

DISC

THE TOP RECORD & MUSICAL WEEKLY

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POP LYRICS ARE BAD

TV report causes outburst in the music world

LAST week a report was published by a Joint Committee set up by the BBC and the ITA into the effect of TV on children. In that report pop music, and in particular the lyrics of pop songs, were criticised in no uncertain terms as "drivel," "degraded" and "injurious." And now DISC has discovered that a number of very influential people in the music business think THAT THE COMMITTEE WAS RIGHT!

First, Russell Turner, BBC TV producer associated with "Six-Five Special," "Juke Box Jury" and the forthcoming "Sugar Beat":

"I agree with the committee. Modern songs are musically and vocally appalling. Three-quarters of the current pop releases come from America, and they're muck. I realise that our record companies are obliged under contract to issue them here, but they are muck nonetheless, and damaging to teenagers."

Hit songwriter Johnny Worth, who penned "What Do You Want?" among others, also thought some songs warranted the condemnation expressed by the committee:

"I often hear a number and think to myself, 'What a terrible lyric!' I believe I can honestly say I'm not guilty in this respect."

"I don't see that all pop songs should get such a slating, though. After all, a lot of folk songs are a bit bawdy, to say the least. It's largely a case of what's in people's minds. 'One Night Of Love' is a lovely song with lovely lyrics, but its title might be considered questionable."

Disc jockey David Jacobs was another who thought the Committee was largely in the right.

(Continued on back page)

This is what the Committee said

"**T**OO many of the lyrics broadcast are merely drivel and have a generally debasing tone which is to be deprecated. Much of the emphasis in these lyrics is not on sentimentality, which has its generally innocuous place, but on a degraded attitude to sex. Some of them cannot be defended as simply harmless. Tolerance of what is just silly should not extend to what is clearly injurious. The Committee also feels that the lighter music performed, distinct from either serious or pop music, might have greater variety. There is a tendency to reflect too slavishly the fashion of the moment, whether it is beat music or any other kind."



GARRY MILLS—The "Salvation Army" sound played a big part.

'Star' singer Garry Mills is quite unmoved

FOR a flipside, Garry Mills' recording of "Look For A Star" has done fantastically well. It has entered the charts on both sides of the Atlantic and still hasn't finished climbing. It could make a big star out of young Garry.

But the singer himself is remaining quite unmoved by all the fuss. "Being in the film 'Circus of Horrors' helped it into the hit parade, I'm sure," he said, "and the sound also played a big part."

"Dick Rowe and MD Johnny Douglas got an unusual effect by using an organ, and the middle eight featuring trombone and sax was unorthodox, too. Almost a Salvation Army sound!"

Whatever the reason, it's a very rare occurrence for a British song recorded by a British singer to

register in the transatlantic charts. "Look For A Star" is still climbing in the States, and Garry's version is one of the hottest sellers there in spite of strong American competition.

"There's a possibility I may go over there to promote the disc," said Garry.

"Actually it's my fourth for Top Rank. The other three didn't mean a great deal, although 'Running Bear' did pretty well considering it was overshadowed by the Johnny Preston version. My current disc is 'Comin' Down With Love' and 'I'm Gonna Find Out,' which is similar in style to 'Star,' so I hope it might catch on as a result."

Garry is currently touring on one-nighters with Bob Miller and The Millermen, with whom he will be

INSIDE

Jazz singer Presley

BARRY TO CHANGE FAITH'S BACKINGS

Johnny Kidd

Lita Roza

GARRY MILLS

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Post Bag

Each week an LP is awarded to the writer of the Prize Letter...and once a month there is a bonus prize of a Ronson lighter/ashtray set. The address: Post Bag, DISC, Charles Buchan's Publications Ltd., 161, Fleet Street, E.C.4.

CLIFF RICHARD (above, DISC Pic) and BILLY FURY are two exceptions to the general rule that most British singers "cover" American numbers.



No cover jobs for Richard or Billy Fury

THERE is much talk and argument nowadays about the British-made cover versions of American hit songs. It is argued, and rightly so, that instead of trying to improve on a song, our artists merely copy the American version. This not only gives the British a bad name, but often ruins the chances of the original recording artist having a big hit.

However, there are two notable exceptions in teenage stars, Cliff Richard and Billy Fury. Richard rose to the top on the strength of a British song, and has continued to turn out hit after hit without resorting to covering American records.

Although he has not yet reached the real heights of stardom, Billy Fury can be proud of his achievements in the recording field. He has had three hit parade entries so far—all written by himself. Recently he made what I think is the most important step in his recording career when he wrote and sang twelve songs for his LP "The Sound Of Fury."

I feel that if two artists like these can reach the top without American songs, others can well afford to do the same.—A. GILLIES, 11, Ralph Road, Shirley, Warricks.

Mr. Gillies wins this week's LP prize, and also the bonus prize of a Ronson lighter and ashtray set.

REMEMBER

I WAS interested in a reader's letter which claimed that rock 'n' roll was dead because of the non-appearance in the charts of Bill Haley, Little Richard, Jerry Lee Lewis and the old-style Presley.

I agree with him that most of the hit parade is gimmicky rubbish, but remember that rock artists like Fats Domino, Duane Eddy and Gene Vincent have recently had hits here.

As for Elvis, I think his "Stuck On You" is as much a rocker as his earlier "Hound Dog" or "All Shook Up."—J. D. S. MOON, 212, Cliftonville Road, Belfast, 14, N. Ireland.

TV ON DISC

WHY doesn't some bright, enterprising record company capture

more of today's popular radio and TV programmes on disc?

A start was made with such LPs as "Six-Five Special," "Oh Boy!" "Drumbeat" and the "Cool For Cats" discs. Even The Archers and Noddy were in on it, too!

A good look at either of the TV channels is all that is needed to obtain record material which is really worth listening to.

It would certainly be better than the dreary dirges of so many of today's so-called pop singers—NEIL McNAUGHT, 14, Langdale Drive, Flanshaw, Wakefield, Yorks.

CHANGED

I AM beginning to wonder why some of the big names of a year ago in rock 'n' roll are now turning their backs on what used to be their bread and butter.

The chief offenders are Paul Anka, Bobby Darin and Ricky Nelson. If you look at the facts, it's quite clear that since these stars changed their styles they have not registered at all on a grand scale in Britain.

For my money, unless they do bring us once again first-class records in the calibre of "Lonely Boy," "Dream Lover" and "It's Late,"

then I am afraid I have bought their last recordings.—DAVID BURNINGHAM, 7, St. Thomas's Street, Lynton, Hants.

PROUD FAN

SINCE the pulsating "Jezebel" of some nine years ago, I have remained a steadfast admirer of Frankie Laine through the golden years of 1952-56 and the quieter years since.

I am convinced he is singing better now than at any time in his career. I'm rather proud of my Laine record collection, possessing more than 200 sides ranging from some early Ordele releases up to his latest issue "Et Voila."—RAY SIMPSON, 10, Highbury Grove, Clapham, Nr. Bedford, Beds.

POOR OLD KEN

KEN GRAHAM may certainly have his own opinion as to the type of singing he likes and dislikes, but need he state David Whitfield in his review of David's latest LP (DISC 16-740) simply because David's type of singing does not appeal to him?

To all of us who love and appreciate every single one of David's many recordings, this album is yet another masterpiece on David's part and a treasure to us all.—(Miss) BARBARA YOUNG, "Wynarth," Main Road, Slyn, Lancaster Lancs

DOWN WITH 'OOP'

I THINK it's about time that record companies realized they are catering for a different taste in music in Britain compared with America.

Currently "Alley Oop" is being plugged because it is high in the charts. In recent years the same thing has happened repeatedly with numerous other discs of the same type.

Millions of records are sold in Britain, but I don't think those of the "Alley Oop" type will ever chalk up a large percentage here.—ALEX WEBB, 17, Loudoun Road, Newmilns, Ayrshire.

VERSATILE

CRAIG DOUGLAS certainly proves his singing versatility on his latest record release. On one side he swings the rhythmic "Oh, What A Day" in a delightful manner, and on the reverse side he glides easily through the light ballad "Why, Why, Why."

The versatile Craig certainly deserves his high ranking among British pop singers.—JOHN HAN-NAM, York Cottage, 16, Osborne Road, East Cowes, Isle of Wight.

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

JUKE BOX JURY

• tears •

WOULD it not be better if Juke Box Jury had an all teenage panel each week? Such a panel would be able to understand the music which the general public want.

I was nearly in tears when the panel voted The Everly Brothers' latest disc "When Will I Be Loved?" a miss, and seven others (five of which I am sure will not reach the top thirty) hits.—A. LODGE, 85, Archen Drive, New Addington, Croydon, Surrey.

• stupid •

HOW ridiculous can the panel of "Juke Box Jury" get? They voted the latest Everly Brothers disc a miss. Three panelists said they had disliked it, the other said she liked it. There was not a single teenager on the panel.

What made it worse was that later on in the programme they voted TWO versions of "Papa Loves Mama" a hit!

It seems to me the panel vote on their own personal feelings towards the discs, and not on whether they think a record will be a hit or not, which is what the jury is for.

Why don't the BBC let teenagers and people who really know something about pop music have a chance of being on the panel?—(Miss) J. BRAMWELL, 47, Fremantle Road, High Wycombe, Bucks.

• typical •

ISN'T it typical of the pop music scene today that not one of the entire panel of "Juke Box Jury" recognised the new Presley record when it was played?

He has about the most famous and distinctive style in the world, and I'm sure there was not one member of the audience who didn't recognise his voice, whether they liked it or not.

Surely it would be possible to pick a panel of people who are sincerely interested in the type of record which is selling in millions today and who also know something about them.

—MARTIN C. MARSH, 42, Esher Road, East Molesey, Surrey.

• truer •

WHY do some members of the panel on "Juke Box Jury" persist in criticising various artists whose records are being played?

Surely, the object of the programme is to say whether the record will be a hit or a miss. But we still get the odd panel member giving us a lengthy airing of his particular point of view. Everyone has his own personal tastes, but surely these are no justification for voting a record a miss.

Let us have a truer indication of whether a record will or will not reach the charts. I would like to see more teenagers on this programme. After all, they constitute the majority of the record-buying public.—Mrs. J. BROOKE, 129, Windyhouse Lane, Sheffield, 2, Yorkshire.



WE'RE FINE!

MORE and more British stars are topping our own charts, so that apart from the irreplaceable Sinatra, Presley and Darin, we have an equal to any American star.

For Avalon we have Newley, for Fabian we have Cliff. Jack Scott is equalled by Michael Holliday, while Paul Evans is easily surpassed by Donigan. And then there are the British stars America cannot equal—Tommy Steele, Adam Faith and Tommy Bruce.

Britain—we are doing fine!—MICHAEL GRAY, 28, Cornwall Drive, Prenton, Birkenhead, Cheshire.

OLD GIMMICK

AT last I have heard a British singer who doesn't do a Presley, a Holly or a Sinatra. Not only that—he can sing, in his new disc "Train Of Love" and "First Proposal" shows.

I refer, of course, to Johnny Carson. Johnny is a singer who relies on that old gimmick—a good voice—unlike the gruff and mumble brigade.—MIKE DONOVAN, 91, Newbury Avenue, Enfield, Middlesex.

HE REALLY IS!

A GREAT deal has been written about people in show business who are described as "tabulous" and "outstanding." Many of them sing, dance, play instruments, impersonate others, and by trying to be Jack-of-all-trades come perilously close to being master of none.

However, there is one star artist who has always been fabulous and outstanding, simply by being himself. I refer to Johnnie Ray. He has never had any need to impersonate anyone else—he has always been completely himself, unique and supreme.—HELEN FERGUSON, 268, Limestone Road, Belfast 15, N. Ireland.

LP FLIPSIDE

WHY do record companies put an LP track on the back of a single which is a certain hit? For example, on the back of Duane Eddy's "Because They're Young" is a track from "The Twang's The Thing" LP. The same has happened on the flip of The Everly Brothers' "When Will I Be Loved"—DEIDRE HAMLIN, Redhill School, East Sutton, near Maidstone, Kent.

