be Alright; Your Old Used To Be  
(Capitol CL15133)\*\*\*\*

I'll Be Alright (in the morning) is not a song about a man with a hangover. It is a country romancer which Young sings to a big string backing. Tune is pop enough to register with fans outside his normal western complement.

Very C and W is Your Old Used To Be which Young twangs for the other deck. No pretensions here about catching a wider market. Very useful in its own field.

### Ray Anthony

Just In Time; Tres Chic  
(Capitol CL15134)\*\*\*\*

THE "New" Ray Anthony they are calling him now! And Mr. Anthony, since the success of his stage shows, certainly seems to be switching his musical attack.

Here, with trumpet leading strongly on the Cowden-Green-Sync number, Just In Time, Anthony uses mixed voices for the lyric—giving a short lead spell to a boy. Ray has borrowed unashamedly from both Jonah Jones and Louis Prima in evolving this sound, but it has got enough freshness of its own to score. And score, I reckon it will.

Tres Chic quiets things down with vocals by the unnamed singers again.

### Dick Caruso

Two Long Years; Yes Sir, That's My  
Baby  
(MGM 1077)\*\*\*\*

A SCHOOLTIME romance is the subject of Two Long Years which Dick Caruso sings to a rippling string and girl group accompaniment. The story is essentially American and

# You can't ignore this Rydell disc

BOBBY RYDELL  
Ding-A-Ling; Swingin' School  
(Columbia DB4471)

RYDELL goes on a driving beat with a girl group for accompaniment as he teases into "Ding-A-Ling." A very, very commercial number, and a production which makes sure it is heard.

The noise rasps at you and just will not be ignored. Tune is simple to the extreme. The pace and crisp attack is maintained throughout. In jokes, it will be a smash and it will smash through to the Twenty, too.

The second half opens with plenty of punch, too. I do not rate the song so highly, but it will have its fans no doubt?

### Fats Domino

Tell Me That You Love Me; Before  
I Grow Too Old  
(London HLP9133)

DOMINO can usually be relied upon to produce the goods. And he doesn't let us down this time. "Tell Me That You Love Me" has a solid and very attractive slow bluesy beat. Domino sings his song in typical fashion to a heavy band

backing. Rhythm's got most of the work to do but the brass is well used for effect here and there.

Piano for Fats on the other side as well as the band and his vocal.

Another slow, dragging number "Before I Grow Too Old" will please couples who like to drift around the juke.

Yes, I reckon Fats has himself another big seller.

the general tenor of it all is remarkably funereal.

Revival of Yes Sir, That's My Baby is put over with a razzymatazz/Twenty's approach. Girl voices beccolop behind Caruso.

### The McGuire Sisters

The Unforgiven (The Need For  
Love); I Give Thanks  
(Oval Q72399)\*\*\*\*

THE Unforgiven is a new film theme—a slow fairly lush theme. The harmony girls give it a straight-forward remover for this release. They let the melody talk for itself, which it does quite prettily.

A big orchestra with strings is directed by Dick Jacobs.





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

D  
N  
T

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

Vocal arrangements for the girls on this coupling are by Murray Kane and he has avoided too many tricks for these ballads.

I Give Thanks is a steady romantic number.

**PAUL EVANS**  
 Happy-Go-Lucky Me; Fish In The Ocean  
 (London HLL9129)\*\*\*\*

ALTHOUGH George Formby made a quick start with his cover job on *Happy-Go-Lucky Me*, this is the original disc sung by the composer himself. Evans, of course, is the man who wrote "Seven Little Girls Sitting In The Back Seat," and the Kalin Twins' hit, "When."

Although this item is a bouncy, happy offering, I don't class it with either of those previous successes. Evans uses the giggle gimmick to end on a note of madness. Catchy—and selling big in the States.

I found more amusement in the novel *Fish In The Ocean* on the second side. Jew's harp is used in the backing here together with bubbly vocal. Girl group assists Paul.

**GUY MITCHELL**  
 Cry Hurtin' Heart; Symphony Of Spring  
 (Philips PB1026)\*\*\*\*

ON a whistling-strumming kick Guy Mitchell continues with *Cry Hurtin' Heart*. A tuneful item this which he handles effortlessly. The melody should get inside your head swiftly.

Another Mitchell recording which ought to sell sweetly.

*Symphony Of Spring* is a completely different kind of song, as you might expect from its title. A slow, thoughtful ballad, far removed from the material we have come to expect from Mitchell. But he sings it firmly and sincerely to a good orchestral accompaniment directed by Glen Oiser.

It may not be a hit, but it will be interesting to see if this denotes a future trend for Guy.

**MILICENT MARTIN**  
 Tintarella Di Luna; I Can Dream Can't I?  
 (Columbia DB4466)\*\*\*\*

SHOW singer, Millicent Martin, steps across the footlights to offer the new Italian ballad about the magic colour of the moonlight. And Mrs. Carroll handles it snappily with a strong beat laid down for her by the Geoff Love orchestra.

Male group is present, too. *I Can Dream Can't I?* is quite a contrast. Backing here is lush and romantic for the slow ballad. The stars sing it well, though I would have preferred a warmer voice.

**JERRY ANGELO**  
 Maria Elena Of Man River  
 (Parlophone R4656)\*\*\*\*

TWO old songs for Jerry Angelo. *Maria Elena* he swings to a strong Latin beat and makes it come alive with a very probable chance of making top sales.

The band backing (directed by Johnny Spence) is as important as the vocal in making this a side to be bought.

*Of Man River* is given a pleasant swinging arrangement and Angelo copes happily with it.

**PAT BARRY**  
 Shame; My Princess  
 (Philips PB1027)\*\*\*\*

PAT BARRY sings a slight beater, *Shame*, with girl voices flying behind him. Number strikes me as a fairly ordinary effort. Ivor Raymonde directs the rhythm backing.

Bill Crompton, Thunderclap Jones

and Don Lang got together to write the number featured on the other side of this release.

*My Princess* has a languid beat. May satisfy some juke box leasers.

**THE PLAYMATES**  
 Parade Of Pretty Girls; Jubilation T. Cornpone  
 (Columbia DB4465)\*\*\*\*

A LIGHT and likeable marcher, *Parade Of Pretty Girls* is sung by the group to a backing by Joe Reisman's orchestra and chorus. Tune-fol.

The weird title of the other song on the record is explained by the fact that it comes from Johnny Mercer's musical, *Lil Abner*. Mr. Cornpone is eulogized amusingly in show style.



**JANET RICHMOND**—  
 Attractive song from an attractive singer.

**NAT GONELLA**  
 Show Me The Way To Go Home; My Gal Sal  
 (Columbia DB4465)\*\*\*\*

NAT GONELLA is making quite an impression all over again with his Georgia Jazz Band. This time the comeback looks as if it will stick. And Columbia releases are going to help the trumpet man.

Here Nat revises *Show Me The Way To Go Home* with a brash noise—and takes the gravelly vocal himself.

The sharp mute work which starts off *My Gal Sal* catches the ear very quickly—and this is the side for which I, personally, would buy the record. The good old tune is also sung by Nat—but briefly and without his Louis Armstrong stuff.

This half builds with taut control and is the better for that. A side which deserves to sell.

