

May 2, 1959

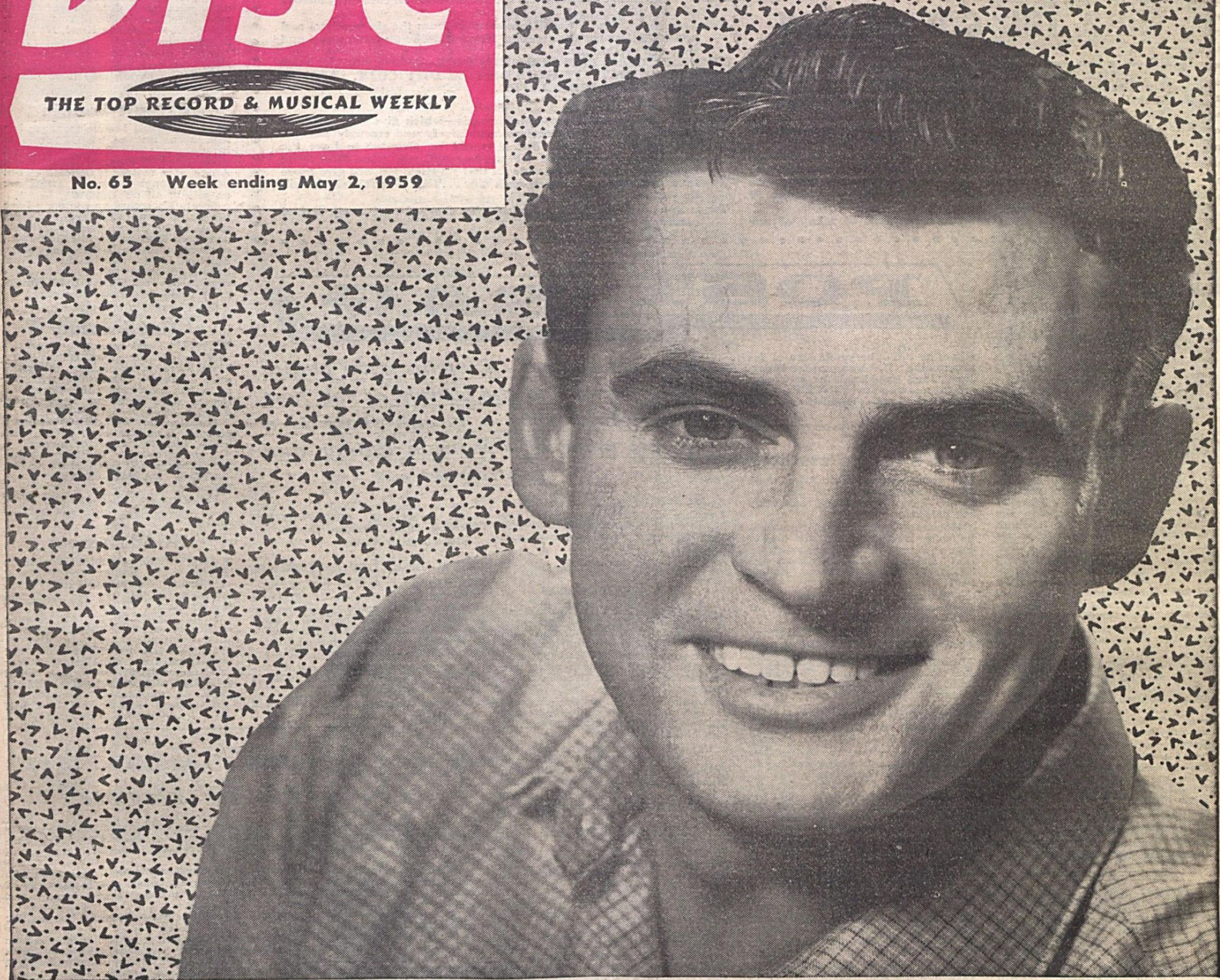
DISC

THE TOP RECORD & MUSICAL WEEKLY

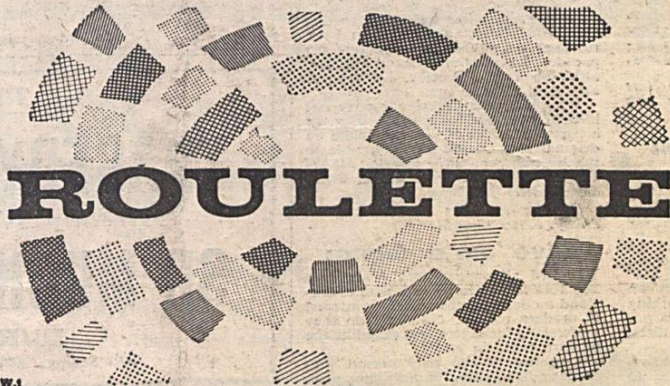
No. 63 Week ending May 2, 1959

RUSS CONWAY

EVERY
6^D
THURSDAY



Have you heard **ROULETTE** yet?



DB4298
(45 & 78)



**COLUMBIA
RECORDS**

(Regd. Trade Mark of Columbia Graphophone Co. Ltd.)

E.M.I. RECORDS LTD., 6-11 GREAT CASTLE STREET, LONDON, W.1

DISC

Charles Buchan's Publications, Ltd., Hulton House, Fleet Street, London, E.C.4. Fleet Street 5011.

It's time we had more time for our money

THE old saying goes "Time is money." But need it be so very expensive? The thought comes after reading a "Post Bag" letter on this page from a time-conscious collector who mentions that on the Italian LPs in his collection, he gets an extra track on each side. Lots for his lire...

The question now arises: could the British recording companies be a little more generous with words and music?

It does not apply only to LPs and EPs. Check through the singles being issued. Average running times range from two minutes 30 seconds to two minutes 50. Some are a little more; one picked up at random had a track run of just one minute 50 seconds. Almost a ha'penny a second you pay for that.

What to be done? Judging from the comments of many of our

readers there is widespread suspicion that singles, at any rate, are being kept short for the convenience of disc-jockeys... always pressed for air time if they want to present a comprehensive, attractive programme.

At a not-too-distant date in the history of the record industry there was a tendency to exploit LPs on one or two numbers alone, filling in with anything up to ten, not necessarily second-rate, but frequently below-par numbers. Those days have passed.

But how about that extra track... seven numbers on each side, instead of six?

Easy, say the cynics. Trim fifteen seconds from the six numbers and you have time for the seventh. That would be an unworthy—and unlikely—technique.

MORE SECONDS FOR OUR SHILLINGS—MORE MUSIC FOR OUR MONEY. IT WOULDN'T BE DIFFICULT. AND IT WOULD BE APPRECIATED.

There are many recordings—at all speeds—which give full value for money. Good in themselves, attractively and strongly sleeved. No complaints there. But it would be pleasant to have the knowledge that EVERY LP we buy will run more than those fleeting 18 minutes each side... that EVERY EP will give more than five minutes' playing each side... that EVERY single will be worth a bob a minute.

These are days of selective buying. To the point of every second counting.

POST BAG

Every week an LP of his own choice is presented to the writer of the best letter, and once a month there is a bonus prize of a Ronson lighter and ashtray set.

whom he owes the whole idea of his programme. If it were not for Haley, Jack Good would still be producing second-rate shows.—VINCENT LEE, Moresby Road, Woodside Estate, Bradford.

(But "Six-Five" was never an all-rock show.)

It's in the stars

IN your feature, "Disc Date," you give ratings to all the latest releases. In my eyes, these ratings are but predictions.

How can you predict what the public want if their minds are always changing to different ideas, such as rock to cha cha to oldies?—A. SPEARY, Ventnor Terrace, London, N.15.

(The ratings are not predictions. They are intended to indicate the value of the record.)

Still wanted

REGARDING the situation of standard 78s, which in a short while will, unfortunately, no longer be available, will this affect the gramophone manufacturers so that eventually we will only be able to obtain record players with three speeds (16, 33 and 45)?

It has been shown by the readers of DISC that quite a large number of 45s are faulty when they reach the record dealers. Manufacturers should have it impressed upon them that 78s are still needed.—WARREN D. TOWNEND, Tinker Lane, Sheffield, 10.

(It will be a long time before the 78 speed is cut out of record players.)

Tommy's version is best

I AM surprised that, at the time of writing, Tommy Steele's recording of "Hiawatha" has not reached the Top Twenty.

In my opinion, this is Tommy's best, and I would very much like to see his name among the big sellers once again.

Elvis Presley has only to record a song and, almost before it has been released over here, it tops our hit parade. I cannot understand this, for, although I like Presley, his records all sound alike to me.

Why is it that Presley can repeat himself over and over again into the hit parade, while Steele can make an original rock record and is unable to reach number 20?—(Miss) JOAN MATTHEWS, Malvern Road, Swindon, Wilts.

(Maybe it's just that Presley is always better than Steele?)

Give 'em a chance

FROM all appearances, I am very lucky to have parents who understand modern youths and their interest in modern music. Not only do they understand teenagers, but they like the modern trend in music.

I cannot be the only person with such understanding parents, but most

people just complain about adults. They are not all squares, so let's give the old folk a chance.—KENNETH MCKINNON, Wordsworth Road, Leicester.

(So Pop likes the pop, eh?)

All jazz show

IF only B.B.C. TV had introduced "Drumbeat" as an all jazz show instead of a repetition of the "Oh Boy!" show! They would have won thousands of viewers by staging such an original idea, as well as giving jazz fans a chance to see their favourite musicians.

Popular and light music is catered for to a large extent on both radio and TV but jazz always seems to get the thin end of the wedge.

I think it is about time that jazz fans had a look in with their own show.—(Mrs.) MARY WALTON, Hunters Square, Dagenham, Essex.

(This is one of Jack Good's pet ideas, but it hasn't come off yet.)

Purple Connie

I WONDER if any other DISC readers have ever associated the voices of their favourite singing stars with colours.

Whenever I hear an artiste perform, I always conjure up a colour in my mind to fit the voice.

For example, to my mind, the rich tones of Connie Francis are definitely purple, and the strong warm voice of Buddy Holly is maroon. Little Brenda Lee sings with a rich chocolate brown voice, while the tones of Rosemary Squires seem to be pale lemon.

Alma Cogan sings in cherry red tones, while Little Richard certainly

sings in tones coloured black with white spots!—R. GREENSMITH, Meadow Lane, Alfreton, Derby.

(This is sheer colour prejudice!)

Few and far between

WHY is it that we seldom hear the golden voice of Edmund Hoekridge these days? He is my favourite recording star, and I have managed to collect 16 of his records over the past two years.

But now I am disappointed that his recordings seem to be few and far between.—(Mrs.) J. BAKER, Filbert Street, Leicester.

(Maybe he's gone off the gold standard?)

Americans? Jazz fans are sick of them!

I HAVE always admired Tony Hall's outspoken jazz comments, but recently (DISC 18.4.59), I feel that he missed out badly in his article dealing with the apathy of modern jazz fans towards the visiting American groups and singers.

To my mind, this proves one of my main arguments, that the jazz fans in this country—or at least a large number of us—are utterly sick to the teeth of overrated, over-publicised, tin-idol Americans who come to this country, and turn out a very mediocre show.

Nevertheless the critics rave, and chant their praises, simply because the artistes are American.

Jazz in the concert hall is not the sort of jazz that appeals to large numbers of fans, and I personally would rather sit in a club to get the right atmosphere.

By all means, let us hear these Americans, but let us hear them in the right surroundings, in a club, where jazz really belongs.

Let us hear Sonny Rollins and Miles Davis sitting in with Tony Kinsey, Vic Ash and Co., then we can really judge for ourselves just how good these Americans really are.—BILL RIDLEY, Hazel Grove, Staines, Middlesex.

(Tony Hall's point was that even in the "right atmosphere" of a club these visitors are badly supported.)

TWO GREAT NEW HITS

TRAGEDY
Already No. 5 in the American Hit Parade
SO MUCH

by THOMAS WAYNE on London and JOHNNY HINES on Top Rank

by LITTLE ANTHONY and the IMPERIALS on London

BURLINGTON MUSIC CO. LTD.

Sole Selling Agents: SOUTHERN MUSIC CO., 8 Denmark Street, London, W.C.2.

No sale

NO wonder that Robert Earl never gets a record in the Top Ten, or even the Top Twenty, when the disc is not even in the shops!

My friend and I have tried at least a dozen record shops to get his latest disc, "The Wonderful Secret of Love," but they all say they cannot get it from the makers.

Why is this? I think Bob is one of the greatest, so why cannot we have his records.—(Miss) SYLVIA HETHERIDGE, Lower Station Road, Henthfield, Sussex.

(Most dealers, if they haven't the record in stock, will order it for you. There is no reason why there should be any difficulty.)

Exploit Lonnie

ALTHOUGH Lonnie Donegan has been an established star in Britain for some time, my mother, who has just returned from South Africa, says that he is unheard of out there, although copies of DISC are on sale at all newsagents.

Surely his recording company have slipped up by not exploiting this great artiste in the Union, where Pat Boone and Elvis Presley are the household names they are in Britain, and where Tommy Steele and Eddie Calvert have had successful tours to their credit.—DAVID BROOMAN, Range-more Road, Inverness, Scotland.

(So Lonnie's a non-unionist.)

Good value

WHEN I was serving in Cyprus, I purchased some Italian LPs. They were approximately the same price as British albums but averaged an extra track per side. Also, the sleeves were made of a very stiff board.

