

DISC

THE TOP RECORD & MUSICAL WEEKLY

No. 124 Week ending August 6, 1960
Every Thursday, price 6d.

STARS

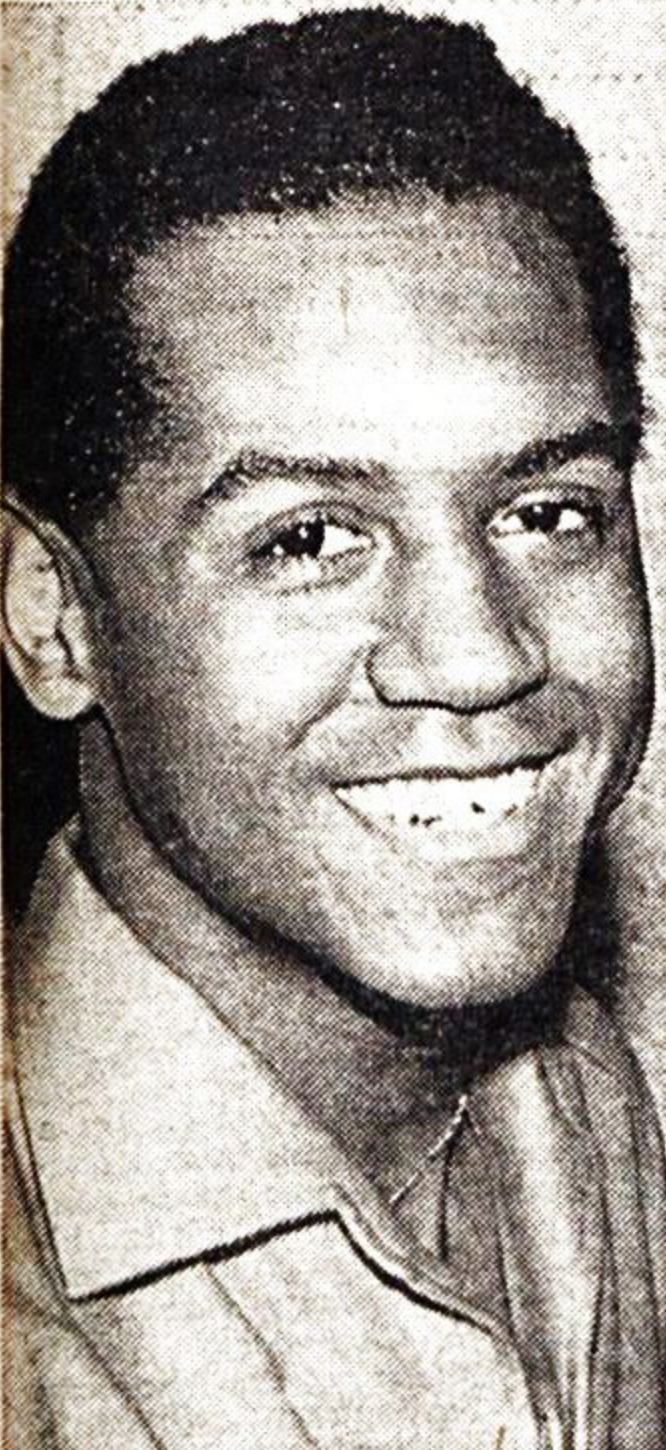
at the

SEASIDE

3 pages of
exclusive pictures

EMILE FORD SENSATION!

'I shall join the Army, unless...'



EMILE FORD — "I've had enough of this sort of thing." (DISC Pic)

CHEAP shows, outdated theatres, bad production, no rehearsals, below par acts. These are the reasons Emile Ford gives for his "I quit in March" announcement. And that's not all. Says Ford: "I love entertaining but I've had enough of this sort of thing. I shall try working on the production of shows, but if that doesn't work — I shall join the Army."

Strong words from the artist discovered and helped by DISC. And the only successful pop star ever to have said he will quit when he is at the top.

"But I can't get any satisfaction in appearing in the shows that I'm doing now. Money doesn't bother me, I'm flat broke anyway," says Ford, explaining his decision.

"I want to entertain, and I've worked extremely hard producing the Checkmates into a real act, and I don't think I can get them any better.

"Now I want to move out of the rock type of show."

Old fashioned

Ford's complaint is that he can get no satisfaction—it's "disheartening," in fact, to become stuck in one type of show when he feels he can do much better.

Another complaint, and one of the main ones, is that many theatres are so outdated that it is impossible to reproduce his record sound.

"I make records in the studios using all the latest electronic equipment to get the sound I want. Then I come into a theatre, where even the mikes are old fashioned, and I'm expected to get the same sound.

"For only a small outlay theatres could install the equipment that would give us a fair chance. But theatre managers, with very few exceptions, (Continued on back page, col. 4)

Musical comedy for Alma Cogan?

"I'M feeling eight feet tall!" enthused Alma Cogan, speaking to DISC from Blackpool, where she is starring with Tommy Steele at the Opera House. For when her summer season at Blackpool ends, she hopes to fulfil one of her big ambitions.

"I've got some recording sessions for HMV and a string of 'Startime' and 'Saturday Spectacular' dates for ATV. But the really big thing is that I'm hoping to make my debut in musical comedy in the near future. It's something I would really love to



undertake — a completely new sphere for me."

Her next TV appearance is scheduled for August 6. This will be the "Saturday Spectacular" which she tele-recorded with the Everly Brothers before the boys left Britain after their recent tour.

Meanwhile the signs are that she is riding straight back into the hit parade on "The Train Of Love." The packed audiences at each performance at the Opera House know all about it.

"I've received so many requests for me to sing it that I'm putting

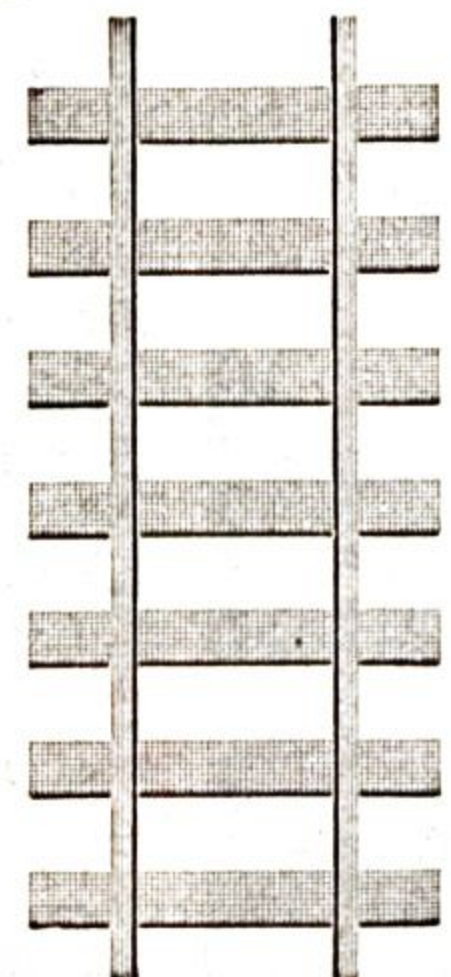
Alma relaxes during time off from her season at Blackpool. (DISC Pic)

it into my act there," said Alma. "I played two dates at Morecambe recently, and it was requested there, too.

"I think it's one of the best records I have ever made. I'm not the only one who likes it either. Paul Anka, who wrote it, heard my disc in Las Vegas, and wired his congratulations to me right away."

"The Train Of Love" is something of a departure from the customary Cogan style. Alma puts it over powerfully against a strong beat accompaniment directed by her pianist, MD Stan Foster. For once the familiar built-in chuckle is absent.

Gathering speed for a fast journey to the top!



Alma Cogan's TRAIN OF LOVE

with The 'I love you' bit

45-POP760



His Master's Voice



EMI Records Ltd · EMI House
20 Manchester Square
London W1

It's a mistake to copy Tommy

PRIZE LETTER

PERHAPS the most important reason why rock singers are popular is that most of them are, like their fans, teenagers. But does this justify the sudden change to "all-round entertainers" immediately they leave their teens?

Are they all trying to follow the example of Tommy Steele? Surely he is an exception. He's a natural entertainer with immediate appeal to any public. To attempt, too soon, to emulate the success of Steele or, for example, Sammy Davis Jr., could be disastrous for any young star. Perhaps this is why Marty Wilde's popularity has declined a little recently. For, in trying to cross the bridge into the realms of "all-round entertainer," the hitherto firm base of his supporters has started to totter and he has lost balance.

Elvis Presley is 25, an ex-U.S. Army sergeant, but as yet is not endeavouring to gain the applause of an older public. He has said that when his public wants him to sing softer ballads, he will. Until then he will go on rocking.

This might be sound advice for our own rock singers, for I am not alone in believing that Presley will go on to achieve a lasting success, as an entertainer.—C. HORROCKS, 157, Laburnham Grove, North End, Portsmouth, Hants.



BOBBY DARIN—not the greatest. See "Best Two Yet." (DISC Pic)

purism is increasingly popular, and that the striving after a measure of authenticity (e.g., Acker Bilk and Ken Colyer) brings in an audience which appreciates good jazz.

Gone are the days when any old thing will do. Kenny Ball, although good, will never oust those who play intelligent jazz and take it seriously.—GEOFFREY R. PARRY, 4, Harewood Hill, Theydon Bois, Essex.

SENSATIONAL

YOUR correspondent, Mr. Doble (DISC 23-7-60) needs to cast his eyes beyond Connie Francis to find the top female stars.

How about Peggy Lee, a perfect stylist and songwriter. Or there is Lena Horne, style, talent and everything else. Marlene Dietrich—just hear her last LP, "Dietrich In Rio," it is sensational. Juliette Greco, entertainment plus. My list could go on and on.

Males? Frank Sinatra, Elvis, Pat Boone. Really, Mr. Doble, your taste is very limited.—S. RICHARDSON, 40 Westdean Crescent, Burnage, Manchester 19.

SO WRONG

UNDER the heading "Acker Beware" (DISC, 23-7-60) reader A. Thornley advances the opinion that Kenny Ball will knock the top trad men from their pedestals. How wrong he is.

If he studies the contemporary trad scene, he will discover that

8-PAGE ELVIS PHOTO Section, including super double-page Elvis Pic. Now Printed on Glossy Paper throughout.



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Post Bag

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

BEST TWO YET

I FAIL to see why the majority of I record critics and disc jockeys rave over Bobby Darin's recordings, and claim that he is the greatest of today's recording stars.

I suggest that they give some of their valuable spinning time to Buddy Greco's "The Lady Is A Tramp," and Tommy Sands' "The Old Oaken Bucket," for these two records are great, and in my opinion, the best two releases this year.—R. J. PRESTON, 5, Sadler Road, Sutton Coldfield, Warwicks.

SANDS DNT

I AM very pleased to see that Tommy Sands' latest record, "The Old Oaken Bucket," has been given a D.N.T.

He is one of the most talented singers in show business, even though he has never made the British hit parade.

Unfortunately, the reason for this is that his records are rarely, if ever, played in record programmes. Even the shows sponsored by his own recording company fail to feature his discs, so how can the record-buying public appreciate this great artist?—JOSE LEWIS, 19, Christchurch Mount, Epsom, Surrey.

MARLENE DIETRICH—there are several who can beat Connie Francis. See "Sensational."

Two sides to Alma Cogan

M RIDING (DISC 23-7-60) asks how many artists make discs with two good sides.

I think that Alma Cogan has done just that. Her recording of "Train Of Love" is a real beauty number, with plenty of speed and rhythm. The flip side, "The I Love You Bit" is a cute song with a catchy tune.

This disc is a very good buy, and I sincerely hope it will be a hit for Alma, whose name has been missing from the Top Ten for too long.—JILL GATES, 20 Beechcroft Road, Chessington, Surrey.

GIVE CREDIT

I AM sure that the majority of I record buyers would appreciate it more if they were told who was responsible for the backings.

A year or more ago, most record labels boasted the words "with instrumental accompaniment" Now they don't even say that.

John Barry is always given credit for his wonderful backings, but are we, for example ever told on the label who provides the Everly Brothers with their fabulous accompaniment?

I, for one, would like to see this point remedied.—J. M. ANDERSON, 104 Queens Road, Whitley Bay, Northumberland.



PRIZES GALORE for talent

THIS is your great chance to win your way to stardom, for one of the prizes in this great new talent contest is a recording test, the first and essential step on the way to the top.

IN ADDITION you can win a 69 guinea tape recorder and a week-end in Vienna for two. It is an opportunity you cannot afford to miss.

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

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

Closing date for the competition is August 27.

If you are 17 or under and in London

THE WINNER RECEIVES

A recording test, a week-end in Vienna for two, and a 69 guinea Stuzzi tape recorder

THE TWO RUNNERS-UP RECEIVE

A Stuzzi Mannequin tape recorder

between August 16 and 27, entries can be taped at a special studio at the Boys' and Girls' Exhibition at Olympia.

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

Remember, this contest is open to everyone regardless of age or style of singing or playing.

DISC'S TALENT CONTEST

Please use BLOCK CAPITALS
 This coupon must accompany your taped entry

NAME

ADDRESS

AGE

TAPE SPEED

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

CUT HERE

DISGUSTED

I AM an Everly Brothers fan and I have bought both of their LPs. I was tremendously impressed by their latest disc, which I heard on an evening record programme. I obtained a copy.

To my disgust, I found that the reverse side, "Be-Bop-A-Lula," was already on one of their LPs. Surely, another of their recordings could have been issued instead?

Please, companies, give us record buyers a fair deal.—K. NEWMAN, Red Hill School, East Sutton, near Maidstone, Kent.

HARD WORK

IN my opinion British disc stars I have to work much harder for success than the Americans.

This is reflected by the fact that a British artist has to have been a constant hit parader before he is considered good enough to cut a 12-inch LP. But one can go into a shop and buy LPs by Sammy Turner, the Isley Brothers, Chet Atkins, Webb Pierce and many other American stars who have never enjoyed a British hit parade success.

I consider this both unfair and discouraging to British artists.—A. E. K. STINTON, 35, Montana Avenue, Perry Barr, Birmingham 22.

SLEEPY SONG

SOME time ago I watched a film called "Rio Bravo," and thoroughly enjoyed the performance given by Dean Martin. I was also impressed by his rendering of the song, "My Rifle, My Pony And Me," and the title song.

Dean Martin's sleepy song album orchestrated by fellow "clanner" Frank Sinatra, was a very commendable move by Capitol.

Why not follow this album with an LP of songs in the vein of "Rio Bravo." I can't imagine it being anything but a "gasser," and vocally, it is right up his trail.—PETER M. LINGHAM, 44 Carnegie Road, St. Albans, Herts.

