

DISC

THE TOP RECORD & MUSICAL WEEKLY

No. 104 Week ending March 19, 1960
Every Thursday, price 6d.

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Joe Henderson *
writes from
America

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Marion
Ryan hits
at TV beat
shows



JOHN BARRY—Twenty piece band.

HMV to record three new musicals

HMV Records, under the direction of their A and R chief, Norman Newell, have secured the exclusive rights for recording the London productions of three new musicals with their British casts.

Barry —new single

JOHN BARRY, whose disc of "Hit And Miss" is now number 14 in our Top Twenty, has recorded a new single for release in early April. On it he uses a twenty piece band, the largest he has yet handled on disc.

Both sides are his own compositions and are dramatic big band numbers, a complete change from the "cuteness" of his earlier work. So far only one title has been fixed—"Beat For Beatniks."

Next Tuesday John Barry will be in the recording studios again, this time with The Dallas Boys. "This is the first time I have cut a record with them," said John Barry. "I can't tell you what the numbers actually are, but one is a new song and the other is an oldie."

Also in line for the next few weeks is an LP with Adam Faith.

First on the list is an LP of "Flower Drum Song," the new Rodgers and Hammerstein musical due to open at the Palace Theatre, on March 24. This show has already run for two years on Broadway. The original soundtrack version is to be released by Philips on the opening night.

One of the stars of "Flower Drum Song" is Kevin Scott, an American musical comedy star, who previously starred in "Fanny" with Robert Morley.

The second show to be recorded will be the new Julian Slade musical "Follow That Girl," which opened at the Vaudeville Theatre last Tuesday (March 15).

Follow-up

"Follow That Girl" is the follow-up to the extraordinarily successful "Salad Days," the Julian Slade-Dorothy Reynolds musical, which previously ran at the same theatre for six years.

HMV also plan to record the entire musical score from "The Most Happy Fella," another American Broadway hit, which has now been running for nearly two years.

Star of "The Most Happy Fella" is Helena Scott, who is joined in the two male leads by American actor Art Lund, and Inia Te Wiata.

No dates have yet been set for recording.



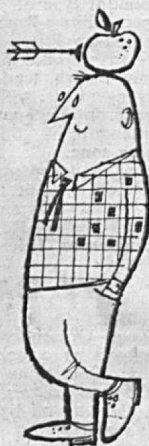
DONEGAN STARS ON PALLADIUM SHOW

LONNIE DONEGAN, who arrived home last week-end from America, is to star in Sunday's "Palladium" TV show. Immediately on his return to Britain, Lonnie commenced rehearsals for six more "Putting On The Donegan" shows for ATV.

During Lonnie's trip to the States, offers were made for him and his group to return in the autumn for television appearances. Should Lonnie accept these offers, he will return in October.

play the famous signature tune of Russell Turner's
BBC TV programme 'JUKE BOX JURY'

THE
JOHN
BARRY
SEVEN PLUS FOUR



HIT and MISS



with
ROCKIN' ALREADY
(John Barry Seven)
45-DB414
COLUMBIA RECORDS
E.M.I. RECORDS LIMITED,
8-11 Great Castle Street, London, W.1.

Don't make fun of religion

THERE is nothing wrong with records which are seriously intended to bring home religious truth, but records like "A Voice In The Wilderness" debase our faith and should not be allowed.

I suppose the singers of these songs do not realise that they are doing anything wrong, but in this case it is up to them to see daylight and stop making these records.

If the record-buyers refused to buy any records making fun of religion, then the flood of mock religious records would soon cease. —COLIN TRAVERSE, 18, Malvern Road, Thorton Heath, Surrey.

PRIZE LETTER

Post Bag

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

MIXED UP?

IN a recent issue (DISC, 5-3-60) Miss Ann Horner said that Conway Twitty's "Lonely Blue Boy" is in the Presley style, but surely she has her singers mixed up?

This disc is an improved version of "Danny," and no copy of Elvis, although the number was originally written for him.

By making this criticism, Miss Horner implies that Conway hasn't an original style. I suggest she listens to his two big hits, "It's Only Make Believe" and "Mona Lisa." She will be proved wrong. —DAVID JACK, 3, Tomaton Road, Inverness, Scotland.

NO TALENT

I WONDER how many other readers agree that the world of rock is becoming grossly overpopulated. Now, it seems, an up and coming rocker does not have to possess a good singing voice and a unique style. Good looking, but untalented, young men are being turned out by the dozen.



How good a fan are you?

Tina Kerridge, of Wellingborough, Northants (left) has 600 pin-ups on the walls of her small bedroom. "Soon I shall have to start on the ceiling. It's about the only space left," she says.

Sixteen-year-old Tina had covered half of one bedroom wall with Elvis Presley photographs before she realised that Cliff Richard was "her man."

Of course, Tina also finds time to collect records, and she's going to have another LP for her collection soon. DISC is sending her one for being such an ardent fan.

How good a fan are you? If you can send us a letter showing what a faithful fan you are, we'll give the writer of the most interesting letter an LP of his or her own choice.

I would be the first person to encourage a really talented youngster, but the once high standard needed to become a rocker has gone by the board. —LINDA BROADBENT, 2 May Tree Walk, Hove 4, Sussex.

KAY STARR IS SWINGING

TO reader Barry Nye's comments regarding revivals (DISC, 5-3-60) I would like to suggest that he listens to an LP called "Movin'," which consists of quite a number of oldies.

The titles are unchanged, and the only alterations I can spot are the fine bouncing arrangements, plus the fact the vocalising is handled by one of the swiftest singers around — Kay Starr.

Compare the way Kay sings "Indiana" and "Slow Boat To China" with the Freddy Cannon and Emile Ford versions — they're just great. —NINA LIDDJARD, 14 Vauxhall Bridge Road, Westminster, S.W.1.

FLIP IDEAS

JUST recently, many disc buyers have been more than satisfied with the "B" sides. For instance, Acker Bilk's "Summer Set" and "Acker's Away."

Another new top ten contender, Nat "King" Cole's lovely "Time and the River" is backed with a piano solo by Nat, with a certain amount of chorus work.

There could be many variations on this theme. For instance, Russ Conway could sing, Don Lang could, of course, play the trombone, and Al Saxon could have a flipside with a piano touch. —JOHN WATERFIELD, 55, Avondale Terrace, Devonport, Devon.

A SWIPE

ONCE again trad columnist Owen Bryce takes a swipe at George Lewis and his fellow revivalists.

Why does he try comparing Lewis's music, pure native New Orleans jazz,



GEORGE LEWIS

with Dixieland, which has no basic similarity in tone, improvisation, or, in fact, conception. Surely, the two couldn't be less alike? —L. ZEEGEN, 53, Park View, Wembley, Middx.

TAILS AND TIE

RUSS CONWAY is falling between two stools. When he appears on the Billy Cotton Show on BBC, he is very free and easy.

However, on his own show, he wears tails, bow tie and plays concertos. Why doesn't he play the same sort of music as he does on the Cotton programme?

Mr. Conway, if you're trying to lose your fans, you're doing it the right way. —TERRY BAGLEY, St. Francis School, Hooke, Beaconsfield, Dorset.

THE ANSWER

WHAT singers really need is a good arranger, more suited to the standard type of songs.

Singers like Rosemary Squires, whom reader Eileen Badley (DISC, 5-3-60) says would be great if they were not British, tend to stick to the old arrangements, with the result that their recordings are no different from, and often not as good as, others of the same song.

If they had someone to alter the arrangement to suit their style, they would sound different. —DENNIS BELL, 53 Kirkley Road, East Leake, Nr. Loughboro, Leicester.

HIT BACK

IN answer to a recent letter by David Goldthorpe, the majority of teenagers go to rock shows with the intention of enjoying themselves.

There are, however, a few who persist in showing off by calling out insulting remarks.

However, while all this is happen-

Those LP sleeves are important, too!

IF you buy an LP as soon as it is released, when do you think that the work of preparing the sleeve began?

Someone was planning it at least four months before the date of issue.

How does it all start? The mood of the LP to be issued, or the star involved, is the determining factor. Once the recording manager has decided what type of LP is to be issued, then the artists must start planning just how best to present the LP on the market.

It is on their efforts that many LPs are sold. Like book jackets, LP sleeves must attract custom.

The cover attracts, the notes on the back help you to decide still further, and soon you are passing a fair

For "mood" records, a special setting has to be prepared. Models are often used in a film-like setting that will suggest, as near as possible, the idea contained in the overall title of the LP.

If the music is suggestive of countries abroad, an illustration needs to be found that most conjures up the spirit of the recording. This is no easy task, and it means going

A DISC investigation by DOUG GEDDES

amount of money over the record store counter.

The artist knows the task before him. He must produce something in keeping with the LP, and it must also be eye-catching as a selling medium.

It must also be different from any of its neighbours, and that is not so easy.

In the early days, covers were of standard design. All they had to do was to protect the LP contained within them.

Once the cover became a work of art, the problems really began.

Colour photography has helped sleeve production a great deal, and many of your favourite artists are pictured in this way, at considerable expense, purely for the purpose of making record sleeves more attractive.

through hundreds of pictures in one of the many photographic agencies, to try and find the right one.

Classical LPs have special problems. The cover usually has to be in the best possible taste for the buyer is certainly a connoisseur of sorts and he probably values his sleeve almost as much as his specially selected LP.

Great lengths are taken to find suitable illustrations, even to the extent of searching the art galleries for a suitable painting.

All this sounds fairly straightforward, yet it often takes months of research and consideration. Even when the main centre-piece is found, there is a great deal of art illustration necessary on the LP cover to show it off to the best advantage.

