

# DISC

THE TOP RECORD & MUSICAL WEEKLY

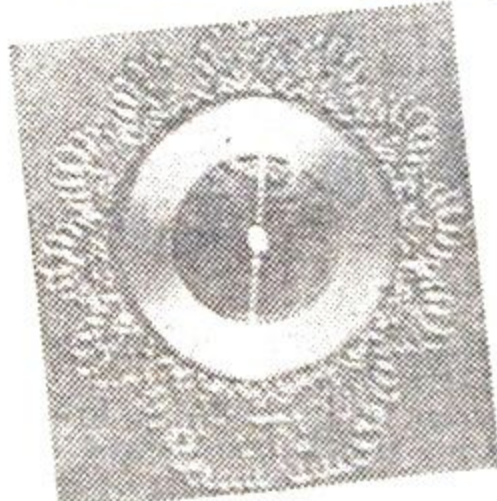
No. 125 Week ending August 13, 1960

Every Thursday, price 6d.

## Cliff Richard wins fifth Silver Disc

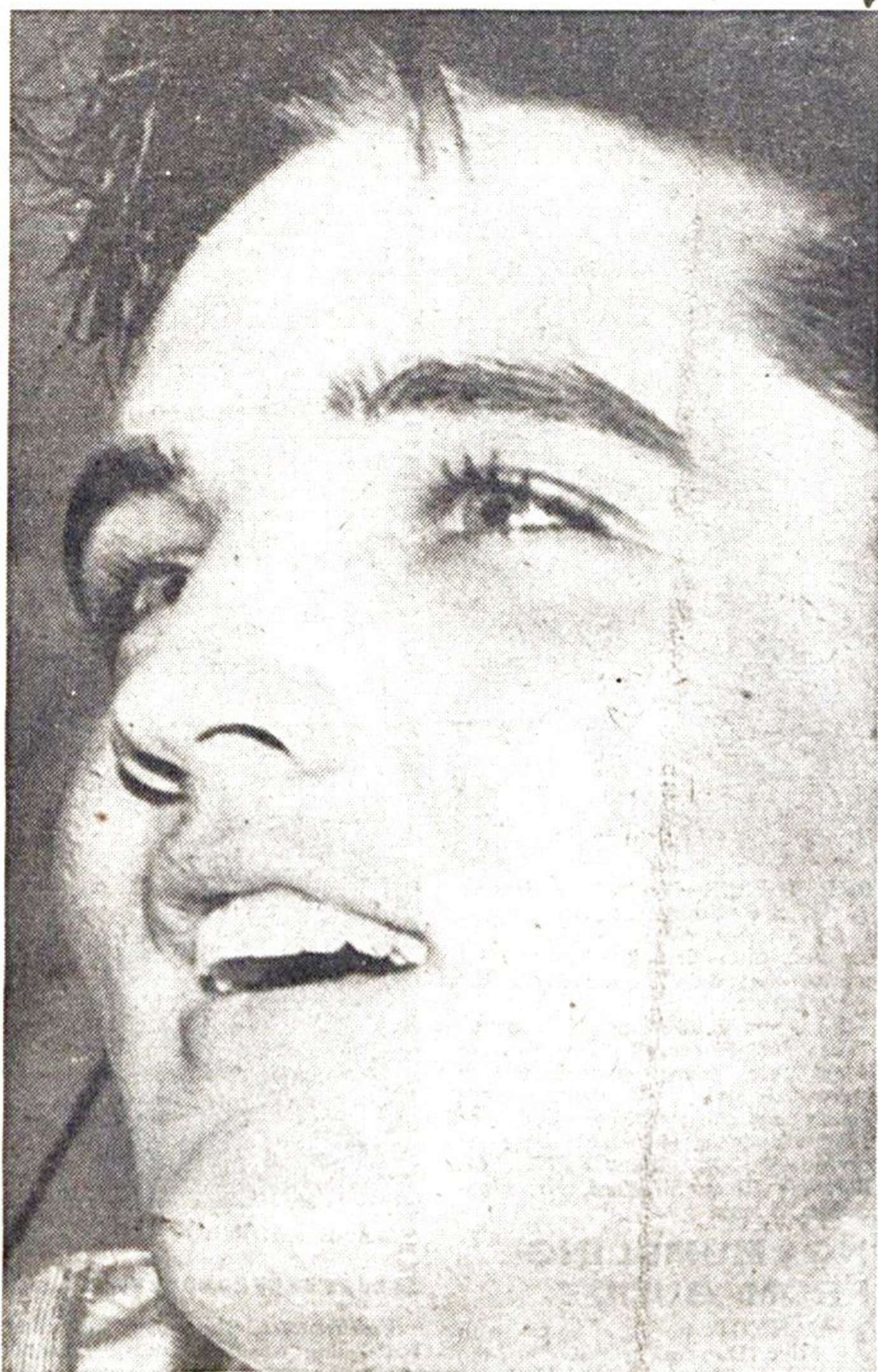
### —for 'Tease'

#### CLIMAX TO YEAR OF 'DISC'S' AWARDS



## NEW PRESLEY LP FROM

### 'GI' FILM



A NEW LP by Elvis Presley, of songs from the film "G.I. Blues," is to be issued to coincide with the British premiere of the picture.

The album will be out in America around mid-November when Presley's first film after his Army service is released. There is still no date fixed for the British premiere or LP release, but it is thought that it will be towards the end of the year.

Steve Scholes, pop repertoire manager of RCA in New York, commented during a transatlantic telephone conversation with DISC: "The film has some great songs in it, and we are confident that the LP will be a great success."

Asked whether he had any doubts about Elvis's standing as a recording star (his first single after his army service, "Stuck On You," had disappointing British sales) Scholes said, "It's Now Or Never" and 'A Mess Of Blues' (the A side over here) has already outsold his previous disc and it has not reached its peak yet."

#### European visit?

Scholes also said that the ban placed on Presley's recordings by some American radio stations had been lifted. He put this down to the "great improvement in his singing."

There is a rumour that Elvis may travel to Heidelberg in Germany for the European premiere of "G.I. Blues" and a reunion with his old Army buddies at the same time.

"I have heard nothing about that so far," said Mr. Scholes. "It is just possible that he might, although his film commitments are pretty heavy for the rest of the year."

CLIFF RICHARD, the Golden Boy of British pop music, has won yet another Silver Disc — for his latest hit, "Please Don't Tease." This brings his total of Silver Discs, awarded by this paper for British sales of a quarter of a million, to five, three more than his nearest rivals. Every record he has made since "Living Doll" has won an award.

It is a fantastic achievement, and comes just at the very time when we are celebrating the anniversary of the first-ever award in this series — to Russ Conway for his recording of "Roulette."

And yet another wonderful piece of "good timing" is the news that American star Jimmy Jones has also won a Silver Disc, his second, for—"Good Timin'."

This number entered the charts on June 25 at number 11, hit the top spot two weeks later and is now number seven.

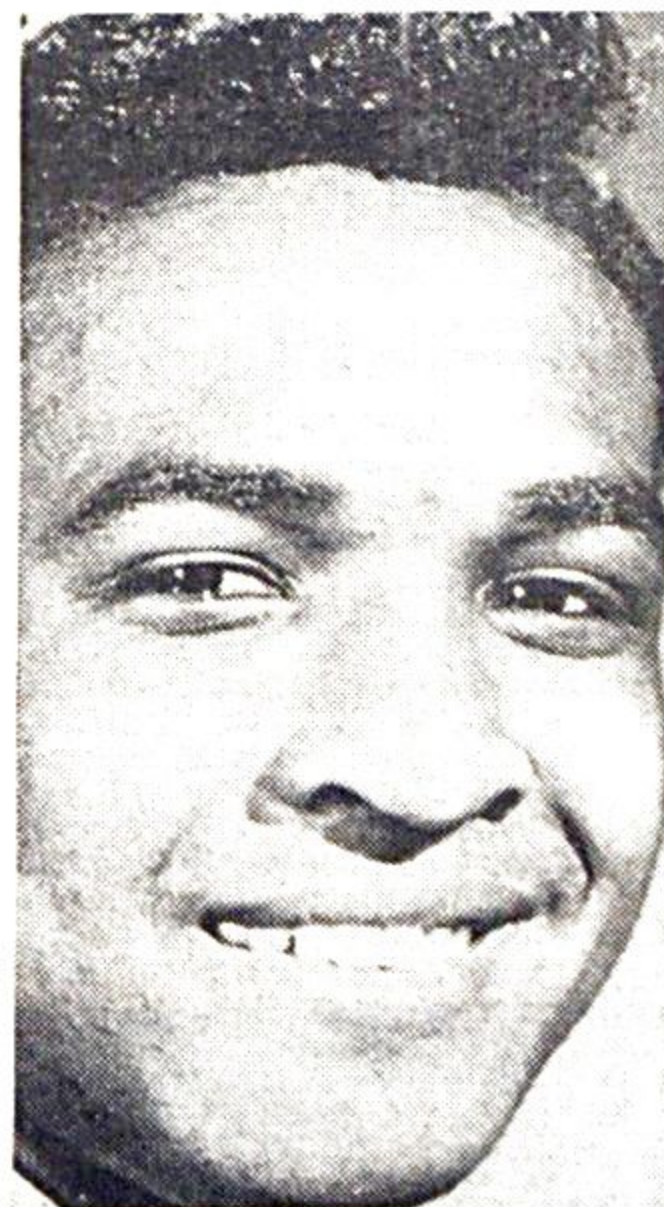
Jimmy Jones's previous success was for "Handy Man."

#### British songs

Cliff Richard's triumphs have come to a large extent by depending on British songs written specially for him by talented British songwriters, and without "covering" ready-made hits by American artists.

"This is wonderful news," Cliff told DISC from his Palladium dressing room. "I feel very excited about it, and a bit humble, too."

Cliff's other Silver Disc awards were for "Living Doll," "Travellin' Light," "A Voice In The Wilderness" and "Fall In Love With You."



JIMMY JONES — Good timing with "Good Timin'."

## Jackie Wilson to tour?

A AMERICAN hit parade star Jackie Wilson may visit Britain next month for a London Palladium TV appearance on September 18 and a tour, but reports of the visit from America are still unconfirmed over here.

ATV could not confirm the booking and at the time of going to press, no bookings for one-night engagements had been made.

Should the Wilson trip materialise, the Arthur Howes agency will probably be responsible for any tour bookings. They have several top flight American stars in line to tour Britain later this year, including Jimmy Jones.

A spokesman for the agency said that even though there had been several changes in the original plan to bring Jimmy Jones to Britain, they are still hoping to have him here for an autumn tour.

At present, a possible date for the opening of a tour would seem to be September 26, possibly for four weeks.

Heading  
for  
No. 1  
again

# ELVIS PRESLEY

A mess of Blues; The girl of my best friend

45/RCA-1194

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

## FROM AMERICA

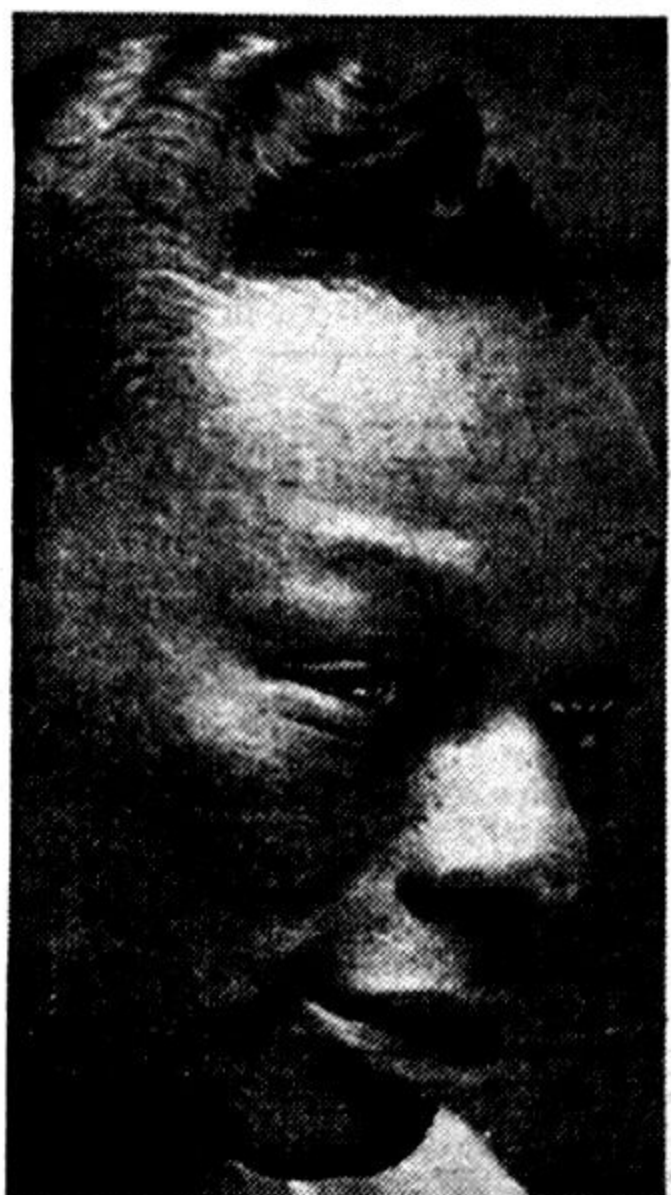
# We've no one like Tommy, but...

I DO not agree with Michael Gray (DISC 30-7-60) when he says that there are British stars that America cannot equal.

He mentions Tommy Steele, Adam Faith and Tommy Bruce. Admittedly we have no star like Tommy Steele in America, but Adam Faith bears quite a resemblance to the late great Buddy Holly, and Tommy Bruce is reminiscent of the late Big Bopper.

Michael Gray must also remember that there are the great American stars with whom nobody British can compare—artists like Nat "King" Cole, Johnny Mathis, Pat Boone, Fats Domino and The Everly Brothers.

As an American teenager, I admit freely that British stars are "doing fine"—I am a great fan of Cliff



NAT "KING" COLE—Five hours non-stop. See "Name It, Nat Has Done It!"

## PRIZE LETTER

# Speed isn't everything

A MODERN trend which I abhor is that of fading out the singer on singles. The American companies are the worst offenders.

If one pays six shillings or more for a record, he is entitled to hear the end of a song. Some years ago, the end of a song was acknowledged to be the climax, and the singer regarded this as the most important part of the record. Yet today, this silly fade-out occurs.

If only record companies would spend more time on perfection, rather than rushing the disc out to meet public demand, this could be righted.—KEITH MEALAND, 18, Wembley Road, Gatley, Cheshire.

Richard—but Mr. Gray must admit that we Americans are also "doing fine." — PAULA COLLIER, 109, Dexter Street, Cumberland, Rhode Island, U.S.A.