**KENNETH MCKELLAR**  
 The Tartan; The Royal Mile  
 (Decca F11240)\*\*\*\*

A BRAW ballad from Mr. McKellar—*The Tartan*. The tenor sings this fervent number with typical attack and feeling. It should go down like a bomb with all clan members. Not one for the parade, but a side that will enjoy—and deserve—the stout sales this singer usually achieves.

The *Royal Mile* opens with a fanfare. The lyric tells of Edinburgh's

# A real gem from Steve Benbow

**STEVE BENBOW**  
 Sings English Folk Songs  
*Turpin Hero; Go Down You Murderer; Go Down; The Ballad Of Little Musgrave And Lady Barnard; A Boy's Best Friend.*  
 (Melodisc EPM7-112)\*\*\*\*\*

THESE numbers were first issued on the Seventy-Seven label, and it is the folk record which gave me most pleasure in the year 1959.

All the songs were learnt from Ewan MacColl and A. L. Lloyd. But in spite of the inevitable comparisons with these two stalwarts of English folk music, the performances by Benbow are still gems.

*Go Down You Murderer* was written by MacColl as a protest against the hanging of Tim Evans for the murder later confessed to by Christie. My personal favourites are *The Ballad Of Little Musgrave* and the nonsense song *A Boy's Best Friend*, from which we get the classic line "looking through the knot-hole of grandpa's wooden leg."

**JOE HEANEY**  
 Irish Traditional Songs  
*Morrissey And The Russian Sailor; Bean Phalain; Caisneach-An-Airgid;*

*One Morning In June; The Good Man.*

(Collector JE15)\*\*\*\*\*

JOE HEANEY'S name will not be unknown to the many specialists and enthusiasts of Irish Folk music. For the general information of others, Heaney is an acknowledged authority on Gaelic tunes. He has won many prizes at various music festivals.

All the songs, sung with no accompaniment of any sort, are authentic. But like Dominic Behan and other Irish folk singers, Heaney does not adhere very closely to the original time signatures of his numbers. In fact, only the words remain of the original songs.

This is a fine record with informative sleeve notes, but I feel we should have the English versions of the words. My knowledge of Gaelic is NIL and thus enjoyment of the record's finer points is often lost through lack of understanding. It would benefit English collectors if Collector, like River-side Records of America, issued an explanatory booklet with such records.

## FOR THE FOLK FAN

**GUY CARAWAN**  
 Songs From The South  
*South Coast; Ain't No More Cane On The Brazos; Boll Weevil; Dink's Song.*  
 (Collector JEA4)\*\*\*\*\*

GUY CARAWAN first came to Britain in 1958, while on a world tour collecting folk songs. It was this tour which no doubt gave Carawan his almost uncanny appreciation of and feeling for almost any type of song. When he left it was a great loss to us.

*Boll Weevil* and *Ain't No More Cane* are familiar numbers sung with excellent guitar backing. *South Coast* is a song of non-Negro origin. This has been heard in a variety of styles under a variety of different names.

The outstanding track, however, is *Dink's Song*. It is a beautiful song, beautifully sung.

Let us hope that Guy Carawan will visit us once again and leave behind more recordings of this calibre.

Owen Bryce

famous royal mile. A stirring, marching tribute to Auld Reekie sung passionately by the Scot.

Bob Sharples conducts the orchestra

**JANET RICHMOND**  
 June Bride; My One And Only Love  
 (Top Rank JAR378)\*\*\*\*

JANET RICHMOND has a light summery ballad in *June Bride*. Lyric has her pleading to become . . . a June bride. Strings lift behind her as she builds up her trousseau.

*My One And Only Love* moves on a slower beat. Again an attractive song . . . and again a song which will need plenty of hard work to climb the lists. Miss Richmond is in good voice.

**JERRY LEE LEWIS**  
 Baby Bye Bye; Old Black Joe  
 (London HLS9131)\*\*\*\*

GOOD beauty number for the Lewis fans to collect. Jerry thumps piano as usual in his recording of *Baby Bye Bye*. He also gets a good girl group noise in the accompaniment.

Song builds rather in the manner of a spiritual, though it cannot be put firmly into this category. One that might well climb.

*Old Black Joe* is an old Stephen Foster ballad which is probably the very first pop song I ever memorised (my grandmother used to sing it to me). Lewis rocks it up with plenty of rumbly piano work.

**MITCHELL TOROK**  
 Pink Chiffon; What You Don't Know  
 (Won't Hurt You)  
 (London HLL9130)\*\*\*\*

IT is four years now since Torok became a big seller in Britain with numbers like "When Mexico Gave Up The Rhumba." Of late he has not been anything like so prominent.

But *Pink Chiffon* could be the disc that brings him back to the charts. The tune flows easily and gets right away from the melodic mannerisms of Mitchell's past successes. Written

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✱ **JERRY ANGELO**—good chance of top sales on "Maria Elena."



RGM 1002  
**JOY & DAVE**  
 LET'S GO SEE GRAN'MA

RGM 1008  
 THE FABULOUS  
**FLEE-RAKERS**  
 GREEN JEANS



RGM 1009  
**RICKY WAYNE**  
 CHICK 'A' ROO

**Triumph**

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# PERFECT Andy Williams is in superb voice

## ALBUM OF THE MONTH

ANDY WILLIAMS

Lonely Street

You Don't Know What Love Is; In The Wee Small Hours Of The Morning; When Your Lover Has Gone; I'm So Lonesome I Could Cry; Goin' With The Wind; Summer Love; Say It Isn't So; Unchained Melody; Autumn Leaves; Willow Weep For Me; I'm So Alone; Lonely Street. (London HA-A2238)\*\*\*\*\*

THE smooth, sure voice of Andy Williams, the man Sinatra has been quoted as saying he would like to see take over his crown eventually, sings its way strongly through this collection of songs for the late and lonely hours.

Andy has a very sympathetic backing from Archie Bleyer with some really exquisite arrangements. The songs are beautiful, the singing superb, the music tasteful and pleasing, in fact, I can't fault the album in any way.

I strongly recommend this to all who enjoy a good song well sung. It could be the set which will finally bring the recognition he deserves in Britain.



**FRANK CORDELL**  
Sweet And Dry  
Get Happy; April In Paris; Pick Yourself Up; Room In Midnight; Sing For Your Supper; There's A Lull In My Life; Summerize; Goin' With The Wind; Nobody's Heart; What Is This Thing Called Love; The Moon Was Yellow; Love Is Here To Stay.  
(HMV CLP1341)\*\*\*\*\*

THIS latest from Frank Cordell is nothing short of magnificent.

# Disc Date

by himself and his wife Romana, Pink Chiffon ought to grow happily here.

**What You Don't Know** is a quick-moving country number. Makes a first-rate backing. It would also make a first-rate number for Tony Newley to sing.

**SONNY JAMES**  
Jenny Lou's Passin' Through  
(London HL9132)\*\*\*\*\*

**SONNY JAMES**—now being released by London instead of Capitol since his move to the Dot Company in America—has a dramatic western song to sing for the topical. **Jenny Lou** is the girl friend who inspired a shooting match for which Sonny has been sentenced to hang. Sad lyrics and tune well performed with big male chorus behind the star. **Passin' Through** is a C and W trotter that has a happier tilt to it. Sonny handles it expertly and I like the amusing use of guitar in the accompaniment.

