

DISC

THE TOP RECORD & MUSICAL WEEKLY

No. 121 Week ending July 16, 1960
Every Thursday, price 6d.**INSIDE**

Cliff Richard on his fans

New film
for Elvis

• NEWS

• REVIEWS

• FEATURES

Make or break for The Shadows

A PACHE," the second of The Shadows' instrumental discs, could establish them as one of the leading instrumental groups in the country. Said Hank Marvin: "Our first disc was not any different from many others, but 'Apache' has a sound out on its own... The Shadows' sound."

Apart from "Lonesome Fella," their first instrumental disc, The Shadows have worked exclusively as the backing group for Cliff Richard, with considerable success.

But after their run at the Palladium, where they were backing Cliff Richard, they have no future plans.

As arrangements stand at the moment, Cliff will be working at the film studios and will only be able to use the group on occasional dates.

Our own fault

It was last December that the group first went on record without Cliff. Jet Harris told DISC: "We were not too happy with the first record, but 'Apache' could really make us."

"It has been getting a good number of airings on radio and TV. It will only be our own fault if we do not make it with this one."

"We think it is as good as anything Johnny and The Hurricanes have done."

There is no question of a break between Cliff and his group because of differences of opinion. Cliff, in fact, actually sat in on the "Apache" recording session playing the bongos.



THE SHADOWS (left to right): TONY MEEHAN, JET HARRIS, BRUCE WELCH, HANK MARVIN

Wakefield group win DISC contest

LONDON'S Cafe Royal had the sound and appearance of a dozen "Oh Boy!" studios rolled into one on Sunday evening, when 35 groups poured in from all over Britain for DISC's third annual Vocal Group Contest, staged in conjunction with the Sobo Fair.

Before a packed audience the distinguished panel of judges—Frankie Day, Tony Osborne, Norman Newell, Russell Turner, Bunny Lewis and DISC's Managing Editor, Gerald Marks—listened for four solid hours to groups ranging from Everly-style brother acts to seven-piece combinations.

Their unanimous decision was: that for style, originality and presentation the outstanding group was the Jack O' Diamonds, a family group of four boys and a girl, from Wakefield, Yorkshire, and to them went the coveted DISC challenge trophy and a recording test with EMI. (Picture on centre pages).

The Jack O' Diamonds were re-

formed into their present style two months ago, and have already made an appearance with Carroll Lewis.

Commented one of them after the contest: "We thought London a marvellous city when we arrived this morning. Now we think it's the greatest place on earth!"

Runners-up were The Wise Boys,

from Caerphilly, Glam. Norman Newell was so impressed with two other entrants, Robb Stone and The Whispers from North London and Jimmy Justice And The Jury from Carlisle that he offered a recording test to each of them.

A welcome visitor to the contest was last year's winner, Emile Ford who travelled down from Blackpool, where he is starring in "Seeing Stars," as the Hippodrome, especially to wish good luck to the winners. Said Emile: "I hope winning this contest brings The Diamonds as much good fortune as I have enjoyed this past year."

Summing up after the show, the verdict of the judges was "a high standard of performance all round, but amateur groups should learn to be original in both material and performance. Far too many groups had simply slavishly copied the arrangements and styles of existing stars."

Terry Dene cuts first disc for Oriole

TERRY DENE, who recently signed with Oriole after some time without a recording contract, last Monday cut his first two sides for that label in their New Bond Street studios.

The numbers were "Geraldine," backed with "Love Me Or Leave Me," and Oriole plan to release the disc within the next few weeks.

There are also plans for Terry, who has just returned from Europe, to appear for a season in London cabaret.

THE SHADOWS

COLUMBIA



RECORDS

D.B. 4484

← APACHE →

Four young men
with the
sound of the year

My fingers are crossed for Peter

I WAS delighted to see by your recent record review that Peter Elliott has not been entirely neglected by the recording companies. I have always been at a loss to understand why this artist has never been fully exploited.

As well as being able to sing, which

is apparently a novelty these days, Peter has more than a fair amount of personality and good looks. I, for one, am keeping my fingers crossed that "Toot Toot Tootsie" will help Peter to "make it," as he has long deserved to do.—R. ACKROYD, 197, Round Street, Bradford, 5, Yorks.

readers who would like to join me in saying "welcome back to our screens, Gary."—ANN DARRELL, 12, Chayne Walk, Croydon, Surrey.

WHO CARES?

AS A Sinatra fan of long standing, I have just read your article "Is Frankie Afraid of Britain?" with great interest.

It made me smile. In my opinion, an artist is required to give a good performance on records, films, or whatever his or her medium. Yet they are asked personal questions and only an outline of what they say is printed. Who cares how many times Sinatra or anyone else has been married, or who is his current love interest?—Mrs. M. E. RUSTON (A Sinatra fan since 1944), Flat B, 42, Hilton Road, Leeds, 8, Yorks.

DISGUSTED

I THINK I echo the thoughts of I hundreds of Nelson fans when I say I am disgusted to read that Rick has broken with his old group.

Everybody wants to jump on to the Darin bandwagon these days, and some beat singers are just not the right type, Rick included.

All that needs to happen now, is for Johnny and the Hurricanes to become a string orchestra. When this happens, I think I'll go to Siberia.—PETER SCHOFIELD, "Bon Accord," 26, Stourcliffe Avenue, West Southbourne, Bournemouth.

BRENDA'S BEST

I HAVE just bought Brenda Lee's recording of "Bill Bailey Won't You Please Come Home," which was released in 1958, when she came over for appearances on "Oh Boy!"

I would like to say how much better I think this disc is than the new version by Bobby Darin.

Although Darin is more popular with record fans at the moment, I am sure Miss Lee's version would still give him a run for his money.—ROBERT COOPER, 21, Kindale Road, Preston, Birkenhead.

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

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

Miming on TV is an insult

THERE is a recent development in some television programmes which I think is little short of an insult to the public. When a star is billed to appear on any programme, his fans naturally enough look forward to his appearance. But too often he only mimes to one of his records. And it is immediately apparent what he is doing.

Records can be bought easily, so surely it is unfair when fans look forward to seeing their favourite artists in action to expect them to be content with only another performance of a record.—ALISTAIR WILSON, 55, Montalto Avenue, Jerveston, Motherwell, Lanarkshire.

PRIZE LETTER

GREAT LOSS

WHAT'S all this about there no longer being a demand for teenage television shows? Of course, there is still a demand, but the teenagers now take these programmes for granted, and do not miss them until they disappear.

The death of these shows would be a great loss to the world of popular music, whatever the current trends, and after all, Tommy Steele, Cliff Richard, Marty Wilde and Adam Faith owe their success to television.

Although "Wham!" had more than its fair share of criticism, it certainly fulfilled its purpose of establishing Billy Fury, Jess Conral and Michael Cox.—NIC SALTER, 25, Cotnam Road, Bristol, 6.

IT'S THE SAME

STEPHEN REDFERN (DISC 2-7-60) mentions how much Fats Domino's success has depended on his co-writer, Dave Bartholomew.

Isn't it the same with so many great stars? Many of Elvis's hit songs were written by the famous Leiber-Stoller combination, e.g. "Jailhouse Rock," "Hound Dog," "Baby I Don't Care," and so on.

Then there is Cliff Richard, whose "Move It," "Never Mind," "Mean Break" and several others were written by Sammy Sanwell. Other great disc stars like Ricky Nelson,

Bobby Holly and Duane Eddy, have all had hits from composers regularly associated with them.

It just shows how much success depends on good songwriters nowadays.—S. J. MIDDLEY, The Grange, The Mint Yard, Canterbury, Kent.

CONSISTENT

IT'S nice to see the popular contemporary singer of the old "Dig This" series back on television in a new weekly series, "Two's A Crowd."

I refer, of course, to Gary Marshall, whom I used to watch with great interest and enjoyment. I can honestly say that I cannot think of any other British artist who gives such consistently good and polished performances.

I am sure there are many DISC

Post Bag

Win your way to stardom

A recording test
... a weekend in
Vienna for two
... and a 69 gn.
tape recorder
for the winner

THIS IS THE OPPORTUNITY OFFERED TO EVERY READER OF "DISC" AND IF YOU WIN OUR NEW NATION-WIDE CONTEST, A RECORDING TEST... PLUS A WEEK-END IN VIENNA FOR TWO AND A 69 GUINEA STUZZI TAPE RECORDER ARE YOURS. (TWO RUNNERS-UP WILL RE-

CEIVE STUZZI MANNEQUIN RECORDERS).

If you can sing, play a musical instrument and think you could make records this is the chance you have been waiting for. And it does not matter where you live, you do not have to come to London, unless you are selected for the finals, because all entries for the contest MUST be on tape.

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

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

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

If you are 17 or under and in London between August 16 and 27, entries can be taped at a special studio at the Boys' and Girls' Exhibition at Olympia and so that you can obtain the necessary entry forms, copies of DISC will be on sale at the Exhibition.

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

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

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



This is the tape recorder that goes to the winner... a Stuzzi Magnette portable, costing 69 gn.

DISC'S TALENT CONTEST

Please use BLOCK CAPITALS
This coupon must accompany your taped entry

NAME

ADDRESS

AGE

TAPE SPEED

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

CUT HERE

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

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THE TRAIN OF LOVE

THE LINDYS

DECCA

45-F 11253 45 rpm

AMERICAN

TOP TENS

JUKE BOX

These were the ten numbers that topped the sales in America last week (week ending July 9)

Last Week	This Week	Title	Artist
1	1	Everybody's Somebody's Fool	Connie Francis
3	2	Alley-Oop	Hollywood Argyles
6	3	I'm Sorry	Brenda Lee
5	4	Because They're Young	Duane Eddy
2	5	Cathy's Clown	Everly Brothers
4	6	That's All You Gotta Do	Brenda Lee
7	7	Burning Bridges	Jack Scott
8	8	My Home Town	Paul Anka
10	9	Mule Skinner Blues	Fendermen
7	10	Rockin' Good Way	Dinah Washington & Brook Benton

ONE TO WATCH

Only The Lonely - Roy Orbison

Based on the recorded number of "plays" in Juke Boxes throughout Britain (for the week ending July 9)

Last Week	This Week	Title	Artist
1	1	Good Timin'	Jimmy Jones
2	2	Mama/Robot Man	Connie Francis
—	3	Please Don't Tease	Cliff Richard
5	4	Angela Jones	Michael Cox
6	5	Ain't Misbehavin'	Tommy Bruce
3	6	Cathy's Clown	Everly Brothers
4	7	Three Steps To Heaven	Eddie Cochran
—	8	What A Mouth	Tommy Steele
7	9	Handy Man	Jimmy Jones
10	10	Made You/Johnny Comes Marching Home	Adam Faith

Published by courtesy of "The World's Fair"

MAX BYGRAVES

CONSIDER YOURSELF

DECCA

45-F 11251 45 rpm

Bandleader Bob won't go down in history, but...

IN spite of being Bob Wallis's severest critic, I was more than agreeably surprised at the hospitality he and his wife extended when I paid a midnight call at his home. And though Duggie Richard, his clarinet-player, had warned me that Bob Wallis was not exceptionally talkative, I found that this certainly did not apply when he got on to his favourite subject—the trumpet artistry of one Henry "Red" Allen. It was at this stage that I floundered... Bob and Red Allen were too much for my pencil, I took no notes as he went into ecstasies. "I view Louis as the King of Jazz, but Allen...." I remember him saying. So it was with some surprise that I learnt that he also goes for the George Lewis sound. "I liked the rhythm section, I started collecting records by Humph. Then Hank's HMV, and 'Alexander Ragtime Band.' I swung over to the Lewis Band. Then I got on to folk, gospel, and spirituals. That influenced the style of the band."



BOB WALLIS... he talks about little except Henry "Red" Allen.

Spotlight on Trad Men BOB WALLIS

off once again to Denmark, this time with Diz Dole, then formed his band and immediately became ill.

I doubt that Bob Wallis the bandleader will go down in the history books, but Bob Wallis the PERI-ARTERITIS NUDOSIS sufferer almost certainly will. "I am about the only specimen available for examples," says Bob. (He did not exactly say, but I gather all the others are not around any more!). "I have to attend medical conferences to show the doctors that it can be cured, or rather kept under control."

While he was in hospital Bob could not lift a trumpet with two hands. At this stage Jimmy Tate, convinced of his future abilities as a band leader, signed him up. Tate had heard Bob with the Bilk band, "At

the time, I thought he was mad," said Bob. "No one thought I would even live... never mind blow a horn. Tate took a big gamble... and he must have been right. We are still with him... and very happy." The Top Rank LP helped Bob to climb up... but he was already very popular with the fans by then. Why? "Hard work and internal discipline," are Bob's reasons. Getting there on time... and keeping the boys hard at it. "They admire you for it anyway."