## VERY UNFAIR

GARRY MILLS (DISC 30-7-60) was quoted as saying that the backing to his "Look For A Star" has almost a Salvation Army sound.

As a Salvation Army bandsman who enjoys pop music, I must take exception to this. For a start, we never use organs or saxophones in our bands.

It is not only grossly unfair—but also quite inappropriate—to compare the sparsely arranged "Look For A Star" with the stirring and moving playing of our bands.—PETER R. HAMLETT, 8, Seacroft House, Rowntree Drive, Bradford 2, Yorks.

## Committee

IT is about time that older people kept their noses out of our business. I read in (DISC 30-7-60) that a committee say that pop lyrics are bad.

So what? It is not up to anybody, except the writer of the song to say what the lyrics should be, and if people don't like them it is just too bad.

After all, there was a lot of drivel written as lyrics for songs 50 and 60 years ago.—JOHN BURGESS, 8, Illingworth Avenue, Altofts, Normanton, Yorks.

## comment

I THINK the BBC-ITA committee was quite right. Many of today's pop lyrics are drivel, and I bet many DISC readers could write better.

If BBC-ITA presented an award each year to the pop composer who wrote the best lyrics this might rid us of some of the bad lyrics which we have had to endure recently.—B. MACDONALD, 10, Alfield Road, West Derby, Lancs.

## INSTRUMENTALS COMING UP

I ENTIRELY agree with Chris Duncan (DISC 23-7-60) that instrumental recordings will soon dominate the disc charts. Perhaps then we will



BIG BOPPER—Model for Bruce? See "From America."

see more of the first-class instrumental groups that didn't quite make the grade before.

I have in mind "The Noblemen," "The Tune-Rockers," "The Rock-a-Teens" etc. Each have their own individual style, and their records match any that Duane Eddy or Johnny and the Hurricanes have recorded.—J. R. BANCROFT, 66, Barkway Road, Stretford, Nr. Manchester, Lancs.

## NO MUMBLING FROM BUDDY

I CANNOT possibly agree with Mike Donovan (DISC 30-7-60) when he refers to Buddy Holly as being in the "grunt and mumble brigade."

I am of the opinion that Mr. Donovan has heard very few of Buddy's recordings, and if he listened to the two Coral LPs, "The Chirping Crickets" and "Buddy Holly," he would change his mind. There is one track only, out of twenty-four, in which the words are indistinct.—G. S. EBDEN, 6, Glenhurst Grove, Park Lane, Keighley, Yorkshire.

## 'JUKE BOX' IS A FARCE

"JUKE BOX JURY" becomes more and more ridiculous each week. Just look at a recent farce—the only good record, "Walkin' To New Orleans" by Fats Domino, voted a "miss."

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

# ALONG THE ALLEY

## 'VIOLIN' TOPS SHEET MUSIC LIST

BILL PHILLIPS of the KPM group (Keith Prowse and Peter Maurice) is as pleased as Ken Dodd about the success of the comedian's first record, "Love Is Like A Violin."

The reason for his pleasure obviously stems from the fact that the song is published by the KPM outfit. It's climbed to the head of the best-selling sheet music list, and Ken's Decca record has forged ahead of the other disc versions to win a place in the hit parade.

This Friday the KPM group start work on "Jealous of You," an Italian tango-type opus recorded by Connie Francis which backs "Everybody's Somebody's Fool," the Mellin item mentioned last week. Having heard both, I think it sounds like another double-sided hit for Miss Francis.

An extremely good young singer from British Guiana, Johnny



JANE MORGAN—All set for long sales.

Furthermore, the jury said that Fat's song was "too slow," whereas surely the essence of the record is its slow, deliberate, plodding beat. And when Peter Haigh remarked that Domino ought to take singing lessons, that was enough to drive anyone up the wall.—S. J. MIDDLEY, 42, Barlow Moor Road, Didsbury, Manchester, 20.

## MARK AND MAX LOOK ALIKE

THERE is a remarkable likeness between Mark Wynter and Max Bygraves. I first noticed this when Mark's photograph appeared in DISC on July 23, and again a week later. Several people have also noticed this similarity.

I believe that Mark Wynter has a great future ahead of him, and I sincerely hope that this new boy to ballads will be successful.—PATRICIA BROOM, 66, Poplar Walk, R.A.F., Stradishall, Nr. Newmarket, Suffolk.

Angel, has recorded "You're Thrilling" for Parlophone, and the song and its performance fully live up to the title. This column is sticking its neck out by predicting a hit parade rating for the song when Britain's teenagers hear it.

Other KPM tunes past and present and future include Jane Morgan's "Romantica" on London, all set for a long sales life as British holidaymakers return from the Continent where it's played morning, noon and night, "I'm Sorry" which has given its

## NEWS from the street of MUSIC

youthful interpreter Brenda Lee no reason to be that way, and a double-sided proposition recorded for Columbia by violinist Max Jaffa and the Norrie Paramor orchestra in the shape of "Romantica" and "Love Is Like A Violin."

Another likely disc on the way is a revival of "Red Sails In The Sunset" recorded by those ace pop revivers, The Platters.

★ ★ ★

FRED JACKSON of the Tin Pan Alley Music-Planetary-Kahl office has a quality line-up of ballads on his plug list right now.

There's "Oh, What A Day" with two versions to choose from. One is by Craig Douglas on Top Rank, and the other more jazzy effort is by Sarah Vaughan on Columbia.

There's Johnnie Ray's Philips recording of his own composition "Tell Me," and another pleasant, melodic ballad called "Ask Me, I Know" sung by Tony Bennett for the same label.

On the British front Fred has the usual effective Decca waxing by Lyn Cornell of "What A Feeling" and three orchestral originals by Harry Robinson (the former Lord Rockingham) in his Top Rank LP "Moody And Magnificent." The trio's titles are "The Blue Hills," "Song Of Yesterday" and "Summer In Madrid."

Fred also has two vocal versions lined up for the future on Tony Osborne's embryo standard "Autumn In London."

"All my current numbers are good songs, musically speaking," summed up Fred. "If they make it, they'll be big hits." N. H.

## NAME IT, NAT HAS DONE IT!

WITH reference to Andrew Doble's letter (DISC 23-7-60), in which he expounds the versatility of Connie Francis, may I suggest that Nat "King" Cole is more versatile?

Name any type of song and Cole has recorded it. Furthermore the number of his recordings is legendary, and he can sing non-stop for five hours without repetition.

Cole is also one of the "greats" on the jazz piano, and the recordings by the Nat "King" Cole Trio are quite tremendous.—K. J. BEAN, 13, Blackbrook Road, Loughborough, Leicestershire.

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A STAR  
GARRY MILES**

**LONDON**

45-HLG 9155 45 rpm

**AMERICAN TOP TENS**

These were the ten numbers that topped the sales in America last week (week ending August 6)

Last Week	This Week	Title	Artist
1	1	I'm Sorry	Brenda Lee
2	2	Polkadot Bikini	Brian Hyland
3	3	It's Now Or Never	Elvis Presley
4	4	Only The Lonely	Roy Orbison
5	5	Alley Oop	Hollywood Argyles
6	6	Image Of A Girl	The Safaris
7	7	Tell Laura I Love Her	Ray Peterson
8	8	Please Help Me I'm Falling	Hank Locklin
9	9	Mule Skinner Blues	Fendermen
10	10	All You Gotta Do	Brenda Lee

**ONES TO WATCH**

Walk, Don't Run - The Ventures  
 (You Were Made For)  
 All My Love - Jackie Wilson

**JUKE BOX**

Based on the recorded number of "plays" in Juke Boxes throughout Britain (for the week ending August 6)

Last Week	This Week	Title	Artist
1	1	Please Don't Tease	Cliff Richard
2	2	A Mess Of Blues	Elvis Presley
3	3	Good Timin'	Jimmy Jones
4	4	Ain't Misbehavin'	Tommy Bruce
5	5	Robot Man/Mama	Connie Francis
6	6	Shakin' All Over	Johnny Kidd
7	7	Look For A Star	Garry Mills
8	8	Angela Jones	Michael Cox Johnny Ferguson
9	9	When Will I Be Loved?	Everly Brothers
10	10	Polkadot Bikini	Brian Hyland

Published by courtesy of "The World's Fair"

**THE BROWNS**

**LONELY LITTLE ROBIN**

**MARGO**

**RCA RECORDS**

45/RCA-1193 45 rpm

# Pop stars compete for TV Oscar

BRITISH pop stars may get their biggest ever boost next year. For a long while I have pleaded for a disc convention or institute to give British artists the prestige exposure that their American cousins get.

Now in Montreux, Switzerland, from May 15 to 27, 1961, there is to be the world's first international festival of television arts and sciences. It will incorporate the International Television Equipment Trade Fair.

There is to be an annual competition for the best TV variety and musical show. It will be judged at the same time as the Trade Fair by an eminent international panel.

World-wide contest will boost British artists, writes

## Teddy Johnson

Cogans, Ryans, Richards, Steeles, of disc and TV get together, this should be a wonderful ball.

Publications, Ltd., 161 Fleet Street, E.C.4.

### Who deserves Dot's sarong?

I THOUGHT this column should run a poll. Just for kicks you understand—and to tie up with the proposed visit of Bing Crosby to these shores around August 23.

Incidentally, Dot Lamour still takes a dip in the same size (number twelve) sarong as she first wore in the film "Jungle Princess" 24 years ago.

### Me velly solly

DO any readers speak Japanese? My old mate Joe "Mr. Piano" Henderson has been getting fan mail from Tokio and all points east, since his discs have been issued in the land of the Pagodas.

In addition to the monetary award—the winning programme entrants receive a prize of 10,000 Swiss francs (£800)—there will be the Oscar of television. The Golden Rose of Montreux. This is a golden statuette of the famous Montreux Rose mounted on a plinth.

The competition is open to official, independent and commercial networks . . . and the Festival will be highlighted by many galas attended by top pop stars from all nations during its 12 days.

Already America, Russia, Japan and a great many more nations have shown interest. I understand that Decca has shown the way for Britain by making a solid inquiry through their Geneva associates.

On the phone to Geneva I spoke with Melville Mark who is handling the press relations.

"We are hoping that Britain will be as well represented as the other nations — America, Japan and Russia, for instance, are most excited about this Festival."

Who do they hope will enter? "The BBC and the ITV companies," he told me.

Pearl has already intimated that this is one function she would love to attend—and I'm as thrilled about the idea of an official international gathering of pop disc artists as she. I can imagine that if the Comos, Clooneys, Dinah Shores, Crosbys,

This idea of mine was triggered off by Pearl's announcement that she had heard from a chum in Hollywood that Bob Hope and Der Bingle are to make another "Road" film.

Now in all the other "Road" films Dorothy Lamour has been the third member of this song and laughter trinity. Supposing 45-year-old Dot Lamour isn't in the film who do you suggest should be the femme relief? Your suggestion can be a girl of British, American, Chinese or any other nationality.

Write the name of your favourite gal, on a postcard please, and send it to me, care of DISC, Charles Buchan's

# TOP TWENTY

Compiled from dealers' returns from all over Britain  
 Week ending August 6, 1960

**'Apache' up to third position... The King Brothers in at 19**

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

**ONE TO WATCH**  
 As Long As He Needs Me - Shirley Bassey

**JAMES DARREN**

**"BECAUSE THEY'RE YOUNG"**

**JOAN REGAN**

WITH DONNA & RUSTY

**"PAPA LOVES MAMMA"**

**GARY MILLER**

**"MISSION BELL"**

# I'm getting old . . .

## I must be *says* **JACK GOOD**



**I THINK I am getting old.** Last week I suffered, unwillingly, the last birthday I shall ever have in my roaring twenties (and my twenties have roared louder than most). Now I have nothing to face but the prospect of my old rocking-and-rolling-chair — with "director" written in faded letters on the back — and a respectable middle age.

It is rather a depressing thought and, in a sense, I stand to lose more than most people. Being young has been my stock-in-trade.

When "Six-Five Special" started, I started. I was scarcely out of my teens and in the business of television. I fancied myself as a bit of a rebel against the older and wiser gentlemen of the BBC — and my big stick was that I knew I spoke for millions of young people like me.

Since then, I have gained more and more experience and speak with less and less authority.

These sad thoughts come to me not as a result of my now being 29, but from a complete inability to comprehend the recent spectacle at Beaulieu.

You might just as well ask me what the Martians have for breakfast as ask me what goes through the heads (for lack of a better expression) of these adolescent exhibitionists who provoke riots at a jazz festival.

What are their motives? Do they profess to be jazz fans? If so, why do they do their best to kill this event whose aim is to promote their kind of music? If they are not jazz fans, why do they bother to go?

**ABOVE ALL, WHO THE HELL DO THEY THINK THEY ARE, TO SPOIL THE ENJOYMENT OF MILLIONS OF OTHERS?**

If they want to put on funny hats and be destructive, why can't they do it in the privacy of their own homes? I suppose one reason is that the dear young things must have an audience.

It is no use being weird if there are no normal people around to be shocked. And the other reason is that if they started their vandalistic capers at home, their dads would give them a darn good hiding. Which is just what they need, in my opinion. So you see, I *must* be getting old.

## I can't believe this of Cliff

**RECENTLY**, a national daily paper published an interview with Cliff Richard in which Cliff was reported as saying many things which I, personally, found hard to swallow.

For instance — he was quoted to the effect that there were only three big names in his field — himself, Tommy Steele, and Marty Wilde (who, alas, was slipping) — and then there were all these Billy Furys.

Did this last category include Adam Faith? I wonder? Next, he apparently vouchsafed the opinion that he did not need a manager and that there were no good managers in this country. Tito Burns *must* have been pleased. To cap it all,

Cliff said, according to this article, that television was the ruin of singers. This statement I naturally found most unpalatable. I really found it difficult to believe that Cliff had said this after what "Oh Boy!" had meant in his career.

