

# DISC

THE TOP RECORD & MUSICAL WEEKLY

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Every Thursday, price 6d.



TONY NEWLEY

# Newley opens in West End July 20

THE Anthony Newley Show, "Stop The World—I Want To Get Off," will open in London's West End at the Queen's Theatre, Shaftesbury Avenue, on July 20.

This follows the folding of the revue, "On The Avenue," at the Globe, and the transfer of "The Rehearsal" from the Queen's.

Decca A and R man, Ray Horricks, has made two trips to the Palace Theatre, Manchester, where "Stop The World" is playing a highly successful pre-London run, to iron out details for Decca record coverage of the show's songs, written by Newley and Leslie Bricusse.

A single by Newley, coupling "What Kind Of A Fool Am I?" and "Once In A Lifetime," will be released as near as possible to the West End opening of the show. It is hoped to issue the cast LP within three weeks of its London debut.

In addition, Beatrice Lillie is recording "Typically English" for Decca, and there is a possibility of a Sidney James coverage of another song from the show for the same label.

Three or four singles using "Stop The World" material are anticipated from other major disc labels.

## PRESLEY LP ISSUED IN STATES

RECA has released another Elvis Presley album in the States, entitled "Something For Everybody," the album devotes one side to ballads and the other to rockers.

Titles include "Sentimental Me," "There's Always Me" and "I Slipped, I Stumbled," from his latest film, "Wild In The Country."

## Conniff success

RAY CONNIFF and his orchestra and chorus broke all records at Hollywood's famed "Hollywood Palladium," when they appeared there in June.

Total who went to the two concerts on June 16 and 17—was 9,614. More than 24,000 dollars were made. Conniff is currently working on a new album for American Columbia.



EDDIE CALVERT . . . a big name on the Continent.

## Calvert wants a hit at home

MUSIC is an international language, they say, and that man with the golden horn, Eddie Calvert, has been proving the accuracy of the statement for quite some time.

A spot check last week showed three Calvert discs in the Indian charts and two in the Italian hit parade. In addition to that, one only has to go into record shops on the Continent to realise how popular the Calvert trumpet is on disc there.

Eddie's latest single from Columbia is "Lucy's Theme," from the current film "Parrish," and an Italian tune called "Patinata." He spoke to DISC about them from his dressing room at the Patà film, where he is starring in the Horst Secombe-Roy Castle variety show, "Let Yourself Go."

He said: "My arranger, Red

Mitchell, of The Wise Guys, has given 'Lucy's Theme' an unusual and effective setting. We're all pleased with it, and I'm optimistic, too, because the number was composed by Max Steiner, who has a habit of getting his film tunes into the hit parade."

As so often happens, the flipside is potentially as strong as the top side. "Patinata" turned out extremely well, and I reckon it could be even bigger than 'Mandy'."

Eddie's very satisfied about his popularity abroad, but, naturally, would like to appear in the home hit parade again.

"The great advantage of being an instrumentalist on disc is that there are no language problems for your work in the overseas markets. But it would be nice to have a big hit in Britain as well."

Eddie's current Columbia LP release is an instrumental tribute to that great French star, Edith Piaf.

"I met her at the Paris Olympia about three or four years ago, and fell in love with her right away," he said. "When I heard about her second illness, a while ago, I decided I'd like to pay some small tribute of my own to a really great artist. The result is this LP."

An outstanding ambition of Eddie is to make a film. He's done one or two small parts but the big project, which hasn't yet materialised, is a film based on his life story.

"That is something I'd love to do. I think it would make a pretty good picture. It certainly wouldn't be short of material, with thirty years' experience to draw upon!"

N. H.

## Band show to tour

THE Lance Fortune band show, which follows the American Kooly Smith-Louis Prima formula, takes the road this Saturday (July 8), featuring Lance Fortune, Dany Arnold and Pat Reader with a six-piece band.

Saturday's date is at the Civic Hall, Exeter. Further engagements include the Flamingo Ballroom, Redruth (July 19), and the Queen's Hall, Barnstaple (July 27). In August, the show will play a week in Liverpool and a week in South Wales, and will visit Italy later in the year.

## CLEO IN SWEDEN

CLEO LAINE is to fly to Stockholm, capital of Sweden, for that country's biggest jazz concert on Monday (July 10), in a park in the city. Entitled "Jazz Under The Stars," the bill will feature leading international jazz names.

From July 13 to July 15, Cleo will star in cabaret at the Blue Parrot Restaurant, Newcastle-on-Tyne, and she has a date with Dudley Moore on Southern TV's "Strictly For The Birds" on July 24.

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# EDDIE CALVERT

plays the haunting theme from the film 'PARRISH'

LUCY'S THEME 45-DB4677



COLUMBIA RECORDS

EMI RECORDS LTD. EMI HOUSE, 20 MANCHESTER SQUARE, LONDON W1

# Post Bag

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

# Connie gives us real value



CONNIE FRANCIS...  
a two sided hit.

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.

## ELLIOTT ANSWER TO DARIN

IN my mind, the British answer to Bobby Darin is Peter Elliott. I saw him recently at Mansfield and I think he is the greatest.  
He is versatile, changing from ballad to rock with ease and he is without gimmicks, except a good voice and loads of personality.  
Peter Elliott must be one of our most underrated singers. If he had the chance I am sure he could be in the international star class with Darin.—**JOHN ROPER, 6, Homecroft Avenue, Skegby, Sutton-in-Ashfield, Notts.**

**C**ONGRATULATIONS to Connie Francis for her latest disc. It is a brilliant, two-sided effort. I am sure that "Someone Else's Boy" must follow "Breaking In A Brand New Broken Heart" into the charts.  
This star consistently produces discs which are real value for money. In the past only the Everly Brothers and the late Buddy Holly have done the same.—**JOHN COLLEY, 24, Vanguard Road, Boscombe East, Bournemouth, Hants.**

## PRIZE LETTER

### GOOD LUCK!

I AM a member of Dickie Loader's South African backing group, The Bluejeans. We, and many of his fans here at home, are interested in learning of the British public's reaction to Dick and his singing. His record "Heat Wave" should be a hit when released. May I on behalf of the

group and his South African fans, wish him the best of luck at Great Yarmouth. We look forward to his return.—**TONY WELLS, 81, Gray Park Road, Brighton Beach, Durban, South Africa.**

### THE MARK

**S**URELY the mark of a good singer is whether he can get a record in the Top Twenty without all the plugging that Tony Newley and Craig Douglas get?

If people like Connie Francis, Lonnie Donegan, Matt Monro and Shirley Bassey can achieve hit parade honours without the public hearing them morning, noon and night, why not others?

If Newley and Douglas are so good, why do the record-buyers have to be brainwashed? — **D. J. THALTON, "Langley," 6, Wembury Park, New-chapel, Lingfield, Surrey.**

### SPOILED BY THE FLIP

**W**HAT a pity it is that many good records are spoiled by their flip sides, i.e., "On The Rebound" coupled with "Mood Indigo."  
Surely a record like this should be backed by a number with a good, fast-moving beat? — **A. CURTIS, 95, Lothian Road, London, S.W.9.**

### PLEASE REFRAIN!

**T**EENAGERS should understand, and will eventually realise, that their musical tastes are very simple. They rave over anyone who can provide a visual or oral gimmick, irrespective of the artistic talent of the person offering it.

Unfortunately, disc jockeys laud the untalented to high heaven, aware that they depend on the teenager.  
Youngsters, when complaining about "Juke Box Jury," should bear in mind that we middle-aged "squares" enjoy popular music, although our taste for it may be more sophisticated.

Refrain from having the audacity of trying to change the composition of a programme that we enjoy. — **P. G. BAILEY, 83, Gainsborough Road, Tilgate, Crawley, Sussex.**

### STRANGE WORLD

**I**N reply to Matthew Hopkins, who states that the recordings of Presley, Richard, Eddy, etc., are not as good as they were, all I can say is

# discerning disc jockeys



insist on

# SCOTCH

BRAND  
recording  
tape



WORLD'S LARGEST SALES OF MAGNETIC TAPE



## 'TV has its problems'

# Dickie wants to do a cosy show

**D**ICKIE Valentine and I were sitting in the ATV studios at Wood Green. Around us were scenic artists painting backings, carpenters rigging up a staircase. It looked like chaos. I said so. Dickie agreed. "But it'll be all right tonight. It usually is."

It was. The first of Dickie's six shows, "Calling Dickie Valentine," went through last Wednesday, without a cut. Earlier, he had been worried that as the first was going out live he might be cut off in the middle of a song—for the sake of a commercial advert. But he wasn't.

### EIGHT DAYS!

Anyway as I said, there were Dickie and I at Wood Green. He looked glum. He had reason to be. He and the cast, including guest artist Pet Clark, had been rehearsing for EIGHT days for this 24-minute show.

Said Dickie: "Then your cue light comes on and the next twenty minutes flash past. At the end of it

you look back on all the rehearsals and wonder what it was all about."

**Dickie looked about as unhappy as a St. Bernard dog which had lost its little barrel** he said that.

"Then you start worrying about the next programme. This system of half-hour series is rather like doing repertory theatre. While you are on one show you are rehearsing the next two."

"And a series like this has many problems. One is that you can't, when taping a show, choose a number from the hit parade. The particular show may go out as the last of the series and by that time your choice of a current hit may have fallen out of the Top Twenty, or have been done to death. So you have to stick to standards."

"When I was the guest on the David Nixon show I arranged to sing "Portrait of My Love," which was rapidly climbing the charts at the time. Then I found out that the show, which was being pre-recorded, would

not be seen on TV for twelve weeks. I had to reorganise and sing to a standard."

"To have to ignore current favourites cuts the scope. That is why we have guest artists on a series of this. For example, on one of my shows I have Denis Lotis as a singer. This gives us the chance to sing those numbers which were favourites five years ago when we were with Ted Heath band."

"Also, he is going to sing a song of mine—"Piano Rag"—and I will do a song of his—"Romeo and Juliet." We also hope to have Ted with us."

"But I'd like to do an intimate show. TV is essentially an intimate medium. Really there is not room for spectacular. The people we are appealing to are all sitting in the front row."

### PART OF ACT

"The kind of show that I would like to do in future is similar to the one I did with Jeannie Carson. Just two people. We did it in an empty theatre and there was very little scenery. I am sure that the audience felt part of the act."

Dickie will have to complete the remaining two shows of the "Call Me Dickie Valentine" series and then he is off for a series of concerts in Gibraltar.

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

No. 1 in U.S.A.

# PAT BOONE

MOODY RIVER



45-HLD 9350 45 rpm record

## AMERICAN

# TOP DISCS

These were the twenty numbers that topped the sales in America last week (week ending July 1).

Last This Week	This Week	Title	Artist
3	1	Quarter To Three	U.S. Bonds
5	2	Raindrops	Dee Clark
1	3	Moody River	Pat Boone
7	4	Tossin' And Turnin'	Bobby Lewis
2	5	Travellin' Man	Ricky Nelson
6	6	The Writing On The Wall	Adam Wade
9	7	Boll Weevil Song	Brook Benton
8	8	Every Beat Of My Heart	The Pips
10	9	Those Oldies But Goodies	Little Caesar and the Romans
4	10	Stand By Me	Ben E. King
15	11	Yellow Bird	Arthur Lyman

Last This Week	This Week	Title	Artist
12	12	You Always Hurt The One You Love	Clarence Henry
16	13	Dance On Little Girl	Paul Anka
11	14	Runnin' Scared	Roy Orbison
14	15	I Feel So Bad	Elvis Presley
17	16	Hello Mary Lou	Ricky Nelson
13	17	Barbara Ann	The Regents
—	18	Hats Off To Larry	Del Shannon
—	19	San Antonio Rose	Floyd Cramer
—	20	Tell Me Why	The Belmonts

**ONES TO WATCH**

—	—	Tonight Could Be The Night	The Velvets
—	—	I'm Comin' Back To You	Jackie Wilson

# ROBB STORME

NEAR YOU



45-F 11364 45 rpm record



## Temp Seven: The critics were wrong

THEY'RE probably the most phenomenal group to happen this year, and with their disc high in the charts the Temperance Seven have proved that they're not one hit wonders.

This group of nine, who brought back a breath of the rip roaring 'twenties with "You're Driving Me Crazy," and made a number one hit out of it, have reached number two this week with their follow-up, "Pasadena," a slightly less raucous but nonetheless jazzy disc.

In every hit parade, there is room for one novelty number. Usually this happens just once to the interpreter of the off beat, and then having made a vast fortune, he retires to something a little more conventional.

But not the Temperance Seven, nine whacky musicians, who have not only given joy to us, but to our parents as well!

The name, The Temperance Seven, is confusing, particularly as there are nine of them, and they drink (the dictionary quotes "temperance" as a noun meaning moderation and self restraint). All nine musicians have a good humoured intelligence, and all are individualists. They have no leader, and all money made is shared equally among them.

On stage, the Temperance Seven wear frock coats, velvet smoking

jackets, spats and wing collars, with one common expression of vacant dedication to their work.

Among the instruments they play are sousaphones, Chinese templewood blocks, cow bells and euphoniums, not forgetting the more established instruments like the banjo, trumpet, piano and trombone.

### Main aim

The main aim of the Temperance Seven is to revive the white jazz of the twenties, which was played by Bix Beiderbecke and Red Nichols, among others. However, in spite of the fact that they appear to take their task very lightly, they are very serious about their music.

### \* TEMPERANCE SEVEN not just one-hit wonders.

The group was originally formed at Christmas, 1955, and three of the founder members still exist. The original members were students at London's Royal College of Art, and, in fact, all of them, with the exception of sousaphone player Martin Fry, are art teachers and designers during the day.

Now that they are more than a one disc hit, the Temperance Seven will have to seriously consider becoming professional musicians. Dates keep pouring in for them, and luckily, with many of them being in London, they have managed to be able to accept a fair share.

But spokesman, Brian Innes, still feels that after five years their name will be forgotten. As he puts it, "It's not the music that counts, it's the success. This music is our hobby, and even if we are forgotten, you will still find us rehearsing."

His one regret, echoed by the rest of the group, is that recording manager, George Martin, has not allowed them to use the recording techniques of the 'twenties for their discs.

But whether or not they are remembered in five years, the Temperance Seven are giving us lots of pleasure today, and they deserve the success that they are currently enjoying.