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AMERICAN

These were the ten numbers that topped the sales in America last week (week ending July 23)

Last Week	This Week	Title	Artist
2	1	I'm Sorry	Brenda Lee
1	2	Alley Oop	Hollywood Argyles
3	3	Everybody's Somebody's Fool	Connie Francis
6	4	Only The Lonely	Roy Orbison
4	5	Because They're Young	Duane Eddy
7	6	That's All You Gotta Do	Brenda Lee
5	7	Mule Skinner Blues	Fendermen
10	8	When Will I Be Loved?	Everly Brothers
—	9	Tell Laura I Love Her	Ray Peterson
—	10	Polkadot Bikini	Brian Hyland

ONES TO WATCH

Josephine	Bill Black's Combo
Trouble In Paradise	The Crests
Finger Poppin' Time	Hank Ballard

TOP TENS

Based on the recorded number of "plays" in Juke Boxes throughout Britain (for the week ending July 23)

Last Week	This Week	Title	Artist
1	1	Good Timin'	Jimmy Jones
3	2	Please Don't Tease	Cliff Richard
2	3	Robot Man/Mama	Connie Francis
4	4	Ain't Misbehavin'	Tommy Bruce
5	5	Angela Jones	Michael Cox Johnny Ferguson
10	6	Shakin' All Over	Johnny Kidd
6	7	Made You/Johnny Comes Marching Home	Adam Faith Garry Mills
—	8	Look For A Star	Tommy Steele
7	9	What A Mouth	Gene Vincent
—	10	Pistol Packin' Mama	Gene Vincent

Published by courtesy of "The World's Fair"

JUKE BOX

MISSION BELL

DONNIE BROOKS



45-RLY 9168 45 rpm

Teddy Johnson STAR OF TV, DISCS AND RADIO, WRITES FOR YOU

Jess doesn't need to go in variety



ONE thing they have plenty of in Blackpool is rock. Candy or beat, it's all the same to this Lancashire resort. There's Tommy Steele, Adam Faith, Emile Ford, Tommy Bruce, Joe Brown, Lance Fortune... they are all here, and more besides.

the briak of fame as a disc star, fame as a film star, fame as a TV star. Any day he's going to get that wee slice of luck that will push him over to international acclaim.

U.S. sales slump

But one face is missing. The face of JESS CONRAD. This week I talked with his agent, a trim, attractive, fair-haired woman. A delicate French perfume replaced the heavy aroma of Havana smoke that one normally associates with agents.

THE signs are that the American disc jockey exposé has hit business for six in the States. This week I was talking to a disc boss over from the States. On the phone from London he said, "You know, the sales have taken such a nosedive at the moment that Britain could entice more and more U.S. attention from disc executives."

He said that hits that would have rated a million sales a year or 18 months ago, were now lucky to sell 250,000. He told me about one side-light of the U.S. disc probe.

Tom Clay was named as one disc jockey accepting payola. It looked as if he would never walk into a studio again.

Then this week came the shock. Tom Clay came back. A Detroit station called WQTE signed him up.

Why did they take him on? Because they wanted teenagers back on the listening figures. They needed the advertisers' money.

Pop music loses a great composer

Two new films She explained that she wasn't in need of grabbing each and every straw that came her way. Jess had done quite a few films—a lot of television.

He had two new films lined up—and Douglas Moodie had signed him for a new BBC TV play, "Someone Who Cares," on September 15. It's a straight role, and rehearsals started this week. And records, I queried? He has a new disc out on Decca. His second—entitled "Unless You Mean It."

Jess has just finished "Konza" a film for Herman Cohen. Monty said that the release date of this technicolor-cinerama epic hadn't been announced yet.

But Herman Cohen was so pleased with Jess that he has signed him for a brace more films for American distribution.

Jess Conrad is suffering from an acute case of "Brinkmanship." He is on

JESS CONRAD... acting and filming instead of making variety tours.

his partner Dick Manning was in London, it was feared that Hoffman was undergoing another bout of illness.

In spite of his falling health he kept up, with Dick Manning, a flow of good pop music—music that sold.

A great friend of Alma Cogan, for whom he and Manning wrote her recently recorded "O Dio Mio," he and Dick would phone her from the States just to impart their latest gag.

Hoffman was a man who gave much to popular music—his greatest hits included "Alegheny Moon," "Mallery Doats," "Little Man You've Had A Boy Day," "She Shall Have Music."

POPULAR music last week-end lost one of its most prolific composers—Al Hoffman.

Born in Russia, Hoffman died in New York at the age of 57.

His health had been in a bad state for a long time. And recently when

THERE'S a new slang word being banded around American show business. It is a term describing exhaustion.

Man, when you're fagged, you're undergoing Poopedoutitis.

TOP TWENTY

Compiled from dealers' returns from all over Britain
Week ending July 23, 1960


The Shadows, Presley, Eddy leap in high

Last Week	This Week	Title	Artist	Label
1	1	Please Don't Tease	Cliff Richard	Columbia
2	2	Good Timin'	Jimmy Jones	MGM
3	3	Shakin' All Over	Johnny Kidd	HMV
4	4	Mama / Robot Man	Connie Francis	MGM
11	5	When Will I Be Loved?	Everly Brothers	London
7	6	Angela Jones	Michael Cox	Triumph
6	7	Made You / Johnny Comes Marching Home	Adam Faith	Parlophone
10	8	Polkadot Bikini	Brian Hyland	London
15	9	If She Should Come To You	Anthony Newley	Decca
5	10	Ain't Misbehavin'	Tommy Bruce	Columbia
8	11	What A Mouth	Tommy Steele	Decca
—	12	Apache	The Shadows	Columbia
—	13	A Mess Of Blues	Elvis Presley	RCA
13	14	Look For A Star	Garry Mills	Top Rank
—	15	Because They're Young	Duane Eddy	London
9	16	Three Steps To Heaven	Eddie Cochran	London
17	17	I Wanna Go Home	Lonnie Donegan	Pye
—	18	Love Is Like A Violin	Ken Dodd	Decca
12	19	I'm Sorry	Brenda Lee	Brunswick
19	20	Paper Roses	Kaye Sisters	Philips

ONE TO WATCH:
Tie Me Kangaroo Down, Sport - Rolf Harris



JOAN REGAN
with Donna and Rusty
'Papa Loves Mama'



IAN MENZIES
'THE FISH MAN'



DAVID MACBETH
'UNHAPPY'



JAMES DARREN
'BECAUSE THEY'RE YOUNG'



GARY MILLER
'Mission Bell'

Johnny Kidd



HE'S ROCKING THE SHIP WITH HIS SOUND

He's put his faith in two things—rock, and a good sound

JOHNNY KIDD, the British star whose record of his own composition, "Shakin' All Over," is riding high at number three in the charts, has put his faith in two things—rock and a good sound.

"I'm very sound conscious," says Johnny. "If I hear anything which makes my ear twitch, I'm with it. The sound is very important these days. The kids like to listen to music, they won't listen to rubbish."

"As for 'Shakin' All Over,'" he says modestly, "that's no great masterpiece. It's just a piece of material with an exciting sound and a heavy beat. But I'll tell you what makes our stuff different."

"Most groups playing this sort of music are four in number, including a rhythm guitarist, and they use a lot of stuff left over from skiffle. My three boys, Art Caddy, guitar; Brian Gray, bass guitar; and Clem Cattini, drums, produce far better effects by playing real notes behind me."

"For 'Shakin' All Over,'" he says, "we did bring the

number up to four. Joe Moretti came in on guitar and he's the one who makes the ear-catching sound on the disc."

Johnny, who comes from Willesden, in London, and wears an eye patch on stage to go with his own name and the name of his group, The Pirates, has had four records released by HMV. The first was "Please Don't Tease," which reached the twelfth position in the charts last summer, and won him a three-year extension of his recording contract.

His second was "If You Were The Only Girl In The World," which didn't make much headway, although it aroused agent Stanley Dale's

interest in the Kidd style and potentialities.

Then came "You Got What Takes," which made fair progress, spite of tough opposition from the American version by Mary Johnson. And now the resoundingly successful "Shakin' All Over."

Following the success of "Shakin' All Over" here the number has already been placed with Paramount's AM Par label in the States, after some hectic trans-Atlantic cabling. Several firms wanting the American rights, and plans, are in hand for Johnny to record "Shakin' All Over" in German, especially for the German market. This project depends on whether the lyrics can be successfully translated into the language as whether EMI's German associates consider it practical.

Stanley Dale is convinced that Johnny's disc will make the top twenty in the States, so as well as fixing the record's release there, he is lining up big dates for a personal appearance tour to promote the disc.

A follow-up to "Shakin' All Over" is planned round about September, according to the length of the present disc's success. It will be another of Johnny's own compositions.

Nigel Hunter

A black patch for "Pirate" **JOHNNY KIDD** . . . but only when he's on stage. *

I'LL STICK TO ITALY

Says **COLIN HICKS**

went on. "It's a wonderful country, and the Italians are marvellous people. Nothing bothers them. They make smashing audiences, too. If they like you, they really show it. If they don't, you can hear a pin drop at the end of your act."

"I've got another two years here under present arrangements, and I hope it will be even longer than that."

"It's a lot different to Britain in many ways. For instance, everybody in show business—no matter what they do—takes an interest in you."

Colin works with an Italian accompanying group which includes a 14-year-old drummer. Elaborate amplification is used to achieve the sound he wants, and Colin's outfit includes a skilled electrician to look after this side of things.

they want for it afterwards is an autographed picture!"

Inevitably the subject of his brother Tommy arose for discussion. Colin openly admits that there would be very little scope for him in Britain.

"Tommy's a fantastic artist," he declared with fraternal pride. "There's nobody to touch him."

"And no matter how good I might

be, if I did a TV or something here, there would always be people saying 'Oh, he's not nearly as good as his brother.' So I'm sticking to Italy. I've got no grumbles about it either."

John Summers

COLIN HICKS flew home recently for the christening of his first son Colin. *

(DISC Pic)

Country song

His latest single released on Italgine is "Love Made A Fool Of Me," a rocker, and "Blue Moon Of Kentucky," a country and western song with strongly featured guitar.

"Of course, the cost of living there is pretty high," he said. "But luckily I get paid very well for my concerts and TV appearances."

"When I first went there, I got caught quite often in shops and restaurants with the fantastically high prices. But now Yvonne, my wife, and I often have a slap-up meal somewhere, and all

"IN England they just think of me as Tommy's brother, but in Italy it's a different matter." Colin Hicks, 19-year-old brother of Tommy Steele, who flew home last week for the christening of his month-old son, Colin, was enthusiastic about the country where he has been working as a beat singer for more than a year.

He has had 20 discs released in Italy, including one LP and three EPs. He's made the Italian hit parade on three occasions, so he has good cause to be pleased with the way things are going.

"I really enjoy working there," he



HE'S SENSATIONAL!
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EYDIE GORME

The Dance is over

H.M.V. 45-POP787



THE CRESTS

Trouble in Paradise

H.M.V. 45-POP788



ELVIS — a great

among

jazz singers

says

JACK GOOD



ONE VERY FAMILIAR AND WELL-LIKED VOICE WAS WAITING ON MY RECORD PLAYER TO GREET ME WHEN I RETURNED FROM HOLIDAY IN ITALY—THE VOICE OF ELVIS. AND, AS FAR AS I AM CONCERNED, "MESS OF BLUES" PUTS ELVIS HIGH AMONG THE ALL-TIME GREATS AMONG JAZZ SINGERS.

I have attended many recording sessions, and I am quite used to them, but I would have loved to have been at this one. The standard of backing, performance and sound balance on this disc suggests the work of the mechanical perfectionist; but a great "feel," a great "atmosphere," still comes through to the listener.

Obviously, Elvis and his musicians and the Jordanaires have done so much work, together now that they are capable of the sort of extemporaneous virtuosity that is the hallmark of good jazz performance.

The blues comes from the soul—it is impromptu. If you listen closely to "Mess Of Blues" you can hear fingers clicking the beat at the beginning, and you know it is Elvis himself setting the feel of the number; you can almost see him—it is practically 3-D. His last falsetto note sounds as if he had just thrown it in, unrehearsed, because he was "away"—"off the ground."