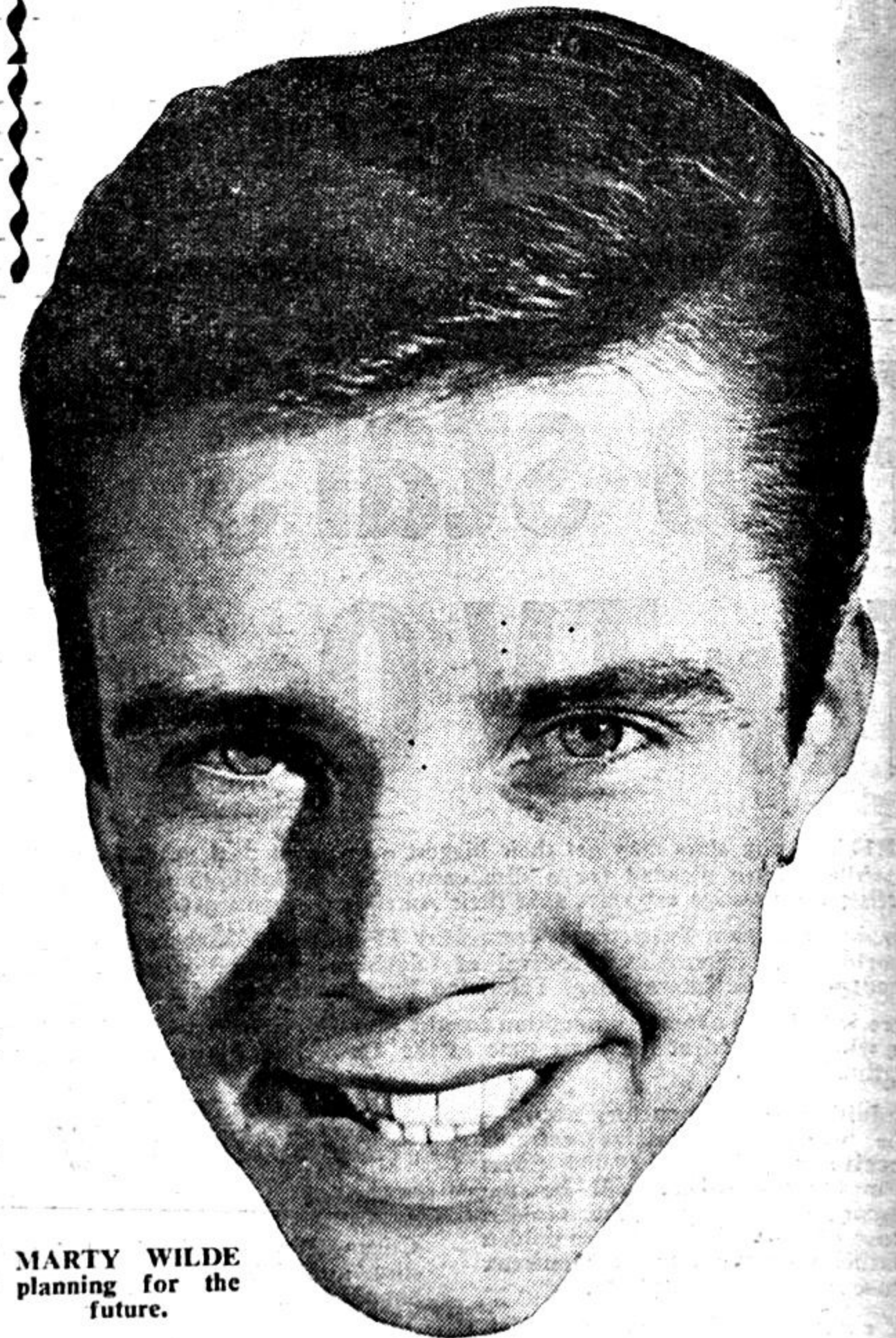
This was before I had seen his last TV spectacular. Now I am not so sure.

This Spectacular was an eye-opener. The whole epic seemed to have two guiding principles, (a) to introduce in front of, or behind, the cameras as many of the Burns-Richard entourage as possible, (b) at regular intervals to make Cliff appear rather foolish.

If these were the aims, the show was an unqualified success. It was rather like a family charade. Why, even Uncle Norrie, Cliff's recording manager, was there sitting at the control desk in the middle of a recording studio, clapping happily.

Watch out — in the next Richard spectacular we may have a startling debut by Cliff Richard's milkman singing in a trio with Cliff Richard's tailor and hairdresser. And if the craze spreads, we can look forward to Elvis singing "Friendship" with Colonel Tom Parker, to Frankie Vaughan hoofing it with Bernard Delfont and throwing in an odd chorus with Johnny Franz. And what about Adam Faith and his manager Eve Taylor singing "Adam and Eve"? — the possibilities are limitless.

## Marty's act is staggering



MARTY WILDE planning for the future.

**LAST** week it looked as though it was going to be summer at last, so I hit the trail to Bournemouth. Marty Wilde at the Pavilion was a revelation to me. No one has to sell the qualities of Wilde to me. But his performance on stage was so far ahead of anything else of its type in this country that it was staggering.

Marty has developed a lot more confidence and his act is being received by the sort of prolonged and solid applause that I never thought to hear for his kind of material.

The experience of this season has obviously been of tremendous value to him. Quite apart from developing his act on stage, he has been free for the first time to sit and think — to plan for the future, cultivate new ideas. In a few months time his public will be reaping the benefit.

I also popped in to see my many friends at Harold Fielding's "2.30 Special" show.

Stalwarts of the show were quite definitely Cherry Wainer, Don Storer and, of course, the indefatigable Red Price. What great trouper they are. I was worried to see how pale and thin Michael Cox was looking. I am afraid he is working too hard. Maybe he thinks it will not last. It certainly *will not* if he carries on at his present rate.

# Pinky and Perky challenge Chipmunks

**ON** behalf of Pinky and Perky, Jan and Vlasta Dalibor have just signed the twins up with EMI. And this could give Britain the answer to David Seville's Chipmunks. Pinky and Perky, who, until the new signing were with Decca, are now to make the same type of situation, story-line records.

Till now, the speaking voices of the two have not been heard, but as soon as the right number presents itself Jan and Vlasta will create a situation. And going by the book, Pinky and Perky should be even bigger sellers than the Chipmunks, because they can plug the discs visually. The Chipmunks can only be heard, not seen.

First disc planned under the new contract will be a Christmas number. "We don't know what to do yet," Jan and Vlasta told me when we met in Blackpool, "but we have one or two ideas. We might even get the boys to do a carol."

After this summer season, Pinky and Perky, with Jan and Vlasta, will be appearing in a Liverpool store until after the Christmas period.

When that finishes they set out for Las Vegas, where under the terms of their contract they can appear for very nearly a year.

"A long time to be away" agrees Jan, "and if possible we shall try to come back sooner as we want to plan a new TV series."

"The new TV series will be based, as before, on pop records. Pinky and Perky can't exist without them," says Vlasta. "We have always used discs in the act and when they were DJs, as in their last TV series, it was proved an excellent format."

The first programmes in the TV series were not a great success. "We had a lot of problems," said Jan. "But by the end of the series we even had higher viewing figures than a Western on the other channel."

"It only happened on one programme mind you, but it was a nice feeling."

### Speeding

One of the problems that presents itself to the Dalibors is the speeding up of records to get the correct, high-pitched voices of the pigs.

"If we speed up too much," said Jan, "we lose the original artist's characteristics and then the guying which the pigs perform to it are lost. And sometimes if we speed up the beat, it's impossible to keep the pigs' movements in time with the music."



(DISC Pic)

This is only when the pigs are appearing on TV, supposedly miming to the speeded-up records. When they make records themselves, Jan and Vlasta do the pigs' voices at normal speed.

Judging by the holiday crowds that are filling Blackpool's North Pier, where the pigs are appearing with Bruce Forsythe and Teddy Johnson and Pearl Carr, Pinky and Perky are a great success.

Actually, there are six Pinkys and six Perkys, plus various arms, legs and bodies. They are all identical, of course, except for the costumes.

"It's much handier," says Jan, "to have twelve pigs with different costumes than to try and change them between each act."

How are the pigs made? With fibre glass; Jan, who is also a sculptor, makes them in a small workshop. They are so well made that the very closest close camera shots can be made for TV.

Perky, by the way, is the bright little pig. Pinky, is described by Jan as being "somewhat retarded." And they're two boys.

John Wells

## DISC PIC

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# Cable from AMERICA

edited by MAURICE CLARK

## It's 'legal payola' when disc stars appear free

SINCE the "payola war," artists and record companies are looking for new ways to promote records. One of the new forms of "legal payola" is for artists to appear free on the big disc programmes. Although many of the record shows went off the air while the payola investigations were raging, most are now back. Any DJ that can guarantee the appearance of a name artist can get a much bigger listening figure than one that merely plays records. Some singers with a new disc appear on as many as three programmes a night.

So successful was Ella Fitzgerald's "Mack The Knife," taken from her album "Ella In Berlin," that her recording company have now issued "How High The Moon" as a single. It takes up both sides of the disc...featuring a great swinging chorus on part one...and a complete scat side two. Really Ella at her best.

United Artists Records, who are getting stronger with every new release, have just signed singer Betty Madigan and orchestra leader Ralph Marterie to exclusive contracts. Betty has her first disc out this week called "I'm Glad That You're Falling" and advance orders look very promising.

Al Alberts, late leader of the Four Aces, looks like having a big hit with his new single out this week "Handful Of Gold," backed with a revival of an old hit "Bluebird Of Happiness." Al has come very near making the charts before, but this time all reports say he will make it for sure.

According to magazine "Seven-

teen," teenage girls here listen to the radio on an average 2 hours 13 minutes a day, and to records for 2 hours 12 minutes.

This month Columbia Records have their strongest release of albums ever. There are 28 new albums, including releases by Tony Bennett, Doris Day, Mahalia Jackson, Johnny Mathis and Mitch Miller on the pop side, a new jazz set by Miles Davis and a great, if unusual, combination of Dave Brubeck with the New York Philharmonic Orchestra.

HUGO and Luigi, recording executives for RCA Victor, have managed to reunite Micky and Sylvia. Before splitting two years ago, they had many big hit records on the old Vik and Groove labels, including million-seller "Love Is Strange," Micky Baker and Sylvia Robinson then decided to go their own ways, without too much success, disc-wise.

Johnny Mathis is working hard at the moment preparing a one-man show. He will try it out at the Palace Theatre in New York before embarking on a world tour.

Six albums out of the top 30 best selling LPs feature comedians. No. 1 best selling album is "The Button Down Mind Of Bob Newhart." Latest comedian to go on wax is Jonathan Winters.

At last the answer to both "He'll Have To Go" and "He'll Have To Stay" is by Jack Lowell on

A new album from DORIS DAY makes a total of 28 LP releases by Columbia this month.



BOBBY RYDELL... his version of "Volare" looks like being a winner.

the Faro Label. It is... "I Can't Stay!"

Capitol Records gave a wonderful cocktail party at Ciro's in Hollywood for one of their most consistent disc sellers, lovely Peggy Lee. Apart from many DJs and fellow-artists who attended, all the staff of the studios were there to wish Peggy many more successful years, both as singer and composer.

SINGER Sam Cooke has formed his own record company with J. W. Alexander called Star Discs. First record for the company is by newcomer Joel Pouley, entitled "That's Why I Can't" and is already getting a big push here.

Bobby Rydell looks as if he has done it with his new version of "Volare." Already it has jumped from number 41 in the charts to number 24 in one week.

Lionel Hampton's own record company, Glad, have signed lovely Israeli singer, Regina Ben Amittay. Her first disc is "Exodus." Lionel will also be bringing her with him on his tour of the Continent later this year.

Anthony Newley, who looked like making it very big with his "Do You Mind" here, until Andy Williams covered the title, should do it with his next one "If She Should Come To You," out on London Records this week.

Great new singer on the Columbia label is Billy Borlynn. He has a big voice and the good looks to go places. First single with orchestra directed by the man who helped to make Johnny Mathis—Glen Osser, is a lovely ballad called "Every Step Of The Way."

Al Kavelins from the Lute label who recently found the Hollywood Argyles and made their big hit "Aley Oop," has another important find in young Darlene Paul, whose first record out this week is "In Darkness—In Daylight"... watch for him.

**CONNIE FRANCIS**  
Everybody's  
Somebody's Fool

M-G-M 45-MGM1086

THE *Best* IN  
POP ENTERTAINMENT

FROM

**EMI**

The greatest recording organisation in the world

**JOHNNY ANGEL**

You're thrilling

PARLOPHONE 45-R4679

**DANNY HUNTER**

Who's gonna walk ya home?

H.M.V. 45-POP775

**DEAN MARTIN**

Buttercup  
a golden hair

CAPITOL 45-CL15145

**JEANNE and JANIE**

Journey of love

CAPITOL 45-CL15148

EMI Records Ltd · EMI House  
20 Manchester Square London W 1

**FIVE SATINS**

Your Memory

45-MGM1087



# POP RECORD REVIEWS

Singles,  
LPs and EPs

During the holiday period output from the record factories is considerably reduced with the result that there are fewer discs to review. This shortage is, of course, only temporary and as soon as more discs become available we shall be returning to our minimum of five pages of record reviews a week. **JAZZ AND FOLK REVIEWS ARE ON PAGES 14 & 15.**

## An instant winner for Connie

FRANKIE AVALON... he revives "Tuxedo Junction" and brings it right up to the minute. The best record he's ever made.



### CONNIE FRANCIS

Everybody's Somebody's Fool; Jealous Of You  
(MGM 1086)

**D** **N** **T** ANOTHER instant winner for Miss Francis! "Everybody's... Somebody's Fool" continues from the catchy title phrase and travels a steady pace all the way.

Connie is being fed just the right material here—there's no doubt about that. Organ in the strumming accompaniment and some feminine vocal work, too. Tune is as simple as they come.

You'll be chanting it with Connie long before the side has run its course.

Joe Sherman conducts for that side; Stan Applebaum taking over the baton for "Jealous Of You." This is a tango which Connie handles half in English, half in Italian. Good contrast to the other deck with a warm, swirling accompaniment to set the atmosphere.

## COLE AND KENTON TOGETHER

### NAT 'KING' COLE

My Love; Steady  
(Capitol CL15144)

**D** **N** **T** COLE and Kenton! Now there's a combination which ought to please the fans and bring in the customers. Nat sings so easily with the big Stan band that I wondered if it would be possible for any real Kenton sound to emerge... but it does.

Most of the time on "My Love," however, Nat's just shuffling along smartly. The whole thing moves so well that it should see Nat in the lists again.

"Steady" is a song written by the now sadly broken team of Hoffman and Manning. A quick ballad with some attractive changes of tempo. Again a fine performance from Nat and a great backing sound by Kenton's men.

Not the selling side but a side which will stay with you for a long, long time.

### FRANKIE AVALON

Tuxedo Junction; Where Are You  
(HMV POP766)\*\*\*\*\*

AN excellent revival of the famous Tuxedo Junction by Frankie Avalon. Frankie handles the ballad with a quiet swinging style that removes any suspicion of its being dated. And apart from the singer's own performance there is an accompaniment by big band under Peter de Angelis's direction that should sell the record in its own right.

In fact, the band and arrangement should be given star billing alongside Frankie. I would rate this as the best—certainly the most satisfying—side the young Mr. Avalon has ever sent us.

Where Are You is a warm, lush romancer with a slow, sentimental

your weekly

## DISC DATE

with DON NICHOLL

melody. Avalon is in fine voice again for this contrast to the upper half.