For a person who derives so much pleasure from the cover as the disc inside, this was value for money.

I am fed up with British covers that tear easily or fall apart at the seams.—CLIVE DAVIES, Somers Road, Leicester.

(Stouter covers, although they might be popular, could put up the price of the disc.)

Swedish post

I HAVE bought DISC for more than eight months, and I like it very much. The features I enjoy reading most are Post Bag, the charts and the Big Beat.

I was glad to see the Connie Francis recording of "My Happiness" climb to number seven.

I should like to have a pen friend in England. I would be happy to hear from any DISC readers.—TOM LUNDEN, 2 Scheelagatan, Stockholm, K., Sweden.

(It doesn't look as if Connie will make it any higher this time.)

PRIZE LETTER

some of the songs which normally we only hear on records.

On the subject of Ricky Nelson, could not London Records take up the idea of R.C.A. in re-issuing some of his earlier recordings as double-sided hits, as they did with Elvis Presley?

I am sure this would be much appreciated by his fans everywhere.—P. J. PHILLIPS, Sutton House, Lord Wandsworth College, Long Sutton, Rutland, Hants.

Not a modernist

CHRIS BARBER must be about the only person who really plays traditional jazz without a hint of modern jazz. Not only is Chris popular in England, but also in Holland, Sweden, Denmark, Germany and America.

Chris, apart from being a talented trombonist, is also an excellent bass player with melodic ideas that flow along with ease.—ROGER MAY-TURN, Hampshire Drive, Shepway, Kent.

(Owen Bryce praised Chris last week, but he doesn't quite agree with this sweeping statement!)

Owes it all to Bill

MANY thanks to Don Nicholl for his good review and five star rating for Bill Haley's "Charmaine" and "I Gotta Woman." Both are terrific.

But who does Jack Good think he is? Were it not for Haley he could never have devised "Six-Five Special" nor "Oh Boy!" Nevertheless, he can stoop low enough to say "If anything was calculated to persuade Decca not to re-release further Bill Haley discs, this was it."

I'm afraid Mr. Good contradicted himself by criticising the artiste to

YOUNG IDEAS

CHICO HOLIDAY

RCA-1117 **RCA** 45/78
RECORDS

COVER PERSONALITY

I've only had one big hit

says **RUSS CONWAY**

"YOU'RE joking, of course," said Russ Conway when I told him that he was to be featured on our cover. "I don't deserve it. After all, I've only had one really big hit, you know."

"I'm flabbergasted at all that's happened so far. I really can't believe that after two years of playing accompaniment to such famous singers as Gracie Fields and Lita Roza, and making one or two records, that 'Side Saddle' should suddenly turn up trumps for me."

Russ was born in Bristol, twenty-eight years ago. On leaving school he joined the Merchant Navy, left because of illness, joined the Royal Navy during the war and won a D.S.M. "for gallantry and devotion to duty."

Club pianist

After Russ Conway was demobbed he spent four years in various jobs that ranged from being a detergent salesman to a Civil Servant, but he wasn't happy at any of them.

Then he came to London and got a job as a pianist in a club, although he'd only had one piano lesson in his life. Before long he was in great demand. He first started composing songs about two years ago. From that day Russ has never looked back.

Since the release of "Side Saddle" Russ has been busy touring the country and making personal appearances. This week he's in Liverpool.

And the future? "Well," said Russ Conway, "as long as the public wants me, I'll be here to supply them with the goods. I've just composed and recorded another new number called, thanks to DISC who gave me the title, 'Roulette.' It is being released on May 2."

JUNE HARRIS

TOP TWENTY

Compiled from dealers' returns from all over Britain

Week ending April 25

Last Week	This Week	Title	Artist	Label
1	1	It Doesn't Matter Any More	Buddy Holly	Coral
2	2	Side Saddle	Russ Conway	Columbia
9	3	A Fool Such As I/I Need Your Love Tonight	Elvis Presley	R.C.A.
6	4	Donna	Marty Wilde	Philips
3	5	Petite Fleur	Chris Barber	Pye
7	6	Charlie Brown	The Coasters	London
4	7	Smoke Gets In Your Eyes	The Platters	Mercury
10	8	It's Late/ Never Be Anyone Else But You	Ricky Nelson	London
5	9	C'Mon Everybody	Eddie Cochran	London
8	10	My Happiness	Connie Francis	M.G.M.
18	11	Come Softly To Me	The Fleetwoods	London
14	12	Gigi	Billy Eckstine	Mercury
11	13	Sing Little Birdie	Teddy Johnson and Pearl Carr	Columbia
—	14	I Go Ape	Neil Sedaka	R.C.A.
13	15	Stagger Lee	Lloyd Price	H.M.V.
—	16	Lovin' Up A Storm	Jerry Lee Lewis	London
19	17	Venus	Frankie Avalon	H.M.V.
12	18	A Pub With No Beer	Slim Dusty	Columbia
—	19	Wait For Me	Malcolm Vaughan	H.M.V.
17	20	Tomboy	Perry Como	R.C.A.

ONES TO WATCH

Mean Streak / Never Mind	Cliff Richard
Love's Made A Fool Of You	The Crickets
Venus	Dickie Valentine

JUKE BOX TOP TEN

Based on the record number of "plays" in Juke Boxes throughout Britain (for the week ending April 25)

Last Week	This Week	Title	Artist
1	1	IT DOESN'T MATTER ANY MORE / RAINING IN MY HEART	Buddy Holly
—	2	I NEED YOUR LOVE TONIGHT / A FOOL SUCH AS I	Elvis Presley
3	3	CHARLIE BROWN	Coasters; Bernard Bresslaw; Ray Ellington
7	4	NEVER BE ANYONE ELSE BUT YOU/IT'S LATE	Ricky Nelson
5	5	C'MON EVERYBODY	Eddie Cochran
2	6	DONNA	Marty Wilde; Ritchie Valens
4	7	SIDE SADDLE	Russ Conway
—	8	PINK SHOE LACES	Dodie Stevens; Alma Cogan
8	9	BY THE LIGHT OF THE SILVERY MOON	Little Richard
10	10	VENUS	Frankie Avalon; Dickie Valentine

Published by courtesy of "The World's Fair"

Rushing to the top once again is that man PRESLEY. Last week number nine, this week number three.

AMERICAN TOP TEN

These were the ten numbers that topped the sales in America last week (week ending April 25)

Last Week	This Week	Title	Artist
1	1	COME SOFTLY TO ME	The Fleetwoods
2	2	VENUS	Frankie Avalon
3	3	PINK SHOE LACES	Dodie Stevens
10	4	I NEED YOUR LOVE TONIGHT	Elvis Presley
8	5	A FOOL SUCH AS I	Elvis Presley
6	6	NEVER BE ANYONE ELSE BUT YOU /	Ricky Nelson
9	7	GUITAR BOOGIE SHUFFLE	The Virtues
4	8	IT'S JUST A MATTER OF TIME	Brook Benton
5	9	TRAGEDY	Thomas Wayne
—	10	IT'S LATE	Ricky Nelson

ONE TO WATCH

Yep! Duane Eddy

Heading For The Top!

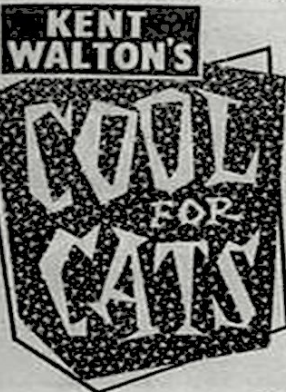
PE LONNIE DONEGAN'S "Fort Worth Jail"

b/w

"Whoa Buck"

7N 15198 (45 & 78)

Pye Group Records (Sales) Ltd., 10a Chandos Street, W.1



ALL BRITAIN WOULD WELCOME SLIM DUSTY, THE TENT SHOW TROUBADOR

TOWARDS the end of last year I raved about a disc by a then completely unknown artist, and on the strength of one spin picked Aussie hill-billy Slim Dusty to blaze a new trail in the record world with his local-flavoured "A Pub With No Beer." A few weeks later that disc rose to dizzy heights in the British charts, and I've been sticking my chest out ever since.

But was that just a one-shot number? Now I'm sticking my neck out as well to predict that the youngsters of this country have found a new star—one who's never made a personal appearance here, and only been heard on this one record.

Listening to Slim's latest Columbia release, "Winter Winds," has convinced me that this tent-show troubador, who for years scratched a living by moving from town to town in Australia and New Zealand and entertaining local farmers with his pastoral ballads, is going to be a great disc favourite here.

I don't know whether he's got any ideas about a visit to Britain—I'd just love to hear what he'd say about English beer—but I reckon if he did come he couldn't go wrong.

Ideas as he travels

Slim, I'm told, writes most of his material, and finds ideas as he travels. He faces some of the toughest audiences in the world, but his is a country of inspiration.

True, there's radio that blares without stopping night and day. Cows can be milked to rock and sheep sheared to cha-cha. But the back-country Aussie who thinks nothing of bringing his family 50 miles or more for an evening's entertainment has a firm pride in his country.

This is the background that Slim draws on to advantage. Not since "Oklahoma" have I heard as colourful an opening line as his: "The ranges are covered with a purple gown."

And on this side, Slim gives us a fair sample of his yodelling technique, backed up by a really twangy guitar.



BACK TO BRITAIN COMES SHANE RIMMER, THIS TIME WITH 'WAGON TRAIN'

ALTHOUGH "Cool" is in its last weeks, we're still able to give air time to new British artists. On our show the other night I welcomed Canadian-born Shane Rimmer, who came along to sing us "Wagon Train" from his Columbia disc.

Shane, who was born in Toronto, is a trier who's made a previous trip to this country, but not finding things to his liking, sailed from these shores. He returned a few weeks ago, and promptly recorded the "Wagon Train" theme and "A Touch of Pink" for the Columbia label.

He started singing at the age of eight in a boys' choir, and began taking music lessons. At 15, he changed his mind, and took up baseball and ice hockey. That lasted about two years, when he got a job as a disc jockey at a Niagara Falls radio station.

A few months later he moved to Oshawa, about 20 miles from his home town, as a sports announcer, and there teamed up with a fellow announcer, Paul Summerville, and the

programme director, Johnny Wacko, to form a vocal trio. As the Johnny Paul Trio they hopefully landed in England in 1953.

They got a date at the Hackney Empire and then toured in the north for about six months. But their progress wasn't promising, until Tito Burns heard them.

Tito re-organized the act. "He gave us some good ideas, and pointed us in the right direction," Shane says. The trio took on a new name—The Three Deuces—and made a disc for Columbia.

In 1955 they returned to Canada, and in 1956 Shane left the group. He studied drama in New York, and went back to Toronto as a television actor. In 1957, he was back in New York in a TV musical comedy, as an actor and a singer.

Early this year he decided to try his luck in Britain again, and now he's over here on his own. Glad you could be with us, Shane, and hope to be hearing more from you.

Judy knows how to rock

A "LIVE" recording made by Capitol during an actual appearance at New York's famous Coconut Grove has recently given me a fine opportunity to listen to "Miss Show Business," Judy Garland herself, singing without benefit of studio re-takes and rehearsals.

On this LP Judy revives several of her earlier successes, but I thought an outstanding track was her handling of the rock 'n' roll number, "Purple People Eater." I never thought I'd hear Judy in this type of number.

The full vivacity of a Garland gala is caught on these tracks, and they bring out the qualities that have made this star world-famous and kept her at the top.

Judy, who was born Frances

Gumm, got her name after a chance meeting with comedian George Jessel. As a young girl she was appearing with her two sisters in an act called "The Gumm Sisters" (the misspelling was an unfortunate error in the billing) and they were not doing too well. One day, George Jessel found Frances crying, and took her on his knee. He told her she was a very pretty girl, "as pretty as a garland of flowers."

"How about changing your name to Garland?" he suggested. A year later, Hoagy Carmichael's song "Judy" inspired her first name, and little Miss Frances Gumm officially became Miss Judy Garland.

'Ballad fanatic'

I THINK I'm a ballad fanatic," singer Jimmy Lloyd confided to me when we met in the "Cool" studio the other night. Jimmy was with us to sing his new Philips release, "I Kneel At Your Throne."

Al's one of our regulars

IT'S only about a year since Jimmy made his first disc in this country—both sides, ballads, of course. "Things are beginning to go right for me at last," he told me. "In fact, I've just bought a new car."

It seems he's now found a solid following for his style. My impression on hearing him was that this is a singer who loves singing more than almost anyone else I've met.

A SEASON at a London night club is in store for singer Al Saxone, who visited "Cool" the other evening to sing his Fontana disc, "Chip Off The Old Block."

Al's got the kind of polish that patrons look for, and Al told me he's really looking forward to this date. Even when it's over, he'll still get a busy diary, with bookings for a couple of television shows, and Saturday and Sunday concerts.

This was Al's fourth appearance on "Cool": I guess that makes him practically a resident artist.

Lita in the rain

LITA ROZA is an artiste I am always pleased to see in our studio. She has paid several visits to "Cool," and she will probably never forget the show when she sang from the roof of Television House—in the rain.

But her recent appearance was all above board, and no need for umbrellas. She came to sing her new Nixa release, "This Is My Town."

I have noticed that Lita always picks songs with wonderful lyrics. This one is no exception.

There is no doubt that she finds careful choosing pays dividends.

Big-seller

NEWS of yet another Canadian singer, whose disc debut will be released by Oriole this week. His name is Bob King, and with a group known as The Country Kings, he's recorded a new song, "My Petite Marie."