I received a letter recently from a student at Manchester University, a fellow who has studied jazz with a single-minded enthusiasm, and yet is a far more ardent fan of Presley than any of the "Screaming Jeans" that collect his photos.

In his letter he lamented the fact that Elvis used his great "blues ability" so sparingly on record; I need not reply to his letter; Elvis has done it for me.

Before I leave this record I must single out the work of D. J. Fontana. Not only on side-drum, but for his use of tom-tom and his wonderful rolls.

I missed a hit

MY thoughts have been running on who are the best people to pick winners (in the record world, that is). The interesting experiment of letting a group of under twenty-ones pick Cliff's latest release from 20 numbers he had recorded, seems to have proved that teenagers certainly know what counts.

Everyone must be very pleased with the result, for there it is, "Please Don't Tease," No. 1 in the charts.

Perhaps I ought to have consulted a teenage jury recently. You see, a short while ago I formed my own music publishing company and was very confident that I could soon find a hit number to launch it, since my everyday activity brings me into contact with so much new material.

But I am afraid I boomed, for one of the first songs to be thrust under my nose was called "The Girl Of My Best Friend." Having turned it down, I suddenly find it is the other side of the new Presley disc that I have been raving about. I was as far off the target as that Cliff Richard jury were on it.

A thin time

HAVING mentioned D. J. Fontana earlier, there is one other instrumentalist I want to

draw your attention to this week—a fellow called Joe Moretti. You can hear him making the great guitar sound on Johnny Kidd's "Shakin' All Over."

Joe had been having a pretty thin time when he joined the Pirates for this session and he could not afford all the fancy electronic devices that the boys use nowadays to make their weird and wonderful sounds. The

You can almost see PRESLEY in his great blues number, "Mess Of Blues." With him here is Jane Russell.

wonderful noise he produces on Johnny's disc was made by rubbing an old cigarette lighter along the string. And the moral is—you do not have to be rich to make the best sound.

I am delighted that Johnny Kidd has made it at last, and, by the way, "Shakin' All Over" was given its very first shake on "Wham!!" And so (if I may stick up for the old show for a moment) was the No. 10 entry, "Ain't Misbehavin'," and the No. 6 entry, "Angela Jones." Looks like "Wham!!" did three boys a bit of good.



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Ballads were out at these shows, says They weren't loud enough!

LITA ROZA

who writes from Australia where she is now touring

WHEN David Whitfield told you about his experiences in Australia a few weeks ago he said, if I remember rightly, that any performer who wants to succeed "Down Under" has got to do so on his own merits, and that means hard work. I couldn't agree with him more!

In the ten weeks that I have been here I've been averaging two shows a night and two TV shows a week. So far I've been to Perth, Sydney and Melbourne.

In Perth I did four weeks at Her Majesty's, where I was guest star in the "Bobby Limb Show." You may remember Bobby—he worked with Ted Heath for a while. It was fairly easy there for I only had to work every night at the theatre and just do a couple of TV shows. But at Sydney things really hotted up.

I was there for a month, doing two shows a night at the Chequers Club. Chequers is bigger than any night club in England. More of a supper club type of place. They had a good band there—led by Jimmy Henry, an Englishman who has been here for ten years but no relative to the Jimmy Henry we're all familiar with. It was quite hectic. But nothing like I was to experience in Melbourne. There I had two shows a night and two TV shows a week.

For Australian TV personalities this is nothing. Some of them are on every night of the week and have been for the past three years. Overseas exposure doesn't seem to have arrived here yet.

Dash by car

The shows in Melbourne were at hotel dining rooms. Some nights I had three of these to do. With the aid of a fast car I would dash from one hotel dining room to another. Certainly something I've never had to do before.

The audiences were completely different in Melbourne from rival city Sydney. You see, in Sydney the liquor laws allow them to have night clubs and the pubs don't close until ten o'clock. But Melbourne, which is in the State of Victoria, is a bit more Victorian-minded. The pubs all close at six o'clock—and you ought to see the rush around 5.30!

Anyway, the folks can drink on until ten o'clock providing they have a meal. At the big hotels they have a floor show where they feature visiting American and British entertainers.

In Sydney, like most other places, the public go along to enjoy the artists. In Melbourne they go along to enjoy their whopping big steaks

(you can get kangaroo steaks, too)—and the grog. Can you imagine what it's like singing to about 500 to 600 people—all chatting, eating and drinking?

I found the best type of song to sing was one that could be heard over the clatter of knives and forks. So I dropped ballads and came out with "Who's Sorry Now" (Mel), "Poppa Loves Mumbo" and "How You Gonna Keep 'Em Down On The Farm."

I discovered that if they knew the number they would listen and more than likely join in with me. And the men used to whoop and holler, so I guess it didn't really matter what I sang as far as they were concerned.

Some were weird

I've had some very good accompaniment here in Australia. But I've also had some very bad. Weird would be a good word for some of them. At one show in Melbourne, for instance, I would have been much better with a busker. No kidding, I've heard them down Charing Cross Road play better music. So to any singers coming out here—I hear Dorothy Squires and Dennis Lotis are coming—I say, be prepared for all sorts of peculiar combinations.

The TV work in Melbourne was interesting. They have a show here called "In Melbourne Tonight," compered by a capable young man called Graham Kennedy. He's been doing this job for five nights a week for the past three years and is the top TV personality in the country. His show is an all-variety affair and they've had lots of well-known names



Seen here with Lita is Harry Sutcliffe, Australian manager for Pye, and Bill McCormack, resident singer at Melbourne TV station.

on it, like Oscar Peterson, Bill Maynard (he's here just now), The Everly Brothers, Charlton Heston, Dennis Spicer and many others. I had the privilege of being the first British singer on the show.

They don't rehearse much, but the standard is really incredible considering they do it five nights a week. On the fifth night of the week the programme is done live in Melbourne and taped for showing throughout the country and has the highest rating of any show in Australia—it even beats "Wagon Train," "Perry Como" and "Phil Silvers."

All the commercials on this show—and there's plenty—are done live. The nights I appeared were certainly my most hectic, for I would have a couple of hotel shows to do beforehand. Then on top of this there would be three rehearsal calls for the TV show—a music call, camera call and a run-through—all before the show.

And you don't do all the rehearsals at once. The music call is in the morning, the camera call in the afternoon and the run-through in the evening. And between rehearsals come the hotel shows.

So you see, I would be pretty glad

when days like this were over.

After Melbourne I'm returning to Sydney, where I'm going to tape some TV shows which are for one of the national networks here. Then after that off to New York by jet. In New York I'm going to discuss some business arrangements and my future recording career. As you know, I'm no longer associated with Pye, for whom I recorded for two and a half years.

I'm looking forward very much to coming home—and to my holidays in Spain. Believe me, after this very hectic tour, I'll need them.

Bilk, Barber—then Lightfoot—but Terry wants more than third place



OWEN
BRYCE
CONTINUES
HIS
SPOTLIGHT
ON THE
TRAD MEN

Terry
Lightfoot

FOR the last eight years a determined man has nurtured a not unambitious ambition—to get his hand to the top of the British traditional jazz tree. Today, this 25-year-old, almost certainly our youngest band leader, has the satisfaction of knowing that those years of hard work, enthusiasm and determination have brought him to position number three in trad band popularity charts. His name? Terry Lightfoot. But although he has been accused of pandering to public tastes, of altering his style to find the popular gimmick, he himself denies this most strongly.

Too immature

"I've never conceded anything to the public... except to give up Mainstream, and that was because we were too immature. We just happen to enjoy good time jazz. We never play anything popularised by another British band. Our specialities are 'Loin, Blossom', 'St. Louis Rag' and 'That's Life' (the thing from Carmen Jones)."

The band also handles such numbers as "The Onions" and "Jumbalaya." In the former the audience get a chance to join in the vocal ball-bar. In the latter Terry and his new drummer, Johnny Richardson, do a long duet.

Terry's youth has helped him on to the band wagon in more ways than

one. Primarily I would say he had the fortune, as far as British fans are concerned, of learning his jazz by hearing other live bands.

The older brigade started off with Armstrong, Ellington, Basie and the rest. Terry's first contacts were the George Webb Dixielanders and Humphrey Lyttelton's Parlophones. "I could see hands in the flesh. I liked the Dixielanders 'London Blues' and a couple of Bix Beiderbeckers'. I'm not ashamed to admit that the George Lewis discs are some of the most exciting in the world. But when I saw them I cried. It wasn't jazz. A group of old men trying hard."

By the time he was sixteen Terry's contact with the local jazz scene had given him a good idea of what was to be the established pattern of jazz club favourites.

Born in Potters Bar on May 21, 1935, the son of a White City greyhound trainer, Terry started playing the clarinet in 1951. "I distinctly remember Key Rigden and his Barfoot Gang (the remnants of the Original Dixielanders) at Wood Green Jazz Club. We formed a little band that year and Art Sanders gave us interval spots. Later he offered us the residency."

We were then known as the Wood Green Stompers. We had Paddy, my brother, and Johnny Picked on trombone. Actually we all went to Enfield Grammar school, where I

first got really interested in jazz."

By 1956 the band was fully professional, and it was during the next two years that Terry twice changed his musical policy. From trad he went to mainstream, using a piano, and when Kenny Ball came in on trumpet it sounded rather like a Dixieland band.

Then Terry scrapped the lot and started again... strictly trad this time. Since when, of course, he's not looked back.

For the future, Terry wants a business of his own. "Something in the jazz line, naturally. Probably administration or promoting. I'd give myself ten more years only of touring. That's what I hate about it."

'I like Goodman'

"Like most band leaders, he knows it won't last for ever. Unlike most of them he has at least ideas about the future. His ambitions, however, are only immediate ones."

"I'd like to take the band a little further up." In his field all he can really do is to knock Acker and Barber off their pedestals, but I think he'll give them a good run sooner or later.

Terry's tastes remain much the same. "I like Goodman, Peanuts Hucko and men like that. But if I had to plump for my favourite, it would be Edmond Hall. Oh! And Sandy Brown."

... JIMMIE RODGERS AND COUNT BASIE ON LP? ... FLAMENCO IS THE NEW CRAZE... DARIN AND ANKA IN TV MYSTERY SERIES...

Cable from AMERICA

Hyland—
three weeks
to fame



In three short weeks 16-year-old Brian Hyland, who comes from Woodhaven, Queens, New York, has catapulted from obscurity to nationwide fame via his smash single called "Itsy Bitsy Teenie Weenie Yellow Polka Dot Bikini." Young Hyland, who still attends high school in Brooklyn, started singing at the age of nine in his church choir; at 12 he organized a neighborhood vocal group known as *The Delphics*; they made a demonstration record which came to the attention of Dave Kapp of Kapp Records, who signed him to a disc contract. Currently, "The bashful blond," as he is known to his friends, is writing his next number.

Roulette Records are hoping to get Jimmie Rodgers and Count Basie together on an LP, while the two artists are appearing in Boston. If it comes off it should prove to be quite a change.

Larry Tamblin, brother of well-known actor Russ, has just cut his first disc for Faro Records. Called "The Lie," it looks as if it will make it.

BRIAN HYLAND and friend—no prizes for guessing who she is meant to represent!

Dave Burgess, leader of *The Champs*, has written the song for Jerry Fuller's next for Challenge...

Webb Pierce, long a best seller in the C & W field, looks like breaking through with a nation-wide hit on Decca with "Drifting Texas Sands."

LaVera Baker and Ben E. King have teamed up on disc to give us "A Help Each Other Romance," a live rocker. They should prove to be the hottest new since Washington and Benton.

★ ★ ★

LENNY WELCH, Cadence recording star, escaped down a fireman's ladder when his Manhattan apartment caught fire. However, he lost his 2,500-dollar wardrobe in addition to his 5,000 record library and many valuable papers.

Sammy Davis Jr. has cut his first disc for the Verve label, main title being "Oceans II," song from the forthcoming movie which stars Sammy, Dean Martin and Frank Sinatra.

After the great success of cha-cha comes the Flamenco. First in the field is Roberto, on ABC Paramount, with "Only You Flamenco."