### THE BROTHERS FOUR

My Tani; Ellie Lou  
(Philips PB1036)\*\*\*\*\*

THERE has been talk of The Brothers Four paying us a visit in person... I hope it comes off because this group makes a very good impression on disc.

My Tani is a slow South Seas ballad which the quartet sing to a simple guitar accompaniment. They have plenty of ability to present folkly efforts of this nature.

But, more commercial is Ellie Lou, which they sing for the other side.

Here the team sounds like the Kingston Brothers-plus-one and they should find a ready market among all the customers who go for the Kingston releases.

### GUY MITCHELL

My Shoes Keep Walking Back To You; Silver Moon Upon The Golden Sands  
(Philips PB1050)\*\*\*\*\*

JOGGING along easily on his country kick is Guy Mitchell with a catchy, wistful number, My Shoes Keep Walking Back To You. A

\* CONNIE FRANCIS... she's getting just the right material now.



simple, friendly song which many will thoroughly enjoy and which, I think, many will buy.

Guy is in good form as he takes this trail in company with chorus and a Monty Kelly orchestra. It could quite well grow into another big one for the cowboy.

Similar kind of atmosphere for the flip, but a quicker pace. Guitar fronts with Guy on this half and the chorus is present, too.

Altogether a tuneful coupling.

JO ANN CAMPBELL  
A Kookie Little Paradise;  
Bobby, Bobby, Bobby  
(HMV POP776)\*\*\*

AN island novelty, A Kookie Little Paradise is a fantastic conglomeration of noises, and Miss Campbell steps in with an easy-paced melody as she sings of the charms of her paradise.

Jo Ann has a tough voice, rather like an older Brenda Lee, and she gets male group company. Strings—and everything else by the sound of it—are there to provide the weird sound for the backing. I found it set my teeth on edge a little.

A punchy beat number for the other side. Bobby, Bobby, Bobby should do well in the juke box quarters. Miss Campbell pipes her way blithely through this one. High strings and saxes in the backing.

Both halves, incidentally, arranged and conducted by Sid Feller.

### BILL HENDERSON

Sweet Pumpkin; Joey, Joey, Joey  
(Top Rank JAR412)\*\*\*\*\*

IF you can imagine crossing Nat Cole's voice with—say—Fats Domino you'll come close to getting an idea of how Bill Henderson sounds. And, to me, he sounds very good indeed.

I like the easy flowing way he handles Sweet Pumpkin. Could be one of the dark horses of the summer and is certainly worth your spinning time.

The piano work is delightful too, in modern club tradition. An unpretentious side with a load of polish.

The Joey, Joey, Joey ballad from "The Most Happy Fella" show is sung against a soft rhythm team background. I've already said in previous reviews how much I like this out-of-the-rut ballad. Now I can add that Bill Henderson's vocal is also to be enjoyed.

### PEGGY TAYLOR

Don't You Come Home Bill Bailey;  
So Similar  
(Top Rank JAR421)\*\*\*

A MODERN re-write of the old Bill Bailey, with Peggy answering a phone call from the boy. And she's quite firm about it... "DON'T" you come home is what

she feels about it. Peggy chants it to a tight, jazzy backing from the Jimmy Haskell orchestra.

So Similar has an amusing idea and it is worked out well. Peggy handles it very capably indeed and gets a catchy accompaniment from Haskell's men.

Altogether a likeable coupling just this side of novelties.

### HANK BALLARD

Finger Poppin' Time; I Love You, I Love You S-O-O  
(Parlophone R4682)\*\*\*

HANK BALLARD and the Mid-nighters chanting a gimmicky beater with something of the old spirituals flavour in it. This is Finger Poppin' Time, which has a snapping noise in the backing sound to underline the title. Group should do well in the jukes with this.

The other deck recruits a chorus of girl voices, too, with Ballard fronting them in his odd mouth-full-of-marbles style of singing.

A rocker of average merit, I'd say.

### FREDDY CANNON

Happy Shades Of Blue; Cuernavaca Choo Choo  
(Top Rank JAR407)\*\*\*

TWO numbers written by the Slay-Crewe hit team—and with Frank Slay himself directing the orchestra for Freddy Cannon.

Happy Shades Of Blue has a friendly, loping tempo to it and Cannon handles it comfortably, riding an easy tune. Accompaniment is close to jazz with piano predominating, while Freddy sings his way to big sales again.

Pronounce the other side Kwa-na-va-ka Choo Choo. Freddy goes lightly Latin for this one about the engine which runs on crooked tracks and has to be pushed up the side of a mountain.

### RAY CHARLES

Worried Life Blues; Sticks and Stones  
(HMV POP 774)\*\*\*\*\*

COUNT me definitely among the admirers of Mr. Ray Charles. And the numbers of those admirers should swell with the hearing of Ray's Worried Life Blues.

A slow, really sad blues which Ray sings in traditional fashion. His orchestra also gets a chance to shine briefly, and there's a good short sax spot. A blues which crawls under your skin.

Sticks And Stones contrasts violently with a more modern beat noise and approach. Ray chants this quick beater in company with a girl group—and really whips up a froth. Might be the half to sell the record. Good piano in it as well as Ray's vocal.

(Continued on facing page, col. 1)

## RATINGS

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

**D**  
**N**  
**T**

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

# Perfect — for all Weedon fans

**BERT WEEDON**  
King Size Guitar

Guitar Boogie Shuffle; Big Feet Boogie; Nashville Boogie; Lonely Guitar; King Size Guitar; Bongo Rock; Apache; Blue Guitar; Teenage Guitar; Bert's Boogie; Querida; Theme From "A Summer Place."

(Top Rank BUY/026)\*\*\*\*

THIS album is, I would say, aimed directly at the teenage buyer. But Bert has quite a few followers among the Mums and Dads, too, so I wouldn't be surprised if they lent an ear to what their favourite boy was up to.

This is as good as anything I've heard from Bert yet. It is perfectly suited to the style of today and although not packing the punchy impact of Duane Eddy, it is certainly a worthwhile effort.

I recommend it to all who enjoy Bert's playing and to those who like the music of today's popular field.

**RAOUL MEYNARD ORCHESTRA**  
Continental Vista

The Poor People Of Paris; La Vie En Rose; Delicado; Beyond The Sea; The Petite Waltz; The Harry Lime Theme; Autumn Leaves; Anna; Fascination; Comme Ci, Comme Ca; Symphony; April In Portugal.

(Warner Brothers WM4006)\*\*\*

THIS is very easy to listen to indeed and any disappointment I experienced can be put down to the fact that, in common with most similar albums, this has all been heard and done before, sometimes better and sometimes worse.

Still I enjoyed this set as some of the arrangements were cute and catchy and well performed by M. Meynard's orchestra.

**JEAN GOLDKETTE ORCHESTRA**  
Dance Hits Of The '20s

My Pretty Girl; Dinah; Charleston; Always; Who?; Put Your Arms Around Me Honey; Sweet Georgia Brown; Varsity Drag; Blue Skies; It Had To Be You.

(RCA-Camden SND5014)\*\*\*\*

HERE'S a rip-roaring revival of the great Jean Goldkette Orchestra in very fine stereo recording. Few, if any, readers of this page will remember this orchestra, which was the rage of the '20s—it is well before my time—but they will certainly enjoy these new recordings of the band's work.

The only parts which slowed down the record to my mind were a couple of vocal tracks. And this is purely because in an effort, a praiseworthy effort at that, to recapture fully the atmosphere of the age the vocal stylings were kept as they would have been in those days.

But don't let that put you off. The rest of the album is well worth the money.

**THE KING SISTERS**

**Baby They're Singing Our Song**

Do You Ever Think Of Me; Rain; Pagan Love Song; The Moon Is Low; I Never Knew; Hi-Lili, Hi-lo; Taking A Chance On Love; Stompin' At The Savoy; Lullaby In Rhythm; You Stepped Out Of A Dream; At Sundown; Just Squeeze Me; Temptation; My Blue Heaven;

Street Of Dreams; Spring Is Here; Ebb Tide; Over The Rainbow; Don't Get Around Much Any More; A Faded Summer Love; Don't Blame Me; Ruby; For All We Know; I Didn't Know About You; Love Is A Many-Splendoured Thing.  
(Capitol ST1333)\*\*\*

**Stereo and Monaural**

THOSE female Freshman, the King Sisters, have come up with a huge collection of titles in one big medley album, which will, I know, win a lot of approval from those who have enjoyed their recordings in the past and, in fact, those who enjoy vocal group singing.

None of the songs are skipped so that more could be crowded in. You'll get a fair measure of each one when you spin the album for yourself.

There is a nice, easy swing about the whole set and the King Sisters' rhythmic stylings are nicely accompanied by Alvinio Rey's Orchestra.

Very nice for a bit of background music but listen closely occasionally for the fine harmonies.



Reviewed by Ken Graham

**CY WALTER**  
Rodgers Revisited

Slaughter On Tenth Avenue; Getting To Know You; Lover; This Can't Be Love; Susie Is A Good Thing; Soliloquy; March Of The Siamese Children; Wait Till You See Her; Sing For Your Supper; I Have Dreamed; Hello Young Lovers; The Gentleman Is A Dope; Carousel Waltzes.  
(London HA-K 2042)\*\*\*

CY WALTER is a pianist whom I would say, had quite a considerable classical training for the piano. His style and technique certainly seem to bear out my feelings. He improvises around these beautiful Richard Rodgers compositions, yet never loses the basic melodic ideas.

He improvises, yes, but not in the way of the jazz pianist. He has a distinctive approach to the music entirely his own.



Reviewed by Ken Graham



PERRY COMO

## As usual, Perry is just magnificent

**PERRY COMO**

We Get Postcards  
Ac-cent-chu-ate The Positive; Red Sails In The Sunset; Birth Of The Blues; It Had To Be You.  
(RCA RCX-184)\*\*\*\*

THIS EP was formerly available only in stereo, so it is a welcome revival for those who cannot yet afford the luxury of the new sound.

Perry is, as usual, magnificently casual with the Mitchell Ayres Orchestra and Ray Charles Singers in close attendance.

A must for all his fans.

**RUSS CONWAY**

Time To Celebrate—No. 3  
Wait Till The Sun Shines Nellie; Singin' In The Rain; If You're Irish Come Into The Parlour; Sweet Rosie O'Grady; Let The Rest Of The World Go By; When Day Is Done.  
(Columbia SEG8013)\*\*\*\*

RUSS CONWAY, the darling of the female population, trots out another of his bouncy selections from a best-selling LP. He is right up to form on this set and I do not doubt that it will sell in thousands.

Mr. Conway presents six all-time party favourites which well help set any family get-together rolling.

No need to recommend this one.

**GEORGE MELACHRINO**

Strauss Waltzes  
Wine, Women And Song; Wiener Blut; Tales From The Vienna Woods; Artists' Life.  
(RCA RCX-183)\*\*\*\*

MORE stimulating Strauss music from the ever-popular George Melachrino Orchestra.

George leads his merry band of musicians gaily through four of the outstandingly popular melodies of old Vienna.

I would say a must for all Melachrino and Strauss lovers and that should be enough to build up a healthy sales figure for the orchestra leader.

It is in the let's-get-away-from-it-all mood, so let your hair down and relax to the soaring strings as maestro Melachrino re-visits Strauss.

**THE HARNELL PIANO AND ORCHESTRA**

Based On A Theme  
Dear One; The Way Of Love; You Are The Song; Evermore.  
(Fontana TFE17166)\*\*\*\*

THEMES borrowed from Tchaikovsky, Grieg, Chopin and Brahms (four great tunesmiths who would be really welcome around Tin Pany Alley these days if someone could revive them) for the basis of this smoothly entertaining album.

This gentleman, who calls himself Harnell, has a pleasant way with a keyboard which could bring him a wide following in this country.

## Around the World on 45s

**MUSICAL SOUVENIRS ROME**

Arrivederci Roma; Quanto Sei Bella Roma; Nostalgia Di Roma; Vecchia Roma.

**Lina Lancia with Piero Soffici Orchestra**

(Philips BBE12311)\*\*\*  
THERE are fifteen albums in this series, of which I have received three as listed on this page. The collection covers practically all of Europe, so it should not be hard to find the perfect souvenir of your holiday.

This one is centred on Rome, and as Italy is becoming increasingly popular as a holiday spot, it should prove quite successful.

**YUGOSLAVIA**

Kolo Iz Sumadije; Oj Dina Drenovina; Ciribiru Bela Mare Moje; Drmez; Gor Cez Jizaro; Volim Diku.

**Various Artists**

(Philips BBE12309)\*\*\*  
I CANNOT even begin to pronounce the tune titles, but who cares when these lively Yugoslavians start playing what sound like mandolins and all other such exotic instruments in really gay holiday-mood music.

I have never had the pleasure of visiting Yugoslavia, but if this is a sample of their music and if, as they claim, the music reflects the spirit of the people and the atmosphere of the country, then I will be there at the first opportunity.

One of the liveliest discs I have heard for quite a while.

**IRELAND**

Where The River Shannon Flows; Mother Machree; A Little Bit Of Heaven; Molly Malone.

**Kate Smith**

(Philips BBE12305)\*\*\*  
THE souvenir spotlight switches to Ireland for this little piece of holiday remembrance. If you have visited the Emerald Isle you will find this the ideal way of recapturing your trip.

Contained are four typically Irish tear-jerking ballads which are guaranteed to raise a lump in any throat.

So dust off your shamrocks and brandish your shillelaghs for it is back to Ireland again with Kate Smith.

- |                               |  |
|-------------------------------|--|
| <b>today's TOPPERMOST TEN</b> |  |
| 1                             | <b>CRAIG DOUGLAS</b><br>Oh! What A Day<br>JAR 406                |
| 2                             | <b>GARRY MILLS</b><br>Look For A Star<br>JAR 336                 |
| 3                             | <b>BERT WEEDON</b><br>Apache<br>JAR 415                          |
| 4                             | <b>GARRY MILLS</b><br>Comin' Down With Love<br>JAR 393           |
| 5                             | <b>FREDDY CANNON</b><br>Happy Shades Of Blue<br>JAR 407          |
| 6                             | <b>PETER ELLIOTT</b><br>Waiting For The Robert E. Lee<br>JAR 390 |
| 7                             | <b>DOROTHY COLLINS</b><br>Tintarella Di Luna<br>JAR 401          |
| 8                             | <b>STEVE LAWRENCE</b><br>Say It Isn't True<br>JAR 416            |
| 9                             | <b>JIMMY CLANTON</b><br>Another Sleepless Night<br>JAR 382       |
| 10                            | <b>JACK SCOTT</b><br>Cool Water<br>JAR 419                       |

**BRAND NEW AND POPPERMOST**

- NOW ON TOP RANK
- The fabulous FLEA-RAKKERS Green Jeans  
JAR 431
- RICKY WAYNE Hot Chick - A - Roo  
JAR 432
- JOHN LEYTON Tell Laura I Love Her  
JAR 426
- ANDY STEWART Donald, Where's Your Trousers  
JAR 427

**HOT AT YOUR SHOPPERMOST**

- PRESTON EPPS Bongo Bongo Bongo  
JAR 413
- AL MARTINO Why Do I Love You  
JAR 418
- THE FENDERMEN Mule Skinner Blues  
JAR 395

**DIG THE SWINGING TOP RANK PLATTER SHOWS ON 208**

- SUNDAY - MIDNIGHT
- TUESDAY - 11 p.m.
- THURSDAY - 11 p.m.
- SATURDAY - 10.30 p.m.