Time is not the only factor, for there

are also some quite expensive copyright fees involved.

Pictures, whether paintings or photographs, cannot be reproduced without payment and, believe me, some of these can be pretty steep. Art work, and there can be several attempts before everyone connected with the LP is satisfied, can be expensive and lengthy.

Meanwhile, authors have to be found for the notes on the back of the LP and again another copyright fee has to be paid.

All this, of course, happens long before the cost of printing, and this in itself, is a very heavy item.

The elaborate printing blocks required for modern LP sleeves, and the number of runs for multi colour printing, makes it all a most expensive proposition.

Remember, too, that paper and cardboard can be pricey, and it doesn't take many of the present-day sleeves to run away with a few tons of paper and board.

Additionally, as there is a limit to the number of sleeves that one can stock, particularly with so many different LPs on the market, printing runs often have to be smaller than most purchasers would consider economical.

Don't forget, too, the cost of glazing the outside of your LP sleeve, to give it that extra protection and lustre. Then there's the special cutting tool to make it into the required size and shape, plus the folding and gluing operations to make it up into a record container. Quite a job isn't it? And expensive, too. Yet if you wanted a replacement cover for your LP it would probably cost you around 2s. 6d. My guess is that it costs very much more than that to produce.



"Nobody can play quite like Peter, not that anyone would want to."

TALKING JACKETS?

SINCE we pay a lot of money for an LP, why don't the companies make the sleeves more practical? We can purchase birthday cards and postcards which can be played on a record player, so why not a record on the LP cover?

This could take the form of a personal message from the artist concerned, or from a recording manager with details about the artist and information on how the LP is made.

I am sure that some such idea would add considerably to an album's appeal. —ALEXANDER NOBLE, 1, Adamton Terrace, Prestwick, Ayrshire, Scotland.

TEENSVILLE

CHET ATKINS



45-1004-1171 45 rpm

AMERICAN TOP TENS

These were the ten numbers that topped the sales in America last week (week ending March 12)

Last Week	This Week	Title	Artist
1	1	A Summer Place	Percy Faith
3	2	He'll Have To Go	Jim Reeves
2	3	Handy Man	Jimmy Jones
10	4	Wild One	Bobby Rydell
5	5	What In The World's Come Over You?	Jack Scott
4	6	Teen Angel	Mark Dinning
6	7	Beyond The Sea	Bobby Darin
9	8	Baby	Brook Benton & Dinah Washington
8	9	Let It Be Me	Everly Brothers
7	10	Running Bear	Johnny Preston

ONES TO WATCH

Tall Oak Tree - Dorsey Burnette
Oh, Dio Mio - Annetie

JUKE BOX ROMANTICA

RENATO RASCEL



45-1004-1177 45 rpm

NERVES

Lordan still suffers—in spite of that hit

"I THINK," said Jerry Lordan in a very matter of fact way, "that 'Who Could Be Bluer?' could just about make the charts. But I don't hold out too much hope. That was a few weeks ago. Since then 'Bluer' HAS made it—this week it is number 13.

Jerry Lordan is a very matter-of-fact sort of person. Unconscious of his own ability. Very unsure of himself even though he has written, sung, and recorded "Bluer" which Don Nicholl tipped for the Top Twenty.

He's 25, quiet, shares a basement flat in the unfashionable part of Hampstead, smiles as often as the "dead-pan" comic of the silent cinema, Buster Keaton, and says he always wanted to be a comedian.

"That was when I was in the Forces, but I didn't do very well. I suffered from the same trouble as I have now—acute nerves and lack of confidence.



"I don't usually forget the melody, but if I do I can refer back to the words and that usually reminds me. When I've got the number all worked out I go down to the publishers, play it and then they write it down for me.

"I can't just sit down and write a number, it just seems to come. Perhaps the words first or the tune. Sometimes I'm standing here on and off for a month before I think of anything.

"I get a good melody worked out, think it sounds fine and then discover I've pinched the middle of someone else's tune. So I start again. I could get an idea while I'm talking to you now.

First variety dates

"I'm doing my first variety dates this week and I just can't see why people should pay to see me.

"I've appeared on TV about four times and every time my nerves get worse, not better. I feel I want to run away, but it's not too bad when I'm actually out there in front of the audience.

"When I'm asked to make personal appearances I think up all the reasons why I can't do it," Jerry continued, "but I know I must do them. I don't get a lot of sleep these days."

It's a well-worn cliché to describe a singer as "the next door type" but it fits Jerry perfectly. He's had a run of odd jobs, and even taken up the more steady type like being a bus conductor and cinema projectionist.

It was while he was doing this last job that he joined up with his present flat mates. One of them is a professional guitar player and that is how Jerry learned to strum.

Bought a ukelele

"Then I bought myself a ukelele and started playing that," said Jerry leaning up against a chest of drawers in his bedsitter, holding the uke.

"Then one day as I was standing here, just as I am now, playing the uke, I thought of the words for a song; then I made up a melody to fit them. That's how I wrote my first number, 'A House, A Car And A Wedding Ring' which Mike Preston recorded."

Since then Jerry has left his job as a projectionist and writes full time—"Love Where Can You Be?" with which Julie Rayne made her disc debut; Anthony Newley's "I've Waited So Long," "I'll Stay Single," and the backing to "Bluer," "Do I Worry."

Jerry can't write or read music. "But I'm learning. At the moment when I think of a song I write down the words and remember the tune.

Everybody's different

"If, when the number is written out and polished up, I think I could sing it myself, then I do. That's the only reason really why I'm a singer—I just happen to have written some songs which suit me better than anyone else.

"I haven't got a great voice, I'm not kidding myself about that, but I think I'm different. I think everybody's different, come to that, people are only the same if they can't project their personality."

Jerry is at the moment devoting as much time as possible to writing a musical. Already the songs have been written. "And it's going to be a happy, romantic show."

And other plans? There's a follow-up disc to be made, another of his own compositions, and hopes for a TV show.

In the meantime he'll stand in the corner by that chest of drawers and strum. He was still at it when I left.

John Wells

TOP TWENTY

Compiled from dealers' returns from all over Britain
Week ending March 12, 1960

Johnny Preston takes top spot... Como, Ford and Fortune move up

Last Week	This Week	Title	Artist	Label
2	1	Running Bear	Johnny Preston	Mercury
1	2	Poor Me	Adam Faith	Parlophone
4	3	Delaware	Perry Como	RCA
5	4	Slow Boat To China	Emile Ford	Pye
3	5	Voice In The Wilderness	Cliff Richard	Columbia
6	6	Why?	Anthony Newley	Decca
10	7	Be Mine	Lance Fortune	Pye
7	8	Pretty Blue Eyes	Craig Douglas	Top Rank
13	9	You've Got What It Takes	Marv Johnson	London
9	10	Summer Set	Acker Bilk	Columbia
8	11	Way Down Yonder In New Orleans	Freddy Cannon	Top Rank
19	12	Summer Place	Percy Faith	Philips
12	13	Who Could Be Bluer?	Jerry Lordan	Parlophone
16	14	Hit And Miss	John Barry	Columbia
11	15	Beyond The Sea	Bobby Darin	London
—	16	What In The World's Come Over You?	Jack Scott	Top Rank
18	17	Royal Event	Russ Conway	Columbia
15	18	Harbour Lights	The Platters	Mercury
17	19	Looking High, High, High	Bryan Johnson	Decca
14	20	Bonnie Came Back	Duane Eddy	London

ONES TO WATCH

Collette - Billy Fury
Darktown Strutters Ball - Joe Brown



records present

DAVY JONES

"AMAPOLA"

PYE 7N 15254 (45 rpm)

MIKE SHAUN

"HO DEE-ING DONG"

INT. 7N 25053 (45 rpm)

ANOTHER SMASH HIT!

FOR

EMILE FORD

"THAT LUCKY OLD SUN"

AND

"ON A SLOW BOAT TO CHINA"

PYE 7N 15245 (45 & 78)

JOE "Mr Piano" HENDERSON

"OOH! LA! LA!"

PYE 7N 15257 (45 rpm)

BRAD LEEDS

"I'M WALKING BEHIND YOU"

INT. 7N 25050 (45 rpm)



'Mr. Piano' writes from America

AMERICANS have a national dedication . . . to be early risers. No laying in bed until the crack of noon . . . why yesterday morning (March 16) the day started with television at 5:55 a.m.

It was a religious programme. I am not sure whether TV at this time of day is an incentive to get out of bed. At 6 a.m. there was a lecture on "Molecular Spectra"—physics at dawn are not my particular cuppa.

When I was in New York the appointment I had with Mitch Miller was set for 8 a.m. I arrived to find him hard at work at his desk.

I mentioned this to my American lawyer expecting sympathy. Instead he sniffed and said, "I start at six every day."

The weather on the East coast was atrocious. The British contingent from Tin Pan Alley suffered from the worst snow blizzard I have ever seen.

There was Lonnie Donegan, Matt Monro and myself consoling each other with the opinion that we had never had it so bad. Matt was off to Texas—his plane, carrying the Johnny Gray band and Kerrie and Kim London was grounded owing to the drifts.

Lonnie and I decided to take in the newly opened East River Club. This is operated by Eileen Barton, the

pop singer who made a million-selling hit of "If I Knew You Were Coming I'd Have Baked A Cake." She is the daughter of Ben Barton, Frank Sinatra's music publishing partner.

Our interest was to hear the singing of Mel Tormé, star of the cabaret.