Bobby Darin, who has had many hit songs apart from his own hit discs, has just written a very unusual song for Barry Frank on the Triple X label called "Revolution Of The Goats."

Dot Records are releasing the Walter Scharf disc of "Theme For Bell Boy," written by Scharf and Jerry Lewis. Lewis' latest movie, *This Will Mark Walter's* initial appearance on the Dot label.

Don't be surprised if Elvis Presley's swivel hip movements turn into a hula dance as the top seller's next movie for Paramount will be "Hawaii Beach Boy," to be filmed in Hawaii. Hal Wallis, the producer, is seriously considering featuring Presley as a dancer in the film.

Duane Eddy has formed his own

music publishing company, to be called Duzachrome Music Co.

Brook Benton is recuperating in his New York home, after ear surgery, and hopes to be back on the road at the end of August.

Capitol Records have remade two of yesterday's best sellers—Jackie Gleason's "Music For Lovers Only" and "Music, Martinis And Memories"—in stereo.

The Bobbettes' record of "I Shot Mr. Lee," on the Triple X label, is selling like a bomb. This group, which consists of Emma Plough, 11; Laura Webb, 18; Reatha Dixon, 11; Helen Gathers, 18, met in Junior High School in 1956. They first started the act for school concerts, then entered a local talent contest on TV, won a prize and were spotted by James Dailor. He became their personal manager and got them a contract for discs on the Atlantic label. After a small success they moved to the Triple X label and entered the charts with "Mr. Lee." The follow-up to this "I Shot Mr. Lee," looks as if it will take them to the top.

★ ★ ★

In an effort to reach the teenage audience, Screen Gems are working young recording stars into the script of a new mystery TV series called "Don Raven." Bobby Darin and Paul Anka are the first to be signed for the show. The singers will play themselves and sing as well as act. The series will be about a detective whose beat covers the Los Angeles night spots.

RCA Victor have started a new series of Bluebird Albums designed for pre-school and nursery children. First release this week is "Around Block-Around World." Should prove to be very popular.

Paul Vance and Lee Pockriss, writers of the big "Itsy Bitsy Song," have a big follow-up again with a cute novelty number called "Age On My Fire Escape," which has been cut by Julius And Caesar on the West label.

* The book you'll never forget—

adam

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Adam Faith tells in hundreds of intimate photos the story of his first sizzling year of fame! You'll love the tunes he's chosen for you on the free disc in every copy!

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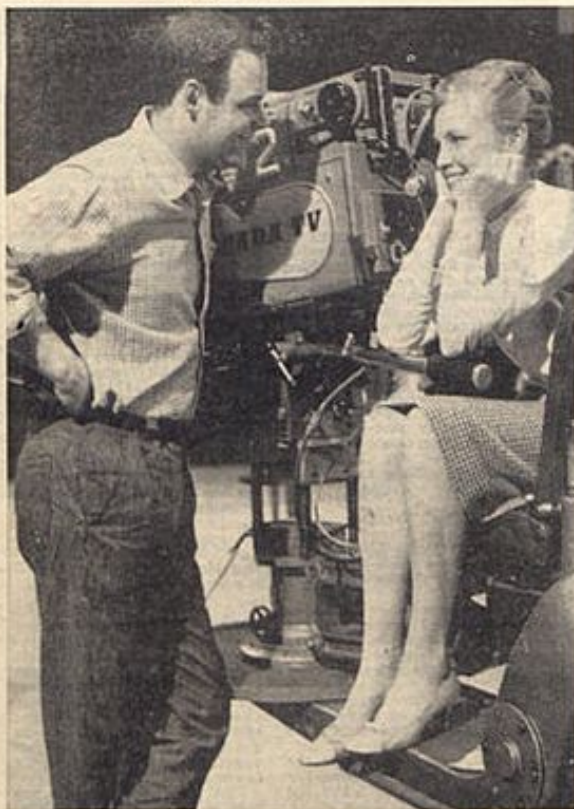


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Hear "MADAM-DON'T SIGH FOR ADAM"

It's great! You'll play this disc again and again and again.

HURRY! DON'T MISS IT, — ON SALE AT YOUR NEWSAGENT NOW 3!



← Gary Marshal

Singer Gary Marshal had a surprise visitor on the set of Granada's "Two's A Crowd" last week—pretty Barbara Pettiver, who comes from Kenilworth in Warwickshire. Barbara is used to following Gary around—she is his fan club secretary for her county.

Ronnie Carroll ▶

Ronnie Carroll and his wife Millicent Martin (left) chat to Janette Scott in the foyer of the Warner Theatre, London. They were there to see the charity premiere of "Ice Palace," a film based on a best-selling story about Alaska.

KAY STARR MAY ARRIVE EARLY

TOP American singer Kay Starr, due here in September to star in "Sunday Night at the London Palladium," may now be arriving earlier than expected, possibly in August.

If she does arrive in August, it is possible that she will start the series of "Sunday Night at the London Palladium," which commences its fifth season on August 11, as she did last year.

U.S. release for Bruce

"AINT Misbehavin'," the hit debut disc by British singer Tommy Bruce and his group, The Cruisers, has been released in the States by Capitol Records.



SOUTHAMPTON HAS JAZZ FILM

THE Atherley Cinema in Shirley Road, Southampton, is screening the Newport Jazz Festival film, "Jazz On A Summer's Day," on July 30, 31 and August 1 to coincide with the nearby Beaulieu Jazz Festival.

Jazz enthusiasts will be able to watch this film at the afternoon performances and still be able to reach Beaulieu at 7.30 for the evening concerts.

Brita

Philips plan Country LP

PHILIPS will be releasing an LP of "Country And Western Requests" in September. It features well-known C and W artists Bill Monroe, Red Acuff, Carl Smith and Little Jimmy Dickens.

Later in the autumn the same label plans to release an LP of standards named after various parts of the world sung by The Hi-Lops under the title "All Over The Place."

BBC screen Lonnie

THE Lonnie Donegan summer show at the Regal, Great Yarmouth—"Putting On The Donegan," is to be televised in a 35-minute excerpt by the BBC.

Transmission will be on Wednesday, August 11, and also included in the programme will be The Five Dales Boys and Miki and Griff.

Duncan off to Germany

JOHNNY DUNCAN and his Band Grass Boys left Britain last Monday for Germany, where they will be touring for six weeks.

Triumph group cut new single

TRIUMPH recording artists, The Fleet-Rackers will cut another single for their company next Thursday. They already have one new recording "in the can" ready for release.

Dates for the group during the week commence at the Wimbledon Palace, on Bank Holiday Monday, followed by a regular appearance at the Gaiety State Ballroom, Kilburn, on Tuesday; the Orchid Ballroom, Parley, Wednesday; the Pier Ballroom, Hastings, on Friday, and the Putney Ballroom on Saturday.

Jess Conrad plays a rock singer

THIS week-end Jess Conrad appears in "Someone Who Cares," a musical play which is being tele-recorded for transmission on September 20, by the BBC.

Written by Peter Myers and Ronnie Cass, the play casts Jess as Ricky Stone, a young rock singer who is not very happy in his work. He falls in love with a quiet young girl, and soon finds that his professional commitments clash with his personal life.

"I'm very excited about this part," Jess told DISC on Monday, shortly after returning from his stage debut in Dublin. "I prefer acting to singing, but I think that all actors should be able to sing if need be.

"We've only a few days before we

tele-record the show, but we have a great production team, headed by Douglas Moody, and I'm sure things will go well. There's some good songs in the production, especially "Will You Be My Girl?" I hope I'll get the chance of recording it eventually.

"I'm hoping this will be a successful follow-up to my other TV acting-singing role in "Rock-A-Bye Barney."

Jess's latest Decca release "Unless You Mean It" is due to be judged by the "Juke Box Jury" this Saturday, and Jess hopes to attend the show.

Marty Wilde flies in

MARTY WILDE is to fly from Bournemouth, where he is appearing for the summer season, to Mansfield, Notts, where he will open a new record shop, on August 5.

After the ceremony and lunch, he will fly back to Bournemouth in time to appear in the evening performance of "The Big Show Of 1960" at the Pavilion Theatre.

McDevitts with Mitchell

HUSBAND-AND-WIFE team Chas. McDevitt and Shirley Douglas appear in Malcolm Mitchell's show on BBC TV this Sunday, and on the air in the Light Programme's "Easy Beat" on August 31.

Your big chance

A recording test, a week-end in Vienna for two, and a 69 gn. tape recorder for the winner

TO enter 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 below, to this address: "Talent Competition,"

DISC, 141-166, 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.

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.

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

This is the 69 guinea

Stuzzi Tape Recorder, just one of the prizes

the winner will receive.



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

MIKE PRESTON

I'D DO ANYTHING

45-F 11255 Decca

He'll have to stay
SALLY KELLY

45-F 11258 Decca

ANTHONY NEWLEY

IF SHE SHOULD COME TO YOU

45-F 11254 Decca

BOB CORT

MULE SKINNER BLUES

45-F 11256 Decca



◀ Vera Lynn

At the EMI studios last week for her first recording session under her new contract with MGM was Vera Lynn (centre). With her here are A and R Manager Norman Newell and this year's Soho Fair Beauty Queen, Miss Joanne Dene (DISC Pic).

TED HEATH, MANTOVANI NAMED IN US DJ POLL

THE British bands of Ted Heath and Mantovani have been listed among the top places in the annual poll of disc jockeys in America to decide the musicians and records given the most plays on radio and TV during the past 12 months.

Heath is rated third among the bands and Mantovani finished seventh in the studio orchestras' section.

Bobby Darin came second to Sinatra in the male vocalists' section, but his disc of "Mack The Knife" was the most played record throughout the 12 months covered by the poll.

Elvis Presley could only finish seventh among the vocalists and his album "Elvis Is Back" was rated 14. "Stuck On You" came 24th.

Connie again

Once again, for the second year running, Connie Francis was the most aired female vocalist with Brenda Lee and Dinah Washington taking second and third positions.

Bobby Darin's album "That's All" took third place to Sinatra's "Come Dance With Me" and Billy Vaughn's "Theme From A Summer Place."

Other results were:
Vocal Group: The Kingston Trio.
Instrumentalist: Duane Eddy. Most Promising Up and Coming Vocalist (Male): Jimmy Jones and Adam Wade tied. (Female): Connie Stevens. (Group): The Brothers Four.

Cliff on 'Saturday Club'

CLIFF RICHARD stars in the Light Programme's "Saturday Club," on August 6. Also on the bill are Johnny Wade, The Brooks Brothers and Alex Welsh and his band.

Britain is out of song festival

THE British team failed to win a place in the final of the singing contest for the European Cup, which is being held at Knokke-le-Zoute, in Belgium this week. In their section, which consisted of Britain, France and Germany, they drew with Germany but were beaten by France. Germany were the winners by virtue of a win over France and go on to meet the winners of the Italy, Belgium, Holland section tonight (Thursday).

The British team consisted of Valerie Martin, Matt Monro, Jimmy Lloyd, Wally Martin and Wally Whyton. They received enthusiastic applause after each of their numbers, with Valerie Martin creating a very good impression with her latest disc, "Banjo Boy." The French team, while highly liked, offered only two good performers in Jean Dolley, who sang two numbers, and Carole Vernay.

Germany supplied a fine team. Female jazz vocalist Inge Brandenburg, who sang "Lonesome Road" and "That Old Black Magic" in English, is outstanding, and another singer, Ina Jurgens, also possessed a fine talent for playing the piano, and in the final summing-up, these two artists did much to make Germany the winners of the section.

The winning team will receive a trophy and £1,000 to be split between its members.

'King'-size party

DENNIS KING, youngest of the three King Brothers, who are appearing at the Brighton Hippodrome, celebrated his 21st birthday last Monday, and after the show on Monday night, a surprise party was thrown. Everyone in the theatre was present to cut the special cake which was presented to him.

'Top Hat' to be shown

BBC TV revives the famous Ginger Rogers-Fred Astaire musical "Top Hat" on August 6. Among the standard Irving Berlin compositions it features are "Check To Check," "Piccolino" and "Isn't This A Lovely Day?"