June Harris

# TOP TWENTY

Compiled from dealers' returns from all over Britain

Week ending July 1, 1961

## Moving up... Richard, Kane, Newley, Eddy. Craig Douglas in

Last This Week	This Week	Title	Artist	Label
1	1	Runaway	Del Shannon	London
5	2	Pasadena	Temperance Seven	Parlophone Warner Bros
3	3	Temptation	Everly Brothers	Columbia
6	4	A Girl Like You	Cliff Richard	RCA
2	5	Surrender	Elvis Presley	Decca
7	6	Halfway To Paradise	Billy Fury	London
4	7	Hello Mary Lou	Ricky Nelson	Decca
11	8	Well I Ask You	Eden Kane	Pye
8	9	But I Do	Clarence Henry	Columbia
9	10	Frightened City	The Shadows	Decca
12	11	Pop Goes The Weasel	Tony Newley	London
10	12	Runnin' Scared	Roy Orbison	London
16	13	Ring Of Fire	Duane Eddy	London
13	14	I've Told Every Little Star	Linda Scott	Columbia
14	15	You'll Never Know	Shirley Bassey	Columbia
20	16	Weekend	Eddie Cochran	London
15	17	More Than I Can Say	Bobby Vee	London
17	18	Have A Drink On Me	Lonnie Donegan	Pye
—	19	Time	Craig Douglas	Top Rank
18	20	Little Devil	Neil Sedaka	RCA

### ONES TO WATCH

You Don't Know - Helen Shapiro  
High Voltage - Johnny and The Hurricanes



**MIKI & GRIFF**  
"I WISH IT HAD BEEN A DREAM"

B/W "MY BABY'S GONE"  
45 RPM 7N 15362



**TOMMY COOPER**  
"DON'T JUMP OFF THE ROOF DAD"

B/W "HOW COME THERE'S NO DOG DAY"  
45 RPM PG9019



**DAVID MACBETH**  
"KEEP ON WALKIN'"

B/W "YOU'RE FREE"  
45 RPM 7N 15364



**SCOTT PETERS**  
"BOBBIE ALLEN"

B/W "IT'S THE NATURAL THING TO DO"  
45 RPM 7N 15363

# BUDDY HOLLY

Died: Feb. 3, 1959



# Still popular, but is it morbid curiosity?

# EDDIE COCHRAN

Died: Apr. 17, 1960



## Decca shortly unable to meet fantastic demand

FANS of the late Buddy Holly and Eddie Cochran will soon, very soon, not be able to buy any more discs of those talented but deceased artists. Both Decca labels, Coral and London, are running out of unused sides. The backlog of recordings bequeathed to the fans by Holly and Cochran are nearly gone. "We are scraping the bottom of the barrel," says a spokesman for Decca and London. "Cochran discs are running out."

"It is quite fantastic," says Tony Hall. "Every disc issued is top-

ping the thirty thousand sales notch. It will be a great shame for the Holly fans when they run out. And that time is fast approaching.

"There are possibly two more Holly titles which have not been, so far, issued as singles, to come. But we can't be sure. As far as we are concerned we have issued the last on the stocks, the B side to "Baby I Don't Care" an old Fats Domino number called "Valley Of Tears."

have no news of this and it can only be a possibility."

Both Holly and Cochran mean nothing in the States now. "Week-End," selling well here, has not been and will not be released in America. "Week-End" comes from the misused discs cut before Cochran's death. If the disc is a success here then there is a possibility of some more of the stockpile being released. But there are not many.

Those that are left are fast becoming out of date—although Eddie died more recently than Buddy and, therefore, is less out of date.

"Week-End" is the third title to become a hit since Eddie Cochran's death. Immediately he died "Three Steps To Heaven" made the charts and became his biggest hit. This was followed by "Lonely."

Has the death of these two artists increased the popularity of their records? Is it sentimentality that is boosting their posthumous popularity?

"The fans are certainly following a sentimental path," says London about Cochran. "We are trying to meet a tremendous demand for Cochran records. We receive a tremendous fan mail—some of the letters are even addressed to the late Eddie Cochran."

The popularity of Buddy Holly is genuine, says Tony Hall. "It is certainly not morbid curiosity. It is not like the James Dean cult. This

is healthy appreciation. The James Dean posthumous following was unhealthy.

"Had Holly not died, he most certainly would have continued to influence the music scene for a long while to come. He may have changed his style but his influence would have been tremendous.

Whatever the reasons, the demand is there and the record companies are trying to meet it. It will be a sorry day for them and the fans when there are no more recordings left and both Holly and Cochran are silenced.

Peter Hammond

## Cable from AMERICA Edited by Maurice Clark

# Eden is going great

debut in South Africa. He opens in Johannesburg on July 12 and will spend ten days touring the major cities. On his return to the States he will start filming "State Fair."

An overseas tour covering appearances in Germany, England, Australia and Japan, is being set for R.C.A. Victor's Hank Snow. The tour will begin later this year.

Chase Webster, who wrote smash hit, "Moody River," is now working on material for his own recording debut on Dot Records.

Singer Skeeter Davis filled her farm-type house with new furniture and parked a new Oldsmobile in the driveway as a surprise for husband Ralph Emery, Nashville's all-night disc jockey.

With the rising success of "Yellow Bird," R.C.A. are expected to release as a single their Harry Belafonte version, under a different title, from his "Caribbean" album.

Debra Walley may be the lucky girl to be Elvis Presley's leading lady in "Pioneer Go Home." Rumour has it that Elvis will shortly record a song written by Spade Cooley in a Los Angeles County Jail.



TWO of Elvis's recent hits are back in the sellers within months, this time by new artists. "Wooden Heart" (Muss I Denn) is riding high with Joe Harpo on Excello, and "Girl Of My Best Friend" with Ral Donner on Gene Records.

Bobby Rydell made a big success in his New York club debut at the Copacabana. First-night audience comprised teenagers, tourists, and Press. His act was built around his many hits, but he scored biggest with his impressions, the highlight of which was his take-off of Bobby Darin.

Frankie Avalon has been named "Outstanding Singer of the Year" by the 300 members of California All-Youth Orchestra.

Fifteen years ago, when Pat Boone was an amateur singer-announcer on Nashville's WSIX Radio, nobody dreamed that he would become one of the world's best pop singers. Nor did his father, Archie, who is in the construction

business, think he would be chosen to rebuild the new WSIX Broadcasting Station. He has!

Peggy Lee's latest Capitol disc, "Boston Beans," a song which alleges that there are no beans left in Boston, has stirred up a row here.

It started when the local restaurant owners heard the lyric of the song and protested that Boston is still the home of the bean.

When Peggy Lee was asked about the misleading lyric—she was co-author—she blamed her collaborator, Milton Raskin, a native Bostonian, for the misinformation.

To prove to Peggy there are beans in Boston the B. & M. Bean Company quickly sent her a case of them.

Dick Clark devoted every minute of his hour-long TV show, "American Bandstand," to Brenda Lee, as a salute to "the youngest first lady of song."

# Stars see their voices at the Centre of Sound

THE new Centre of Sound, a club for all those interested in recorded sound, in Archer Street, London, opened last week with a loud sound of clinking glasses—sending all sorts of coloured patterns on the "See-your-voice machine" in the lobby.

Responsible for the patterns were such names as Cliff Richard, The Shadows, Roy Castle, Tony Osbourne and the man who officially opened the Centre, Herbie Wilcox.

The opening party was held in the downstairs bar and in the Golden Disc bar on the second floor. The lunch time, when there was a press call, the place was still in the hands of the decorators. It was reminiscent of a TV studio with technicians preparing for a show that night. But as in show business, all was all right on the night.

## STARTLING

The Club constitutes an exhibition, library, a cinema, a research organisation, a restaurant, and a social centre all in one. The club has a membership of thousands already. The decor of the club is startling. Theatrical designer Denis Wright has produced a setting comparable to a Gene Kelly musical. Bright colours and plush fittings and furnishings seem to make the place buzz with activity.

The Club is the joint project of British Recording Club and Audio Industries Club and provides a long-felt need for a meeting research establishment for recording world.

SHEILA SOUTHERN sees the shape of her singing at London's Centre of Sound which opened last week.



M. C.

THIS WEEK'S



HITS

DEE CLARK  
Raindrops

TOP RANK JAR570

ALMA COGAN  
With you in mind

COLUMBIA 45-DB4679

HERR LENNIE  
HASTINGS

Auf wiedersehen, my dear

COLUMBIA 45-DB4675

THE OUTLAWS  
Ambush

H.M.V. 45-POP877

THE CLEPTONES  
Heart and soul

COLUMBIA 45-DB4678

THE PILTDOWN  
MEN

Gargantua

CAPITOL 45-CL15211

CLIFF RICHARD

AND THE SHADOWS

A girl like you

COLUMBIA 45-DB4667

HELEN SHAPIRO

You don't know

COLUMBIA 45-DB4670

\* STAR SINGLE

NADIA CATTOUSE

Run Joe

PARLOPHONE 45-R4799

JACK GOOD



Lets off three cheers for the BBC

They killed the greatest of them all—the Como show

NOW WE CAN REST IN COMFORTABLE MEDIOCRITY

THREE cheers for the good old BBC! They have struck a great blow for the self-respect of British television entertainment. They have wiped the Perry Como show off British screens.

Speaking as one of the thousands who have worked in the shadow of that wretched programme for many a miserable month, I can say that we who provide home-grown entertainment are profoundly grateful.

Out of sight, out of mind, they say. I hope they are right. I shan't have the discomfort of watching Como every week. And, after a year or so, with any luck, I shall learn to forget. And the public will forget.

And we will be able to imagine that it never happened—that it was all a nasty dream.

All the talented British crooners who uneasily climb on to high stools to sing their quiet ballads will be feeling much more confident about it.

All of those television producers who, like me, have been at our wits end to think of something good that Como's show hasn't already done—and done 100 per cent better than we could ever do—won't have that weekly prick of conscience.

Yes, good old BBC—we all breathe a little easier. It was a great, an incredible sacrifice you made for our sense of pride. You took off the best light entertainment series there has ever been. And all for England, Home, and Mediocrity.

The American stars who are offered to British television in the form of burnt sacrifices will now seem to our public as inferior as the home products.

Hitherto, thanks to Como, the viewers saw many of them before they arrived here. And, remembering how good they were in the States, they began to wonder how the Americans could deteriorate so much in crossing the Atlantic.

Now, without Como, they need never suspect that it was the British Television machine that was grinding potential show-stoppers into a grey substance even drier than dust. Our never-ending stream of mass-produced, unimaginative so-called spectaculars varying only in the title "The... Show" (fill in as required), may even appear to be mildly tolerable now.

thunder, while the American girl was losing ground by trying to switch to ballads.

So what happens? Helen, well in the lead, throws away her advantage by following up "Don't Treat Me Like A Child," with a ballad, "You Don't Know."

Meanwhile, Brenda comes back this week with an unbeatable rocker, "Dum Dum." So, within a couple of weeks, the position will be reversed again. Please, Helen, next time hit back with a heavy beat!

INEVITABLE

NO doubt about it, Joe Brown's big success can only be a question of time. That it is inevitable becomes clearer with every record he makes.

On Pye's "Bye Bye Birdie" E.P. Joe comes out with the best recording of "Put On A Happy Face" on the market. And now, the new single for the Piccadilly label, "Goodluck And Goodbye."

Here Joe sings with a trad-type backing and the effect is first-rate. On the other side is a Joe Brown special—a rocketed-up version of the old Harry Champion song, "I'm Henery The Eighth, I Am."

Sheer delight. The backing is so crisp, clear, swinging. It must be Joe's own group.

CHARMING

JOE has just bought himself a record—Nadia Cattouse's first one, "Long Time Boy." He liked it so much I'm pretty sure he'll be queuing up for the new one, "Run Joe." Like Joe, Nadia has a very individual style approach and choice of material. But, according to today's market, she's much less commercial. Still, what can you say? If Nadia went commercial, her records would no longer have the poignant charm and extraordinary appeal that they have. I only hope Parlophone will keep issuing records like these.

One day one might click. And when it does, it will be so much out of the rut it will be a very, very big seller.

TTDC STUFF

THAT said, I again resolve not to stick my neck out about predicting hits until I find out whether anyone is going to give them an airing. Take, for instance, "Daddy's Home," by Shep and the Limelites on Pye.

A smash hit in the States. Slow rocker by one of those crazy, coloured groups. A magnificent record with a great gimmick, "Rat-tat-latas" the backing when you least expect it.

But will any independent DJ play it? Not on the same label and with the same problem is the Edsels' "Rama-Lama-Ding-Dong." The only chance this song will get of being played is if Ray Conniff makes a version of it.

This is the sort of stuff Jimmy Savile ought to be playing on "TTDC," if it lived up to its original policy.



\* HELEN SHAPIRO... lost her lead to Brenda Lee. ABC TV Pic

I sincerely hope so—otherwise I have a feeling that to a lot of people the BBC's cure is worse than the disease

POOR HELEN!

WHAT a shame about Helen Shapiro. Not long ago I pointed out that this very talented British artist had nipped in with a rocking hit and stolen Brenda Lee's



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

# I'm much happier singing sad songs

says **RICKY VALANCE**, trying for a comeback with "Bobby"

**RICKY VALANCE** is a sad young man. He was born and brought up in a mining area where he had to learn to accept death and disaster as part of the local way of life. "That," he told me, "is why I like singing sad songs. I've experienced sadness. I know what it feels like, and so I can put that extra feeling into the songs."

Ricky Valance earned the overnight stardom tag after the success of his debut disc, "Tell Laura I Love Her"—the first of the really big-selling death dirges to hit these shores from America. It was a cover version which, helped by the controversy and Decca's dithering, took Ricky's Columbia disc to the top of the charts, and to a Silver Disc.

"One I can put some feeling into. I liked it the first time I heard it, and thought, this is for me." Of the four records he has cut since his first smash hit, this one, he feels, stands the best chance of success. "We've made mistakes in selecting some of the sides for my past discs—we know that now. But we don't think there's been any mistake this time."

"Laura" had Ricky riding high—TV, radio, one-nighters concert dates. But then, as the popularity of the disc faded, so did Ricky. And, in a business which can so easily confuse professionalism with conceit, Ricky collected a "big head" tag. "That," he claims, "was because I wanted even the shortest radio spot to be as perfect as I could get it. But people said I was getting big-headed—and they just didn't want to know." "Everyone seems to think I didn't—and shouldn't—know anything about show business. As far as they were concerned I was just an over-

night success who knew nothing of the world outside, my home village . . . a mining area in South Wales. "Well, I don't deny that success came overnight, but I'd worked for it. I'd been in the business a couple of years before that hit. I'd tried making records before but I was told to come back when I'd improved. I'd toured the clubs really learning the business inside out."

## Follow-up

It was in December last year that Columbia issued the follow-up to "Laura"—"Moving Away." At that time the policy, endorsed by Ricky, was "no more sad songs." He told me that backstage at a one-nighter during the height of "Laura's" success, "It was just a number I liked," I recall Ricky saying, "but I don't want to do any more." But what happened to "Moving



**RICKY VALANCE** . . . doing very well, but not as far as the charts are concerned. (DISC Pic)

Away"? Nothing. A month later, "Jimmy's Girl" was given the rush-release treatment. It had been a big hit for Johnny Flitston in America, but neither version chalked up big sales over here. Just a month after that, Columbia released Ricky's Eurovision Song Contest song, "Why Can't We Be?" "This," said Ricky, "has been a good seller, but it's been too steady to get me into the charts. I'm told that the total sales are better than some of those which reached the Top Twenty." Now he's trying for the charts with "Bobby." It could put him back to where he was just a year ago . . . and he has been a long time then.