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

ONLY THE LONELY
ROY ORBISON
 LONDON
 45-HLU 9149 45 rpm

AMERICAN

TOP TENS

JUKE BOX

These were the ten numbers that topped the sales in America last week (week ending July 30)

Last Week	This Week	Title	Artist
1	1	I'm Sorry	Brenda Lee
4	2	Only The Lonely	Roy Orbison
2	3	Alley Oop	Hollywood Argyles
3	4	Everybody's Somebody's Fool	Connie Francis
10	5	Polkadot Bikini	Brian Hyland
7	6	Mule Skinner Blues	Fendermen
7	7	Image Of A Girl	The Safaris
9	8	Tell Laura I Love Her	Ray Peterson
—	9	Please Help Me I'm Falling	Hank Locklin
6	10	That's All You Gotta Do	Brenda Lee

ONES TO WATCH
 Now Or Never - Elvis Presley
 Look For A Star - Garry Mills

Based on the recorded number of "plays" in Juke Boxes throughout Britain (for the week ending July 30)

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

Published by courtesy of "The World's Fair"

LONNIE SATTIN
I'LL FLY AWAY
 WARNER BROS.
 45-WB 15 45 rpm

Making his disc debut tomorrow (Friday) is Nelson Keene, and...

Nelson has a battle on his hands



"IMAGE OF A GIRL" is going to be a big hit... no doubt about that, it's already high in the American charts. But it's also going to cause a big battle. Two British artists, and one American group, make their British debut with the number, and all versions are released on the same day, tomorrow (Friday). The two British discs are by Mark Wynter, already tipped for the charts by Don Nicholl, and by Nelson Keene. The original American version is by a vocal group, The Safaris. All the versions are good, but the battle will almost certainly be between Mark and Nelson, for it looks like being a straight fight between these two. Mark Wynter is currently appearing for the season in Bournemouth, and Nelson Keene—the most recent discovery from the Parnes outfit—is wooing audiences in "Idols On Parade," at Blackpool, so neither artist is in London to help boost the sales of his record. Nineteen-year-old Nelson Keene was, only three months ago, working for a shop-fitting firm in his home town of Farnborough. Like many youngsters, most of his working time was spent singing to himself. Instead of being given the sack for distracting the customers, Nelson's boss encouraged him to form a group and make a demonstration

NELSON KEENE... he makes his British debut with "Image Of A Girl" and so do two rivals. disc, which was later sent to Larry Parnes in London. Larry, impressed with the sound, arranged an immediate interview, with the result that Nelson was signed up for his Blackpool show. Nelson's experience in show business has been limited. With his newly formed group, The Raiders, consisting of bass guitar, rhythm guitar, drums and lead guitar, his first professional engagement was a

resident stint at the Plaza, Guildford, where, leading the vocals, the outfit played for rock 'n' roll dancers. Once in the hands of Parnes, however, Nelson began to make a name for himself. One ambition Nelson has is to take a trip to America—primarily to work, but also to see the country. But among his favourite artists, there numbers only one American name, that of Connie Francis, the others being Cliff Richard and Marty Wilde.

June Harris

TOP TWENTY

Compiled from dealers' returns from all over Britain
 Week ending July 30, 1960

Presley now at No. 2, 'Apache' moving up

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

ONE TO WATCH
 Mais Oui - The King Brothers



JOAN REGAN
 with Donna and Rusty
'Papa Loves Mama'



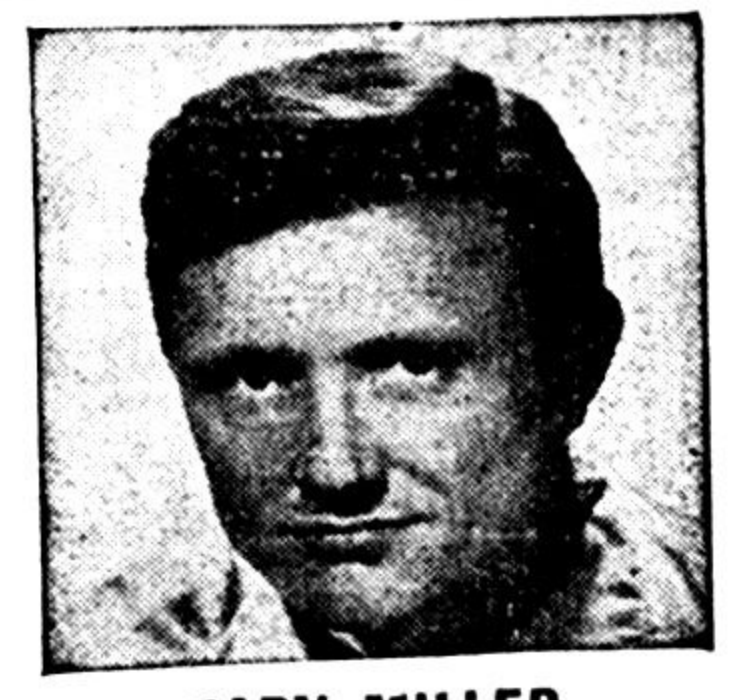
IAN MENZIES
'THE FISH MAN'



DAVID MAGBETH
'UNHAPPY'



JAMES DARREN
'BECAUSE THEY'RE YOUNG'



GARY MILLER
'Mission Bell'

Cable from AMERICA

revival

DON CHERRY has just revived the great **Hank Williams'** song, "Cold Cold Heart," on his first disc for the Warwick label. Nice choice, and a nice tribute to Don's favourite singer the late and great Hank.

Booming at the moment are the label owned record clubs—Capitol, Columbia and RCA Victor. They will now start adding gramophone equipment to their mail order business.

A mystery was unravelled this week concerning the identity of **Garry Miles**, the young singer with the big hit record of "Look For A Star." There has been a lot of confusion about the likeness of name with the other maker of the song, **Garry Mills**, on Imperial. It now appears there is no such person as **Garry Miles**; the real name is **James (Buss) Carson**, who is one-third of the **Statues Group**, who have an up-and-coming hit with "Blue Velvet," also on Liberty.

The **Barry Sisters**, last seen in your country in '59, are looking forward to returning late in September to play London's Savoy Hotel. The girls will have two new albums out to coincide with the trip.

swooners

TABB RECORDS, the label owned by **Frank Sinatra** and publisher **Ben Barton**, are preparing twelve albums for October release as a result of the successful sales on "Songs You Swooned To" by **Raymond Price's** orchestra, which is now well over the 10,000 mark. Barton Music publish all the titles featured on the forthcoming releases.

Dick Haymes, who has been on the vocal scene ever since he replaced **Frank Sinatra** as vocalist

TOMMY SANDS, now in the Air Force, and **NANCY SINATRA** hope to marry in November. *

Record Clubs boom . . . the real Garry Miles . . . Barry Sisters visit . . . Shadows US release . . . new Sinatra album . . . Anka test disc . . .

with the **Harry James** band back in 1939, provides good up-tempo listening on his new Warwick Records album, "Richard the Lionhearted," his first for this company.

A constant visitor to Lackland Air Force Base is **Nancy Sinatra** to see her own **Tommy Sands**, who is now in basic training. The disc Tommy cut a few days before joining the Air Force, "The Old Oaken Bucket," looks like becoming a hit. Tommy and Nancy hope to marry around Thanksgiving time (November 24), when he gets his first long leave!

just talk

ETTA JAMES' big hit song, "All I Could Do Was Cry," has been cut by **Joe Tex** on Anna Records. He just narrates the lyric and it takes up both sides of the disc.

Dance bands all over the country are doing the best business since the early '40s. **Benny Goodman** has been packing them in at Storyville in the South, and will be making a live performance LP from this famous place.

Al Martino's version of "Our Concerto" looks like becoming the biggest rival to the original Italian version by **Umberto Bindi**. Many say this is Al's best to date.

When your **Shadows'** disc of "Apache" is released here on ABC Paramount, it might be the means of the boys returning here. They loved their tour with **Cliff Richard** so much I know they cannot wait to get back again.

For the first time a film production has followed an album, when MGM turns Cinerama cameras on "How The West Was Won," issued early this year by RCA Victor. It will star **Bing Crosby** on a two-part album. It was based on Life magazine's seven-part series

of the same name. According to present plans the treatment will be similar to that given to "Around The World."

Johnny Cash has just completed his first film, "Five Minutes To Live," in which he both sings and acts.

Bobby Darin will have as co-stars in his first movie, "Come September," **Rock Hudson** and **Gina Lollobrigida**. It will be made in Italy by United Artists.

Since **June Valli** made the charts with "Applegreen," and now again with "Looking At The World," she just cannot accept all the offers pouring in for her. Funny when you think June almost gave up just before "Applegreen" made it.

Dot records think young **Dodie Stevens** has an even bigger hit on her hands with "No" than she had with her first hit, "Pink Shoelaces."

strange

NEWEST find for Pan World Records is a singer with the strange name of **Aki**—just that! But all the bosses at the disc company wager he will be one of the hottest finds of 1960. First record for them is "Fall In Love With Me."

Frank Sinatra has made another fabulous album with the cute title of "Nice 'N' Easy," and that is just what it is. Frankie features a lot of numbers he helped make popular in his early career, such as "That Old Feeling," "Fools Rush In" and "Dream."

When **Paul Anka** was stuck for a second title on his new disc "I Love You In The Same Old Way," somebody suggested he record the number he did for his first disc test, "Hello Young Lovers." He took the tip, added a nice rocking type backing, and this could well become the hit side.



The Mudds stick together — except on that roller-coaster!

FRED MUDD was adamant about it. No, he would not go on the big dipper again. So was **David Lane**, he had already lost his appetite for lunch, he claimed.

But **Mary** . . . she was the one trying to coax them on for a second trip, though unsuccessfully. "She's nuts on things like that," said **David**. "Me? That was my first trip, and the last."

The **Mudlarks** are supporting **Charlie Drake** at Great Yarmouth's Wellington Pier for the summer season. **David Lane** has been with **Fred** and **Mary** for seventeen months, ever since **Jeff** was called up for his national service a year ago last March.

Next year **Jeff** is demobbed and is returning to the group. **David** is planning to go solo.

Difficulties

Over a drink to settle the stomachs **David** said: "I know there are going to be a great many difficulties, **Mary** and **Fred** have both advised me to form a group on my own. They say there are too many solo singers already. They're quite right, of course, but at least I must make the attempt."

"If it doesn't work out, then I'll think about forming my own group."

It is impossible for **David** to be kept on with the **Mudds**. **Fred** said that every time **Jeff** came home on leave from his Army service he talked about the time when he could join them again. And they wouldn't want to have three male voices.

"We're not so worried about whether we have a different sound when **David** is taking **Jeff's** place," said

* In spite of that look, **Mary** really WAS keen on the Big Dipper at Yarmouth where The Mudlarks are appearing! (DISC Pic)

Fred. "But this is essentially a family act."

"**David** has given everything he's got and worked like a slave to fit into the act, but he's happier when he's singing as an individual."

When **David** took over from **Jeff** the group took on a slightly different sound. **Jeff** had a rough sounding voice and **David** is probably the better singer.

"He's the only one of us," said **Mary**, "who would stand any chance of going solo."

But next March is a long way off, even further for **Jeff**. In the meantime after their Great Yarmouth season ends in September, the **Mudds** are hoping for a return trip to Sweden.

"We went down there very well on our last visit," said **Mary**. And there are also negotiations for them to appear in Paris.

"The words of some of our songs are so simple that we don't have any bother with the language," said **Fred**.

The drinks downed and stomachs settled, **Fred** went back to the theatre.

But **Mary** still had her eye on that roller coaster . . .

J.W.



ERNESTINE ANDERSON

A kiss to build a dream on

MERCURY AMT1103



DONALD PEERS

with Janet Osborne
Papa loves Mama

COLUMBIA 45-DB488



The Best in
pop entertainment

FROM



The greatest recording organisation in the world

ROLF HARRIS

Tie me kangaroo down sport

COLUMBIA 45-DB483



RONNIE HILTON

Mission bell

H.M.V. 45-POP770



THE **KING BROTHERS**

Mais Oui

PARLOPHONE 45-R4672



JOHNNY PRESTON

Feel so fine

MERCURY 45-AMT1104



TOMMY SANDS

The old oaken bucket

CAPITOL 45-CL15143



THE SHADOWS

Apache

COLUMBIA 45-DB484



JACK GOOD SAYS

'Laura' is not in bad taste . . . it's simply a first-class BORE!



"You can't argue about taste," says Jack, but you can about quality.

IT only takes a record like "Tell Laura I Love Her" to turn up, and, hey presto! every disc columnist in the country turns into the supreme arbiter of good taste. And what a great deal of rubbish is talked. That the lyric of a popular song should concern itself with death is in bad taste we are told. That the death should be caused by a car crash makes the whole thing in even worse taste. But most unforgivable is the verse which tells of the sweetheart praying for her dead lover in the chapel.

Nobody seems to bother to explain why these things should be branded as "in bad taste." It is tacitly assumed that everyone must see that it is so. But for the life of me I don't.

The story of "Tell Laura I Love Her"—the lover being killed whilst trying to achieve something for his sweetheart—is as old as singing itself. In times past, songs like this used to be known as a lament. These laments have taken the form of popular songs in practically every language known to man.

Some of them, centuries-old, are still sung by mothers to their children in Scotland. They have become part of our national heritage—so much so that you can find some of them printed in such august tomes as the Oxford Book of English Verse. But I wouldn't mind betting that if some of the Scottish Border Ballads were given a modern-style tune, every disc critic in the country would be up in arms to have them banned.

Waste of time

The essential point is that it is no good arguing about tastes. Everybody has his own idea of what is good taste and what is bad and nobody can prove you right or wrong. But what you can argue about is quality. This is what divides the sheep from the goats, the Scottish Ballads from "Tell Laura I Love Her."

"TELL LAURA I LOVE HER" IS THE DULLEST, MOST IN-SIPID, SUGAR-AND-WATER, INEPT, GAWKY PIECE OF TRASH I HAVE HEARD FOR MANY A LONG DAY.

The music is uninspired to say the least—but it's the words that really get me. They don't scan, they don't rhyme and, worst of all, they are as flat as a pancake.

So please let's have no more of this sensational and spicy stuff about records like this being in bad taste. The result is that one is tempted to buy them "for the hell of it."

By giving readers this impression we would be cheating them . . . because this disc is nothing but an honest-to-goodness, straightforward, grade-A, king-size BORE.

* **MICHAEL COX . . .** Sis sings his praises and Mike sings about Marty's. Fan in the picture is not his sister, though, it's Austrian actress Mariange Gobi.