In Canada this disc has sold up to 200,000 copies and Oriole are picking it as likely to have similar success over here.



Canadian D.J., GERRY MYERS, writes about a teenage trio who became famous

The idea of three young ladies trying to get somewhere seemed to remind too many people of The Andrews Sisters and The McGuire Sisters.

But they were a group and they had no intention of breaking up. "I think that with the help of the record dealers we're going to click," said Laverne. "We've got a wonderful wardrobe for our night club act and people like to watch us sing and do our bit."

I asked the girls about TV shows and possible movies.

"Well, Tom has us lined up all over the U.S. for TV shows that go on locally, and we're on 'American Bandstand' a few times," said Tom, "but it doesn't matter how many we are on... if people don't like our records, they're not going to buy them."

School choir

The three girls had met at Brush High School when they were singing in the school choir. They were very good friends at the time, but had never thought of going into show business.

"We were singing at a school concert one year," said Laverne, "when Carl Reese, a D.J. at Radio Station W.E.R.E., heard us. He said we ought to try and make a record. He introduced us to Tom and that's how we got started."

I asked the girls about the hairstyles which gave them their names. "At the time we started singing," said Tom, "poni-tails were all the rage for the younger set. Naturally we had our hair in that style at school, and when we were looking for a name, Tom suggested 'The Poni-Tails.' We liked it so that was that."

Marriage plans

As for marriage, said Laverne: "We have no plans for marriage in the foreseeable future, but at the right time when we meet the right guy, I just hesitate to think what it will do to the act." Laverne then left us to make a long-distance call to Cleveland to a very good friend of hers.

Their latest record, "Early To Bed," is showing all the signs of becoming another great hit for these young ladies, and the suggestion is that when they come over here in the near future, a trip to see them will be worth the while of sacrificing a night going "early to bed."

It all started with a school concert—and a hair style

BEFORE the days of Dick Clarke (America's top D.J.) and his TV show, a D.J. in Cleveland, Ohio was regarded as one of the top men in the U.S. He is Bill Randle of Radio Station W.E.R.E. Early in 1956 I went to see Bill about a record called "Freight Train" by Chas McDevitt.

While I was in Bill's studio I was introduced to three very charming young high school students from Brush High School, Cleveland. They were Tom, Laverne and Patti; and three more charming ladies you couldn't wish to meet. They had just recorded a song about their adventures at school. Bill asked me to see about getting it released in Canada, which I arranged, and The Poni-Tails went on to a mild success in both countries.

Visits to DJs

A year or so later, I was representing A.B.C.-Paramount Records in Canada when I received a release called "Born Too Late"—by The Poni-Tails.

This record prompted them to do a country-wide swing visiting D.J.s, etc., plugging the disc, and one day I had a phone call from them at my apartment in Toronto. We all went out to dinner that night and started talking about the old days.

"If it had not been for the kindness shown by our fans and the D.J.s we probably would have been studying shorthand," said Laverne.

"We really had a tough time of it until Tom recorded 'Born Too Late,' Patti piped up. "We did a lot of TV shows in Cleveland, but somehow people just thought we were too sweet."

...and here they are—THE PONI-TAILS



TOP RANK RECORDS

BOB RITTERBUSH
I WISH THAT YOU WERE MINE

Coupled with
DARLING COREY
JAR 118 (45 & 78)

GARRY MILLS
HEY BABY (YOU'RE PRETTY)

Coupled with
YOU ALONE
JAR 119 (45 & 78)

For the first time as
single recordings
two newly discovered
Miller items!

THE GLENN MILLER SIX

YOU SAY THE SWEETEST THINGS BABY

Coupled with
GLENN MILLER & HIS ORCHESTRA
BOOM SHOT
JAR 114 (45 & 78)

HEAR THESE, TOO!

SHEILA BUXTON
Li-Pop-Li
JAR 113

BERT WEEDON
Guitar Boogie Shuffle
JAR 117

BETTY MILLER
Pearly Gates
JAR 115

TALENT IN YOUR TOWN

presented by
DISC
the paper
with news of
tomorrow's
stars

"DISC put us on the map" A week at the famous Windmill Theatre

WE PUBLISH THE FOLLOWING LETTER
WITHOUT COMMENT. NONE IS NEEDED!

"You may possibly remember the wonderful write-up you gave us in "Talent In Your Town" (DISC 14-3-59). At the time, our vocal instrumental group had only been in existence for two weeks. This column created much interest in the right circles and within a fortnight we were asked to audition at the Windmill Theatre, London. Jimmy Edmundson, the comedian and star of the show, had fallen sick. We passed the audition and were very proud last week to fill his spot on the bill, and were even more proud that we were very successful. It is quite obvious that the columns you devote to the struggling young artists all over the country are extremely valuable in helping them to establish a foothold. In our case it went substantially further and resulted in our securing a star West End spot within a fortnight. We hope to go on to even better things, but we shall always remember with grateful thanks that DISC first put us on the map!"

ALLAN WOOD (for the "Statesiders").

WEALDSTONE, MIDDX. 200 SHOWS IN TWO YEARS

THE Middlesex town of Wealdstone can claim a "native" group which is fast getting the public's ear, and not only in their own neighbourhood. The group's called "John Tomlin and the Bohemians." John Tomlin being lead vocalist, backed by a fine trio consisting of Ken Hall on drums, "Boy" Basire on bass and Johnny St. Clare on electric guitar. They started off, like many well-known groups today, playing skiffle and folk music, but they have now developed into a fast-moving rock group. They started playing for charity concerts, went on to local jazz clubs, and then branched out to London where their dates have included Cy Laurie's, The Cellar and the 2 Is coffee bar. They have topped the bill at London's Nuffield Centre twice, have appeared twice at Chiswick Empire, played for Doris Day's Pajama Game party in Mayfair, broadcast twice for Radio Luxembourg, and have been auditioned for ITV's "Oh Boy!" show. In two years they have made well over two hundred public appearances, and at the rate they are now going they look like topping that score by a long way during the coming two years.

FRASERBURGH

Their disc
is in the
jukes

FREDDY HEPBURN, nineteen-year-old apprentice sax doctor, must be one of Elvis Presley's leading fans. He boasts three thousand pictures of him and spends most of his spare time listening to Elvis's records or seeing Elvis films (one he saw eight times).

No need to look further then for the inspiration that has led Freddy to form a rock group which he calls "Dean Jeffery and his Royal Flames" (he had an original group called "The Jailhouse Rockers," after a Presley film).

The group pays a lot of attention to turn-out to get a really professional look, and Freddy himself wears a specially-tailored shocking-pink jacket for his Presley-style performance.

The group have now been given an opening by a Fraserburgh cafe-owner, Louis Marioni, who owns seventeen juke boxes in cafes from Aberdeen to Cullen.

He heard and liked a tape recording they made of two songs, "Whole Lotta Shakin' Goin' On" and "Rockin' Robin." At his own expense he has had a disc cut from the tape, and he is giving the group an airing on his juke boxes.

TONY HALL looks back on the Herman Tour THIS DID BRITAIN'S JAZZ PRESTIGE A POWER OF GOOD

THE turnout for Woody Herman's final London concerts was extremely creditable. I went to Walthamstow for the Sunday afternoon show, having missed the Festival Hall debut. And I'm very glad I went. It was a thoroughly enjoyable show. I only hope the large crowd also got their kicks.

This Anglo-American Herd was quite a band! Agreed, it lacked the rich elegance of Ellingwood, the relaxed beauty of Basie and the exciting delirium of Dizzy's big band. But, above all else, it was a happy, swinging, balling band. A band whose members first set eyes on each other only two weeks before. I saw the last Herd Herman brought here five years ago, for a U.S.O. tour.

This current crew was a better band altogether. Better section work, better spirit, better swing. And, I think, better all-round musicianship.

Its book is far from being the best ever. But the band is a credit to all concerned. To the American and British musicians, none of whom had seen the scores until rehearsals began at the Marquee on April 2.

It proved—not to me, because I needed no proof—that British musicians can hold their own in any company, however distinguished, and acquit themselves with distinction.

It will do much for the prestige of British musicians in the States. I am sure that Bill Harris, Nat "McAddelbury" Adderley, Reunald Jones, Vince Guaraldi, Charlie Byrd, Keeter

DONCASTER

A family affair!

"THE STARLINERS RHYTHM GROUP" in Doncaster has three brothers among its four members. They are Reg Clayton, lead singer, brother Barry on lead electric guitar and Ken on drums. They are assisted by lively, Liverpool-born bass player Hank Parkinson.

They have appeared at theatres and cinemas in many parts of Yorkshire; they shared top billing at the Grand Theatre at Doncaster, and they qualified for the Bradford area grand final in the Stanley Dale skiffle contest.

BIRMINGHAM

Ballads and pop

DOUGLAS LEIGH is now making a name for himself locally as a talented young singer of ballads and topical pop numbers. He appears regularly at local halls and concerts, and was recently placed third in the Carroll Lewis Discovery Show at the Birmingham Hippodrome.

NEXT WEEK

DISC'S talent spotlight goes north of the border for the first time to highlight

EDINBURGH

Betts and Jimmy Campbell—not to mention the agelessly enthusiastic Woody H—will go back to America with nothing but praise for their "limpy" colleagues. Bert Courtney, Les Condon, Kenny Wheeler, Ken Wray, Eddie Harvey, Don Rendell, Art Ellifsen, Johnny Scott and Ronnie Ross. The respect, I assure you, is mutual.

Moral victory

And I hope that this band has made many people blush and some ears burn. Especially those high-falootin', stand-offish English critics who regularly pooch-pooch British jazz with obvious—and often ignorant—relish. Those critics whose visits to the clubs where our jazz develops are confined to those special occasions when there is free liquor laid on for them.

I hear that the tour was far from a financial success. But in no way can the band be blamed.

For the moral victory they have won and for the respect they have helped to gain for our musicians, I salute the National Jazz Federation.

I hope the losses incurred on this venture will not deter them from making similar excursions in the future.

We
blushingly
disclose



that we've
got the hot
HITS
you'll like
for example the

CRAIG DOUGLAS
version of
COME SOFTLY TO ME

JAR 110
U.S. No. 1 HIT!

and

the fabulous
LET'S GO
series of E.P.'s that
bring you five U.S.
top twenty tracks on
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LOOK—

"VOL 1"
"DON'T TAKE YOUR GUN TO TOWN"
"THE STORY OF MY LOVE"
"TRAGEDY"
"PLAIN JANE"
"SHE SAYS" (OOH DOOBY DOOM)
JKR 8008 10/11/58
"VOL 2"
"PINK SHOE LACES"
"A FOOL SUCH AS I"
"GUITAR BOOGIE SHUFFLE"
"TELL HIM NO"
"I NEED YOUR LOVE TONIGHT"
JKR 8012 10/11/58

TOP RANK RECORDS
AT YOUR RECORD SHOP!

Sidetracks

WHY THE HURRY WITH CLIFF'S LP?

Cutting started 48 hours after he lost his voice

CLIFF RICHARD'S LP, "Cliff," quite apart from being certain to be in the top ten long players for many weeks to come, is a most important release. Important, because it is the first and only LP by a genuine British rock 'n' roll star. At last, you'd think, we would have something to compare with the many successful albums featuring Gene Vincent, Elvis Presley, Ricky Nelson, and so forth.

So what's the verdict? Is our Cliff as good, if not better than the Americans? Unfortunately, in spite of the fact that he has selected other people's originals for his numbers on this LP, it is impossible to say.

The fact that the record was made in the presence of a very live audience turns the disc from being a straight statement of vocal ability, into a document which tries to capture the atmosphere of a Cliff-Richard personal appearance.

Personally, I feel that the audience participation on this disc is a mistake, and a pity. On the "Oh Boy!" LP, it was necessary. "Oh Boy!" as we know it, is inconceivable without its audience. The LP was nothing more than a sound-only version of a television show; part of the show is the audience, so the audience had to be on the disc. But Cliff is an individual artist—not a television programme. His audiences are not a part of him.

CLIFF RICHARD at his LP recording session. Was the audience wanted?



they are a result of him...and his records.

In front of a mob of fans was no place to experiment with nuances. It just had to be a case of bash, bash, bash. And certainly Cliff gives us this, as only he can. "Move It," for instance, has tremendous gusto and self-confidence, the result of months of

performing before live and enraptured audiences.

In fairness, there is clearly another reason for the hit-or-bust feeling. Cliff's voice was in no condition to give of its best. The recording sessions were on February 9 and 10, 1958... and it was only on February 7 that Cliff had had to drop out of the "Oh Boy!" show because his voice had

packed up completely. One can't help wondering what the hurry was to get this record out. It would have been so much more satisfactory in the end to have waited till Cliff was good and ready. One other word about the LP as a whole—the running order is terrible. There is not enough contrast in tone

and tempo between numbers following each other. Particularly bad is the juxtaposition of "Down The Line" and "I Got A Feeling."

The other thing that hits you immediately is the new sound The Drifters have—quite unlike any other group. It's the amazing noise of blonde and moody Jet Harris and his bass guitar that does it.

As on all the other Cliff performances, you can hear almost every word clear as a bell—and this can be very entertaining—for as far as lyrics go, Cliff is essentially a bath-room singer. If he can't remember them or if, as is more often the case, they are indistinguishable on the original disc, he makes them up.