**THE RAINDROPS**  
Banjo Boy; Crazy Rhythm  
(Orionle CB1555)\*\*\*\*\*

THE various versions of **Banjo Boy** are piling up. The Raindrops vocal team run happily along with the novelty and should do well out of it. There is a banjo break midway before the group comes back plink-plinking merrily.

**Crazy Rhythm** is the old song of the same name and The Raindrops sweep it through the side in polished fashion.

**BILLY GAYE**  
Oh, Honey Love Me; I'll Never Say Never; Again Again  
(Wavelle SLP501)\*\*\*\*\*

**BILLY GAYE** accompanied by The Gaycoones is a 20-year-old Edinburgh boy with a steady, rocking

The arrangements, strong yet sensitive, are as good as anything in similar vein to be heard anywhere in the world. The recorded sound was sheer delight to my ears.

Half the album features a big swinging band, while the remainder spotlights a bank of strings.

This is just about the most enjoyable instrumental collection ever to have come my way.

## CAN-CAN

Original Film Sound-track  
Frank Sinatra - Shirley MacLaine  
Maurice Chevalier - Louis Jourdan  
Ent'raite; It's All Right With Me; Come Along With Me; Live And Let Live; You Do Something To Me; Let's Do It; Main Title; I Love Paris; Moonlight; C'est Magnifique; Maidens Typical Of France; Just One Of Those Things; I Love Paris; Can-Can.  
(Capitol SW1301)\*\*\*\*\*  
(available in stereo and monaural recording).

SOME of the most magnificent stereo recordings have been



FRANK SINATRA turns on the old rakish charm for SHIRLEY MacLAINE in a night club scene from the film "Can-Can," some of the soundtrack of which is now on an LP. Who's looking on? It's that good old-timer, MAURICE CHEVALIER.

film soundtracks. Here is one that certainly lives up to its predecessors.

The star-studded galaxy of performers shine equally, but I expect it will be the magic name of Frank Sinatra that will draw most customers.

Nelson Riddle is, as usual, competently on hand arranging and conducting.

Messes, Sinatra, Chevalier and Jourdan and the vivacious delightful Shirley MacLaine are all in top form and Cole Porter's score is as bright as ever. Whether you've seen the film or not, you'll love it.

## THE PLAYMATES

Broadway Show Stoppers  
Get Me To The Church On Time; Hermand's Highway; You're Just In Love; Jubilation T. Composure; There Is Nothing Like A Dame; Look Be A Lady Tonight; Heart; I Whistle A Happy Tune; Once In Love With Any; You

## CONTINUED FROM PAGE 11

### JIMMY CLANTON

Another Sleepless Night; I'm Gonna Try  
(Top Rank JAR382)\*\*\*\*\*

**ANOTHER SLEEPLESS NIGHT**—written by Neil Sedaka, who cannot be suffering from insomnia much at the moment. Jimmy Clanton sings this steady beat romancer and should make it quite a useful seller.

On the reverse he shouts hoarsely about the girl he wants to get back. This time Clanton's his own composer.

### EDDIE HICKEY

Another Sleepless Night; Barbara  
(Decca F.11241)\*\*\*\*\*

**DECCA** are certainly trying with Eddie Hickey. Here they've given him two big American numbers—and they've selected **Another Sleepless Night** as the one on which to concentrate.

The London lad, for my money, makes a better job of this song than does American Jimmy Clanton. But there is not that much in it.

The number about high-school girl **Barbara** is taken to a medium rock tempo set down by Bob Sharples. Male group's there, too.

### ENOCH KENT

The Smashing Of The Van; Sean  
South Of Garryowen  
(Top Rank JAR386)\*\*\*\*\*

**TO** a quick waltz tempo Enoch Kent sings a modern Irish folk song—the van being smashed is a prison one of course.

Mr. Kent has arranged the story for himself, and sings it without emotion. Drums and guitar for his accompaniment, with a male group popping in occasionally.

Another Irish fighting song for the flip. A quick marcher about a border skirmish. Up-to-date material as you can judge by the inclusion of Sten guns in the lyric.

Can Fly! You Can Fly! You Can Fly!  
(Columbia 33SX1215)\*\*\*\*\*

**THE PLAYMATES** have been noted for their comedy—"Beep Beep" was a good example. However, they also appear to have a way with a straightforward song.

This is a selection of numbers from major musical successes which raised the roof when they were performed in the show.

The boys turn out some fine harmonic singing and it should have fairly wide appeal. I don't claim that they are in the Hi-Lo's class but the threesome turn in some really worthwhile performances.

### ROBERT FARNON ORCHESTRA

Gateway To The West  
Gateway To The West; Across The Wide Missouri; They Call The Wind Music; New World Symphony; Home; Open Skies; On The Trail; Home On The Range; Colorado Trail; Wyoming Lullaby; Away Out West.  
(MGM-C808)\*\*\*\*\*

**ROBERT FARNON** is a conductor and composer with a tremendous stamp of originality. It only takes a few bars of his music for the average enthusiast to recognise the orchestra.

Here Mr. Farnon sets aside his composing talents and concentrates on conducting and arranging. The only composition from his pen is the beautiful "Open Skies," which closes the first side.

There is no need to recommend this LP to Farnon fans. But to those in doubt, I say it is worth while spending an extra few minutes in your local dexterity with this one. I bet a good percentage of you will take it home.

### PEGGY LEE

Latin A La Lee  
Heart; On The Street Where You Live; I Am In Love; Hey There; I Could Have Danced All Night; The Smokey Way; The Fringe; On Top; The Party's Over; Dance Only With Me; With You Were Here; C'est Magnifique; I Enjoy Being A Girl.  
(Capitol ST1290)\*\*\*\*\*  
(available in stereo and monaural recording)

**MISS LEE** has come swinging gaily along again with a winner all the way. I was surprised that so many good songs took so well to the Latin idiom.

There is an eye-catching cover to create a good first impression. But the thing that counts is what's between the covers—and Peggy is well up to her usual form with Jack Marshall's orchestra supplying the exciting and exhilarating Afro-Cuban rhythms that zip the tracks along.

### ON YOUR TOES

Portia Nelson And Jack Cassidy  
Overture; It's Gonna Be Love; Two A Day For Keith; There's A Small Heart; The Heart Is Quieter Than The Eye; Quiet Night; Questions And Answers; Entr'acte; On Your Toes; Too Good For The Average Man; Glad To Be

Unhappy; Slaughter On Tenth Avenue; Finale.  
(Philips BBL7366)\*\*\*\*\*

**A WELCOME** revival of the successful Rodgers and Hart show from the mid-thirties, starring Portia Nelson and the excellent Jack Cassidy, who recently visited Britain with his wife, Shirley Jones.

There are some really great songs, "There's A Small Heart" and "Glad To Be Unhappy," are just two which will be warmly recognised.

The score includes one of the most popular modern ballets ever written, "Slaughter On Tenth Avenue." Show music devotees will be wanting this.

### HERMAN CLEBANOFF ORCHESTRA

Music For Make Believe  
Take Me In Your Arms; So In Love; The Party's Over; Speak Love; Kische De Ronda; Our World; Young Oriswale; Tonight; Bubbles; Bubbles And Bubbles; I've Grown Accustomed To Her Face; Bill Hall; Wonderful One; They Say It's Wonderful.  
(Mercury CMS1801)\*\*\*\*\*

**HERMAN CLEBANOFF** features his own "echoing violin" on this set and it makes a very pleasant noise indeed. The orchestra has a nice big sound but it is no better than any of our own top line-ups, such as those led by Paramount, Osborne, Scott, etc.