We settled into our seats at the table . . . to receive a shock. Eileen had been so rushed to open the club to a deadline that she had forgotten to organise a liquor licence.

This is the first time I've watched an international star in a night club drinking cappuccino coffee.

I managed to catch the tele-recording of Perry Como's show before he flew off to Miami for a two week holiday. I chatted to him off the set and found him as relaxed and friendly away from the cameras as he is in vision.

He was most excited about the forthcoming visit to London to record his TV show for BBC TV. It will be only the second occasion that he has been outside the States, I gather.

I am happy to add that there is every indication that Perry will be recording one of my own compositions. Pat Boone and Mitch Miller are among others I hope to hear singing my songs.

One of the disappointments about this trip has been the refusal by the American Federation of Musicians to allow me to record in the States. This ban also applies to any personal appearances in clubs.

I caught the Harry James band in New York and was greatly disappointed after hearing the LPs he'd made. But the Brubeck outfit sharing billing with the Hi-Lo's at Basin Street East was fabulous.

Over at Birdland I caught Maynard Ferguson's crew. Both the trumpet star and his aggregation are excellent. After his stint Maynard told me that

JOE HENDERSON,
now on a visit
to the States
where he's been
meeting the names
of the disc world,
sends back his
exclusive report

Joe Henderson—a song, a tune . . . but not while he's in America. Union trouble stops him performing.

THE FABULOUS FABIAN
AND THAT "BLUE JEANS GIRL"
in a story as young as their hearts!

All told in breathtaking
COLOUR by DE LUXE

A 30th CENTURY-FOX
CINEMASCOPE
PICTURE

JERRY WALD'S production of
HOUND-DOG MAN

STARRING
FABIAN • CAROL LYNLEY

STUART ARTHUR DODIE
WHITMAN • O'CONNELL • STEVENS

Directed by DON SIEGEL • Screenplay by FRED GIPSON • Story by WINSTON MILLER

Hear FABIAN sing
HOUND-DOG MAN
'I'M GROWIN' UP'
'SINGLE'
'THIS FRIENDLY WORLD'
'PRETTY LITTLE GIRL'

The story of a
girl who
was

Born to be Loved

STARRING
CAROL MORRIS
VERA VAGUE • HUGO HAAS
Directed by DICK KALLMAN

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. . . the things I've heard

In the thirties the name Hillegard was internationally known. This Milwaukee girl, with the pseudo-French accent, was the rage of five continents. She is still at the top—and is shortly to open at the Plaza Persian Room, New York.

I read in one American paper that when a disc jockey convention was held one record company incurred an entertainments bill of \$15,415 for a ONE night party. Barbecue ribs were \$8,850, bacon and eggs \$2,360 . . . and drinks \$8,850.

The Beverly Hills restaurant owned by Dorothy Dandridge's husband Jack Denison has been sold . . . he is going into the ball-point pen manufacturing business. They will

be gone with a difference—they light up when used.

The talk of the film city is that Duke Ellington may win an Oscar for his scoring of the music for the picture "Anatomy Of A Murder." Should this happen The Duke will be the first Negro musician ever to win this coveted honour. The Duke has already gathered up three TV Grammys for his scoring of this film.

On the jazz beat the Jo Jones Trio is backing that great ex-Basic blues singer Jimmy Rushing at the Roundtable during April. Ernestine Anderson arrives back in America to join the quartet of trumpeter Harry Edison. Who will be sharing honours with her? Our own Monty Babson.

Hit and Miss is making the charts for John Barry . . . but it's no way of making sure of your copy of DISC every week

Don't take a hit and miss chance on your newsagent having a copy . . .

Order it, today

More changes on jazz club scene

THERE have been big changes on the West End jazz scene since I last discussed it in these columns. The most important one concerns the Ronnie Scott Club, now faring fairly well on its seven nights policy.

OUT goes "The Trio" with Eddie Thompson, Spike Heatley and Stan Roberts, which has been resident since the beginning.

IN comes "The Quintet" comprising Scott on tenor, Jimmy Deuchar (trumpet), Stan Tracey (piano), Kenny Napper (bass) and Tony Crombie (drums). As elite and experienced a bunch of mature musicians as one could possibly wish for. They're now in their second week and the band looks like being a winner. It operates five times every week-end.

You've heard that rhythm section before. First in the Crombie band, which folded after three months. Then in "The M16," which, the odd gig apart, looks like ceasing to exist after a short seven weeks' life.

Re-thinking

The trouble was, I think, that the section was too good for the front-lines it supported. Now it looks as though it has met its match.

There has been re-thinking, too, at the Flamingo. The new policy there finds block bookings throughout March and April. On Fridays: the Tubby Hayes and Tony Kinsey Quartets. Saturdays: Kinsey and a guest group. Sundays: Dill Jones and his TV trio, plus guests like Kathie Stobart, Don Rendell or Tommy Whittle; and Bert Courtney's "Jazz Comminee."

Not to be outdone, The Marquee, too, has altered its ideas. OUT goes the cha-cha band on Sundays and, instead, Johnny Dankworth brings in his aggregation on a regular basis.

by TONY HALL

Saturdays remain steady. I'm not surprised. They're packed out every week. And with Tubby Hayes and Joe Harriott, why shouldn't they be?

NEW JAZZ LABEL

WELCOME to what promises to become one of America's most important and productive modern jazz labels. The company is Chicago-based and calls itself Vee-Jay Records.

Sid McCoy is the mastermind behind the jazz department. He has already contracted several of New York's younger jazz stars including Jazz Messenger men Lee Morgan (trumpet, for whom Blue Note did so much) and Wayne Shorter (tenor) and Miles Davis sidemen, the brilliant Wynton Kelly (formerly with Riverside) and Paul Chambers.

Reports from the States say that Sid is competing for the services of Cannonball's pianist, Bobby Timmons, who is so outstanding on Adderley's new Riverside album.

Very talented

Another group signed by Vee-Jay is the new "MJT Plus Three." Led by drummer Walter Perkins, who has played with Sonny Rollins amongst others, the group comprises five excellent young musicians. The most talented of these is 22-year-old Memphis-born altoist, Frank Strozier, whose record debut was on United Artists' *Down Home Reunion* album. Strozier wails on (of all things) *The Whiffenpoof Song*.

I bought the initial album of "MJT Plus Three" two weeks ago. It's been on my turntable many times. The feeling between these youngsters is the grooviest I've heard in some time. Some of the originals on the record are well above average including *Brother Spike* and Ray Bryant's funky *Sleepy*. On side two, Strozier wails on (of all things) *The Whiffenpoof Song*.

The second enjoyable Vee-Jay album I heard featured a group led by Paul Chambers. Cannonball, Wynton Kelly, Jimmy Cobb (and Philly Joe Jones on one track) and the young trumpeter who recorded for World Pacific with the Montgomery

Brothers, Freddy Hubbard, are the sidemen.

If these two are samples of future releases, Vee-Jay will soon be giving the top East Coast labels like Blue Note, Riverside and Prestige a real run for their money.

How about someone trying to arrange a British outlet?

DIZZY MAKES U.S. DEBUT

I HAVE news for those faithful few who dug Dizzy Reece before he emigrated last October. And for those who have joined the cult now that the trumpeter can be classed as "American."

Dizzy's first all-American album is out. The title: *Star Bright* on Blue Note. With him are Hank Mobley (tenor), Wynton Kelly (piano), Paul Chambers (bass) and Art Taylor (drums).

The tunes comprise four Reece originals and two standards, he has been fond of for quite some time (*I'll Close My Eyes* and *I Wished On The Moon*).

Two of the originals he had previously recorded in England — *A Variation On Monk* and *The Rake*. The latter is a reworking of the main title theme he wrote for the MGM-Ealing Production, *Nowhere To Go*. The new version has excellent Mobley and Wynton.

Both blues

The other two tunes are both blues — *The Rebound*, in the minor (actually a 13-bar theme) and the upish ad-lib *Groovesville*.

To my ears, Dizzy does not sound very different to the way he did here. Except that he is much more consistent. An important factor here is the steady, swinging rhythm section.

Incidentally, Diz has been working steadily in New York. I'm pleased to hear. A month at Harlem's Wells' Cafe was followed by four weeks at the Jazz Gallery. Dizzy, who has to be his own boss, is using Mobley, Canadian pianist Milt Sealey (remember him from his London days when he cut two EPs for Decca?), Doug Watkins (bass) and Art Taylor.

The March 3 issue of *Down Beat* carries a favourable write-up of the Reece Quintet and a picture of Diz with Jay Jay Johnson and Cannonball Adderley.



WHEN he returns from his American trip with the Vic Lewis band, clarinetist-tenorman Vic Ash will co-lead a new group with baritone-saxist Harry Klein. To be known as "The Jazz Five," the rest of the group will comprise three of Britain's most enthusiastic young swingers — Brian Dee (piano), Malcolm Cecil (bass) and Lennie Breslaw (drums). The group is already rehearsing and has some 20 arrangements in the book. All five will contribute scores to the book.



DIZZY REECE—more consistent.



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CONWAY TWITTY

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STRAIGHT

The controversial series in which the stars tell you what **THEY** think

TALKING

Keep rock off TV —it's embarrassing!

ARE rock 'n' roll singers really the right kind of material for television? I know they are the rage with many teenagers. But does that justify the screening of weekly beat shows in which pop idols can wiggle and wobble their way into millions of homes all over the country?

I don't think it does.

Television, in my opinion, is a medium of entertainment for the family. The moms and dads—indeed most people who have grown out of their teens—are not interested in shows like "Boy Meets Girl."