In "Ready Teddy," the picturesque line "I dance until I fly" is a Richardism—and on this LP there are lots more. "Down The Line" is a beauty in this respect, with such pearls as "Shaver me cool, shaver me long."

If there is one thing that this LP tells us about Cliff it is that he has now learned to relax completely—and so he is now capable of doing better things than ever before.

back on "Oh Boy!" this coming week. All of us on the show heartily share that hope.

Not only do we miss his fantastic blowing with the band, but also the aura of his powerful personality.

Red, who writes to me from hospital at Kingston, says that all the stitches have now been removed from his boat (well, that's what he says) following his recent car crash.

What about having Red swathed in bandages for his return? Come to think of it, that is not a bad gimmick. I can see it all now—the face a white blank—just the glasses and the sax. O.K. Red, come out now—we are ready for you!

Folk, stand-by for world shaking news. Mary Wilde has abandoned the Tweed Hat, and is now wearing continuously (even in bed I'm told) a grey soft felt hat, reminiscent of—yes, yes, no, no, yes, Sinatra. Mary's next piece of headgear, he tells me, will be a hat like the one Red Steiger wore in the title role of the film "Al Capone." All of which tends to show balladistic, ballistic, and possibly sadoistic tendencies. But don't worry. Beneath the hat he is wearing currently a black leather jacket to match his black leather trousers, showing that he's still a healthy all-British youngster at heart.

That human tornado of the saxophone, Red Price, hopes to be

White-faced

Red?

That human tornado of the saxophone, Red Price, hopes to be

TEDDY JOHNSON'S

MUSIC SHOP

The 'rep' of pop singers

There used to be an old adage around Tin Pan Alley that ran: "Never join a vocal group or you will lose your individuality."

To this remark my spouse, ex-Keynotes, utters a profound "Rubbish!"... and to say all of us, after listening to "The Case For Vocal Groups" as presented by that Poetia of the Alley—Pearl Carr, recorder of Columbia.

Pearl cites Jackie Wilson as her first example. He sang with Billy Ward and his Dominoes.

And Mr. Wilson goes on record with the opinion that the experience did him the world of good... "I was a nobody when I auditioned. I had nothing to lose," says Coral's recorder of "Love Is All."

Nearer home, Jerry Angelo is put in the box. He was a member of The Dallas Boys. It has not harmed his career, as you will hear by listening to "Mary Lou," the debut solo song which Jerry warbles on Parlophone.

And just to settle the issue, there is Shane Rimmer, another singer who gained his experience with a vocal group.

Shane was a D.J. in Canada, and came here with the Three Deuces. Eventually he left, re-crossed the Atlantic and took drama lessons. Recently, he was seen here in A.B.C. TV's Sunday Armchair Theatre.

You can hear him sing the theme from one of our favourite westerns, "Wagon Train" on Columbia.

So the cycle would seem to have spun—the axiom today is... join a vocal group, the "repertory" of pop singers.

The girl with Mann appeal

The accusation is often levelled at today's pop singers, who appear suddenly on "Music Shop" or on "Oh Boy!" that they lack experience,

"Grease monkey in a garage yesterday—teenage star today" is a taunt that I have often read recently.

So welcome to Mr. Good's discovery for discs—Lorie Mann.

Look at her picture and you will see why Top Rank Records figure that she has Mann appeal... 24 years of age, curvaceous, blonde, attractive to see and hear... and, she has been in "the business" 19 years!

I asked her this week just how much experience she had had.

"Depends which branch you name," she answered. "I have been a dancing babe in pantomime, a solo dancer on the balls, a big-ball balancer in a circus troupe... oh, and I was a professional swimmer in an aqua-show."

Add to this fashion model—and actress in a touring version of "Tomorrow The World" as well as singer with the Oscar Rabin Orchestra."

I think one can say that the girl has been around... and having heard her version of the oldie "A Penny A Kiss, A Penny A Hug" (Gonna Save My Pennies In A Big Brown Jug) I think we may well be introducing a singer who will be around a lot more.

The perfect gent

A YOUNG lady who must have viewed the pictures in the papers of Elvis and his German girl friend with some mixed sentiments, is pretty young Kitty Doyle.

My American newsletter reports that she is "quiet, gentle, feminine and completely lovely," adding that she is "also talented. Quite. She sings—but beautifully."

The letter states that Elvis was bowled over by Miss Doyle. I asked for a quote from the lady about the Private First Class. I got it.

I report for posterity Miss Doyle's remarks: "Elvis has an old-fashioned gallantry about him... he would never pick up a girl without a proper introduction. He was determined to be introduced to me properly."

And on that modest note we move on to another subject from over the water.

Mine's booked!

FOR 49 shillings an American concern are marketing a home recording unit. It is claimed that this new kit—recording arm and head, microphone, tracking needles, trailer needles and a supply of blank discs—will cut records at the three accepted speeds, 45, 33, and 78 r.p.m. It is said that this economically-priced equipment takes only 30 seconds to attach to your radiogram or record player.

If the claims are born out in practice, then this is a miracle kit at the price.

I will report if it stands the Johnson Test, if the customs people allow me to import the record maker. One is now on order.

So they say..

PAUL ANKA, speaking of the loneliness of being a teenage star on tour: "I spent 900 dollars a week telephoning my friends back home."

JOHNNY MATHIS on marriage: "The girl that I marry would have to be domestic, a real homebody. I don't think that I'd really go for the glamorous type. She would have to be flexible, but basically a simple soul."

In closing, When H.M.V. first issued a disc by the school chum of Frankie Avalon I dubbed him Fashion of the Schoolyard. Coincidence—his new record is called "Stop Thief."



COUNT US IN WITH A SHILLINGS-WORTH OF COPPERS!

Nineteen years in the business—and only 24 years old. You can hear LORIE MANN on Top Rank singing "A Penny A Kiss, A Penny A Hug."

Dickie Valentine goes back on the road

'HARDER THAN VARIETY BUT I'M HAPPY'

"DON'T think I'm going broke. I've no worries on that score," recording star Dickie Valentine laughingly told DISC this week after a tremendous reception in Derbyshire where he topped the bill for a package show now on an eight-day provincial tour.

Dickie, one-time baby model and page boy, is back on the road; the road of one-night stands which finishes at Hull on May 3.

"And," says the 29-year-old singing star whose latest disc is "Venus," "I like it. It's a lot harder than variety, of course, where you can have a week's stay in one town.

"But one has to move with the times and one-night stands are the way to keep yourself before the fans.

"Television is all right, but it can't do more for an established artist than keep him in the public eye."

Dickie Valentine—"I'm dying to keep my weight down"—was Ted Heath's vocalist until he decided to go solo.

That was five years ago and he topped the bill at the Manchester Hippodrome.

This week Dickie's return to one-nighters took him initially to Derby, where he again topped the bill. Before his current tour ends he will have visited Hanley, Dewsbury, Doncaster, Blackburn, Scunthorpe, Worksop and Hull.

In an interview with DISC after his Derby show, Dickie Valentine said: "With theatres closing down all over the place, you just have to go out on one-nighters.

★

Former Ted Heath vocalist DICKIE VALENTINE relaxes as he talks to DISC after his opening night at Derby.

"There aren't enough theatres left in Britain to support everybody doing a week at a time.

"I'm glad to be back on the road. There's nothing to compare with a live audience. There's so much more satisfaction from it and one can usually give a better performance."

Is Dickie going back to a band? That was answered emphatically.

"Definitely not," he said. "After all, there would be no point in it. Singing with a band is like serving an apprenticeship. That's the place where you learn your trade and how to handle an audience.

"Going back to a band would not be very sensible. It would be like a film star making a name in repertory and then going back to it after a Hollywood career."

'Little Birdie'—in Dutch

A GUEST on the David Hughes B.B.C. TV programme, "Make Mine Music," on Wednesday, May 6, will be Dutch singer Teddy Scholten.

Teddy represented Holland in this year's Eurovision song contest, singing the winning song, "Een Beetje (A Little). This will be among her numbers which she will sing on the B.B.C. show.

She also sings "Zend Kleiner Vogel," the Dutch version of "Sing Little Birdie." Teddy has already recorded this in Holland and sales are proving exceptionally good. She will be joined in one chorus of this song by her host, David Hughes.

'SERIOUS' CLIFF

"SERIOUS CHARGE," in which Cliff Richard has his first film role, will have its London premiere on May 7 at the Carlton Theatre, Haymarket.

The general release date on the A.B.C. circuit is fixed for July 6.

Cliff Richard, who appears in a supporting role, will not be seen singing any numbers in the film. But his voice will be heard during a juke box scene.

He sings two songs—not yet recorded commercially—"No Turning Back" and "Living Doll," written by Lionel Bart.

MUSIC in the AIR

Radio Luxembourg

208 m. Medium Wave
49.26 m. Short Wave.

APRIL 30.—7.00—Non-Stop Pops.
7.30—Thursday's Requests. 8.15—Record Hop. 8.30—Ray Barma. 8.45—Liberty. 9.15—Top Discs. 10.00—It's Record Time.

MAY 1.—7.00—Non-Stop Pops. 7.30—Friday's Requests. 9.00—Juke Box Parade. 9.15—Dickie Valentine. 10.00—Capitol Choice. 10.15—Record Hop.

MAY 2.—7.00—Non-Stop Pops. 7.30—Saturday's Requests. 9.00—Saturday Jazz Time. 9.30—Scottish Requests. 10.00—Irish Requests. 10.30—Spin With The Stars. 11.30—Record Round-up.

MAY 3.—7.00—Jack Jackson's Juke Box. 7.45—Teddy Johnson and Pearl Carr. 8.00—Frank Sinatra. 8.30—Calling The Stars. 10.00—Record Rendezvous. 10.30—The Stargazers. 11.00—Top Twenty.

MAY 4.—7.00—Non-Stop Pops. 7.30—Monday's Requests. 8.30—Strike Up The Band. 9.15—Lawrence Welk. 10.00—Hit Parade. 10.30—Top Pops.

MAY 5.—7.00—Non-Stop Pops. 7.30—Tuesday's Requests. 7.45—Gala Party. 8.00—Tuesday's Re-

quests. 9.00—Perry Como. 9.15—I.P. Parade. 9.30—Your Record Date. 9.45—Records from America. 10.00—The Capitol Show. 10.30—Fontana Fanfare.

MAY 6.—7.00—Non-Stop Pops. 7.30—Wednesday's Requests. 7.45—Record Club. 8.00—Wednesday's Requests. 8.45—Combo Time. 9.00—Embassy Double. 9.45—Those Rockin' Boys. 10.00—Record Show.

AFN

271, 344 and 547m. Medium Wave.

APRIL 30.—4.00—Music In The Air. 9.30—World of Music. 10.00—Late Request Show.

MAY 1.—6.00—Music In The Air. 9.30—Stars Of Jazz. 10.00—Late Request Show.

MAY 2.—6.00—Music In The Air. 7.00—Grand Ole Opry. 7.30—Upbeat Saturday Night. 8.00—America's Popular Music. 9.00—Bandstand, U.S.A. 9.30—Fiesta. 10.00—Dancing On Two Continents.

MAY 3.—9.15—Confidential Varieties. 10.00—International Bandstand. 10.30—Romance In Music. 11.00—Seaside.

MAY 4.—6.00—Music In The Air. 9.30—Golden Records Gallery. 10.00—Late Request Show.

MAY 5.—6.00—Music In The Air. 9.30—Modern Jazz 1959. 10.00—Late Request Show.

MAY 6.—6.00—Music In The Air. 9.30—Lawrence Welk. 10.00—Late Request Show.

'THERE'S NO STOPPING STEREO IN THE STATES'

"STEREO is now claiming 40 per cent of album sales in America. Its success is fantastic; there's no stopping it. Companies are now pushing out singles in stereo."

The speaker? Miss Kay Norton, vice-president of the United Artists Records, who was in London earlier this week during an extensive European and Scandinavian business tour.

She was commenting on predictions that monaural discs will be out-dated in the United States within two years.

"Everyone is being bitten by the stereo bug," added Miss Norton, "and booming sales of inexpensive stereo equipment indicate that the teenage population is right there in the middle of the big switch-over."

The American United Artists releases are issued in Britain by Decca on the London label.

Miss Norton told DISC on Monday that last week U.A.R. signed Burl Ives for a series of folk-song albums.

Formed little more than a year ago, United Artists Records are also venturing into the classical field and have recently issued three albums as part of a set of six featuring the famous conductor, Leopold Stokowski.

"These will be the forerunners of a full classical line," said Miss Norton.

'Cool' newcomers' disc contracts

TWO more names have been added to the "Cool For Cats" road show—those of nineteen-year-old Johnny Lee, and Derry Hart and The Heartbeats. This week both of them signed recording contracts.

Johnny Lee has signed with Pye Records, and Derry Hart and the Heartbeats have been snapped up by Decca. The latter will be recording two original compositions by their leader tonight (Thursday), for rush release at the beginning of May.

"Cool For Cats" will open at the Chiswick Empire on May 4.

PEGGY TO PLAY HERE

Glamorous American vocal performer Peggy Sands has been booked to play in Britain in cabaret. She starts off her British visit with a four-week season at the Society Restaurant in London on May 4.

IT'S THE LATEST!

IT DOESN'T MATTER ANY MORE

Tops the Pops!

Keep it safe, clean and neat the Alpa way!