Sis says he's good

I HAD a postcard from Mike Cox the other day telling me what a great time he's having in Bournemouth. He writes: *Have seen Marty every night and his performance is fabulous.* Doesn't look as if success has gone to his head, does it?

Further evidence came in another card I got from Bournemouth. This one came from Mike's kid sister, Sue—one of the sisters who put him up for his first audition. It says: *The weather is good. Mike brought me down here on holiday while he is appearing at the pier theatre. He is very good. The show has got a big beat.—Sue.*

A few words that tell a lot. I should think it is very pleasant to be one of the family Cox.

Always second

POOR old Tommy Sands. He's always coming in a close second. After Presley appeared on the scene, Tommy followed and was tipped to

take over where Elvis left off. Trouble is Elvis never left off. Elvis has just come out of the army. Tommy has just gone in.

Now Tommy has come out with a new record, "The Old Oaken Bucket." It is a very good record indeed. But it shows that Tommy has given up chasing on Elvis's heels. He's now hot on the tracks of Bobby Darin.

My own feeling is that although "The Old Oaken Bucket" shows what a good artist Tommy is, he will never be a really big hit till he finds a way of being himself.

* **JOE BROWN** will be delighted to hear about the German hit version of "Cathy's Clown." It has been retitled for German consumption as follows—"Jo Brown der Clown."

ONLY DAYS

I REALLY can't understand why I copyright restrictions prevent Presley's version of "O Sole Mio" ("It's Now Or Never") from being released, when only this week another version of "O Sole Mio" ("There's No Tomorrow") has been released by London—apparently without objection. It can only be a matter of days, surely, before the Presley lyric is cleared—for who can possibly lose by the success of his record over here?



EMI Records Ltd • EMI House
20 Manchester Square, London W1.

TEDDY JOHNSON

WRITES FOR YOU

Paddy's sales beat Presley's

I WAS studying sales returns for EPs in Britain. The second best seller last week was Elvis Presley. The third? Cliff Richard. The fourth? Eddie Cochran . . . and the first?

Not a teenage idol—in fact, a fifty-year-old man—Paddy Roberts. Paddy has written hits. You've whistled them: "Softly Softly," and the other Ruby Murray best seller, "Evermore"; Anne Shelton's "Lay Down Your Arms"; Max Bygrave's "Meet Me On The Corner"; Frankie Vaughan's "Heart Of A Man"; Lonnie Donegan's current "I Wanna Go Home," and loads more.

He is, with Sir Arthur Bliss (Master of the Queen's Musick), a director of the Performing Rights Society, chairman of the tunesmiths "union" The Songwriters Guild . . . in fact, Mister Pop-music of Tin Pan Alley.

Just a year ago Paddy had his first solo disc issued. A quartet of his own songs, of beat lyrics, sung by himself.

A year ago—and it is still number one. This week Pearl and I ordered his second EP. It's on Decca and is entitled "Paddy Roberts Strikes Again."

I gave Paddy a call at the £10,000 home he bought from actress Patricia Kirkwood.

With that dry humour that is evidenced on record he announced: "Teddy, I'm now a balding, practically senile old square, trying to write rock 'n' roll for teenagers."

I report that Paddy Roberts, bachelor of law and arts, is the possessor of a well-covered thatch, has a youthful outlook . . . and if his re-write for "I Wanna Go Home" is any criterion, is far from senile in his compositions for teenagers.

* PETER ELLIOTT . . . he could become a big star.



Remember Tommy Tucker?

TOMMY TUCKER, in the nursery rhyme, sang for his supper . . . the Tommy Tucker of the 20th century was a smooth, top flight bandleader who played for his supper.

Even if you don't recall hearing him on disc, you will recall bandleader Tucker's hits. Remember, "I Don't Want To Set The World On Fire"? It was just one of many.

Today Tommy is out of the business. He lives down at West Allenhurst, New Jersey, with his wife and three young kids. Tommy's tale, at 53 years of age, is not one of the star of yesterday who is now broke. He lives in a 13 room colonial mansion . . . and next term starts as Director of Music at Monmouth College.

But a bigger name contemporary of Tommy's was Ted Florito. Top bandleader and brilliant composer.

Betty Grable

It was with Ted's band that Betty Grable found fame as a singer—as did Gipsy Rose Lee's sister, June Havoc.

And as a composer? He penned "I Never Knew" and "Toot, Toot Tootsie Goodbye."

Talking of the latter tune, have you heard the latest version by Peter Elliott on Top Rank?

Fine piece of singing by this ex-British Olympic Games diving representative.

I'm now going in at the deep end and suggesting that if one of the moguls of show business got behind Peter they would have a singing star who would really swamp the fair sex in a sea of adoration.

Handsome, slim and projecting an immense amount of charm, Peter also has talent.

I think that Ted Fiorito would be greatly pleased with the revival of his hit. In fact, I'm going to send him a copy of this disc; I'll let you, and Peter, know what the old master's reactions are.

Back comes Mack

JUST what will one hit disc do? Take the case of Bobby Darin and "Mack The Knife." He triggered off the Americans to re-issue the film "Threepenny Opera." It was made in 1931, and uses the music of Kurt Weiland and Bert Brecht.

Incidentally, Hitler ordered all copies of this film to be destroyed . . . the present copy is the result of piecing together of copies found all over Europe. Oh, and unlike later stage versions, in the film Mack the Knife becomes the big boss of the bank in the end. It only goes to show . . .

* Department of Impatience: Is there no one who has the vision and business acumen to present "Jazz On A Summer's Day" in London?

Twelve years he was under contract but . . .

Now I can pick and choose my own work

SAYS ANDRE PREVIN

"AFTER twelve years it's a lovely feeling to be able to decide what to do and when to do it." The speaker was pianist, composer and MD, Andre Previn, who visited this country for the first time with his bride last week.

"I was under contract as a staff composer to MGM in Hollywood for twelve years," he explained. "The contract ended six months ago. I don't begrudge my time with MGM by any means. For one thing it gave me the opportunity to write award-winning scores for films with the result that I can now pick and choose what I do. But the contract imposed limitations, and it was only towards the end that I could say I'd rather not undertake the music for any particular picture assigned to me."

Andre says that composing for films has undergone a radical transformation since he first went to Hollywood.

"When I arrived there, it was the accepted aim to get appointed to the musical staff of one of the studios. Nowadays young composers freelance from the start. The music itself had altered a lot too. The old fashion of 'screen concertos' and writing music solely in quotes with exclamation marks is

over. Real music with real quality is the order of the day now."

He met his wife Dory when they began collaborating on songs for films, Mrs. Previn being a well-known lyricist in the States. So far they have not attempted anything specifically aimed at the pop market. "Somehow I don't think I could write successfully for the teenage market," said Andre. "I'm thinking of songs like 'Alley Oop' and 'Tell

Laura I Love Her.' If I tried anything like that, I'm sure it would turn out to be a parody. I just couldn't be serious about that stuff, and I think the kids would spot that fact right away."

Apart from the publicity surrounding the ban placed on his TV appearance here, Andre is probably best known for his piano playing in the Shelly Manne LP of "My Fair Lady" in jazz style. This album has now passed the 350,000 sales mark.

"It was a complete fluke," grinned Andre. "I didn't even know all the tunes when we recorded it. We had to send out for other records so I could get familiar with them. Anyway, we got the whole LP in the can in one evening, and you know the rest."

He started playing the piano when he was five, and is now active in the symphonic and jazz worlds as well as composing. His first symphony, completed last year, is due to be premiered soon.

Andre's record career started with RCA Victor in 1946, continued with American Decca in 1952 and then with Contemporary in 1955. He is now contracted to American Columbia (Philips here).

No clash

"This doesn't mean I've finished with Contemporary, who released the 'My Fair Lady' album," he added. "I shall still do occasional sessions for them with the consent of American Columbia, because my work for the two labels won't clash in any way."

Andre and his wife returned to the States on Tuesday of this week. His first public appearance on his return will be when he conducts a concert at the Hollywood Bowl on August 15.

He also starts work on the score for the forthcoming Burt Lancaster film "A Matter Of Conviction," and has been named MD for Danny Kaye's first TV spectacular. "We'll be coming back to Europe next spring to work on the film 'Irma La Douce,'" said Andre. "I intend travelling as much as possible now I'm not tied by a contract."

There's a possibility we may see him in a professional capacity too, next year.

"If things can be cleared up about my status as a performer, I'd love to play in England."

Nigel Hunter

PREVIN . . . he flew home last Tuesday after making his first trip to England. He'll be back and to work this time, he hopes.



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TONI DALLI

Pops are out . . . but two films
and trip to Vegas are in

Gamblers go for this tenor

ANTONIO D'ALLESANDRO, better known as Toni Dalli, was happy . . . as he deserves to be. He had just signed a contract to return to Las Vegas for a six-month season at the fabulous Tropicano Hotel.

He had contracted to make another film for an Italian company, "The Singing Vagabond," and he starts filming "Granada," the production that was to have starred Mario Lanza, in March.

"It is wonderful," said Toni, still with a very strong Italian accent, "but everything come at once."

Toni, currently appearing at the Queen's Theatre in Blackpool, has already started taking acting lessons in readiness for his screen debut. "It is going very well, but with a six-month stay in Las Vegas, it is all very difficult to fit in. I have no idea when 'The Singing Vagabond' will be made.

"But it will be very good for me in Las Vegas. Many of the people who come there have never seen a live tenor before."

Blackpool is seeing a real live tenor, and the seaside crowds which are packing into the theatre every night give Dalli a thunderous reception.

"Of course, I only do the more popular pieces of classical music. Selections from the 'Student

Prince' and that sort of thing. But it goes down very well.

"I never sing the popular songs of the day, my voice is no good for that. But what I really want to do is to sing real opera all the time. That is what I am working for."

Toni, who arrives at the theatre every day in his sleek Jaguar, registration TD 2, has come a long way since he arrived in England. And even further from his early days in Pescara.

He's been a refugee, fleeing from the German occupation of his homeland. At thirteen he was working as a bricklayer trying to support a family of ten, getting sacked from various sites because he was always singing.

He came to England when he was just seventeen to try to take up singing professionally, but he had to go home after six months . . . without having worked.

But he came back, and with a work permit this time . . . as a miner near Sheffield. It was three and a half years later before he got permission to try again to earn his living by singing.

And with the help of Max Bygraves, who first spotted his talents, that is how Toni came to be enthusing about his films and trip to America.

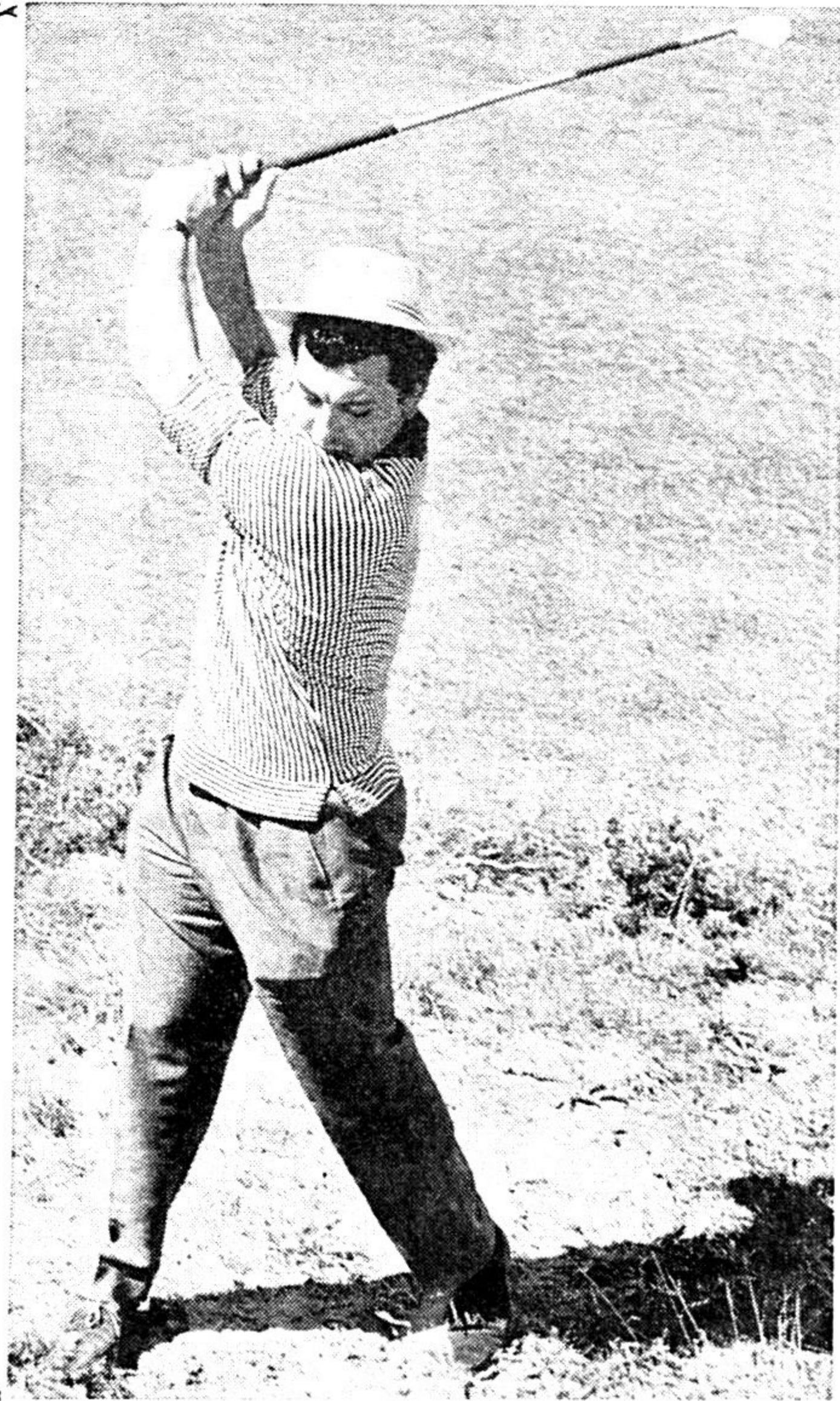
"I manage to get home to see my family in Italy about twice a year," said Toni. "But England is now my country. I was made what I am by the British audiences and I will never leave the country permanently.

"I love it here. Of course, I shall be happy to work in places like America, but I will never want to live there. This is my home, here."

While he's in Blackpool Toni will be cutting an LP and a single, of popular classics. "I wish they could be straight opera . . . but I think the day will come . . ." said Antonio D'Allesandro, ex-refugee.

R. A.

* Born in Italy . . . but now TONI DALLI has made his home in England . . . even down to a round of golf. (DISC Pic)



A hit record by a name you will remember!