Let me put it to you this way: Television is a very personal medium. You don't go out to see it—it comes to you in your homes. So surely its job is to entertain everyone.

Certainly the younger members of the family may get a thrill out of seeing their rock 'n' roll favorites—but what do the others think?

I saw a beat show recently and, frankly, I was horrified that this kind of thing was allowed to reach the television screens.

Do the moms and dads of the country want to see singers jumping and wiggling in front of them as if galvanized, or gazing at them in a sexy manner through half-closed eyes.

NOT 'NICE' ENOUGH

I'm sure many are embarrassed by it. And that is why I say that kind of thing should be kept away from television.

Do me a favour—I'd rather watch "Dixon Of Dock Green!"

But please don't get me wrong. I have nothing against rock 'n' roll singers. This is a cut-throat business and anyone who can get on in it deserves every praise.

What I am saying is, that with all due respect to rock singers, I don't think they have the "niceness" for television.

When a family turns on to see a musical show they want to see nice faces, pleasant faces.

In a different way it's the same with girls.

I don't think they like seeing sexy singers with daringly low-cut gowns.

A girl doesn't have to be sexy to do well on television—in fact it can be a hindrance.

I've said what I think people don't want to see. But what do they want to see?

I think they want to see ordinary people—and that doesn't mean dull people.

R AND R CULT WILL PASS

They prefer the girl-next-door type to the sex-symbol, whom they can see in the cinemas.

The reason quiz shows are so popular is because ordinary people take part.

But there's nothing ordinary about the singers you get in the beat shows. Putting it mildly they're extra-extraordinary!

Personally I think this cult we are going through—rock 'n' roll, beat shows, and the like—has brought about the decline of music more than anything else before.

But I think it is a cult that will pass. It will last as long as the teenagers of today remain teenagers. When they grow up and mature they will lose interest and I doubt whether the new generation will follow on. There will be something new and that's a good thing.

Again I would like to point out that

says

MARION RYAN

I have nothing "agin" rock singers.

Good luck to them, I say. It's just that I don't like what they are selling and I don't think their talents are suited to television.

Far better for them to stick to theatre shows where only people who are really interested need see them.

Of course, a few stars have outgrown rock 'n' roll. Tommy Steele with his lively personality has. So has Cliff Richard. He is a boy who oozes sex—but without offending.

Today it is more difficult for vocalists to get a record into the charts.

There was a time, not so long ago, when Ruby Murray, Lita Roza, myself and others were consistently hitting the jackpot with discs.

That is a trend that has passed for the time being. However, if we've never had it so bad with records, we've certainly never had it so good on TV. And that suits me fine.

NEXT WEEK

Adam Faith

THE MOST EXCITING PACKAGE SHOW EVER

The big name is Darin, but Clyde McPhatter could surprise

THIS week we welcome three of America's top disc stars to Britain in what must be one of the most exciting package shows ever to hit these shores.

Bobby Darin, Duane Eddy and Clyde McPhatter are three recording names who are consistently in the U.S. best sellers, and, in the case of Darin and Eddy, hardly ever missing from the British charts.

Add Emile Ford and the Checkmates, and Bob Miller and the Millermen, and our stages can look forward to a swinging time during the next three weeks.

All three of these artists deserve a tremendous welcome, but undoubtedly the greatest hit-maker of the trio is 23-year-old Bobby Darin, born Walden Robert Cassotto. Bobby's first hit, a number he wrote himself called "Splish, Splash," was released during 1958. This was immediately followed by "Queen Of The Hop."

Both were solid rockers, and so was

"Dream Lover," which won him his first Silver Disc.

Then from his LP, "That's All," came the single, "Mack The Knife"—and a new style for Bobby Darin. At once he was termed as a "second Sinatra" and a brilliant young singer, as indeed, he is.

Bobby got his second Silver Disc for "Mack The Knife," which was voted as the outstanding record of 1959.

Another track

To prove that "Mack The Knife" was not just a flash in the pan, Bobby then recorded "Beyond The Sea," another track from his album.

Bobby Darin is certainly a star to watch.

Next comes Duane Eddy with his constant companion, the "twangy" guitar.

In 1958, 21-year-old Duane, together with his group, The Rebels, entered our charts with "Rebel Rouser," a



solid rocker which introduced his "twangy" guitar.

Last summer came "Peter Gunn," which made the charts on both sides in spite of the stiff opposition it received from the original version of the theme by Henry Mancini. This was hardly out of the charts when in came "Forty Miles Of Bad Road."

This was still not the end of the Duane Eddy stream of hits, for in no time we had "Some Kind-a Earthquake," which won him a Silver Disc, and now his latest, "Bonnie Came Back."

But the third member of the trio, Clyde McPhatter, is practically unknown over here, in spite of the fact that he has been an established singer in the States.

Clyde was introduced to British record buyers last spring, with his recording of "I Told Myself A Lie." Since this initial debut with MGM, Clyde has achieved several spots on the American charts, his greatest hit



CLYDE McPHATTER

being "A Lover's Question," which climbed into the top ten during the summer. This has been followed by such numbers as "Let's Try Again" and "Since You've Gone." In welcoming these artists, we look forward to three different personalities, and surely one of the greatest touring shows to come our way.

JUNE HARRIS

CABLE FROM

by
Maurice Clark

AMERICA

Holiday—then Elvis cuts his first disc

WELL, Elvis is back in civilian land again. When he arrived back in this country, on a very cold and snowy day, he appeared rather subdued. He said that he would be in the inactive reserve for the next six years. He is at the moment spending a few weeks holiday in his home in Memphis, Tennessee.

According to Col. Parker, his manager and friend, he would be cutting his first record within the month, of what type he would not say. His first public appearance will be on TV when he guests on the Frank Sinatra show, May 12, when Frank's 19-year-old daughter, Nancy, will introduce him.

He will make more than \$850,000 (£283,000) this year, doing the TV show and making three movies. He earned more than one million dollars in 1959, on record sales alone, all of which were cut before he was drafted. So now we will see if he has changed much over the past two years.

★ ★ ★

TERRIFIC

NEIL SEDAKA has a big record coming your way, and either side could be big. They are, "Stairway To Heaven," which is a terrific rhythm number, and "Forty Winks Away," which is a beautiful ballad.

Eddie Fisher's new record for his own company, "Ramrod," is a church version of the oldie "After You've Gone." It's very good, too.

Last year, on March 13—Friday the 13th—The Kingston Trio had a near escape from death, when their chartered plane, taking them to a concert in the mid-west, was forced down during a driving snowstorm. The pilot that saved them, John Rich of Salt Lake City, recently had a severe stroke. When The Kingstons heard about this, they at once gave



PEGGY LEE—not scared now.

a benefit concert in his aid at the local ballroom, to help with his medical expenses.

This will be the second concert of this kind the boys have given this year, the other being for Dr. Tom Dooley, the famed surgeon from the Laos Jungle, when they raised more than \$4,000 toward an operation the doctor had to have. By the way—he was no relative to the "Tom Dooley" of the song!

SURPRISE

I WENT with Bobby Darin and Pat Boone to a surprise party given for Harry Belafonte's birthday—he's 33—after his one-man show at the Palace Theatre in New York. After he had finished his performance that night, the orchestra started playing the "Birthday Song" and all the audience joined in. The Palace staff supplied a cake, and his fans the drinks. And a good time was had by all.

Peggy Lee, until recently, has been scared of television. She felt it wasn't the right medium for her many talents. But she has changed her mind

now. She was hostess in the big "Revelon Revue" and is now considering doing her own show.

Erroll Garner, and Steve Allan, have a follow-up to "Misty." This time it's called "Solitaire" and it's been recorded by Jerry Vale, who has been named "The most promising newcomer of 1960."

Bing Crosby has now joined the ranks of "Party-type record makers" with his new album, "Join Bing And Sing Along." Seems everybody is getting into the act.

SONG KIT

ARRANGER-conductor-starfinder Phil Moore is producing a series of "For Singers Only" kits for both professional and amateur use. Each kit contains an LP with six songs presented with rehearsal backgrounds, serving as the singer's accompaniment; printed orchestrations of the numbers; and lyrics; a "career singing booklet" and four types of songs, ranging from blues to beat, sweet, etc. A very good idea, and I hear they may soon be on sale in England.

Jayne Mansfield, who to date has just been used on LP covers, is soon to become a recording artist in her own right. She has signed with the 20th Century Fox label, and will make an album of sexy songs, including those from her new film, "Too Hot To Handle."

Freddy Cannon is going great guns again with a revival of "The Chattanooga Shoe Shine Boy." Also a revival this week is, "When You Love The One You Love" and it's by the group I told you about a few weeks back—Joanie, Johnny and Hal and they record for Capitol. Very nice sound, too. This group is becoming a big night club attraction.

A must for the late Billie Holiday fans—an album of all her best numbers put together as "The Unforgettable Lady Day."

IMPROVED

AL MARTINO, who seems to disappear from the business every so often, is back with what looks like being one of his biggest records to date. It's called "Dearest" and is a pip. Al, by the way, is one of the most improved entertainers I've seen. He is the first to admit he got to the top too quickly, but over the past three years he has studied and studied, and it has paid off.

Nat "King" Cole has just cut a new album called "Tell Me All About Yourself." A most unusual title, I think, but the LP is, as always, up to Nat's fine standard.

New singer, old song, that's Adam Wade with "Ruby" and for my money it's the disc of the week.

Buddy Cole on the Warner label has a new LP gimmick—it's "The Most Recorded Songs Of All Time,"

JAYNE MANSFIELD has been promoted — from the sleeve to the record itself. She will make an album of sexy songs.

including "Stardust," "Begin The Beguine," and "Tenderly."