The Wallis answer to the eternal question about ambitious is typical of the jazz musician, "Oh... dear... well... dear me... NONE. I am very happy as I am, I have got all I want. Married."

Joyce, his wife, is a B.A. But she does not make use of her degree in English, "I am just a housewife," she got in while Bob returned to the subject of Henry "Red" Allen.

As I sped home through the dark hours of early morning, I could see him describing Allen's phrases, his eyes screwed upwards, as he became hypnotised by the sound of someone else's horn.

Owen Bryce

Brass band

It was in Bridlington, East Yorkshire, that young Wallis first saw the light of day. After normal schooling, he served his time as an apprentice in marine engineering. He learnt to play bugle in the A.T.C. then joined a brass band and switched to a cornet. "This was the time of the Lyttelton Band. He converted me. I went jazz mad."

In 1957, he came to London. "I had formed a band in Hull, but there was nothing there. I went to Denmark, just laid about, singing and playing. I had a little race group in Copenhagen. At the time I was only singing. I spent a year there. When I came back, I worked as an engineer, then joined Ken Colyer's Brass Band on trumpet. Then I joined Hugh Rainey's Storyville Jazz Band."

Acker was with Colyer at the time, if Bob Wallis's dates are correct, which I doubt. So much seemed to be happening around the Rainey Band, the Colyer band, the trips to Denmark, that Bob is just a little hazy about dates. Anyway, Bob played with Acker, went

TOP TWENTY

Compiled from dealers' returns from all over Britain
Week ending July 9, 1960

Jimmy Jones still top... new one for Brenda Lee... 'Bikini' in at 20

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

ONE TO WATCH

Paper Roses - Kaye Sisters

DAVID MACBETH

IAN MENZIES and his Clyde Valley Stompers



"Once Upon a Star"



"The Fish Man"

THE GEORGETTES

"Down by The River"

JAMES DARREN

EMILE FORD



"Because They're Young"



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

DISC cannot give you talent—but it is giving you the chance to use it

THAT VITAL SPARK

That's what counts, and that's what I was paid to recognise

says

Jack Good

At present touring in Italy



amateurishness and awkwardness of a raw newcomer. Today that young man I'd auditioned is one of the biggest draws in the country. His name is Billy Fury.

I AM awaiting with excitement the results of the current DISC contest to find a new recording star (See page two). I know that nearly every paper or magazine that you open nowadays contains some sort of competition: ("Win a holiday in the Canary Islands by writing a caption to describe why Stradoo's nudgie seed is best!")—I still can't get the taste of that wretched seed out of my mouth! But practically all these are designed to further a commercial product; this contest is designed to further the yet undreamed-of careers of some of you reading this article at this moment.

Three weeks ago I wrote about my regrets that general TV policy had turned its back on teenage programmes. I explained that the reason for my regret was not personal, but because the most efficient method of "getting" new talent was being lost.

DISC's contest can go far in replacing that loss. Never before has there been such opportunity for newly discovered talent to get ahead in show business. Young artists today get

every chance, once they have scored their first point—i.e., a hit record. Today, Tommy Steele, Marty Wilde, Cliff Richard and Adam Faith are established stars.

Tommy had already crashed on to the scene when I lumbered on to it, but I can clearly remember auditioning the other three, and I know that each of them felt as nervous and inadequate as you may feel when you send off your tapes to DISC.

None of those three boys would contradict me, for they know, better than anyone else, the difference between their technique now and their technique at the start.

Unless they had gone on working harder and harder, they would have fallen by the wayside. It is just the few that reach the top of the ladder, and when they do, they have only their own talent to thank for it.

DISC cannot give you the talent, but it IS giving you the chance to use it and develop it if you've got it.

You see, the pattern is always the same. The new personality appears with a bang. One hit record is enough to make him a "temporary star"—for a hit record sets the ball rolling—and it rolls through TV and radio studios and theatres and takes quite a while to slow down. As long as that record is in the charts, there's a demand for its singer, and this gives him the opportunity to work and prove himself.

I recall a day when we had just finished morning rehearsals for "Oh Boy!" in a mazy room in North London. I was left in the room with

a pale-faced, shy young fellow, who sang two songs to me, accompanied by a single unamplified guitar, which he strummed uselessly and not too accurately.

What is more, he was following Cliff and Marty, who had just been rehearsing with big backing. When he'd finished his second song he judiciously turned away and left. Another onlooker strolled over to me with a distinctly "thumbs down" look in his eye, and said: "What you poor producers have to put up with," I knew what he meant, but on this occasion I didn't agree.

One of the things producers are paid for is to spot that vital spark of personality hidden among all the



BILLY FURY—He was awkward and amateurish at his audition.

WHAT about Adam Faith's long player? As far as singles are concerned nobody has had a more successful "three on the roof" than Adam—and now a two-fisted fourth, coupling "Made You" and "When Johnny Comes Marching Home." Each taken from one of his two final looks like leaping up there into Adam's usual No. 1 position. But his fans have waited patiently for an album and their patience will be rewarded in October. This still seems a long way off, but as it is, the LP will only be available THEN as a result of Adam's weekly flight from Blackpool to London.

Together with maestro John Barry, he is spending the summer sowing them in the famous Lancashire resort; but instead of taking a rest on Sundays, they take a plane to a recording studio in the capital.

So any Sunday that finds you lazing on the beach in the sun, spare a thought for the boy who's spending his Sundays out of the sun, between four sound-proof walls, working to cook up something special for your entertainment in the long winter months when the sun has deserted us all.

TRAD JAZZ NEWS

Owen Bryce's
regular round-up

Cinema to
present a
jazz week

vocalists: Cab Kaye, George Melly, Jackie Lynn making her debut with the Charleworth Band and Johnny Silvo, now with Mike Peters. The two comedies are Pat Brand and John Hooper.

UNCLE JOHN RENSHAW, bandleader at one time or the other with most of our bands, has formed one of his own. He calls it the Sincerity Band and insists that Sincerity is spelt with a I sign.

His line-up includes Jim Holmes (tp), Colin Watson (cl), Mike Poinston (tb), Bill Stagg (b) and Dave Mills on 3 1/2 litre Jaguar and drums.

ART SAUNDERS' Wood Green Club tries a new venture next Tuesday when Art features the Ben Ward Big Band. This is a ten-piece outfit, playing a mainstream music.

Mainstream is getting popular at Wood Green on a Tuesday. The Sandy Brown/Al Fairweather All Stars have been resident there on this day and have built up a very good following.

ON Saturday Terry Lightfoot's Band play the Beverly School Fair at New Malden. The event is designed to provide funds to keep children from the Naples Housing of Creches in England for three weeks. Terry opens the proceedings with a half-mile parade from the station to the School. The Day itself is being opened by film star Carole Lesley.

AT least one cinema manager in the London area is jazz conscious. Barney Gleitsman, old friend of George Webb and his Disklanders, and once manager of the Regal, Belsleyheath, where he presented such stars as Neva Rappharlo, Monty Sunshine and Sandy Brown, has now taken over the Ritz at Balham.

Starting on July 17 he is holding a Jazz Week, and has secured the films "High Society" and "Satchmo the Great."

RUBY BARD'S umpteenth Jazz Band Ball (I long ago lost count) takes place at its usual Hammersmith Palladium venue on Monday, July 18. This, one is advertised as the "Summer" Ball and subtitled Trad, Mainstream, Dixieland. I leave you to decide which band falls into which category . . . that's something else I gave up working out long ago . . . but here they are for the records:

Terry Lightfoot's New Orleans Jazzmen, Mick Mulligan and his Band, Dick Charleworth's City Gents, Fairweather-Brown All Stars, Mike Peters' Jazz Band and the Pete Ridge Jazz Band.

There will also be a battery of

VOGUE THE GREATEST CATALOGUE IN THE WORLD JAZZ		
NEW MONOPHONIC RELEASES		
<p>CONTEMPORARY</p> <p>LAC 12225 "SWINGIN' THE 20's" BENNY CARTER QUARTET Three sweet My Blue Heaven; Just Imagine! If I could be with you; Sweet Lorraine; Who's sorry now. Laugh! Clow! Laugh! All alone; Mary Lou; It's a little Spanish town; Someone to watch over me; My Monday Date.</p> <p>LAC 12229 "MODERN JAZZ CLASSICS" ART PEPPER + ELEVEN Misty; Grassie; High Opus de Funk; Round midnight; Four brothers; Showoff. Bessie's tune; Walking down; Anthropology; Airbag; Walkin'; Dream Lee.</p> <p>LAC 12230 KING SIZE ANDRE PREVIN TRIO I'll remember April; Much too late; You'd be so nice to come home to. It could happen to you; Low and tender; I'm beginning to see the light.</p>	<p>CONTEMPORARY</p> <p>LAC 12232 SHELLY MANNE & HIS MEN Concerto for Clarinet and Cymbal (a three movements); Sophisticated riddim; My old flame; Rags groove.</p> <p>VOGUE</p> <p>LAE 12192 "TAYLOR MADE PIANO" BILLY TAYLOR Just suppose me; Feeling frisky; Mokie; Whoopee; Taurus; Midnight swing; Timey Cadee. I'm beginning to see the light! All the things you see; Lady Rye.</p> <p>LAE 12224 "BLOWN! THE BLUES" THE BLUES, Vol. 2. Blowin' the blues; Montgomeryland Jazk; Midnight Blues; Hey now! Funky old you; Show freight; Four funky blues; Blues in the distance.</p>	<p>VOGUE</p> <p>LAE 12236 MAESTROUNDS IN CONCERT Simpson! of the Stars; Madley—in a sentimental mood; Our very own; Three foolish things—Love for sales; See eye eye; Two different worlds; Somebody loves me. LAE 12231 "A GOOD GUY TOGETHER" JOHN HENDRICKS Everything started in the house of the Lord; Music in the air; Feed me! I'll be happy; Frisky stranger; The showoff; Minor atmosphere; Sweet talk; Out of the past; A good old together and Everything started in the house of the Lord.</p> <p>STEREOPHONIC</p> <p>CONTEMPORARY</p> <p>SCA 5011 BARNEY KESSEL PLAYS "CARMEN" Swingin' the soundtrack. A god on the edge of town; If you don't see I'm on a kick; You've got to see it; Flowerville; Corner's cool; Like there's no place like . . . The singer's hip.</p>
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Arranger **JOHNNY GREGORY** hits out at pop music critics

WE DON'T
copy the
Americans

WE DO
ignore our
own talent



JOHNNY GREGORY is one of Britain's top arrangers and musical directors. He has recorded all kinds of music ranging from the classics to rock for practically every label in the country. He has accompanied singers of all types, from Scottish folk balladeers to the newest beat discovery. What's more he is a string specialist, and his Latin American discs released under the names of Chaquito and Nino Rico have achieved widespread success.

Three weeks ago he returned from some disc sessions in Italy to be greeted by a neighbour, who informed him that his string record of "Honky Tonk Train Blues" had been decisively voted a miss by a "Juke Box Jury" panel.

Now Johnny has had too much success to let that worry him unduly, but it did provoke some outspoken comments on the British disc scene. "Everybody's entitled to their own opinions, and I'm certainly not complaining because one of my records was criticised on the programme," he said.

Doreen Hume is another girl whose voice should be recorded regularly.

"True, they don't sell all that well, but look at America. I know the market there is bigger and more complex than our own, but first-class singers like Jo Stafford and Bing Crosby seldom make the charts there, and yet they are still recorded regularly. And I'll bet their records show a profit, too.

"Over here an artist gets one chance, if he or she is lucky, and unless their disc is a big seller, they've had it. Why not give them a chance in the LP field which is totally different to the singles market?

Face the facts

"I know people say the kids only want beat music, but let's face it, that's all we give them. How can they get to like anything else if they never hear it? And teenagers aren't the only ones with record players anyway.

"The A and R men are not entirely to blame. They've got a difficult job and they're perpetually haunted by the sales charts. Even so, one or two of them go out on a limb with ideas which they think are different and worthwhile.

"Jack Baverstock gave me the chance of doing the Nino Rico discs for Oriole and the Chaquito ones for

Footana in the teeth of big Latin bands like Prado and Puente. It paid off, too. People thought the discs were recorded in South America, or at least on the Continent, and never suspected the musicians were all British session men.