Nelson Keene

IMAGE OF A GIRL

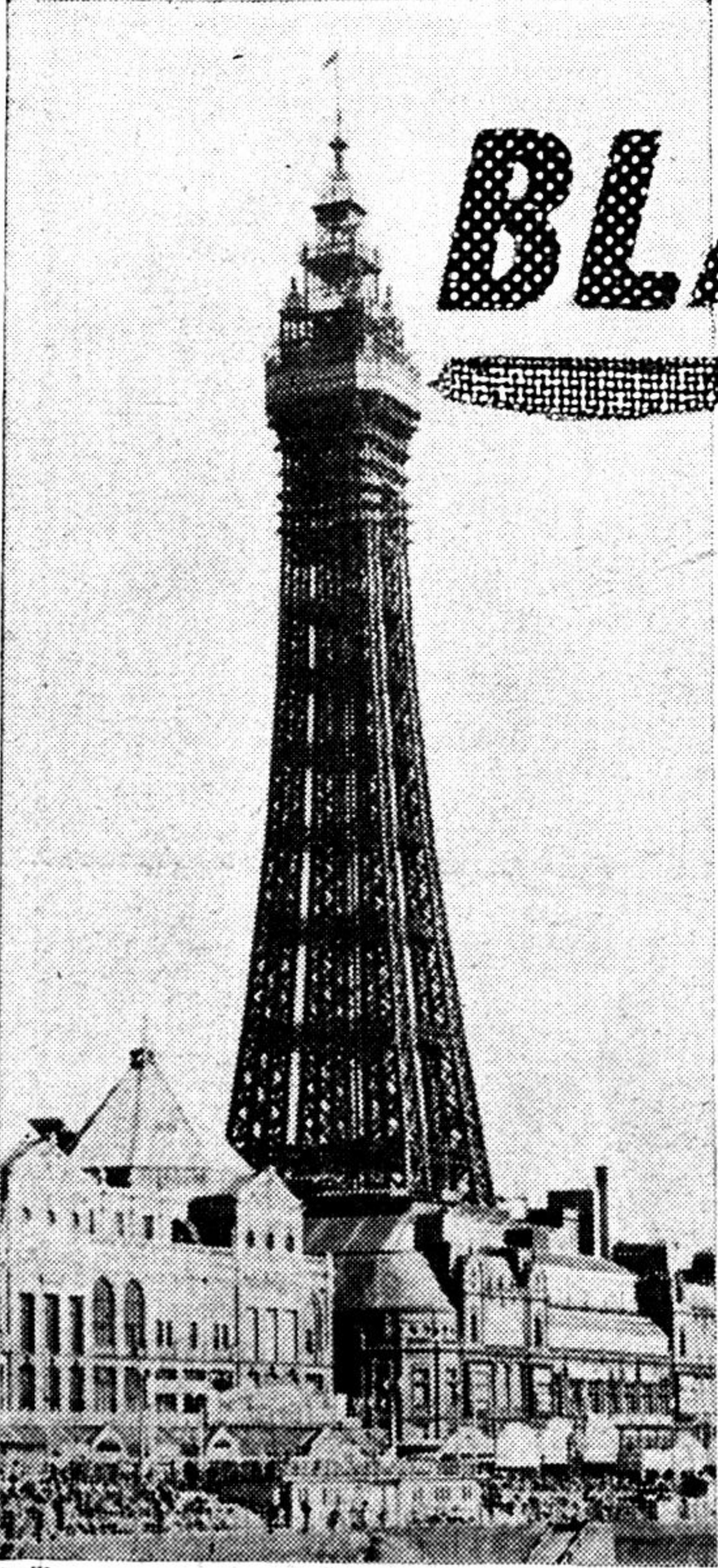
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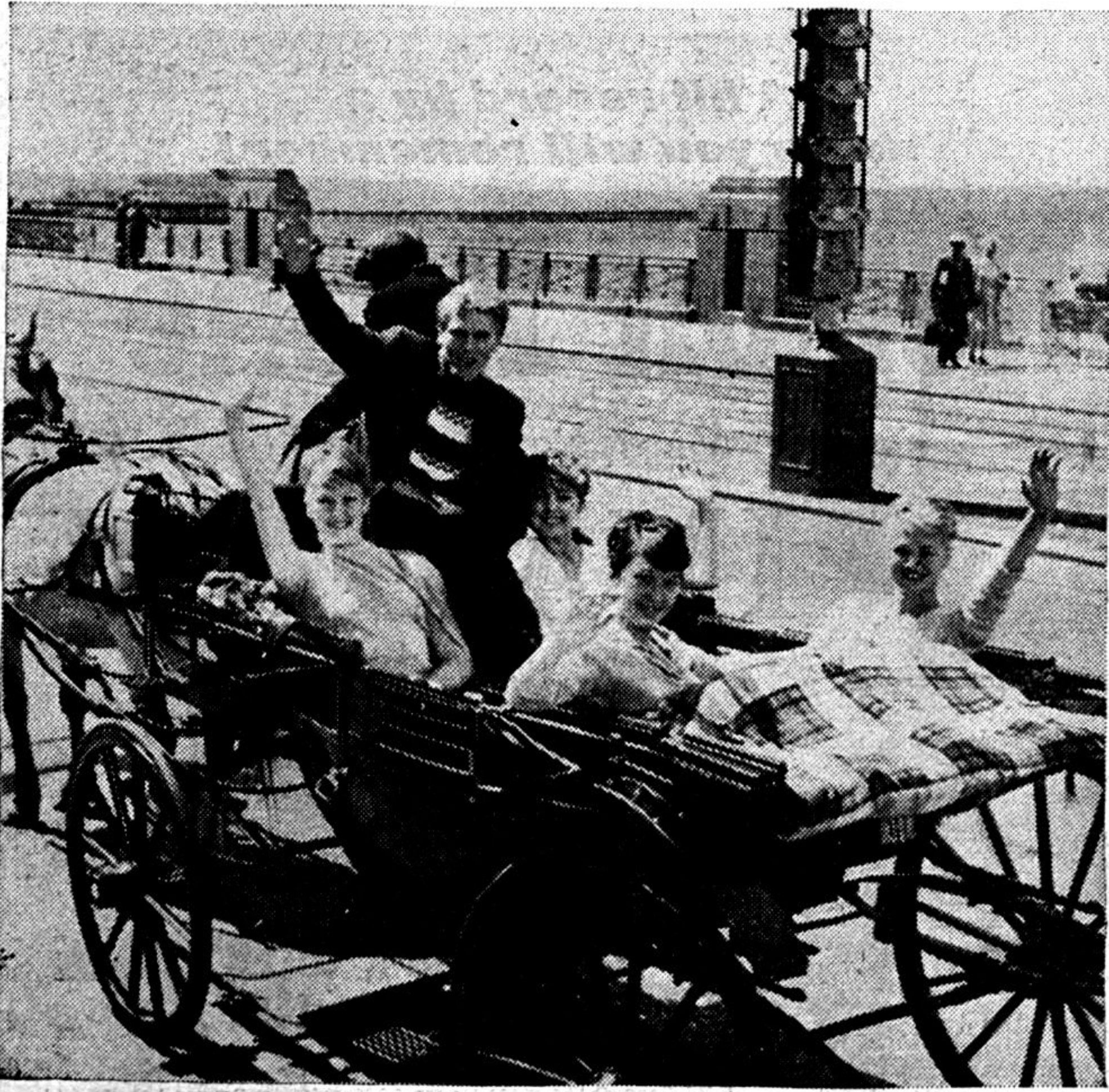
BLACKPOOL STARS



There are pop stars a-plenty at this home of entertainment, but it's not ALL work, as you can see.



"Having a ball" on the beach are Tommy Steele's wife, Ann, Jess Conrad, Lionel Bart and Tommy himself. Hit songwriter Bart later decided that the Blackpool sun wasn't strong enough and disappeared to the South of France. No sunbathing for Adam Faith, he! He preferred a ride in a carriage, and who wouldn't with that company!



Com
sing
Fory
time
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to ch
of A

**IMAGE OF
A GIRL
MARK
WYNTER**

45-F 11263 Decca

**FATS
DOMINO
WALKING TO
NEW ORLEANS**

45-HLP 9163 London

**MAIS OUI
BOB
BECKHAM**

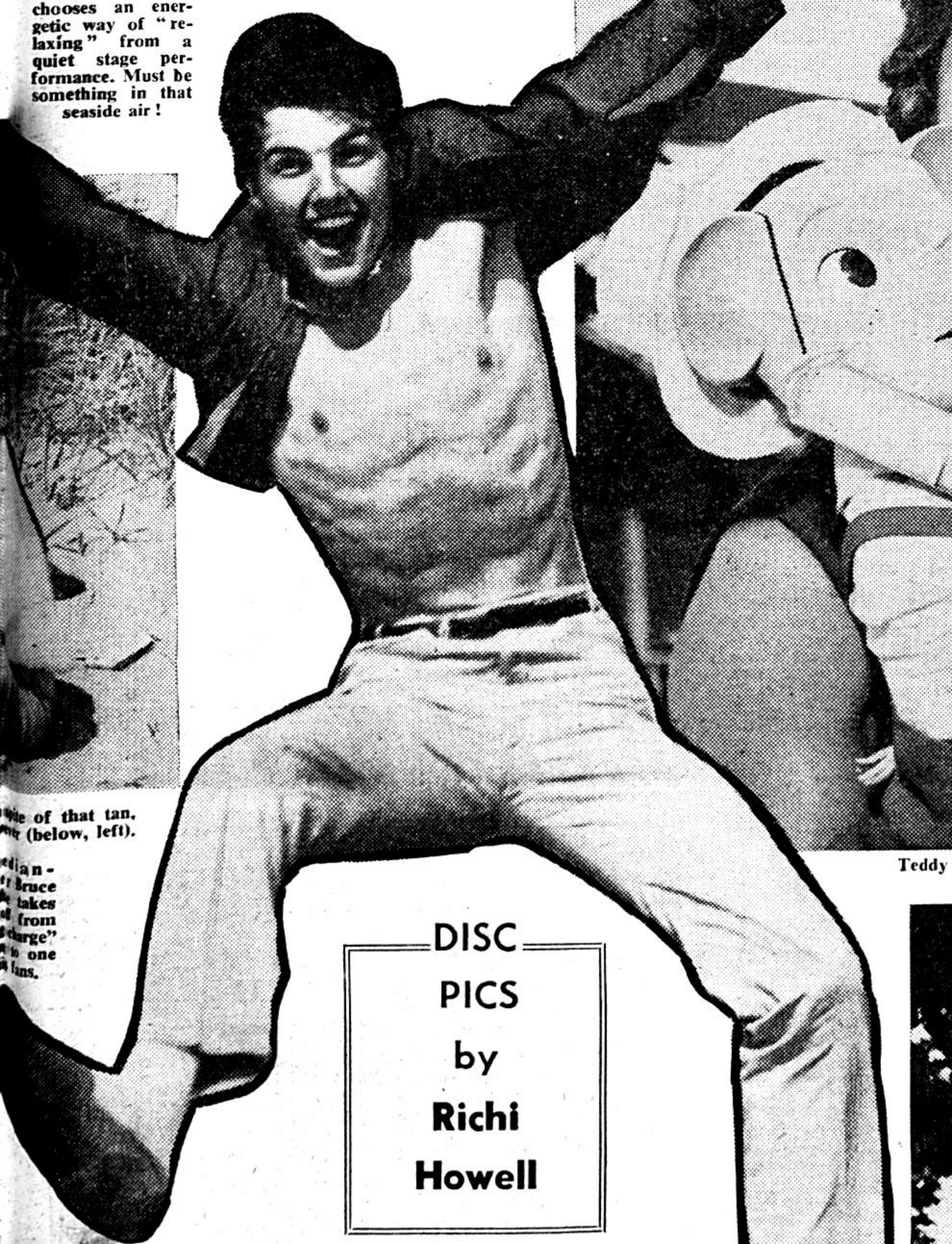
45-05835 Brunswick

**DOLL DANCE
CYRIL
STAPLETON
and his orchestra**

45-F 11257 Decca

AT PLAY

Jess Conrad chooses an energetic way of "relaxing" from a quiet stage performance. Must be something in that seaside air!



... of that tan, ... (below, left).
... an- ... Bruce ... takes ... from ... charge" ... one ... fans.



Teddy Johnson and Pearl Carr meet Pinky and Perky, and they are soon chatting away like old friends—that stick of rock helped, though!

DISC
PICS
by
**Richi
Howell**

**LOVE IS LIKE
A VIOLIN**
KEN DODD

45-F 11248 Decca

**EVERLY
BROTHERS**
**WHEN WILL I
BE LOVED**

45-HLA 9157 London

IT'SY BITSY TEENIE WEENIE
**Yellow Polkadot
Bikini**
**BRYAN
HYLAND**

45-HLR 9161 London

DECCA

LONDON

Brunswick

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Albert Embankment
London SE11



What, you want to photograph little old me, says Harry Secombe. Oh, it's the sun-dial you're after, is it? Well, if that's the case I'll put my hat back on and leave you to it!

Two comedians take a serious look at the disc biz

Charlie plans a surprise LP

IT started with the single "Splish, Splash," straight rock, and "Hullo My Darlings," straight comedy. Charlie Drake was into the Top Ten with his first record.

It surprised everybody, and now it looks as if we're due for another surprise. Charlie is now planning an LP. "Charlie Drake Sings Fats Waller."

In his luxurious dressing room at the Wellington Pier, Great Yarmouth, where he is appearing for the summer season, five LPs stand by the record player.

They're by Bing Crosby, Al Jolson, Eddie Cantor, Jimmy Durante, and, of course, Fats. "The greatest singers in the world," says Charlie, glancing through the albums. "I'd like to record albums of the songs these great artists made famous and I certainly hope to begin cutting the Fats Waller one shortly."

Convulsed

Charlie Drake is a quiet almost unassuming person until he begins performing. On the stage of the Wellington Pier he has the audience convulsed with laughter.

On records he can get the youngsters rocking with numbers like "Splish Splash" or he can bring a lump to the throat when he sings his latest record, "Old Mr. Shadow."

The flipside, "Naughty," although it is the side that is getting the plugs, is a very ordinary comedy number which, and Charlie agrees, could have been sung by any comedian.

"Old Mr. Shadow," though, throws a new light on the talents of Charlie

Drake. It's a sympathy number which could make a comparison of Charlie with Danny Kaye not seem unreasonable.

"I'm planning to do a Christmas disc," said Charlie, "and that must have a situation like 'Mr. Shadow.' 'Look at the success of 'White Christmas.' Just two words which immediately conjured up the picture of Christmas and there was the ideal—and so simple—situation. Mind you, they're not easy to find... we still haven't thought up one for this year's Christmas disc."