GAY - ATTRACTIVE - HANDY - PORTABLE
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Keep your top discs free from dust and scratches. Buy an Alpa Record Album to-day and discover the pleasure of having those favourite discs always at your finger tips and in tip top condition.

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DISC, May 2, 1959

Rock singer
goes over big
in spite of
those slogans

BEST RECEPTION I'VE HAD FOR AGES

says TERRY DENE

*'Drumbeat' performance gave
him confidence at Derby*

THE best reception I've had for ages. It was great," said ex-Riflesman and rock singer Terry Dene in Derby last Sunday after he had faced his first live audience since he was discharged from the army a month ago.

"I'd expected a lot more rough treatment than I got," added Terry as he relaxed after the second house at the Derby cinema where he began a week of one-night stands.

A small section of the audience—those who earlier in the week had painted "We don't want Dene" slogans on the forecourt of the cinema—obviously went there with the intention of not enjoying it and to create a disturbance.

To counter this threat the army sent along five military policemen and the cinema prepared for battle with 15 extra managers on duty.

But boos as the audience did, their comments were mostly drowned in the shrieks of praise from the Dene fans. Said Terry: "The boos didn't worry me one little bit. I've had those before."

'Worried'

He admitted, however, that he was "a bit worried" at appearing before a live audience again, "but the 'Drumbeat' appearance gave me just that vital bit of confidence I needed. That, and the 'good luck' message I had from Edna before I left."

Terry was pleased with his "Drumbeat" showing, but he has not yet made up his mind whether to take up the option which allows him further appearances on the show. "When I see how this week goes I shall have a better idea," he said. "This week's session of one-night stands is really a make or break tour. A lot depends on it."

But Terry left no doubt what he thought of his comeback. "I like it," he said. "It's great to get back on stage and hear those fans yelling."

Terry is also making his comeback on records. Due for release on May 8 is his latest disc, "There's No Fool Like A Young Fool," and "I've Come Of Age." At the moment Decca have no plans for any further record sessions with Dene.

Following the showing of "Drumbeat" on Saturday 16 people phoned the B.B.C. about Terry Dene's performance—only one said he liked it.



Sophie Tucker tops the bill of Palladium show

THE original "Red Hot Momma," Sophie Tucker, gets top spot on Val Parnell's "Sunday Night at the London Palladium" TV show on May 10.

Joining the programme this week-end are The Modjarks. Top of the bill is Jeannie Carson.

The "Saturday Spectacular" this week-end is the Dave King Show, with Yana and Glen Mason.

"Music Shop" guests on Sunday are Dickie Henderson, Marino Marini and a new Irish singer, Mary Nolan. The following Sunday, Mick Mulligan, George Melly and Rosemary Squires are screened.

Tino Valdi at Liverpool then at Hanley

Touring as featured singer in the successful "Bruce Forsyth Show," Tino Valdi appears at Liverpool Empire for the week starting May 11; the Theatre Royal, Hanley, May 18; New Theatre, Cardiff, May 25, and Hippodrome, Birmingham, June 2.

America's Top Selling -
TRAVIS & BOB

"Tell Him No"

7N 28018 (45 & 78)

On The Up and Up -
THE UPBEATS

"You're The One I Care For"

b/w
"Keep Cool Crazy Heart"

7N 28016 (45 & 78)

Pye Group Records (Sales) Ltd., 10a Chandos St., W.1.

Complete sell-out for Tom Lehrer

COMPLETE sell-out of tickets for both performances scheduled for American satirist Tom Lehrer is reported by the Harold Holt office. Lehrer, Harvard lecturer in mathematics, is flying into London Airport today (Thursday).

His first TV date is in the B.B.C.'s "Tonight" programme, May 1.

More television shows "of greater length" are being discussed.

Lehrer will give only the two concerts in Britain this trip, but he is to appear at the N.S.P.C.C. ball in London, at which Princess Margaret will be guest of honour, on May 15.

She is said to be a fan of Lehrer's, as a result of hearing the privately-made LP, issued here by Decca.

THE WRONG WANDERERS

CONFUSING day in London on Monday when it was announced that during the week-end an American impresario, attracted by the talent of the busking Happy Wanderers, had signed them up for a New York theatre date.

It was immediately assumed that the Happy Wanderers referred to are those currently at the Palladium and makers of several successful EMI discs. "Not so," repeated an EMI spokesman many times to enquirers.

"This is a different group of entertainers. They are not busking musicians."

**DOES YOUR HEART
BEAT FOR ME**
Betty Johnson HLE 8839

Climbing in the U.S.

SEA CRUISE
Frankie Ford

HLE 8850

Still high in A
**SINGE I
HAVE
The Skyline**

"RECORDS MAGAZINE" There's a new colour portrait of Max Bygraves on the cover of the May issue. 18 pages of pictures and features to interest all record enthusiasts; details of all Decca-group stereo and mono releases; your monthly guide to the best of the new records. Ed. from your dealer or newsagent.

The Decca Record Company Ltd
Decca House, Albert Embankment, London SE 11



Norman Newell of E.M.I. gave a party last week and helping him to celebrate were Shirley Bassey (left) and Jeannie Carson (DISC Pic)

Twitty to get preview of 'Oh Boy!' show

FIRST date for Conway Twitty, arriving in London next Tuesday, will be in the A.B.C. TV studios where he is to see three films of earlier "Oh Boy!" shows. "They will give him a good idea of how the show ticks," said an A.B.C. spokesman this week.

First radio date for Conway will probably be in the B.B.C.'s Saturday Club on May 9, "but he will be interviewed only. He won't sing," says ABC. "We have him exclusively for appearances on 'Oh Boy!' May 9 and again May 16."

Newcomer to "Oh Boy!" this Saturday is Mike Jackson from Hull—and just 14 years old.

"He is the youngest beat singer we have ever had on the show," says A.B.C., "and we really expect great things of his future."

Busy days for Dalli

CROWDED schedule ahead for singer Toni Dalli. At the Edinburgh Empire this week, he then appears on May 10, for a "one nighter" at his "adopted" home town, Sheffield, heads the bill at the Hippodrome, Manchester for a week starting May 11... and then, on Sunday, May 17, flies from London Airport to South Africa where he will star in cabaret.

Teenagers get own TV film

JOHN ELLIOTT, the B.B.C. television producer, who recently created an excellent documentary in "The Golden Egg," a programme about advertising, has produced yet another one-and-a-quarter-hour programme.

Called "Roundabout," it is a dramatized documentary on teenage life against a background of music.

Bob Wallis and his Storyville Jazzmen and the Roy Speller Six supply the background and theme music.

The programme will be televised on May 12.

A.B.C. GO VERY 'QUIET'

PRELIMINARY details of a new late-Saturday show were unveiled by A.B.C. to DISC this week.

The programme—tentatively entitled "Rendezvous"—will star the orchestra of George Clouston and ballad singer Eric Flynn. Star guests will be featured each week.

"The music will be mainly quiet," says A.B.C.

Surprise LP for Frankie Vaughan

FRANKIE VAUGHAN, awarded the Music Director's Association "baton" this week—which allows him to conduct the orchestra of any association member, anywhere, any time—is to get a "surprise" gift from Alma Cogan to go along with it.

It is an LP Alma is getting from America, with the title: "Music for Frustrated Conductors."

There's a baton with the sleeve, and, says Alma, the idea is to sit in an armchair "conducting" as the record plays.

Frankie's award came at the star-studded Baton Ball on Tuesday, when he was voted by bandmen as the most co-operative and easy-to-work-with man of the year.

Stars on Bob Hope show

RECORD fans will be given the opportunity of seeing three of their favourite singers on a forthcoming B.B.C. television presentation of the Bob Hope Show.

This show will run for 45 minutes, and among Bob's guests will be Fest Parker of Davy Crockett fame, singing and film star Julie London, and Guy Mitchell.

The Bob Hope Show is to be shown on Saturday, May 9.

Lonic Donegan has been signed for the B.B.C. TV teenage programme "Drumbeat," on Saturday, May 16.

TOP HITS

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Connie FRANCIS

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PATTI PAGE
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WAGON TRAIN
Shane Rimmer

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POP, JAZZ, LP,
EP and CLASSIC
REVIEWS by

DON NICHOLL
KEN GRAHAM
TONY HALL
OWEN BRYCE
ALAN ELLIOTT

RATINGS

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

ANNE'S IN STRONG, CLEAR VOICE

ANNE SHELTON
Just Love Me! Could I Love You
More

(Philips PB920)*****

ANNE SHELTON'S in strong, clear voice for the romantic ballad *Just Love Me* which she sings here in company with the Wally Stott orchestra.

A slow, sincere ballad that's been given enough of a beat to make it commercial, it rides on strings and piano while Anne makes every word



ANNE SHELTON



Your weekly DISC DATE with Don Nicholl

Three organists help to make this week's instrumentals a bit different—"BABY" CORTEZ (left), CHERRY WAINER (right, DISC Pic) and ETHEL SMITH (below, right).

Great week for the keyboard characters

CHERRY WAINER
Spanish Marching Song: The
Happy Organ

(Pye N15197)****

AS I've already noted—a great week for the keyboard characters. Cherry Wainer here stabs her fingers at tunes we get from two other organists this week.

The "Oh Boy!" girl makes a bouncy march of the Spanish Marching Song with Bill Shepherd's music keeping her company.

The Happy Organ lives up to its title and has more of the noise the television fans will be expecting from Cherry. Cheerful beat carried through pleasantly by the star. I still think, however, that someone has to solve the problem

of getting the right studio sound for Miss Wainer.

ETHEL SMITH
The Spanish Marching Song: Rico
Vacilon

(Brunswick O5793)****

ORGANIST Ethel Smith seems to have been away from our turntables for too long. Here she returns with an extremely crisp coupling that is doing her a lot of good in the States.

Could do so here as well. Spanish Marching Song is taken at speed and Miss Smith is at her best in quick tempos. Nimble fingers made her name originally and should do much to find sales for this side.

Rico Vacilon has the Latin

of the lyric count for something. Could be a seller for the star.

Even better is her performance on the other slow ballad *Could I Love You More*. Lyric follows an old idea on this half, but it is well worked out to a tune which will grow on you.

A lush coupling with emotions that seem to be more than skin deep

RALPH MARGERIE
Compulsion: Words Of Love

(Mercury AMT1042)****

RALPH MARGERIE has sent in several good orchestral recordings before now, and he keeps up the standard with his intriguing arrangement of *Compulsion*. Big, dark trombone noise carries much of the atmosphere for what is essentially a mood piece.

Melody is taken from the film of the same name—and it's a brassy driving item in modern idiom.

Vocal chorus joins the orchestra on the turnover to sing the gentle lyric of *Words Of Love*. Slow waltzer, this has a warm feel to it with some heart-tugging strings behind the singers. Trumpet solo is also worth its time.

THE CINDERELLAS

Mister Dee-Jay: Yum Yum Yum

(Brunswick O5794)***

AMERICAN girl group send us their version of the slow "request song" *Mr. Dee-Jay*. The Cinderellas have little on this showing to distinguish them from other vocal teams. In fact, they've got less, it seems, than many of their rivals in the field.

Yum Yum Yum wakes matters up somewhat. Brighter ballad with a beat in it. The Cinderellas chant it with the minimum of novelty.

Strikes me as an ordinary outfit on an ordinary coupling.

BILLY STORM
I've Come Of Age: This Is Always

(Philips PB916)****

WELL, we've got Billy Fury—so how can we grudge America its Billy Storm?

The young singer sounds like Russ Hamilton with the U.S. influence. *I've Come Of Age* is a sturdy beat ballad which the vocalist treats in unique fashion. He changes voices,

RETURN of keyboard wizard Ethel Smith to the disc scene this week. Ethel, who made a tremendous hit years back with "Tico Tico," retains the style that made her a big star and she's welcome. With her come other organists . . . our own Cherry Wainer and Mr. Dave "Baby" Cortez from the States.

Plenty of strength behind

No kidding! One minute he's up there, next he's down in the lush deeps.

Has a strange effect on the cart. Sounds like a recording manager's nightmare about a teenager whose voice breaks during a session! Yet, there's a commercial feeling to the half. Frank De Vol's orchestra and chorus give it plenty of size.

This *Is Always* is a good beat ballad as performed here and stands as much chance of making the grade as the other half.

JOE HENDERSON

"Mr. Piano" Play—Volume 2

(Pye N15195)****

PIANIST Joe Henderson rattles out pop melodies in his current series of *Piano Play*. This time you'll find *Prefe Fleur*, *By The Light Of The Silvery Moon*, *May You Always*, *Gigi*, *Venus* and *Wait For Me*.

All are rolled out simply with careful regard for the melodies. Easy rhythm accompaniment reminds one of the days when Charlie Kunz made a mint with such medleys.

JOHNNY ARMENSTER

Parley-Voo March: Sierra Sunrise

(Pye-International N25014)****

JUST coincidence that the orchestra leader happens to be named as Johnny Armenster and that the band's playing a brushed-up treatment of



rhythm displayed in captivating manner and the tune's simple enough to stay around in your ears. Tuneful pairing.

DAVE "BABY" CORTEZ
The Happy Organ: Love Me As I
Love You

(London HLU8852)****

DAVE "BABY" CORTEZ punches the organ keyboard enthusiastically for *The Happy Organ* and sets it in front of a good sax and rhythm beat backing. Melody's catchy and the whole thing whips along swiftly to a good thump that will have the juke shaking.

On the turnover we get a vocal from "Baby" instead of an organ solo. *Love Me As I Love You* is a slow ballad with the beat.