**TOP RANK RECORDS**  
70 NORTH ROW, LONDON W.1.

**DISC DATE** contd.

**ACKER BILK**  
Cliffs Of Dover; Fancy Pants  
(Columbia DB 4492)\*\*\*

MR. BILK and his Paramount Jazz Band taking a fling at those old White Cliffs and making their usual jazz noise. Personally, though, I think they've done better than this—and I didn't go for the brief vocal in the middle with its forced attempt at humour.

Fancy Pants is more to my liking—and I think it may find favour with others besides the regular Bilk followers. Clarinet is good throughout this infectious melody.

**JACK SCOTT**  
Cool Water; It Only Happened Yesterday  
(Top Rank JAR419)\*\*\*\*

FROM "Burning Bridges" Mr. Scott now plunges into the Cool Water. And, yes, this IS the old "Cool Water" which has already been a hit parader more than once.

Scott takes it at a clip-clopping pace slightly faster than it is usually sung. Suits him, and the arrangement is certainly commercial, with male and female group in the accompaniment.

Tune is as catchy as ever it was—and I certainly wouldn't bet against its chances of being a Top Twenty number yet again.

It Only Happened Yesterday is one of Scott's own compositions. A slow ballad which he sings warmly in his country voice. Strong enough to build into a seller for itself.

**Top Rank and EMI cover 'Laura' disc**

RCA, to whom I tip my hat, have finally decided NOT to release their version by Ray Peterson. But both Top Rank and EMI are apparently going ahead with their cover sides. No stars to them both.

**JOHN LEYTON**  
Tell Laura I Love Her: Goodbye To Teenage Love  
(Top Rank Jar; 426)

JOHN LEYTON has been seen by viewers in the "Biggies" series as Ginger. Now he sings for this Joe Meek production of Tell Laura I Love Her. Guitar and girl voices for the backing.

Goodbye To Teenage Love is a heater with good studio noise as Mr. Leyton sings lightly of a boy growing out of his teens.

**RICKY VALANCE**  
Tell Laura I Love Her; Once Upon A Time  
(Columbia DB 4493)

RICKY VALANCE gets a very churchy ending for his version of Tell Laura I Love Her, rather after the fashion of the unlamented unissued Peterson side.

Once Upon A Time is a steady little ballad about a sad love affair... quietly and competently performed.

# Vocal Group runners-up cut their first record

**THE WISE BOYS**, runners-up in DISC's third annual Vocal Group Contest, held last month, cut four sides for Parlophone on Tuesday.

A and R manager, Norman Newell, was so impressed by this coloured team from Caerphilly, Glamorgan, that he offered them a recording test immediately after the contest.

The Wise Boys took the test last Friday, and the results were so good that Tuesday's session was arranged immediately.

Two of the four titles will be selected for release as a single.

The winning group in the contest, the Jack O' Diamonds, who may soon turn professional, have so far been unable to arrange another visit to London from their native Wakefield to take their recording test.



# TRIUMPH SIGN NEW SINGER

**TRIUMPH RECORDS**, who recently lost four of their top stars, have signed a new female singer by the name of Pat Reader. She will cut her first disc on August 18 for September release with the session being led by their new A and R chief Johnny Keating. The titles are "Ricky" and "Dear Daddy."

Other activities from Triumph include a tie-up to present prizes in the forthcoming "Big Disc Show of 1960," a package show incorporating a talent contest, in which a search is being made for a "Golden Boy." First prize consists of a Triumph stereo player and a test recording, and the first heat is being held at the Kingsway Cinema, Hadley, on September 3.

## Fan club adopts African

**THE** Bobby Darin Fan Club has adopted a little African boy called Opeki, who is suffering from tuberculoïd leprosy. He is about six years of age, and is receiving treatment at the Club's expense at a leper colony in Buluba, Uganda.

Renee Scott, vice-president of the Club, reports that Opeki is responding to the treatment and is very happy.

Among the many celebrities who helped to celebrate the 1,000th edition of the BBC's "In Town Tonight" last week were **FRANKIE DAY** (left), **DAVID HUGHES**, and **ANNA INSTONE**, Head of Gramophone Programmes. (DISC Pic)

## Big names at charity race

**SOME** of the most famous celebrities in show business will be present at the Variety Club's second annual charity race meeting, at Sandown Park on Saturday, August 27.

Among the recording personalities who have promised to be present are Janette Scott, Jackie Rae, Bernard Bresslaw, Dennis Lotis and Shani Wallis. Ted Heath and his Music will supply the music before the racing.

There will be six races, with prize money of £13,000.

## Beat show is extended

"**MEET** the Beat," the Larry Parnes' presentation currently running for the summer season at the Britannia Pier, Great Yarmouth, is to be extended for a fortnight, from August 21.

The show stars Billy Fury, with Vince Eager, Johnny Gentle, Davy Jones, Keith Kelly and the Beat Boys.

# Marty Wilde plans big disc comeback

**MARTY WILDE** is planning a big comeback to records when his summer season ends at Bournemouth. Ace songwriter Lionel Bart saw Marty last week-end and has agreed to write "a number of songs" for him.

Marty told a DISC reporter: "I need a big record and this is what I am going to concentrate on after my summer show."

"Lionel said he would have the songs ready in a couple of weeks and as soon as I have them I will be devoting most of my time to them."

The sides will not be cut until after the season. "I want to be able to give all my time to them," said Marty.

"I would like to concentrate on my

records with, perhaps, an occasional TV show."

Commenting on the possibility of a TV series after his summer season, Marty said: "I have left it entirely up to my manager Larry Parnes. But I would not like to do a TV series. I just want to do a little of everything and try to do it well."

Larry Parnes would not comment on the rumours of such a show, but it would appear that negotiations are in progress with one of the commercial TV companies.

## Pye will release Liszt film LP

**THE** film "Song Without End," based on the life of Franz Liszt, and starring Dirk Bogarde as the composer, will be premiered at the Columbia Theatre, Shaftesbury Avenue, on September 5.

Following an agreement with Colpix, the Columbia Pictures record subsidiary, Pye will release the original sound-track recording from the film at the end of this month, and also a single of the theme song, sung by Edmund Hockridge.

The LP features pianist Jorge Bolet with the Los Angeles Philharmonic Orchestra and the Roger Wagner Chorale.

A special preview of the film arranged by Pye in conjunction with Columbia was held this Tuesday at the Columbia Theatre with 700 London record dealers as guests.

## GARLAND SIGNS AGAIN

**A**merican jazz pianist Red Garland has just been re-signed to his third three-year recording contract with Prestige Records in the States.

Garland cuts albums for the label's "Moodsville" and "Swingsville" series.

# EMI TO TOP RANK

**TOP RANK RECORDS**, the company which has been bought over by EMI. As DISC closed for publication not available and Sir Joseph Lockwood, Chairman of the Electrical and Musical Industries, could not be reached for comment on the future of the Top Rank label.

Since their debut disc, the hit record of "Little Drummer Boy," issued 18 months ago, Top Rank have featured regularly in DISC's Top Twenty chart. Craig Douglas, one of their first and biggest stars, won them their first Silver Disc for "Only Sixteen."

Rank records have since expanded from the pop field and acquired the exclusive rights to a number of American jazz labels. They also announced recently that they had bought the rights to market 20th Century Fox records in Britain.

But Ranks' venture into the battle of pop disc sales is reported to have cost the company £500,000.

## Samwell song for Price

**LOYD PRICE** has recorded a number written by the newly-formed songwriting team of Britain's Ian Samwell, formerly manager of The Shadows, and America's Lockey Edwards.

Ian Samwell met Lockey on his recent trip to the States and collaborated with him on about five songs.

"I've tried collaborating with people before, but it just never worked out, but with Lockey and I it's just a question of picking out a line or maybe a note and following it along."

## JOE MEEK FORMS RGM SOUND

**INDEPENDENT** A and R producer Joe Meek, formerly with Triumph, has formed a new company, RGM Sound, which will operate from North London.

His current interest is the John Leyton version of "Tell Laura I Love Her," released by Top Rank and re-issues of the Flee-Rakkers' "Green Jeans" and Ricky Wayne's "Hot Chick A'Roo" by the same label.

Hit parader Michael Cox recorded two more titles for RGM Sound last Saturday in spite of a heavy cold. Plans are in hand also for a follow-up by the Flee-Rakkers to their "Green Jeans."

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## LOOK FOR A STAR

### JERICHO BROWN

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## JOE BROWN

### JELLIED EELS

45-F 11246 Decca

## DREAMY D

### BOB LOU

45-WB 12 Warner Bros.

## IMAGE OF A GIANT

### MARK WYNTON

45-F 11247 Decca



# TAKE OVER FRANK

## British visit by LP star?

**BOBBY WEISS**, International Director of Warner Bros. Records, arrived in Britain last week to discuss with Granada TV the proposed visit to Britain by Bob Newhart, the American comedian.

Mr. Weiss hopes to bring Newhart over for an appearance on Granada television on October 20 or November 10. As yet, the actual show in which he will star has not been announced. "The Button Down Mind Of Bob Newhart," the artist's first LP for Warner Bros., has, within three months of release, become the top-selling LP in the States. Distribution plans are in hand for an August release in Britain.

## New—and unusual

A new group with an unusual name and an even more unusual line-up is scheduled to make its broadcasting debut in the BBC's "Saturday Club" on August 27.

Called the Temperance Seven Personnel or the One Over The Eight Group, the combination includes a sousaphone and a harmonium, and will play mostly jazz.

The group recorded an LP for Argo some time ago, and an EP taken from this album will be released by Argo next month.

## Richard at Radio Show

**CLIFF RICHARD**, Jimmy Lloyd and Lita Roza will be three of the many show business stars appearing on the ATV stand at the preview of the Radio Show on August 23.

Other pop stars will be appearing throughout the run of the show, including Frank Ifield, three of The Vernons Girls, Mike Preston, Elaine Delmar, The Avons and Ernestine Anderson.

which put Garry Mills' disc, on hit parade, is to be taken details of the take-over were chairman of the £43 million no information concerning

## Release date for Stewart record

FRANK are to release the first disc by newly-signed Sonny Stewart the Dynamos on Friday, August the numbers are "A Million Ways" "A Year Ago."

currently playing the US bases in the group last Monday recorded for "Saturday Club," which will broadcast on August 13.

## Quiz winner

QUIZ contest, based on the Tommy Steele film, "Tommy the Sailor," and organised by Anglo-Gamated Films in conjunction with a Dutch pop music magazine and the Holland branch, has been won by teenager, Jan Nuijten.

prize is a sight-seeing holiday London, including visits to Decca's at West Hampstead. Jan on Monday.

## Via Sands in cabaret

VIA SANDS, the 18-year-old Salford-born singer, appears in at the Embassy Club, London, the week commencing Monday, at 15.

## ERNESTINE HERE FOR CABARET

**A** MERICAN jazz singer Ernestine Anderson arrived in Britain last week for a series of cabaret engagements. She opened at the Cabaret Club, Manchester, on Monday.

She transfers to the Society Restaurant in London for a month on August 15, doubling with appearances at the Stork Room.

She has been invited to appear in ATV's "Startime" on September 7, and she will also be guesting on BBC radio in "Jazz Club" on August 18, and be making an appearance at the Radio Show on September 2.

(DISC Pic)



## 'Bells' date

**T**HE MGM film "Bells Are Ringing," which opened to rave reviews in New York last month, is to have its London premiere on Thursday, August 25, at the Odeon, Leicester Square.

The film stars Judy Holliday and Dean Martin, and it is Judy Holliday's first musical.

The film contains more than 15 musical numbers, which have already been recorded and released by Capitol Records.

It is expected that the LP, a soundtrack of the film, will be released here to tie in with its London showing.

# Pye shock—A and R man Barclay leaves

**MICHAEL BARCLAY**, A and R manager with Pye for five years, has left the company. His sudden departure last Friday came as a shock to the whole of the music business, for there had been no hint that any such break was likely.

As far as is known, Mr. Barclay has not joined any of the other recording companies.

DISC was unable to contact him at press time as he had gone to an unknown address in the country, but his sister, Mrs. Patricia Nuttall, said: "The news came as a complete shock to me. After five years I began to assume that my brother was settled at Pye for life."

"I know he has been in disagreement on matters of policy with Pye executives ever since he returned from America last year. I suppose things just came to a head on Friday."

Asked about the move, Mr. L. Benjamin, general manager of Pye, said: "We have no comment to make on the departure or his possible successor."

It is believed, however, that Philip Waddilove, who has been working with Mr. Barclay at Pye, is likely to succeed to his post there.

"At present I am completing the recording work which Michael Barclay and I were engaged upon," Mr. Waddilove told DISC. "I have been offered his position, but I do not wish to make any comment on that particular subject at the moment."

While he was with Pye, Michael Barclay was associated with many of their hits, probably the most famous being the Emile Ford debut disc "Eyes."

## Judy Garland in Palladium concert

**JUDY GARLAND** is to give a special concert at the London Palladium on Sunday, August 28. She will be accompanied by a 30-piece orchestra and a choir directed by Norrie Paramor, with whom she has been doing recording work at EMI.

She will feature songs she has made famous over the years, together with some new material.

As we went to press, the Harold Davison office, who are presenting the show, could give no details, but there is a possibility that part of the show may be televised.

## Don Lang is on 'Club'

**PAT CAMPBELL** will introduce Tony Brent, Don Lang and the Frantic Five, Joan Small, The Freeman, the Steve Benbow Folk Four, Derek Roberts and his Black Stetson Boys and the Ken Jones Five on August 20 in "Saturday Club."

On September 3, Brian Matthew will be the compere, and artists appearing include Tommy Bruce, Dick Jordan, Bob Cort, The Avons and Terry Lightfoot's New Orleans Jazzmen.

## DISC'S TALENT CONTEST

Please use BLOCK CAPITALS  
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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.

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

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

Closing date for the competition is August 27.