—in fact, the latter are superior to try way of thinking. However, light music lovers will enjoy this easy-on-the-ear setting of popular melodies.

### GEORGIE AULD AND THE MELLOLARKS

The Melody Lingers On  
Moon Love; I Think Of You; Indian Summer; Sailing On; Story Of A Starry Night; Full Moon And Empty Arms; Our Love; The Lamp Is Low; My Reverie; If You Are But A Dream; I'm Always Chasing Rainbows; Stranger In Paradise.  
(Top Rank BUY008)\*\*\*\*\*

**FORMER** Arnie Shaw and Benny Goodman instrumentalist, saxist Georgie Auld has, in recent years, become more and more popular as a solo artist and bandleader.

Here he is joined by The Mello-larks vocal team for a smoothly swinging run through of some favourite melodies from the past.

### EDMUNDO ROS

Showboat—Porgy And Bess  
Can't Help Lovin' Dat Man; Bill; Make Believe; You Are Love; Why Do I Love You; Oh, Man River; I Ain't Never; So; Bless You In My Woman; Sometimes; A Woman Is A Sometime Thing; I Got Plenty Of Nuts; There's A Boat That's Leavin' Soon For New York.  
(Decca LK430)\*\*\*\*\*

**EDMUNDO ROS** has been adding exciting Latin rhythms to popular show songs for several years now. And again, with this album, he con-

(Continued on facing page)



# This'll make you sit up

## ROSEMARY CLOONEY WAXES EP OF THE MONTH

### ROSEMARY CLOONEY

For You  
*For You; It's A Boy; Love Eyes; What I Mean To Say.*  
(MGM-EP721)\*\*\*\*\*

THAT very highly polished professional artist, Miss Rosemary Clooney, really excels in this setting. The opening tune, "For You," is a real breezy swinger guaranteed to make even the most casual listener sit up and take notice.

The warm tones of her voice deal with these melodies in the usual perfect manner and the gaily humorous "It's A Boy" nicely breaks up the mood.



## LPs

(Continued from previous page)

concentrates his rhythms on show tunes. This is a must for all Ros and Latin fans. Edmundo's "quaint" singing style is something you either like or don't. Personally I enjoy it. The bandleader has chosen the best songs from the shows concerned, and again, I predict strong sales.

### FRANKIE AVALON

*Swingin' On A Rainbow; Secret Love; She's Funny That Way; Sandy; Trouble With Me It You; Talk, Talk, Talk; You're Just Too Much; What's The Reason; Try A Little Tenderness; Birds Of A Feather; Step In The Right Direction; Them There Eyes.*  
(HMV CLP1346)\*\*\*\*\*

EVER since I first came across Frankie Avalon I have admired his capabilities, but there has always been a nagging in the back of my mind that there is something I don't enjoy about his singing. I think I have finally tracked it down in this LP. His voice hasn't got a really melodic quality.

His phrasing is superb, his artistry excellent for one so young, but there is a certain dullness about his voice, which I can only hope will wear off in time.

### BILLY DANIELS

*That Of Black Magic; How Deep Is The Ocean; You Better Go Now; If I Could Be With You.*  
(Mercury ZEP10066)\*\*\*\*\*

I WONDER just how many times Billy Daniels has had a record issued of him singing "That Of Black Magic?" It seems like almost as many versions as some singers sell of one record. However, it is a great arrangement—although I must admit I lost some of that magic for

✱ CONWAY TWITTY—some of his best material to date on his latest EP.

me after hearing what the great Sammy Davis did to it afterwards. I don't think this album will sell too strongly, except to collectors who want to replace their original 78's of the records.

### CONWAY TWITTY

*I Need Your Lovin'; Shake It Up; Maybe Baby; I Need Your Lovin'; Double Talk.*

RELEASED to coincide with Conway Twitty's latest visit, this EP features some of his best material to date, and I think there will be a big demand for it.

Twitty is destined for quite a long stay in the record business as long as he keeps turning out discs of this standard.

### SID PHILLIPS

*Raggin' With Sid—No. 1; Black Cat Rag; Tip Top Rag; Panna-Rag; Honky Tonk Rag.*  
(HMV 7EG8571)\*\*\*\*\*

THIS album opens with one of Sid's bright piano interludes, and of course, his famous clarinet is never far away. The music is lively and stimulating and will be enjoyed by all dance fans.

Great stuff for a party, this—and for listening by yourself, dancing, or what you will.

### CONNIE FRANCIS

*Rock 'n' Roll Million Sellers—No. 2; Heartbreak Hotel; Sincerely; It's Only Make Believe; Don't Be Cruel.*  
(MGM-EP720)\*\*\*\*\*

YET another from the flood of Connie Francis recordings which reaches my turntable monthly. This time it is an excerpt from Connie's fast-selling LP of the same title.

This is the material her fans are looking for and it must prove to be a big seller.

All the songs have been tremendously popular in the past and although fairly fresh in the minds of disc buyers, they can still stand a revival.

### CLIFF RICHARD

*Cliff Sings—No. 3; I'll Sling Along With You; Embraceable You; At Time Goes By; The Touch Of Your Lips.*

THESE tracks are the "unusual" ones from Cliff's very successful LP, with accompaniment supplied by the excellent Norrie Paramor Strings. When I reviewed the original album I said I was impressed with Cliff's efforts on these songs. My judgment still stands.

These songs may not be as popular with his fans as the other

Otherwise, a most enjoyable LP which I recommend to all his fans and those who haven't yet heard him performing the better class songs.

### JEAN SHEPARD

*This Is Jean Shepard; A Satisfied Mind; Two Whoops And A Holler; I'd Rather Die Young; Why Did You Wait; The Other Woman; Act Like A Married Man; Beautiful Lies; You're Calling Me Sweetheart Again; Under Suspicion; Crying Steel Guitar; My Wedding Ring; I Learned It All From You.*  
(Capitol T1253)\*\*\*\*\*

I ENJOY quite a lot of C and W music, as you will gather if you read this column regularly, but usually I prefer to hear male performers. However, Jean Shepard proves to have a very pleasing style and I enjoyed all her performances on this album.

Many country music lovers will love this set—provided they are not prejudiced against female singers.

### VALERIE CARR

*Ev'ry Hour, Ev'ry Day Of My Life; Always; I'll Always Be In Love With You; I'll Be Around; My Heart Belongs To Only You; While We're Young; Ev'ry Hour, Ev'ry Day Of My Life; Why Was I Born; Always In My Heart; I'll Never Smile Again; Come Rain Or Come Shine; You Belong To My Heart; That's Why I Was Born.*  
(Columbia 335X1228)\*\*\*\*\*

I FAR from dislike Valerie Carr, but I can only feel lukewarm about this LP, simply because I have heard

better recordings of practically all the songs she sings on this album.

Her phrasing is somewhat like that of Johnny Mathis, but her voice is more robust, more in the Kay Starr vein. I think the lass has a big future in the vocal world but she'll need to persevere and pick out songs which haven't been done before by artists of greater experience and capabilities.