**Richard Adams**

# HIT OR MISS? IT'S UP TO THIS LADY FROM LONDON

If you are a pop record fan, it is a safe bet that a large proportion of your disc collection bears the London label. If you examine the labels of your London discs closely, you will see details of the American disc companies which are the source of the recordings.

Last week I met one—and a very lively and attractive—one of the anonymous, but very important, people who work extremely hard behind the scenes to enable you to buy American hits on London. She is smartly-dressed, dark-haired Mimi Trepel, and she works for the British Decca subsidiary in New York—also called London Records. She is over here with her DJ husband Murray Jordan, for consultations with Decca H.Q. But before we go any further, let us sort out the London label.

In America it releases material mostly by British Decca's artists. In Britain it releases records by American artists whose companies have distribution agreements with British Decca for this country and other parts of the world.

## Two ways

There are two methods for getting American discs for the British and other foreign markets. One is by catalogue deals, whereby the entire output of various American firms is available to the London label overseas. The other is by agreements for individual records from American independent labels.

Part of Mimi's job is to listen to every disc submitted for possible overseas issue, to gauge its suitability.

"The final decision doesn't rest with me," she emphasised, "I just listen to them and make recommendations."

Mimi was extremely modest and diplomatic when asked if she had heard discs by unknowns which she had thought were potential hits and which had proved her right. But her colleagues at Decca in London were not so reticent. They assessed her recommendations as "99 per cent right."

"I obviously have to bear in mind the type of markets we cover overseas when listening to records," said Mimi. "Quite a lot of the American disc output is purely American in character. It isn't suitable for Britain, and other parts of Europe." Is Mimi a pop music addict? She enjoys it a lot, but her personal tastes are wide and include classical music.

## Modest Mimi

Mimi's modesty again sealed her lips when I asked what artists she had been connected with who were now big names in Britain through the release of their discs here.

Again, her Decca colleagues came to the rescue with a list of names like a hit parade roll call.

Here they are: Slim Whitman, Duane Eddy, Everly Bros., Roy Orbison, Johnny and The Hurricanes, Bobby Darin, Ricky Nelson, Little Richard, Jerry Lee Lewis, Fats Domino, Eddie Cochran, Bobby Vee, Johnny Burnette and Julie London.

So, as far as the London label is concerned, we know that there is a charming lady listening and sifting likely British discs for us who is definitely on the pop ball—and very much "with it."

**NIGEL HUNTER**

## No hits

Now, a year later—a year without a hit—Ricky is again on the mournful kick. And again it's a cover of an American hit—"Bobby."

The number has been rush-released by Columbia. Even though the song has an unusual twist—the girl doesn't die—it could put Ricky back into the big time.

"It's a great song," claims Ricky,

# MARK WYNTER

CONCLUDING HIS EXCLUSIVE STORIES OF HIS ROUND THE WORLD TRIP

## Next week I'll be back in England

Melbourne, June 27

ALL exciting projects must come to an end, and now my very successful world tour is fast drawing to a close. On Saturday July 8, I shall be flying back to "Merrie Olde England" to rejoin my friends, family and the general hustle and bustle of things.

Speaking to some people here in Melbourne this week, I was told that Frank Ifield had a very big rating here. Can't understand why Frank has never really got away with his discs in Britain, they have all been well above standard.

Two people who went to England from Melbourne are Ernie Williams and Alan Freeman, those two popular Luxembourg disc-jockeys.

Talent Promotions of Australia, Limited who brought me out here have some great plans lined up.

They include bringing over Jimmy Rodgers from America, Eartha Kitt and our own Cliff, who visits New Zealand before coming to Australia.

Also I believe Alma Cogan is due to pay this land of kangaroos a short visit very soon.

The station I've been appearing on in Melbourne is very good and unlike the majority of TV channels does not seem to be afraid of exploiting new young talent. Every week or so a new face appears on the screen.

This, I think, is a good policy. To exploit only those who have hit discs, which is usually the case in U.S.A. and England, is unfair to everybody.

You know, everyone has a favourite singer, and one of my great favourites is Pat Boone. Good to see his recording of "Moody River" moving up the charts here. Should go big in Britain. It's a great disc. On the

television programme. "In Melbourne Tonight" I did a number that I have always wanted to sing on TV, "That Lucky Old Sun." The setting was a campfire and stars and a lone guitarist silhouetted in the moonlight on my left. I sat on a log near to the fire and the guitarist played slow, soft chords. It was a great success.

Another British person joined me at this station this week, Miss Shirley Sands. She made a big impact.

On Friday evenings here they have a horror movie for teenagers. It's a great idea don't you think? You can finish work at midnight

and go with your girl or friends from the night club or television studio straight to a late movie and relax or get scared stiff until about two in the morning. It's mostly show business people who go, Great fun.

Last Friday I compered my own fifteen minute programme of hit discs on radio and, following that a leading stocking manufacturer rang me and asked if I would like to record a speaking commercial to be played on all radio stations here for women's stockings. Having a dabble at everything aren't I?

Had a really wonderful piece of news from Mr. Rod Kinnear, the producer, whose audition of mine in London resulted in my visiting Australia. He wants to film a "Mark Wynter Spectacular," my own show! This is to be networked after I leave here.

I shall be introducing some other acts as well as duetting with a girl singer for one song which we haven't yet decided on. By the time you read this I shall have taped it. Gee, I'm lucky.

At this point I would like to say, thanks for being with me during my absence from England by way of these articles of mine. I only hope that you have had as much pleasure in reading them as I have in writing for you, Thanks everyone.



**MARK WYNTER** . . . from Australia he sends his thanks to everyone,

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# LET'S DIG A LITTLE DEEPER...

Dick Tatham spotlights the stars

as the public seldom sees them

# Kindly - but down to earth

I MET Mister Acker at the headquarters of the Bilk Marketing Board, in Soho. We went for a coffee. He was wearing a brown pork-pie hat (with matching trousers) and an olive-green jacket (with matching tie). He is a short, stocky man with a rolling gait which suggests he's been a sailor, which he hasn't.

Talking at table, I found Acker's West Country accent less than I'd expected. It was the first time I'd met him. He struck me as a kindly man—but also as a down-to-earth one who has little time for dimwits.

I said: "When you brought your

Paramount Jazz Band from Pennsford, Somerset, to London in 1957, it's well known you had it tough. How tough?"

Acker: "Five of us lived in an attic in the East End. Landlord was

a pal of mine. That was just as well: we paid no rent for a year. We averaged two dates a week at ten guinea a time for the lot of us—so work it out for yourself. No, it wasn't a record that took us out of trouble. It was Lyn Dutton, the agent. Got us six weeks in Germany, expenses paid. Germany? We'd have gone to China, the state we were in.

"When we returned, the band was really swingin'. Bookings started to come in fast. So did the back rent."

Later, as we know, Acker hit disc fame with "Summer Set." With a jazz boom on, he's big deal today. But what, I asked, are his hopes for the future?

Acker snorted. He said, "People keep quizzing me on whether I think I'll still be on top five years from now. Never give it a thought, I've just

# ACKER BILK

LITTLE TIME FOR DIM WITS...

...RELAXES BY DRAWING



RUM TUM! No-one knows what he means. But they always play better afterwards."

I asked about those stories of Acker learning to play clarinet in an Army prison.

"Are you kidding?" he protested. "I was in Moasca Correction Camp in Egypt. We were on fatigues from five in the morning till ten at night. You hardly had time to blow your nose, let alone a clarinet."

"All that happened was that I had a month in the guardhouse while the sentence was being confirmed. The boys used to pass in beer and the clarinet—and I had a swig and a blow every night. But I didn't learn the clarinet then. Let's face it, I'm still learning the darned thing."

bought a lovely house in Potter's Bar. I have a fair bank balance. I started with nothing. So, whatever happens in the future, I've lost nothing."

DT: "Is all the talk of you and cider just a story?"

AB: "Down in Pennsford, though it was bringing me in practically nothing, I had to make time for music. So I kept going on a few hours' manual work a day. Earned about four quid a week. For eightpence, I could get a pint of cider. Now does it sound like a story?"

I said it didn't, but I wanted proof of Acker's boast that he owned a Cider Drinking Challenge Cup.

I had asked the Bilk nonnar. With the dignity of someone announcing the State Opening of Parliament, he declared, "I did win it. It was at Hinton Blunt, Somerset, in 1957. In fact, my brother and I organised the contest."

DT: "Neutral judges, of course?"

AB: "Didn't need judges. Everyone had to stand on one leg—blindfolded—and drink a cider non-stor. Last one left upright was the winner. That was me, dad!"

DT: "You come from a drinking family?"

AB: "No. From a very religious one. My grandfather—he ran the local GPO—was the best-known character in Pennsford. Always wore a little smoking cap. Never mind the Vicar—the villagers came to Old Man Bilk for religious advice."

"My dad was a cabinet maker—and a Methodist lay preacher. Mum played the organ in the local chapel."

## No fanatic

Acker himself is no fanatic for any organised type of religion. But he believes in applying Christian principles to everyday life. An example is his hard work for the Mentally Handicapped Children's Fund, though you have a job to make him talk about it. He has a soft spot for children—his own two included.

DT: "Acker thought about that one. Then he said: 'The way I blow the band up at rehearsal.'"

DT: "That's not a fault. It produces good stories. Like when the late Sir Henry Wood stopped an Albert Hall rehearsal, turned to the violins and said, 'What do you think you're a-doing of—sawing away there regardless!'"

AB: "That I like. Come to that, there's a feller runs Pennsford Brass Band. They call him Holy Joe. He yells: 'Can we have a little less of the RAH TAH and much more of the

## Short grin

The middle finger of Acker's left hand has no nail. It's spread out at the top like a mallet. Case history: "I was 14. I was on a toboggan. The front of it hit a stone hidden under the snow. The top of my finger got in the way. It was sliced off—nail and all. I was making a dive for it, hoping to stick it back on again, when a dog came running up and polished it off. I've never liked whippets to this day."

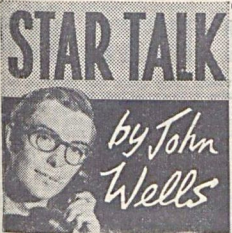
The damage doesn't hinder his clarinet playing—it's just long enough to cover the hole."

A Bilk relaxation is pastel drawing: "Started at school—doing posters for wartime campaigns. Have stacks of my pictures at home. Must net 'em framed. First will be the one of the old garden shed at home in Pennsford. Wonderful sight: cobwebs covering the windows; door coming off its hinges; weeds growing out of the roof..."

Relaxation number two is gardening: "Mowing the lawn—that gives me exercise. Get none as a rule."

His most famous growing job is, of course, his beard. He says: "Tried a false one for the LP pic of me as Buffalo Bill. Used cow dung. Hell of a job to get it off: almost had to send out for a blowlamp. Rather than have another false beard stuck to me, I grew a real one. I like it—and I'm sticking to it."

## Next week MATT MONRO



WHEN you listen to the late Buddy Holly singing "Baby I Don't Care"—just off on Coral—does it sound Presley-inspired... it's meant to be. Buddy was always a great fan of Elvis... he was given his first break in a show headed by El. Audiences in the south aren't as enthusiastic as those in the north and midlands. Now I'm not saying that—I wouldn't dare. The opinions belong to Robb Storme.

Mike Preston is being referred to in the business as The Crown King. Not surprising. One of his specialties, as far as PAs are concerned, is the crowning of beauty queens. If you ever feel you need any help, Mike.

Just to shatter an illusion. Dorita y Pepe, who just must come from romantic South America, are both London-born. Dorita, in Ealing. Pepe in Wood Green. Sorry about that... but I still think they're great.

From selling newspapers to appearing in them. This is the life, all 18 years of it, of Danny Williams. He used to sell them in Port Elizabeth, South Africa... It got so expensive that Johnnie Ray no longer wears cuff-links when he sings. No, the fans didn't take them as souvenirs. He put so much effort into his performance that they kept breaking.

Ernie K. Doe is the ninth of eleven children.

Bill Black formed his Combo simply because a friend wanted to record him on a new label he was forming.

ROBB STORME is hoping that his latest disc, "Near You," will bring his sister nearer. 17-year-old Gillian's number one singer at the moment is Cliff... but now she couldn't be blamed for changing.

When Lawrence Welk reached the age of 21 he paid his father nearly £150... and left home. When he was only 13 his father had given him a £150 accordion on the condition he didn't leave his parents' Dakota farm. Coming home he thought it only fair to repay, knowing he was going to leave.

I hear buzzes from across the waves that The Crickets may

Buddy Holly, helped by Presley... Johnnie Ray, no cuff-links... Robb Storme, problem with his sister... Everly Brothers, missing States.

shortly be no more. Which news could upset the plans of singer/guitarist Sunny Curtis... he is hoping to rejoin the group on his demob from the U.S. forces next May.

The Everly Brothers have made personal appearances in 48 of the 50 states of America. They know the figures all right, but they're not quite sure which two they've missed out.

Before turning to recording Bob Newhart was a qualified accountant.

Mike Shaun, the popular "Ace of Club's" recording artist, once worked as a dish washer in the kitchens of the Blackpool Tower Company.

My phone seldom stops ringing; artists, managers, publishers, all plugging some one or something. When it really goes incessantly I develop a feeling of friendship for eden abbez, the no capital initial writer who penned the famous "Nature Boy." His last known whereabouts—"somewhere in an orange grove, 25 miles north of Los Angeles." And not a telephone in sight. Now that Darin has recorded the number, though, I hope there's a bank... a good and strong one.

MEN of Hollywood are in confusion... and I can't say I blame them. Until quite recently when an all-pink Cadillac RKW 020 was seen they would stop in their tracks, take a deep breath and say "WOW!" There was Jayne Mansfield behind the wheel. You can understand the confusion when I tell you Donny Brooks has just bought the car.

Two quotes concerning the BBC's ban on "In The Hall Of The Mountain"—the latest Decca release by Nero and the Gladiators, based on Grieg's "Peer Gynt Suite."

First, Mike O'Neill, who leads the Gladiators: "We play it exactly as Grieg wrote it. The only change is that we use different instruments."

The BBC, explaining the ban: "It might offend reasonable music tastes." Take your choice.

"Say It With Flowers," is the number that teams Dorothy Squires with Russ Conway. This is not the first time these two have worked together; Russ was once Dorothy's regular accompanist.

Looking forward to seeing more of Stella Stevens... and I will be, too. She's Bobby Darin's co-star in "Too Late Blues."



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# Star line-up for festival concert

THE Hon. Gerald Lascelles has organised a strong bill for an all-star jazz concert at the Royal Festival Hall tomorrow (Friday) entitled "An Evening with Johnny Dankworth."

The programme features the Johnny Dankworth Orchestra with Cleo Laine and guest musicians including Joe Harriott, Ronnie Ross, Sandy Brown, David Lee, Dudley Moore, Brian Dee, Johnny Hawksworth, Allan Ganley, and off-beat humorist, Jonathan Miller.

Proceeds will go to the Red Cross.