"Chaquito came into being originally for the cha-cha-cha craze, but the records have been so successful abroad that the band has now got star status, and I'm preparing the third LP."

Johnny was volubly enthusiastic about our session musicians, for whom he writes and with whom he works practically every day of his life.

For granted

"They're the best in the world. They slip up sometimes, but generally they're the tops. But they're all taken for granted much too often."

He thought the same applied to his fellow arrangers.

"Goodness knows how many times they've given a rush job at tea-time for a recording session first thing next morning. They sit up all night on the job, and nine times out of ten they produce a minor masterpiece in the circumstances. And nine times out of ten it's taken for granted."

Johnny expressed his pleasure that John Barry was being given a chance to implement his ideas in music. He hoped other British arrangers would get similar opportunities.

"We've got plenty of talent of all kinds on our own doorstep," he concluded. "Let's encourage it by recording our good artists and let's exploit the good records as well as the commercial ones and the downright bad ones."

Nigel Hunter

ALMA COGAN
The Train of Love

H.M.V. 45-POP750



CHARLIE GRACIE

The Race

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CONWAY TWITTY

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45-MGM1002



EMI Records Ltd - EMI House
20 Manchester Square, London W.1.

CABLE FROM AMERICA by Maurice Clark

The girls are back in the parade

THE girls have returned to the American hit parade in a big way. Seasoned performers like Ella Fitzgerald with "Mack The Knife" and Patti Page with "One Of Us" are in and so are the newcomers, Joanie Sommers ("One Boy") and vocal group The Bobettes ("I Shot Mr. Lee").

Capitol Records say Jeanne Black's disc of "He'll Have To Stay" was one of the fastest selling records they have ever had and Brenda Lee has both sides of her new disc high in the sellers as does Connie Francis, now known as "Queen of the hit parade."

Connie Stevens looks set to make a return trip to the charts. After her big success with "16 Reasons" she is on the verge of another hit with "Too Young To Go Steady."

★ ★ ★

I'VE just heard the new record Clyde McPhatter has made for Mercury, the first under his new contract. Called "Ta... Ta..." it's the rocking ballad style that first made him so popular. This is a sure hit. Andre Previn will soon be making his first appearance on TV your side of the water. Andre, the very talented pianist-composer-conductor, recently won Oscar Awards for his scoring of the movies "Gigi" and "Porgy and Bess." The Chordettes don't make many singles these days, but when they do, they invariably make the Hit Parade. Their latest for Cadence will be no

exception. Title is "A Broken Vow." The Chordettes, all girls by the way, always work on a new number for at least one month before recording it to get just the right sound. So far, it has paid off. In the first six months of 1960, RCA Victor Records have had more hit discs than any other company, with a total of 14. Columbia and MGM are next with 10 each. A party was given by RCA to celebrate this victory.

★ ★ ★

A NEW Italian number that could easily become as well known as "Volare" was released here this week on 20th Century. It's called "Our Concerto" by the original Italian singer Umberto Bindi who made the hit disc in his homeland. Guy Mitchell has chosen the odd C and W hit "My Shoes Keep Walking Back To You" for his latest recording. Guy has just finished a TV series with Audie Murphy in which he plays a cowboy who doesn't sing!

The Browns will soon be losing sister Bonny for a few months while she awaits the birth of her first baby, due later this year. If the baby is a little girl it will be called Scarlett after their first hit "Scarlet Ribbons." The rest of them will take the opportunity for a rest in their home in Little Rock. In the meantime they are out with a new disc called "The 1st Of May."

The McGuire Sisters—Christine, Phyllis and Dorothy—have made a terrific record of the old Cahn/Van Heusen number, "The Last Dance" with a swing type backing instead of the slow treatment it's had until now. On the flipside they have done The Torador Song from "Carmen" and called it

ANITA BRYANT (left), bride of the month, has had her latest disc chosen as "Pick of the month."

"Nine O'Clock." The girls are one of the best acts I've ever seen. Apart from the wonderful harmony, their original material makes them one of the highest paid groups in the States today.

Remember the name Penny Parker whom you will soon be seeing in Warner Bros. new film "The Dark At The Top Of The Stairs." Not only does she give a terrific performance but Penny has just made her first record with a number written for her by Paul Evans called "Hushabye Little Guitars." She is going to be a big new star.

A growing record company in Hollywood, Gardena Records, are going wild over new boy Tony Wildo who has made a sensational new version of the old folk ditty "John Henry."

★ ★ ★

Anita Bryant, bride of the month, has had her latest record selected by one of the top musical papers here as "Pick of the month." It's "In My Little Corner Of The World."

David Seville has now moved his Chipmunks into a new home in Beverly Hills, which has cost 200,000 dollars... some 200.

Mart Sahl the comedian has written the sleeve notes for the LP made by new comedy team Burns and Caplin... it's worth buying the album just to read them. Fay DeWitt, well-known musical comedy actress, has just signed a long recording contract for Epic Records. Fay is starting in a big hit show "Vintage 60" which recently opened in Los Angeles.

The Kingston Trio lived up to their new album title "Sold Out" when they appeared in New York's smart Coconut Grove. Rosemary Clooney has, to my mind, made her best disc since "Hey There." It is "Many A Wonderful Moment."

THE BROWNS (below)... will soon be losing sister Bonny for a while, and that means a holiday for the rest of them (DISC Fic).



Tours must be bigger and much better

Leading promoter ARTHUR HOWES talks to Richard Adams about the future of one-night stands

"I WANT," said promoter Arthur Howes, "my name to become synonymous with the very best in one-night stands and variety tours. In this way I can counteract the damage done last season by all the bad shows which went on tour."

Arthur Howes is a man you should know about. He's the promoter mainly responsible for Cliff Richard's tours. He also arranged the Darin, Eddy, McPhatter package, the Everly Brothers' tour, and he is now planning to present Nat "King" Cole and Robert Horton on a nationwide tour in the autumn.

Howes has been promoting since 1946. There isn't much he doesn't know about the business. And he doesn't share the opinion, held by many, that one-night tours are finished. "But," said Howes, "they must become bigger and better and the public must have some way of

knowing whether the show on at their local cinema is a good one or not before they pay to see it." New types of show will be going out next season under the Arthur Howes banner. He will make a more or less firm rule that no record star will go out on his tours unless he has at least learnt the rudiments of stage craft.

"It's been all right in the past for record stars just to wander on the stage, sing their hit song, and then walk off again. But it won't do now.

Complete show

"The audience, who have paid good money for an evening's entertainment, want more than that. They also want to see a complete show, not just a lot of individual stars. Next season I shall be giving them a complete show, planned, produced and rehearsed."

Few, if any, of the one-night stands

which have toured in the past have been produced as a complete show. In fact, producers haven't even been employed... it wasn't considered necessary.

"I'd love," said Howes, "to be able to engage someone like Jack Good as a producer, but that, of course, is really out of the question because Jack would have far too many other things to do. But I would like to get someone like him.

"Actually I am planning to present a show on the lines of 'Wham!' next autumn starring Jess Conrad and many other new stars... I'll certainly need a producer for this."

Howes does not plan to put any shows out on the road without extensive rehearsals beforehand. "Jack Good's TV programmes, where the artists learnt a great deal of stage craft and presentation, have gone, so we are going to have to teach them from the beginning."

The majority of Howes' past tours have been highly successful. One

reason is that he only launches one tour of one-nighters at a time and then travels around with the tour. "I think it's essential that the promoter should go around with the artists. It makes for a happy tour because you are on the spot to sort out any problems and if you have to share the same hops from one town to another as the artists, you do make quite sure that those journeys aren't too long.

"This has been the trouble with a number of tours. The artists had to travel so far by coach during the night to get to the next theatre that they were tired out by the time they arrived. This sort of thing just breeds trouble. But if the stars are happy, the audience can feel it."

Howes could see a number of next season's tours being a mixture of artists rather in the way of the Darin, Eddy, McPhatter tour.

Darin the star

"I wasn't sure how this was going to work at the beginning, using three artists with such different appeal. But it did work."

"Many people have told me Darin should never have been included in the show, but they were wrong. Darin came out the star in the end."

"We had to change the show around a bit after the first couple of nights, and have Eddy finishing the second half, but after that everyone was happy."

"Of course, if you can present shows like this you appeal to a much greater age group, and providing the entire show is presented in an entertaining way you keep all the fans happy."

FANS—Some of them expect too much of me



DISC PHOTO

STRAIGHT
TALKING

by

Cliff

Richard

SINCE I started in show business, I have never once underestimated the importance of fans. They ARE important. To me, to every pop singer. But—and this is my only grumble—I do wish some of them wouldn't be so possessive. I wish they wouldn't expect so much.

If that sounds ungrateful, it is not

meant to. But I want to explain how difficult the position can—and, indeed, has—become for me. To begin with, let me make one thing quite clear. It is only a very small percentage of the fans who are like this, but, as always happens, the few can cause more trouble than all the others put together.

For instance, I get many letters from fans asking if they can come to see me during the show at the Palladium.

I have to explain that this is impossible.

Most of the fans understand immediately why this must be so. They appreciate the fact that if I make the exception for one I have to make it for all. And that would involve having thousands of people in my dressing room every week! But believe it or not there are a few who can't see this. They still say: "We're members of your fan club—so why can't we come in to see you?"

Nothing will make them understand. At least, that is what I feel.

Of course, I do my best to please and co-operate with the fans. Every singer does.

When the show is over, I go out and say hello and sign autographs for anyone who is kind enough to wait to see me.

This possessiveness can be upsetting in other ways, too.

Everyone likes to lead a private life.

It is more difficult for people in show business, and lack of privacy is something one must expect and accept.

However, there comes the time when even show business people like to be left alone.

You probably read that I had a tall fence put around my home. I did not want to do it. But I had to because people kept hanging around outside and peering in. I felt as if I was living in a goldfish bowl.

And what do you think happened? A couple of fans pinned a message to the wall saying they "didn't like me any more because I didn't come out."

Now, I ask you! That, I think, was really unreasonable. Firstly, because I may not have been at home—and, secondly, because, even if I was, it is only natural that I should not want to be disturbed in my own home.

As I say, there are only a few fans who do this sort of thing. Very few. And I know they mean no harm, really.

But if only they were like the others, it would make life so much easier. I think the point is, they do not know where to draw the line...

Acting only?

SINCE I have been making films, as well as recording, several people have asked me whether I intend to move over to acting completely and give up singing.

At this stage, I do not know.

I want to be in show business all my life—not just a few years—and a lot can happen in that time.

I do not know if, for instance, my voice is going to stay the same. It could change quite a lot in the next few years or so.

As far as films are concerned, in one way I am very pleased that I am given the opportunity to make them. At the moment, I realise for the most part I only have teenagers on my side. I would like to appeal to a much wider audience and films will give me the chance to do that.

ONE THING I DON'T WANT TO DO RIGHT NOW IS GO TO HOLLYWOOD.

I was very happy with the American tour, but I realise I am only scratching the surface at the moment. I want to get much more experience behind me before I take the plunge there.

The show at the Palladium, with Russ Conway, Joan Regan and Ted Hockridge is proving to be great fun.

It is tiring, but the audiences have been first-class and we are all very happy.

This show goes on until Christmas, then, in January, I make a picture for Mickey Delmar.

I would like to take a holiday, but at the moment I am not certain when I will be able to. The important thing in this business is to work and keep working. You cannot grumble if you do.

ALONG THE ALLEY

Hopes on Coasters' record

PAUL RICH, of Progressive Music in the Aberbach group of companies, is hoping that the latest disc by **The Coasters**, released on the London label, will achieve as big a success as their famous rendition of "Charlie Brown."

Their present opus is called "Wake Me, Shake Me," and won a four-star rating from Don Nicholson last week in his review. The disc has only been on release in America for about three weeks, but already it's climbing high in the charts there.

I mentioned in last week's column the pleasant situation of publishers having the flipside of a hit record. Progressive Music are in this happy position right now

as they are enjoying a ride on the flipside of a new star's hit disc.

The record in question is **Tommy Bruce's** "Ain't Misbehavin'," and Progressive's number on the other side is a kitchen novelty, complete with sound effects, called "Got The Water Boiling." This is a comparatively old item in the Progressive catalogue, having been copyrighted in the States in 1953.

Other current plugs on Paul's list are "Still" and "Unless You Mean It." The first is a beat ballad recorded for Pye by **Emile Ford** and **The Checkmates** and the brevity of its title contrasts with the song on the other side, called "You'll Never Know What You're Missing 'Til You Try It." "Still" is 1956 American vintage.