Duane Eddy is to branch out as a TV producer when he starts on a series called "The Quiet Three." He will appear himself in some, and, of course, plays the theme music in all.

GOLD LP

CARMEN CAVALLERO has just been awarded a Gold LP for "The Eddy Duchin Story" album, which has now sold well over a million.

A new dance craze with the teenagers here is about to start. It is the "Madison." Ray Bryant on Columbia has made the first disc, which is a two-sider. Part One has the calls, Part Two just instrumental.

Sorry I made a mistake a few weeks ago, when I called Louis Prima's new singing star Kimm Charney a girl. Of course, Kimm is a boy. His first disc is now out. Called "Rosemary," it is backed with "Miss Twist-About" and has got terrific notices here. I think we will be hearing a lot of this talented performer. His records will be released in England on the London label.



Woman

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OUT WED. MARCH 23—ORDER NOW!



Famous songwriter and singer, Hoagy Carmichael, cracks a joke with President Eisenhower during a dinner given by the Indiana State Society last week.

Vaughan will fly 3,000 miles to give Oscars

FRANKIE VAUGHAN, first British singer to be invited to perform at the Presentation of Oscars in Hollywood, will have to fly at least 3,000 miles to keep the appointment.

Another date has been arranged for the previous day—in Miami. Speaking on the transatlantic phone to manager Paul Cave in England, Frankie said that even though it would mean flying from Miami to Hollywood via New York or Chicago, he had been advised to do it.

Paul Cave could give no details of the show except to say that it was big, live and important.

Bobby Rydell to star in Richard Spectacular?

THERE is a strong possibility that American rock singer Bobby Rydell, whose recording of "Wild One" is now number four in the States, will be appearing on one of Cliff Richard's Spectaculars.

Rydell was on Cliff's American package tour, the two became good friends and Richard invited him over for his show.

At present there is no indication when Bobby Rydell will be appearing as no definite dates have been set for the Richard Spectaculars apart from the one this Saturday.

In addition to Al Saxon and Peter Elliott, Cliff Richard has now invited Swedish singer Monica Zetterlund to appear with him on this Saturday's show.

Miss Zetterlund was in Britain late last year for a television appearance. Since then she has appeared in cabaret in all the top American night spots. It was from New York that she flew in yesterday (Wednesday), to commence rehearsals for her appearance.

Cliff Richard and Monica Zetterlund have previously worked together on the continent.

Further news about Bobby Rydell is that he has just telefilmed his first dramatic appearance for American TV. Bobby portrays a "singing delinquent" in "The Danny Thomas Show," and sings one song. The show is due to be screened in America in April.

Before leaving for the coast, on a series of one night engagements, Bobby planned to cut another new single—his fifth—for Cameo Records.

April release for Tony Newley LP

NEXT month, Decca are to release the first LP by Anthony Newley, who is currently appearing on stage at London's Carlton Theatre. Entitled, "Love Is A Now And Then Thing," the album consists of standards.

"Let's Get Married," Tony's latest movie, is due to be re-released on the ABC circuit on May 2.

Moves in big musical film

PLANS are now under way for the film version of "West Side Story," which is to be made by United Artists in Hollywood, during the summer.

Although no stars have yet been signed for the movie, director and choreographer Jerome Robbins, who was responsible for the original Broadway production, has been signed to co-direct the movie.

The screenplay for the film is now being written, with music by Leonard Bernstein remaining as it is at present.

'CRANKS' NUMBER TWO OPENS IN LONDON

JOHN CRANKO's second edition of his revue, "Cranky," starring jazz singer Yolanda and Johnny Wade, is to open at the Lyric Theatre, Hammer-smith, on April 26.

Others in the cast of six include dancers Billy Wisoo and Gillian Lynne, and Bernard Cribbins with Carol Shelley.

Music for the new edition of "Cranky" has been written by ex-Dankworth pianist Dave Lee.

DJ gets Top Town job

DAVID JACOBS is to compere BBC's Top Town contest beginning on March 29. He will be appearing practically every week until the end of the series in June.

Sonny Stewart and his group have been re-booked for "Saturday Club," on April 2.

Yma Sumac here for TV spot

Stars next month on Sunday show

YMA SUMAC, whose voice ranges over five octaves, is to come to Britain early next month. Currently holidaying in Madrid, Miss Sumac will arrive at the beginning of April, to undertake an engagement of the ATV presentation of Bernard Delfont's Sunday show from the Prince of Wales, on April 3.

Miss Sumac, reported to be a direct descendant of the South American Incas, was first recognised several years ago, with her Capitol recording of "Virgin Of The Sun God," in which she used her full voice range.

She was last in Britain about three years ago, when she appeared at the Royal Albert Hall.

TOMMY STEELE GETS A DJ PROGRAMME

TOMMY STEELE, currently appearing at the Tivoli Theatre, Melbourne, is to be a DJ in a series of half-hour record programmes with top Australian personality Alan Lappan. They are to be taped during the next few weeks.



BOBBY DARIN

Bobby Darin here

AMERICAN singing star Bobby Darin will be arriving tonight (Thursday), at 9.15 p.m., at London Airport, to commence his three-week tour of Britain.

Another American arrival next Tuesday will be Liberace.

Liberace is due to open for a seven-week season on April 7 at the London Palladium. This is the same opening date and the same venue as when he previously appeared here in 1958. He played the Palladium then for two weeks.

BILLY WARD CONTRACT

GENERAL ARTISTS CORPORATION, one of the largest agencies in America, has signed Billy Ward and The Dominoes to an exclusive long-term contract.

During the past two years, Billy Ward has spent much time developing his own interests in a theatrical production company in Hollywood.

Plans are already in hand for Billy Ward and The Dominoes to appear in extensive television, concert and night club engagements, and they are soon to make their film debut in "The Big Payoff," due to be shot in the spring.

Bumper 'Jubilee Show'

ASSOCIATED-REDIFFUSION are to present a bumper edition of "The Jubilee Show," tonight (Thursday), lasting for 55 minutes. Many of the original stars will be appearing in the show, including Dennis Lotis, who will drop out of "Dial For Music" for one week in order to make his appearance.

Also included in the programme will be screen star Shirley Eaton.

Revue LP release fixed

THE release date for the LP "Look Who's Here," the new revue currently running at the Fortune Theatre, has now been set for April 1.

The album will be released on the HMV label, and includes all the musical numbers from the show.

Russ books King boys

IN addition to their appearance in "Sunday Night At The Prince Of Wales" on April 3, The King Brothers have now been booked to appear in Russ Conway's BBC TV show on April 15. They are also Joan Regan's guests in her TV show on March 31.

TOP JAZZMEN

SOME of America's top jazz musicians, the Jazztet, have been signed to a Records, the British outlet of which is on

The Jazztet was formed last autumn. Goldson, and plans are already in hand to "Meet The Jazztet" early next month.

Art Farmer and Benny Golson have recordings. Farmer was previously and

LONNIE DONEGAN

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PAUL ANKA MOBBED ON LAS VEGAS DEBUT



Canadian singer Paul Anka, in Las Vegas for his night club debut, is mobbed by excited fans. In case you find difficulty in spotting him, he is at the top in the centre.



Monroe signs with U.A.

VAUGHAN MONROE has signed an exclusive contract with United Artists Records. Monroe was formerly in the RCA label. Under this new deal, Monroe will record both albums and singles under the direction of U.A.'s A and R chief, Don Costa. During his long career, Vaughan Monroe has had a string of hits, including "Ghost Riders In The Sky," "Mule Train," "Cool Water" and "They Were Doin' The Mambo." He has also appeared in two western films, "Singing Guns" and "The Toughest Man In Arizona."

Secombe has a holiday

HARRY SECOMBE is to take a five-week holiday in the British West Indies when "Humpty Dumpty" finishes its Palladium run at the end of March.

MOVE TO ARGO

Art Farmer and Benny Golson and exclusive recording contract by Argo London label. Under the co-leadership of Farmer and Argo to release their first album, signed separate contracts for individual contract to ABC Paramount.

Gerry Wilmot quits Britain for Rhodesia job

RADIO LUXEMBOURG disc jockey Gerry Wilmot, who is best known for his series of EMI programmes, is to leave Britain for Rhodesia. He will be taking up an appointment as chief production and sales director with International Television Ltd., Southern Rhodesia's first commercial television station.

This new television company is due to have its opening on November 15, but Wilmot will be leaving London during the middle of April.

Gerry Wilmot joined EMI as a disc jockey in July, 1957. During the past year, he has been responsible for production of all the EMI programmes on Radio Luxembourg, in addition to several other competing commitments.

As yet, no one has been named as a replacement for Wilmot, and it is expected that for the time being Ray Orchard and Sam Costa will split the programmes between them.



GARRY MILLS

John Phillips joins DG

FORMER Sales Promotion Manager of EMI, Mr. John Phillips, has now joined Deutsche Grammophon (G.L. Britain) Ltd., as Sales Manager.

One-nighters and films for Mills

TOP Rank recording artist, Garry Mills, has just signed a contract to work exclusively through the Denny Boyce agency.

Under this new contract, future plans for Garry include films, recordings and a tour of one-nighters in the provinces. Also signed by Boyce is the six-piece rock group, The Flee-Rakkers, who are under contract to the newly-formed Triumph Records.

The Flee-Rakkers have also been signed to take part in the Everly Brothers' forthcoming tour.