## BBC screen Lonnie

BBC TV are screening an excerpt from the Lonnie Donegan summer show "Puttin' On The Donegan" from the Winter Gardens, Blackpool, on July 18. Screened with Lonnie will be The Dallas Boys and Miki And Griff.

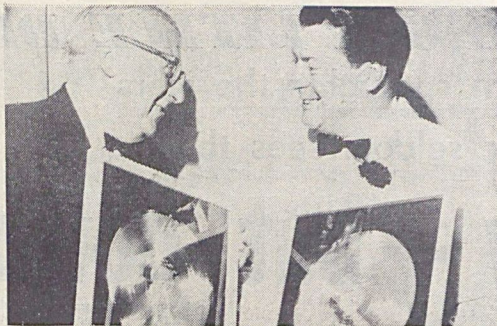
## Graham writes for rock group

COMPOSER-ARRANGER Kenny Graham, best known for his Ivor Novello award-winning "Beaulieu Suite," which was composed for Ted Heath, is to write some material for a new rock and roll group, Terry Noon and The Strangers.

Several recording companies are interested. It is expected that the group will shortly sign with a major label. Graham is the only British composer to write for Duke Ellington. An album, entitled "Harry Carney And Duke's Men," released last month on Philips, includes four of his compositions and eight of his arrangements.

Terry Noon and The Strangers have for the past nine months, been appearing in the Rank circuit ballrooms. On Thursdays, they appear at the State, Kilburn, and on Saturdays, at the Majestic, Finsbury Park.

Lionel Bart, who recently composed a new number for Marty Wilde, may write a song for young HMV singer Steve Perry. Steve will meet Lionel this week to discuss things.



As reported in last week's DISC, Frank Chacksfield has won two Golden Discs. Frank Wade (left), head of BBC Light Music, made the presentation to Chacksfield at a concert at the Royal Festival Hall last Saturday. The awards were for "Ebbtide" and "Lime-light." (DISC Pic)

## GEORGE AND ALAN BACK ON CLUB

GUITAR-VOCALISTS, George and Alan, will again guest on "Saturday Club." Date set is August 5.

Other dates for this duo include their first out-of-town appearance on Sunday, July 9, at the Princess Theatre, Torquay, and a spot on the David Whitfield bill at the Winter Gardens, Morecambe, on July 16.

## JAZZ TOUR NEXT YEAR

THE Earlwood Jazz Festival, which takes place this Saturday at Fulford Hall, Earlwood, near Birmingham, is to go on tour next year.

"The demand for tickets this year has been so great," says promoter Brian Delorme, "that, beginning at Earlwood on June 30, 1962, the entire production will go on tour, including all the equipment. We will make two-day stops in each place."

# 'Bobby'

## NEW FAITH SINGLE OUT NEXT WEEK

A DAM FAITH'S next single for Parlophone has a top side written by John Barry and Johnny Worth, entitled "Mr. Last Wish." It will be released on July 14.

## Ella flies in

ELLA FITZGERALD flew into London last Tuesday to tape a show for Jo Stafford to go out on ATV. It is literally a flying visit as she returns to California on Saturday having taped the show on Friday. She has no other engagements during her short stay.

At the time of going to press, Jo Stafford and husband Paul Westens were working out the format of the show but were leaving the plan for Ella's appearance until she arrived so they could discuss it with her.

A two-sided single version of "The Rock 'n' Roll Symphony," played by The Back Beat Philharmonic Orchestra, will be released by Top Rank on July 14.

## JAZZ TOUR NEXT YEAR

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Glasgow and Leeds are already fixed and two other key cities in the British Isles will be included.

It is planned to sign a top American band to head the bill, with a dozen leading British outfits also taking part.

Fifteen thousand tickets have been sold in advance for Saturday's Festival which includes bands such as Chris Barber, Mr. Acker Bilk, The Temperance Seven, Terry Lightfoot, Mick Mulligan, Alex Revell, Charlie Galbraith and Ed Corrie.

Despite the size of the advance bookings, fans will be able to gain admission at the gate, as the site can accommodate over 20,000 comfortably.

In addition to the non-stop jazz by fourteen bands, the Festival includes a "Miss Jazz" beauty contest, a jazz museum, a yard of ale drinking competition, and exhibition boxing.

## Ros anniversary

WELL-KNOWN Latin-American style band leader Edmundo Ros celebrates his 21st anniversary of broadcasting for B.B.C. radio on August 8.

His radio debut in 1940 took place at the time when the German blitz on London was commencing, and he has broadcast with his orchestra regularly.



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American star Victor Borge was suffering from severe throat illness on arrival in London to open his season at the Saville Theatre—but despite this he turned up for his Press reception (a little late, of course). DISC photographer caught him spraying his throat, watched by his wife Sanna (left), his daughter also named Sanna, and his son Ronald.

## CHART CHUCKLE



"Little Devil"

## Paddy Roberts cabaret season

FOLLOWING his three-week season at the King Edward Hotel, Durban, songwriter-humorist Paddy Roberts will return to London for a three-week cabaret season at the Blue Angel, starting on August 21. The Blue Angel was the scene of his cabaret debut last year.

Paddy will also record another LP. He records his material privately, but Decca has the first option on his discs. In view of his heavy sales for that label, it is expected that his next album will also be issued by them.

## TERRY AT BLACKPOOL

SINGER Terry Burton, who started a six-weeks series with the Northern Dance Orchestra on the BBC Light last Tuesday, will be featured in "Blackpool Nights," also on the Light, on July 16.

## NEW RELEASES

- Book of Love Doug Sheldon 45-F 11963 Decca
- Pepito Los Machucambos 45-F 11969 Decca
- Whistle down the wind The Vipers 45-F 11970 Decca
- You've got to pick a pocket or two Ron Moody 45-F 11971 Decca
- Sam Cooke Cupid 45 RCA-1242 RCA
- Brenda Lee Dum dum 45-8989 Brunswick
- Bill Black's Combo Ole buttermilk sky 45-HLU 9385 London
- Black eyes rock Electric Johnny 45-HLU 9386 London
- Lucy's theme from "Parrish" George Greely his piano & orch. 45-WB-65 Warner Bros.
- Allison's theme from "Parrish" Pete Fountain 45-Q 72433 Coral
- Tackie Wilson I'm comin' on back to you 45-Q 72434 Coral

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THE DECCA RECORD COMPANY



# given thumbs-down by BBC, but not banned

**A BAN-that-is-not-a-ban** seems to have fallen on the latest Columbia single by Ricky Valance, released last Friday.

The song, "Bobby," is another "teenage dirge" in as much as it is about a girl lying in hospital who she keeps calling for him, and the hospital doctors try to trace him.

Unlike Valance's first hit, "Tell Laura I Love Her," this song has a happy ending, however, for Bobby comes to the hospital to be reunited with the girl, who then recovers.

No official ban has been placed on the disc. A BBC radio spokesman told DISC that it is not on the list of banned records and is "perfectly OK for broadcasting."

However, a spokesman of the BBC Gramophone Department told a representative of Decca—who has covered the song with a record by Johnny and Chaz—that the department were not very keen on "Bobby," and had left its programming "entirely to the discretion of producers and disc jockeys."

This official lack of enthusiasm for a record often results in producers and disc jockeys leaving it out of their programmes.

A spokesman of the Noel Gay Agency, which manages Ricky Valance, told DISC that, although "Juke Box Jury" had played Valance's "Laura," the show had refused to programme the new song.

A BBC TV spokesman told DISC that no ban had been placed on "Bobby," but producer Bill Cotton Jr. reserved the right to include or leave out records.

The spokesman added that discs played to the panel are faded out after about a minute-and-a-half, and as the play-off of the "Bobby" song story does not occur until the end of the number, it is not suitable for inclusion.

The Noel Gay spokesman countered by saying that "Juke Box Jury" frequently played records right through.

The original American recording of the song, by Neil Scott, has been released here by Pye International. The warm BBC opinion of the song is believed to extend to all three versions of it available on record.

**Jo Peters debut**  
JO PETERS, whose debut record for Pye, "I Love The Long, Light Serenade," was written by Decca publisher Mike Littman, will make her TV debut on Tyne Tees "One O'Clock Show" on July 11 and 12. Jo has recently been signed to a five-year contract by Pye.

Panelists for "Juke Box Jury" on Saturday (July 8) include Jack Jackson, Alan Costa and Canadian TV producer Helen Winston.

Peter Knight has been signed as MD by Bernard Delfont's ATV "Sunday Show" series this summer. He will act in that capacity on all editions of the series, apart from three weeks' holiday.

<b>JOANIE COMMERS</b> ONE BOY	<b>MIKE PRESTON</b> IT'S ALL HAPPENING
<b>BOBBY DARIN</b> NATURE BOY	<b>KEN DODD</b> ONCE IN EVERY LIFETIME

45-LB 44 Warner Bros. 45-F 11366 Decca  
45-IL 9375 Decca/Atlantic 45-F 11355 Decca

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## RICHARD TO APPEAR IN 'SPOTLIGHT'

**CLIFF RICHARD** will be featured in this Saturday's BBC Spotlight Programme on the Light. The programme is devoted to The World of the Musical.

During the hour, old time music hall stars will be heard. They will include Harry Champion, Lupino Lane and George Robey.

Gradually, the programme will bring listeners up-to-date with Rodgers and Hammerstein, Irving Berlin, Wolf Mankowitz, Todd Matshikiza, and then into the film studios where Cliff is working on his latest film, "The Young Ones."

## More from Duffy

**SINGER** Johnny Duffy, described as looking like Adam Faith but singing like John McCormack, has had his Fontana recording option taken up for further discs. He is appearing with great success on the northern club circuits.

## BASSEY SINGLE

The next single by Shirley Bassey for Columbia will be released on July 21. The top side is "Climb Ev'ry Mountain," from the Rodgers and Hammerstein musical, "The Sound Of Music."

Following their successful appearance in the Sunday Show last weekend, Eydie Gorme and Steve Lawrence are to tape a Spectacular for ATV this Saturday. No transmission date has been fixed.

# TRAD FAD IS JUST FINE

**THREE** cheers for the BBC for bringing back a musical show for teenagers, "Trad Fad" is just what the doctor ordered. Plenty of good sound, easy on the eye, unhampered with unnecessary announcements, and a casual setting—the four top ingredients needed for a hit series.

With the two hands set at each end of the studio, and plenty of space for jiving, many viewers must have thought of the early days of the "6.5 Special," which had its success in much the same surroundings.

Serious trad fans may have been a little critical of some of the material, for it was not strictly on a real trad basis. However, the main content provided all fans with a good choice of music. Just one cry of protest to the BBC. Why screen this series at such a late hour? Surely there aren't many teenagers around at 10.45 p.m. on a Saturday night?

J.H.

## Weedon in car crash

**BERT WEEDON** had a narrow escape last Sunday when the car in which he was travelling to a Delfont concert collided with another car thirty miles outside Blackpool.

Fortunately neither Bert nor the driver of the car were hurt. Neither were the passengers in the other car, which somersaulted after the collision. Bert helped to pull them out of the wreckage.

He was due to appear with Matt Monro at the North Pier, Blackpool, that evening and managed to arrive ten minutes before curtain-up.

"I very nearly didn't make it at all," said Bert. "I had to run the full length of the pier carrying my amplifier and guitar and just managed to set up on stage before the curtain went up. But it all finished happily. We were told by the directors of the North Pier that this was the best concert they had ever had."

## Carroll for Chester show

**GUESTING** in Charlie Chester's BBC TV show, "On Laughing Service," on July 15, will be Ronnie Carroll and vibes player Julius Nearing. The programme will come from the RAF station at Cosford near Wolverhampton.

## JOHNNIE'S GUEST

**GUESTING** with Johnnie Ray, the Prince of Wales, on Bernard Delfont's "Sunday Show" for ATV, from the Prince of Wales Theatre, this Sunday (July 9), will be The Deep River Boys.

The programme will star Jo Stafford on July 23.

Guests on BBC TV's "Trad Fad" programme on July 15 will be The Temperance Seven and Mick Mulligan's band with singer George Kelly.

## Brazil on TV

**BBC TV** are screening a thirty-minute programme by The Negro Dance Theatre of Rio de Janeiro, on July 16. The company is at present touring Europe, and will fly from Switzerland for the BBC date, which will be presented by George Inns.

The show will consist of typical folk songs and dances of Brazil.

## FLEE-REKKERS FOR IRELAND

**THE FLEE REKKERS**, currently on a ballroom tour, have been offered two Irish tours, the first to commence at the beginning of next month, for a fortnight.

The group will open at Belfast on August 1 at the start of the tour, which will take them through all the major cities and towns.

## MATT ESCORTS CONTEST WINNER

**Matt Monro** took Miss Wendy Bernard backstage at the Pigalle recently to meet Steve Lawrence, Eydie Gorme and the Norrie Paramor. Wendy was the winner of the Matt Monro contest organised by E.M.I. and Radio Luxembourg.



## Pye appointment

**PETER PRINCE**, now with Walt Disney productions, will be joining Pye Records to work with Ian Rafini and Chester King.

Peter will handle publicity on the Piccadilly and Pye International labels.

# Nina and Frederik to open Palladium TV series

**NINA** and Frederik, who earned a Silver Disc for their recording of "Little Donkey," are to top the "Sunday Night At The London Palladium" bill on September 17—the first edition in the new series.

The Danish duo arrive mid-September for two weeks in cabaret at the Savoy Hotel, opening on Monday, September 18. They will also guest in "Juke Box Jury," make several regional TV appearances, and probably star in another major ATV show.

Because of their cabaret dates, the first British variety tour by Nina and Frederik has been put back until October 9, when they open at the Newcastle Empire for a week. Another date fixed is November 6 (a week) at the Theatre Royal, Nottingham.

Throughout their tour, Nina and Frederik will be accompanied by the Malcolm Mitchell Trio.

## TV series for Springfield

**THE** new folk-pop trio called The Springfielders have their own fifteen-minute show on BBC TV on July 20, in the series of short programmes which are filling the "Tonight" magazine series during its summer vacation.

Leading American comedian Mort Sahl will be making his British TV debut for the BBC on July 19.



**ADAM FAITH** ... filming is hard work, sometimes there's not even time for breakfast, as happened to Adam recently while on location for "What A Whopper." He had to eat his in Hyde Park.

# 6 pages of reviews

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

# Sam Cooke—another hit to his collection

**SAM COOKE**  
Cupid; Farewell My Darling (RCA 1242)

D  
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**P**LEASANT lilting beat for "Cupid" as Sam Cooke adds another good recording to his list. Catchy melody is right in the modern commercial vein and Sam makes the most of it. Away from the style of his recent successes but just as potent. Male group and lush orchestra for the backing. Quick walking item for the turnover—"Farewell My Darling." A good number this—and a bluesy performance to match. Harmonica adds the haunting train whistle touch in front of strings and clip-clopping rhythm.

**BRENDA LEE**  
Dum-Dum; Eventually (Brunswick 05854)

D  
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**YOUNG** Miss Lee struts a very commercial road again as she beats easily through "Dum-Dum," a catchy little romancer which needs no learning. Girl group and instrumental backing help to give it the selling sound.