"Unless You Mean It" is the latest **Jess Conrad** recording for Decca. You'll remember that Jess created a very favourable impression in the recent ABC TV series "Wham!?", winning top rating in the programme's popularity poll, and his version of this new British song seems very likely to

NEWS FROM THE STREET OF MUSIC

benefit from this achievement. Al Leslie of the Aberbach group is looking ahead, as always, to August 12, when Capitol are releasing a single which teams **Nat "King" Cole** with **Stan Kenton and his Orchestra**, once again.

The title is "My Love," published by Roosevelt Music, and the prospects are good, judging by Nat's success in the past with the Kenton band on numbers like "Orange Coloured Sky."

Another forthcoming plug for Al's attention is "Teaser," recorded for Decca by **Lyn Cornell**, the singing star from **The Vernons Girls**.

Best yet

SEVERAL sources of opinion in the Alley have described **The King Brothers'** Parlophone recording of "Moss Oat" as their best yet. **Lionel Conway**, of Leeds Music which publishes the song, naturally agrees with this verdict.

Frankie Vaughan heard the song while in America, and thought it was tailor-made for the Kings. He sent it over here for them, and all concurred shared his opinion. There's another version available of the same song on Brunswick by **Bob Beckham**. Leeds Music has the current **Steve Lawrence** release on HMV entitled "Why, Why, Why." Steve



* "Wham!?" vote will help **JESS CONRAD**.

might have a tough time with this one because top British pop singer **Craig Douglas** has also recorded it for Top Rank.

N.H.

Vaughan tapes interview for ABC's 'Focus'

FRANKIE VAUGHAN was interviewed last week by ABC TV for their programme "Face In Focus," which will be screened next Sunday at 11 p.m. in the Midlands and North. ABC reports that the interview was one of the most successful they have ever done. Frankie tells the story of his early days, how his name was decided upon, and pays a tribute to his manager, Paul Cave. This interview was the third in the series. The first two personalities were pianist Liberace and actress Margaret Rutherford.

Acker on TV at Beaulieu

ARTISTS appearing at the Beaulieu Jazz Festival will be seen on BBC television on Saturday, July 30, and August bank holiday Monday. The Saturday visit will screen Acker Bilk and his Paramount Jazz Band, Ian Menezes and The Clyde Valley Stompers, The Jazz Five featuring Vic Ash and Harry Klein, and American blues singer Memphis Slim. Compere will be Alan Dell. The programme for the Monday visit is not yet finished, but Johnny Dankworth and his Orchestra have been booked for this date.

More Quincy

AMERICAN jazz musician Quincy Jones, currently touring the Continent, is to have his European visit extended—but there are no immediate plans to bring him to Britain. Negotiations are in hand for him and his band to visit Greece, Israel, India, Singapore, Hong Kong, Australia, New Zealand and Honolulu.

Askeys booked for JBI

ARTHUR ASKEY and his daughter Annika are booked for the panel of "Juke Box Jury" on July 30. Also appearing are Peter Hinch and Susan Franks.



Former world heavyweight champion INGEMAR JOHANSSON and American singing star DINAH SHORE rehearse together for a TV show in Copenhagen.

Songs from prize film issued

TWO songs from the award-winning film "Black Orpheus," set in Rio de Janeiro at carnival time, are released on a single, featuring singer John Gilberto this week. The titles are "Happiness" and "Carnival," and the record is released by Parlophone. An LP of music from this film has been issued by Philips.

Musical to be filmed

TRMA LA DOUCE, the hit West End show in which Shani Wallis recently took over the leading role from Elizabeth Seal, is to be filmed. Producer will be Billy Wilder for United Artists, but shooting is not due to start until the summer of next year.



PRESTON EPPS, who had a hit disc with "Bongo Drums," has signed an exclusive long-term contract with Top Rank in America. His latest disc, "Bongo, Bongo," is in the American charts.

'New' label has big pop plans

THE recent appointment of Bernard Cook to the Polydor Record Company heralds the re-emergence of that label as an active force in pop music in this country. The initial release consists of two singles featuring Crazy Otto and The Blue Chips. The latter are a vocal team with a style somewhat similar to that of The Four Preps. Crazy Otto is a Continental classical pianist, who relaxes under that name to play honky tonk bar piano. His record is a revival of the old Francis Craig speciality "Near You" coupled with "Mack The Knife." A single by Peter Kraus singing "Mission Bell" and "Everybody Else But Me" in English is due for release on July 15. "We intend to bring other Continental artists over here for recording," Bernard Cook told DISC. "Next spring, we may begin recording British artists for Polydor, too, but plans for this are not definite yet." Polydor also hope to establish a popular jazz catalogue here before the end of the year.

Vocal Group



CANNON TELLS OF U.S. PLANS

FREDDY CANNON, who returned to the States two weeks ago after his highly successful British trip, has two new numbers already released in America and soon to be issued here on a single and also on an EP by Top Rank. In a letter to DISC he enthused about the sides, "Happy Shades Of Blue" and "Cuernavaca Choo Choo."

Immediately on his return to the U.S. Freddy guested on the Dick Clark Show, and followed this with a week of one-nighters in Florida. During the next few weeks Freddy will return to New York for more television, followed by a week in New Jersey, and a further week in Canada. On August 1, he will star in a 42-day package show, which will take him from coast to coast.

George Shearing at jazz festival

BRITISH born pianist George Shearing and the Modern Jazz Quartet are to appear in the Antioch-Yellow Springs Music Festival, which opens its six-week run on July 29, in Ohio. Shearing will appear on August 6, with the MJQ following a week later. Several other top American names have also been invited to appear.

Home sweet home, but expensive!

FATS DOMINO's house at New Orleans is now completed. It is actually two houses combined, and the cost is said to be in the region of £74,000. The latest Domino record, released by London tomorrow (Friday), is called "Walkin' To New Orleans."

'Gantry' premiere fixed

THE United Artists film, "Elsie Gantry," in which Patti Page makes her picture debut, is to have its premiere in London on September 1. Although she appears in a straight part, Miss Page will sing in the film—two hymns, for she plays the part of a choir singer.

ORIOLE

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WALKING TO DON'T CON

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BILLY WILLIAMS

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LONDON

THE DECCA-REX DECCA HOUSE ALBERT S

up winners



★
Winners of DISC's third annual Vocal Group Contest, held at the Cafe Royal in London on Sunday, were a family group of four boys and a girl, the JACK O' DIAMONDS, from Wakefield. Presenting the DISC Challenge Cup to the girl of the group are last year's winner, Emile Ford, and this year's Queen of Soho, Joanne Dene. (DISC Pic)

★

Judy Garland here for working holiday

Fontana bring out cheap LPs

FONTANA RECORDS have brought out a new, cheap LP series—Fortune—to compete with those already issued by other major companies. The albums will sell at 22s. 6d.

Among the initial releases are albums of the music of Rodgers and Hammerstein, and LPs highlighting Liberace, Jimmy McParland and Sammy Kaye.

A second batch will probably be issued towards the end of the year.

'JAZZ CLUB' SPECIAL

BBC Light Programme's "Jazz Club" presents a special edition of the Club on July 28. It will be a preview of this year's Beautiful Jazz Festival.

As usual, the programme will be introduced by Alan Dell and produced by Terry Henebery.

JUDY GARLAND arrives in London this morning (Thursday) for a short holiday in company with American comedienne Kay Thompson. Whilst here she will record two LPs for EMI. She will be accompanied by Norrie Paramor and his orchestra and the sessions will be supervised by Norman Newell.

Judy Garland is no stranger to these shores. Her last visit was in September, 1957, when she took London audiences by storm with her show at the Dominion.

Her career began at the age of three when she brought the house down by singing "Jingle Bells" in a theatre where her mother was pianist and her father the manager.

Her real surname was Gumm, and comedian George Jessel was the person responsible for her stage name.

She made many successful appearances in films during her childhood and adolescence. Her role in the famous "Wizard Of Oz" won her an Academy Award and an imprint of her footsteps with those of other famous stars in the concrete outside Grauman's Chinese Theatre in Hollywood.

The song "Over The Rainbow," which she sang in that film, has been associated with her ever since. Another memorable musical in which she starred was "Meet Me In St. Louis," from which came her well-known version of "The Trolley Song."

Dankworth writes for prison drama

JOHNNY DANKWORTH has written the background score for the forthcoming film "The Criminal," a drama of prison life, starring Stanley Baker, Sam Wanamaker and Margt Saad.

The music, described as "exciting, brilliant jazz," is played by the Dankworth Orchestra. Cleo Laine, Mrs. Johnny Dankworth in private life, will also be heard in the film singing the theme song "Thieving Boy." She also takes a leading role in a new revue "Here Is The News," which opens on August 1, at the Coventry Theatre.

Hampton scores film

LIONEL HAMPTON is to write the score for a new United Artists' film, "Force Of Impulse."

In addition, Hampton also has a starring part in the film.

JUDY GARLAND, seen here going through a number with A and R manager Norman Newell during her last visit to Britain three years ago (DISC Pic).

King boys signed for 'Club'

"SATURDAY CLUB," on July 30, stars Roy Castle, The King Brothers, Maureen Evans, The Bert Weedon Quartet, The Rabin Rock unit and The Ken Jones Group. The programme also includes an excerpt from the film "Because They're Young."

Bing to visit London

BING CROSBY is expected in London on August 27, with his wife Kathy, on their way to Italy for the Olympics.



Light to feature Yarmouth shows

THE Light Programme is to present two shows from Great Yarmouth on July 18 and 25. They will feature artists appearing there for the summer season.

The first programme will be compered by Charlie Chester who will introduce Jimmy Jewell and Ben Warriss, The Kaye Sisters, The Modlarks, Billy Baxter, Mike and Grif, Sid Plummer and Eric "Jeeves" Grier.

Tommy Trinder will introduce the second show, which includes the Felka Boys and Doeren Bann. Programme producer is Charles Chilton, and the title of the shows is "Yes, It's Great Yarmouth."

EVERLYS WILL START ON NEW FILM SOON

UNDER the deal they recently signed with Warner, The Everly Brothers will soon start work on their first film for that company.

At present, Phil and Don, who have just returned from Australia to America, are reviewing story material for the movie. It is expected that an announcement concerning their choice will soon be made.

Allan for TV

PARLOPHONE singer Richard Allan is to appear in Bernard Delfont's Sunday TV show from the Prince of Wales on July 17. Adele Leigh will also be appearing.

On July 18 Joan Turner and Max Geldray will guest in "Rainbow Room" on ATV, and on July 23 Alma Coogan will join the cast of "Tin Pan Alley."

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Pop, Jazz, LP, EP and Classic reviews

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CRAIG DOUGLAS—A change of style on his latest release, but it's still tipped for the top. (DISC Pic).



DUANE EDDY—Guitar and strings on the film melody. (DISC Pic).

Duane and Craig—both have winners

DUANE EDDY

Because They're Young; Rebel Walk (London HLW9162)

D **N** **T**
DUANE EDDY'S version of the film melody "Because They're Young" is the version for me. The guitarist plucks away at the bass string again, of course, and works with a close rock rhythm team. But behind him we now also get a lush bank of strings. Makes an interesting combination. And although I think the strings could have been even better than they are, it is still a side with best-seller written on it. "Rebel Walk" gets back to the basic Duane Eddy noise. A moody little beat instrumental with excellent sound. Some voices and a honking saxophone add their colour.

CRAIG DOUGLAS

Oh, What A Day; Why, Why, Why (Top Rank JAK406)

D **N** **T**
CRAIG DOUGLAS switches style slightly for his latest release and sings "Oh, What A Day" with a chorus behind him. The chorus helps to underline the mixture of spiritual and lilt which makes up the ballad. Johnny Spencer's arrangement and musical direction has an almost West Indian feeling to it. Craig's in good form with this pleasing side. "Why, Why, Why" brings Douglas back to the more normal track which has been seeing him easily into the Top Twenty.

The light voice flows smoothly again. Either side of this release may become the big one.

LINE RENAUD

Jeremy; Mon Coeur Au Portugal (Columbia DB445)****

THE lovely, easy voice of Line Renaud floats through the bouncy song Jeremy. Despite the title, this is sung in French to a light-hearted plunkier-plunk accompaniment with some small vocal group work, too. Attractive on all counts. The familiar melody on the reverse

your weekly
DISC DATE
with DON NICHOLL

Mon Coeur Au Portugal, gains in beauty from Line's vocal. For those who like a continental tongue on their shelves—a charming coupling.