▲ Gary Crosby

Gary Crosby has just completed his debut as a solo performer in Las Vegas, and he is congratulated by his two sisters-in-law, Mrs. Philip Crosby (left) and Mrs. Dennis Crosby.

DAVIS WILL BE ON HMV

SAMMY DAVIS Jr., will shortly make his debut on the HMV label in this country. The disc will feature two songs from his film "Ocean's 11,"—the novelty "Ee-O-Leven" and "Ain't That Kick In The Head." Sammy's records have hitherto appeared on the Brunswick label over here, but it appears that he has now signed with a company headed by Frank Sinatra.

No official confirmation of the move is yet available, however.

Jazz star WILL tour

JAZZ trumpet star Miles Davis arrives in Britain on September 24, for a series of dates being set up by the Harold Davison organisation.

New series for children

RC Victor in New York have started a new series of "Bluebird" albums for small children. It will consist of songs from around the world.

Kenny Lynch added to 'Shuffle' line-up

MORE names have been added to the star-studded line-up for "Steamboat Shuffle," the new ABC TV series which is due to take over from "Tim Pan Alley," on August 6.

Singers Kenny Lynch and Joanne Scouon will join the first programme, with Lynch making a second appearance on August 13, when he will be joined by Maggie Fitzgibbon.

Elaine Delmar will replace Cy Grant on August 20, and Cy, who is already appearing in the first programme, will guest in the final showing on August 27, with ex-Delaney singer Marion Williams.

The four programmes are being taped on August 2, 4, 9 and 11, each show lasting for 30 minutes. The riverboat is to be called "Cottontail," and it is hoped that its erection will be completed by this week-end.

Lookout Weymouth!

THE Weymouth Jazz Club will be the setting for BBC TV's "Lookout" on August 3. John Tidmarsh will interview club members against the background of a late-night session to find out their views about music and the club.

Joan Regan tops the bill in the BBC's "Maddy Music-Hall," on August 19.

Hollywood award for Fabian

YOUNG American recording star, Fabian, now under contract to Twentieth Century Fox, with whom he is currently making his third film, has been named "Hollywood's Outstanding New Personality" by the Publicity Club of Los Angeles.

The award of a golden trophy was given for his help in combating juvenile delinquency, and for his musical talents.

Mann signs contract

JAZZ flautist Herbie Mann has been signed to an exclusive long-term contract with Atlantic Records, released over here on London.

Mann, who has a great interest in "Afro-Jazz" in which he combines African sounds with jazz terms, has recently returned from a trip to Africa, which was organised through the U.S. State Department's cultural section.

He has already commenced work on his initial album for Atlantic.

MARV JOHNSON
AIN'T GONNA BE THAT WAY

45-HLT 9185 London

STEVE LAWRENCE
GIRLS, GIRLS, GIRLS

45-HLT 9186 London

Dutchman's Gold
WALTER BRENNAN

45-HLD 9148 London

LONDON
45-RPM RECORDS
DECCA

The Decca Record Company Ltd
Decca House Albert Embankment London E 8 5J

REVIEW SECTION

Five pages of pop, jazz, LP, EP and Classics



* CARL MANN — Another version of an old favourite.

ALAN FIELDING
It's Never Understand; I Love Suzie Brown

(Decca F11261)***
ALAN FIELDING has a husky voice and it is used well on the top deck here. *It's Never Understand* is a good rock-a-balled taken slowly and firmly by the singer.

Backing is simple and its lack of frills allows Fielding to register. I think he'll collect quite a lot of sales with this one.

I Love Suzie Brown isn't such a strong number, but it makes a useful filling coupling.

NICK NOBLE
The Tip Of My Fingers; Sweet Love
 (Coral Q72403)****

NICK NOBLE returns to the scene with a romantic ballad. *The Tip Of My Fingers*, that builds well from a good lyric idea, Noble's voice is distinctive and warm. He gives the words a sincerity which will touch many a young heart.

Backed by the Dick Jacobs orchestra and chorus, Nick could



BONGO AND SAX FOR LYN

LYN CORNELL

What A Feeling; Teaser
 (Decca F11260)****

A VERY gimmicky noise from bongo and sax for Lyn Cornell who comes up with another solo disc for Decca. After this opening on "What A Feeling," the side gets larger with chorus and rhythm accompanying the singer.

Personally, I prefer the other side, "Teaser." It's a more conventional heater perhaps, but the very fact that it sounds more natural helps it to score in my opinion.

Syd Dale directs the backings.

walk with an effortless gait. The group's noise is not startling, but it is soothing without being insipid.

A record which will probably not reach the hit parade, but which is worth its time on any turntable.

A *Song And A Prayer* isn't so good, unfortunately. An obvious number which certainly didn't keep me interested. A slow, dragging ballad which would need a tremendous arrangement to hold your attention.

And the arrangement on this side is mediocre to say the most.

JOHNNIE RAY

Tell Me; Don't Leave Me Now
 (Philips PB1047)****

ACCOMPANIED by a Frank De Vol orchestra, Johnnie Ray sings one of his own compositions, *Tell Me*. A straight ballad about a



* JOHNNIE RAY — A straight ballad of his own.

love who's gone. Johnnie doesn't waver or weep for this one, and he sensibly ignores the modern beat altogether. Result is not unattractive, but neither is it exciting.

Don't Leave Me Now is also devoid of tricks, but the melody is so much better and the lyric is on a higher level, too. In fact, this is the half I'd rather place on top.

Johnnie handles it easily—and it could tell.

JESS CONRAD

Unless You Mean It; Out Of Luck
 (Decca F11259)***

JESS CONRAD has a beat number with a melody that underlines its phrases in a deliberate, punny way. Conrad hammers his way through the

Mark Wynter could make the Twenty

have a very heavy seller with this release.

Sweet Love changes the pace completely, bursting into a run right from the start with the banjos triggering the whole thing off. Noble chants the familiar tune with a friendly ease, and he will get the toes a-tapping.

MARK WYNTER
Image Of A Girl; Glory Of Love
 (Decca F11265)

A VERY potent slow beat ballad emphasized by a clock-ticking gimmick, such is "Image Of A Girl." And it could well sweep young Mark Wynter into the hit parade.

Wynter's got the mixture of personality and voice a new star needs, and he benefits here by virtue of the accompaniment directed by Gordon Franks. The song itself is pretty obviously going to be big. I think Mark will grow in sales size right along with it. Wynter is good-looking and has already been getting stage experience. With this disc his future should really be set.

Revival of the "Glory Of Love" is done with a gentle modern beat. Again a good performance and a good studio noise.

CARL MANN
South Of The Border; I'm Comin' Home
 (London HLS9170)****

MICHAEL CARR certainly wrote himself a pension when he got the idea for *South Of The Border*. Goodness knows how many times it has been recorded during the past twenty years... and here comes yet another treatment.

From the States we get Carl Mann trotting through it in modern country fashion. A smooth performance which ought to maintain the number's commercial reputation safely.

In similar tempo Mann sings *I'm Comin' Home*. A neat piano break on this deck helps with the colour.

PETE FOUNTAIN
Sentimental Journey; Columbus Stockade Blues
 (Coral Q72404)****

CLARINET man Pete Fountain has been heard here before, but a little too late on his particular choice of numbers to make a big impression in the market. With the revival of *Sentimental Journey*, however, he could really start selling to British customers.

This old Miller favourite keeps its appeal, and Fountain's treatment is quiet and nicely relaxed in company with a small rhythm group.

For the reverse, a full-size band comes into the studio under the direction of Charles-Bud Darr. And they provide a steady, swinging ruff for the clarinet.

JOHNNY DESMOND
Hawk; Playing The Field
 (Philips PB1040)****

TO a "Fever"-like rhythm and a similarly gimmicked accompaniment, Johnny Desmond gives his orders to the *Hawk*. This may throw you at first sight, but the lyric is a straightforward warning to another character to keep his eyes off Johnny's chickens.

Desmond plants the song perfectly with a vocal technique that couldn't be better for his material.

Steve Allen's composition *Playing The Field* is a likeable, swinging ballad which Johnny sings happily. Musical director Glenn Osser brings in a jet chorus with the accompaniment.

your weekly DISC DATE with DON NICHOLL

RAY CONNIF
Smoke Gets In Your Eyes; Paradise
 (Philips PB1048)****

If you're a follower of the excellent Ray Conniff long-players which have combined orchestra and chorus so splendidly, you won't need telling about these tracks.

They were made a couple of years ago by Ray when he was setting the style which has since been so widely copied (but never equalled).

If you haven't heard them — take my tip and give them a spin. They're excellent.

DANNY RIVERS
Hawk; I Got
 (Top Rank JAR408)***

DANNY RIVERS sings *Hawk* with a Phesley kind of voice, but his approach lacks the bite we get with Johnny Desmond's more professional version of the number.

"A competent ball which might be better received if it didn't have to stand comparison.

A Bill Croppman-Thunderclap Jones song for the flip—*I Got A Street Rock* 'n' roller which Danny Rivers attacks with more confidence.

THE BABY DOLLS
Quietly; Hey, Baby!
 (Warner Bros. WB16)****

HERE'S a novelty which must become a disc jockey's delight. The girl group, The Baby Dolls, are

accompanied by a male chorus and lazy rhythm as they sing *Quiet!* in praise of their boy friend.

Gimmick has the girls building in enthusiasm until they erupt in a babble of words. Male voice keeps following the *Quiet!* to get them back on even keel. A side that's both tuneful and amusing.

And what a crisp studio noise they've got on the race-along *Hey, Baby* deck. Clever taping here for a production which it good enough to be a top deck in its own right.

DONNIE BROOKS
Mission Bell; Do It For Me
 (London HLN9168)****

DONNIE BROOKS sends us this American version of the *Mission Bell* song. Good production qualities here as Donnie sings in company with a girl group and plenty of strings.

The side moves in slick fashion and it should prove to be one of the big sellers on this well covered number.

Do It For Me slows the pace and opens with chorus abating before Donnie enters on a waveling romance. The studio's tried hard to achieve a distinctive noise on this one, but it doesn't quite come off.

BLUE CHIPS
Take Another Step; A Song And A Prayer
 (Polydog 66950)***

A MALE vocal team, The Blue Chips, are taking their other steps along "lonely road" and they

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).

Hypnotised

by Miss Trask ▶

song, emphasizing the hesitations coquettishly.

Quiet, lilting ballad for the turn-over. Jess is out of luck with the girl friend on this one... and, frankly I'm not surprised, because he sings on this side as if he just couldn't care less about anything, including the recording session.

DOROTHY SQUIRES

This Place Called Home; Trust In Me (Decca F11262)***

MISS SQUIRES—on Decca now—strides forward with her forceful technique to give us a slow, sentimental ballad. **This Place Called Home**. Strings and guitar are placed behind the star by MD Ian Fraser. **Trust In Me** is a love song with a loving beat to it. Dorothy's pronunciation is inclined to be a trifle eccentric at times on this half, but it's a competent performance.

JERRY LLOYD

Be Faithful Be True; Sooner Or Later (Top Rank JAR411)***

THERE are strong Country and Western connections to the ballad style of Jerry Lloyd as he sings the slow love song **Be Faithful, Be True**. Lloyd's voice is a pleasing baritone, and he's accompanied by girl chorus for this side.

Sooner Or Later has a more silky, sophisticated dressing. A song which seems oddly out of date somehow—and Lloyd himself doesn't make such a good impression.

CHUCK SAGLE
Theme From "Rosemary"; **Satin Doll** (Fontana H258)****

WITH the theme from the film **Rosemary**, Chuck Sagle's got a bright and bouncy continental type of tune to offer. He uses chorus in the instrumental arranging and has them whistling, too.

In fact, Chuck seems desperately keen to avoid anyone becoming bored by his noise... so keen, he changes it more than a woman changes her mind.

Satin Doll stalks along easily with the chorus in full employment again rather after the fashion of Ray Conniff's recordings.

HELMUT ZACHARIAS
Mon Coeur Est Un Violin; Walz Desiree

HELMUT ZACHARIAS is a first-rate violinist and his performance on **Mon Coeur Est Un Violin** has a lightness of touch that a pastry cook would envy.