If you are 17 or under and in London between August 16 and 27, entries can be taped at a special studio at the Boys' and Girls' Exhibition at Olympia.

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

## Tom Lehrer interviewed

**A** MERICAN satirist Tom Lehrer can be heard in an interview on the BBC Home Service, when he talks to Irene Slade, on Thursday, August 18. The programme was recorded during his last visit to Britain.

On the previous evening, D. G. Bridson will introduce a programme consisting of a selection of songs from "An Evening Wasted With Tom Lehrer."

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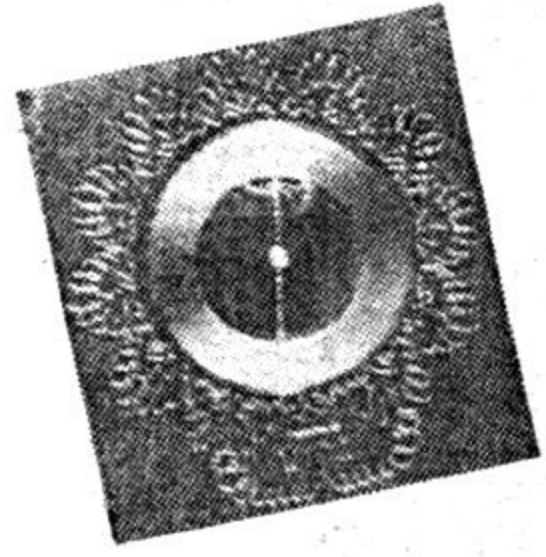
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# The SILVER

## DISC story



# 'Disc's' award boosts our stars

IT is just a year ago that DISC announced the name of its first-ever winner of an award which has given encouragement to the recording industry and recognition to the stars who make the records, recognition which in the past had been sadly lacking.

This award was the Silver Disc, given for sales in Britain of a quarter of a million, and that first winner was a British star with a British number—Russ Conway, for his Columbia recording of "Roulette."

Since then 38 discs have been won no less than 19 of them going to British artists, a truly remarkable achievement considering the supposed supremacy of American artists in the pop field.

Even more remarkable is the feat of Cliff Richard who has won five of these Silver Discs, three more than his nearest rivals.

Before DISC decided to present this Silver Disc Award virtually the only honour of this kind that a recording star could win was a Golden Disc, which was presented by the artist's record company to mark the sale of a million discs.

For British stars to achieve this was almost impossible. In America, naturally, American stars led the field, while in Britain, with its much smaller population, the sales of even the most

successful discs were unlikely to reach such a figure. So it was decided to offer an award for sales, in Britain only, of 250,000 discs. The scheme, run by DISC completely independently of any record company, was announced in March, last year and was at once greeted enthusiastically by artists and record companies alike.

Many saw it as the chance the British star needed to prove his real worth.

### Vindicated

Now that a year has passed since the first award, the scheme has been vindicated over and over again, the artists now have something definite to aim for, and the industry as a whole has benefited from the encouragement the Silver Disc has given to British talent.

Said Mr. E. R. Lewis, chairman of the Decca Record Company: "Until this idea was put into

operation there were many top-selling singles with substantial sales by British standards, which did not receive any tangible recognition.

"The British market cannot be compared with the vast American market where the million-seller and its golden disc award frequently hits the headlines, but in this country a disc selling 250,000 copies is quite an achievement.

"DISC is to be congratulated upon this award which gives incentive to artists and the A and R men who work on the recordings, as well as recognition for a sales achievement substantial by any standards and very good indeed for this country."

Mr. L. G. Wood, managing director of EMI Records, was also full of praise for the scheme.

"DISC is to be congratulated on being the first magazine in my knowledge to introduce a system of awards such as this," he said. "I know artists have welcomed the idea, and it is very gratifying for British stars to be recognised in this way. And I know for a fact that the chiefs of the American firms with whom we deal are delighted when their recording stars qualify for Silver Discs."

# These are the winners

## PAUL ANKA

"Lonely Boy"

Own composition by Paul Anka, it entered the charts at number 14 on July 25, 1959, and held the number three position for four weeks from August 29.

"Put Your Head On My Shoulder" Another of his own compositions. Entered the charts at 14 on October 24, 1959. It rose to number seven on November 14.

## THE AVONS

"Seven Little Girls"

Entered the charts at 16 on November 14, 1959, it reached three on December 19 and held there for two weeks.

## FREDDY CANNON

"Way Down Yonder In New Orleans"

First big hit from America's Freddy Cannon. Entered charts at 20 on January 9, 1960, reaching four on February 6.

## RUSS CONWAY

"Roulette"

First Silver Disc Winner. Entered the charts on May 23, 1959, at 16, reaching top position week ending June 13.

"Snow Coach"

Entered the charts at 17 on November 14, 1959, and rose to number six.

## BOBBY DARIN

"Dream Lover"

Darin's first big hit since "Splish Splash" and "Queen Of The Hop." It held the number one spot for five weeks, from June 27 to July 25.

"Mack The Knife"

Recently voted the most programmed record during the past 12 months in the American Disc Jockey Poll, "Mack The Knife" entered the charts on September 26, 1959, reached the number two spot October 17.

## LONNIE DONEGAN

"Battle Of New Orleans"

Fourth Silver Disc award and second British artist announced in the first claims on August 15, 1959. "Battle" entered the charts at number 13 on June 20, reaching number two on July 4.

## CRAIG DOUGLAS

"Only Sixteen"

First big hit for Craig Douglas, newly signed to the Top Rank label. "Only Sixteen" entered the charts on August 22, 1959, at number six, reaching first position August 29.

## DUANE EDDY

"Some Kind-a Earthquake"

Entered the charts at 16 on December 19, 1959, reaching nine on February 17.

## EVERLY BROS.

"Till I Kissed You"

The pair's last hit single before signing with Warner Bros. First entry at 14 on September 12, 1959, rising to five on November 7.

"Cathy's Clown"

Made disc history. First disc by Everlys for Warner Bros., first No. 1 for Warner Bros., first Silver Disc for Warner Bros., and Warner Bros. very first release. Made the charts at seven on April 16, 1960, and rose to top on April 30.

## CONNIE FRANCIS

"Lipstick On Your Collar"

Entered the charts at 15 on July 4, 1960, rising to number three on August 29.

## ADAM FAITH

"What D'You Want?"

Ousted Emile Ford from No. 1 position on December 12, 1959, having entered charts at 13 on November 21.

"Poor Me"

Entered the charts at 10 January 30, 1960, reaching top spot March 5.

## EMILE FORD

"What Do You Want To Make Those Eyes At Me For?"

DISC's vocal group competition winners, who rose to No. 1 position with their first ever disc. Earlier this year they were also awarded a golden disc for over 1,000,000 sales of the same record. Entered charts at 10 on October 31, 1959, and rose steadily to top on November 28.

## MIKE HOLLIDAY

"Starry Eyed"

First big hit for Michael since "Stairway Of Love," entering charts at 10 January 2, 1960, and reaching three on January 30.

## JOHNNY AND THE HURRICANES

"Red River Rock"

Entered at 19 on October 17, 1957, reaching three on November 21. The first hard instrumental to gain a Silver Disc.

## JIMMY JONES

"Handy Man"

Entered charts at 13 on March 26, 1960, rose to five the following week, then fluctuated around the four, five and six spots for weeks.

"Good Timin'"

Entered charts on June 18, 1960, at 11 while Jimmy's previous Silver Disc award "Handy Man" was at six. Rose to three and made first place on July 2.

## JERRY KELLER

"Here Comes Summer"

Keller's first release in Britain. Came into the charts at number 11 on September 5, 1959, reaching number one October 3.

## FRANKIE LAINE

"Rawhide"

Entered charts at 19 on November 28, 1959, reaching eight January 2, 1960.

## GUY MITCHELL

"Heartaches By The Number"

Entered the charts at 18 January 16, 1960, following Guy Mitchell's visit to Britain last year. Highest position six reached on January 30.

## RICKY NELSON

"It's Late/Never Be Anyone Else"

First double-sided hit to be awarded a Silver Disc. The disc entered the charts at 16 on April 18, 1959, reaching number three on May 30.

## ANTHONY NEWLEY

"Why"

Entered the charts at 13 on January 16, 1960, reaching top spot on January 30.

"Do You Mind"

Entered the charts at 16 on March 26, 1960, and rose to number one spot on April 23.

## ELVIS PRESLEY

"I Need Your Love Tonight"

Presley's first and, as yet, only, Silver Disc. A double-sided hit coupled with "A Fool Such As I," the disc entered the charts at number nine on April 25, 1959, rising to top position on May 23.

## JOHNNY PRESTON

"Running Bear"

First British release by Johnny Preston. Entered the charts at 16 on February 13, 1960. Reached top on March 19.

## CLIFF RICHARD

"Living Doll"

First of five such awards and Cliff's fifth single release. First really big disc hit for Cliff, which later afforded him a Golden Disc. "Living Doll" entered the charts at number 19 on July 4, 1959, and ousted Darin's "Dream Lover" from number one on August 1.

"Travellin' Light/Dynamite"

Second double-sided hit to be awarded with a Silver Disc. Entered charts immediately on release at number 19 on October 10, 1959, reaching number one on October 24.

"A Voice In The Wilderness"

The number from his film "Expresso Bongo." Entered at number 19 on January 16, 1960, reaching number two on January 30.

"Fall In Love With You"

Entered the charts at number 17 on March 19, 1960. Rose to number two on April 9.

"Please Don't Tease"

Fifth consecutive hit and Silver Disc for Cliff Richard for the number selected by a teenage audience. Entered charts on June 25, 1960, at 17, and reached number one on July 16.

## NEIL SEDAKA

"Oh Carol"

Own composition by Sedaka, it entered hit parade at 13 on November 14, 1959, reaching three on December 12.

## TOMMY STEELE

"Little White Bull"

A novelty song from his film "Tommy The Toreador," it entered the charts at 20 on December 5, 1959, and reached six January 11, 1960. Tommy donated his royalties from this disc to a children's charity.

## MARTY WILDE

"A Teenager In Love"

Entered charts week ending June 13 at number 15, reaching number three on July 11, 1959.

"Bad Boy"

Entered the charts at 19 on December 19, 1959. Reached 10th position on January 9, 1960.

# PHILIPS TREBLE TOP!

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# FRANKIE LAINE

RAWHIDE

PB965

# GUY MITCHELL

HEARTACHES BY THE NUMBER

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# MARTY WILDE

BAD BOY

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# on their SILVER DISC awards



**Cliff Richard**

FOR LIVING DOLL  
TRAVELLIN' LIGHT  
A VOICE IN THE WILDERNESS  
FALL IN LOVE WITH YOU  
PLEASE DON'T TEASE

**Paul Anka**



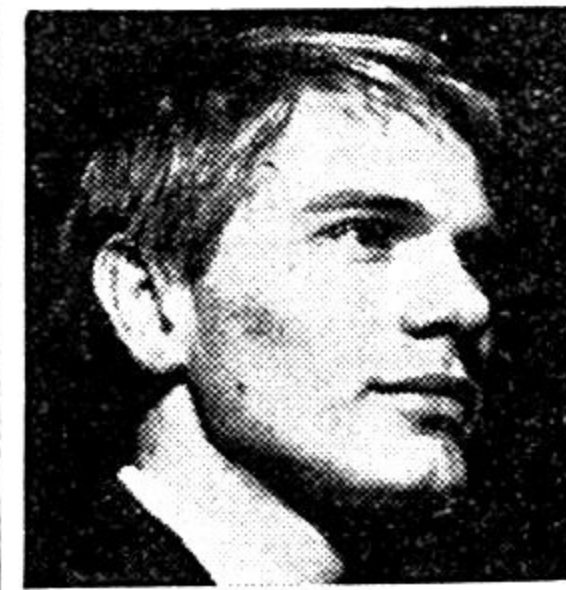
FOR  
LONELY BOY  
PUT YOUR HEAD ON MY SHOULDER

**Russ Conway**

FOR  
ROULETTE  
SNOWCOACH



**Adam Faith**



FOR  
WHAT DO YOU WANT?  
POOR ME



**Connie Francis**

FOR  
LIPSTICK ON YOUR COLLAR

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FOR  
HANDY MAN  
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# Golden Boy of the Silver Discs

## CLIFF RICHARD

**T**HERE is no doubt who is the Golden Boy of the Silver Discs. With the news this week that he has won his FIFTH Disc for "Please Don't Tease," Cliff Richard can now claim more than twice as many Silver Discs as his nearest rivals, Russ Conway, Bobby Darin, Marty Wilde, Paul Anka, The Everly Brothers, Adam Faith and Anthony Newley, who all have two.

Cliff won his previous awards for "Living Doll," "Travellin' Light," "A Voice In The Wilderness" and "Fall In Love With You."

But Cliff did not think all of them certainties for the honour. "I never thought 'Living Doll' would make it. And I'm not sure that some of the others deserved to, either. But I'm extremely flattered and grateful that they have."

His own favourite of the quintet is "Fall In Love With You."

"The balance in that number is the best I've ever had on record."

And the secret of his disc success? Cliff has no doubts on that score. It's in the quality of the songs he's recorded.

"I've been very lucky in having British songs written specially for me. Lionel Bart got me off to a great start with 'Living Doll,' and the boys in my accompanying group, The Shadows, have written some good numbers for me as well."

"That's the key to the matter. Having songs written to suit your own individual style."

Wisely he wouldn't commit himself as to whether he could continue his spectacular successes on disc.

"I'm certainly going to try. We did some more recording last week, and for the first time in my career I



left the studio feeling really satisfied with the results."

"These Silver Discs awards make me feel as though I have achieved something really worthwhile. They give marvellous encouragement to me and to all other artists."

Cliff Richard is at present playing

to capacity houses at the London Palladium, where he is starring with Russ Conway, Joan Regan, Ted Hockridge and Des O'Connor. Next Sunday he tops the bill at a concert at the Opera House, Blackpool.

His third film is set for shooting early next year. It will be a teenage

drama based on the novel by Margery Allingham called "Hide My Eyes." The film will have a different title, but this has not yet been fixed.

"I'm hoping very much that we'll get the American actress Carole Lynley as my co-star," said Cliff. "She'll be ideal for the part."

**CLIFF RICHARD** polishes the latest in his record-breaking collection of five Silver Discs, the collection that puts him way ahead of his rivals. And number six? "I intend to try for it," said Cliff. (DISC Pic)

## Change of style—and Russ hopes for third success

**V**ETERAN of the Silver Disc awards, that's Russ Conway, who won the first-ever Silver Disc in June last year with his own composition "Roulette"—"I was surprised," he said. "I didn't expect it to do as well as that!" Just under 12 months later he followed this with another quarter million Silver Disc success, "Snow Coach," and now he hopes to win his third—probably with a change of style. Russ Conway is being very mysterious about his recording plans. "I can't reveal any details at the moment," he said, "but I can tell you that a change of style is involved."