**KEN COLYER** . . . a likely seller with his revival of "The Happy Wanderer."



For the turnover Brenda switches mood and pace, slowing it all down to a rock-a-ballad with strong sentimental pull. "Eventually" could even attract enough custom to make this a double-header for the girl.

**THE SKYLINERS**  
I'll Close My Eyes; The Door Is Still Open (Pye International N 25091)\*\*\*\*

**F**ROM America's Colpix label comes this revival of I'll Close My Eyes which The Skyliners vocal team sing warmly as a slow rock-a-ballad. Excellent treatment, with a good lead voice reminiscent of early Sinatra. The melody is as effective as ever it was.

A wandering country ballad **The Door Is Still Open** comes across with a slow drawl on the turnover. Not so appealing, but a fairly commercial second half.

**DAVID MACBETH**  
Keep On Walking; You're Free (Pye N 15364)\*\*\*\*

**W**RITTEN by Mark Anthony and Johnny Worth, **Keep On Walking** is a neat stepper for Macbeth's latest release. David is backed by gentle orchestral work and whistling effects.

Attractive and frilly, but I have reservations about it being powerful enough to make the Twenty. **You're Free** is a first-class ballad

which Macbeth handles sincerely and tunefully for the turnover. Steady pace not quite swung, with a Wally Stott orchestra and girl chorus backing.

**SCOTT PETERS**

Bobbie Allen;  
It's The Natural Thing To Do (Pye N 15363)\*\*\*\*

**E**ASY swinging modern version of Barbara Allen . . . such is

## 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).

**Bobbie Allen** which **Scott Peters** handles in melodious, relaxed fashion. Hep language lyrics and steady big band backing.

**Bob Leaper**, who directs the accompaniments, brings out another swinging sound for the revival of **It's The Natural Thing To Do**. Peters sings ably after Sinatra.

**MIKI AND GRIFF**  
I Wish It Had Been A Dream; My Baby's Gone (Pye N15362)\*\*\*\*

**TONY HATCH** directs the accompaniments for Miki and Griff's

latest release and he hits the right wistful notes for **I Wish It Had Been A Dream**. The couple sing the slow country number with typical sound and sadness.

**Miki and Griff** are quite uninhibited about the sentiment they pour into their performances . . . and because of their characters, it pays off.

**My Baby's Gone** lifts the tempo a little and could easily become the main attraction of this record. The couple have already "sold" it on television and stage. There should be many customers waiting to collect it.

**BILLY VAUGHN**

Red Wing; Blue Tomorrow (London HLD 9380)\*\*\*\*

**A** POWERFUL orchestral release by Vaughn. **Red Wing** uses thumping rhythm and flying strings on a slow beat arrangement. The sound throughout is crisp and crowd-pulling. Billy merges his famous sax-sound with the rest in a skillful way.

Vocal chorus echoes the title phrase of the gliding **Blue Tomorrow**. Soft-rippling offering with the saxes and guitars doing most of the instrumental work above a constant liquid piano.

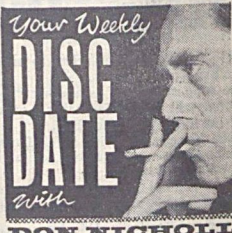
**KEN COLYER'S JAZZMEN**

The Happy Wanderer; Maryland My Maryland (Columbia DB 4676)\*\*\*\*

**I**N the L a n d o w n e jazz series, Columbia issues **Ken Colyer's** tradmen jazzing a revival of the Continental hit **The Happy Wanderer**. Tune takes well to this kind of arrangement and should sell happily all over again. **Colyer's** arrangement of **Maryland**, **My Maryland** doesn't sound quite so successful to me; instrumentation is often confusing and weak.

**THE CLEBANOFF STRINGS**  
Lucy's Theme From "Parrish"; Theme From "By Love Possessed" (Mercury AMT 1153)\*\*\*

**T**WO screen themes played by the lush aggregation of the Clebanoff Strings. **Lucy's Theme** is a warm, lilting production relishing the velvety treatment of strings above rhythm and organ.



Don Nicholl

Elmer Bernstein's theme from **By Love Possessed** is more in the dramatic concerto idiom so loved by the sound-track men. The orchestra sweep it along in the manner born.

**THE FIREBALLS**

Quite A Party; Gunshot (Pye International N 25092)\*\*\*\*

**A**N instrumental group with the emphasis on guitars. **Quite A Party** is not so rousing as the title implies, but it's a good middle bender with a sharp twangy nose and thumping drum work.

**Gunshot** falls into pretty much the same groove. A steady instrumental offering with guitars sounding off early.

**THE CLETONES**

Heart And Soul; How Do You Feel (Columbia DB 4678)\*\*\*\*

**M**ALE vocal group chanting after recent American fashions as the Cletones warp **Heart And Soul**. Rather grating lead voice by boy, as others fill in bass material and girls whoop.

**How Do You Feel**, beats a similar path with plenty of guitar stumming. Monotonous.

**HERR LENNIE HASTINGS**

Auf Wiedersehen My Dear; One, Two, Drink Up (Columbia DB 4675)\*\*\*\*

**G**ERMANIC novelty record with **Herr Lennie Hastings** burlesquing like a trad jazz Danny Kaye. Private gas like **Humph Lyttelton** and **Acker Bilk**, being worked into the lyrics, may raise an extra grin among the fans.

Apart from the fun—it's all good tuneful stuff with the "musical degra-

## NEW TO YOU

I don't even attempt to copy Presley—I couldn't

**BOBBY ANGELO**  
'Baby Sittin'!

**S**ONG-WRITER Mike Hawker walked into a public house at Kingston, Surrey, and discovered **Bobby Vincent** and **The Shadows**. They won an HMV recording contract, changed their name to "Bobby Angelo and The Tuxedos" and cut their first disc, "Baby Sittin'" and "Skiiny Lizzie." The top side was recently on "Juke Box Jury" with a cute gimmick of filmed baby studies.

Singer **Bobby Angelo**—real name **Bobby Hemmings**—is an apprentice toolmaker and lives in Walton-on-Thames. He is nineteen and takes his stage name from the reference to Michelangelo in the lyrics of "Portrait Of My Love." A Presley fan, he was inspired by the rock king's methods, but he says: "I don't attempt to copy him, I don't think I could."

The Tuxedos are—Peter Cresswell, lead guitar (17), John Kent, rhythm guitar (20), Jack Fry, bass guitar (26) and Tony O'Loake, drummer (17). The group, with **Bobby Angelo**, started playing in youth clubs in the

Kingston area and later worked at Wimbledon Palais during the band breaks, and then at the Swan.

Now they are waiting to see how their first record makes out. "I don't intend to give up my job yet," says Bobby. "If HMV ask us to cut another disc then I might think about it."

Meanwhile, **Bobby Angelo** and the Tuxedos can still be seen at the Swan in Kingston, and they are currently giving charity performances, to help raise money for the youth clubs that gave them their start.

**Dances, acts and now sings**

**BARBARA EVANS**  
'Charlie Wasn't There'

**N**EW to the British turntable is singer **Barbara Evans**—a Mercury recording songstress who

can dance and act. Now released in this country on Mercury is "Charlie Wasn't There," coupled with "Nothing You Can Do."

**Barbara** comes from New York and has, at twenty-two, amassed a considerable number of night club credits as an outstanding singer in such places as Las Vegas and Boston. She appeared as a musical comedy star in an off-Broadway hit, "Misguided Tour."

Her recording in the States of "Souvenirs" showed in the charts for many weeks and resulted in her being awarded the title of "Most Promising Vocalist of 1959" by Cashbox.

One critic wrote of her—"Barbara Evans is truly a mighty mite, loaded with verve and energy, belting out song after song like a pint-sized Ethel Merman, and varying her explosiveness with a sentimental ballad now and then."

Peter Hammond

**BABY I DON'T CARE**  
(You're So Square)  
**Buddy Holly's Latest**  
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THE MOST COMPREHENSIVE GUIDE PUBLISHED FOR THE POP FAN

ation" (as the label calls it) being by Aleksaum Welchbach. And, if you can't work that one out—the disc is not for you!

**NEIL SCOTT**  
**Bobby: I Haven't Found It With Another**  
 (Pye International N 25096)\*\*\*  
**MERICAN** version of the clinical sob story. Neil Scott sang it for the Portrait label, and from there Pye International bring it to our counters. Vocal is average and no better than any home made efforts.  
 Young Mr. Scott sings rather sadly for the flip, too—**Haven't Found It With Another**. Steady, little beat ballad with girls chorusing behind the boy.

**JOE BROWN**  
**Goodluck And Goodbye; I'm Henry The Eighth I Am**  
 (Piccadilly N 35005) \*\*  
**JOE BROWN** still seems to be trying to find his right place in the disc world. Here again he strolls through a plonkety-plonk Cockney romancer—**Goodluck And Goodbye**. Bunker noise for the accompaniment while Joe plods along in a way that makes me never quite certain just how much his tongue is in check.  
 On the other side he revives the famous old Music Hall song **I'm Henry The Eighth I Am**. He chants it Cockney fashion to a rapping beat instrumental accompaniment. Studio noise is muffling and doesn't really assist.

ALONG THE ALLEY ANOTHER HIT FOR HELEN

**"YOU DONT KNOW"** is the title of the top side of Helen Shapiro's second disc for Columbia. Yet everybody's insisting that they know this will be a hit.  
 The song was penned by A and R man, John Schroeder, and Mike Hawker, who also wrote Helen's debut success, "Please Don't Treat Me Like a Child." Publishers of both are Lorna Music.

Alan Paramor and Tony Saxon, of the Lorna outfit, are lining up a heavy plugg schedule for "You Don't Know." Disc jockeys, producers and all the others who matter in getting new records aired, are volubly enthusiastic about it, and, having heard it, I think it's a safe bet that you—the disc fanciesing public—will like it even more than its predecessor.

**SCHOOLGIRL** Helen will shortly be breaking up for her summer holidays. This will enable her, with Ministry of Education permission, to undertake some singing dates to boost the disc. If she maintains her present vocal form and avoids being bowled over by so much early success, there's no reason at all why Helen should not become one of the greatest girl singers in the history of British pop music.

While I was in the Lorna offices, a large pair of dark glasses came in with John Schroeder himself behind them. He gave some interesting details of his way of writing his songs.

"I'm always going around singing to myself, and ideas for tunes come at any time and any place. I've got a battery-run tape recorder in my car, and if something occurs to me while travelling, I stop and get it on tape in my horrible singing voice. Then I rush to the piano as soon as I get to the office or home, and start working out the chords."

Mike Hawker, looks after the lyrics, and their partnership in

**THE SAINTS JAZZ BAND**  
**Five Foot Two, Eyes Of Blue; Sweet William**  
 (Parlophone R 4798)\*\*\*  
**CHARLESTON** tempo for **Five Foot Two, Eyes Of Blue**, which the Saints Jazz Band revives exuberantly. Catchy and boop-de-boop with some useful clarinet and trombone work showing through.  
 The Crompton/Jones number, **Sweet William**, is an interesting excursion with the clarinet getting the opportunity to follow in "Pettie Fleur's" footsteps—though melody and tempo are by no means copied. I like the sound of this one, and the smart contrast between soloists and rhythm.

**KEN MACKINTOSH**  
**Theme From An Unfilmed Movie; Moonlight Shuffle**  
 (HMV POP 89)\*\*\*

**THEME FROM AN UNFILMED MOVIE** should attract initial attention—and Mackintosh's band performance is solid enough to hold the cars after that. Slow melody, warmly portrayed with sax leading most of the way, and a subdued chorus working in with the orchestral sound.  
 Elgart's **Moonlight Shuffle** is a colourful big band piece. Reminiscent of the early forties here, with Ken's men riding smoothly.

**NADIA CATTOUSE**  
**Run Joe; Bahamian Lullaby**  
 (Parlophone R 4799)\*\*\*

**DAVE LINDUP** accompanies Nadia Cattouse on her new release and provides a colourful West

Indian sound behind **Run Joe**. Nadia sings it expertly and keeps you interested in the story lyrics all the way. This one might easily sleep.  
 The traditional **Bahamian Lullaby** is put over hauntingly with intriguing double-track work. Nadia deserves plenty of attention for this coupling.

**MARION RYAN**  
**A Thousand Blue Bubbles; I Wish You Love**  
 (Columbia DB 4674)\*\*\*

**TWO** Continental tunes Anglicised for Marion's new release, **A Thousand Blue Bubbles** is a cutely melodious item which benefits from Geoff Love's excellent orchestral accompaniment.  
 Geoff gimmicks up the noise to simulate the bubbling of the title idea and wanders into Latin also. Only trouble is that it makes me feel the disc would have been better as simply an orchestral performance. Miss Ryan tries hard but is overshadowed.  
 She comes out better with the ballad **I Wish You Love**. Good, romantic performance.

**TOMMY BRUCE**  
**I'm Gonna Sit Right Down And Write Myself A Letter; Love Honour And Oh Baby**  
 (Columbia DB 4682)\*\*\*

**I'M** Gonna Sit Right Down . . . I has been a hit over and over again, so maybe it's got the magic to bring Tommy Bruce back into the chart reckoning. His vocal is as weird and rusty as ever but this number can take it. Ken Jones gives him a thumping accompaniment which incorporates girl group. Lively.  
 Novelty rocker on the reverse is taut and fairly catchy. **Love Honour And Oh Baby** is a neat phrase. Could sell for Tommy—would certainly sell for a Neil Sedaka.

**THE PLANETS**  
**Jungle Street; The Grasshopper**  
 (HMV POP 895)\*\*\*

**THE** PLANETS instrumental team use bass guitar above tom-tomming drum work for the steady beat offering. **Jungle Street**. Fair material of its kind.  
 The **Grasshopper** trips its way prettily and with a good open noise.

**RICKY VALANCE**  
**Bobby; I Want To Fall In Love**  
 (Columbia DB 4680)\*\*\*

**THE** Ricky Valance version of Bobby comes out complete with anglic girl chorus. Chosen as a Valance subject for obvious follow-up to "Tell Laura," this hospital ballad has at least a happier ending.  
 Jerry Lordan composition, **I Want To Fall In Love**, lifts things up with a brighter mood and Ricky sings it neatly.



\* MARION RYAN . . . her latest release "A Thousand Blue Bubbles" — a cutely melodious item.