"One thing I'm not going to have is a semi-religious disc. I'm not a religious person, but every time I hear this sort of number it jars and just doesn't sound right."

Charlie Drake, one of the top comedians in the country, is a very serious man when he talks about records.

He started his disc career by doing a cover job of Bobby Darin's "Splish Splash" and in the straight fight for sales Charlie won hands down. But it didn't please him. "I'll never do this again to a fellow artist," Charlie explained. "I know it's all perfectly legal to cover someone else's record but to me it's like someone copying my comedy sketches or using my scripts."

"And I can't see that there's any need for these cover discs. Surely there are enough songwriters to pen



No, CHARLIE DRAKE is not doing this for a laugh, and his record plans are serious too. (DISC Pic)

original scores? We used to have songwriters in this country."

After his summer season Charlie is off to America for two weeks. It's for a holiday, not work.

Said Charlie, who does not belong to the set who think everything American is good: "I had a cable from Como asking me to appear in one of his shows. It read, 'Want Drake for Como Show'."

"I sent a reply cable, 'Who's Como? Send more details.'"

Richard Adams

I'VE A BEAT GIMMICK YOU WILL HATE

says

Ken Dodd



I EXPECT there are often raised eyebrows when the name of a comic appears in the Top Twenty. But it's not really so surprising that comedians should make good vocalists.

Look at it this way. A comedian has to tell his gags and stories in such a way that a picture of the situation is created in the minds of the audience.

Well, a singer should strive to do just the same. So the comedian has a distinct advantage because he knows the value and the power of words in building up a picture for the listener. Experience in telling jokes and so on is ideal for putting across a song with a definite meaning as every inflection in the voice helps. The rock 'n' roller gyrates and screams his head off. But half the time it's impossible to understand a word he is singing.

How can the numbers he sings be called love songs? Surely the very essence of this type of song is tenderness and romance conjuring up visions of a romantic setting and the sincerity of the lovers' feelings.

Mumble, squirm

All some of the big beat exponents do is mumble and squirm about. To some of them the words of a song seem the least important of all.

To me, it seems a waste of time singing a song if the words are not audible. The trouble is that some of the rock singers of today are too intent on selling the beat instead of the song.

There's no reason why a comic should not be able to sing big beat songs. In fact, I might record a number with a beat backing myself the next time I go to the Decca studios. Mind you, I'll be running the risk of criticism from some of the big beat fans. They will probably dislike my gimmick—you'll be able to hear every word!

ALONG THE ALLEY

Connie Francis won't let them down

NEWS from the street of MUSIC

MONTY STEVENS and the rest of the staff of Mellin Music are eagerly anticipating the release of CONNIE FRANCIS' MGM recording of "Everybody's Somebody's Fool."

Connie's discs enter the hit parade with the regularity of dawn following dusk, and the Mellin folk are not being unduly optimistic in expecting this song to follow the example of all the others.

Other currently active items in the Mellin catalogues include the Brunswick version by STEVE LAWRENCE of "Girls, Girls, Girls." Statistically-minded people have claimed that Steve mentions the names of at least one hundred girls during the course of the song.

Then there is "The Dance Is Over" on HMV sung by EYDIE GORME, who happens to be Mrs. Steve Lawrence in private life. This particular opus is described at Mellin as "a beauty ballad."

Mellin are enjoying a profitable ride on the flipside of GARRY MILLS' "Look For A Star" on Top Rank. Their item backing this hit song is "Footsteps," which originally was the A side of the disc.

THE SOUTHLANDERS have

recorded a British number entitled "Imitation Of Love" for Top Rank, and another home product as far as the artist is concerned is BOB CORT'S rendition of "The Ballad Of Walter Williams" for Decca. This number is about one of the few veterans of the American Civil War who reached the age of a hundred.

She's back

ONE of Britain's finest female vocalists has made a welcome reappearance on disc. Her name is DOROTHY SQUIRES, the label is Decca, and the song is a British one called "The Place Called Home," published by Campbell Connelly Music.

Roy Berry of that company also gave details of the rest of his group's plug list. "Sixteen Reasons" by CONNIE STEVENS (Warner), "He'll Have To Go" by JIM REEVES (RCA) and the several versions of "Green Fields" have been on release for some time, but are far from being inactive.



DOROTHY SQUIRES—return

Newer items include PAT BOONE'S "Walking The Floor Over You" on London, "Rockin' Good Way" by DINAH WASHINGTON and BROOK BENTON on Mercury, "Feel So Fine" by JOHNNY PRESTON on the same label, "Lonely Little Robin" by THE BROWNS on RCA, the oldie "Pennies From Heaven" by THE SKYLINERS on Polydor, and the unusual London disc by WALTER BRENNAN entitled "Dutchman's Gold."

Ballads dominate this line-up, and I asked Roy Berry if he thought this was significant with regard to present trends and the alleged demise of rock 'n' roll.

"It depends on what you mean by rock 'n' roll," he grinned evasively in true music publisher fashion. "Actually I don't think there's anything significant about it. But I do think that out-and-out rock can only be sold successfully these days by big names like Presley."

N.H.

SEASIDE SCRAPBOOK

Compiled by DISC Pic photographers
Richi Howell and Peter Stuart

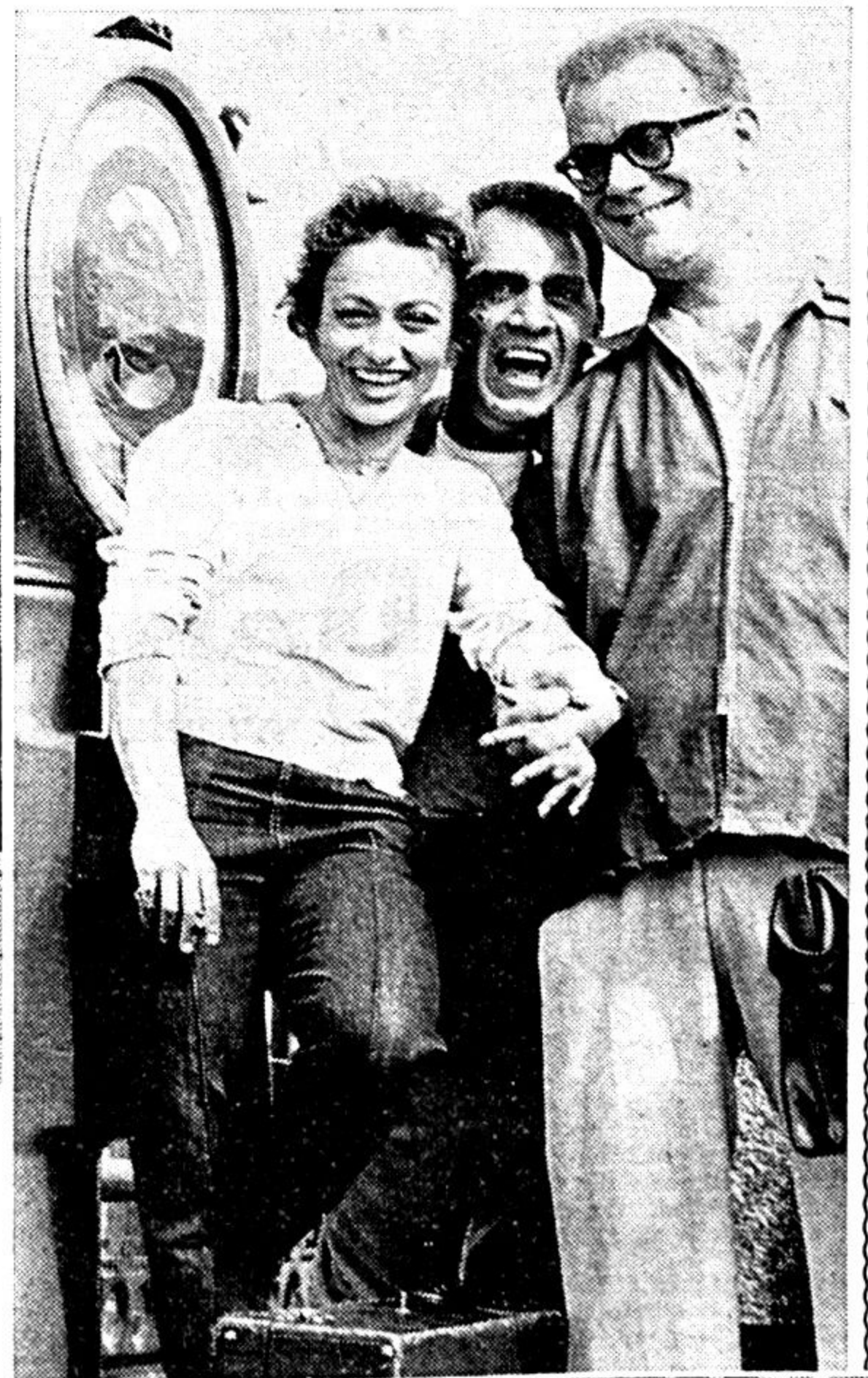
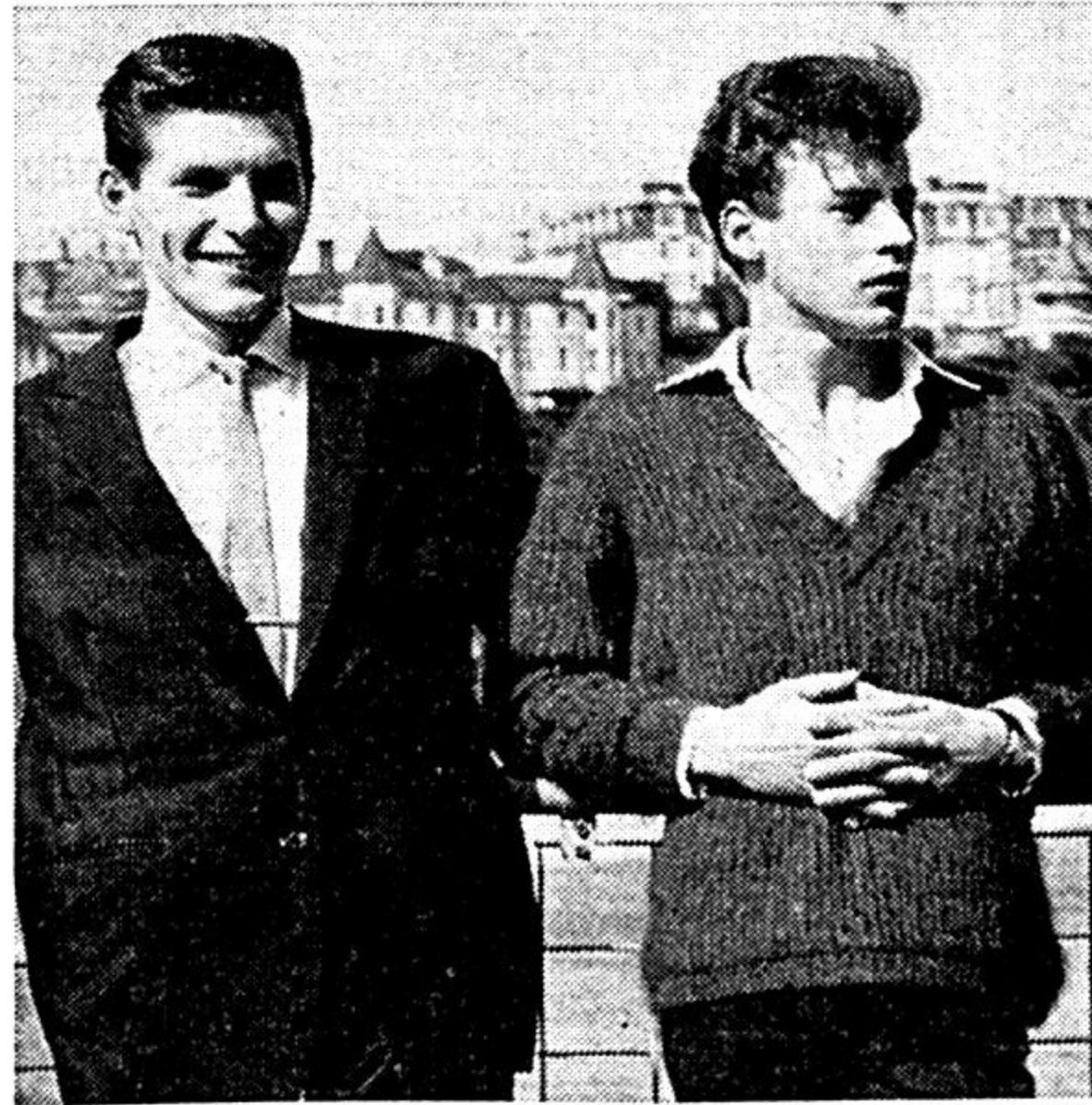
BLACKPOOL

All aboard the promenade bus are the John Barry Seven, plus some girls from their show at the Hippodrome.



BOURNEMOUTH

A swing for Marty Wilde's wife, Joyce, in the garden of the home they have rented (left), a breath of fresh air for Michael Cox and Mark Wynter (below), and a dash for the weighing machine for Cherry Wainer to see if those ice creams have made any difference. With her (right) is Red Price and, in the background, Don Storer.



GREAT YARMOUTH

The weather wasn't great, but that didn't stop The Kaye Sisters from pushing the boat out, even if it wasn't quite on the open sea!



BRIGHTON

Slightly more adventurous — their boat was a bigger one! — were The King Brothers and Roy Castle (below, second from right).



REVIEW SECTION

Pop, Jazz, LPs, EPs and Folk

THE beginning of August marks the shut-down of many of the record factories for their annual holiday. This means fewer discs released and this, in turn, means fewer discs for review. This "shortage" of records is only temporary, however,

and as soon as more become available we will be returning to the minimum of five pages a week which makes DISC the record paper with easily the most comprehensive reviews in the pop field and one which no fan can afford to miss.

your weekly DISC DATE with DON NICHOLL

CLAUDIO VILLA
Il Mare; E Mezzanotte (Cetra SP4013)***
WITH liquid voice Claudio Villa sings, in Italian of course, a soft relaxing ballad, *Il Mare*. A little too pensive and too restrained perhaps for big sales, but nice for night-time spinning.

The other side, *E Mezzanotte* has a much more brisk attack. A bouncy Continental item, which Villa rolls off his tongue happily. Could have been better if the studio noise hadn't been so damped. Sounds rather as if Claudio's recording with his head under a blanket.