### THE FLEETWOODS

#### Mr. Blue

*Confidential; The Three Caballeros; Raindrops, Tearsdrops; You Mean Everything To Me; Scream Of The Bell; Unchained Melody; We Belong Together; Come Go With Me; Mr. Blue; I Love An Angel; Little Bill and The Bluesnotes; Fog Cutter; (The Francis); Candy Apple Red (Bonnie Guitar).*  
(Top Rank BUY028)\*\*\*\*\*

FRANKLY, I don't think that The Fleetwoods, at present, merit an LP to themselves. Perhaps at some future date I will accept more than a single from them but not at present.

The Fleetwoods have only nine tracks of the album; the remaining three are taken by three other performers.

Little Bill and The Bluesnotes I didn't particularly enjoy, while The Francis make some nice instrumental noises. Bonnie Guitar I have nearly always enjoyed and I think that her one track on the album is about the best the LP has to offer.

recordings from the album, and I suspect that Columbia put them all on one EP to test the public's reaction to Cliff singing in this style.

### MAURICE CHEVALIER

*Can-Can; C'est Magnifique; I Love Paris; It's Alright With Me; You Will Find Your Love In Paris.*  
(MGM-EP724)\*\*\*\*\*

WHO better to sing the songs from a musical about Paris than the ever-young Maurice Chevalier? This grand old troupier, who also stars in the film, brings his own special touch to these songs and recreates all the glamour of his past with his performances.

The songs are good and as Maurice Chevalier chats his way through them the listener becomes enthralled and begs for more. Unfortunately there is only an EP available, but spend your few shillings on the disc and you'll never regret it.



### PEARL BAILEY

*The One And Only; Easy Street; I Can't Rock 'n' Roll To Save My Soul; There's A Man In My Life; Everybody Loves My Baby.*  
(Mercury ZEP10067)\*\*\*\*\*

THE inimitable style of "Pearlie Mae" Bailey enhances four good songs. She always chooses good material for her performances and if there are no good songs about, she has them written for her.

The intimate talent of this great artist is always welcome on my record player and I hope many of you will share my feelings.



✱ PEARL BAILEY—intimate talent and good material.

### CYRIL ORNADEL

*The Most Happy Fella and Kismet; Selection—Kismet.*  
(MGM-EP723)\*\*\*\*\*

CYRIL ORNADEL conducts the Starlight Symphony in selections from these two popular shows. He has chosen the cream of the music and his interpretations are well up to the standard of the original compositions.

This is from a recent LP featuring these and other shows, and if you haven't got the album, then I suggest you grab a copy of this.

## CLASSICAL CORNER

by  
**Alan Elliott**

## Fournet keeps 'in step' on Borodin

### BORODIN

*In The Steppes Of Central Asia; Lamourax Orchestra conducted by Jean Fournet*

(Philips Mono SBF213)\*\*\*\*\*

THIS is an excellent recording of Borodin's little masterpiece, extremely well handled by Mr. Fournet, and it is a great pity the continuity has to be broken through having to turn the disc over.

Nevertheless, don't let this spoil your enjoyment of hearing the caravan train approach, pass by, and disappear into the distance—for this is the picture that the composer paints on his musical canvas.

I would like to reserve a little praise for some fine woodwind playing and some delicious horn calls and a generally splendid combination of woodwind and brass.

## CAPTURES THE CHILDLIKE QUALITY

### RAVEL

*Mother Goose Suite; Detroit Symphony Orchestra conducted by Paul Paray*

*Pavane Of The Sleeping Beauty; Hop O' My Thumb; Lullaby; Empress Of The Pagoda; The Conversation Of Beauty And The Beast; The Fairy Garden.*

(Mercury Olympian Series XEP 9037)\*\*\*\*\*

RAVEL's music is not everybody's cup of tea—but those who usually find his music difficult to understand can surely appreciate the delicate beauty of texture in this unusual score.

This is a good recording, although the reproduction quality of the first side was much better than the second. Towards the end of *The Fairy Garden* the going gets very hairy.

Technically, it is a very sound performance, and the Detroit Symphony Orchestra captures the childlike quality of the music in a way that anyone could appreciate.

## FULL OF DELIGHTFUL MELODIES

### SCHUMANN

*Carnaval; Etudes Symphoniques; Robert Casadesu*

(Philips ABL3262)\*\*\*\*\*

I WAS not altogether convinced by this performance, although it was adequate. Robert Casadesu is a great pianist—and *Carnaval* is a work for a great pianist—but unfortunately on this disc I had the impression that he was not quite at home.

Casadesu does, however, give plenty of enjoyment and some of the sections are executed with great personality. His quick and light-handed playing is delightful.

This is a work that everybody can enjoy, for it is full of delightful melodies and fascinating cross rhythms.



OVER DRESSED... OVER PLAYED... OVER DONE... OVER ARRANGED

# Just right for drum fans

**DRUM CRAZY**  
The Gene Krupa Story  
Recorded Directly From The Sound Track  
Main Title; I Love My Baby; Royal Garden Blues; Indiana Jam Session; Spiritual Jazz; Cherokee; Indiana Montage; Memories Of You; Way Down Yonder In New Orleans; Song Of India; Finale—Oahu Dance-Cherokee. (HMV CLP1352)\*\*\*

I NEVER liked film music... unless it was so much relegated to the background as to be almost inaudible. Or unless, as in "Jamming The Blues" or "New Orleans," it was an integral part of the film itself.

From the first bar of the first number on track one, there is not the slightest doubt that this is going to be one of those, Over-dressed, overdone, over-played, over-arranged music designed to spotlight the drumming of Gene Krupa and to satisfy the urge of the drumming-audience.

The assembled band includes Benny Carter, Shelly Manne, Eddie Miller, Pete Conolly, Barney Kessel and Jess Stacy. On the strength of this record, I would say they need not have bothered. (Oh! I nearly forgot, Red Nichols... and here is a turn-up for the book... play the part of himself!) This could have been played by almost any top studio group of film musicians.

Cherokee is heard no less than three times. Indiana is played as a jam session and also as a montage. Those familiar with film techniques, particularly as applied to the art of jazz, need no further warning.

I thought the whole thing pretty horrible, judging that is, by the record now offending my ear drums. I have not seen the film, but frankly, nothing about this over-arranged, over etc., etc., makes me want to.



**STILL TRAD**  
Terry Lightfoot New Orleans Jazzmen  
The Preacher; I Wish I Was In Peoria; Old Fashioned Love; Alabama Jubilee. (Columbia SEG8008)\*\*\*

THIS series of EPs by the Terry Lightfoot band continues to leave me cold and disappointed. I suspect that the use of the word trad is to blame. "Trad," "More Trad," "Trad Again," "Still Trad" give a dog a name and all that. Trad implies a lot less than the words traditional jazz do. It has slowly come to mean the way British jazz is played and Terry and the boys try to keep to the formula.

Now I know Terry, and especially Alan Eldson, can do a lot better than this. I've heard them and I've commented favourably on the fact. Many times I've stood near the Eldson trumpet marvelling at the sound. On the record even his vibrato has changed. Once it was slow and controlled, here it is harsh, fast and a little vulgar.

Best of the batch is Alabama Jubilee. It is the sort of tune I don't like but it comes off. The slow Old Fashioned Love, a favourite of mine,



is dreadfully unsuccessful. I Wish I Was Peoria is a legacy from the Lightfoot tour with Kid Ory. The alteration of style from the Ory version to trad is not for my ears.