ADAM WADE
I Had The Craziest Dream; I Can't Help It (HMV POP764)***

STEADY revival of the ballad I Had The Craziest Dream, sung by Adam Wade to a George Paxton orchestral backing. It drifts over you nicely and Wade uses the power where it is needed. I Can't Help It is a sad little romance which Wade puts over simply. Orchestra and chorus this time round.

GORDON JENKINS
If She Should Come To You; April Moon, Lovers' Moon (London HLR9158)***

THE Gordon Jenkins orchestra and chorus with their arrangement of If She Should Come To You (La Montana). Chorus opens it by themselves before music creeps in. Then one male singer carries the lead warmly (or much of the way). A gentle, understanding treatment of this very romantic number. Light-hearted waltz which the chorus handles sweetly in April Moon, Lovers' Moon on the turnover.

RICHARD ALLEN
Everyday; Doctor In Love (Parlophone R467)***

RICHARD ALLEN makes a British cover of the lush, deliberate ballad, Everyday, which has been seen here on the Delta Rose recording.

Allen takes it firmly enough, but his voice lacks the distinctive noise of Miss Reese, whom you either love or hate. Johnny Spencer's accompaniment uses the same string idea as the American ball.

A Ken Hare film title song for the other side of this release, Flame is used for a kind of beatnik mood in this rhythmic number, which also features a "heartbeat" gimmick cleverly. Richard Allen moves well through this one.

EVERETT HERTER
Don't Get Serious; Boys Were Made For Girls (Capitol CL15142)***

HUB ATWOOD bats the backing strings for Capitol's new boy, Everett Herter, and he gives him lilting strings and guitar for the Randy Sparks number, Don't Get Serious. Herter's voice is mellow and well-suited to a ballad of this nature.

Boys Were Made For Girls is another rather innocuous ballad. Light in concept as in performance. Herter, I suppose, could well rise in today's market, but his voice is definitely of a pattern. Like so many of the moment, it lacks a distinctive personality... on this disc anyway.

FRANK WEIR
Farewell My Love; Caribbean Honeymoon (Orion CB1559)****

WHAT has happened to the Eddie Calvert version of the continental hit, Farewell My Love? Maybe the performance by the Frank Weir orchestra will arouse interest in the number over here.

A different arrangement this, which switches the rhythm neatly around the mid-mark. Small spot of saxophone from Weir himself.

They tell me there is a lot of faith being pinned to Caribbean Honeymoon. I am not surprised. It is a tango with a cha-cha mixed up in it. The Weir orchestra takes it for a gay, hip-swinging trip, producing a good sound all the way.

IAN MENZIES
The Fish Seller; Salty Dog (Pye NJ2031)****

SYDNEY BECHET'S famous tone. The Fish Seller, played by Menzies and his Clyde Valley Stompers—presented by Lonnie Donegan in the label's Jazz Today series.

The traditional beat of the Stompers will have many customers for this well-known theme. It has a fresh appeal on this record. Vocalist Fiona Duncan is heard on the second side and she gets the pesty spirit of New Orleans into her performance of Salty Dog. Fiona grows loudly while the band mumbles behind her.

A breezy traditional hand-clapper you will like.

JAMES DARREN
Because They're Young; Let There Be Love (Pye-International NJ20039)****

FROM the American Colpix label, Pye picks up two film songs by James Darren. Because They're Young is a title ballad with a simple romantic theme.

Darren sings it sincerely to orchestral accompaniment. The other number, Let There Be Love, is taken from the picture of

Gene Krupa's life, "Dram Crazy," and it is the great standard. Darren sings it well enough to a big band backing, but he misses out on the swinging excitement that this song ought to arouse.

I get the feeling on this disc that Darren is deliberately playing it down.

ROLF HARRIS
The Me Kangaroo Down Sport; Nick Teen And Al K Holt (Columbia DB445)****

IF you saw comedian Jimmy Wheeler trying to demonstrate a "wobble board" in the TV spectacular the other Sunday, you would not get much idea. The sound system fell down on him and a commercial cut him off to add insult to injury!

Here is the Australian original, however, a top seller. Down Under, Bearded Rolf Harris chants his bush novelty while waving the hardwood board. Could catch on. Lyric leans heavily on rhyming men's names for its humour.

Nick Teen And Al K Holt also uses the wobble board in its rhythm group accompaniment. Easy tone and an enjoy-yourself lyric theme written by Harris.

BOB BECKHAM
Milk Out; Only The Broken Hearted (Brunswick 0835)****

BOB BECKHAM takes a turn at the bounce, swinging Milk Out and it is a good turn for both of us. Bob's voice takes to the ballad extremely well as he sings the melody behind him. Feminine chorus comes in for extra colour. Gets you finger-snapping.

You will have to judge for your-

RATINGS

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

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

... but it is a close thing between this one and the version by The King Brothers. Perhaps the Brothers have it—just.

I like the slow, sincere ballad on the other side, too. In fact, I would like to hear a lot more of it. The title idea is worked out extremely well to a simple melody that is quick to plant itself.

DICK JACOBS

Don't Want The Moonlight; There's No Love
 (Coral Q72401)****

DON'T WANT THE MOONLIGHT sounds like a shuffle beat interpretation of Beethoven's Moonlight Sonata! In fact, the classical phrases are used strongly by chorus in the version by the Dick Jacobs' orchestra and singers.

Be interesting to see whether this piece BBC plays or not. Violins soar



JOAN REGAN, with her children, Rusty and Donna, who accompany her on "Papa Loves Mama."



BERT WEEDON
 Apache; Lonely Guitar
 (Top Rank JAR415)****

BERT WEEDON has now recorded the Jerry Lordan composition Apache and it makes a very good instrumental for him.

Bert gets the right mood and atmosphere as he works with drums on this Indian item. There's a flute in the background, too—to give the idea for the ridding party's whoops maybe. A dark nose.

Lonely Guitar is another bass string number, moving with something of the same sort of atmosphere but at a quicker pace than the other side.

DORSEY BURNETTE
 Hey Little One; Big Rock Candy Mountain
 (London HLN9166)****

IF you heard Dorsey's "Tall Oak Tree" you probably enjoyed it, and you will want to spin his new one. **Hey Little One** is another of the singer's own compositions. It is a slow, intriguing ballad with a drawn-out gimmick on the word "Hey." Burnette puts it across with fervour to a slow guitar beat. It will grow. On the other side is the familiar hill-billy novelty, **Big Rock Candy Mountain**, which Dorsey revives happily. Plopping strings and oohing chorus behind him.

CHUCK BERRY
 Bye Bye Johnny; Mad Lad
 (London HLR9159)****

CHUCK has a quickish rocker here with his story about a kid who set out to make his fortune in Hollywood. The country voice of Berry should be coming out of plenty of jukes with **Bye Bye Johnny**, though I would not class it as among the best of the many sides he has sent us.

Mad Lad is a slower beat item and it is an instrumental only, with no vocal work from Berry. Guitar leads in the group with piano also getting a share of the light.

LEO DE LYON
 Rich In Love; The Blue Train
 (Orion CB1561)***

RICH IN LOVE is a British song with a light Latin touch to it. And it is sung here by the American comedian Leo De Lyon. Leo specialises in some remarkable noises on stage, but he contents himself with a few "yehah" in between the straight romantic singing on this production. It ought to sell.

The Blue Train is a country waltzer and Leo neatly underlines the sobbing corn of it. You can either enjoy it straight or get a chuckle out of it.

NINA AND FREDERICK
 My Home Town; Carnival
 (Columbia DB4486)****

THE Scandinavian pair really make the most of their material. **My Home Town** hasn't hit as a big song to me—one of Paul Anka's compositions that's not his best. But the way Nina and Frederick sing it adds considerable charm and appeal. Like a calypso it moves quite attractively.

Carnival is taken from the film "Black Orpheus." A slow sad little song which the couple handle with care. Moving guitar work enhances the appeal of a side which will be a "must" for the team's many fans.

DONALD PEERS
 Papa He Loves Mama; The House Of Love
 (Columbia DB4488)****

THE cute little novelty **Papa He Loves Mama** is sung to its Latin beat here by Donald Peers in company with Janet Osborne. Janet is the small daughter of M.D. Tony Osborne, but for some reason she gets no label credit. Odd, because if the disc sells—as it may to older customers—Janet's giggle with Peers at the close will be one of the big factors.

The House Of Love moves with a quicker beat and Peers bounces it to a neat backing by the orchestra and the Rita Williams Singers. Songs like this are second nature to Donald.

JACK JORDAN
 Golden Girl; Beauty And The Beast
 (Parlophone R4677)****

JACK JORDAN'S written some very good—and some very big-selling—melodies before now. **Golden Girl** is another good one and it's played here by Jordan's last little

rhythm group. Clips along swiftly and has a catchy phrase for you to remember easily.

The other Jordan composition is from the film **Beauty And The Beast**. A slow, relaxed theme by contrast and one which conjures up a warm sunbathing scene.

CHARLIE DRAKE
 Naughty; Old Mr. Shadow
 (Parlophone R4675)****

NAUGHTY is a comedy number from the comedian and it gives Charlie his chance to use a tiny tot's voice. Idea, of course, has been done before (it's rather like a male "Eloise") but this lyric and Drake's performance can still collect plenty of laughs.

Tune is simple and catchy while Charlie goes through the exploits which make him a "naughty" boy. Liked the opening telephone gimmick but the finish was a bit too obvious.

Old Mr. Shadow is sung as a lullaby. Charlie plays this one straight with a narrative half way through.

EYDIE GORME

Too Young To Know; The Dance Is Over
 (HMV POP767)****

TOO YOUNG TO KNOW tells you all you really need to know about itself in the title. Eydie Gorme, who doesn't seem able to turn in a poor performance, sings the ballad warm and straight. But it's routine material for her.

Better by far is the neat filler **The Dance Is Over**. Eydie whips this one up into an excellent froth helped by some adroit dubbing. The backing by Don Costa is first-rate, conjuring a sharp, exciting noise out of orchestra and chorus.

This side's the one you'll be spinning.

GERRY MULLIGAN

I'm Gonna Go Fishin' (Parts I and II)
 (HMV POP769)****

THIS is the theme music which Duke Ellington composed for the film "Anatomy of a Murder." It's played for this release by Gerry Mulligan and his Concert Jazz Band.

Modern jazz followers, of course, won't need any urging to try this disc for themselves. But it's a coupling that deserves a wider market and I hope plenty of pop customers give it a whirl. Ellington's theme is always interesting and it has been well arranged for the Mulligan men.

With some fine work from trombone and saxophone while the relentless pressure is kept going in the background all the while, this is a disc that will stand up to many plays. And it'll grow on you with each one of them.

JOAN REGAN

Papa Loves Mama; When You Know Someone Loves You
 (Pye N15278)****

JOAN REGAN'S treatment of **Papa Loves Mama** seems to be a mere stately excursion into sentimentality than the Peers version of the song.

But like Donald, Joan also uses tots voices. Two of them... her own children Donna and Rusty. Donna's only two years old, which must be something of a record even in these days of young vocalists!

Michael Carr's composition on the flip—**When You Know Someone Loves You** is a sweet, gentle romantic ballad and Joan handles it sincerely. Peter Knight gives her plenty of strings and a chorus for the accompaniment.

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Right mood and atmosphere from BERT WEEDON.

above the rhythm, while the chorus takes the lyric with a few ba-ba-bas thrown in.

Violins and the beat rhythm team for the flip again and the chorus repeating the title of a slow melody.

THE SOUTHLANDERS
 Charlie; Imitation Of Love
 (Top Rank JAR603)****

THE SOUTHLANDERS vocal group, having moved across to the Rank label, come up with a neat novelty of the kind that usually comes from The Coasters. And this is good material for the West Indian team.

They sing this one neatly with a sharp eye on the humour in it, but without going overboard on gimmicks so that it's never laboured. Good backing with some hooking sax directed by Tony Hatch.

Imitation Of Love doesn't seem to be so successful to me... either in arrangement or performance. A slow rock-a-ballad in which the pronunciation is frequently jarred.

CONNIE FRANCIS

DAVID WHITFIELD

ERIC DELANEY

HARRY BELAFONTE

TAB HUNTER



A change from the big beat for CONNIE FRANCIS.



HARRY BELAFONTE at his magnificent best.

Only Billy May could get away with this!



BILLY MAY

Cha Cha
In A Mellow Tone; Cha Cha; Twelfth Street Rag; Cha Cha; Artistry In Rhythm; Cha Cha; The Four People Of Paris; Cha Cha; Good Bye Cha Cha; Leap Frog Cha Cha; Flyin' Home Cha Cha; Snowfall Cha Cha; In The Mood Cha Cha; I Remember Cha Cha; Tuxedo Junction Cha Cha; Bijou Cha Cha.
(Capitol T1329)*****

ONLY maestro Billy May could get away with such a "cheeky" cha-cha set. His orchestrations are nothing short of magnificent and, of course, there are the usual touches of the subtle May humour.