NELSON KEENE
Image Of A Girl; Ocean Of Love (HMV POP771)***
A NOTHER good version of the *Image Of A Girl* number by another name which is probably new to you—Nelson Keene. And I think

IT often happens that out of the small number of discs which are released during these holiday times, a hit is made. And, you never know, one of this summer's hits may belong to **TERRY DENE**, the boy who seemed to have been left high and dry on the shore earlier this year.

Terry's trying hard to make a successful comeback under the Oriole banner. Both he and the label have every reason to be satisfied with the first results.



GINO LATILLA
Mustapha; Giugiola (Cetra SP4015)***

GINO LATILLA and the Aster-novas produce a rich Italian version of the *Mustapha* novelty. Gino singing in front of the male group as the side develops with a welter of Middle Eastern sound effects including noises of market crowds.

Mustapha, as you can imagine, is mainly an all-out chorus attack. But Gino has much of the other half to himself. Singing to a swinging rhythm backing he puts over *Giugiola* pleasantly—even if the song itself doesn't strike one as a hit.

you will like Keene's friendly vocal performance on this slow but compelling ballad. The boy is accompanied by some pizzicato strings and a girl group.

It's going to be quite a tussle between this release and the rival record by Mark Wynter. Wynter, I'd say, just has the edge on Mr. Keene, partly because of the more gimmicky background on the Decca disc.

Nelson sails the ocean for the flip, *Ocean Of Love*, a typical lilt with guitar, strings and girl group. A quicker tempo than the top deck, but Keene is not so comfortable and is by no means as impressive. Vocally it's not a patch on *Image*.

BAD TASTE, OR...?

RAY PETERSON
Tell Laura I Love Her; Wedding Day (RCA 1195)
FRANKLY, this is one disc I gladly would have gone without this summer! I'm disappointed in RCA for issuing it... they hesitated but finally decided that it wasn't



RAY PETERSON—a dirge.

in bad taste. Well, that's a most debatable point.

Personally, I find "Tell Laura I Love Her" a maudlin modern weepie with absolutely nothing to commend it. I wonder what the TV committee would have thought of this lyric? Apart altogether from questions of taste (and the preoccupation with teenage death seems extremely unhealthy to me) this is a slow, dreary dirge of a song. I cannot honestly give it a star rating. "Wedding Day" is also taken with deathly slowness. Lyric along the lines again of people thinking a couple have married too soon. A nothing of a number.

NEWPORT FOLK FESTIVAL

From hillbilly to blues

NEWPORT FOLK FESTIVAL VOLUME ONE:

Pete Seeger: *Bells Of Rhymney*; *One Grain Of Sand*; *Abiyoyo*. Martha Schlamme: *Hey Daroma*; *There's A Hole In The Bucket*; *Que Bonita Bandeira*. Leon Bibb: *Lonesome Traveller*; *Every Night When The Sun Goes In*; *Times Are Getting Hard*; *Sinner Man*. Tom Makem: *Cobblers Song*; *Mountain Dew*. Pete Seeger: *Careless Love*.

(Top Rank 35/070)***

VOLUME TWO:

Odetta: *Joshua Fought The Battle Of Jericho*; *Cotton Fields At Home*; *Great Historical Bum*; *I've Been Driving On Bald Mountain And Water Boy*. Joan Baez and Bob Gibson: *Virgin Mary Had One Son*; *We Are Crossing The Jordan River*. The New Lost City Ramblers: *Beware, O Take Care*; *When First Into This Country I Came*; *Hopalong Peter*. Barbara Dane: *Little Maggie*; *Dinks Blues*. Sonny Terry and Brownie McGhee: *My Baby Done Changed The Lock On The Door*; *Pick A Bale Of Cotton*.

(Top Rank 35/071)***

VOLUME THREE:

Earl Scruggs: *Flinthill Special*. Jean Ritchie: *What're We Going To Do With The Baby Oh*; *Pretty Sara*; *Shady Grove*. Jean Ritchie And Oscar Brand: *Paper Of Pins*. John Jacob Niles: *The Hangman, Or The Maid Freed From The Gallows*. Frank Hamilton: *Lady Gay*. Frank Warner: *Old Raccoon*. Earl Scruggs: *Earl's Breakdown*. Oscar Brand: *Which Side Are You On*. Cynthia Gooding: *Un Domino*; *Jalisco*. Ed McCurdy: *The Bold Fisherman*; *When Cockle Shells Turn Silver Bells*; *Frankie And Johnny*; *Twinkle, Twinkle, Little Star*. Earl Scruggs: *Cumberland Gap*.

(Top Rank 35/072)***

NEWPORT has been the scene for some years of an Annual Jazz Festival. Whether it will continue in the face of the recent troubles remains to be seen. In July, 1959, Folk Festival Number 1 was also held there and these three albums are the net result. The artists appearing represented a fair cross section of the American folk scene, including everything from hillbilly bands to the country blues.

Pride of place in volume one is given to Pete Seeger, aptly described as America's Tuning Fork. His contribution is excellent, particularly on *Abiyoyo*. The second volume introduces some comparatively unknown names. The hot gospel of Odetta is tremendously exciting and one wonders why she is not better known in this country. Highlight of volume three is the amazing banjo playing of Earl Scruggs. He was evidently very popular with the audience.

The quality of recording is good, in spite of their being outdoor sessions.

Owen Bryce



TERRY DENE records "Geraldine," a number that could make a success of his comeback bid.

Terry Dene sounds good on this one

TERRY DENE
Geraldine; *Love Me Or Leave Me* (Oriole CB1562)***

ORIOLE say they're not certain which side should be the top deck. For my money it's the new British song *Geraldine*. An extremely pleasing ballad with an attractive lilt to it.

There's been some effort here to inject something new into the current scene. Terry's in good, easy voice and he gets a fine, smooth backing from Martin Slavin.

On the other side, the oldie *Love Me Or Leave Me* is whipped along extremely smartly with a Latin beat to it. Again some excellent work by Slavin. Dene makes it snappy and makes it good.

A coupling that really deserves to sell.

THE VENTURES
Walk Don't Run; *Home* (Top Rank JAR417)***

WALK DON'T RUN is a simple and quite a pleasant instrumental item. Actually it doesn't walk, it runs at a fairly steady pace all the way with guitar leading easily. A good disc for background work and one which might pay its way in the jukes without much trouble.

Home is the old familiar song of that title... and I'd be inclined to lift this to the top of the coupling. The group play it with a gentle beat and an intriguing guitar noise.

JIMMY EDWARDS
I've Never Seen A Straight Banana; *Rhymes* (Fontana H260)***

COMEDIAN Jimmy Edwards comes bristling on to disc to join the ranks of those who are making old music hall numbers popular all over again. Jim belts through *I've Never Seen A Straight Banana* with a verve

that's right in the old tradition.

On the other side, again with chorus company, he chants a series of the limericks which Leslie Saroni dreamed up for his *Rhymes*. The old "That was a cute little rhyme, let's have another one do..." has been serving in panto and concert party for many a season now.

Saucy and salty as the sea off the pier.

PRESTON EPPS
Bongo, Bongo Bongo; *Hully Gully Bongo* (Top Rank JAR413)***

A JUKE box natural—*Bongo, Bongo*—Preston Epps provides a steady rocking beat all the way for this deck. Good instrumental group working with the palm drummer.

Not a side packed with excitement but one which keeps up the insistent beat and which has enough colour in it to sell happily.

Hully Gully Bongo has a slower, more sinuous rhythm to it and there is some very good work from the soloist. Some good support from his guitar man, too.

With this half Epps proves that he doesn't need to be providing fireworks all the way.

THE LEADERBEATS
Washington Square; *Dance, Dance, Dance* (Top Rank JAR405)***

FAMILIAR tune swinging easily along in a way which seems to combine the old vaudeville strut with something of a modern beat. The vocal group move it with a rather nostalgic atmosphere.

Lead voice for *Dance, Dance, Dance* is not unlike Mr. Como! An easy-snapping song, which succeeds in giving you itchy feet.

Johnny adds that little extra

A country artist with appeal for all



JOHNNY CASH
The Troubadour
Pickin' Time; Frankie's Man Johnny; Supper-time.
(Philips BBE12377)★★★★

SOME more stories in song from the robust voice of Johnny Cash. He never chooses dull material for his performances—there is always that little extra bit of interest in his lyrics. Johnny is undoubtedly a country and western artist but I always feel his music takes in a wider folk field than that. His stories seem to cover practically all the folk tales we have listened to on record though he sings them all in a C & W idiom.

VITTORIA MONGARDI
San Remo 1960 and The Italian Hit Parade
Romantica; Quando Vien La Sera; Ritroviamoci; Boccuccia Di Rosa.
(Collector Records JEP3002)★★★★

A MORE than pleasing collection of Italian favourites and of course, Romantica, which has become an international success since its triumph at San Remo.

Vittoria Mongardi has a first-class voice for this type of song and she is ably accompanied by an "all-star" musical combo. For once I agree with the sleeve note which states that she will "quickly follow her European and American success" in England. Miss Mongardi is a highly profes-

sional performer and I think you should take the first opportunity you can to hear this EP.

NORMAN LUBOFF CHOIR
Songs Of The Caribbean
Donkey Small; Woman Sweet; Let's Go To De Market Place; Sunset And Moonrise.
(Philips BBE12376)★★★★

ANOTHER delightful musical journey by the Norman Luboff Choir. If my memory is being faithful to me I seem to remember a similar EP from the group about a year ago when they demonstrated their talents with some other West Indian songs. This I thoroughly enjoyed, too.

The group is at its usual professional best with this set and I urge you to lend an ear at the first opportunity.

Strongly recommended.

RATINGS

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

CARLISLE BROTHERS
Fresh From The Country
Old Joe Clark; Rainbow At Midnight; Maggie Get The Hammer; Skip To My Lou.
(Parlophone GEP8799)★★★★

ANOTHER of the endless flood of country and western offerings to reach me with each new record issue. This is typical of the others and they all seem to reach a fairly high standard.

Definitely loaded with appeal to devotees of the idiom and as such it should therefore prove successful.

JOHNNY GREGORY—KEN JONES

Take Two . . . For Romance
I'll Be Around; Alone (Johnny Gregory); You Are Too Beautiful; You'd Be So Nice To Come Home To (Ken Jones).
(Fontana TFE17171)★★★

ONE side featuring the strings of Johnny Gregory and the other, nicely different, stars Ken Jones at the piano with orchestra thrown in for good measure.

A nicely relaxing type of album which would also have appeal, I think, as an LP.

The tunes are good, the arrangements easy on the ear and the setting is perfect for a quiet evening at home.



JOHNNY CASH—His stories cover all the folk tales.

MARTY ROBBINS
Songs Of The Islands
Sweet Leilani; Down Where The Trade Winds Blow; Song Of The Islands; Don't Sing Aloha When I Go.
(Fontana TFE17167)★★★

The numbers are all familiar but the treatment may prove a little more interesting than usual.

Marty certainly has a way with a song whatever the style or background and I recommend his fans to listen to this latest offering.

I wouldn't be surprised if this proved a very successful album for him.

COUNTRY and western and former pop singer Marty Robbins now turns his attention to the South Sea Islands for a pleasing bunch of songs.



The Kingston Trio
Sold Out Capitol T1352 (Mono) ST1352 (Stereo)

Nat King Cole
A Mis Amigos Capitol W1220 (Mono) SW1220 (Stereo)

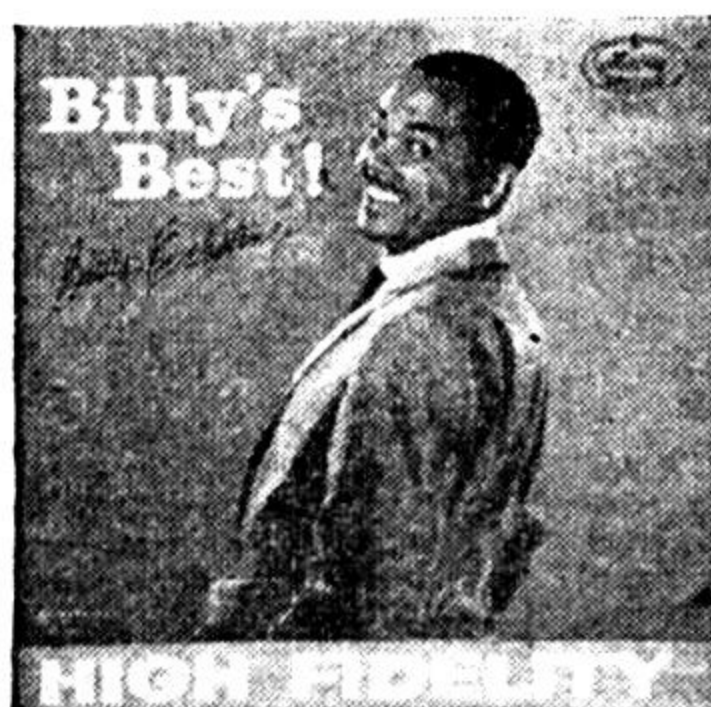
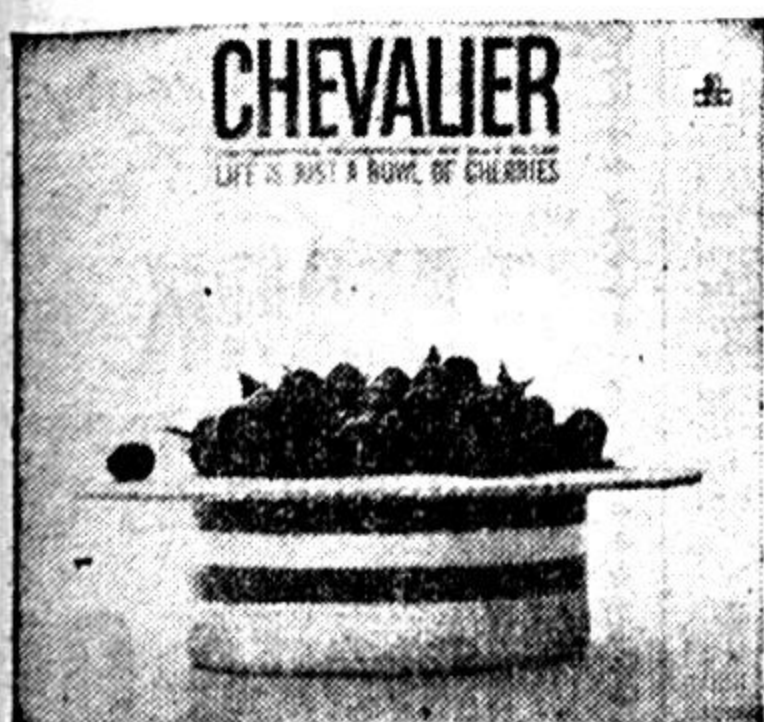
Maurice Chevalier
Life is just a Bowl of Cherries MGM-C-826 (Mono)

David Carroll and his Orchestra
Solo Encores Mercury CMS18033 (Stereo)

Jerry Murad's Harmonicha
Harmonicha Cha-Cha Mercury MMC14044 (Mono) CMS18029 (Stereo)

Billy Eckstine
Billy's Best Mercury MMC14043 (Mono)

Brook Benton
I love you in so many ways Mercury MMC14042 (Mono)



FROM



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Ammons gets a good groove going

MODERN JAZZ

by **Tony Hall**

GENE AMMONS ALL-STARS
Jammin' With Gene
Jammin' With Gene; We'll Be Together Again; Not Really The Blues.
 (12in. Esquire 32-097)★★★★

PERSONNEL: Gene Ammons (tenor); Jackie McLean (alto); Art Farmer, Donald Byrd (trumpets); Mal Waldron (piano); Doug Watkins (bass); Arthur Taylor (drums).