**THE SECOND CITY JAZZMEN**  
Jazz From The Second City  
Blues For Madge; Doctor Jazz. (Esquire EP223)\*\*\*

THERE is a move afoot to start a war between the provincial bands and the London bands. (The projected one between Chik and Acker never quite came off, in spite of warm-up efforts to get it going.) Now I've heard quite a few bands from the Seyx... and generally they're a lot more advanced than the London ones. Let me explain that by advanced I mean they try things...

and often achieve them... that we don't even attempt down here.

The Second City Jazzmen use guitar, piano, soprano, valve trombone, bass clarinet.

I doubt whether they would get away with that lot around the mere "Trad" London clubs.

Just two years ago, Madge Whitehouse, veteran of the Birmingham Jazz movement, died. It was a great loss to the Midland Jazz Club and two weeks later their resident band recorded the "Blues For Madge." It is an ambitious work lasting over five minutes. It opens with a bluesy guitar followed by a soprano saxophone, then solos all around, and a last chorus derived from Lu Walters' "Friendless Blues," a favourite of Madge's.

GENE KRUPA... and watching to see just how the drums should be played is Sal Mineo, who plays Gene's part in the film "Drum Crazy."

"Doctor Jazz" is the usual semi-inspired Jazz Band version of the Jelly Roll classic. Hugh Ledigo, Esquire's sleeve note-writer, tells us the band plays it in E flat... which all goes to show how advanced they thought they were. (For the benefit of all and sundry, it is written in E flat and Morton himself plays it in that key). Wave the flag, we're in E flat boys!

While not endorsing overmuch about the music, I congratulate the Second City Jazzmen on enterprise and initiative.

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# A beautiful bluesy feeling about this LP

**JUNIOR MANCE**  
Junior

A Smooth One; Miss Jackie's Delight; Whisper Not; Love For Sale; Lilacs In The Rain; Small Fry; Jubilation; Bird's Works; Blues For Beverlee; Junior's Tune.

(12in. HMV CLP1342)\*\*\*\*\*

**PERSONNEL:** Junior Mance (piano); Ray Brown (bass); Lex Humphries (drums).

Of all the American musicians who have visited Britain recently for the first time, nobody surprised—or pleased—me more than 31-year-old pianist, Junior Mance, who was here with Gillespie. And Junior's first LP, not surprisingly, turns out to be one of the most satisfying trio records in a long time.

There's a beautiful bluesy feeling about the whole LP. The one ballad (Lilacs) gets the least pretentious treatment I've heard in ages. Junior swings throughout with warmth and unaffected funk. Ray Brown on bass turns in some of his most memorable performances. He's tremendous. Nat Hentoff's liner notes match the quality of the playing and the recorded sound. Immensely enjoyable.

**EDDIE COSTA QUINTET**

Get Out Of The Road; In Your Own Sweet Way; Big Ben; Nature Boy; Blues For Elphi; I Didn't Know What Time It Was; Steppin' In.

(10in. Top Rank 25017)\*\*\*

**PERSONNEL:** Eddy Costa (piano, vibes); Phil Woods (alto, piano); Art Farmer (trumpet); Teddy Kotick (bass); Paul Motian (drums).

HERE, with the exception of Farmer, we have New York's white hard swingers. This session is a little uneven. Nature Boy is by far the best track—a fine, all-round performance with a good arrangement and routine and warm, soulful solos supported by a relaxed, swinging rhythm section. The ballads (Brubeck's intriguing Sweet and Time) left me feeling sour and dissatisfied.

Costa on piano is fine when he's in a George Wallington frame of mind (Nature and Blues), but exasperating when he throws in your face his considerable technique (Stretch). Except for Nature, Woods has had better days. He "doubles" on piano on the ballads behind Costa's rather unmoving vibes.

**BUDDY RICH-MAX ROACH QUINTETS**  
Rich Versus Roach

Sing, Sing, Sing (With A Swing); The Catfish; Sleep; Figure Eight; Yesterday; Big Foot; Lonesome Blues; Too-Too-Too, Goodbye.

(12in. Mercury MMC14031)\*\*\*

**PERSONNEL:** Buddy Rich, Max Roach (drums); Phil Woods (alto); Stanley Turrentine (tenor); Nat Turrentine (trumpet); Julian Priester, Willie Dennis (trombones); John Bunch (piano); Bobby Borwell, Phil Lewis (bass); Gigi Gryce (arranger).

ONLY in exceptional cases do long drum solos succeed on record. And this is an exceptional record from the drumming point of view. A real orgy in rhythm, with Rich and Roach exhibiting fantastic technical ability and imagination. Gigi Gryce's scores for the combined Quintets strike a happy medium between ensemble, brief horn solos and drum outbursts (Figure Eights has Rich and Roach only).

The drumming and writing apart, though, it's a very ordinary record. The hornmen's contributions are merely adequate.

**JOHN LEWIS**  
Improvised Meditations And Excursions

Now's The Time; Swanky Gets In Your Eyes; Doin'away's Doin'away; Love Me; Yesterday; How Long Has This Been Going On; September Song.

(12in. London LTZ-K15186)\*\*\*\*



**PERSONNEL:** John Lewis (piano); George Duvivier or Percy Heath (bass); Connie Kay (drums).

AS my regular readers will be aware, I have been a Lewis admirer for years. But they will also know that I do not dig the pretentiousness which, under John's guidance, has pervaded—and almost completely engulfed—the MJO.

So, in a way, I was surprised to find that I enjoyed this thoughtful trio set. Much of its contents get nearer to jazz than John has been in five years or so. This applies especially to Bird's blues Time and Lewis's own Dilemma. Lewis is an expert pianist, but, so far as his general work is concerned, he never throws his technique at you. One wonders sometimes just how much he has. This is a generally quiet, contemplative recital of blues and ballads with an easy-going, informal atmosphere throughout.

Duvivier is just brilliant and possibly even more impressive here than Percy. Connie keeps excellent time. It is most "musical," as well as swinging and the recorded sound is first-rate.





Kenny Ball, seen here with Johnny Bennett (trombone) and Dave Jones (clarinet), has a mission. He's out to get "our sort of jazz accepted."

# KENNY BALL— I'll ram our jazz down your throats

"MAKE sure it's provocative," were Kenny Ball's last words to me, for Kenny is a man with a mission. A mission to get "our sort of jazz accepted." To prove to jazz club audiences and to jazz club promoters that jazz needn't have all the clutter of a George Lewis sound to be good... and to be commercially successful.

"I want to see our sort of jazz accepted as much as other forms. It's been neglected. And it's up to us to ram it down people's throats."

Kenny feels very strongly about his type of jazz. The lified style we both called it. An East London style, directly derived from Freddy Randall's driving, Muggsy Spanier, open-tone trumpet, diametrically opposed to the West London Crane River style which has taken England by storm.

"When Terry Lightfoot changed his style to New Orleans I was left

high and dry. I'd tried hard to play that way, but just couldn't get the tone. I decided to leave and to form my own band. Trombonist Johnny Bennett left with me. I tried agents, but with no luck, they couldn't sell such a band they all said.

Then Kenny approached his friend Jack Fallon. Jack took him on, and it says wonders for them both that by sheer musical ability, enthusiasm and drive they proved that the head-in-the-sand ostriches were wrong.