Few people, apart from Billy May, would ever have dreamed of including half of the titles which he has adapted for the Latin rhythm. There is a mixture of pop hits, swing era "stormers" and, in fact, a bunch of material which was never intended for the Latin treatment.

I recommend this set to all arrangers on either side of the Atlantic and also to all readers of this page who appreciate the artistry of this near musical genius.

CONNIE FRANCIS

Sings Fun Songs For Children
Buster The Butterfly; Chester The Champ; Donah The Dinosaur; Elmer The Elephant; Gertrude The Goldfish; Harold The Hippo; Kitty The Kitten; Nancy The Nightingale; Oscar The Octopus; Fungie The Froggie; Reggie The Rooster; Sammy The Sill-worm.
(MGM CM19)****

YES, this is a record for children and yes, it is Connie ("Robot Man") Francis singing it. Quite a change for her, and it won't mean a thing to the usual customers who are up to buy her discs.

This is definitely a record for the youngsters of the family, and it should achieve air success. Several companies have pecked record lines for the five-year-olds, and this album is well up to standard. It should be added to any parent's record shopping list.

DAVID WHITFIELD

My Heart And I
My Heart And I; I Kiss Your Hand; Iodame; Oh Maiden My Maiden; Topsy Moon; Your Eyes; Serenade; You Are My Heart's Delight; Gold And Silver; If I Am Dreaming; The Blue Bonnet; You Just You; The White Dove.
(Decca LK4348)****

DAVID WHITFIELD has achieved fantastic success during his career as a singer. He has graduated from his early pop hits through "big" ballads to this Richard Tauber-styled album, featuring material which he currently uses in his stage act.

But during this career, I honestly do not believe I have enjoyed a single

one of his many recordings. Firstly, I suppose this is because his type of voice just does not appeal to me and secondly, if I have to listen to tenors, then there are many more I would rather hear before David Whitfield.

However, I am once again in the minority, as his fans will doubtless tell me.

ERIC DELANEY BAND

Swingin' Thru' The Shows
On The Street Where You Live; Wouldn't It Be Lovely; I Could Have Danced All Night; Get Me To The Church On Time; The Green Accordion; You Are Beautiful; Grand Avenue; Oklahoma; People Will Say We're In Love; The Surrey With The Fringe On Top; I Love Paris; Get Magnifico; It's All Right With Me; Honey Buns; The Newly Weds; Happy Talk; Cockeyed Optimist; Wonderful Guy; I'm Gonna Wash That Man Right Outa My Hair; Joey, Joey, Joey; Standing On The Corner; I Whistle A Happy Tune; Getting To Know You; Me, Snow, White, The Use Of Wankers; June Is Bussier; Out All Over; If I Were A Bell; I'll Know; You Never Been In Love Before.
(Parlophone PMC1120)****

I DID not quite know what to expect from this new Eric Delaney band, but I did know that it would be interesting and entertaining. Apart from Eric, the line-up features an organ, alto sax, trumpet, bass and guitar—an interesting sound, you will agree.

The group swing gaily through these popular show tunes and do not try to ram "way out" jazz down your ears.

It is good for either dancing or listening and I recommend it to all band devotees.

HARRY BELAFONTE

My Love What A Moraine
Wake Up Jacob; My Love What A Moraine; Ezzelie; Diked And Scoured; Stars Shine; Oh Freedom; Were You There When They Coupled; My Love; Oh Let Me First; Selva; Love's March Down To Jordan; Soul Away.
(RCA RD-27170)****

A TRULY wonderful artist is Harry Belafonte. His interpretations of folk and spiritual songs never fail to thrill me.

On this collection of spirituals, he is joined by the equally wonderful Belafonte Folk Singers directed by Bob Cornman. Together, they have produced a first-rate album which must

be a treasured addition to many record collections. This is an album which will last through the years.

TAB HUNTER

I Love You, Yes I Do; My Baby Just Cares For Me; I Want To Be With You Always; I'll Never Be Free; Time After Time; Candy; I Ain't Got Nobody; Let's Pretend There's A Moon; After You're Gone; All Alone; But Beautiful; Funny.

(Warner Brothers WS408)***

STEREO (also available as monoaural recording)

MUCH as I enjoy Tab Hunter's best performances, I fail to see his talent as a vocalist in any way. I know I will probably have a horde of female fans bearing down on me, but I consider his voice quite tuneless on several of these tracks and that for me is unforgivable.

This is a pity, as Marty Wilson, his orchestra and chorus supply some really first-rate backings well worthy of a stronger vocal talent.

I was doubly disappointed with this album, as I had previously quite enjoyed Tab's hit singles and thought that this might be a good follow-up. But it was not.

DON RALKE ORCHESTRA

But You've Never Heard Gershwin With Bongos
Fascinating Rhythm; How Long Has This Been Going On; Coo To Hand; Love Is Here To Stay; Summertime; My One And Only; They All Laughed; Love Walked In; They Can't Take That Away From Me; Mojo; A Foggy Day; I Got Rhythm.
(Warner Brothers WS8007)****

STEREO (also available as monoaural recording)

THE bongo craze, which has been rampant in America for years and has reached the extent of becoming a national pastime, has not yet taken serious hold in Britain, but I am sure it must do so one day.

Don Ralke's Orchestra, in common with many other groups, has cashed in on the craze by producing this album to which the bongo band can thump away to his heart's content.

For those who do not wish to join in, the album still offers fair entertainment. Several of the fine Gershwin melodies are treated with interesting arrangements and I found the majority quite enjoyable.

DEAN HIGHTOWER

Twangy With A Beat

Peg O' My Heart; Flamingo Party; Moon Rocker; Harbour Lights; Twangin' Fool; Sweet Georgia Brown; Star Dust; Hawaiian Hop; The Purple Monster; Josephine; Trunk To Teentown; Good-night Sweetheart.

(HMV CLP1360)****

THE rock 'n' roll boom brought a flood of guitar-plucking enthusiasts to the world's recording studios.

Several of them developed into first rate instrumentalists, while others never got beyond the two or three chord vamping stage.

One of the greatest young guitar exponents to emerge is Duane Eddy who recently completed a successful tour of this country.

Young Dean Hightower is in the same school as Duane, although I personally do not rate him quite in the same class—yet.

However, this album shows a lot of promise and I think many teenage fans will enjoy what they will hear when they spin this.

Della swings up quite a storm

DELLA REESE

The Lady Is A Tramp; If I Could Be With You One Hour Tonight; Let's Get Away From It All; Tossie Suedy; You're Driving Me Crazy; Goodly Goodly; And The Angels Sing; Baby Won't You Please Come Home; I'm Beginning To See The Light; I'll Get By; Blue Skies; Sincerely.

(RCA RD-27167)****

THE very distinctive vocal style of Miss Della Reese has brought me a deal of pleasure this week. Backed by the swinging Neal Hefti orchestra and arrangements, she sings up a storm on these twelve titles.

With a gospel background—a common discriminator she shares with many of today's great coloured female singers—Miss Della Reese has had a strong training in rhythmic singing. This training she ably demonstrates on the album.

New listeners to her voice may find her phrasing and diction just a little strange at first, but it is so refreshing and entertaining that once over the first impact, you will find yourself sitting back and thoroughly enjoying every note.



MODERN JAZZ

Reviews and comments
from TONY HALL

Five stars all the way for John Coltrane

JOHN COLTRANE

Soultrane

Good Bait; I Want To Talk About You; You Say You Care; These For Lorraine; Russian Lullaby.

(12in. Esquire 32-089)*****

PERSONNEL: John Coltrane (sax); Red Garland (piano); Paul Chambers (bass); Arthur Taylor (drums).

THOUGH Sonny Rollins is voluntarily off the scene, experimenting, and may well come back with something really revolutionary, there is no doubt in my mind that the most important saxophonist active in jazz today is the incredible Coltrane.

And this recent Esquire release (the last under Frank's contract with Prestige—he's now with Atlantic and his first for them, "Giant Steps," will be out on London in the autumn) shows up admirably just about every facet of his tremendous talent.

Todd Dameron's *Good Bait* gets a tremendous groove going. Billy Eckstine wrote the glorious ballad, *Talk*.

Trane blows with taste and much emotion. The seldom-heard *Say You Care* sounds fine at a medium-bright tempo. *Theme* is a loving, dirge-type lament for the late Ernie Henry. *Lullaby* is fast and furious, allowing Trane's technique full rein.

Red (a most important piano influence in recent years), Paul, and AT, individually and collectively, offer

superlative support. The Rudy Van Gelder recorded sound is (as always) excellent. In fact, it's a five-star record that I recommend unreservedly.

THE MITCHELLS (RED, WHITEY, BLUE)

Get Those Elephants Out'a Here; Get Those Elephants Out'a Here!; My One And Only Love; In The Wee Small Hours Of The Morning; Moon's Swing; Monster Rally; Three Cheers; Blues For Belove; Fraternally.

(12in. MGM-C-803)*****

PERSONNEL: Blue Mitchell (trumpet); Frank Rehak (trombone); Pepper Adams (baritone); Andee Previn (piano); Red Mitchell (bass and piano); Whitey Mitchell (bass); Frank Capp (drums).

TRUST British-born American critic Leonard Feather! Only he could have come up with this *Red, White(y) and Blue* idea! Actually it turns out to be an almost consistently interesting get-together.

The original material is pretty basic with the accent on the blues. Despite this, there is at times an unnecessary feeling of fustiness and this is really my only major criticism. This is due to the routines which have been employed in an attempt to get out of the usual rut.

The one exception is the blues, *Three Cheers*, where everyone gets a chance to blow at reasonable length and thus really get into their stride. It's the most enjoyable track for me.

Blue Mitchell, Horace Silver's trumpeter, plays excellently throughout and Pepper Adams gives tremendous punch to the ensembles. Red is the better soloist of the two bass-playing brothers, though Whitey, too, plays with plenty of feeling. Red also plays enjoyable and interesting piano on four of the tracks, including a feelingful solo on *Wee Small Hours*. Gimmicky, but good.

JIMMY WITHERSPOON

Singin' The Blues

S.J. Blues; When I've Been Drinkin'; When The Lights Go Out; All That's Good; Spoon's Blues; It Ain't What You're Thinkin'; Ain't Nobody's Business; Wee Baby Blues; Times Have Changed; Sweetie Blues; There's Good Rockin' Tonight.

(12in. Vogue LAE12218)*****

PERSONNEL: Jimmy Witherspoon (vocals) with Teddy Edwards, Jimmy Allen (sax); Harry Edison or Gerald Wilson (trumpet); Hampton Hawes or Henry McBride (piano); Herman Mitchell (guitar); Jimmy Hamilton (bass); Jimmy Miller (drums).

WHEN it comes to really down-to-earth, full-blooded blues singers, a good man nowadays is hard to find. And Jimmy Witherspoon, more of a rhythm-and-blues-type artist than guys like Jimmy Rushing, is a rich-sounding, swinging specimen of this now so-rare breed.

His blues are mostly sad. Some "go" like gangbusters. Some are philosophical. All are sung with tremendous warmth and genuine feeling for, and understanding of, the lyrics.

The bluesy support he gets is admirable. Underrated "veteran" Teddy Edwards, and Jimmy Allen (a new name to me) turn in tremendously soulful solos.

Two of the best tracks: *Times Have Changed* and *Good Rockin'*. I'd like the big beat pop fans to try this. Who knows, they might easily dig it!



COLTRANE — the most important saxophonist active in jazz today

SONNY ROLLINS PREPARES FOR A SENSATIONAL RETURN

MORE and more jazz fans are asking: what gives with Sonny Rollins? Since I gave the first indication some months ago of Sonny's absence from the scene, further reports of Rollins' current whereabouts have reached me. One thing's for sure, I'm pleased to state. It seems he is not sick. He has an apartment in Manhattan, where he is studying hard. He is almost certainly concentrating on arranging and composing.

One reliable source says that he is evolving another completely revolutionary conception of jazz tenor-playing. Apparently he felt that he had exhausted most of the possibilities of the style he evolved around 1955-56 and was now "woodshedding" (i.e. practising and experimenting) again as he did in Chicago prior to '55.

Somethin' else!