Voice isn't so hot, quavering high on the melody line, but the tune may attract some custom, and there's a sax soloing nicely.



Sierra Sunrise is a pleasing melody with the outdoor flavour and a Latin tempo. Chorus ah-ah the tune part of the way. For the rest, the big band produces a good, brassy sound.

Laurie Johnson Orchestra
"Titles" Music: No Trees In The
Street Theme

(Pye N15193)****

Laurie Johnson composed the sound-track score for the film *No Trees In The Street* and here he directs the orchestra through two of the themes.

The "Titles" Music opens with typani and heavy brass in the manner of "Main Title" and other screen backgrounds we've had. Develops strongly with a load of dramatic atmosphere and the big orchestra produces a fine, exciting noise, particularly when a wild trumpet is riding above everything.

The "No Trees In The Street Theme" is quieter by contrast with woodwinds carrying the fragile melody. Some lush strings take over

that "Spanish Marching Song" now, so it may begin to move. Latest oldie to raise its head is "Mademoiselle From Armentiers." Now called the "Parley-Voo March" it owes much of its modern shape to Reg Owen. "Newie" is singer Ronnie Winters who also happens to choose a new song for his debut. The song's "Forgotten," But I think you'll remember it.

"Mademoiselle from Armentiers"? Ah, well. Well *Parley-Voo March* lists Reg Owen as one of the "composers."

Whistlers and snare drums keep the military flavour in this happy-go-lucky, present-day version of the familiar first war tune. I've a hunch it will do better in the States than here—but you can't tell for sure.

YOUR DISCS OF THE WEEK

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recorded by

Joe Reisman — Columbia
Ethel Smith — Brunswick
Cherry Wainer — Pye

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later on and the side has a generally excellent quality. Good coupling for those who like letting their imagination run.

TRAVIS AND BOB
Tell Him No! We're Too Young (Pye-International N25018)***

ANOTHER American version of Tell Him No is this one, by Travis and Bob. Two boys have a style which is easy on the ear and not unlike that of The Everly Brothers in some respects.

They push the cute song along with deceptive ease, and make it even more complicated for those who want to choose a disc on this song. My tip is to spin them all before buying.

We're Too Young, with sax and organ in the backing, is a slow ballad built on very familiar lines. Not such a successful deck as the upper half, but not bad.

FAUSTO CIGLIANO
(Cetra SP4005)***
Conoscerò; Sempre Con Te

I STILL cannot see Conoscerò going down big in this country, but I think many will find Fausto Cigliano's vocal treatment soothing.

A soft-voiced singer in true Italian strain, he makes the most of a song which is difficult to get hold of, and he is assisted by the Galassini orchestral accompaniment. This is played down throughout instead of falling prey to any phoney concerto extravaganzas.

Sempre Con Te does not stir up any great enthusiasm so far as I am concerned. The ballad is competently portrayed, but I could let it slip by on the record player without really noticing.

BIG MAYBELLE
Baby Won't You Please Come Home; Say It Isn't So (London HLC854)****

A LONG while since we had a coupling from the big voice of Big Maybelle. Now she airs her powerful tubes again and life's just that much brighter because of it.

Baby Won't You Please Come Home follows a kind of Pearl Bailey routine for the opening before the good instrumental group take over

for a spell with sax and trombone predominating. Maybelle keeps the power under control until the finish when she really lets rip with a growl or so.

Say It Isn't So gets a distinctive, husky treatment which should do the oldie plenty of good. Personality coupling worth spinning to find out if the girl's to your taste.

TONY ZANG
Break The Chain; I'll Put A String On Your Finger (H.M.V. POP611)****

TOMMY ZANG reminds me strongly of Jimmy Young as he sings the ballad Break The Chain. Side swings easily with some sound effects to plant the title at the start. Tune's quick to get hold of and may rise to useful sales.

I'll Put A String On Your Finger is sung to a cute, tripping accompaniment with some Latin woven into it. The light-voiced Mr. Z handles the ballad attractively, though without much display of individuality.

RONNIE WINTERS
Forgotten; I'll Close My Eyes (Columbia DB4297)****

RUSS CONWAY is part composer of the ballad Forgotten which Ronnie Winters secures for his Columbia debut. The song might easily go places, too. Tune is swift to plant itself and Ronnie sings it well enough. Whether he's strong enough to crash the parade is quite another matter.

The old song on the second side is revived with the beat sewn in by Geoff Love's orchestra, Roccin, sounding something like a Malcolm Vaughan on a lower scale, could be worth watching in future.

PEPPINO DI CAPRI QUINTET
Ciao Ciao Bambina; Nessuno (Pye-International N25017)****

FRENCH Italy's Carisch label comes this release for Pye-International. The Quintet start their arrangement of the San Remo winner with trickling rain noises, then a typical lead voice sings the Modugno ballad with chorus behind him.

Nessuno has an appealing lilt to it in this dressing and is worth spinning

Earl has a powerful future

EARL GRANT
Imitation Of Life; Last Night (Brunswick O5792)****

FROM the film Imitation Of Life Earl Grant sings the title song—a slow, thoughtful romantic ballad which strengthens the Nat "King" Cole similarity.

Grant is a vocalist with a pretty powerful future, there seems little doubt of that. All his discs to date have been worth their heavy sales. This one will have to work harder for its money because the melody's not so easy to remember.

Performance is smooth, however, and the film's showing may plant it during coming weeks.

Last Night could even come up from beneath and prove itself as the selling side if it gets heard. Good drive to this ballad with organ and rhythm backing Grant who is in good voice.

If you haven't already bought the song.

Nessuno has a heavier beat built into the ballad. Again there's a male lead voice with a somewhat pretentious chorus behind him.

LES BROWN
Boola; Say It With Music (Coral Q72367)****

LES BROWN and his Band of Renown roll out their big polished noise for a swinging hand-clapper called Boola that may well knock plenty of fans for a loop.

Drums and clapping carry much of the gimmick value of this side and it ought to cash in on the current fancy for "Topsy"-like items.



Performance is smooth and the film's release may help him.

The oldie Say It With Music is taken at a fast, driving pace which will give the fine melody a brand new lease of life if it's heard sufficiently. Very colourful arrangement keyed to the quick pace by a slick rhythm section while the Renowned brass blow hard and clean.

PINWOOD STUDIO
ORCHESTRA with JOHNNY DANKWORTH
Sapphire; Tiger Bay (Top Rank JAR112)****

DANKWORTH'S first disc under his new Top Rank contract sees him blowing saxophone with the Pinewood Studio orchestra. Musical director is Phil Green and Sapphire is a Green composition, written for the Rank Organisation film of the same title.

Theme music always has a tougher fight when it's divorced from the sound-track, but Sapphire stands up pretty well with its slow, rather sad melody. Johnny treats it with care

while the orchestra weave a web of strings around him.

But do not expect to find Dankworth on the turnover, too. He's absent from Tiger Bay and piano gets most of the space with the orchestra. This is a surging theme for the same-name film and Laurie Johnson gets the composer credit.

RUSS CONWAY
Roulette; Trampolina (Columbia DB4298)****

RUSS CONWAY is wisely sticking to the formula which has paid off so very handsomely on "Side Saddle."

Roulette is another of his own compositions—a rippling keyboard instrumental with a happy lilt to it. Tune's fairly catchy and should start off well in view of the fact that it's nicely timed as a follow-up to his big hit.

Geoff Love directs the rhythm accompaniment and Geoff has also written the melody for the other half, Trampolina, if anything, has a better tune.

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THE heavy names in this section today are Lonnie Donegan and Conway Twitty. Both should see themselves safely inside the Twenty once more with their respective releases. Jack Scott, too, is in big-selling form for his new coupling . . . one he left behind

him on joining the U.S. Army. Should make him a pretty rich soldier.

With characters like Scott, Presley and Steve Lawrence in uniform, Uncle Sam has a crowd of privates who could probably foot the defence bill on their own!

BILLY RAYMOND IS RISKING WAR!

BILLY RAYMOND
Loch Lomond; Charlie Is Their Darling
(H.M.V. POP514)****

BAGPIPES an' a' an' a' for the introduction to Billy Raymond's rocking version of "Charlie Is My Darling." Charlie Is My Darling this time out and the title character is said to be the darling of all the cats.

Raymond handles it competently while Geoff Love infuses some amusing Highland touches into the rock background.

Stay north of the border for the flip, too. Here Billy races through a rock 'n' roll arrangement of the classic. This could mean war!

FRANKIE LYMON
Up Jumped A Rabbit; No Matter What You've Done
(Columbia DB4295)****

ODD that only last week I should be passing remarks about Frankie Lymon. Here comes the wee wonder again—but, of course, without The Teenagers.

Still much of the youthfulness in Master Lymon's voice as he goes a-chanting. He could be chanting a winner, however, in *Up Jumped A Rabbit*, a good beater. Backing by Hugo Ferretti's orchestra and chorus help considerably.

No Matter What You've Done sees Rody Taylor take over the musical director's baton while Lymon tries his hand at a sober romantic ballad. Boy often sounds like a girl as he puts this one across in near-to-jazz style.

DICKIE PRIDE
Fabulous Curer; Midnight Oil
(Columbia DB4296)****

FABULOUS CURE and its disc companion are being featured by Dickie Pride on "Oh Boy!" which makes sure of them reaching their right audience anyway.

Top deck is a fairly steady beater which Dickie handles well in company with some good rock sounds from the Ken Jones orchestra. Guitar work stands out in backing. Title, incidentally, refers to a girl who is a Fabulous Curer for the blues.

Midnight Oil, written by Dick and Bob Sherman, gets a finger-snapping,

whistling introduction before Dickie steps in on the lyric. Hip-swayer which could overtake the other half if it were given half a chance. Tune seems to have more to offer.

CHUCK BERRY
Almost Grown; Little Queenie
(London HLM8853)****

CHUCK BERRY'S got himself another school-age lyric to chant with the rock for *Almost Grown*. Vocal group wah-wah behind him and there's some jungle piano, too.

A little confused here and there, but it's a rocker which could satisfy the Berry fans—and there are a lot of them around.

Little Queenie is a steady-beat shouter which Chuck puts across in typical style. Story tells of a girl too cute "to be a minute over seventeen." Guitar and rhythm behind Chuck as he does a "think-will-the-dance-with-me routine."

OVER THE BORDER

THE week after he took his "higher" at Allen Glen Grammar School, Glasgow-born Robin Hall was given some end-of-term advice by his tutor. "Apply yourself in the world as you have applied yourself to your studies, Robin, and you will become a great success." That tutor had never heard his pupil sing or play a musical instrument.

"You know that advice suddenly came back," Robin told me, "while I was playing guitar in accompaniment to Donnie Behan's singing for a micro-groove recording quite recently." Brown-haired, blue-eyed Robin is fast making a reputation for himself as one of the foremost of the younger generation of singers of authentic Scottish folk songs.

Already, at 22 he has had more

Two-mood Lonnie set for the 'Twenty'

LONNIE DONEGAN
Fort Worth Jail; Whoa Back.
(Pye N15198)

"FORT WORTH JAIL" or "Tijuana Jail"? You pays your money and you chooses your label. Anyway, Lonnie is free of title competition with The Kingston Trio this time.

Donegan and his skilful group churn out a fast, growling performance of the story about a man who can't raise bail to get out of prison. Pace and production make certain that

THE BIG BEAT

reviewed by
Don Nicholl

BILLY GRAMMER
Bonaparte's Retreat; The Kissing Tree.
(Felsted AF121)****

WE'VE already had one good side from Mr. Grammer this year, and he proves that it was no flash in the groove by sending out this coupling.

Bonaparte's Retreat is an easy country rocker, which Billy sings in likeable fashion to a good rhythm accompaniment using organ and guitars and chorus. Tune's good and idea's out of the rut.

The Kissing Tree opens with girl group, then Billy steps in to sing the neat little number afloat. Good lyric idea once more with performance and production to match. A "sleeper" on this side.

SEVEN TITLES MAKE THIS GOOD VALUE

than twenty titles issued on record (including three EPs) and he has been broadcast in a series of Hootenannies from the Midlands as well as having had sundry airings on the Light Programme ("Skiffle Club") and Scottish ("For Your Entertainment"). He has had a spot on Scottish television, had his own club in Soho Street, played at concerts in the 1958 Edinburgh Festival and performed in every folk club in Britain.

Robin really intended to become a professional actor. Indeed, he did walk the boards in a number of productions including "The Duchess Of Malfi" and "The Boy With A Cart." But the lad from Govanhill was meant for a different side of the entertainment world, and he was already experimenting with the

D.N.T.

That's the sign that indicates a Don Nicholl Tip—a disc that looks like spinning right to the top.

this is going to be another powerful seller for Lonnie. We can expect to see him in the Twenty again as a result.

The other side is a folksy novelty which Lonnie treats delightfully. Many a customer will want to keep the record for this side alone. Has the odd charm Donegan occasionally brings to quieter material of this nature.

JACK SCOTT
I Never Felt Like This; Bella.
(London HLL8851)

CLEVER, gimmicky noise from guitars and voices open up "I Never Felt Like This" for Jack Scott. Strong beater with a folk flavour in the rhythm, too. The guitar noise will catch many ears and Scott will keep them fast from that moment on. Good pulsating number which I

rate the best—possibly most commercial thing—we've had from Scott.