"I was determined to show them we could do it." This was in November 1958. Now Kenny's band, complete with its open-styled, Dixieland-and-no-mistake trumpet, is in much demand even from the home of the "traddies," as Kenny calls them.

"Of course I'm a 'traddie' myself. I used to listen to the Randall band, and got to know the arrangements

so well that one day when Freddy was ill, I sat in at Cook's Ferry Inn. Freddy's agent heard me and told Sid Phillips. Very soon I was playing with the Phillips band. That was really my first job."

Kenny Ball was born in Ilford in May, 1930. He has lived there ever since. His first tastes in jazz were most definitely Bix Beiderbecke. He followed the bands of Humphrey Lyttelton and Freddy Randall, remembers the Original Dixielanders, John Hain's Jelly Roll Kings, and the early Chris Barber Band.

Much as he liked the Barber band he still favoured the Randall approach. Today, he collects anything in jazz, trad., mainstream, the lot. His only condition? It must swing.

Married eight years ago, he considers himself very much a family man. (Come to think of it, there aren't many jazz musicians you would see around on a wet morning shopping with a young daughter).

His only ambition is to see the broader aspects of Dixieland jazz given popular favour. In spite of the risk of offending those who give him work, he doesn't pull his punches when it comes to condemning the short-sighted policy of those whose job it is to sell jazz to the British public. He agrees that the fans must be able to dance to one jazz. "Ten per cent of our audience listen to the music. Ninety per cent dance to it. We aim to cater for the ninety per cent as much as for the jazz fans."

Asked about the one thing that put the band where it is, Kenny immediately replied. "Enthusiasm. From all the boys in the band. Of course, our stint in Germany helped a lot. We played six to seven hours each night. That helped us to get together. It was really hard work, but worth it. Then when we came back Steve Race heard the band, liked it a lot... and, what is more, let everyone else know."

Owen Bryce

## WHO WHERE WHEN

For the week beginning Sunday, June 5

Town Hall:	BIRMINGHAM Chris Barber Band (Thurs.).
Central Pier:	BLACKPOOL Joan Savage, Ken Morris, Clinton Ford and his Rhythm Group (Summer Season).
North Pier:	Bruce Forsyth, Teddy Johnson and Pearl Carr, Pinky and Perky, Three Monarchs, Harry Secombe, Ruby Murray, Harry Worth.
Palace Theatre:	BOURNEMOUTH Alma Cogan, Arthur Worsley, Hedley Ward Trio (Wk.).
Winter Gardens:	BRIGHTON Enile Ford, Jimmy Lloyd, Lana Sisters, Bobby Deacon and The Crusiers, Alan Randall (Wk.).
Hippodrome Theatre:	CARDIFF Marty Wilde, Cherry Wainer (Wk.).
New Theatre:	CHELTENHAM Chris Barber Band (Tues.).
Town Hall:	CLACTON Enile Ford, Jimmy Lloyd, Frank Held, Lana Sisters (Sun.).
Essex Cinema:	CRAWLEY Arker Birk Band (Sat.).
Queens Square:	DUNSTABLE Humphrey Lyttelton Band (Sun.).
California Ballroom:	FOLKESTONE Humphrey Lyttelton Band (Sat.).
Marine Gardens:	GLASGOW Eve Boswell, Jimmy Logan (Season).
Alhambra Theatre:	Gene Vincent, Billy Fury, Joe Brown, Lance Fortune, Keith Kelly, Peter Wyne (Wk.).
Empire Theatre:	GREAT YARMOUTH David Hughes, Adele Leigh, Bert Weedon, Chris Carlson, The Tracy Sisters (Sun.).
Wellington Pier:	HIGH WYCOMBE Arker Birk Band (Tues.).
Town Hall:	LEEDS Lennie Doregan, Dallas Boys, Miki and Giff, Billy Baxter (Wk.).
Empire Theatre:	LIVERPOOL Adrian Faith, John Barry Seven, The Honeyes, Johnny Worth, Don Arrol (Wk.).
Empire Theatre:	LONDON Cliff Richard, Russ Conway, Joan Regan, Edmund Hockridge, David Kossoff, Des O'Connor (Season).
Palladium:	MALVERN Chris Barber Band (Fri.).
Winter Gardens:	Arker Birk Band (Sat.).
Free Trade Hall:	MANCHESTER Chris Barber Band (Wed.).
Palace Theatre:	Liberace, Janet Medlin (Wk.).
Winter Gardens:	MARGATE Dickie Valentine, Joe "Piano" Henderson, Dennis Spicer, Terry Hall (Wk.).
Tower Ballroom:	NEW BRIGHTON Humphrey Lyttelton Band (Fri.).
Empire Theatre:	NEWCASTLE Anthony Newley, Raindrops, Don Lang's Frantic Five, Valerie Masters, Jeffrey Lerner (Wk.).
Rugby Club Ground:	OSTERLEY Johnny Dankworth Orchestra (Mon.).
Corn Exchange:	PETERBOROUGH Johnny Dankworth Orchestra (Sat.).
Market Hall:	ST. ALBANS Humphrey Lyttelton Band (Wed.).
Floral Hall:	SCARBOROUGH Adam Faith, John Barry Seven, The Honeyes, Johnny Worth, Don Arrol (Sun.).
" "	David Hughes, Adele Leigh, Bert Weedon (Wk.).
South Parade Pier:	SOUTHSEA Chris Barber Band (Sun.).
Pavilion Theatre:	TORQUAY Shirley Bassey, Joe Church, Tony Payne (Wk.).
Alexandra Gardens:	WEYMOUTH Michael Holliday, Tommy Fields, Peter Cavanaugh, The Trebletones (Sun. and Mon.).

## Whatever he sings, the fans still like Mike

STRANGE things have been happening to Mike Preston. "When my hit record 'Mr. Blue' was in the charts I used to get a very ordinary reception from the theatre audiences. Now that I haven't got a hit I regularly get called back for an encore."



"Naturally enough I prefer it that way. It doesn't matter what I sing, it always goes down well. Not sensational, but well. To my way of thinking this means that my audiences like my voice and not necessarily the song, and that's a very encouraging sign."

"I feel this makes my position far more secure than that of a lot of pop singers—I don't depend on the beat or the backing."

Mike Preston has been a professional singer for nearly two and a half years, but he only took it up full-time in January, and since then he has been working full-time, touring with visiting Americans, doing TV and radio dates.

### NO REGRETS

"No, I never had any regrets about giving up my job," he said. "For almost two years the firm I worked for gave me the odd day off so that I could sing, but I eventually had to take so much time off that there was no point in me working for them any longer."

"They were very nice about it and simply asked me to resign. That way, if anything ever goes wrong with my singing I can always go back to them. It's a comforting thought that."

Has his five months in the business made any difference to him? "I don't think so, I still feel the same sort of person. What it has done is to enable me to buy my own house sooner."

★ MIKE PRESTON... now that he hasn't got a hit record the fans call him back for encores.

"I used to get good money as a camera man, so it hasn't really altered the way I live, but I can't help having slight regrets that I don't pick up my pay packet each Friday any more."

"But I suppose I shouldn't really worry, I can look ahead to at least three months work which is fixed. I also think that my style of singing will never date."

"I'm looking upon this as a full-time job certainly for a good many years to come."