NEWS from the street of MUSIC

"Baby, Talk To Me" with the hit disc to choose from the show, written by Charles Strouse and Lee Adams. Tony Bennett has coupled  
 \* \* \*  
**SYD GREEN** and **Mike Redway**, of the Edwin Morris Music office in the Chappell group, are busy with "Birdie" these days. Morris published the score of the Chita Rivera/Peter Marshall/Marty Wilde stage starrer "Bye Bye Birdie."  
 There's a healthy selection of discs to choose from the show, written by Charles Strouse and Lee Adams. Tony Bennett has coupled  
 \* \* \*  
**"Baby, Talk To Me"** with the hit disc to choose from the show, written by Charles Strouse and Lee Adams. Tony Bennett has coupled  
 \* \* \*  
**"Happy Face"** has also been covered by Donald Peers for Columbia, and by Joe Brown in the Pye EP devoted to "Birdie" songs. "Kids," another potential hit, has been recorded by The Kirby Stone Four (Philips); "One Last Kiss" by The Brook Brothers (Pye EP); "Baby, Talk To Me" by Jimmy Justice (Pye EP); "One Boy" by Patil Brook (Pye EP), and "A Lot Of Livin' To Do," by The Viscounts (Pye EP). Strangely, another version of "Livin'" by that excellent group, The Hi-Lo's, hasn't been issued. The British cast album of the show will be coming from Philips.  
 Apart from the "Birdie" ballads, the Morris crew have two likely items in the form of Craig Douglas's "Tine" on Top Rank, and Bobby Darin's London revival of "Nature Boy," written by the original beatnik, eden abhez. N.H.

\*\*\*\*\*

**PE INTERNATIONAL**

**4 MORE FROM THE U.S. CHARTS**

No. 3 IN AMERICA

**"DADDY'S HOME"**  
 SHEP & THE LIMELITES  
 45 RPM 7N 25092

**"QUITE A PARTY"**  
 THE FIREBALLS  
 45 RPM 7N 25092

**"BOBBY"**  
 NEIL SCOTT  
 45 RPM 7N 25096

**"I'LL CLOSE MY EYES"**  
 THE SKYLINERS  
 45 RPM 7N 25091

\*\*\*\*\*

# They couldn't go wrong with Berlin

## Releases for July

**KEY TO ABBREVIATIONS**  
 Cap.—Capitol; Parl.—Parlophone; Merc.—Mercury; Col.—Columbia; Warn.—Warner Brothers; Phil.—Philips; Fon.—Fontana; Eye Gold—Eye Golden Guinea; Lond.—London; Top—Top Rank; RCA Cam.—R.C.A. Camden; Brun.—Brunswick; Cor.—Coral; Dur.—Durium.  
 Rawicz and Landauer—The World's Favourite Piano Music, No. 3 (Philips BBE 12411); Ray Conniff With his Orchestra and Chorus—Blowing Kisses At Broadway (Phil. BBE 12440); Frank Weir and his Orchestra—Hawaiian Honeymoon (Phil. BBE 12455); The Allisons—The Allisons (Font. TFE 17339); Frank Sinatra—Eye Baby! (Font. TFE 17273); Johnny Mathis—I'll Be Seeing You (Font. TFE 17283); Jimmie Driftwood—Tall Tales In Song Vol. 3 (RCA RCK 192); Billy Byrd—I Love A Guitar (Warner Bros. WEP 6029); The Mary Kaye Trio—Jackpot (Warner Bros. WEP 6030); Michael O'Duffy—A Touch Of The Irish (Pye NEP 24143).

**SARAH VAUGHAN**  
 and  
**BILLY EKSTINE**  
*Sing The Best Of Irving Berlin*  
*You're Just In Love; Cheek To Cheek; Remember; I've Got My Love To Keep Me Warm.*  
 (Mercury ZEP 10108)\*\*\*

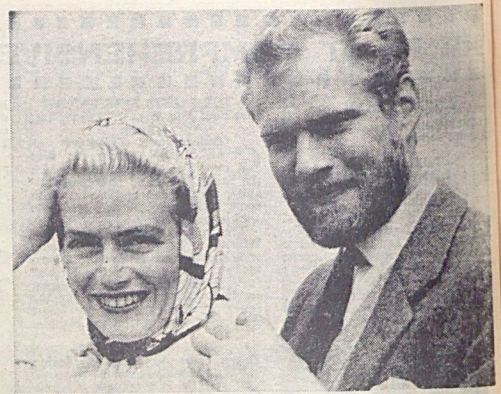
**ARTISTS** would have to be well-nigh hopeless and helpless if they failed to make a reasonable showing when using Irving Berlin songs. Sarah and Billy are neither hopeless nor helpless. They sing like the perennial stalwarts they are, in this quartet of Berlin standards. They make a fine duet, and they are backed solidly by a big band conducted by Hal Mooney.

**MAX JAFFA**  
*Music From The Palm Court, No. 2*  
*Waltzing In The Clouds; Rose Of England; Beautiful Dreamer; The Countess Marizza.*  
 (Columbia SEG 8091)\*\*\*  
**VIOLINIST** Max Jaffa, pianist Reginald Kilbey, with the Palm Court Orchestra, and contralto Jean Grayston (guesting in "Rose"), produce more music in the familiar Palm Court fashion. I have never been on the same

wavelength as this type of music. It always seems to be like genteel "Music While You Work."  
 But Grandma and Grandpa and Aunt Ada will certainly dig it the most. Even I found it easy to sit through.

**NINA AND FREDERIK**  
*Man, Man Is For The Woman Made; Gin And Coconut Water; Billy Boy; It's Been A Long Long Time.*  
 (Columbia SEG 8092)\*\*\*

**TWO** calypsos and two pops from this famous pair of Scandinavian aristocrats. Watching Nina and



Frederik—especially Nina—is an enjoyable pastime in small quantities. It is the same when listening to them on record.  
 The EP is the ideal medium for them. It sustains interest without stretching their limited vocal capacities. They are helped by first-rate backings from Jörn Crauenaard's orchestra.  
 I dislike Europeans imitating West Indian accents badly, as the duo do in the calypsos, and I could have done without the rather precious dialogue towards the end of *Long, Long Time*. Otherwise, a pleasant set.

**NINA AND FREDERIK**  
 ... two calypsos from the famous Scandinavian pair.

**CONWAY TWITTY**  
*The Rock 'n' Roll Story*  
*Blue Suede Shoes; Diana; Treat Me Nice; Shake, Rattle And Roll.*  
 (MGM EP-752)\*\*\*

**A** PRETTY gruesome story, on this showing. Conway Twitty is, presumably, paying tribute to Elvis Presley with the first and third songs, and to Paul Anka and Bill Haley with the second and last. He has borrowed the Jordanaires for the session, and he mimics Elvis own to the last grunt and heavy breath.  
 This part of the rock 'n' roll story

**GEORGE SHEARING**  
*Latin Lace, Part 3*  
*Rondo; To The Ends Of The Earth; The Moon Was Yellow; Wonder Struck.*  
 (Capitol EAP 3-1082)\*\*\*

**A** NOTHER sampler from the LP of the same name, featuring the smooth Shearing quintet, augmented by Latin percussion.  
 George's neat arrangements and performances, utilising some convincing Latin piano phrasing, and the customary high quality of the quintet beat, result in colourfully stimulating listening.

# Pick your pin-up

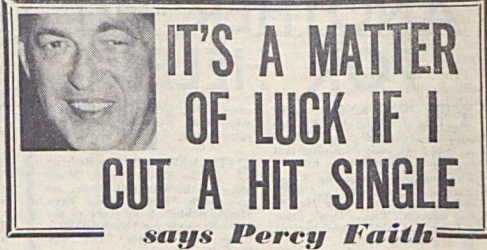


**HERE** is a wonderful chance to build up your own portrait album of some of the world's greatest recording stars. A really beautiful, glossy, 8in. x 6in. photograph from DISC's own star-picture library can be yours on request. And underneath each photograph is an autograph panel for the stars to use when you meet them in person.  
 Look through the list of famous artists printed below and choose your favourite. Print the name or names you choose on the coupon, fill in your own name and address, in block capitals please, and send the coupon—with a postal order for 4s. 6d. for each photo—to: DISC Star Picture Library, 161, Fleet Street, London, E.C.4. All photographs are carefully packed and sent post free.  
 Send off your order today—and watch DISC regularly for names of more top stars to add to your collection.

## ALBUM OF STARS



- |                   |               |                |
|-------------------|---------------|----------------|
| Chris Barber      | Eden Kane     | Dave Sampson   |
| Shirley Bassey    | Kaye Sisters  | Harry Secombe  |
| Eddie Calvert     | Jerry Keller  | Peggy Seegar   |
| Freddy Cannon     | Eartha Kitt   | The Shadows    |
| Tsai Chin         | Lana Sisters  | Anne Shelton   |
| Alma Cogan        | Ewan McColl   | Jo Shelton     |
| Jess Conrad       | The Mudlarks  | Tommy Steele   |
| Dallas Bos        | Donald Peers  | Robb Storme    |
| Lonnie Donegan    | Duffy Power   | Yoko Tami      |
| Craig Douglas     | Mike Preston  | Gene Vincent   |
| Duane Eddy        | Tommy Price   | Bert Weedon    |
| Peter Elliott     | Cliff Richard | Marty Wilde    |
| Adam Faith        | Lita Roza     | Danny Williams |
| Emile Ford        | Marion Ryan   | Mark Wynter    |
| Lance Fortune     | Patti Page    |                |
| Billy Fury        | Joan Regan    |                |
| Wee Willie Harris |               |                |
| Ronnie Hilton     |               |                |
| Les Howard        |               |                |
| Joni James        |               |                |



**IT'S A MATTER OF LUCK IF I CUT A HIT SINGLE**  
 says Percy Faith

**THE** tall, deeply-tanned American whose orchestra has backed singers like Guy Mitchell, Johnny Mathis, Rosemary Clooney, Doris Day and Frankie Laine, looked at me steadily then said, "I think I am lucky if I have a hit record, because I'm not a singles man. My market is in albums, and as rock isn't my kind of music I stick with what I know."  
 It was Percy Faith talking. He is the man who has been a giant on the popular music scene almost from the day he began playing piano for silent movies, when he was only eleven.  
 He joined American Columbia in 1950, and has led some of their biggest stars to the Hit Parade. Yet, with over 30 albums to his credit, Percy Faith has had few solo hits. When he cut "Theme From A Summer Place" last year, he didn't dream that his rocking strings would win over the juke-box addicts.  
 "We were pretty lucky with that one," he said, "but I didn't exploit it because the kids who bought that record could have dropped me with the next. But it gives you faith when you have a hit like that."  
 "Rock? Well, you can't argue with success, and at the moment, rock is what the kids want. In the States, the musical scene hasn't changed at all, rock is still as big as ever. If the music seems a little gentler, it's because the rowdy kind of lyrics have been dropped."  
 Unlike Nelson Riddle, who wants to switch from recording to film scoring, Percy Faith, who is here on holiday, has no such plans.  
 "I wouldn't turn to film music. I want to be remembered for my recordings. I guess film work can be a lot more creative, but I'm sticking with records."  
 "I have stopped working with singers because I want to be on my own and develop my own style. When you're behind a successful singer,

you tend to be overlooked—the singer always gets the credit. Riddle is a good example of that.  
 "When people hear a Sinatra recording, they always think how great the voice is. Few notice the arrangement."  
 As a lot of Percy's work has been on albums with standards, I asked him whether he thinks they are in danger of being overdone.  
 "Sure, the standards are being overdone by everybody," he said, "but people buy the singer not the song. I once did fifteen different arrangements of "Begin The Beguine." It was like being married to a sona. But there will be other arrangements—the standards won't die."  
 And the singer?  
 "Some may last. Johnny Mathis looks like doing so, but I wonder if he'll still be popular when he's 40. Think what happened to Frankie Laine."  
 The chances of his British fans seeing Percy Faith leading an orchestra here are pretty slim, but he would like to do it.  
 "I would welcome a tour here," he said, "but these things take such a long time to fix, and it might be uneconomical. It can also be pretty tiring. Back some, we did a tour with Tony Bennett that took us to 17 cities in 17 days. But I would certainly like to work here with your musicians."

Brian Gibson

**FILL IN TODAY**

Please send me photographs of:—  
 .....  
 .....  
 .....  
 NAME .....  
 ADDRESS .....



# POPULAR AND SUPERB PERFORMANCE

## Miles Davis builds to a 5-star mark

### MILES DAVIS SEXTET

**Freddie Freeloader** (Parts 1 and 2).  
(7 in. Fontana TFE 17338)\*\*\*  
Personnel: Miles Davis (trumpet);  
Julian Cannonball Adderley (alto);  
John Coltrane (tenor); Wynton Kelly  
(piano); Paul Chambers (bass); Jimmy  
Cobb (drums).

IF you don't already possess Miles' marvellous "Kind Of Blue" LP (Fontana TFL 5072)—and the only excuse I'll accept is that of (temporary) financial embarrassment—I thought you might like to know that this outstanding track is now available in two parts on EP.

A simple, superb performance, it builds beautifully. Wynton (whose only appearance on the LP was on this track—Bill Evans did the others), Miles, Trane, Cannon, and Wynton, again solo, in that order. All are of a very high standard, with Cannonball perhaps lacking the inventiveness of the others.

The full five. But you should be ashamed if you haven't bought the LP!

### TINY GRIMES— JEROME RICHARDSON

**Tiny In Swingtime**  
*Annie Laurie's Horns; Frankie And  
Johnny; Down With It; Ain't I  
Misbehavin'; Duen Tootin'*  
(12 in. Prestige/Signet 2002)\*\*\*  
Personnel: Tiny Grimes (guitar);  
Jerome Richardson (baritone, tenor,  
flute); Ray Bryant (piano); Wendell  
Marshall (bass); Art Taylor (drums).

DIFFICULT set to put into a  
A some kind of category. It's not  
"swinging." I wouldn't call it "main-  
stream." It's just a completely un-  
complicated, blues-drenched date. And  
generally most successful and enjoy-  
able.

Grimes, of course, is the "swinging" era  
veteran who later worked with the  
early boppers and Tatum, among



MILES DAVIS... you should try his Freddie Freeloader, Parts 1 and II.

others. He obviously knows one can  
say just as much with a few well-  
chosen notes as with a hundred. A  
really unpretentious blues-player.

For my ears, Richardson and  
Bryant make the outing most pleasurable. Jerome is completely uninhibited  
on all his three instruments, particularly  
the baritone. You know exactly  
what he's going to play before he  
plays it. But his spirit is so contagious,  
that the predictability is completely  
paralyzing.

Bryant is the most inventive soloist  
and Marshall and A.T. give him—and  
the horns—solid support.

### COUNT BASIE ORCHESTRA

**The Count Basic Story (Vol. 1)**  
*Broadway; Down For Double; Lester  
Leaps In; Topsy; Jumpin' At The  
Woodside; Taps Miller; Shorty George;  
Doggin' Around; Avenue G; Live At  
Five; Rock-A-Bye Baby.*

(12 in. Columbia 33 SX 1316)\*\*\*

**The Count Basic Story (Vol. 2)**  
*Swingin' The Blues; Sent For You  
Yesterday (And Here You Come Today);  
Tickle Toe; Blue And Sentimental; Time  
Out; 9:30 Special; Red Bank Boogie;  
Every Tub; Dickie's Dream; Texas  
Shuffle; Out The Window; Boogie  
Woogie (I May Be Wrong).*

(12 in. Columbia 33 SX 1317)\*\*\*

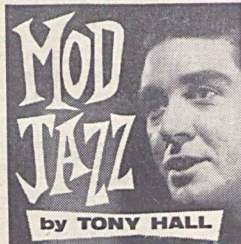
PERSONNEL: Count Basie (piano);  
Marshall Royal, Frank West, Billy  
Mitchell, Frank Foster or Seldon Powell,  
Charlie Fowlkes (trumpets); Sonny Cohen,  
Smookey Young, Thad Jones or Jimmy  
Nottingham, Gus Newman (trumpets); Al  
Grey, Henry Coker, Benny Powell  
(trombones); Freddie Green (guitar);  
Eddie Jones (bass); Sonny Payne or Gus  
Johnson (drums); J. Williams (vocals).