Chipmunks Silver record

DAVID SEVILLE has recently been presented with an American Silver Record for his album, "Let's All Sing With The Chipmunks," which has now topped the 400,000 sales mark. The album, featuring Alvin, Theodore and Simon, was originally released in Britain during the Christmas period.

Duane Eddy gets Gold disc for 'Rebel'

DUANE EDDY, who arrives in Britain today (Thursday), has been presented with his first Golden Disc.

Duane's million seller was "Rebel Rouser," and in addition to this, he has also received a Golden Disc for his album "Have Twangy Guitar, Will Travel," which has sold more than 400,000 copies to date.

Before coming to Britain, Duane Eddy and the Rebels completed work on their first movie, "Because They're Young," in which they are featured with Dick Clark and James Darren. The film is to be released through Columbia at a later date.

Warner-Decca tie-up?

A visitor to London last week was Robert Weiss, international director of Warner Bros. Records.

Although no contracts have yet been signed, it is almost certain that Warner's British outlet will be through the Decca channels, with first releases at the beginning of next month.

Mr. Weiss was also visiting Italy and Germany in order to tie-up plans for distribution.

Warner Bros. have recently signed the Everly Brothers and Bill Haley, both previously having their discs released through Decca. The Everlys have already cut their first disc for that label.

By next month, negotiations should have been completed for Warner Bros. records to be distributed in 20 outlets throughout the world.

Irish singer for Britain

IRISH singer Eileen Donaghy, is to come to Britain soon for a series of one-night stands. She will also be appearing for two weeks at the Metropolitan Theatre, Edgware Road.

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TONY NEWLEY CANNOT MISS

'Do You Mind'
looks certain
to hit the top

ANTHONY NEWLEY
Do You Mind; Girls Were Made To Love And Kiss (Decca FL1220)

D N T
ANTHONY NEWLEY sings a very catchy number by Lionel Bart, with a popular expression for the title... "Do You Mind." It's simplicity itself and it will be on your mind at once.

That's one of the reasons I reckon this release will outsell even "Why." Cannot see it missing the half-million.

Featured by Newley in his latest film "Let's Get Married," the number is going to make him even more popular with disc buyers. Good, twangy backing directed by Johnny Gregory, and the singer himself adds a finger-snapping noise to help things along.

Number on the turnover is familiar to most folk. I like Tony's almost laconic treatment against the driving big band backing.

JOHNNY TAKES AN OLD FOLK FAVOURITE

JOHNNY AND THE HURRICANES
Beatnik Fly; Sand Storm (London HL19072)

D N T
JOHNNY and the Hurricanes set fire to that old folk favourite The Beatnik Fly, turn it into a "Beatnik Fly" and get themselves another winner.

The instrumental group really enjoy themselves with this rocking treatment. May annoy some die-hards who like their song à la Burl Ives. But, the majority, I believe, will go for this one in the same way that they went for previous Hurricanes successes.

"Sand Storm" is a sturdy little rocker for the second side. Useful material.

C AND W SONG FOR CLIFF

CLIFF RICHARD
Fall In Love With You; Willie And The Hand Jive (Columbia DB4431)

D N T
ANOTHER Samwell A song for Cliff, "Fall In Love With You," has definite leanings towards country and western. Richard sings it with his usual effective technique. Guitars, rhythm and some vocal group assistance from The Shadows.

Tune is simple and attractive. Nothing explosive about all this, but Cliff's followers will buy it in sufficient numbers to make it another winner.

Especially since it is contrasted with the Johnny Otis number "Willie And The Hand Jive." Cliff and The Shadows handle this one in fashionable manner and should draw screams from the faithful.

FABIAN
About This Thing Called Love; String Along (HMV POP724)****

FABIAN is backed by the orchestra and chorus of Peter de Angelis, and Mr. Angelis knows how to whip up a big beat fervour for his stars.

About This Thing Called Love has a dark, moody atmosphere but a fairly speedy tempo. Fabian sings it competently, but production is everything here.

String Along has a more light-hearted tone to it. Almost goes western on us, but finally decides to be a modern lilter. Melody is catchy and should help the boy make more impression this side of the Atlantic.

STEVE LAWRENCE
Footsteps; You Don't Know (HMV POP726)****

I LIKE the noise of these Footsteps very much indeed. Don Costa's



Last week ANTHONY NEWLEY was presented with his Silver Disc for 250,000 British sales of "Why." The presentation was made on behalf of DISC by Mr. E. R. Lewis, Chairman of Decca. And for his latest record, to be released tomorrow (Friday), advance orders have already totalled 108,000.

by Pye from the Hanover-Signature label in the States.

A Teenage Love Is Born starts out like a minor concerto and proceeds deliberately at a slow and rather tedious pace.

The revival of Billy Reid's big hit, I'm Walking Behind You, is given the modern rock-a-ballad arrangement. But still kept very, very slow. Connie Francis might get away with this, but Brad Leeds does not stir me at all.

REM WALL

One More Time; Heartsick And Blue (Top Rank JAR324)***

REM WALL is a strict country boy and he sings his own compositions here with his own group. Fiddles agoing as Rem-sounding like a youthful Tex Ritter—puts his wares over.

Average material with performances to match. For strict western fans only, I'm afraid.

RONNIE BAXTER

I Finally Found You; Is It Because (Top Rank JAR293)****

RONNIE BAXTER sounds like a younger, thinner, Fats Domino as he sings I Finally Found You. Indeed, I think this number could be a winner with the Domino treatment.

As it is, Baxter's performance ought to catch plenty of ears and do well in the juke box corners.

Is It Because has a much more lush finish on it. A slow, slight beat ballad with girl chorus flying behind Baxter. Number is more ordinary in pattern, however.

FRANKIE AVALON

Talk, Talk, Talk; Don't Throw Away All Those Teardrops (HMV POP727)****

A QUICK-STEPPING ballad from Frankie Avalon who sings Talk, Talk, Talk in a way which reminds me of the big band heydays.

By that, however, I do not mean to imply that the production is old hat. I think Avalon can boost his sales here—and live longer—with work of this kind.

Don't Throw Away All Those Teardrops will serve, perhaps, as the immediate commercial bet for the singer. Tempo slows down for a soft and likeable ballad. Avalon makes it warmly sentimental without being too cloying.

THE BROWNS

Teen-Ee! The Old Lamplighter (RCA 1176)****

THE BROWNS change their material and come right up to date with Teen-Ee. This lyric tells a definite story and may serve as an answer to those "too young" songs.

In this one the young marriage ends in divorce! In other words you have got an ex-husband and an ex-wife,

your weekly DISC DATE with DON NICHOLL

arrangement and accompaniment is excellent.

Steve sings the song boldly and should sing himself into high places with a few airings.

You Don't Know is slower and has a more velvety backdrop in which Costa uses strings circumspectly. Steve does a Sinatra on us this time and shows that there are few better balladeers on disc at the present time.

THE KNIGHTSBRIDGE BRASS

Two Way Stretch; The Glad Hand (Top Rank JAR314)***

A RICKETY-gickety sound-track theme from the Peter Seller's screen comedy Two Way Stretch is given the busking treatment by the Knightsbridge Brass. There is also a

vocal on the side—by an unnamed girl.

Melody is infectious, but I doubt if the disc has the size to find the Parade. Style changes after the vocal—into powerful big band break, but it merely seems to confuse the issue.

The Glad Hand by Jack Fishman is a brisk instrumental offering. Played with a happy-go-lucky big band style by the musicians while a hand-slapping motif weaves through it all.

BRAD LEEDS

A Teenage Love Is Born; I'm Walking Behind You (Pye International N25050)**

MILTON DELUGG directs the orchestra and chorus for singer Brad Leeds on this release, picked up



FABIAN Catchy melody to his latest number might help him impress on this side of the Atlantic.

RATINGS

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

And the really hit records that look like spinning to the top are marked by D.N.T. (Don Nicholl Tip).

both still teenagers. Song winds up with a false conclusion I feel as a sop to sales. However... The Browns put it over cleanly.

Revival of The Old Lamplighter on the other side gets the country treatment from the trio and sounds fine. I would still be tempted to make Lamplighter the top disc.

JOHNNY BACHELOR

Mumbles; Arabella Jean (London HLN9074)***

ECHO gimmicks in the studio for Mumbles as Johnny Bachelor sings a rock song about his girl friend... yes, that's who Mumbles is.

I found myself paying more attention to the catchy backing than to Mr. Bachelor.

Arabella Jean is a slow romancer with a country taste to it. Again there is an echo-mad engineer in the studio.

RAY PETERSON

Answer Me My Love; Goodnight My Love (RCA 1175)****

RAY PETERSON after a weird chorus opening, goes into a strong beat treatment of the familiar ballad Answer Me My Love. The boy really puts all he knows into this one.

Personally, I am inclined to think he overstates it, but it has the commercial aspect.

Goodnight My Love on the second side is a less fervent number and Peterson plays down the dramatics.

I am not particularly keen on the disc, but I can well see that it may sell heavily.

ANITA BRYANT

Little George; Love Look Away (London HLL9075)****

NOVELTY number from Anita Bryant will raise a few chuckles from the youngsters who can also rock comfortably to the song.

Little George suffers from hiccooughs and the side sounds as if they have drafted in one of the Spike Jones crew to supply sound effects. Catchy.

Love Look Away is one of the "Flower Drum Song" ballads and

Marino Marini... Rosemary Clooney... The Raindrops... Dennis Lotis... Ray Bryant... all get four stars

could not be a bigger contrast to the top half. Anita brings out her romantic voice for this one and manages to capture the sadness of the lyrics.