He hasn't played in public now for almost a year. Though friends have seen him very occasionally in the audience at The Five Spot. Someone who knows Sonny well said: "You see, Sonny's going to make a sensational comeback soon. And while everyone's busy copying what he used to play, he's going to come up with some stuff that'll be somethin' else again! And he'll time his re-entrance dramatically."

I wonder how they feel about him at MGM? The major label signed him at a fee unprecedented in the history of modern jazz. Immediately he made the "Big Brass" album. Since then? Nothing. In fact, MGM could do no better than dig up some Atlantic-recorded tapes made at Music Inn in 1958 and fill out the LP with some tracks by Teddy Edwards.

Shortly before his retirement into

seclusion, I'm told that Rollins wanted to record "Muskat Rambles" with Dixielander, Sydney de Paris on trumpet.

NO PIANO

WEST Coast saxman-clarinetist, Jimmy Giuffrè, (who recently toured here with JATP), has been so emphatically influenced by the New York jazz scene, that he has decided to settle there for a while. He has formed a pianoless quartet using three men who were, for years, with the eccentric, esoteric pianist Cecil Taylor's group—Steve Lacy (soprano), Buell Neidlinger (bass) and Dennis Charles (drums).

GREAT GUNS

WHEN Leonard Feather asked him whether he would have liked trumpeter Art Farmer in his exciting new "Concert Jazz Band," Gerry Mulligan replied: "Well, all I can say is, I hope Art's band is a big failure so he has to come back with MY band! No, actually of course, Art's band was just wonderful when I heard it. I wish him nothing but the best" (Down Beat June 9).

In reality, Farmer's joint venture with tenorist-composer, Benny Golson

is going great guns. There have been two important personnel changes. Curtis Fuller, the excellent young trombonist, left suddenly, and new Billie Nease recorded, replacing Dyke Pearson, has replaced McCoy Tyner. A former Dizzie Gillespie big band musician, Willie Wilson came to New York from Atlanta to fill in for a Village Vanguard gig. He has since been replaced by the soulful-sounding Detroit, Bernard McKinney (who has been with the Slide Hampton Octet) doubling on baritone horn.

MILES WANTS . . .

IT'S common knowledge that Miles Davis would like John Coltrane back with his group. But Trane is now fronting his own Quartet. He uses Steve Kubo (piano), Steve Francis (bass) and the excellent Pete La Rocca (drums), with Trane doubling on tenor and soprano! In the meantime, Miles rehearsed and did a couple of weeks with Sonny Sitt on alto and tenor. Apparently, though, this didn't work out. Reports from New York have it that trumpeter Jay Johnson might consider scrapping his own group to join Miles.

SIGNINGS

RECENT American record signings include saxist-leader Charlie Barnet with Capitol, after a long absence . . . ex-Basic drummer, Jo Jones with Everest (Top Rank here) . . . Philly Joe Jones and Charlie Mingus with Atlantic (London here) . . . multi-instrumentalist Don Elliott with Columbia (Phillips on Eastman here) . . . pianist Rocky Coltrane (who did an EP here with Ronnie Scott for Esquire in 1952) with Roulette (EMI here) as a singer.



JIMMY GIUFFRÈ — settled in New York with a pianoless quartet



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(Top Rank 35,067)*****

TATUM'S feat at the piano are legion. Once on he never got off. Once on he shattered every brilliant pianist before him. Once on his audience remained entranced, often rooted to the spot for three or four hours at a time. Fats Waller, playing an after-hours club session, stopped once when Art Tatum walked in... and then announced "Not God had just arrived."

For Tatum is the most formidable thing that ever hit a piano note. He could do anything he wanted. The instrument was entirely his to command. His technical ability was fantastic. And it is just this technical ability which has blinded so many jazz collectors. Tatum's brilliance, for them, remains clouded behind a so-called display of fireworks.

But how wrong they are. For Tatum NEVER used technique for its own sake. It is there all the time, but only as part of the essential Tatum piano style. For whatever he does, he first and foremost swings like mad. And if that is not the basic essential of good jazz, I would like to know what it is.

This LP was recorded at a party in California, unknown to Tatum, who



had merely sat at the piano somewhere towards the end of the night to see it out. It was over two hours before he finished playing. His host cherished the tapes he had made that night. Now they are at last released and I believe them to be the best things he has ever done.

THE ARCHIE SEMPLE TRIO

Jazz For Young Lovers; I'll Be Seeing You; What'll I Do; Deep Sleep; Back In Your Own Backyard; My Foolish Heart; Poor Butterfly; Lullaby Of The Leaves; She's Funny That Way; Blues For Mister; The One I Love Belongs To Somebody Else; They Didn't Believe Me; Confession.
(Columbia 33SX1240)*****

It is a long time since I was a "young lover," and I confess to knowing little about their musical tastes. In my day, the ideal thing for



a canoodling session would have been some of the more relaxed Girm Miller records or, even better, the late night dance music sessions in which the BBC almost specialised.

I doubt very much whether I would have chosen an Archie Semple LP. And I certainly would not do that today. At such times, the music must never be good enough to intrude on the business in hand, and I cannot really see myself recommending this record to anyone interested in doing anything but listening.

That I am an Archie Semple fan will be obvious to most people. No less than 50 per cent of my British jazz collection has this quiet Scot on clarinet. Semple is the man that out-Pee-Wees Pee Wee and out-Halls Edmond Hall. He is a veritable master of restraint.

So restrained is he on some of these sides that on one at least, *Blues For Mister*, he achieves the impossible task of playing the clarinet without a single note coming out. All you hear is the toning-in and the breathing. It is a wonderful effect and my guess is that it will be exploited a lot more.

PETE FOUNTAIN'S NEW ORLEANS

While We Dined At The Mardi Gras; A Closer Walk; When The Saints Come Marching In March; When It's Sleepy Time Down South; Of Man River; Cotton Fields; Sweethearts On Parade; Do You Know What It Means To Miss New Orleans; Basin St Blues; Lazy River; Way Down Yonder In New Orleans; Tin Roof Blues.
(Coral LV9128)*****

PETE FOUNTAIN was born in New Orleans in July, 1920. He studied clarinet with a member of the New Orleans Symphony Orchestra. His idols were Irving Fazola and Benny Goodman. Fazola, was the wondrous clarinet player with the Bob Crosby Orchestra. After his spell with that "Original Reviver of Dixieland Jazz," he returned to his home town. In 1949 he died and Pete Fountain stepped into his shoes. This was at a strip-tease club in New Orleans.

Since then he has hardly looked back. Now he has a very popular group. One that impressed Chris Barber on his recent trip to the States. After his short stay in the strip club (out down because he discovered his real age) he left to join the Lawrence Welk outfit and was extensively featured on TV. Then, after a stint with the Bobby Hackett Band, he returned home. Now he leads a group on Bourbon Street.

Included on the record are Stan Wrightman on piano; Merty Corb on bass and Jack Sparling on drums. In spite of the title it doesn't have

much to do with New Orleans. But it does swing. And Pete Fountain has a knack of picking good tunes. And a knack also of playing them just right.

Listen for a start to the medium slow *Closer Walk*. None of your tear-up race to get through the rather overdone chord progression. And none of your even worse imitation of a dirgy spiritual.

Pete Fountain's delightful tone and easy swing make this a worthwhile disc. Wrightman's piano helps a lot.

CECIL SCOTT AND HIS WASHBOARD BAND

Royal Garden Blues; From Juice Blues; Prelude; Please Don't Talk About Me When I'm Gone; 2 Marks The Spot; In A Corner; The Sheik Of Araby; Cecil's Groover; Sweet Georgia Brown.
(Columbia 33SX1237)*****

THIS is the end product of the session organised by Chris Barber and supervised by him and Stanley Dance and recorded in America during Chris' last visit.

It is not without a certain attractiveness and has an enormous amount of nostalgic interest for an oldie such as me who remembers with affection those very few washboard Clarence Williams discs which found their way into the pre-war catalogues.

The two stars are trumpeter Eddie Allen and washboard/drummer Floyd Casey. Allen is one of the truly underrated men of jazz. Under different circumstances he could have hit the top. He preferred to gig around, helping Williams out with his washboard dates. He still plays a jazz-dance hall in New York. His trumpet, both muted and open possesses a splendid tone, beautifully controlled.

Floyd Casey also played on most of the Williams discs. His is an unhurried style, apparently quite unchanged from his "Cushion Foot Stomp" days.

Weakest of the band would appear to be Cecil Scott. He, too, seems to have changed little since his early days. His tone is still inclined to squeakiness and his intonation is poor.

Pianist Don Frye, remembered no doubt for his work with the Wilbur de Paris Band, and Leonard Gaskin, who once played bass for Gillespie, Charlie Parker and Eddie South and now plays mostly with Coodon, provide the essential harmonies.

CLASSICAL CORNER

reviewed by
ALAN ELLIOTT

Waltzes and Sabre Dance are the best

A CONCERT GALA
The Capitol Symphony Orchestra
conducted by Carmen Dragon
Wagner: *Prelude to Act III of Lohengrin*; Debussy: *La Plus que Lente*; Bizet: *Argonne*; from *Carmen*; Elgar: *Pomp and Circumstance March No. 11*; Strauss: *Baron*; *Waltzes from Gipsy*; Rimsky-Khachaturian: *Sabre Dance*; Tchaikovsky: *Waltz from Swan Lake*; Strauss: *Overture to the Marriage of Figaro*.
(Capitol P8511)*****

QUITE a pleasant record, nothing really outstanding but it has its points, best being the interpretation of the Strauss waltzes, and the "attack" on the Sabre Dance.

Among the drawbacks are the Wagner *Prelude*, which lacked weight and dignity, and finished rather abruptly. Also the Americanised version of the *Pomp and Circumstance* is far too noisy.

Mr. Dragon should realise that Elgar wrote this as a march, and he would be well advised to listen to Sir Malcolm Sargent's last night of the Proms interpretation to get the feeling and atmosphere.

On the whole a likeable disc.

Read them!

LA FIESTA MEXICANA
The Eastman Symphonic Wind Ensemble conducted by Frederick Fennell
La Fiesta Mexicana (H. Owen Reed); *Concerto* (Peter Manning); *Polka* (Vincent Persichetti); *A Solemne Music* (Virgil Thomson); *Choral and Allegria* (Howard Hanson).

(Mercury MMA11084)*****

THIS is definitely a record for the collector and the real musician. All the pieces are based on Mexican folk music, and it takes a musician's ear to appreciate the complexities of the orchestration. Consequently this is not really a disc for the ordinary listener, although it is possible that if you could listen to it often enough it would grow on you and eventually take a high place in your collection.

But make a point of reading the sleeve notes before hearing the disc, without them you will be well and truly lost.

Never dull

BETHOVEN
Overtures
Leonora No. 3; Coriolan; Egmont; Fidelio.
Philharmonic Promenade Orchestra of London, conducted by Sir Adrian Boult.
(Top Rank BUY036)*****

SIR ADRIAN BOULT has never been one of my favourite conductors, but I must admit that on this disc I have much better feelings towards his interpretations. The *Leonora No. 3* takes the prize for the pick of the bunch, not because it contains the best music, but for the forthright and spirited reading by the orchestra. The strings are very noticeable in this overture, and the off-stage horn call comes over very well. This is really bright Beethoven; there is never a dull moment and my congratulations must go out to Sir Adrian Boult.

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FREDDY
CANNONDEBBIE
REYNOLDSFRANK
SINATRAFATS
WALLER

New name, but worth hearing



For "The Fans of Lawn Tennis," Lew Hoad introduces the basic holds and strokes to a couple of young players, and uses a match between Neale Fraser and Barry Mackay to demonstrate points.

The discs are very entertaining and instructive, but they seem very limited in appeal to me.

JOE LOSS ORCHESTRA

Dancing Time For Latins
Spanish Gipsy Dance (Faso Doble);
Farruca (Cha Cha Cha); You Bring To
My Heart (Rumba); Bambi (Samba).
(HMV 7EG858)*****

WITH military-like precision the Joe Loss Orchestra swings gaily into some more strict tempo stuff for dancers, but this time with the emphasis on the Latin side of the ballroom.

As usual the band is in tip-top form as Joe's baton brings them right in on the beat and holds them in perfect rhythms all the way.

What more can I do but recommend it to all dancing and Lovis fans.

FRANK SINATRA

You Got A Crush On You
Begin The Beguine; I've Got A Crush
On You; I Concentrate On You; All
Or Nothing At All.
(Fontana TFE17254)*****

ONCE again we have the brilliant voice of the younger Sinatra. All regular readers know my remarks concerning this period in Sinatra's



DEBBIE REYNOLDS—cute album from a cute singer.