BOY, some of these are going to  
make a few of us refuse to have  
a calendar around the house! All the  
old Basie tunes have been re-recorded  
to celebrate Count's 25 years as a  
bandleader.

But it is always dangerous to try  
and recapture past successes. Often  
one is courting disaster. And, frankly,  
after listening to this lot, I'm going to  
sort out my old 78s!

Frank Foster took down all the  
arrangements fairly faithfully from  
the old 78s. He did a pretty good  
job. The band performs them all with  
polish and precision. So much more  
than the band of the 40s. But thereby  
hangs one of the snags. Because  
almost all that original swinging spirit  
has gone as a result.

And the biggest blow of all... no  
Lester Young. His original tenor spots  
are split between Mitchell and Foster.  
With the exception of occasional  
flashes of inspired playing (Foster on  
Woodside, for instance), neither rises  
to the occasion.



by TONY HALL

# One a millionaire could buy this lot

OFTEN modern jazz disc-collectors have told me how much they envy  
me. Well, I think they have TOO much to choose from. "But  
it's not a question of WHAT to buy... but what NOT to buy! I can  
tell you that a jazz fan with my particular taste would have to be almost  
in the millionaire class to buy every disc he fancied.

Take America's June releases, for  
example. I counted a minimum of FIFTY  
jazz LPs! Including eighteen on the  
Riverside label alone!

The complete list lines up like this:  
Atlantic (1); Blue Note (6); Carlton  
(2); Columbia (4); Contemporary (1);  
Epic (1); Good Time Jazz (1);  
Jazzland (5); Mercury (1); Prestige  
(6); Riverside (18); Savoy (3); and  
Verve (1) = 50.

Plus, I might add, a Bill Henderson  
solo album on Vee Jay. And three  
Ella Fitzgeralds and a Paul Smith on  
Verve. So you can count a grand  
total of 55!

Let's have a closer look at the list,  
label by label...

ATLANTIC: a John Lewis  
work called "Original Sin";

BLUE NOTE: albums by  
pianist Duke Jordan (with Dizzy  
Reece), trumpeter Freddie Hubbard,  
new guitarist Grant Green, Jackie  
McLean (a brilliant set, with two  
different personnels, called "Jackie's  
Bag"), pianist Kenny Drew (with  
Hubbard and Hank Mobley) and  
organist "Baby Face" Willet. All six  
are a "must" for me.

CARLTON: two real collector's  
items in the new Charlie Parker  
Records series featuring Parker him-  
self and Lester Young. Both were  
taped on home recorders and the Bird  
set includes "Star Eyes," "Laura,"  
"This Time The Dream's On Me" and  
"Sly Mongoose."

COLUMBIA: the Duke Elling-  
ton set (already issued here) called  
"Like Tweet" by guitarist Joe Puma  
and the Art Baron All-Stars.  
CONTEMPORARY: Shelly  
Manne and his Men play the drum-  
mer's original sound track score from  
the forthcoming film. "The Proper  
Time" by Jazz Ain't Nothin' But  
Soul" by Singer Norman Mapp.

EPIC: "Jazz Ain't Nothin' But  
Soul" by Singer Norman Mapp.

FRIDAY—7.0 Non-Stop  
Pops; 7.45 Count Francis  
Sings; 8.0 Honey Hit Parade;  
8.15 Disc Date; 8.30 Friday's  
Requests; 9.0 Juice Box  
Presenting; 10.0 Teen and  
Twenty; 10.15 Disc; 10.30  
Pete Murray's Club Show;  
11.0 Request a Golden Guest;  
11.15 Hits For Six; 12.0  
Midnight On Luxembourg.

THURSDAY—7.0 Non-Stop  
Pops; 7.45 This Week's Top  
Discs; 8.15 Honey Hit Parade;  
8.30 Thursday's Requests; 8.45  
Fanfare; 9.0 The David Jacobs  
Show; 9.30 This Is Their Last  
Matt Monro; 9.45 Cliff  
Richard; 10.0 It's Record  
Time; 10.45 Thursday Special;  
11.0 Rising Stars; 12.0 Mid-  
night On Luxembourg.

WEDNESDAY—7.0 Non-Stop  
Pops; 7.45 New Songs  
For Old; 8.0 Honey Hit  
Parade; 8.15 In The Groove;  
8.30 Wednesday's Requests; 9.0  
Internationalities; 9.30 Stop  
Pressings; 10.0 Teen and  
Twenty; 10.15 Disc; 10.30  
Pete Murray's Club Show;  
11.0 Request a Golden Guest;  
11.15 Hits For Six; 12.0  
Midnight On Luxembourg.

FRIDAY—7.0 Non-Stop  
Pops; 7.45 Count Francis  
Sings; 8.0 Honey Hit Parade;  
8.15 Disc Date; 8.30 Friday's  
Requests; 9.0 Juice Box  
Presenting; 10.0 Teen and  
Twenty; 10.15 Disc; 10.30  
Pete Murray's Club Show;  
11.0 Request a Golden Guest;  
11.15 Hits For Six; 12.0  
Midnight On Luxembourg.

SATURDAY—7.0 Non-Stop  
Pops; 7.45 Saturday Jazz Top  
Discs; 8.15 Honey Hit Parade;  
8.30 Saturday's Requests; 9.30  
Eddie Gorme and Steve  
Lacey; 10.15 Disc; 10.30  
Pete Murray's Club Show;  
11.0 Request a Golden Guest;  
11.15 Hits For Six; 12.0 Mid-  
night On Luxembourg.

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Advertisements must be prepaid.

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CONNIE STEVENS Fan Club—  
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BRITAINS' new club card invites  
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Friends, home and abroad.—S.a.e.,  
"Manor Hill," Sutton-in-Craven, Keighley,  
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Stamped envelope for details.—  
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to disc services—mono and stereo—  
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S.a.e. brings details.—Tenage Club,  
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Biggswade, Beds.

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Street, W.1. REGEN 3030.



SHELLEY MANN... he and his Men play the original sound track score of the film "The Proper Time"

## Radio Luxembourg

Pick of the Programmes  
Week beginning July 9

SUNDAY—7.0 Juice Box;  
8.15 Favourites Old and New;  
8.30 Pop Stars; 9.45 Pete  
Murray; 9.0 Top Times Of  
Our Time; 9.30 Time For A  
Song; 10.0 Surfador; 10.0  
Sunday's Requests; 10.15  
Magic of Sinatra; 11.0 Top  
Twenty; 12.0 Top Of The  
Show.

MONDAY—7.0 Non-Stop  
Pops; 7.45 Latin-American  
Time; 8.0 Marilyn Special;  
9.0 Honey Hit Parade; 9.45  
Monday Spin; 10.0 Top Pops;

10.30 Hit Parade; 11.0 Spin  
With The Stars; 11.15 Your  
Record Date.

TUESDAY—7.0 Non-Stop  
Pops; 8.0 The Evis Presley  
Show; 8.15 Honey Hit Parade;  
8.30 Tuesday's Requests; 9.0  
Ronnie Carroll; 9.15 Spin  
Around; 9.30 Young Man  
Fancy; 10.0 A Record Crop;  
10.30 The Evis Presley  
Show; 11.0 Playalong Player;  
12.0 Midnight on Luxem-  
bourg.

WEDNESDAY—7.0 Non-Stop  
Pops; 7.45 This Week's Top  
Discs; 8.15 Honey Hit Parade;  
8.30 Thursday's Requests; 8.45  
Fanfare; 9.0 The David Jacobs  
Show; 9.30 This Is Their Last  
Matt Monro; 9.45 Cliff  
Richard; 10.0 It's Record  
Time; 10.45 Thursday Special;  
11.0 Rising Stars; 12.0 Mid-  
night On Luxembourg.

# Who Where When

Week beginning  
Sunday, July 9

- BARNSTAPLE**  
Queen's Hall: Dixie Pride (Thurs.).  
**BERKHAMSTED**  
(King's Arms: Humphrey Lyttelton (Tues.).
- BLACKPOOL**  
North Pier: Michael Holliday, The Allisons (Season), Winter Gardens; Lonnie Donegan, Dallas Boys, Miki and Griff (Season), Opera House; Shirley Bassey (Season), Hippodrome; David Whitfield (Rose, Marie, Season), North Pier; Matt Monro (Sun), Queens; Gene Vincent, Brook Brothers, Peter Elliott, Paul Hanford (Sun.).
- BLETCHLEY**  
Wilson Hall: Mandy Sashine (Mon.).
- BOURNEMOUTH**  
Pavilion: Alma Cogan (Season), Winter Gardens; Berkeley Sisters (Season), Pavilion; King Brothers (Sun.).
- BRIDLINGTON**  
Grand Pavilion: The Avozes (Season).
- BRIGHTON**  
Hippodrome: Russ Conway, Brook Brothers (Season), Esso: Adam Faith Show (Wk.).
- BRISTOL**  
Hippodrome: Gene Vincent, Kenny Baker, Cherry Wainwright.
- COLCHESTER**  
Corn Exchange: Joe Brown (Fri.).
- GLASGOW**  
Empire: Andy Stewart (Season).
- GREAT YARMOUTH**  
Aquarium: Emile Ford and The Checkmates, Jimmy Lloyd (Season), Wellington Pier; Eric Forsyth, Gary Miller (Season), Windmill Theatre; Tommy Steele (Season), Wellington Pier; Temperance Seven (Sun.).
- GRIMSBY**  
Gaiety Ballroom: Billy Fury (Fri.).
- HARLOW**  
Embers Ballroom: Johnny Kidd and The Pirates (Sat.).
- HITCHIN**  
Hermitage Hall: Terry Dene (Wed.).
- HULL**  
Kevin Ballroom: Danny Rivers (Sat.).
- ILFORD**  
Room at the Top: Mel Torme (Season).
- JERSEY**  
Swanport Hotel: Frank Field (Season), Water Splash; Malcolm Vaughan (Season).
- LONDON**  
Pigalle: Eric Gorme and Steve Lawrence (Season), Talk of the Town; Johnnie Roy (Season), London Palladium; Harry Secombe, Roy Castle, Neilson Ryan, Eddie Calvert, King Brothers (Season), Adelphi; Van Johnson, Patricia Lambert ("Music Makers"), Her Majesty's, Celia Rivera, Marty Wilde (Bee, Bee, Birdie "W"), Hammerstein Ballroom (Season), Palace; Jean Bayless, Roger Dunn ("Sound of Music"), Festival New Victoria; Johnny Mathis (Fri.), Horsley Town Hall; Owen Bryce (Sat.), New Victoria; Johnny Mathis (Fri.), Gaumont, Hammerstein; Johnny Mathis (Sat.), Abbey, Laling; Michael Cox, Danny Rivers, The Echoes (Fri.).
- MANCHESTER**  
Southern Sporting and Palace Theatre Club: The Viscounts (Wk.).
- MORECAMBE**  
Winter Gardens: The Shadows (Sun.).
- NOTTINGHAM**  
Theatre Royal: Tony Newley ("Stop the World," Wk.).
- PRESTAYN**  
Lido: Billy Fury (Sat.).
- PURLEY**  
Orchid Ballroom: Flec-Rekkers (Wed.).
- READING**  
Maistic: Flec-Rekkers, Keith Kelly (Mon.).
- ROMFORD**  
Wickham Hall: Joe Brown (Sat.).
- SOUTH**  
Park Ballroom: Flec-Rekkers (Fri.).
- SOUTHSEA**  
South Parade Pier: Max Bygraves (Wk.).
- TORQUAY**  
Pavilion: Kaye Sisters (Season), Princess Theatre: Jean Regain, Edmund Heckford (Season), Princess; Paul Hanford (Sun.).
- WALTHAM CROSS**  
Imperial Ballroom: Flec-Rekkers (Tues.).
- WEST WICKHAM**  
Justin Hall: Owen Bryce (Fri.).
- WEYMOUTH**  
Alexandra Gardens: Ruby Murray, Peter Brown (Season), Princess; Pearl Carr and Teddy Johnson (Season).

# Jack Dupree ready is Champion!

THERE'S ALWAYS SOMETHING GOING ON

## CHAMPION JACK DUPREE

Natural And Soulful Blues  
Seafood Blues; Death Of Big Bill  
Bronzy; Don't Leave Me This Way;  
Rampart Street Special; How Long  
Blues; Bad Life; Mother In Law Blues;  
Slow Drag; Dennis Rag; Bad Luck  
Bound To Change.

(London LZK-K 15217)\*\*\*\*\*  
WHAT a superb entertainer! What a superb vocalist! And what a superb pianist! In this Champion Jack Dupree. The really sad Death Of Big Bill Bronzy, serves to remind me that these two are my favourite blues singers. I'm not saying they're the best in the history of jazz, but they certainly are my favourites. Dupree's diction is so clear, perfect in fact.

His trick of holding back the catch line until the last possible moment, keeps you on edge through the whole of every track. His asides are even better than Fats Waller's, and that's saying something.

I liked his previous LP, but this one is certainly better. The drug theme of the last release has been replaced by a collection of happy blues, sad blues and witty blues.

In the last category, the Mother In Law Blues is first class, and one can forgive the pinching of some of the cracks from certain American comedians. Though the tracks are long, at no time does one feel bored. There's always something going on; that rolling piano, those spoken comments, the terrific effect of loud driving passages suddenly giving way to the quietest of delicate phrasing.

All tracks, except Lerov Carr's How Long Blues, and Alexis Korner's Bad Luck Bound To Change, are by Jack Dupree himself.

What more could one want?

## DIANGO REINHARDT

Oh, Lady Be Good; Dinah; I Saw Stars; Swanee River; (Orion EP 7045)\*\*\*\*\*

THESE were the first recordings of the Quintet du Hot Club de France. They were made as long ago as the middle thirties. At the time, they aroused a lot of local interest. Here was a group of musicians, playing in the jazz idiom, yet using unorthodox instrumentation, and most definitely showing French and gypsy influences.

It says an enormous amount for the genius of Django Reinhardt that he stayed at the top, in spite of being a "foreigner", of a severe physical handicap and especially in view of his stylistic influences, in truth far removed from the Blues of the Negro, the marching music of New Orleans or the Dixie of the Northerners.

These are not the best of Reinhardt.