HUTCH DAVIE

Sweet Georgia Brown; Heartaches (London HLE9076)★★★★

HUTCH DAVIE achieves the impossible by making Sweet Georgia Brown sound novel and fresh! The instrumental group bounces the song with a modern walking beat and use a whistler happily, too.

Heartaches—another oldie—brings organ and sax into forceful partnership. Powerful moxie here as the familiar tune is rocked quickly and brazenly. Fairground sort of attack.

RENATO RASCEL AND TEDDY RENO

Romantica; Libero (RCA 1177)★★★★
LUSH Italian ballad which is getting plenty of weight behind it. Such is the slow, romantic **Romantica** which lives up to its title. Renato Rascel sings it softly and sincerely, but I do not like the sharp-edged vocal group.

Teddy Reno steps up as the vocalist for the other half of this coupling. And he gets **Libero** to sing. Opening is atmospheric and long-drawn as many Italian ballads tend to favour. Then it wakes up for a smooth, quick melody performed very capably.

MARINO MARINI QUARTET

Romantica; Libero (Duxium DC16645)★★★★
THE Marino Marini Quartet also do Rascel and Reno for RCA. But I prefer the Quartet's performances and arrangements. They seem more relaxed and do not concentrate so much on getting noises which are different.

I certainly found it easier to listen to the **Romantica** with its soothing rhythm and unstrained vocal.

CUDDLY DUDLEY

brash cover of an American number.



THE RAINDROPS

Let's Make A Foursome; If I Had My Life To Live Over (Orico CB1544)★★★★
LET'S Make A Foursome is an apt choice by The Raindrops for they make a very good foursome themselves. Len Beadle, Jackie Lee, Johnny Worth and Vince Hill have collected many fans since they formed the vocal team. And they should gather thousands more with this quick, busy item.

Slow ballad on the turnover is sung strongly with a nice sense of the sentiment in the lyrics.

KELLY SIMS

A Girl In Love; Betrayed By Love (Top Rank JAR321)★★★★

A RATHER attractive voice with a husky quality is what Miss Sims has to offer as she sings the ballad **A Girl In Love**. Rhythm is gentle and in line with current tastes, but the tune may be a little too elusive for quick sales on this side.

Betrayed By Love has a dramatic range-riding tempo and Kelly sings the lyrics with a fair sense of their worth. Sales could climb as steadily as the story itself progresses.

ROSEMARY CLOONEY

I Wonder For You (MGM 1062)★★★★

I WONDER—in case you cannot connect the title—always comes more readily to my mind as "It Looks Like I'm Never Gonna Cease My Wonderings." Rosie sings the ballad clearly and with deep-felt sincerity. Tune has always been a good one and I like this arrangement for its lack of unnecessary frills.

For You lives things up considerably and I doubt if you have ever heard such an exciting arrangement of this oldie. Tremendous band backing by Seymour as Miss Clooney plants the ballad with swift enthusiasm.

MAURI LEIGHTON

The More I See You; The Time To Love Is Now (HMV POP723)★★★★

MAURI LEIGHTON proves to have a very strong voice and plants the slow romancer **The More I See You** with almost too much emphasis on almost every word. Yet this is a small fault I suppose, considering that the general effect is still potent.

From "Harlem Heatwave" comes the other song and suits Maun, who has definite show qualities. **The Time To Love Is Now** has more verve and drives steadily all the way.

SHAYE COGAN

Mean To Me; They Said It Couldn't Be Done (MGM 1063)★★★★

THE American Miss Cogan revives **Mean To Me** with a beat and opens her lungs to give the ballad plenty of power. Switching to an easy shuffle after the opening, the girl turns out a competent half without, unfortunately, striking sparks.

They Said It Couldn't Be Done has a more liquid sound and Shaye softens down appropriately. This may be the side which will attract present-day custom.

RAY BRYANT TRIO

Little Susie (Parts I and II) (Philips PB1003)★★★★

RECENTLY I reviewed Parts 2 and 4 of Ray Bryant's **Little Susie**. These appeared on the Pye-International label. Now we have the odd



MAURI LEIGHTON—A song from her London cabaret show, "Harlem Heatwave."

fact of the first and third sides coming out for release under the Philips banner.

The trio with Ray on piano, Tommy Bryant on bass and Gus Johnson on drums make smooth, modern music. Personally, I think Part 4 is probably the best side of the four, but these two have enough merit to make them sell on their own.

CUDDLY DUDLEY

Too Pooped To Pop; Miss In-Between (HMV POP725)★★★★

CUDDLY DUDLEY comes up with a cover job on the American rocker **Too Pooped To Pop** and makes a useful, rather brash job of it.

He gets instrumental backing with a male group chanting, too. The beat is pretty solid and the side should find its way into many a juke box.

The **Pomus-Shuman** song, **Miss In-Between** gives Dudley a neat change of pace and rhythm. Song is a cute filler with some girl voices doo-ah-ing behind the singer.

LYN VERNON

Caravan; Woodchoppers Ball (Top Rank JAR323)★★★★

A N instrumental coupling with a special appeal to those who like their guitar up front. Arrangements of both the famous melodies are cut to meet 1960 requirements without dropping into the rock trap.

A very good release which will keep you from slumping in your seat. The **Woodchoppers** half, in particular, has plenty of excitement about it.

DENNIS LOTIS

Love Me A Little; I Wish It Were You (Columbia DB4432)★★★★

DENNIS LOTIS sang **Love Me A Little** in the British heats of the Eurovision Song Contest. There has

been plenty of good public reaction to this and I have no doubt many customers will be pleased to see that Columbia have finally released the Lotis treatment.

It should thus have a strong sales start and it may well develop into one of the biggest Lotis discs.

Geoff Love directs the orchestral accompaniment on both sides of this record and he gives Lotis a fine string start to the slow ballad **I Wish It Were You**. Friendly beat to this one, and a warm, romantic performance by the singer.

BILLY WALKER

Forever; Changed My Mind (Philips PB1001)★★★★

DELIGHTFUL opening to **Forever** with the band accompaniment being led by lush piano work. Then sax joins in soulfully as Walker sings the romancer.

Billy's version has a husky quality which will get many young hearts on its side. The beat is there with a slow insistence. Watch this half.

Changed My Mind changes everything—pace, style and rhythm, in complete contrast to the upper half. Billy brings a country flavour to this one which whips along cleverly.

RONNIE CARROLL

Footsteps; Where Walks My True Love (Philips PB1004)★★★★

RONNIE CARROLL'S a good choice among British singers for the cute **Footsteps**. Presented similarly to American sides on the song, it should give Ronnie a chance to reach the sellers again.

Wally Stott and orchestra back Ronnie well—and there's a zany girl group chanting, too.

Written by Danny Kaye's wife, Sylvia, and Sunny Cahn, **Where**

Walks My True Love is a slow, caressing ballad. Ronnie handles the romancer delightfully, though it's probably too fragile for the parade.

DAVY JONES

Amapola; Mighty Man (Pye N15254)★★★★

YOU may have seen Davy Jones on TV here already, for this 25-year-old American from Harlem is now trying his luck on this side of the water. And Pye have been quick to snap him up.

Here he rocks the oldie **Amapola** with a fast, growling style that could help him to win favour from the juke box folks.

Mighty Man is a slower rock-a-ballad. I've the feeling this one may be better in stage or television presentation than it appears on record.

THE BLACK DYNAMITES

Lonely Cissy; Brush Those Tears (Top Rank JAR 319)★★★★

WHEN The Black Dynamites introduce **Lonely Cissy**, it's a girl the boy in the group is singing about, not a nany-panny. Title may have detracting effect on this side of the Atlantic. Nay do I think the musicians are powerful enough to overcome it.

Brush Those Tears is a quicker rock number, with male voice rolling out the lyric again. Muzzy sort of sound.

THE DIAMONDS

Tell The Truth; Real True Love (Mercury AMT 1086)★★★★

THE DIAMONDS vocal team return to the scene with a very potent offering called **Tell The Truth**. A quick-moving heater with lead voice being echoed by the others.

Real True Love switches to the Latin beat and there's a strong ballad approach from the lead singer this time. Pleasing melody will find plenty of custom.

DICK JACOBS

Let My People Go (Song of Exodus); I Love You In 6-8 Time (Coral 72390)★★★★

THE Jacobs orchestra and chorus weigh in with a strong lush performance of **Let My People Go**, but I find myself objecting to the idea as a matter of principle on a pop release like this. Tune is dramatic, but I can't help feeling it's all as phoney as the facade of a movie set.

And if you're pretending to lust the half with any sincerity, how do manage to couple it with the bouncy item used for the other side?

KENNETH McKELLAR

The Star Of Robbie Burns; Of A' The Airts The Win' Can Blaw (Decca F11219)★★★★

SCOTSMEN—the queues form on the right. And believe me, there'll be a long line of people with North o' the Border blood in them eager to buy this McKellar coupling.

The Star Of Robbie Burns is a firm ballad in tribute to the Scots poet and the singer's in fine true voice.

Of A' The Airts The Win' Can Blaw is a soothing, delicate air which Kenneth sings expertly and with the instinct a Sassenach could never contrive.

JACK PARNELL

77 Sunset Strip; Teen Ride (Philips PB1005)★★★★

PHILIPS "borrowed" Parnell and his orchestra from Parlophone for this recording of the TV theme **77 Sunset Strip**. When the show comes over here for British screens, this disc may well begin to move. Parnell sings the private eye lyric himself while the big band drives darkly.

Teen Ride is a busy little orchestral item smoothly arranged for Parnell's crew.