"Bella" is a slow romancer mourning lost love. Some possibilities, but I grew tired of the narrative stuff. Mandolin noise keys the mood, but this is very much a B-side.

CONWAY TWITTY
Hey Little Lucy; When I'm Not With You.
(M.G.M. 1016)

ROCKER Conway Twitty should be among the big-timers again with his new release for M.G.M. "Hey Little Lucy 1" is a warning to the girl not to put any lipstick on because Mr. T's just going to kiss it right off again.

Steady rock 'n' roller this, which Conway sings in Presley fashion while group back him up.

"When I'm Not With You" is a slower beat number carrying a cling-clang piano and a humming chorus behind the soloist. Conway breathes passion into this one and should have his fans shivering. Either half could take off handsomely.



BILLY GRAMMER proves himself no "flash in the groove."

VINCE EAGER
No Other Arms, No Other Lips; This Should Go On Forever
(Parlophone R4550)****

WE'VE already had a good version of *No Other Arms, No Other Lips* from The Chordettes. Now rocker Vince Eager sings the number soulfully to a heavy beat from the Geoff Love backing. Girl

chorus is well used above the boy and Eager has made this his best performance on record to date. Should do him plenty of good.

Rough-edged rock noise from the musicians on the flip where Vince has another strong beat offering. *This Should Go On Forever* has plenty of noise and the right kind of noise to satisfy his TV fans. Either side will sell.

play record for the Collector label. The other is now issued on a new EP, JESS.

This time Robin plays and sings in duet with another Glasgow lad, Jimmy McGregor, and they manage to make the disc fine value for 12s. 10d. by squeezing seven titles on to the record. All are well-kept Scottish street songs like "Duke Street Jais," "If You Will Marry Me" and the children's number "Three Crows" (. . . they fourth crow winnae thar at a . . .).

These are all on the same side as "Ye Cannae Shove Yer Granny Aft A Bus." Incidentally, by including "The Wee Magic Stone" and "Johnny Lad" Robin gives his disc two months to cover the market before the important Top Rank recording of *The Rivers* (with these titles) appears in June.

C. F. STANTON

Leroy is a great 'walker' with plenty, plenty soul!

LERROY VINEGAR SEXTET

Leroy Walks!
Walk On: *Would You Like To Take A Walk? On The Sunny Side Of The Street; Walkin'; Walkin' My Baby Back Home; I'll Walk Alone; Walkin' By The River.*
(12in. Contemporary LAC 12136)

PERSONNEL: Leroy Vinegar (bass); Teddy Edwards (tenor); Gerald Wilson (trumpet); Victor Feldman (vibraharp); Carl Perkins (piano); Tony Bazley (drums).

In this era of brilliant bassists, there are the virtuosos performers, the soloists like Ray Brown, Oscar Pettiford, Charlie Mingus, Paul Chambers and Red Mitchell. Then there are those who are happiest in the section, playing nice, long notes, getting a big sound and just glad to be swinging and content to stick to 4/4 time.

You could call this lot the "walkers." And Leroy Vinegar is amongst the highest and mightiest of these. He is a joy to listen to and here his sound has been accurately and beautifully recorded.

This is one of the most relaxed recordings the Vogue people have ever issued.

The scores (mainly by Londoner Feldman) are simple and soulful and conducive to happy swinging. There is a wonderful sense of "group feeling" (à la Curtis Counce LPs).

It is so good to hear Teddy Edwards again. His is such a jazz sound, dad! Wilson is an honest, straight-to-the-point trumpeter, more mainstream than modern. Victor (the only white musician on this date, I believe) fits into the swing of things with inventive ease. Carl Perkins again proves that he was one of the best pianists in jazz period. Such taste and "rightness."

It was drummer Bazley's first jazz date. On this showing, it certainly should not be his last. He is crisp and propulsive. And then there is Leroy again! Buy this. It has "plenty, plenty soul"!

LENNIE NIEHAUS

The Sextet.
Thou Swell; I Wishd On The Moon; Knee Deep; Fond Memories; Take It From Me; Belle Of The Ball; A Love As I Live; I'll Wind; Three Of A Kind; Elbow Room.
(12in. Contemporary LAC 12151)**

PERSONNEL: Lennie Niehaus (alto); Bill Perkins (tenor, flute); Jimmy Giuffrè (baritone); Stu Williamson (trumpet, valve-trombone); Buddy Clark (bass); Shelly Manne (drums).

LISTENING to this record, I find it extremely hard to believe that, in 1954, certain critics in this country were hailing Niehaus as the best since Bird on alto.

These 1956 recordings show him, in a way, at a half-way house in his development stage. In that he plays with more warmth than on his earliest records, but without the more mature

emotional depth of his most recent work, which definitely reflects the influence of working with Bill Perkins beside him in the Kenton sax section.

The writing (by Niehaus) will hold your attention more than the generally run-of-the-mill solos. The band's sound reminds me a lot of the somewhat similarly lined-up Don Rendell Jazz Six.

I know Niehaus to be a modest, intensely sincere musician. Perhaps it is that very intensity which prompts me to say that, despite the excellence of the musicianship involved, I found that this record moved me not at all. It is emotionally sterile, hence the rating.

At times the band sounds like a superior small dance band.

The latest in MODERN JAZZ

Reviewed by TONY HALL

DINAH WASHINGTON

At Newport
Lover, Come Back To Me; Backwater Blues; All Of Me.
(7in. Mercury YEP501)****

PERSONNEL: Dinah Washington (vocal) with Wynnton Kelly (piano); Paul West (bass); Max Roach (drums) plus (tracks 1, 2) Bloss Mitchell (trumpet); Melba Liston (trombone); Harold Damsley (tenor); Sahib Shihab (baritone) and (track 3) Terry Gibbs (vibes); Don Elliott (melodophone); Urbie Green (trombone).

DINAH WASHINGTON is a lusty, strident jazz singer, whose style has been influenced by her past associations with gospel music and rhythm and blues. I should imagine that she can be a most exciting performer.

I have heard her in better form than on these Newport tracks. She is inclined to be too staccato and shout too much. Despite the personnel listed, it is the rhythm section only—and a fine one, too, with Wynnton Kelly walking all the way—throughout the first two tracks except the final bars. On *All Of Me*, there is the most



DINAH WASHINGTON, who shows the influence of gospel music, is inclined to shout too much on her new album.

earthy Elliott I have heard on record, restrained but enjoyable Terry Gibbs and fine Urbie Green.

The rating is mainly for the solos on *All* and the rhythm section throughout.

PHIL WOODS—GENE QUILL, etc.

Four Altos.
Pedal Eyes; Kokochee; No More Nights; Kinda Kanonic; Don't Blame Me; Stagers.
(12in. Esquire 32-074)****

PERSONNEL: Phil Woods, Gene Quill, Sahib Shihab, Hal Stein (altos); Mal Waldron (piano); Tommy Potter (bass); Louis Hayes (drums).

THIS is far from being the best jazz LP ever made. But it came as a gust of raw, biting (yet warm) air after the Niehaus album. All four altos play in the Parker tradition. All are spirited, gussy players. None has, as yet, anything startlingly original to contribute to jazz. Yet each has a personality of his own within the limitations of this lack of originality.

Woods is the most outstanding soloist. Quill and Shihab (one of the best lead altos I know) are both outspoken emotionally in their comments. Stein is a good jazz player, but not yet in the same street as the others.

The rhythm section is generally good.

Of the scores—the originals are by Waldron, Teddy Charles and Stein—*Kokochee* would never have been written without the early Bird record and *Kinda Is "I'll Remember April"*. An enjoyable, but not exceptional, record. But there is a good feeling and it swings. And for those reasons, I'll forgive a lot!

STUFF SMITH QUARTET

It's Swinging Stuff
Comin' Thro' The Rye; Ja Da; It's Wonderful; Indiana.
(7in. Columbia SEB10113)****

PERSONNEL: Stuff Smith (violin); Carl Perkins (piano) with (tracks 1, 2, 3) Curtis Counce (bass); Frank Butler (drums); (track 4) Red Callender (bass); Oscar Bradley (drums).

LIKE the accordion, or harmonica, the violin is not my favourite instrument for jazz—except when it is played by the wonderful, shouting Stuff Smith. A fine technician, he is also a beautifully natural swinger, whose lines as always contain melodic strength.

A thoroughly unpretentious EP with lots of relaxed playing by all concerned, with special mention for the delightful, tastefully swinging piano work by the late Carl Perkins.

IN CLASSICAL MOOD

with Alan Elliott

CHOPIN

Piano recital by Adam Harasiewicz

Etude in C Minor (The Revolutionary); Nocturne in F Sharp Major Op. 15 No. 2; Mazurka in F Minor Op. 63 No. 2; Ballade No. 3 in A Flat Major.
(Fontana CFE15024)****

I FEEL that this is a very ordinary performance although, musically, it cannot be faulted. Mr. Harasiewicz plays with plenty of fire in the *Etude*, a certain amount of poetic feeling in the *Nocturne*, a fine sense of rhythm in the *Mazurka*, but very little imagination on the *Ballade*. His performance is spoiled by the use of a rather tinny piano, but I think that he has the capability to do better—and given time he will undoubtedly do so.

D'INDY

Symphony On A French Mountain Air

Fantasia Opus 111

SAINT-SAENS
Caprice Waltz; The Wedding Cake

London Symphony Orchestra conducted by Sir Eugene Goossens and Lawrence Collingwood with Grant Johnson (piano)
(H.M.V. CLP1255)****

THE Symphony on a French Mountain Air is a work for orchestra and piano, divided into three movements. Although they are not heavy in their make-up, they are inclined to be difficult to follow at first hearing. Familiarity, however, brings a certain freshness and experimental style which is most pleasing to the ear.

This performance, although not outstanding, is sound and does full justice to the unusual score.

The *Fauré* is a simple work—and the beauty of the music lies in its simplicity.

The orchestra gives good measure and seems to explain the music as they play. Sir Eugene Goossens and the soloist Grant Johnson perform with complete

understanding and it is interesting to note how perfectly together they are in their timing.

The Orchestra, under Lawrence Collingwood, and Mr. Johnson really enjoy themselves with the *Wedding Cake Caprice*. Disregard the rather flippant title because this is a great little work. It is broken up into thirteen small sections which are played without a break, and contains some of the best piano writing in the lighter vein, that I know.

This is a sparkling performance and goes a long way to prove to me that Grant Johnson is a very competent pianist.

ITALIAN NIGHTS AT THE PROMS

ROSSINI

Semiramide Overture

MASCAGNI

Intermezzo from *Cavalleria*

Rossini

PUCCINI

Intermezzo from *Manon Lescaut*

VERDI

Overture *Force of Destiny*

ROSSINI

Ballet Music from *William Tell*

The Hallé Orchestra conducted by Sir John Barbirolli

(Pye CCL30147)

("Red Label")****

THE pick of this record is undoubtedly the ballet music from *William Tell*, although all the other items are extremely good value for money.

The Hallé Orchestra is a very fine orchestra and seems to be able to tackle anything from a Brahms Symphony to a Lohar waltz, with unquestionable success.

I know that Sir John Barbirolli likes to play "lollipop" whenever he gets the opportunity, and when these occasions arise he puts his heart and soul into producing something quite out of the ordinary.

I enjoyed this record very much indeed, and I know that all those thousands of Hallé supporters who turn up at the Promenade Concerts each summer to hear the Orchestra perform will be pleased to know that this disc has been released.

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ED TOWNSEND

New In Town

The More I See You; Lover Come Back To Me; Till The End Of Time; Do Nothing Till You Hear From Me; Rockin' Chair; Mamabelle; I Am; In The Still Of The Night; Symphony; Goin' My Way; Prisoner Of Love; New In Town.
(Capitol T.1140)***

THIS album was a great disappointment to me. When I reviewed Ed Townsend's EP some weeks ago I was mightily impressed with his vocal possibilities. However, this album has been a let-down mainly, I think, because he has chosen the wrong material.

The opening track, *The More I See You*, sounded as if Ed just wasn't happy with the pace and mood of the song, whereas in his up-tempo offerings he is completely relaxed and sings in the manner I previously enjoyed so much.

GEORGE MELACHRINO

Strauss Waltzes

Morgenblauer; Roses From The South; Treasure Waltz; Winter, Women And Song; The Blue Danube; Tales From The Vienna Woods; Artist's Life; Emperor Waltz; Die Fledermaus; Voices Of Spring; The Lagoon Waltz; Vienna Life.

(R.C.A. RD-27118)****

JOHANN STRAUSS is the undisputed waltz king of music. His melodies have thrilled approximately three generations so far and look like continuing to repeat the dose for another bunch or so to come.

It is fitting that George Melachrino should be playing these waltzes as he is one of the light orchestral kings of present day music.

When two talents of this calibre get together for an LP you can rest assured that the result will be something to cherish.

A nice album for all the family.

PUTTING ON THE STYLUS

Ken Graham's LP line-up

The man with the freshest sound in months

CARL STEVENS

Skin And Bones

Walkin' Shoes; Soon; Winter Dreams; The Moon Was Yellow; Imagination; It Had To Be You; All Of You; How Long Has This Been Going On; Love For Sale; Long Ago And Far Away; Fascinating Rhythm.
(Mercury MMC14006)****

THIS is sheer instrumental delight. With a basic line-up of four percussion and five trombones (conductor) trumpeter Carl Stevens has produced one of the finest big band albums of the year. At times it is reminiscent of Billy May's style of arranging, yet it does not set out deliberately to copy and definitely retains the stamp of Carl Stevens.