Russ's singles to date have been piano-and-rhythm affairs, but his album recordings have featured him at the piano backed by a large orchestra. It is believed that some of his future singles may present him in a similar setting. "One thing I will tell you, and that is that I'm determined to try and win some more Silver Discs," laughed Russ. "I think the scheme is a marvellous idea. "Perhaps it is not a direct result of the award, but I am sure everyone has become much more conscious of British talent over the past year or so. A lot of good material has

been produced in this country. "The music publishers and record companies have helped it a lot as well with plugging and exploitation." The first big Conway hit "Side Saddle" missed a Silver Disc award because it passed the 250,000 mark just before the scheme came into being. Asked why he thought his other discs hadn't equalled the success of "Roulette" and "Snow Coach," Russ replied. "I expect they weren't quite good enough. But in the case of 'China Tea,' I think it could have made it if I hadn't been ill in hospital at the time. "I don't want to appear big-headed or make excuses, but I reckon that tune would have won me another Silver Disc if I had been up and about to plug it."



RUSS CONWAY—Unlucky with "China Tea." (DISC Pic)

THANKS



Freddy Cannon

Congratulations to  
**DISC**

on the first anniversary of the Silver Disc inauguration and this wonderful incentive especially to British Artists.

My own personal thanks

Sincerely

**RUSS CONWAY**

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**BOBBY DARIN**  
(Twice)



**DUANE EDDY**



**THE EVERLY BROTHERS**



**JOHNNY and the HURRICANES**



**JERRY KELLER**



**RICKY NELSON**



**ANTHONY NEWLEY**  
(Twice)



**ELVIS PRESLEY**



**NEIL SEDAKA**



**TOMMY STEELE**



The Decca Record Company Ltd  
Decca House Albert Embankment London SE11

Sincerely

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TO YOU ALL



**The Everly Brothers**

MY SINCERE THANKS

**ADAM FAITH**

Summer Season

**HIPPODROME BLACKPOOL**

Personal Manager

EVELYN TAYLOR

MY SINCERE THANKS

To everybody for making my Silver Disc possible.

*EMILE FORD  
and the  
Checkmates*

TO ALL OUR CUSTOMERS

It's been a pleasure to do business with you

ANTHONY NEWLEY

*My sincere thanks to all my fans who have made my Silver Discs possible.*

**CLIFF RICHARD**

# FOLK REVIEWS A MUST FOR COLLECTORS

## JEANNIE ROBERTSON

*Lord Donald; The Two Recruitin' Sergeants; Rollin' In The Dew; Haud Yer Tongue, Dear Sally; Braes O' Balquidder.*

(Collector JFS4001)\*\*\*\*\*

IF the Collector label had done nothing but issue Jeannie Robertson it would have justified its existence. And this last disc is absolutely first-class. The singer needs little introduction to the folk fraternity. She is widely acclaimed as a really top class ballad singer and undoubtedly one of the best in the world.

*Lord Donald*, the title song of the LP, takes up one complete side which is quite something. The number is already well known in several guises and has been recorded already at least twice. This version will become the definitive one. It is sung entirely unaccompanied, as are several other tracks. And I would say this is the right setting for Jeannie's voice.

This is generally speaking, uncompromising music. It will not appeal to the casual listener but is a must for the genuine collector.

## ROBIN HALL and JIMMY MacGREGOR

*Glasgow Street Songs Vol. Three*

*The Means Test Man; Hot Asphalt; Two Heids Are Better Than Yin; The 42nd; The Calton Weaver; Sky High Joe; Co-operative Cookees.*

(Collector JES9)\*\*\*\*\*

THIS popular pair continue to produce music of high standard. It says much for them that they are able to partake in many successful broadcasts and yet keep their work quite uninfluenced by any

commercial considerations.

Much of their success must be due to their witty performances. Many folk singers are embarrassed by humour in their songs, but not these two.

There are several unusual and amusing songs on this EP and particularly enjoyable is the children's song, *Co-operative Cookees*. This is the sort of song that everybody knows... it is, in fact, the basis for Harry Lauder's *I Love A Lassie*... but this street song is possibly the original.

I can recommend this disc as excellent value. All the seven tracks are good.

## SHEELAGH WARDE

*Maid Of The Sweet Brown Knowe; The Golden Jubilee; Tipperary Daisy; The Boston Burglar; Johnny I Hardly Knew Ye; Hastie To The Wedding; McNamara From Mayo; The Blind Girl; Tandaraagee; Let Mr. Maguire Sit Down; Castle Of Dromore; Mrs. McGrath.*

(Top Rank 30/018)\*\*\*

SHEELAGH WARDE is primarily a revue artist and these songs are given the polite, lifeless treatment that such performances demand. A pity, because most of the songs are very interesting in themselves and most have good folk music connections.

It would have been nice to have heard them sung in a more robust fashion. Here they are devitalised by a "rosy-cheeked-country-girl" approach.

The arrangements, by Tony Hatch and Stan Butcher, are by no means distinguished. In fact, they are about as ordinary as one could expect. The whole thing is rather a waste of talent.

Owen Bryce

With the best of the U.S. stars due here in the autumn

# We'll be getting real jazz at last

THE next few months look the brightest yet for British jazz fans. At long last we look like getting some REAL modern jazz from the States. In September, we're due to meet Miles Davis. Though this trip has been on-and-off-and-on-again for so long now, I'll only believe it when D-Day actually arrives. Then, around November, a package is proposed with Art Blakey's Jazz Messengers, singer Dakota Staton and the Art Farmer-Benny Golson Jazztet.

If everything goes as planned, you'll be able to hear and see so many of the American musicians whose names crop up so often in this column... but whom you've never heard, because their albums aren't yet available here.

Miles' partner, apparently, is to be our good friend, Sonny Stitt, on alto and tenor. Though we all regret that it couldn't be John Coltrane or Sonny

a date in Philadelphia, when he announced the presence of John Coltrane and publicly praised him to the skies.

★ ★ ★

THE Art Blakey band will be very different in conception. Blakey himself will make every previous American drummer to tour this country seem anaemic. He will drive and lash his Messengers with a relentless beat, the like of which you have never heard before. Unlike Miles, Art will tell you what's happening, at length and with unquestioned sincerity.

The present front-line of the Messengers comprises Lee Morgan (trumpet) and Wayne Shorter (tenor). Lee is barely 21-years-old. Yet already he's a young "veteran," a giant of jazz on his instrument.

Wayne Shorter, in contrast, I'm told, is the shyest guy in jazz. The sort who, off-stage, wouldn't say boo to a goose. But who, once he starts

playing, speaks his mind boldly and extremely emotionally.

On piano, I prophesy a personal success for Bobby Timmons, who wrote the Messengers' "hit" tune, "Moanin'" and, for Cannonball's Quintet, "This Here" (and its successor, "Dat Dere," recorded by both Art and Adderley).

Bobby has a highly personal, soulful style with a wide appeal. The band's bassist is completely unknown here—Jymie Merritt. But, from records, he, too, sounds a fine, firm player.

I shall have to hold over details of the Farmer-Golson Jazztet till next week. But, boy, the season should be a real swinger!

Here are some brief details of latest album releases by the musicians I have mentioned...

**MILES DAVIS:** "Kind Of Blue," "Jazz Track" (Fontana) with a new collaboration with Gil Evans in the works ("Spanish Sketches"). **SONNY STITT:** "Personal Appearance" (HMV). "Burnin'" (Argo), etc. **WYNTON KELLY:** "Kelly Blue" (Riverside). "Kelly Great" (Vee Jay). **PAUL CHAMBERS:** "Go!" (Vee Jay). "Bass On Top" (Blue Note). **ART BLAKEY'S JAZZ MESSENGERS:** "The Big Beat," "At The Jazz Corner Of The World," "Moanin'" (Blue Note). **LEE MORGAN:** "Candy," "City Lights" (Blue Note). **WAYNE SHORTER:** "Introducing Wayne Shorter" (Vee Jay). **BOBBY TIMMONS:** "This Here Is Bobby Timmons" (Riverside).

Tony Hall



SONNY STITT—Good to see him again. (DISC Pic)

Rollins, it'll be good to see Stitt again. And I'm convinced that this new environment will bring out the very best in him.

The rhythm section backing Miles and Stitt is, for my money, unquestionably the best unit in the world. That's Jamaica-born Wynton Kelly (piano), Paul Chambers (bass) and Jimmy Cobb (drums). Though, here again, there's a slight tinge of regret that we couldn't have heard Miles' original section—definitely THE rhythm section of recent years—with Red Garland on piano and Philly Joe Jones on drums.

The singing sound of the incredible Paul Chambers will delight every ear, I know. A really unique musician. Jimmy Cobb may lack the incredible force and fire of Philly Joe, but I'm sure he has settled down nicely and will make a valuable contribution to the section.

But the surprise for many will be the brilliant Wynton Kelly. Cannonball Adderley said recently of Wynton: "He does the subdued things and the swingers very well. He is also the world's greatest accompanist for a soloist. He plays with the soloist all the time, with the chords YOU choose. He even anticipates your direction. Most accompanists try to lead you."

As for Miles himself... well, I've told you before what to expect. And what not to expect—i.e. announcements, applause acknowledgements and so forth. Though I'm told that Miles recently broke all his rules on

## MODERN JAZZ reviews

# Good... and bad from Garland

## RED GARLAND QUINTET

All Mornin' Long; They Can't Take That Away From Me; Our Delight.

(12in. Esquire 32-099)\*\*\*\*\*

PERSONNEL: Red Garland (piano); John Coltrane (tenor); Donald Byrd (trumpet); George Joyner (bass); Arthur Taylor (drums).

MORE than ever before in jazz, this is the age of the soloist. Theme statements are merely jumping-off points for lengthy explorations of the tunes' harmonic possibilities.

This LP is an outstanding example of this trend—though in all fairness, I must say that it is made more outstanding because very few records of this type are available here. Whereas, there are many more like it on sale in the States.

The title tune is a lengthy (over-long, I feel), medium-down blues with marathon solos all round. Trane is not at his best here, but Garland maintains interest all the way. Bassist Joyner, the weakest man on the date—he gets a soggy, sploidy sound, (maybe it is his instrument) and is over-busy—becomes a little boring.

They Can't is much better. Byrd delightfully modifies the melodic line, backed by strong rhythmic accents

from Red. Joyner and AT. Trane sounds unfamiliar with the tune, but does well. Byrd and especially Red are excellent.

Tadd Dameron's *Delight* has the best Trane of the set. Highly charged and crackling. In fact, everyone is with it on this exciting track.

## JIMMY CLEVELAND ALL-STARS

A Map of Jimmy Cleveland  
*Swing Low, Sweet Chariot; A Hundred Years From Today; Marie; Jay Bird; The Best Things In Life Are Free; Stardust; Jimmy's Old Funky Blues.*

(12in. Mercury MMC14023)\*\*\*\*\*

PERSONNEL: Jimmy Cleveland (trombone); Jerome Richardson (tenor, flute); Ray Copeland (trumpet); Ernie Royal (flugelhorn); Don Butterfield (tuba); Junior Mance (piano); Art Taylor (drums) and unidentified bass (possibly Oscar Pettiford); Ernie Wilkins (arranger).

TROMBONIST Cleveland first attracted attention with the 1953 Lionel Hampton band, which also boasted the late Clifford Brown, Art Farmer and Gigi Gryce. He was hailed as the best since Jay Jay Johnson.

He has since developed into an outstanding musician. But he has preferred to play in studio bands rather than jazz clubs. A beautiful player, but possibly too glib to rate as a great jazz trombonist.

This set was designed to have a broad appeal. And it has succeeded in its object. The recorded sound is really excellent and though there is a predominance of "lows," Ernie Wilkins' writing achieves a remarkably wide range. It is mellow music, but meaty. Cleveland gets a lovely sound. Almost Dorsey or Teagarden-ish in places.

Richardson plays some full-blooded tenor solos with a Charlie Rouse sort of conception. His flute-work is fine, too. Butterfield makes the tuba sound much less unwieldy than it actually is. Everyone does well, especially the unidentified bassist, who could well be Pettiford.

A very pleasant, if rather superficial LP.

Tony Hall

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# It's just too bad if you don't like it

If you believe, as I do, that the ultimate in New Orleans styled jazz was reached with the King Oliver Creole Jazz Band, then you must agree that the night I heard Mike Daniels and the Delta Jazz Men, I listened to the best Traditional Jazz Band in the country. There is, however, no going back to the Delta with the Daniels Band and there is practically no pandering to public tastes.

It's difficult to describe our style. I like to think of it as the music of the twenties to thirties. Luis Russell, Oliver, Morton, Louis. We play everything our own way. And if they do not like it, that is too bad."

Having stood on a hot summer night in the Bromley Club in the centre of a vast and enthusiastic audience, I have no doubt that they DID like it.

Mike Daniels started his first band in March, 1947. Before that he had played second trumpet to Johnny Hains in the Jelly Roll Kings. It was in 1944 that he first got interested. "I started in a terrible way really...well, perhaps not too terrible...it was Bing and then the Andrews Sisters, and then the swing bands, James, Artie Shaw. I was still at school at the time."

Somehow or other, Armstrong came next. "My first record was the Berigan, Dorsey, Waller, Victor

MIKE DANIELS... "It's difficult to describe our style."



# New Basie tracks

COUNT BASIE AND HIS ORCHESTRA Jazz Gallery

One O'Clock Jump; The Golden Bullet; Bluebeard Blues; Tootie.

(Philips BBE12366)\*\*\*

THE sides that Basie and his small crew cut in the 1950s are not well-known. A few have been issued over here and One O'clock Jump and two or three others are included on an LP. But there has been no evaluation of them and many fans do not even know of their existence. This little foursome should go somewhere towards putting that right.

For there are some charming sides among them. Sides that feature a clarinet, that of Buddy de Franco, and sides that have delightful scoring, on these, the sax team consists of clarinet, tenor and baritone (or bass

jam session on HMV. But the two milestones in my collection were Louis's "Potato Head" and King Oliver's "Riverside/Mabel's Dream."

By September, 1948, Mike had broadcast with his band from the Goldsmith's Community Centre, but to this day the band has remained semi-professional, although I can reveal they work a lot more than many of the professional bands.

Reason for this status is bound up with Mike's own personal life. He does not say much about it, but his wife and vocalist Doreen Beatty confided that he is a director of Brett Daniels, the Frigidaire people. "I think he is something to do with sales... or perhaps the service side."

## No change

This important job keeps Mike pretty busy, as anyone who has tried to get an hour's interview with him can testify. The band works five or six nights a week.