CHICO ARNEZ
This Is Chico!
Vamos a bailar! Cha Cha Cha; There Goes My Heart; In A Little Spanish Town; Artistry Jumps (In Mamba).
(Fontana TFE17270)*****

CHICO ARNEZ, I must confess, I was unfamiliar with until this EP came along. But now that I have heard the exciting rhythms of his orchestra, I am indebted to Fontana for making the recording available.

Chico's group is resident at London's famed night spot, the Millroy, which is the haunt of stars of film, TV, records and radio. It should also be the haunt of Latin fans, as this is a truly fine orchestra.

FREDDY CANNON

California Here I Come; Kansas City; Carolina In The Morning; Indiana.
(Top Rank JKP2058)*****

IN this excerpt from his recent and best-selling LP, the "explosive" Freddy Cannon serves up the recipe which took him to the top of the hit parade.

His followers will be eagerly clutching their money as they queue to buy this album, as they will do for any succeeding recording by this artist.

BUCK RAM ORCHESTRA

The Magic Touch; Helpless; Only You; The Great Pretender.
(Mercury ZEP10072)*****

PERSONAL manager to the famous Platters, Buck Ram is also a talented composer and arranger. These songs from his pen have also been associated with the hit vocal team

and his orchestral versions I found to be more enjoyable.

But I do not suppose that fans of The Platters will be much interested in these versions, nevertheless, they should listen, as the orchestra has a smoothly melodic sound to offer, one which provides a lot of quiet entertainment.

DEBBIE REYNOLDS

From Debbie With Love
If I Can Love You In The Morning; Never Mind The Noise In The Market; A Lady Loves; Dogie Dogie Wa Wa.
(MGM-EP725)*****

THAT lovely lass Miss Debbie Reynolds also has a nice way with a song, as anyone who has enjoyed her musical films will know. One of my favourite movie hits by the lady is *A Lady Loves* and, to my delight, it is included in this selection. The album is cute and very full of listening pleasure.

MOTOR RACING WITH

STIRLING MOSS

(HMV 7EG8583)

THE GAME OF LAWN TENNIS

(HMV 7EG8584)

I DON'T think I should give a star rating for these albums as they are completely different from anything else available on record.

The Stirling Moss one I found to be very interesting as Stirling gives a running commentary while doing a course circuit. He explains his gear changes and speeds while cornering and accelerating into the straights.

All members of Stirling's pit team also explain their duties, and one learns quite a bit about this sport

WHO WHERE WHEN

For week beginning Sunday, July 17

N.C.O. Club:	ALCONBURY Johnny Dankworth Orchestra (Sat).
Central Pier:	BLACKPOOL Clinton Ford and his Rhythm Group (Season). Adam Faith, Emile Ford and The Checkmates, John Barry Seven, Merton Fazzur Harmonica Gang, Lana Sisters, Don Airel (Season). Bruce Forsyth, Teddy Johnson and Pearl Carr, Three Monarchs, Pinky and Preky (Season). Tommy Steele, Alma Cogan, Eddie Calvert, Sid Millward's Newits (Season).
Hippodrome:	BRIDLEGATE Harry Secombe, Ruby Murray (Season). George Formby, Tom Dalli, Yana (Season). Joe Brown, Tommy Bruce, Laurie Fortner, Prier Wynn, George Farnby, Elly Raymond, Nelson Keene, Nero and The Gladiators (Season of Matinees begins Sun.). Petra Sisters (Season).
North Pier:	BOURNEMOUTH
Opera House:	Emmy Lloyd (Sun.). Harry Wild (Season). Michael Cox, Cherry Walner, Cuddly Dudley, Red Pryce, Dave Sampson, Mark Anthony (Season of Matinees begins Wed.). Shirley Bassey, Cherry Walner, Rawicz and Landauer (Season begins Mon.).
Palace Theatre:	BRIDLEGATE Ronnie Hilton, The Henrys, Norman Vaughan (Season).
Queens Theatre:	BRIDLEGATE Sid Phillips Band (Sun.).
Winter Gardens:	BRIGHTON Craig Douglas, Eric Delaney Band (Season). Frankie Vaughan, Roy Castle, King Brothers, Arlie Leigh (Season). Bryan Johnson (Season).
Majestic Hotel:	BRISTOL
Pavilion Theatre:	Anthony Newley, Don Lang's Frantic Five, Four Raiders, The Lindys (Season).
Per Theatre:	EASTBOURNE Rawicz and Landauer (Sun.).
Winter Gardens:	GLASGOW
Alhambra Theatre:	Essie Rowell (Season).

GREAT YARMOUTH
Kate Sisters (Season).
Lennie Duggan, Dallas Boys, MBI and Griff
(Season).
Charlie Drake, Modlarks (Season).
Edmond Hoekridge (Sun.).
Falka-Dots (Season).

HASTINGS
Chris Barber Band (Sun.).

HERNE BAY
Four Jones Boys (Season).

JERSEY
Ken Earle and Malcolm Vaughan (Season).

LARGS
Patrick O'Hagan, O'Duffy Bros. (Season).

LIVERPOOL
Libera, Janet Medlin (Second week of three-
week season).

LONDON
Hamphrey Lytton Band (Wed.).
Memphis Slim (Mon.).
Johnny Dankworth Orchestra (Sun.).
Chris Barber Band (Wed.).
John Hanson (Season).
Cill Richard, Russ Conway, Joan Regan, Edmond
Hoekridge, Des O'Connor (Season).

ROMFORD
Vic Feldman (Sun., Fri. and Sat.).

SARGATE
Gary Miller (Season).

MORECAMBE
Robert Earl (Season).
Johnny Dankworth Orchestra (Fri.).
John Hanson (Season).
Emile Ford and The Checkmates, Chas. McDevitt,
and Shirley Douglas (Sun.).

PAIGNTON
David Hughes (Sun.).

PORTSTEWART
Acker Bilk Band (wk.).

ROMFORD
Chris Barber Band and Memphis Slim (Fri.).

SCARBOROUGH
Dickie Valentine, Joe Henderson (Season).
Ronnie Carroll (Sun.).

SKEGNESS
Hamphrey Lytton Band (Fri.).

SOUTHSEA
Beverly Sisters (Season begins on Mon.).

TORQUAY
Ken Dodd, Raindrops, Jamie Marden (Season).

WARRINGTON
Johnny Dankworth Orchestra (Thu.).

WEYMOUTH
Anne Shelton (Season).
Cyril Stapleton Show Band, Janet Richmond
(Season).



Hit Parade recipe from the "explosive" FREDDY CANNON (DISC FID).

career, which I rate as one of his peaks, so I need not go into further details.

On three of the tracks he is accompanied by Axel Stordahl and on the fourth by the Harry James band.

I urge Fontana to keep on digging through these old recordings—they are turning up some real gems.

FATS WALLER

Your Feet's Too Big
Your Feet's Too Big; It's A Sin To Tell A Lie; The Lion Is Jumped; I'm Gonna Sit Right Down And Write Myself A Letter.
(RCA RCX-1053)*****

THERE is a generation of record buyers currently around who will be completely unfamiliar with the wonderful talent of the late "Fats" Waller.

However, his affinity has been preserved on record for all to hear and I urge everyone to lend a speedy ear and catch up with a wonderful piece of recorded history.

The gay piano and vocal discs by "Fats" have brought countless joy to many thousands of gramophone owners, myself included, and look like continuing with the good work for many years to come.

The life of Joe Brown — on screen

A SHORT film is to be made of the life of singer and guitarist Joe Brown. Director Gerry Bryant is to make it for the Boulting Brothers and it will be the second of two films starring show business personalities which will shortly go into production.

The first of these, as we announced last week, is called "Treasure Island, W.C.2" and will star Vince Eager, Russ Conway, Lionel Bari and David Jacobs.

"Each film is intended to be a report on its subject," explained Mr. Bryant. "What might be called a more sophisticated form of documentary, although I think the word 'documentary' is over used. We're aiming at screen journalism, presenting the facts without taking sides."

Rise to stardom

The Joe Brown film will tell the story of the young Cockney's rise to stardom, and will introduce the various people who helped him on his way. Much of the action will be shot in Joe's native East End of London.

"A vein of humour will run through both films," said Mr. Bryant. "To ensure this we have Alan Hackney, who wrote the original books of 'Private's Progress' and 'I'm All Right Jack, helping on the script."

Asked if the presence of stars like Vince Eager and Russ Conway in "Treasure Island, W.C.2" indicated the start of a series of similar films featuring show business stars, Mr. Bryant shook his head.

"These stars don't appear as a succession of acts on a bill," he said. "There are no plans for any more films like this at present."



JOE BROWN—30-minute film.

Dramatic role for Presley in new film

PLANS are already complete for Elvis Presley's next film which goes before the Twentieth Century Fox cameras on August 8. Elvis will take the lead role in a drama set in West Texas shortly after the Civil War.

The film will be called "Flaming Lance," and he will star as the son of a white man and an Indian woman who falls victim to prejudice and persecution because of his mixed blood. The screenplay is by Nunnally Johnson, based on a novel by Clair Huffaker.

There are no details yet available concerning Presley's co-stars in the film, which is to be shot in CinemaScope.

Elvis will sing several ballads during the course of the film's action, but the London office of Twentieth Century Fox stressed to DISC that these songs are entirely incidental and that the Presley role is a fully-fledged dramatic one.

Earlier, in a transatlantic telephone conversation with DISC, Freddy Beaslock of Hill and Range Music in New York said that Presley's recordings for RCA were selling as strongly as ever at all speeds.

Mr. Beaslock added that Twentieth Century Fox considered Presley's acting potential to be so great that in another twelve months he could concentrate solely on film-making without the need for records. However, with his discs selling as well as they are, it is most unlikely that he will ever cease recording.

At present, Elvis is resting at his Memphis, Tennessee, home after completing "G.I. Blues" for Paramount.

The news of his increasing success and commitments in the film world seem to make the chances of his visiting Britain remote, at least for the next few months.



Elvis and Juliet Prowse, his co-star of "G.I. Blues" which has just been completed

TEDDY JOHNSON

writes for you

Kingston Trio beat Sinatra

cause the records are sold afore they can be pressed—such is their popularity in the States today.

Why this mass interest in the pseudo folk music?

"Do it yourself music," says one set of psychologists. "Self-identification," say others. The Self-I-F cynics say that folk music, belonging to the people, induces the public to imagine that they can do as well as the chap "up there singing."

CHANCE FOR US

THE party's over. The Newport Festival is no more. Sure there will be weeping—of course there will be recriminations. But is this not the time for Britain to do something about it?

I'm making a prophecy that next year there will be at least one other festival running in these shores in addition to that of enthusiast and patron, Lord Montague, whose next show is over the August Bank Holiday period.

And is this not the time for some enterprising soul to put on the film "Jazz On A Summer's Day"? It has been shown only in Glasgow... So here is the showmanship of our business that made Phineas Barnum a million pound fortune?

This film is news NOW; get it on the screens NOW. It is a chronicle in music and vision of something that will never be again!

Oh, and if anyone is interested, I think that it will make money—loads of it. Can I hear a few rubbing palms? GOOD. Nothing like a little of the old filthy lolly to get art a showing.

JOE PLEASES ALL

JOE "MR. PIANO" HENDERSON was looking at a script—I took a peek over his shoulder. The paper was covered in highly technical musical notations. Said Joe:

"It's for my new show that starts in August with The Raindrops on BBC sound. I've tried to make it a show that will please all tastes without falling betwixt two stools... for instance in one show on September 12 we have quite a French flavour about the musical fare..."

That flavour includes numbers like "I Love Paris," "C'est Magnifique," "Do La La," "Poor People Of Paris" and "Sur Le Pont D'Avignon." But then Joe will talk about Michael Carr, composer of such hits as "Home-town," "Little Boy Who Santa Claus Forgot" and "South Of The Border." The Raindrops will sing, and lead singer of the group, attractive Jackie Lee, will do a duet with Joe.

SONG pluggers are colling a certain well known star Bernie Wooster because he always complains that he is in bed when they call. (Bertie, the P. G. Woodhouse character, explained the reason why he couldn't be shot at dawn by saying: "I'm never up so early.")

QUOTE OF THE WEEK DEPARTMENT:

Straight from the Alley. From David Dearlove, Johnny Dankworth's partner in the newly established Key Music: "Here is a little opus that might have been dedicated to A and K managers by Mr. Ray Mason, M.P.—"Oh I Do Like To See Me On The 'n' Side."

JUDY GARLAND

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