A VERY happy, uninhibited blowing session. All the horns were on form that day and the rhythm section is good. Ammons isn't all that inventive or original. But he is thoroughly individual. A tremendously earthy, soulful swinger, who always gets a good groove going.

Together has Gene stating the melody out of tempo with feeling. Then there are long, double-time solos before Gene reverts to the tune. Ammons isn't so good on the over-long, up-tempo *Really* by Johnny Mandel, which occupies all of side two.

McLean shows some of the reasons why I rate him as possibly the best of all the newer altoists (including Cannonball). Byrd and the slightly prettier-toned Farmer both blow with fire and feeling.

The guys obviously enjoyed themselves. You should enjoy it, too.

PAUL SMITH TRIO
The Big Men
The Big Men; Theme For Theda; Suze Blues; Yesterdays; Tea For Two; 'S Wonderful; It Never Entered My Mind; Cheek To Cheek; Who's Afraid Of The Big Bad Wolf? (Parts 1 and 2).
 (12in. HMV CLP1356)★

PERSONNEL: Paul Smith (piano); Leroy Vinnegar (bass); Stan Levey (drums).

I WOKE up in the middle of the night, sweating. I'd had a terrible

nightmare. I had dreamed that British jazz fans had voted Paul Smith as "the world's greatest jazz pianist." And ironically enough, it could easily happen. If the reception Paul was given on the recent JATP tour was anything to go by.

All right, so he's a very eloquent, gifted technician. But then, so is Liberace. And frankly, after listening to Paul's *Big Bad Wolf*, I'll take Lee any time.

Leroy and Levey do everything in their power to get something happening among themselves. But they lose out in the end. Only on one track (*Suze*) does Smith play anything resembling good jazz. The rest is a mixture of unaccompanied "Warsaw Concerto"-type flowery tinkling and sessioneer pseudo-jazz.

This is the most infuriatingly banal record I've heard this year.

LENNIE NIEHAUS OCTET
Sounds
The Sermon; How About You; Figure 8; Patti-Cake; With The Wind And The Rain In Your Hair; The Way You Look Tonight; Have You Met Miss Jones?; Four; Night Life; The Night We Called It A Day; Blues For Susie; Seaside.
 (12in. Contemporary LAC1222)★★★★

PERSONNEL: Lennie Niehaus (alto); Jack Montrose or Bill Perkins (tenor); Bob Gordon or Pepper Adams (baritone); Stu Williamson (trumpet); Bob Enevoldsen or Frank Rosolino (trombone); Vincent de Rosa (French horn);



DONALD BYRD blows with fire and feeling on the happy, uninhibited "Jammin' With Gene."

Jay McCallister (tuba); Lou Levy (piano); Monty Budwig or Red Mitchell (bass); Shelly Manne or Mel Lewis (drums).

TWO visiting American jazz record men in London recently both told me the same thing. "White jazz is dead in America. And on the Continent, too. Especially West Coast stuff. It just doesn't sell any more."

I'm sure they're right. Britain is possibly the only country in the world where West Coast jazz still has any appeal left. And, from what the fans I know tell me, it's well on the way

out here as well. So I'd say the chances of this LP selling in quantities are small indeed.

Who was Niehaus anyway, you may well ask! A very polished, proficient, unemotional alto-saxist who was acclaimed absurdly by some critics and astute salesmen in 1954, as "the new Charlie Parker." Since '56 I've hardly heard his name mentioned.

This set combines 1954 and '56 sessions, with the latter a distinct improvement, mainly thanks to the presence of Pepper Adams, Red Mitchell and Mel Lewis.

TRAD JAZZ NEWS

• Rare issue

I HAVE spent the last few days gloating over the catalogue of Folkways discs which are due to be released by Collet's Record Shop. The entire listing of over 700 up-to-now rare discs will be available for the first time to British collectors.

It is quite impossible to give anything but the briefest of outlines to the scope but among the items coming over are such gems as Frederic Ramsey's "History Of Jazz," an ambitious work covering eleven 12-inch albums, the Anthology of American Folk Music (3 volumes), LPs by Big Bill Broonzy, Sonny Terry, Leadbelly, Pete Seeger, Memphis Slim, Guy Carawan, Lightnin' Hopkins. . . .

The Folk sections cover Russian, Indian, Jewish, Negro, Asian and even the Philippines. And if you want something a little different, could I recommend "Sounds Of Insects" on FX 6178? . . . including courtship, eating, and flying sounds of wasps, spiders, bumblebees and the katyrids. "Man, dig this crazy jive, like, man."

• Repeats

RAY KNOWLES and the River City Jazz Band, currently resident at the Gravesend Jazz Club, have received three repeat bookings from the owners of the Embassy Ballroom, Welling. They will be playing the Thursday trad nights on August 11 and 25 and on September 8.

• Good going

THE Terry Lightfoot Band continues to do the impossible. Eleven dates in eight days is pretty good going. During this run two attendance records were broken. First at Windsor Jazz Club and the second at Jazzshows, which continues to bring in increased numbers even in the height of the "off" season.

Terry's boys will be in Nottingham tomorrow (Friday) for an all-nighter. Other all-nighters booked for the band include Aylesbury on August 12 and Chelmsford on September 2.

• Not tied

MAY I remind the hundreds of Alex Welsh fans that Diz Disley is NOT a regular member of the band. Mind you, he hasn't missed a date for some weeks, but both he and Alex insist that he is not permanent. As far as Alex is concerned he can do as many dates as he likes, and Diz can take them or leave them. The fact that he continues to turn up speaks highly of the good times had in the Welsh band.

• Blues debt

LITTLE Brother Montgomery, our blues singer for August, arrived last week-end at London Airport. His first date was scheduled for the Beaulieu Jazz Festival during which time the BBC will be televising him. Tonight (Thursday) he appears in the BBC's "Jazz Club." On Saturday he will be at the Dome, Brighton, and on August 24 at Nottingham Jazz Club.

The debt that Brighton and Nottingham owe to George Webb and Jazzshows is a big one, for without the guaranteed bookings at 100 Oxford Street and at Webb's Woolwich and Bromley Clubs it would be impossible to bring these American artists over. Considering that they have included Champion Jack Dupree, Memphis Slim, Jesse Fuller, Speckled Red and, in September, Brownie McGhee and Sonny Terry, it is indeed a large debt.



Condon has the right formula

EDDIE CONDON AND HIS ALL STARS
Jazz Gallery
At The Jazz Band Ball; I'm Confessing; I've Found A New Baby; Ol' Man River.
 (Philips BBE12365)★★★★

FORMULA for continued success: Find a reasonable recipe, and stick to it for all time. And that's certainly been the Eddie Condon formula. And proof of its value is the fact that it has kept the Condon boys going very well, thank you, for something like twenty-odd years.

And what is the recipe? One Wild Bill or Billy Butterfield; an Edmund Hall or Pee Wee Russell for flavour; one Cutty Cutsall (or similar) for body; a Gene Schroeder, a Walter Page and a George Wettling for rhythm; one, only, Dick Cary for the epicure.

Then take a well known tune, preferably Dixieland. Mix all the ingredients in the approved order. All together for one or two choruses, then solos all round, then one final ensemble. Complete with drum break and big mix-up.

Repeat for as many tracks as you wish to fill your LP. For the special occasion use only one of the main ingredients, unless you wish to spice the ending with added flavour.

And that's about it. I like the taste. In this case the special occasion is taken care of by Wild Bill Davison who squeezes out *I'm Confessin'* in his more than well known, but so seldom imitated, style. *At The Jazz Band Ball* is as good a version as we have heard from the Dixielanders, Cutty Cutsall playing in the fashionable Abe Lincoln manner.

The version tipped as a Top Twenty hit by DISC

MARK WYNTER'S "Image Of A Girl"

Selected by "Juke Box Jury" and "Pick of the Pops"

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WHO WHERE WHEN

For week beginning Sunday, August 7

BIRMINGHAM

Hippodrome Theatre: **Liberace, Janet Medlin (Wk.).**

BLACKPOOL

Central Pier: **Clinton Ford and his Rhythm Group (Season).**
 Hippodrome: **Adam Faith, Emile Ford and The Checkmates, John Barry Seven, Morton Fraser Harmonica Gang, Lana Sisters, Don Arroll (Season).**
 North Pier: **Bruce Forsyth, Teddy Johnson and Pearl Carr, Three Monarchs, Pinky and Perky (Season).**
 Opera House: **Tommy Steele, Alma Cogan, Eddie Calvert, Sid Millward's Nitwits (Season).**
 Palace Theatre: **Harry Secombe, Ruby Murray (Season).**
 Queens Theatre: **George Formby, Toni Dalli, Yana (Season).**



PETER WYNNE

Queens Theatre: **Joe Brown, Tommy Bruce, Lance Fortune, Peter Wynne, Georgie Fame, Billy Raymond, Nelson Keene, Nero and his Gladiators (Season of matinees).**

Winter Gardens: **Peters Sisters (Season).**

BOURNEMOUTH

Pier Theatre: **Cherry Wainer, Mark Wynter, Cuddly Dudley, Red Price, Michael Cox, Dave Sampson (Season of matinees).**

Pavilion Theatre: **Marty Wilde (Season).**

Winter Gardens: **Shirley Bassey, Cherry Wainer, Rawicz and Landauer (Season).**

BRIDLINGTON

Grand Pavilion: **Ronnie Hilton, The Honeyes (Season).**

BRIGHTON

Essoldo Cinema: **Craig Douglas, Eric Delaney Band (Season).**
 Hippodrome Theatre: **Frankie Vaughan, Roy Castle, King Brothers, Adele Leigh (Season).**

Palladium: **Bryan Johnson, Four Jones Boys (Season).**

BROMLEY

White Hart Hotel: **Acker Bilk Band (Tues.).**

GREAT YARMOUTH

Britannia Pier: **Kaye Sisters (Season).**
 Britannia Pier: **Billy Fury, Vince Eager, Dickie Pride, Keith Kelly, Davy Jones, Johnny Gentle, Phil Jaquet (Season of matinees).**

Regal Cinema: **Lonnie Donegan, Dallas Boys, Miki and Griff (Season).**

Wellington Pier: **Charlie Drake, Mudlarks (Season).**

Wellington Pier: **Joe "Piano" Henderson, Rosemary Squires (Sun.).**

Windmill Theatre: **Polka-Dots (Season).**

JERSEY

Watersplash: **Ken Earle and Malcolm Vaughan (Season).**

LONDON

Jazzshows Jazz Club: **Acker Bilk Band (Mon.).**

Palladium: **Cliff Richard, Joan Regan, Edmund Hockridge, Russ Conway, Des O'Connor, Billy Dainty (Season).**



CLIFF RICHARD

LOWESTOFT

Theatre Royal: **Eddie Calvert and the Wise Guys (Sun.).**

Sparrows Nest Theatre: **Eric Delaney Band (Sun.).**

MARGATE

Lido: **Gary Miller (Season).**

MORECAMBE

Alhambra Theatre: **Robert Earl (Season).**

Winter Gardens: **John Hanson (Season).**

Winter Gardens: **Emile Ford and The Checkmates, Lana Sisters, Dean Rogers, Don Arrol (Sun.).**

NOTTINGHAM

Theatre Royal: **Cleo Laine (Wk.).**

PAIGNTON

Summer Pavilion: **Joan Turner (Sun.).**

ROTHESAY

Winter Gardens: **Donna Douglas (Season).**

SCARBOROUGH

Floral Hall: **Dickie Valentine, Joe "Piano" Henderson (Season).**

Floral Hall: **Jimmy Shand and his Band (Sun.).**

SOUTHSEA

South Parade Pier: **Beverly Sisters (Season).**

TORQUAY

Pavilion: **Ken Dodd, Raindrops, Janie Marden (Season).**

WEYMOUTH

Alexandra Gardens: **Anne Shelton (Season).**

Alexandra Gardens: **David Hughes, Tommy Reilly (Sun.).**

Pavilion Theatre: **Cyril Stapleton Showband, Janet Richmond (Wk.).**

EMI GOES TO THE SEASIDE

For a bumper bundle of Blackpool stars



FRANK CHACKSFIELD ORCHESTRA Ebb Tide

Ebb Tide; Smoke Gets In Your Eyes; Boulevard Of Broken Dreams; Love By Starlight; Hello Young Lovers; Among My Souvenirs; Theme From Limelight; Red Sails In The Sunset; I Only Have Eyes For You; Autumn Leaves; Deep Purple; You'd Be So Nice To Come Home To.

(Ace Of Clubs ACL1034)★★★★

FRANK CHACKSFIELD conducts his orchestra in another collection of old favourites in this twelve-track Ace Of Clubs bargain. Included are a couple of big successes for Frank of a few years back—**Ebb Tide** and **Limelight**.

If you are looking for an evening of lush orchestral music played in the typical Chacksfield manner then I recommended you to hear this set.

MEL DAVIS

Trumpet With A Soul

Love Your Magic Spell Is Everywhere; Fools Rush In; Jeepers Creepers; Alone Together; My Heart Belongs To Daddy; Roses Of Picardy; You're An Old Smoothie; I Should Care; Taking A Chance On Love; You've Changed; Gone With The Wind; The Wang Wang Blues.

(Fontana TFL5012)★★★★

SMOOTHLY mellow, jazz-influenced trumpet from Mel Davis, a name new to me, but nevertheless very welcome. Supplying the rhythm and ensemble accompaniment are some top class jazz musicians, but there is nothing "way out" about the set. The album is definitely designed to be popular.