## DIANGO REINHARDT

... he had the genius necessary to stay at the top

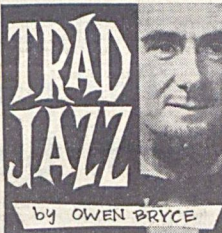
## Releases for July

### LPs.

Matty Matlock and the Paducah Patrol—The Dixieland Story, Vol. 2 (Warner Bros. WM 4041); The Slide Hampton Octet—Sister Salvation (London LZK 15225); Bessie Griffin and the Gospel Pearls—Portraits in Bronze (London LZK 15224); A Team of Hot Gospel Singers—Revival (Audio Fidelity AFLP 1921); Louis Armstrong and the Dukes of Dixieland—Louis And The Dukes (Audio, Fld. AFLP 1924); Josh White—Josh At Midway (Elektra EKL 102); Louis McCarty—Blood, Boogie And Bones (Elektra EKL 1089); Humphrey Lyttelton—Humphrey Returns To The Conway (Columbia 33 SX 1329); Benny Goodman and his Orchestra—The Sound of Music (MGM-C-858); Mahalia Jackson (Philips BB 17474).

### EPs.

Mahalia Jackson—The Holy City (Philips BBE 12446);



BY OWEN BRYCE

One would hardly expect them to be, considering they're his first and considering the developments he showed during the next twenty years.

On the other hand, they do show the Quintet at its best. Though Django himself may have moved on, both technically and stylistically, the Quintet was certainly at its best with Grappelly, Roger Chapput, Louis Voia and brother Joseph Reinhardt.

These are not the best of Reinhardt.

## LORD MONTAGU

LORD MONTAGU, whose Jazz Festival at Beaulieu is to be held at the end of this month, will be among the distinguished visitors to the Earlswood Summer Festival of Jazz which takes place this weekend at Fulford Hall, near Birmingham.

An added attraction will be the Original Downtown Syncopators, a band from Crawley, Sussex, who have recently turned professional, and who base their style on the Original Dixieland Jazz Band. In their repertoire are original compositions written for the band by ex-ODJB leader Nick La Rocca.

It is not by deliberate intent that London bands and Clubs are mentioned in these columns at the expense of Northern, Midland, or West of England ones. Most of my clubbing is done in town after a hand session. Most of my coffee is drunk around a well-known hostelry in the heart of Soho.

So it was with added pleasure that I received a phone call this week from Glasgow friend Cliff Stanton, and a

BENNY GOODMAN  
The Kingdom Of Swing, Vol. 1  
Nobody's Sweetheart; It's The Dreamer  
In Me; Get Rhythm In Your Feet;  
Sendin'.

(RCA Records RCX 1064)\*\*\*  
The Kingdom Of Swing, Vol. 2  
Dear Old Southland; He Ain't Got  
Rhythm; Japanese Sandman; Vibra-  
phone Blues.

(RCA Records RCX 1065)\*\*\*  
YET more Goodman records from the classic period of 1935/1938. Unfortunately, there's too much bad to compensate for the good.

The trio recordings of Nobody's Sweetheart and Vibraphone Blues, are excellent small-band jazz chamber music. The big band efforts on Japanese Sandman and Dear Old Southland are good. The vocal items, Get Rhythm In Your Feet and It's The Dreamer In Me, are not so hot. There is also a Jimmy Rushing side, He Ain't Got Rhythm, which is interesting if not a world beater.

When you're issuing records as fast as you can, and when you've already put the best on the market, it follows that the remainder are going to be bad. There is no good reason for re-issuing semi-commercial Goodman's of the period.

The best thing could be the Hampton vocal on Vibraphone Blues, He's Joe Turner, yet attractively put over the quaintish words. You'll find odd spots of wonderful piano by Jess Stacy, a guy that's been grossly neglected in years.

His playing with Goodman during the whole of this period was nothing short of marvellous. Wilson's sojourn with the trio and the quartet, tended to overshadow the fact that Stacy was one of the world's finest band pianists.

## TURK MURPHY'S SAN FRANCISCO JAZZ

New Orleans Stomp; Chimes Blues; When My Sugar Walks Down The Street; All The Wrogs You've Done Me; Grandpa's Spells; Trouble In Mind; Chimes Blues; Papa Dip; Stratin' With Some Barbecue; 1919 Rag; Curse Of An Aching Heart; Irish Black Bottom; Trombone Rag; Darlestown Strutters' Ball; Ragtime Dance; Waiting For The Robert E. Lee. (Vogue LAG 12272)\*\*\*

## TURK MURPHY'S SAN FRANCISCO JAZZ VOL. 2

Down By The River; By And By; I've You've Gone; Storyville Blues; A Closer Walk With Thee; Ory's Creole Trombone; St. James Infirmary; Canal Street Blues; Minstrel Of Annie Street.

## ROUND-UP News and comment

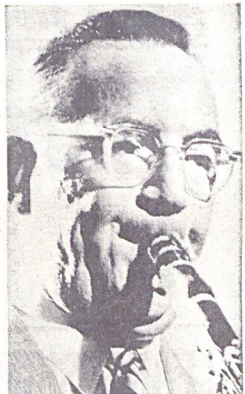
leaflet from another old colleague, Bill Kinnel.

Bill Kinnel runs the Famous Nottingham Jazz Club at the Dancing Slipper Ballroom, West Bridgford. It is one of the longest running Clubs in Britain and features top bands every Saturday night, and local and second-line bands on Wednesdays.

July attractions include Cyril Preston's Excelsior Jazz Band on July 8, Mick Mulligan (15), Terry Lightfoot (22), and Ken Sims (29).

Wednesday sessions feature the Trevor Jones Jazzmen, whose leader is about to join the new Doug Richardson Band. They will be augmented by The Original Downtown Syncopators on July 19.

Bill helped the Webb band years ago. In partnership with James Asman, he recorded the first private label records in this country, pioneered a Jazz magazine, and



BENNY GOODMAN  
... too much bad to compensate for the good.

Cokewalking Blues (From Home); Little John's Rag; Oh, Daddy; Wolverine; Blues; Hot Time In The Old Town; By City; Mesa Round.

(Vogue LAG 12273)\*\*\*

ON the West Coast of America, San Francisco way, there is a fantastic Turk Murphy cult. It follows much the pattern of our own George Lewis cult, with the one important exception that at least George plays New Orleans Jazz, whereas Turk Murphy at his very best can only be playing a weak revivalist conception of it.

How weak and how revivalist can be ascertained by listening to this selection of thirty-two Murphy favourites.

Turk Murphy first came into prominence when he played the trombone parts in the band led by Lu Walters in the early forties. He most certainly had a hand in the development of the band, for he had worked hard at the musical theory, arranging, counterpoint and harmony.

Incidentally, it was Turk that arranged Louis Armstrong's "Mack The Knife," perhaps his finest contribution to jazz. When Walters quit the scene, Turk carried on with the same style of band.

The band is very very white, with a light bouncing tuba, the banjo, a stilled trumpet lead, some gully funk inspired but unimaginative trombone and what I can only describe as weak clarinet by Bob Helm.

His choice of tunes is a happy one ranging from jazz standbys such as Barbecue, Chimes Blues, New Orleans Stomps, to Murphy originals, inevitably in the ragtime idiom.

Turk sings quite a few numbers, badly. He is no vocalist, although adhering strictly to the code that makes every band-leader a singer. His version of After You've Gone, drew the marginal note "lousy" from me. So, do the clarinet break in New Orleans Stomp. Bob Seabey, Lu Walters' partner in the original band, plays closely to the Bunk tradition in most numbers, particularly When My Sugar Comes Down The Street.

## LORD MONTAGU BE THERE

arranged some of the first Concerts after the end of the London area.

Cliff Stanton phoned from Scotland to give me an advance news of two Beltona records which he helped to produce. They are by the Vernon Jazz Band. One features a vocal by a discovery of mine, Lynn Trent, who sang with me on and off, for three or four years.

Titles are: "Over The Waves"/ "Black Mountain Blues" and "Have I Told You Lately That I Love You"/ "Young Woman's Blues." Lynn sings the last one.

A quick listen reveals the band as very much in the Barber tradition, though more polished than most. Lynn, an excellent singer in the more stumpy numbers, sings the Blues with too many British inflections to compare favourably with the real thing.

The Mac Duncan band, who have been working extremely hard since their return from Germany in May, make a four-day tour in Scotland, July 19-22. The band members include Aberdeen, Elgin, Mintlaw, and Huntly.

After two discs that missed . . .

# Third time lucky for Emile Ford?

**FANS SIGN A PETITION FOR THE RETURN OF 'WHAM!'**

**PROOF** that all of Britain's teenagers are not quite so mad all the time as some people make out has been provided by a bunch of fans of the old ABC TV series "Wham!" a brain-child of DISC columnist Jack Good.

At the same time it underlines the dearth of teenage entertainment on British TV. A petition bearing the names of 6,000 teenagers complaining about the lack of teenage entertainment on television gave 18-year-old Thelma Wagstaff, of Denton, Manchester, the idea of arranging a party and inviting favourite teenage singers to it to meet the fans who cannot see them on TV.

## Enthusiastic

The party took place recently at Denton Conservative Club. Coach loads of "Wham!" fans arrived from all over Britain to live to the music of a local rock group called The Dons and gave an enthusiastic reception to guests Danny Rivers and Michael Cox, although they were disappointed by the fact that Billy Fury was unable to make it at the last minute.

The show raised a total of £41, and was so successful that Thelma Wagstaff intends to organise another soon. The money was sent by Thelma to Jack Good with the request that it was forwarded to the Oxford Committee for Family Relief, which has been done.

## Congratulations

DISC joins Jack Good in congratulating Thelma and her friends on this happy combination of their personal pleasure and entertainment with consideration for other people not so fortunate as themselves. We also think that Danny Rivers, Michael Cox and any other artists connected with such ventures deserve a great deal of praise and credit.

We hope teenagers elsewhere will follow Thelma's excellent example and help other people while enjoying themselves instead of rocking overseas and creating bad impressions in other countries.

From September 5th  
**YOU'VE NEVER HEARD IT SO GOOD!**

Is Emile Ford's disc popularity on the wane? His last two records certainly did not set the disc business on fire, and it has been months since he had a really big seller on the market. On July 12 a new Ford single will be released, and it is a revival of the oldie "After You've Gone," and on it are pinned Emile's hopes of a big breakthrough.

Maybe one of the reasons for Emile's inconsistency with record sales is the fact that he does not like to cash in on a success pattern.

"I'm always experimenting with different material," he told me. "If I did have a success formula, I still wouldn't use it. I don't want to record the same kind of songs. After a while, the public expects the same style from you all the time. You become labelled and this is the last thing I want."

## Quite happy

Has Emile been happy with his recent recordings? "Yes, I've been quite happy with them," he explained. "But on my last session, 'Half Of My Heart,' the whole thing was so rushed, and I hate this. There wasn't time to develop anything. I'm afraid I like plenty of time when recording."

"After You've Gone" was recorded last year.

"We decided to hold it back," explained Emile, "because at that parti-

**By Ken Johns**

cular time, so many oldies were being revived, I think we've done a wise thing. I hope so."

Emile is currently enjoying a season at the Royal Aquarium, Great Yarmouth.

How does he like long seasons? "I must say I like them very much," he explained. "A long season enables an artist to settle down. The audience here have reacted very well to all my numbers. I think we've got a fast moving show, it seems to be going very well. I wanted to include in my act a dance number, but because of time, I had to cut it. Dancing comes naturally to me. I've never had lessons."

His Great Yarmouth audience have also been surprised by Emile's talent for playing the drums and saxophone. "I think it's important for anyone leading a group to be able to play and understand all the instruments used in



his group. I think I can play most of the instruments we use."

Has Emile ever thought of going it alone without his accompanying group?

"I haven't yet given it a lot of serious thought. But one day I think I might like to go it alone."

After his summer season—what follows?

"At the moment there are loads of

**EMILE FORD . . . Happy with his last two discs, but they didn't make the charts. (DISC Pic)**

things in the offering," he explained. "But I can't discuss them right now." "What about pantomime?" "No, that is definitely out. Not my cup of tea."

# Joe Brown: The predictions didn't work out, but he's not worried

SHOW business predictions are often the hardest thing for an artist to live up to. Take, for example, the case of Joe Brown, the Cockney comedian-singer, whose infectious grin and spontaneous sense of humour were going to make him a close rival to Tommy Steele.

That was what the experts said of Joe about a year ago. Since then he has made a film—still awaiting release—cut several discs and has been kept busy. But what happened to the predictions?

"Don't ask me, mate," said Joe, when we met. "But I'm far from being washed up, if that's what you mean." That wasn't what I meant, but Joe added:

"Maybe a lot of things haven't worked out as people thought they would, but financially I'm doing well and working steadily all the time. I'm in the Sid James television Specta-

cular next week and I'm doing one-night stands around the country. There's also talk of a television series for me later this year."

Joe doesn't regret entering show business. "It's a great life," he said. "And I take my work seriously. Sometimes I'm a bit too serious, I think. I can't go off with the lads to coffee bars after a show. I like being on my own and in a few days' time I'm off to my uncle's farm."

"You should see me down there, with muddy boots, and guns and rabbits all over the place! But on stage I'm a different person."

"My act is a mixture of comedy and songs, and a bash at the old guitar. Playing to a live audience is great because I feel they're all my mates, otherwise they wouldn't be there watching me. So I try to give them the best I can."

"You can get to know your audiences on stage, and a lot of grown-ups have been coming to see me, as well as the teenagers."

## Four discs

How, I asked, did he feel about his recording career?

Joe was quiet for a moment. Then he said: "Don't forget that I've made only four records and one of those got into the hit parade. The others have gone well. But you can record and record without getting anywhere. There are so many things involved—and a lot of luck in it, too. But I'd like to get a good hit."

Joe's film was a take-off on the career of a rock singer. He laughed when I asked him how he has found filming.

"It was a right old lark," he said. "I thought it would be dead easy, but

**JOE BROWN . . . I take my work seriously. Sometimes I'm a bit too serious.**

I got down to the studio and someone told me to stand on a spot while they drew chalk lines around me.

"Bimey! I was there about three hours like that. Talk about hard work! But it was great fun and I'd like to do more. I sang a couple of good numbers in the film."

While Joe is still under Larry Parnes' management, the film and television side of his career is being handled by John Kennedy, who told me:

"I'm negotiating a television series for Joe and there may be a new film coming up soon. But Joe has such a natural style that it must be specially written. We have people working on a script now."

## Comedian

"I see Joe as a comedian, not a singer and that is where I think his future lies."

And what does Joe think of his future?

"I want to have a go at everything," he said. "I feel much more confident about my work than I used to. When I go on stage I don't get the jitters."

"Don't get me wrong," he said. "I'm not getting big-headed about it, but I feel capable about my work. I love playing the guitar and singing and cracking a few jokes. Nobody has ever had to produce me."

"In the days when I was always on television Jack Good would tell me just to go on and get on with it. That's what I did. Show business has made me happier, and I think I'm doing all right."

\* Jack Good discusses Joe Brown's latest release on page 5.



**Brian Gibson**