Helmut gets an ear-catching opening to the side with orchestral tuning-up noises. The violin rises out of this with the melody and carries it engagingly with orchestra to the close.

Very continental sound for the waltz on the other side of this release. Helmut lusher it up against a pack of strings to paint a velvety ballroom scene.

THE MILLS BROTHERS
I Got You; Highways Are Happy Ways

THOSE Mills Brothers just keep on singing and singing! And they can still show most of the groups in the world the way to go home. Listen to the polished work as they glide through **I Got You** and you'll fall under their spell again.

DIANA TRASK
Turn To Me; Long Ago Last Summer (Philips PB1946)****

TRASK may have a rather harsh and ugly sound for a surname, but believe me, there's nothing harsh or ugly about the sound of Diana's voice. The girl's got one of the most pleasing ways with a ballad I've heard this year.

She sings "Turn To Me" with such an easy melodious manner that many a customer will be turning towards this disc as if hypnotised.

From that straight love song, Diana turns to a more out-of-the-rut number, "Long Ago Last Summer." Not an easy song to sing, but Miss Trask copes splendidly. Accompanied by male chorus and the Glenn Oser orchestra.



One voice carries the disc halfway with the others backing up... procedure is reversed for the rest of the side. Easy, shuffle melody to bold.

Highways Are Happy Ways is a coony little—and the lyric's pretty coony, too. But there's always a market for this kind of ballad... particularly when it is done well. And here it is done very well indeed!

The Brothers let us hear a little of their old instrumental singing again on this side. A shuffler with the old familiar sound.

COSIMO GILE
Bambina D'Amsterdam; Tintarella Di Luna

WIDE open Italian voice with a group behind it for the ballad **Bambina D'Amsterdam**. Melody is sweetly continental, and the lyric is taken in Italian.

Tintarella Di Luna has already had quite a share of disc releases in his country.



Cosimo Gile whips into it with a quick rocking motion that could make it popular.

DAVID KINNAIRD
Buttered Bannocks; The Whistling Gypsy

BUTTERED Bannoeks is a traditional song, arranged neatly here without destroying the old

Scottish taste. David Kinnaird sings it warmly and should delight all exiles among the Sasennachs. A happy dancing number with a swirling homely atmosphere about it.

The **Whistling Gypsy** is, of course, another old song. And one probably more familiar to present-day ears than the traditional item. Kinnaird sings it firmly and comfortably to simple backing.



The Eric Delaney Band
Singin' Thro' the Shows PARLOPHONE PACTOL (Mono)

Blackpool Nights
Including: John Barry, Alma Cogan, Reginald Denny, Adam Faith and Bruce Forsyth COLUMBA SBATON (Mono)

The Musical World of Rodgers & Hammerstein
Cyril Ornadel and The Starlight Symphony MGNCKT (Mono)

Rusty Draper
Hits that sold a million MERCURY MHC 1048 (Mono)

Red Nichols and the Five Pennies
Dorland Dance Dance CAPITOL T101 (Mono) STOR (Mono)

Dakota Station
More than the Moon CAPITOL T105 (Mono) STOR (Mono)

Kay Starr
Movie CAPITOL T104 (Mono) STOR (Mono)



HITS THAT SOLD A MILLION
MACK THE KNIFE MONEYCOMB
THE BATTLE OF NEW ORLEANS
KISSES SWEETER THAN WINE
ANYTIME THAT LUCKY OLD SUN
JAMBALAYA THE YELLOW ROSE
OF TEXAS OH LONESOME ME
THE DECK OF CARDS COLD
COLD HEARTY KIDNERS IN THE SKY
RUSTY DRAPER WITH THE DAVID CARROLL ORCHESTRA

HIGH FIDELITY

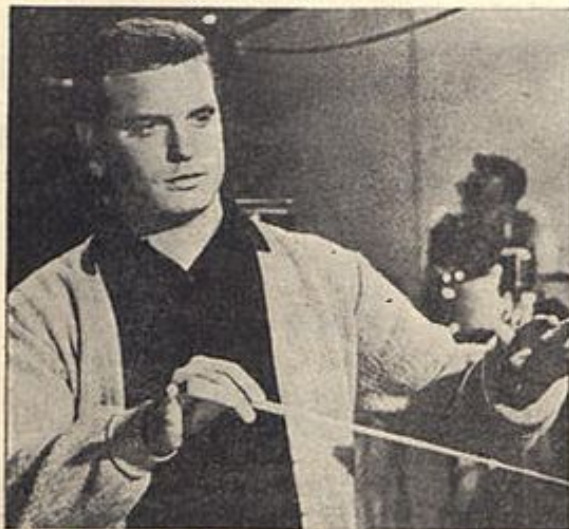


LPs to please



FROM
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Night spot hit by Buddy Greco

LP OF THE MONTH

BUDDY GRECO
My Buddy

Like Young; Only Love Me; Misty; That's What I Thought You Said; Just In Time; I Laughed At Love; The Lady Is A Tramp; How About You?; The More I See You; Something's Gotta Give; Check To Check.
(Fontana TEL5098)*****

IT'S been quite a while since I last heard an album by this talented singing-pianist. I believe the last was the Coral recording of "Buddy Greco At Mr. Kelly's," the famous Chicago night spot. I was disappointed with that album because Mr. Greco stuck very close to the style of the great Mel Tormé and this detracted from his natural ability.

Now, however, we have an entertaining treat as Buddy Greco displays his own admirable talents and leans on no one to help him put his act across. Oddly enough the location is again Chicago, but this time the act was recorded at "Le Bistro," another popular night spot.

I strongly recommend this enthusiastically performed LP as one of the most entertaining I have heard this year.

BREGMAN TOUCH IS REALLY SUPERB

BUDDY BREGMAN
Swingin' Standards

My Buddy; Kisses, Romps And Rags; All Of You; My Heart Stood Still; In A Mellow Tone; You Close For Comfort; I Love Paris; Imagination; Just In Time; It's All Right With Me.
(Vogue VA160164)*****

A MAGNIFICENTLY arranged and performed album of swingin' dance music from one of America's most sought after young musicians and arrangers.

The Bregman touch is brought to a selection of ten popular numbers and although the band contains practically every top line Californian jazz musician, the record never gets out of hand with arty-crafty jazz tones. True, there is a certain amount of jazz content there, but the intention is to give you dance music and dance music you get.

This will also appeal to big band enthusiasts of whom I'm sure there are thousands still around despite the so-called slump in this business.

A really powerful instrumental recording.

DAVID CARROLL ... BUDDY BREGMAN ... STANLEY BLACK ... NORMAN LUBOFF ... ROGER WILLIAMS



Dance music magnificently arranged and magnificently performed by BUDDY BREGMAN.

as he interprets these evergreen melodies in his own inimitable way. Recommended to all light orchestral music lovers.

DAVID CARROLL ORCHESTRA
Let's Dance Again
Pretty Baby; Side Saddle; Soft Shoe Song; Adios; Iron; Hey! Chick; Cha-Cha-Panaca; Bouncing Ball; Swanky Fire; Would You Like To Take A Walk; The Doo-dle Drummer; Let's Dance Again; Play A Simple Melody.
(Mercury CMS1802)*****
STEREO: Also available as monaural recording.

DAVID CARROLL is to Americans what Victor Silvester, Billy Cotton, Lou Praeger and such are to us in Britain. His music is simple, yet interesting. It is relaxing and uncontrived. While this isn't the type of album I would buy for my own private collection I know that there are countless people who do go for this style of dance music and to them I say that their time would be well spent listening to this one.

Mr. Carroll has included two of our most popular British successes in this collection—Russ Conway's *Side Saddle* and Joe Henderson's *Chick*, a worthy tribute from the home of the popular song.

A very enjoyable set whether for listening or dancing.

THE NORMAN LUBOFF CHOIR
Songs Of The British Isles

The London Waltz; What'll We Do With The Drunken Sailor; Farewell My Lassie; Will Ye Marry Me; Dashing Away With The Scoundrel; Iron; Lovelady's Blues; The Girl I Left Behind Me; Ye Banks And Breas Of Bannock Doon; Mother Of Mine; Oh Dear, What Can The Matter Be; I Will Give My Love An Apple; Loch Lomond; The Ash Grove.
(Philips BBL7332)*****

ONE of America's leading choir-masters is Mr. Norman Luboff. On this latest, and, as usual, superb album he pays tribute to songs of our native land and he further strengthened the tribute by having them recorded here and featuring several of our leading singers who are never away from the studios.

All parts of the country are represented and the songs are all well known and well loved.

I know that this will be an instant success in America and I am hoping that the home market will also receive it warmly, as it is a truly fine album with delicate arrangements tastefully performed.

STANLEY BLACK (right) plays Jerome Kern melodies on an Ace of Clubs album. With him here are film director Fred Zinnemann (left), musical director Dimitri Tiomkin and harmonica player Tommy Reilly.



CLASSICAL CORNER

reviewed by
ALAN ELLIOTT

Carmen—lively, spirited

BIZET
Carmen Suite
RAVEL
Bolero

The Hampshire Philharmonic Symphony Orchestra, conducted by Cyril Holloway
(Gala GLP366)*****

THE *Carmen Suite* (which for some reason or other is rarely performed in the concert hall) is given a lively and spirited performance, and has just the right Spanish flavouring.

That monotony of over-indulgence, Ravel's *Bolero*, backs the *Carmen* and if you have the patience to sit through its somewhat monotonous length you will enjoy it, but it is not quite as good as the recent Pye Golden Guinea series version that hit the market some little time ago.

POP OVERS

Weinberger—Schwanda *the Bagpipers*; Polka and Fugue; Liszt—Liebermann; Dinko—Hona *Staccato*; Rachmaninoff—Priele *In G Minor*; Glere—Russian *Saltire Dance*; Rimsky-Korsakov—*Procession Of Nobles*; Debussy—*Clair De Lune*; Sibelius—*Finlandia*; Czibulka—*Love's Dream After The Ball*; Shostakovich—*Polka From The Golden Age*.
(Mercury MMA11092)*****
Frederick Fennell conducting the Eastman-Rochester "Pops" Orchestra.

THIS is not really up to the usual standard of the Mercury recordings—for one thing the orchestra is mediocre and lacks weight in all sections.

Some of the pieces come over well and some fall badly by the wayside. One of the latter is the *Polka and Fugue* from Schwanda's *Bagpiper*—the orchestra sounds pitifully thin at times.

On the other hand they excel with *Russian Saltire Dance*, which, by the way, comes from the pen of Glere and not Glinka as stated on the cover.

The conductor also takes all the pieces far too slowly. In some places he virtually crawls.

MENDELSSOHN AND GLAZUNOV

Violin Concertos
DAVID OISTRAKH
National Philharmonic Orchestra conducted by Kiril Kondrashin
(Gala GLP372)*****

ONCE again we have that supreme artist, David Oistrakh, performing on the Gala label. This time he plays the most famous and melodious of all major violin works—the Mendelssohn E Minor—backed with a rather dreary and dull Glazunov A Minor.

I refer to the music not Mr. Oistrakh's playing, for he tries very hard to draw beautiful tones from a difficult and monotonous score.

The Mendelssohn is quite different as he can extract beauty from beauty and make it even more beautiful.

It is so easy to gloss over the performance of an orchestra when discussing a concerto—as it is usually the soloist who comes in for praise or criticism. But in this case I must mention them for they are truly first-class.

I am afraid, once again, the mechanical side of the recording, on both these concertos, leaves a lot to be desired, but the record is worth buying just to hear Mr. Oistrakh.



Bumper bundle for Country fans

JOHNNY HORTON
The Fantastic Johnny Horton
Broken-hearted Gypsy; First Train Headin' South; The S.S. Loretta; The Train With The Rhumba Beat; Two Red Lips And Warm Red Wine; Killin' The Switchin' Special.

(Mercury ZEP10074)*****
A BUMPER bundle for Country and Western fans is this six-track EP from Johnny Horton. Last year, Johnny suddenly leapt to fame as a pop artist with his hit version of "The Battle of New Orleans," and although it was somewhat swamped over here by Lonnie Donegan's version, it still proved popular enough to enter our charts, too.