ALL STAR BILL Blackpool Nights

I'm In Charge (Bruce Forsythe); Little White Lies, You're The Cream In My Coffee, When I Take My Sugar To Tea, When You're Smiling (Reginald Dixon); Ac-cent-tchu-ate The Positive (The Peters Sisters); Swingin' Shepherd Blues (Ken Mackintosh); Love Letters In The Sand (Joan Savage); Twelfth Street Rag (John Barry Seven); Congratulations (Ruby Murray); Dream Talk (Alma Cogan); Copper Nob (Ken Morris); What Do You Want (Adam Faith); Jealousy (Eddie Calvert); The Five Pennies (Teddy Johnson and Pearl Carr); Santa Lucia (Toni Dalli); Bedtime For Drums (Alyn Ainsworth).

(Columbia 33SX1244)★★★★

A GALAXY of artists from all their British labels have been gathered together by EMI to bring Blackpool holidaymakers a souvenir of their summer vacation. And a very bright package it is, too. There is a mixed appeal—which may make or mar the album's chances of becoming a big seller. Teenagers will be satisfied with Adam Faith and John Barry, while the remainder of the artists will be more popular with the family audience.

My favourites on this showing are The Peters Sisters, Alyn Ainsworth and Ken Morris, but undoubtedly each reader will have his own couple of outstanding tracks.

MARTIN DENNY

Exotica—Volume 2

Soshu Night Serenade; Isle Of Dreams; Japanese Farewell Song (Sayonara); Singing Bamboos; The Queen Chant (Li Liu E); Wedding Song (Ke Kali Ne Au); Escapes; When First I Love; August Bells; Bacoa; Ebb Tide; Rush Hour In Hong Kong.

(London HA-G2253)★★★

MORE exotic sounds from the group led by Martin Denny. The gay South Seas atmosphere created by this combo and their intriguing instruments blending with more familiar sounds rarely fails to please.

This is similar to the first Exotica album, and, in fact, to all of Mr. Denny's recordings. He has found a strong market for his music throughout the world and this album can do nothing but enhance his reputation.

There's a powerful "let's-get-away-from-it-all" atmosphere about the whole programme which appeals to me.

ELVIS PRESLEY

Elvis Is Back

Make Me Know It; Fever; The Girl Of My Best Friend; I Will Be Home Again; Dirty, Dirty Feeling; Thrills Of Your Love; Soldier Boy; Such A Night; It Feels So Right; Girl Next Door Went A-walking; Like A Baby; Reconsider Baby.

(RCA RD-27171)★★★★★

YES Elvis is back all right—with a tremendous explosion of talent in this, his best-ever effort on LP. When I played his version of **Fever** to a sceptical friend without mentioning any names he immediately identified the performer and said that at last he could see that Elvis had a load of talent.

To the few people who still haven't purchased their copy of the album, I'd say, it's time you did!

This example of Elvis' work proves that he is far from finished—he is far stronger on record than he ever was.

BUD AND TRAVIS

Spotlight on Bud and Travis

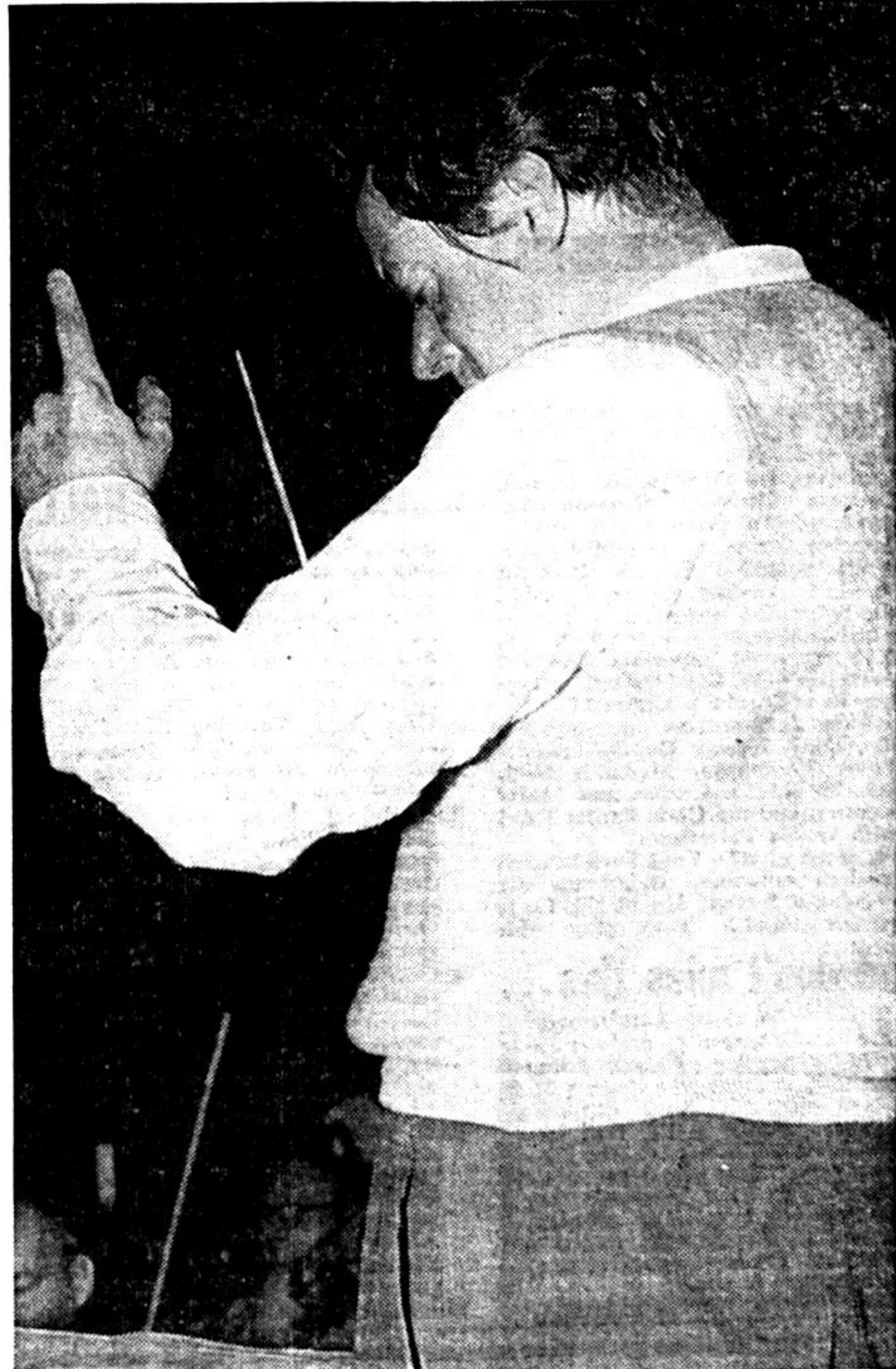
Cloudy Summer Afternoon; Cicilto Lindo Son Juasteco; Let Me Fly; Banua; Brown Eyes; Sinner Man; Angelico; Poor Boy; Raspberries, Strawberries; Jenny On A Horse; Waggoner's Lad; Mexican Wedding Dance (La Bamba).

(London HA-G2254)★★★

BUD and Travis, who launched their act in a Los Angeles coffee house, sound a little like the famed Kingston Trio, only a little less com-



Lush orchestral music in a bargain album from **FRANK CHACKSFIELD.** (DISC Pic)



British song team disillusioned

team

Date fixed for film premiere

TRIUMPH LOSE TOP STARS

IN a dramatic move last week Triumph lost three of its biggest recording stars—Michael Cox, The Flee-Rakkers and Ricky Wayne. Together with Peter Jay, Joy and Dave, and John Leyton, they left with A and R manager, Joe Meek, who now takes up a position as independent A and R man.

He has already signed an agreement with Top Rank whereby the future recordings by Michael Cox and The Flee-Rakkers will be released on their label. This will be effective for at least a year.

The Flee-Rakkers' single, "Green Jeans," will be released by Rank, and not by Triumph, as stated last week. Rank also have plans to release "Hot Chickeroo," by Ricky Wayne.

Joe Meek's place with Triumph has been taken by former Ted Heath arranger and trombonist, Johnny Keating, and Triumph will now make

their first entry into the jazz field. Yesterday (Wednesday) Keating was due to take his first session with a new jazz group, Rex and the Minors, in a single to be released in mid-August. Also due for release at that time are the five Dankworth LPs made in conjunction with the Royal Philharmonic Orchestra.

New Sinatra album set for October

THE new Sinatra album, "Nice 'N' Easy"—his first new album release in over a year—is due for release in October. An EMI spokesman stated that the LP is only a remake of one of his previous 10in. LPs. Some extra tracks have been added to bring it up to the standard 12in. LP.

Whitfield to star on ATV

DAVID WHITFIELD, recently returned from his Australiana tour, is to star in ATV's "Startime" on Wednesday, August 17. Among his supporting acts will be Mike and Bernie Winters. Dickie Henderson will introduce Ruby Murray, George Moon, and American personalities, The Clark Brothers in the "Sunday Show" from the Prince of Wales on August 14, and Rosemary Squires will be one of the guests in "Rainbow Room" on August 15.

Hughes on 'Words'

DAVID HUGHES is to be the guest in "Words and Music" on BBC Television, August 16. Henry Hall will be the guest conductor in the programme.

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managers or agents just won't take a chance on someone or something new. "I'd take these unknowns, teach them all the stage craft that I've learnt, and then produce them in small shows. "If this doesn't work, then I shall go into the Army. I could get into the entertainments side and I should be quite happy. "Anyway if I failed as a producer there would be nothing else left for me to do. "I'd be much happier than I am now entertaining troops. "All people want to do these days is to make money... they don't care about anything else. That's what's wrong with the business, that's another reason why I'm getting out."

John Wells

DISC PIC

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STARS HELP SILVER MILE

CRAIG DOUGLAS, Bryan Johnson, The King Brothers, The Jones Boys and Eric Delaney, have had their names added to the list of artists who will be taking part in the Variety Club's "Silver Mile" at Brighton, between July 29 and August 7.

It is hoped that during this week, a mile of silver coins will be laid between Brighton and Hove, and among those artists who have already accepted and made appearances, are Frankie Vaughan, Ronnie Carroll, Millicent Martin and Eric Winstone and his Band.

All proceeds collected during this week, will be donated to various children's charities, sponsored by the Variety Club of Great Britain.

Crosby LP cleared

WARNER Bros. have received clearance on the Crosby album, "Join Bing and Sing Along," over which there have been several publishing and royalty disputes. The company are hoping to release it to tie in with Bing Crosby's arrival in Britain on August 23.

As far as one could gather (writes Neville Nisse) two systems were used. In one, in which points were allocated for each number, Britain finished third out of the six countries competing. Our team gained a total of 735 points against 812 by Holland and 793 by Germany.

Yet the country to walk off with the trophy and the £1,000 prize money was Germany. They won their section (consisting of Britain, France, Germany) and then beat Holland, the winner of the other section (Belgium, Italy, Holland) by 445 points to 421.

The sections were decided on a two points for a win and one for a draw basis and on this system Britain came bottom of all, having won only one point.

The British team's one point was for their draw in the section against the eventual contest winners, Germany!

WHITING HERE?

AMERICAN singer Margaret Whiting is now preparing her second album under her recently signed Verve contract.

Negotiations are in hand for her to visit London in October for possible television dates and personal appearances.

Owing to last-minute complications, Marty Wilde will be unable to fly to Mansfield, Notts, to open a new record shop this Friday as announced last week.

LET No Man Write My Epitaph.

the new Columbia movie, featuring Ella Fitzgerald, Burl Ives and James Darren, is to have its London premiere on August 18, at the Odeon, Marble Arch.

The film, based on the best seller by Willard Motley, is set in the slum area of Chicago, and is a sequel to the author's previous success, "Knock On Any Door."

Cleo's revue has London opening

THE new revue, "Here Is The News," starring Cleo Laine, is to have its London debut at the Cambridge Theatre, on Thursday, August 25. This will mark the first appearance on the London stage for Cleo Laine, since the birth of her son earlier this summer. Before this, however, she had starred in Sandy Wilson's "Valmouth" at the Saville Theatre.

Donald Purchase has assembled a top-line jazz orchestra for the show, and this includes many of the ex-Dankworth jazzmen. "Here Is The News" was originally written by John Bird for the Cambridge Footlights Company.

On Tuesday, after a brief two-day visit, Capitol A and R man and MD Dave Cavanaugh and his wife flew from London to Monaco with Nat "King" Cole.

More Folk available

AUDIO FIDELITY (England) Ltd. have acquired the British rights for the American Elektra record catalogue. This contains folk music of all kinds, and the artists include Josh White and Theodore Bikel. The first release here is scheduled for October.

Audio Fidelity's next releases in September contain a Louis Armstrong LP and another one by The Dukes Of Dixieland. This company's issues to date have all been LPs, but they plan to enter the EP and pre-recorded tape markets soon.

Saturday is the day for all jazz fans



by TONY HALL

tremendous drive. Their musicianship is much better than most modernists ever give them credit for—with particular praise on this hearing for trumpeter Pat Halcox and the band's first-rate bassist. And Otilie is a tremendously spirited performer. Dig "I Can't Give You Anything But Love" and "Down By The Riverside," which, in the studio, swung like nobody's business!

Visually, I know that Christian Simpson came up with many ingenious, imaginative and original devices (including a beauty built round a champagne glass for Otilie's "Can't Give You Anything But Love").

Unfortunately, I could not appreciate them at the time, because I was busy rushing around doing interviews, all of which were virtually unrehearsed. And on Saturday night, when you can see the show, all being well I shall be in France. The most interesting news item arising from the programme is the announcement by the Duke of Bedford that he intends to promote an annual Jazz Festival at Woburn Abbey in opposition to Lord Montague's Beaulieu Festival (five years old last week-end). His Grace revealed this immediately



TONY HALL after Lord Montague had stated that Beaulieu was inspired solely as a means of promoting interest in British jazz, and not as a means of publicising Britain's ancestral homes!

The initial Woburn Abbey show is set provisionally for September. I was particularly interested to meet Jack Lemmon, one of my favourite actors, who was in London for the premiere of his sensational film, "The Apartment." Jack is an enthusiastic jazz fan, who plays piano well enough to sit in at New York's 52nd Street clubs. When I commented on his bongo-playing in "Bell, Book and Candle," he told me that he was coached by former Stan Kenton sideman, Jack Constanzo.

and don't miss this...

LONDON jazz fans should make sure they make a 20-mile journey out to Essex during the week commencing August 22. Head for the State Cinema, Grays. There you'll find the much-praised Newport Jazz Festival film, "Jazz On A Summer's Day." The local Thurrock Jazz Society are helping to promote interest in the showing. I've seen the film. It's well worth making the journey to see it.