"There is really no reason why I shouldn't carry on until I'm an old man. I'm 26 now, which, I suppose is old for a pop singer, so I don't think that age makes any difference to my appeal. It certainly hasn't so far."

Mike's latest record is "A Girl Like You." "No, I don't think it will be a big hit, but that doesn't worry me. I hope I shall just be a steady seller in the years to come. I'll certainly last longer that way."

David Marshall

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# Have gun... will sing...



HERE'S what it's like to be at the wrong end of a gun—but it's a pleasure when the girl with the finger on the trigger is lovely Rika Zarai, a singing star from Israel. Rika was pictured rehearsing for the "Variety Show" on TV today (Thursday)—but she doesn't appear in the show with tin hat and rifle. The "battle dress" was just Rika getting nostalgic. She grew up during the Arab-Israeli war and, like all young Israelis, was trained to handle rifles, machine guns and grenades. She had her first taste of guerilla warfare before she was in her teens but in between her military duties she managed to carry on with piano lessons. Later, she became a night club entertainer and recording star.

## BILLY FURY

(Continued from page 1)

"At the moment, I am learning to play the bongos, which usually accompany any blues number," said Billy. "If you listen hard enough, you will also hear the tambourines. I never use a guitar, except when I am composing.

"As I don't write music, I pick out the chords on my guitar, and then transfer the basic tune to a tape. Later, I get together with the boys, and, by trial and error, we work out our arrangements. We have much fun doing this, and having all collaborated, we never find any difference in our thoughts on how a song should be played."

Currently, Billy, who has never had a music lesson in his life, has thoughts on bringing back some of the old songs in a blues form.

"So many of them have been brought back as rock songs, and I think the blues way would make them sound different," he said.

"Naturally, much as I admire Ray Charles and his arrangements, which I think are perfection, I would never copy him, for I have too many ideas of my own."

## June Harris

record a new programme, to comply with the revised rules.

All entries will be judged by Triumph experts and the best six will be chosen to take part in the final at the Teenage Fair, to be held at Park Lane House, from June 20 to June 25.

Before the final the successful entrants will be coached by Triumph's experts.

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

Send this, stating the speed at which the tape was recorded, together with the entry form to: Triumph Records (DJ Contest), 535-540, Holloway Road, London, N.7.

Final date for all entries is June 18.

## DISC'S DJ CONTEST

Please use BLOCK CAPITALS  
This coupon must accompany your  
taped entry

NAME .....

ADDRESS .....

AGE .....

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

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1st PRIZE—£100, PLUS the chance of a 13-week Disc Jockey contract on Radio Luxembourg, PLUS a 38 guinea Saga Tape Recorder.

2nd PRIZE—£25, PLUS a 38 guinea Saga Tape Recorder.

3rd PRIZE—A 38 guinea Saga Tape Recorder.

A FLAIR for pop music, the ability to present a record programme in an entertaining way. That's all you need to enter this fabulous competition, and the winner will collect a cheque for £100 and, if he or she is good enough, a contract to DJ one of Triumph's record series on Radio Luxembourg. Plus a Saga tape recorder.

Also, any other outstanding entrant will be given a chance to present an actual programme on 208.

## Change of rules

HERE'S what you do. Compile a 15-minute DJ programme of four Triumph sides plus an introduction and linking material and then put it all on tape. Owing to copyright difficulties, only Triumph discs can now be used for tapes submitted for the contest.

If any competitor has already submitted his entry he will receive a clean tape from Triumph on which he can

# More variety for Donegan

LONNIE DONEGAN is to play a fortnight's variety before he opens his summer season later this month at Yarmouth. On Monday week, he will be starring at the Leeds Empire with the "Putting On The Donegan" show, introducing the Dallas Boys, Miki and Griff and Billy Baxter.

The following week, he will move to the Brighton Hippodrome with the same show.

On June 30, ATV are to present another series of six "Putting On The Donegan" shows, to run for successive weeks. As before, the shows have already been telefilmed, and Lonnie's guests in the series will include Alfred Marks, The Vernons Girls, Dickie Bishop and the Kenny Ball Jazz Band, Don Lang and his Frankie Five and Red Price. Miki and Griff will appear in every programme.

## Twentieth anniversary

THE BBC's popular "Music While You Work" programme will celebrate its 20th anniversary on June 23, when this twice-daily entertainment will have been heard 13,701 times.

Taking part in the anniversary programme will be Ian Stewart and Quintet.

## Teddy Johnson

STAR OF TV, DISCS AND RADIO WRITES FOR YOU

## On the Golden Mile

WE are unpacking for the season. Pearl and I arrived here in Blackpool over the week-end, but we are still unpacking like mad at the place we have taken for the summer. It's going to be quite a season with our chum, Bruce Forsyth. We played Brum last week—and Torquay the week before. Now there won't be any more living out of a trunk for a few months.

Incidentally, if you are on the Golden Mile, we hope that you will come and see the show... and us. We look forward to meeting you all.

## Gruelling

SOMETHING we missed in London last week was the Johnny Dankworth openings.

JD is the musician-extraordinaire. A man of so many parts that I think he rates respect from every music-lover—jazz enthusiast or not.

On Sunday, John had the gruelling tasks of a Press and celebrity debut at the Marquee Club with his "new aggregation." And yesterday, at the Royal Festival Hall, the new band was introduced to the longhairs... when, with the London Philharmonic Orchestra under the baton of the illustrious conductor Dr. William Steinberg, the band performed the new jazz-classical work by JD's staff arranger, Dave Lindup, and classical composer Leonard Szalado, "Rendezvous"—a rondo for jazz quartet and symphony orchestra.

On Sunday, I gave him a buzz to see how things were working out. And Pearl wanted to know how the babe was getting along.

With such a full programme ahead, and knowing John's facility for just making the dead-line with scores, I suggested that he would be working right up to the time of the reception.

No, he wouldn't. JD announced that he, Cleo and the newly arrived son (named Alexander William Tamba) were climbing into the car and driving off to Bedfordshire to allow the son and heir to take a first gander at the new home Dad and Mum have just bought.

Incidentally, young Alex gets his first name from Cleo's father, Mr. Campbell. William is John's Dad's name, and Tamba was the name of Cleo's stage son in her first dramatic play, "Flesh To A Tiger," at the Royal Court Theatre.

Rumours are rife that Cleo is returning to the stage very soon. Vehicle is not known, as yet.

★ ★ ★

I AM hoping to tune in to BBC TV on Saturday, June 11, and at 10.10 pm, watch "Jazz A La Carte."

Dunkirk-born Sylvie Saint Clair, recently returned from America, makes a re-appearance on our screens as singer and composer in the show, which features Humphrey Lyttelton and his band.

Among the music she has written is a recitative piece with jazz backing.

It is entitled "Hollywood Slumber"... which might be termed



CLEO LAINE—back to stage?

"a saga of somnambulism." It is the tale of a sick one-time movie star who endorses "that pill." The pill for sleep, the pill to walk, the pill to induce awareness, to produce ecstasies.

I gave Sylvie a call. Didn't she think that the theme was a bit "far-out"? Likely to produce opposition from viewers?

Her dulcet, sophisticated tones smoothed over the line to Blackpool... But yes... I am trying something new in TV entertainment in my writing. This is to TV what "Man With The Golden Arm" was to films. Except that Arm was to films.