Like many of today's American pop stars, Johnny is basically a C and W artist, and here he displays his talents in that field with a good, entertaining set of songs.

I think this should prove mighty popular with all the British cowhands and their girl friends.



* **FRANK SINATRA**—Another brilliant offering from his early days.

ADELE LEIGH
Musical Comedy And Operetta Favourites
Viva; One Day When We Were Young; Something Wonderful; One Kiss.
(Philips BBE12379)*****

A GAIN, not a record which I think would have a vast appeal in this column, but well worth a mention. Miss Leigh is a highly popular figure on stage, radio and TV these days, and this is a good selection of material for her style of singing.

One Day When We Were Young brings back happy personal memories for me as, when I was a nipper enjoying a holiday in Bournemouth just before the war, I went to see the

film "The Great Waltz," from which the song came. Being completely uninhibited in those days I joined in loudly as each song was performed. My folks told me I got quite a bit of applause at the end which only added to their embarrassment.

Yes, this and the others contained on the EP are memorable songs, and should be enjoyed by many.

THE MERRILL STATION CHOIR
Broadway Chorus
Bernard's Holidaze; June Is Bustin' Out All Over; You'll Never Walk Alone; There Is Nothin' Like A Dame.
(Fontana TFE17165)*****

THIS seems to be a week for vocal groups and choirs, but I do not

EP OF THE MONTH

Entertaining, exuberant

THE KIRBY STONE FOUR
Don't Stop

Lullaby Of Birdland; Lassie Trombone; I Love You; Don't Stop.
(Philips BBE12346)*****

EXUBERANT, entertaining, smoothly perfect, always lively and gay—that's the Kirby Stone Four, whose recordings have brought me great joy throughout my period as a record listener.

Their sound is very, very infectious and completely irresistible. The four items on offer here give the listener a typically excellent account of the talents of this wonderful quartet.

The exciting shuffling beat and the instrumental vocal accompaniment supplied by Jimmy Carroll are an extra attraction, and it all adds up to the wonderful sound we have come to know and love as belonging to the Kirby Stone Four.

mind in the slightest as this happens to be one of my favourite forms of music.

The Merrill Station Choir keep up the high standard set by groups from both sides of the Atlantic, and their choice of material is also excellent.

I particularly enjoyed their version of *June Is Bustin' Out All Over*—a great song in any interpretation, but an outstanding offering in this arrangement.

FRANK SINATRA
They Say It's Wonderful
They Say It's Wonderful; I Whistle A Happy Tune; Rollin' Home; Lost In The Stars.
(Fontana TFE17255)*****

HERE we go again with another offering from the earlier Sinatra days. Happily, Fontana's archives seem far from running dry as far as material by this artist is concerned.

As regular readers know I have nothing but praise for this superb singer, and it is not just because he is fashionable right at the moment

I have loved every note he has sung throughout his career, right from his bobby-sox idol days.

I recommend it to all who enjoy good songs well sung.

THE MIKE SAMMES SINGERS
Nice To Know
Nice To Know You Care; As Clear As La Siverly Moon; Love Is Here To Stay; Comin' Thru' The Rye.
(Fontana TFE17251)*****

HERE they go again with another collection of smoothly satisfying tunes. Yes, I hail the Mike Sammes Singers as just about the finest bunch of singers within our shores, and certainly the best in their own particular field.

Nice To Know You Care is the title song, and I, for one, really do care about this group and its highly talented leader and arranger. And I will continue to shout its praises just as long as they care to turn out such outstandingly excellent recordings. Praise, too, to Fontana for keeping up the easy flow of recordings.

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ALONG THE ALLEY

Four out of seven in the hit lists

THERE'S an air of quiet jubilation prevailing at the offices of Filmusic these days. The reason is the phenomenal success on both sides of the Atlantic which has greeted the song "Look For A Star," recorded by GARRY MILLS for Top Rank.

Written by British pianist, arranger and MD, Tony Hatch, and featured in the British film "Circus Of Horrors," the song is in the top twenty in America.

There are seven disc versions of the tune available in the States, and no less than four of them (including the original Garry Mills deck) are in the best-seller category.



* Sheldon music have CONWAY TWITTY'S "Is A Bluebird Blue?" (DISC Pic)

This notable success of a British song by a British composer from a British film, in the tough American pop market, provides a resplendent feather for Filmusic's cap soon after their first anniversary. The fact that "Johnny Comes Marching Home," recorded by

ADAM FAITH for Parlophone, is also implanted in the hit parade is an additional reason for satisfaction.

Harold Shampian is also keen about Scots boy JOSH MACRAE'S Top Rank recording of "Talking Army Blues" which

NEWS FROM THE STREET OF MUSIC

is gradually assuming the proportions of a hit as well.

Other current Filmusic items of promise are the KNIGHTS-BRIDGE CHORALE'S "Make Mine Milk" and PHILIP GREEN'S "League Of Gentlemen March" on Top Rank, and RICHARD ALLAN'S Parlophone recording of "Doctor In Love."

* * * * *

BILL WARD, of Lawrence Wright Music, is also feeling justifiably proud on behalf of his company right now. The theme for the new American comedy film, "The Apartment," is a British one, written by Charles Williams, and it recurs throughout the course of the picture.

Records lined up so far are: SEMPRINI (HMV); FERRANTE and TEICHER (the American Rawicz and Landauer) on London, and GILBERT VINTER (Saga).

* * * * *

CURRENT items at Sheldon Music include: "One Of Us," a dramatic western ballad recorded for Mercury by PATTI PAGE, and "Is A Bluebird Blue?" by CONWAY TWITTY on MGM.

Expected from America to join the Sheldon catalogue are BOBBY RYDELL'S "I'd Do It Again" and THE FIVE SATINS' "Your Memory."

Downstairs from Sheldon is Edwin Morris Music and Mr. Syd Green. His present hopes are a Latin-rock instrumental by KALA SANDRO on Warner entitled "Chi Chi," and THE BLUE CHIPS' "Take Another Step" on Polydor.

N. H.

WHO WHERE WHEN

For week beginning Sunday, July 31

Palace grounds:	BEAULIEU Humphrey Lyttelton, Nat Gonella, Bruce Turner, Wally Hawkes, Ronnie Ross-Bert Courtney Jarrett, Bill Jones Trio with Keith Christie and Don Rendell (Sun.).
Palace grounds:	Johnny Dankworth Orchestra, Joe Harriott Quintet, The Quintet featuring Ronnie Scott and Jimmy Drochar, Bill Jones Trio, Victor Feldman, Little Brother Montgomery, Elaine Delmar (Mon.).
Hippodrome Theatre:	BIRMINGHAM Liberace, Janet Mefflin (Three-week season begins Mon.).
Central Pier:	BLACKPOOL Clinton Ford and his Rhythm Group (Season).
Hippodrome:	Adam Faith, Emile Ford and The Checkmates, John Barry Seven, Morton Fraser Harmonica Gang, Lana Sisters, Don Arrol (Season).
North Pier:	Bruce Forsyth, Teddy Johnson and Pearl Carr, Three Monarchs, Pinky and Perky (Season).
Palace Theatre:	Harry Secombe, Ruby Murray (Season).
Queens Theatre:	George Formby, Tom Dhall, Yana (Season).
Queens Theatre:	Joe Brown, Tommy Brice, Lance Ferguson, Peter Wynne, George Fame, Billy Raymond, Nelson Keene, Nero and the Gladiators (Season of Matinees).
Winter Gardens:	Peters Sisters (Season).
Majesty H. Ballroom:	BOURNEMOUTH Jimmy Lloyd (Sun.).
Pavilion Theatre:	Marty Wilde, Dora Bryan (Season).
Pier Theatre:	Michael Cox, Cherry Walker, Mark Winter, Caddy Dudley, Red Price, Dave Sampson, Mark Anthony (Season of Matinees).
Winter Gardens:	Shirley Bassey, Cherry Walker, Rawicz and Landauer (Season).
Grand Pavilion:	BRIDLINGTON Ronnie Hilton, The Honeyes (Season).
Dome:	BRIGHTON Acker Bilk Band (Sat.).
Enfold Cinema:	Craig Douglas, Eric Delaney Band (Season).
Hippodrome Theatre:	Frankie Vaughan, Roy Castle, King Brothers, Adelle Leigh (Season).
Palladium:	Bryan Johnson, Four Jones Boys (Season).
Town Hall:	CHELTENHAM Johnny Dankworth Orchestra (Fri.).
Alhambra Theatre:	GLASGOW Eve Rossell (Season).
Beltonia Pier:	GREAT YARMOUTH Kaye Sisters (Season).
Beltonia Pier:	Billy Fury, Vince Eager, Dickie Pride, Keith Kelly, Davy Jones, Johnny Goofie, Phil Jaggett (Season of Matinees).
Regal Cinema:	Louise Donegan, Dallas Boys, Miki and Giff (Season).
Wellington Pier:	Charlie Drake, Mudlarks (Season).
Wellington Pier:	David Hughes, Bert Weedon (Sun.).
Wellington Pier:	Polka-Dots (Season).
Market Sq. Tn. Hall:	HARLOW Humphrey Lyttelton Band (Mon.).
White Rock Pavilion:	HASTINGS Eric Delaney Band (Sun.).
Watersplash:	JERSEY Ken Earle and Malcolm Vaughan (Season).
Barfields Pavilion:	LARGS Patrick O'Hagan, O'Duffy Bros. (Season).
Cavern:	LIVERPOOL Clyde Valley Stompers (Sun.).
Jazzshows Jazz Club:	LONDON Memphis Slim (Sun.).
Marquee Jazz Club:	Acker Bilk Band (Mon.).
Palladium:	Johnny Dankworth Orchestra (Sun.).
Ronnie Scott's Jazz Club:	Cliff Richard, Ross Conway, Jean Rigon, Edmund Hoekridge, Des O'Connor (Season).
Harrow B. Leg. Hall:	Victor Feldman (Sun.).
Pier Play Ballroom:	Acker Bilk Band (Tues.).
Theatre Royal:	LOWESTOFT Humphrey Lyttelton Band (Wed.).
Uddo:	Ray Ellington Quartet (Sun.).
Water Garden:	MARGATE Gary Miller (Season).
Alhambra Theatre:	Frankie Vaughan (Sun.).
Winter Gardens:	MORECAMBE Robert Earl (Season).
Winter Gardens:	John Hanson (Season).
Winter Gardens:	Adam Faith, John Barry Seven (Sun.).
Civic Hall:	NANTWICH Johnny Dankworth Orchestra (Sat.).
Palaia:	NOTTINGHAM Acker Bilk Band (Fri.).
Summer Pavilion:	PAIGNTON Bryan Johnson (Sun.).
Commodore Theatre:	RYDE Acker Bilk Band (Sun.).
South Parade Pier:	SOUTHSEA Beverly Sisters (Season).
Pavilion:	TORQUAY Ken Dodd, Raindrops, Janie Marden (Season).
Ex-Servicemen's Club:	WATFORD Acker Bilk Band (Thurs.).
Alexandra Gardens:	WEYMOUTH Anne Shelton (Season).
Pavilion Theatre:	Cybil Stapleton Show Band, Janet Richmond (Two weeks beginning Monday).

Showmanship hits modern jazz



WHITE TIE AND TAILS FOR RHYTHM SECTION

DOES the name Stu Hamer mean anything to you? If it doesn't now, it soon will, for Stu is a trumpeter with a gimmick. He and a tenorist are going to front a rhythm section who will be decked out in WHITE TIE AND TAILS!

Such an extrovert showmanship is unheard of in the history of British modern jazz. The cool boys look down their noses at such tactics.

Already the modern musicians are tending to take the mick out of Stu. But he couldn't care less. The band rehearsed every day for two weeks prior to its debut last weekend at the Flamingo in London and the dress suits have been specially made to measure.

Stuart has been equally unorthodox in his choice of personnel. At two o'clock the other morning, he confided: "I don't want the same old faces. I don't want guys who'll be all big-time and trying to dictate the band's policy. So I'm using entirely unknown young musicians who've got lots of talent and enthusiasm and who want to play jazz, not politics. "I'm going to play for the people, not the musicians and give them exactly what they want."