Mike gives as his main reason for keeping semi-pro the fact that only about half the band would make the change. "The boys have been together for such a long time that I do not want to lose any of them."

The list of jazzmen who started with the Daniels Band makes impressive reading. Charlie Galbraith, Freddy Legon, Fred Hunt, Cy Laurie, Ian Wheeler, Micky Ashman, Eddie Smith, Pete Hodge, Ken Hogston,

## Continuing Owen Bryce's Spotlight on Trad Men

### MIKE DANIELS

Teddy Layton all played with him. For most it was their first engagement.

His wife joined the band in September, 1955 and, true to form, married its leader four months later. She is more than a vocalist. "I am really part and parcel of the organisation. I do a lot of the managing side. Before joining Mike, I was with the Saint Jazz Band in Manchester." She is meticulous about her programming, keeping a record of every number sung at every club and ringing the changes constantly.

Why isn't the band much better known? For, let us face it, in spite of plenty of work, of years of playing together, the band has not the vast fan following that it deserves. "I have never bothered much about publicity. That is probably why we are not all that well-known. I am happy anyway, though I would naturally like to play much better."

### REAL clubs

Mike has no real ambitions and no real worry about the future. But he does have a genuine desire to see improvements in the jazz scene. "I would like to see REAL jazz clubs. Clubs that attract an adult audience, an audience that comes to listen. I would like to see them know more about jazz, its history and all that."

"So many of them know nothing about it at all. They think it all started with Clark Barber. I want to see the end of all the dingy so-called clubs. Let us have jazz bands playing in the right atmosphere... an adult music for a thinking audience."

I left the Bromley Jazz Club feeling that here at least Mike was finding something near his ideal. For there were many seated in front of the band... listening intently and enjoying it all the more.

clarinet). They are shown to advantage on the main theme of One O'Clock Jump. This track, by the way, has Clark Terry on trumpet, though the others have no brass.

It is unfortunate that my ears do not take to Buddy de Franco. I am sure he has some merit and I am equally certain that a man of Basie's stature would not have used him had he not fitted into the Count's scheme of things.

For me, he is too angular, playing jagged phrases which contrast strangely with the tenor of Wardell Gray and the general light swing of the group. For though this is an eight-piece band, there are plenty of Basie trade marks dotted about.

It suddenly occurs to me and it is probably true that many collectors may have some of these octet sides and think they are full band numbers. They certainly sound full enough in places.

Freddie Greene is the mainstay of the rhythm section. Jimmy Lewis is on bass and the drum chair is shared between Gus Johnson and the excellent Buddy Rich.

### WALLY FAWKES AND HIS TROGLODYTES

A Night At The Six Bells

Six Bells Stampede; What Is This Thing Called Love?; Coffee Grinder; Kansas City Man Blues.

(Decca DFE6634)\*\*\*

IT must be nearly twenty years since George Webb burst into a room full of members of his band and friends and announced that he'd just met a tall youngster who played clarinet and liked, of all people, Johnny Dodds and Sidney Bechet. Half an hour later Wally Fawkes,



studying art and tuning his clarinet by dropping pieces of string down the barrel, became a member of the Dixielanders.

Quite a character is Wally, but what about his music? It is my belief that he is one of our very finest jazzmen, but like many other fine ones his abilities do not really extend into the field of leading a band. That his group at the Six Bells has been successful is due largely to the casual approach Wally and the boys employ. It's a free, easy-blowing session with not too much discipline and no concessions to Joe Public or current trends.

There are some fine men in the group, particularly Johnny Mumford on the trombone, and Colin Bates on piano. There's not much one can say about the tracks. What Is This Thing is mostly clarinet, Six Bells Stampede was written many years ago by Spike Hughes; Coffee Grinder is the well known Bechet composition and reflects Wally's admiration for him; Kansas City Man goes back to Clarence Williams and the Blue Five. They're all worth a listen.

# WHO WHERE WHEN

For week beginning Sunday, August 14

- 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).  
Opera House: Cliff Richard, Joe "Piano" Henderson, Valerie Masters, Red Price, Group One (Sun.).  
Palace Theatre: Harry Secombe, Ruby Murray (Season).  
Queens Theatre: George Formby, Toni Dalli, Yana (Season).  
Queens Theatre: Joe Brown, Tommy Bruce, Lance Fortune, Peter Wynne, Billy Raymond, Georgie Fame, Nelson Keene, Nero and his Gladiators (Season of matinees).  
Peters Sisters (Season).
- BOURNEMOUTH**  
Pavilion Theatre: Marty Wilde (Season).  
Pier Theatre: Cherry Wainer, Mark Wynter, Cuddly Dudley, Red Price, Michael Cox, Dave Sampson, Marke Anthony, Ted Rogers (Season of matinees).  
Shirley Bassey, Cherry Wainer, Rawicz and Landauer (Season).
- Winter Gardens: Jimmy Lloyd (Sun.).
- BRIDLINGTON**  
Grand Pavilion: Ronnie Hilton, The Honeys (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).
- CHELTENHAM**  
Town Hall: Clyde Valley Stompers (Thurs.).
- CROMER**  
Pier Pavilion: Eric Delaney Band (Sun.).
- EASTBOURNE**  
Winter Garden: Semprini (Sun.).
- FOLKESTONE**  
Leas Cliff Hall: Acker Bilk Band (Mon.).
- 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: Avons (Sun.).  
Windmill Theatre: Polka-Dots (Season).
- HONINGTON**  
R.A.F. Station: Acker Bilk Band (Thurs.).
- JERSEY**  
Watersplash: Ken Earle and Malcolm Vaughan (Season).
- LONDON**  
Barnet British Legion Hall: Clyde Valley Stompers (Tues.).  
Hammersmith Palais: Clyde Valley Stompers, Sims-Wheeler Vintage Jazz-band, Dick Charlesworth City Gents, Dauphine Street Six, Kenny Baker (Mon.).  
Jazzshows Jazz Club: Little Brother Montgomery with Kenny Ball's Jazzmen (Sun.), with Clyde Valley Stompers (Wed.), and with Alex Welsh Band (Sat.).  
Palladium: Cliff Richard, Russ Conway, Joan Regan, Edmund Hockridge, Des O'Connor, Billy Dainty, Ron Parry (Season).
- MARGATE**  
Lido: Gary Miller (Season).  
Winter Gardens: Billy Cotton Band (Season).
- MORECAMBE**  
Alhambra: Robert Earl (Season).  
Winter Gardens: John Hanson (Season).  
Winter Gardens: Alma Cogan, Bill and Brett Landis (Sun.).
- NORTHWICH**  
Memorial Hall: Johnny Dankworth Orchestra (Sat.).
- PAIGNTON**  
Summer Pavilion: Rawicz and Landauer (Sun.).
- PETERBOROUGH**  
Corn Exchange: Acker Bilk Band (Sat.).
- ROTHESAY**  
Winter Garden: Donna Douglas (Season).  
Pavilion: SANDOWN, I.O.W., Craig Douglas (Sun.).
- SCARBOROUGH**  
Floral Hall: Dickie Valentine, Joe "Piano" Henderson (Season).  
Floral Hall: Marion Ryan, Roberto Cardinali (Sun.).
- SKEGNESS**  
Embassy Ballroom: Acker Bilk Band (Fri.).
- SOUTHSEA**  
Savoy Ballroom: Johnny Dankworth Orchestra (Fri.).  
South Parade Pier: Beverley Sisters (Season).
- TORQUAY**  
Pavilion: Ken Dodd, Raindrops, Janie Marden (Season).
- WEYMOUTH**  
Alexandra Gardens: Anne Shelton (Season).  
Pavilion Theatre: Cyril Stapleton Showband, Janet Richmond (Wk.).

WATCH FOR NEW EMILE FORD

"THEM THERE EYES" b/w The smash hit from America "QUESTION"

# One-nighters before films, says Adam

**A**DAM FAITH celebrated, with the help of a few hundred cards, his nineteenth birthday on June 23. It was also the day he opened at Blackpool in his first long variety run.

In his dressing-room, where the birthday cards cover every available inch of space, Adam said: "This is a new experience for me, staying in one theatre so long. I thought the time was going to drag but it isn't at all."

The show itself is different, too. "I'm not just singing my stuff for the kids here. This is a rock show designed for the family. I'm having to tone down the numbers and give them much wider appeal."

**"THE AUDIENCE SEEMS TO LIKE IT. BUT IT IS STILL NOT AS GOOD AS DOING ONE-NIGHT STANDS."**

"I like the excitement of appearing for one night and then moving on. It's much more stimulating and you can really let everything go when you're on stage. The travelling from place to place isn't so hot though."

When Adam finishes his summer season nothing has been arranged. It could be another film, acting or singing on TV.

**"But no matter how great the demand is for me to appear in films I'll never give up doing one-night stands. I love doing them and I like meeting all the people."**

## Great demand

The demand for Adam to appear in films is likely to be great. The critics, "And they're the only people whom I rely on," says Adam, gave him good notices for his performance in "Never Let Go," his first dramatic film.

"I don't want to appear in another film playing that same sort of part," Adam told me. "Even after only one appearance as a teenage delinquent, I could risk being type cast."

Adam cannot hope to make the

same strides this year as he did last. From unknown film cutter to becoming one of the select band of artists who can fill variety theatres, could hardly be repeated.

What does he want to happen in his second year?

"A full length TV play, and be a success in it, of course. This is already in the talking stage, it's just a question of deciding which to do first after this summer season ends. And I'd also like to have a run in a stage play in the West End."

"I'm making an LP with John Barry and I'd like to establish myself as an LP artist as distinct from singles."

## European tour?

"I'd also like to do a tour of the continent to promote my records. I'd like to go to America, too, to do the same thing, but that is most unlikely as all my records are covered out there by someone else. But it would be great to have a disc in the American top ten."

"Filming I want to do more of. I suppose my real ambition would be to make a film in Hollywood, with Dean Stockwell and Montgomery Clift. They're my favourite actors. "Of course I suppose this last ambition is a bit unlikely."

**"One thing I'm going to make sure I don't do is to commit myself to so much acting that I don't have sufficient time for one-nighters."**

**"It's a different sense of satisfaction, filming and singing, but the one-nighters are best of all."**

**Richard Adams**



Even films will not drag ADAM FAITH away from one-nighters.

# TRAD JAZZ NEWS

## ● Impressed

**I** WAS most impressed with Brother Montgomery's appearance on TV during the Beaulieu concert. His piano style is considerably more polished than that of the purely blues and boogie men we have previously seen. And how disappointed I was to see that his performance was cut down to one number only, while Vic Feldman who followed, good as he no doubt is, had three items. Bad for Trad.

Montgomery was born in Kentwood, Louisiana, in May, 1907. He learnt the piano in dives in and around New Orleans, and while still very young could play the blues quite proficiently. He toured the Southern States, eventually landing up in Chicago, which had by this time attracted many other pianists and singers.

Montgomery's "Vicksburg Blues/No Special Rider" is available on Jazz Collector L44. This week-end he is at Jazzshows. He is also there on Wednesday and Saturday.

## ● School

**T**HE Workers Music Association Summer School gets under way this Saturday. Held every year at Wortley Hall, near Sheffield, the school this time is fully booked. Courses include singing, choral, brass band, composition, harmony and, of more interest to readers of this column, one on jazz and one on folk music. The jazz course includes both instrumental tuition and lectures with records.

A lot of would-be jazz musicians had to be turned down this year, so look out in advance for next year's session.

## ● New LP

**T**ERRY LIGHTFOOT has just made another LP for Columbia. This time the session was recorded live at 100 Oxford Street. The disc should be out in December. Let's hope the atrocious "studio-this-is-a-trad-band" sound will be eliminated. Frankly I'm getting just a little tired of the banjo-cymbal and everyone-in-a-different-room noise.

## ● Crazy

**P**UT a trad band in at a modern club and what happens? When Bob Wallis visited the one at Blackpool on July 28 he broke their attendance record. Who said this Trad v. Mod. business wasn't the craziest of them all?

## ● Beaulieu

**A**LL right, let's face it. We asked for it . . . and we got it. We filled the papers with pictures of all-night sessions where folk intentionally did what they never normally do. We took pains to photograph the most stupid dresses on the floating festivals and the all-night carnivals. Even the BBC is not guiltless. It gave more space to the Newport riot than to the excellent music. We showed 'em what they do in America and practically gave them "carte-blanc" to do the same over here. And they did!

Could we now have a return to sanity? Could we stop advertising a jazz club with some nonsense such as "only girls with pointed heads allowed?" Could we cater for the people who know that Duke Ellington and not Barber wrote "Big House Blues"? Could we bring about a situation where a straight uniform is possible? Where the bands of Mike Daniels, Sandy Brown, Alex Welsh, Wally Fawles, Bruce Turner, get the attention they deserve? Where something like half the audience at jazz clubs are jazz fans?

**Owen Bryce**

**Nigel Hunter**

# TONY NEWLEY HAS THE MATHIS, SINATRA MAGIC

## US agent's big plans



ANTHONY NEWLEY—"He can swing, too." (DISC Pic)

**A**MERICAN agent and impresario Lee Magid, who was in London on a business trip last week, is planning to present Anthony Newley in the States as soon as his film commitments allow.

"I heard Tony Newley's album 'Love Is A Now And Then Thing' in the States, and I hopped on a plane here as soon as I could," said Mr. Magid. "Tony has the qualities that made Sinatra and Mathis great. I caught his act down at Bristol, and he can swing, too."

"His singing activities may have started more or less as a joke, but the joke has turned out to be a

very profitable one. When Tony's completed his current film commitments, I'm hoping to set up some American projects for him."

Mr. Magid had some interesting comments to make on the contemporary show business scene in the States.

"Apart from a few isolated survivors, rock 'n' roll is dead. The beat remains, and I believe there may be a trend back to big bands with a good singer in front soon."

"People have become much more conscious of great performers through the medium of TV. But TV is a monster really. It builds

you up and then it tears you down. Artists are over-exposed on the TV channels and are killed as far as the night club and concert circuits are concerned."

Returning to the theme of the big bands, Mr. Magid thought the decline in their status in recent years was partly their own fault.

"They get some television and concert work in California and don't want to move away from the sun. The Count Basie crew is about the only band really working on the touring circuit."

"The public is still interested in bands, though. Harry James did a few dates recently, and met with a lot of success."

"Another factor against touring big bands is the economics involved for those who fix the tours. Owing to restrictions, there's very little return for those who invest their capital in such a project."

Mr. Magid thought the American public was ready to accept good British artists.

"They're interested in anyone with talent who hasn't been over-exposed on TV. And providing their publicity, record exploitation and engagements are carefully handled, British stars have a great future in the States."

# MARK WYNTER "Image of a Girl"

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