Stevens arranged all but two of the tracks *Fascinating Rhythm* and *The Moon Was Yellow*—and has produced an album with jazz undertones which will be practically resident on my turntable for a long time to come.

I recommend this to all as the freshest sound for quite some time.

DEANNA DURBIN

Spring Will Be A Little Late This Year; Masetta's Waltz Song; Amapolita; When April Comes; Extremis; The Turnabout Song; Always; Les Filles De Cadix; Because; Blue Danube Dream; Poor Butterfly; Kiss Me Again.
(Brunswick LA78285)***

ALMOST 20 years ago the world thrilled to a beautiful golden-

voiced girl who adorned our cinema screens; within a couple of years of her film launching she also began to be just about the biggest name on records.

While Deanna Durbin's career was at its peak she retired to become a housewife and mother and thus the world lost a great artist who has been kept alive for us through the medium of records.

This album includes many of her big hits and these are songs which are still big favourites.

Frankly, I do not think that many of today's youngsters will really go for this set, but I am certain that many a parent would be glad, nay thrilled, if they were given it for a present.

TOMMY EDWARDS

It's All In The Game

It's All In The Game; The Morning Side Of The Mountain; I'll Always Be With You; You Win Again; Mr. Music Man; Please Mr. Sun; Please Love Me Forever; That's All; My Sugar, My Sweet; Love Is A Sacred Thing; Now And Then There's A Fool Such As I; Love Is All We Need.
(M.G.M. C-774)****

THAT excellent pop artist with the standard approach, Mr. Tommy Edwards, is very welcome with his first LP to visit my player. He opens up with his number one seller, *It's All In The Game*, which is a fine song in anybody's language.

From this easy start he strolls his way casually through a pleasing collection of songs.

I sincerely hope that this LP achieves top sales as the work by Tommy Edwards warrants it.

When I describe Tommy as a "pop singer with a standard approach" I do not mean that he uses an approach similar to every other singer. What I aim to point out is that he is riding for a career along the Crosby, Combs, Cole, Sinatra lines.

A new voice to many of today's teenagers—but Mum and Dad will remember the lark-like singing of Deanna Durbin.



NAT COLE IS HAPPY IN THE

Album of the Month

NAT "KING" COLE

Welcome To The Club

Welcome To The Club; Anytime, Anyday, Anywhere; The Blues Don't Care; Mood Indigo; Baby, Won't You Please Come Home; The Late Late Show; Avalon; She's Funny That Way; I Want A Little Girl; Wee Baby Blues; Look Out For Love.
(Capitol LC76176)

TAKE a top star vocal artist such as Nat "King" Cole, add the Count Basie band, fling in some great song material—and it is pretty certain that you will come up with an album well worth hearing. Those are the ingredients for this lightly swinging set and believe me this is a great LP.

Unfortunately, for contractual reasons, Count Basie was unable to appear himself on the recording, but a very suitable replacement was found in ace pianist Gerald Wiggins.

Trumpeter John Anderson was also added specially for the date and the whole was arranged and conducted by Dave Cavanaugh.

Rarely have I heard Nat Cole in such a happy frame of mind. It is obvious that he still has a very soft spot for jazz in his heart—and, anyway, who would not be happy with a band such as this as backing!

DAVID ROSE

Plays Music From Gigi

The Night They Invented Champagne; Gigi; Thank Heaven For Little Girls; Say A Prayer For Me Tonight; Waltz At Maxims'; The Parlians; I Remember It Well; A Tounjour; I'm Glad I'm Not Young Any More; It's A Rose.
(M.G.M.-C-775)****

HAD this album been released to coincide with the film premiere I am certain that it would have appeared in the best-sellers. It may still do just that, as the superb David Rose treatment of these wonderful songs is bound to attract a lot of attention.

Practically everything that can be said has been said concerning this hit film and its music—but you haven't heard it all until you have heard David Rose playing the score.

The orchestra has punch, vigour or subtlety and tenderness, and the dazzling light strings simply dance through the arrangements.

GLENN MILLER

Original Film Soundtracks

In The Mood; Boom Shot; Serenade In Blue; Bugle Call Rag; Chattanooga Choo-Choo; You Say The Sweetest Things Baby; It Happened In Sun Valley; Measure For Measure; Moonlight Sonata.
(Top Rank RX3004)****

GLENN MILLER has always been one of my idols in the big band field. I was, therefore, eagerly awaiting this release when I heard it was due for issue. And I was not disappointed.

The music contained in the album comes from the sound-tracks of two famous films which featured the band, "Sun Valley Serenade" and "Orchestra Wives."

It was around this period that Glenn was leading one of his finest orchestras. The trumpet section featured Billy May and Ray Anthony while Tex Benke was featured on sax and vocals.

One of the tracks I enjoyed most was the very humorous *You Say The Sweetest Things Baby* which starts off in completely corny style and then smoothly breaks into some nice rough swing. This track features the Glenn

Miller Six which was drawn from the ranks of the band and has never before been featured on disc.

The demand for the album should be enormous.

JOE "Mr. Piano" HENDERSON

Dancing Cheek To Cheek

Cheek To Cheek; Isn't This A Lovely Day; I Won't Dance; They Can't Take That Away From Me; A Fine Romance; Let's Call The Whole Thing Off; Let's Face The Music And Dance; Lovely To Look At; Change Partners; They All Laughed; The Way You Look Tonight; Top Hat.
(Pye NPL18031)****

JOE HENDERSON has picked out songs successes from the Fred Astaire and Ginger Rogers hit films of the thirties for his latest album and come up with a smooth cocktail piano set.

The LP is somewhat reminiscent of the Eddie Duchin approach to piano music but played in contemporary style.

There is a lush string orchestral backing conducted by Bill Shepherd. The songs comprise some of the best from the best composers—writers such as Berlin, Kern, Gershwin.

JOHNNY NASH

Imagination; Like Someone In Love; I Had The Craziest Dream; It's Always You; Midnight Moonlight; Here Am I Broken Hearted; My Foolish Heart; Darn That Dream; I Wish I Knew; For All We Know; I Dream Of You; That's All.
(H.M.V. CLP1251)****

THIS album proved a very pleasant surprise to me. I had heard the name Johnny Nash before but I could not recall the voice. On spinning the disc I found that he is another in the Johnny Mathis field. Perhaps he is, at times, a little too similar to the great Mathis talent, but this is not too great a fault.

The only slight criticism I make is that Johnny is still just that little bit inexperienced, with only a few years singing behind him. Such a talent must develop, however, and I predict that within the next two years he will be reaching for the top—and getting there.



HI-LO'S, ANTON KARAS SIGN-UP

New stereo discs for Britain

A NEW company, Colrich Audio, Ltd., was launched last week to deal exclusively in the making and distribution of stereophonic discs in this country, under an agreement involving the Omega Company of Hollywood. Omega, who produce stereophonic discs in America have arranged to have their master recordings sent to this country so that Colrich can press issues for release in Britain.

Among the names signed up by Colrich for stereo record release are The Hi-Lo's, The Lighthouse All Stars, Malcolm Lockyer, Johnny Mercer, the Brussels International Big Band, Anton Karas, members of the Glenn Miller Orchestra and the Tommy Dorsey Orchestra, and the Vienna State Opera and Chorus.

Initial releases of Colrich Audio are five LPs and these have already been distributed to record wholesalers and retailers throughout the country. There will be subsequent issues each month, and it is hoped that by the end of the year, Colrich will also be producing stereo singles and EPs.

First five

These first five issues are, "The Hi-Lo's in Stereo," "Champagne Music for Dancing" by Lloyd Mumm and his Starlight Roof Orchestra, "Jazz Rolls Royce" by the Lighthouse All Stars, "Salute to Glenn Miller" by the Brussels International Big Band, and "Cinema Italiano," featuring a new Italian female singing star, Pola Chapell.

Cost of the Colrich Audio Stereophonic discs is 35s. 9d., and these can be played on a monaural recorder, though this is not recommended.

EVE CUTS A NEW LP

In the E.M.I. studios last week to cut the first four numbers of her new LP was South African singer Eve Boswell.

With her were D. J. Allan Dell (left), Musical Director Tony Osborne and A. and R. Manager George Martin.

What were the songs involved? "No details," said an E.M.I. spokesman. "And it will be some time before the LP is issued." (DISC Pic)

MAX CUTS 'PACIFIC' CAKE

THE film version of the Rodgers and Hart musical, "South Pacific" celebrated its first anniversary at the Dominion Cinema, Tottenham Court Road, in London, last week.

All set to cut the celebration cake were Max Bygraves and American singing star Shirley Jones. (DISC Pic)

Tommy records six new songs for 'Toreador' film

TOMMY STEELE, who is to star in the new Associated British comedy, "Tommy The Toreador," was completing recording of the film's six songs on Monday and Tuesday this week.

One title, "Little White Bull," was recorded two weeks ago. The remaining five songs are: "Tommy the Toreador," "Take a Ride," "Singing Time," "Where's the Birdie?" and "Amazons."

No information was available on Monday about the disc release of songs from Tommy's new film.

JAZZMAN MOSE FLIES IN

WEEK-END visitor to London was American musician Mose Allison, who flew in from Paris on Friday.

Pianist Allison was en route from the continent (where he has just finished a series of dates) to New York, where he is due back this week-end for an appearance with tenorist Stan Getz, before taking a trip out on the road.

During his visit, which lasted only two days, Allison taped an interview with the B.B.C. for transmission at a later date on the Network Three "Wednesday Jazz Session," and also made a short appearance in last Saturday's "Just Jazz" on the Light Programme.

The rules of the Musicians' Union do not allow American musicians to perform without a permit, but Mose Allison visited two of London's top jazz clubs, The Flamingo and the Humphrey Lyttelton Club, where, although unable to play, he spent his time listening to the sound of the British musicians.

£10 tape

UNUSUAL reward offer—of £10—by singer Lester Ferguson this week. He will give it for the return of a tape-recording stolen from his car outside his London home.

Says Lester, currently starring in the musical "One Girl a Day" on tour before London production: "The daughter of an American friend is getting married on Whit Sunday and I taped a telephone talk with him from Paris."

"I was planning to send the recording, along with a 'take' of me singing 'Oh Promise Me,' to the bride. Whosoever took it is welcome to the tape recorder, I'd just like that tape back."

JATP SELL-OUT —and it's Stitt for Getz

SELL-OUT reported from London's Royal Festival Hall for the opening "Jazz at the Philharmonic" concerts this Saturday... with Sonny Stitt taking the place of Stan Getz as alto and tenor sax.

Reports that Coleman Hawkins was expected to join the show were ended by the Harold Davison office this week with the statement: "It was anticipated Hawkins would replace Getz. Now, it's definitely Stitt."

Tour dates for Jazz at the Philharmonic: May 3, Gaumont State, Kilburn; May 6, Odeon, Birmingham; May 7, Odeon, Leeds; May 8, Odeon, Glasgow; May 9, Free Trade Hall, Manchester; May 10, Davis Theatre, Croydon; May 12, de Montfort Hall, Leicester; May 13, City Hall, Newcastle; May 14, Gaumont, Hammersmith; May 15, Colston Hall, Bristol; May 16, Gaumont, Bournemouth.

In the package show: Ella Fitzgerald, the Gene Krupa Quartet, the Oscar Peterson Trio, the Lou Levy Quartet and Roy Eldridge.

Among the guests in B.B.C. TV's tribute to Henry Hall on May 9, will be Dickie Valentine and Joan Regan.



Jane's 'Rain' hits 250,000

AMERICAN singing star, Jane Morgan, has chalked up the 250,000 mark with sales of "The Day The Rains Came" on the London label.

It is unfortunate that this disc, which was released in Britain late last year, is unable to qualify for one of our newly inaugurated Silver Disc awards. These awards only apply to releases which have reached the quarter million mark if they were distributed on or after March 1 of this year.

Special for Ruby

SPECIAL request for Ruby Murray from American Capitol: join forces with Irish tenor Brendan O'Dowda to make "A Pretty Irish Girl" for sale in America.

The number, from the Walt Disney film "The Little Folk," is backed by "Connemara," due for release here in June.

EMI HQ CHANGES

FOLLOWING the resignation of John Phillips as sales promotion manager, Popular Repertoire (excluding Capitol), it was announced this week by E.M.I. that the position has been filled by Harry Walters. Due to this, several other changes at E.M.I. headquarters are announced.

The new general sales manager will be Mr. R. N. White, and J. K. R. Whittle will be leaving his position as head of Sales Promotion, Classical, to take over the post of H.M.V. Sales Manager.

The position left vacant by John Whittle will be filled by D. E. H. Evans. Mr. J. Frum has been appointed assistant Sales Manager for all E.M.I. labels other than H.M.V. and Capitol.

Mr. C. H. Peers has become responsible for the auditioning and recommending for issue of all Mercury and Em-Arcy popular repertoire. B. Newman will continue to occupy his previous position in relation to Mercury classical music.

For Capitol Records, Arthur Muxlow will continue to be in charge of sales and sales promotion.

The final name to be announced by E.M.I. was L. W. A. Reynolds, who will continue in charge of sales for Columbia, Parlophone, M.G.M., Mercury and Em-Arcy.

The Hedley Ward Trio, booked for a summer season at Blackpool this year, join Vera Lynn as guests when her show is televised (B.B.C.) on Thursday, May 7.