Fiercely trumpeter

Stuart Hamer is the fiery young trumpeter son of famous north country bandleader, Mrs. Will Hamer, and was with the Tony Kinsey Quartet for a while in 1959. His work aroused some controversy. Some musicians dug him; others didn't. Those critics who heard him were very impressed.

His Kinsey stint didn't work out too well and Stu took off for the Continent. There his playing met with instant approval. He worked or sat in with most of the American modernists in Europe. His crowning glory came when he came second in the trumpet poll in Germany. As you will gather, he is now back in London and one of the first things he did was to form his band.

On tenor is young Gerry Skelton, a youngster I first heard three years ago and tipped as a potential star. Gerry is a very sensitive, sincere, introvert type.

Very impressed

The rhythm section has a pianist I've never heard of (Vin Parker), a left-handed bassist who impressed me very much the first time I heard him (Tony Archer) and an 18-year-old drummer ("Very much on a Philly Joe Jones kick"), who worked with Skelton in the recent Danny Hagerty group, Pete Baker.

REHEARSAL NOTES: Stu's Dizzy Gillespie-type 45 degree-bell trumpet looks good, and sounds better. . . . Gerry's tenor now has an angry, hard-sounding sound, interesting harmonically and rhythmically. . . . Rhythm section will be good when they've played together more. . . . Visually drummer Baker bears remarkable resemblance to Phil Seaman. . . . the arrangements are remarkably refreshing; even the most familiar tunes (e.g., "Night in Tunisia") get original intriguing treatments.

And on the strength of their opening performance they have been booked to play again next week-end.

He plays, too!

THERE'S no stopping Julian "Cannonball" Adderley! Apart from being one of the most outstanding soloists in jazz today and leader of an unusually successful Quintet, he is now an occasional critic, disc jockey, liner-note writer and A and R manager!

In fact, Riverside, the label for which Cannonball and his Quintet records, has inaugurated a "Cannonball Adderley Presents . . ." series. The first LP, recorded as recently as April 26, was in the stores on June 1, a fine achievement by any standards.

Entitled "The Sound Of The Wide Open Spaces" (i.e., Texas), the album features tenorists James Clay and David "Fathead" Newman, supported by a very swinging section of Wynton Kelly (piano), Sam Jones (bass) and Arthur Taylor (drums).

Clay used to be out in California, where his rugged conception was unique among the many Lester Young-type tenormen. He recorded an album for Contemporary (available here) under bassist Red Mitchell's leadership. For domestic reasons, he was forced to return to Dallas, where he has worked ever since.

Newman is, of course, with Ray Charles' band and has a near five-star LP out here on the London label.

They have in common an enjoyable "edgy" sound, which Cannon prefers to call "a moan inside the tone."

From Finland

IN London last week, listening intently to Tony Kinsey and Phil Seaman, was Christian Schwandt, young drummer with Finland's poll-winning modern jazz group. He tells me that an exchange with a British group is possible and, if it comes off, the Finnish group will work at London clubs.

Christian also told me that probably the two best-known drummers in Swedish jazz, who have been busy working in the States, are back in Scandinavia—Lack Noren and Nils Bertil (Bert) Dahlbinder. Nils has been with Terry Gibbs, Chet Baker and Teddy Wilson, among others.

Tony Hall

DANISH DUO IN LONDON

NINA and FREDERIK may make an LP called "Nina and Frederik in London."



Visit to prepare for BBC TV series

DENMARK'S internationally famous singing duo, Nina and Frederik paid a brief visit to London last week. They came to discuss plans for a BBC TV series in November and personal appearances in this country at that time. Another reason for their visit was to buy a British sports car! And they also revealed that they hope to marry later this year.

Their reputation has been established already in Britain via records and their appearances in BBC TV's "Jimmy Logan Show" series, for which they rerecorded their contributions in Denmark.

Nina and Frederik's current Columbia single is the Paul Anka composition "My Home Town" and "Carnival," a number from the film "Black Orpheus."

"We recorded this single at short notice a few weeks ago at the special request of English Columbia," said Frederik.

Their records are now being released in America on the Atlantic label, but Frederik was not enthusiastic about going to the States.

"If we received a good offer, we would naturally consider it. But we are very content to work in Europe."

After their London trip they are scheduled to tour Sweden. Another LP is imminent, and will be recorded in Copenhagen and Berlin. Their next single will be "Love Me Tender" and "Billy Boy."

A project for the future is an LP entitled "Nina And Frederik in London," for which they will be accompanied by Norris Paramor and his Orchestra.

Those plucking strings are out, says

THAT pizzicato, plink plunk backing which has helped place Adam Faith's four records high in the hit parade is to be heard no more... not in its present form. John Barry, who handles all the arranging and backing for Adam's records, told DISC: "We have cut the last single with that sound. On Adam's next record, not released yet, we have toned the pizzicato effect right down."

John Barry, one of the first men in the record world to produce a new sound since rock hit the scene, started the trend of selling records on the backings. It was his pizzicato sound that brought the importance of the arranger to the fore.

Adam himself considers that John has been, at the very least, 40 per cent responsible for the sale of his records.

It could be put much higher. When Barry arranged for the unknown Lance Fortune and used the pizzicato sound on "Be Mine" Fortune's game was made.

And it helped to prove the importance of the backing. Since then, John Barry has become a much sought after person—as the leader of The John Barry Seven for variety, as a composer, arranger and writer of film sound-tracks.

John recently signed, with EMI, what is believed to be the most lucrative contract ever offered to an arranger or orchestra leader.



★ John Barry will experiment on singles to try out new ideas for backings for ADAM FAITH. ★

"For the next three years anyway," says John, "I shan't go short of money."

Under the contract John is to put an LP and six singles a year. "This won't overwork me and it means that I can devote much more time to working out a new sound," says John. "It's because I want something new that I am cutting down on this pizzicato effect."

Some of the singles will be cut as experimental discs. John will be able to try out his new ideas and judge from the reaction and sales whether it is an idea that he can use for Adam's backings.

"This is most important," says Barry, "I can't experiment with Adam, but I shall be able to do so with these singles."

John has come a long way up the ladder of success very quickly. He has been earning his living in the business only a few years, but it is the last months which have made his name.

"In the early days," says John, "I used to copy the Americans. But it didn't get me anywhere. When I failed at that the only alternative I had was to try something original—my own ideas. And look what it has brought me."

John is now in the position of being

John Barry

able to turn down work which he is either not interested in or which would have to be rushed.

"I don't think," says John, "that it is much of an excuse to say your work isn't too good because you had to hurry it."

In the very strong financial and influential position which Barry has now achieved, he has no need to continue touring in variety with his seven.

"You're right," said John, "the money from variety means nothing to me now, but I'm certainly going to keep the boys together."

In touch

"Appearing on the stage keeps me in touch with changes in taste and the public, which is most important in my work. And it is also very useful to have seven musicians who are used to working together when it comes to working in a recording studio."

"What I shall be doing, and am doing at the moment, is toning down the sound of the group. I am trying to mould them into a musical variety act with a much wider appeal."

He is now appearing in Blackpool, at the Hippodrome, with Adam Faith.

Four weeks after the show had begun its run Barry was rebreathing the Seven. "We all needed refreshing; after you've played the same numbers for four weeks you get a bit stale and automatic. I wanted to get the numbers played coherently again."

And this side of talents just brings in "peasants" to Mr. Barry—but it had to be right.

John Wells

★ The man whose backings helped Adam Faith to fame and fortune, changes his tune ★



Are pop lyrics bad?

(Continued from front page)

"Pop lyrics are pretty awful," he stated. "They're cheap and nasty with no thought at all, although there are still good lyric writers about. Many of the lyrics are offensive simply because the lyric writers seem to have no command of the English language."

Cliff Richard, whose disc of "Please Don't Tease" is at present top of the hit parade, also thought that the Committee's criticism was sometimes justified, though he did not go so far as some of the others.

"A few songs are bad in this

respect," he said. "But a lot depends on people's minds. After all, if you're going to have romantic songs, you can hardly avoid mentioning boys and girls in them. There's always been some kind of sex implication in songs."

"They're split two ways today. There's the rock number in which the sound's all important, and the words are often ignored by the teenagers. And there's the sentimental ballad which is perfectly all right if its lyrics are good, well-written ones."

Foremost among those who completely disagreed with the report was

Notrie Paramor, band leader and A and R Manager to Columbia.

"Some songs may have double meanings, if people are looking for them," he declared. "But I've got teenage children of my own, and I'm convinced that youngsters go for the sound, the artist and the melody. The actual words are not of paramount importance or interest to them at all."

"Go back to Elizabethan days and look at the bawdy lyrics of that era's popular songs, which are now regarded as part of our heritage."

"Quite frankly, I think this committee's remarks are a load of rubbish."

Music publisher Cyril Gee, general manager of Mills Music, agreed to a large extent with Cliff Richard.

"Certain songs are as bad as the Committee have said, but I think the meaning of lyrics depends a lot on the individual listening to them."

Fatal word went to DJ Pete Murray.

"I think the Committee's remarks were applicable about a year ago regarding some rock numbers," said Pete Murray, "but things are improving now. Kids go for the sound of a record without bothering about the lyrics. More often than not, you can't hear rock 'n' roll lyrics, anyhow!"



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TRAD JAZZ NEWS

Attendance is on the up and up

EVERY so often there occurs in the trad world a quite unaccountable upsurge of interest. Such an upsurge is in full swing at the moment. Jazz shows Jazz Club reports fabulous business every night. Attendance records are being broken every week. The Bromley Jazz Club, which I visited recently, was packed to hear Mike Daniels, Delta Jazzmen, which is not bad for a Tuesday in July and a non-Lewis type band.

The Maidstone Jazz Club, which I visit frequently, has not had its anticipated summer recession. The Floating Festival spilled into a third boat. Which all augurs well for the coming autumn and winter.

The Collegians

DON READ, in conjunction with DONORCH Club owner John Harrison (of the Orscoe Jazz Club), is starting a Nonesuch Band series of promotions at the Grosvenor Ballroom on July 30. Throughout the series The Collegians, with singer Colin Berleigh, will take on the duties of House Band.

The series gets under way with the Sims/Wheeler Vintage Jazz Band, Britain's challenge to the European outfits in the recent French Festival. The British brand of Revival Jazz not being acceptable to French audiences the band was virtually knocked out in the first round. Personally I find the group very stimulating.

After Sims/Wheeler Norwich will see Terry Lightfoot, Ken Colyer, Fairy Weather/Brown All Stars, Bob Wallis, and Cy Laurie.

Starlight Ball

THE Lyceum, Strand, opens its doors at midnight on Friday, for an All-Night Starlight Ball with the bands of Lightfoot, Bill, Ball, Ashman, Welch and Sims/Wheeler in attendance. Also present will be singers Vera Raphaelis and Beryl Bryden. A last-minute attraction has been secured in the person of Memphis Slim.

Not generally known is that the Lyceum's roof slides fully open, and weather permitting it will, in fact, be a "Starlight" Ball.

Charlesworth LP

THE news that Dick Charlesworth recorded 12 sides to be issued on Top Rank can now be revealed. The discs were produced by Roy Tovey and Morris Seltzer and were recorded at the end of June. Release date is end September/early October and at the moment the suggested title of the LP is "Yes, We Have No Bananas". Although one of the tracks is this old novelty song of the early twenties, I do hope they change their minds and think of a title a little more suited to the excellent Charlesworth City Gents.

The other tracks include "Billy Boy," "Satin & Rib," "Night Function," "Alexander Ragtime Band" and a number specially written for the band by Gaston Le Bray called "Night Fall."

Ley band back

NEWS from the Eggy Ley Jazzmen, domiciled in Germany for a good many years, is that last week they moved to the Tavern, Hamburg, while their resident club, the Figgalle, was being re-decorated. At the Tavern they appear with veteran jazzman Benny Waters.

The Ley band will be returning to England in September to try their hand at the British Trad circuit.

Owen Bryce