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JULIE LONDON

Sultry Miss London 'breathes' a four-star disc



JULIE ANDREWS revives an old and loved musical with a superb cast.

About The Mountains; Olanina; The Unfortunate Miss Bailey; San Miguel; E Inu Taisa E; A Rollin' Stone; Goodbye Peas; A Worried Man.

(Capitol T.1258) *****

HERE WE GO AGAIN, exclaim The Kingston Trio, and I for one shout "bravo, encore" in return. These boys have become big favourites with this page and this marks the fourth of their LPs to land on my turntable.

All four albums are riding high in the American best-sellers, which is quite an achievement for anyone, even top artists such as Sinatra and Presley. But it is very understandable when you hear the lively performance put on by the Trio.

Again in this album the boys have delved into the land of folk music for their entertaining material.

JIMMIE RODGERS

Twilight On The Trail
Riders In The Sky; The Last Round-Up; High Noon; Oh, Bury Me Not In The Lone Prairie; Wagon Wheels; Cool Water; Showman's Job; Empty Saddles; Red River Valley; Ole Faithful; Tombling Tomblereds; Twilight On The Trail.

(Columbia 33SN1217) *****

YOUNG Jimmie Rodgers hits the trail with a bunch of western and western-type songs. The latter belong to the Tin Pan Alley prairies and apply to TV and film cowboys, rather than the contemporaries of Billy The Kid, Wyatt Earp, Matt Dillon and company.

However, I doubt very much whether any but the folksiest of C. & W. lovers will object to this very pleasing set by a pleasing young singer.

Supplying the accompanying musical atmosphere are maestro Joe Reisman.

JULIE LONDON

Swing Me An Old Song

Comin' Thru The Rye; Cuddle Up A Little Closer; After The Ball; Be My Little Bumble Bee; Camptown Races; Old Folks At Home; Darktown Strutters' Ball; How Come You Do Me Like You Do; Row Row Row; By The Beautiful Sea; Bill Bailey Won't You Please Come Home; Three O'Clock In The Morning.

(London HA-W.2225) *****

THE sultry tones of Miss Julie London are turned full on as she caresses the lyrics of this collection of real oddies. As I have said before Miss London is really no singer, but oh my, how she can breathe a song!

Jimmy Rowles and the orchestra are in close support all the way and there is a gentle swing about the whole affair which carries the listener peacefully along.

I doubt very much if Miss London's voice could ever offend any but the most hair-splitting critic. I enjoy practically everything she does.

going on in the background as Duane plucks his strings. The whole adds up to a really exciting sound and the fact that this lad is constantly in the hit parade proves that our teenage disc buyers have a lot of good taste.

LLOYD PRICE

Lady Miss Clowdy; Tell Me Pretty Baby; Baby Come Home; Jimmie Lee; I'm Goin' Back; I With Your Picture Was You; Where You At; Chee-Koo Baby; Oh Oh Oh; Too Long For Tears; Country Boy Rock; So Long; Carry Me Home; Matman Blues.

(London HA-U2213) ***

ALTHOUGH this is almost certain to prove a winner with rock fans of all ages, I'm afraid it left me a little cool.

Lloyd Price isn't quite as frantic as he can be and has been on other discs, but even subdued as he is here he fails to impress me as being among the best of the new generation of record stars.

Lloyd sticks to rock material here and this fact is an improvement. If you remember, I gave him quite a rating for what he did to some very fine songs on a recent LP.

ROSE-MARIE

Julie Andrews, Giorgio Tozzi
Overture; Rose-Marie; Hard-Boiled Herman; The Mounties; Lak Joon; Indian Love Call; Pretty Things; Why Shouldn't We; Tootin' Tom-Tom; Finale Act 1; Finale Act 2; Minutes Of The Minute; Door Of My Dreams; Finale Ultimo.

(RCA RD-27143) *****

ROSE-MARIE is, perhaps, the most popular musical of all time. It has been revived time and again on stage and record and, of course, there was the memorable film starring Nelson Eddy and Jeanette MacDonald.

The newest of our international musical stars, Miss Julie Andrews, revives the leading role on this album and she has a superb cast along with her. The male lead is played by Giorgio Tozzi and also on hand are Meier Tzainker, Frances Day, Marion Keene, Frederick Harvey, John Haussell and Tudor Evans.

I'd like to single out the delectable Miss Marion Keene for special mention here.

THE KINGSTON TRIO

Here We Go Again
Molly Doe; Across The Wild Missouri; Haul Away; The Wanderer; Round

Up come THE KINGSTON TRIO with LP number four—and it looks like they have yet another winner.



Me, You Better Go Now and When I Fall In Love.

These songs have become so much a part of Jeri Southern that they are practically solely identified with her voice.



STANLEY BLACK

Irving Berlin Showcase
A Couple Of Swellin' Cheek To Cheek; They Say It's Wonderful; No Strings; Say It Isn't So; The Piccolino; Marie; Heat Wave; How Deep Is The Ocean?; The Song Is Ended; A Pretty Girl Is Like A Melody; There's No Business Like Show Business.

(Ace Of Clubs ACL1016) *****

STANLEY BLACK leads his orchestra in some arrangements of Irving Berlin favourites. Away from his more usual Latin style, Stanley proves that he is still the master when it comes to tripping the light fantastic music.

His pleasing piano style is featured amid the rhythm, brass and strings of the orchestra and this economically-priced album should prove to be another Ace Of Clubs winner.

DUANE EDDY

The Twang The Thang
My Blue Heaven; Tiger Love And Turpin Greens; The Last Minute Of Innocence; Route No. 1; You Are My Sunshine; St. Louis Blues; Night Train To Memphis; The Battle; Transbone; Blueberry Hill; Rebel Walk; Easy.

(London HA-W2236) *****

THE twangy guitar of Duane Eddy, who will soon be seen in person throughout Britain, takes us on another rhythmic musical trip around Tin Pan Alley and it looks like it is again a winner.

All the usual boots and hollers are

BERT WEEDON'S BIG BEAT BOOGIE

Recorded on Top Rank 45-JAR-300

Guitar solo with piano accompaniment — 2/6

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THIS TIME THE MJQ HAVE GOT —WARMTH!

And the result is their best recording in years

THE BEST IN

MODERN JAZZ

BY TONY HALL

MODERN JAZZ QUARTET
At Music Inn (Vol. 2)

Medley (Standard): I Can't Get Started; Lover Man; Yardbird Suite; Midsommer; Festival Sketch; Bags Groove; Night In Tunisia.

(12in. London LTZ-K1517)****
PERSONNEL: John Lewis (piano); Milt Jackson (vibes); Percy Heath (bass); Connie Kay (drums) plus "Groove," Tunisia (solo), Sunny Rollins (trumpet).

I ADMIRE and respect the MJQ's music more than I actually enjoy it. I've always felt it to be a crime that three—even four—mighty waiters should be so restricted as far as blowing is concerned.

But there is no denying, they make such beautiful music together. And this LP contains probably their best recordings in a few years. There is much more warmth around than usual.

The ballad medley has Milt and John in some beautifully sensitive, free-flowing, almost flowery in parts numbers. Yardbird has an original thematic treatment before it settles down. Lewis has a good solo here.

The charming Midsommer is a quartet version of the Lewis composition originally recorded by a nine-piece group for Norman Granz. Festival is possibly the MJQ's highspot here. John's fragmentary theme inspires an excellent solo (and fine comping) from the composer and the group swings lightly and nicely.

Bags and Tunisia, recorded live at Music Inn in 1958 (the balance is not at all good) add Rollins. They haven't recorded together since that Esquire EP ("No Moe," etc.) in '53 when Klock was still on drums.

Rollins is certainly not at his best. First impressions indicate that his tongue was very much in his cheek. He refuses to take the situation too seriously, especially on the blues. However, repeated listenings reveal much more subtlety in his playing than is at first apparent. Milt takes an excellent solo on Groove.

More for MJQ than Rollins fans.

HAMPTON HAWES QUARTET

Four!

Yardbird Suite; There Will Never Be Another You; Bow Feet; Sweet Sue; Just You; Up Blues; Like Someone In Love; Love Is Just Around The Corner. (12in. Contemporary LAC12195)

PERSONNEL: Hampton Hawes (piano); Barney Kessel (guitar); Red Mitchell (bass); Shelly Manne (drums).

HAWES and his west coast colleagues get a good groove going here after a rather stiff, uneventful opening track, Yardbird. Another You swings along nicely.

But the highspot of side one is Red Mitchell's Jest, a "rhythmic" type tune, taken at medium-down tempo, it brings out a good feeling all round.

Kessel especially digs right into the earth on this one. Red, a much better soloist than most, makes his bowed solo debut here.

He's no Paul Chambers on this showing, but more recent recordings should be enlightening.

Up Blues is just that and another fine track. Someone is treated as a ballad, with Hamp at his most flowery. This LP is particularly interesting for Hamp's interpretation of the standards. He infuses into them all the feeling that he brings to the blues. And that's saying plenty!

His toping, swinging style owed much in the beginning to Bud Powell. But now he has a sound of his own and a much more melodic conception than most modernists.

BARNEY KESSEL ALL-STARS

Some Like It Hot

Some Like It Hot; I Wanna Be Loved By You; Stairway To The Stars; Sweet Sue; Rumor' Wild; Sweet Georgia Brown; Down Among The Sheltering Palms; Sugar Blues; I'm Through With Love; By The Beautiful Sea. (12in. Contemporary LAC12206)

PERSONNEL: Barney Kessel (guitar); Art Pepper (sax, tenor, clarinet); Joe Gordon (trumpet); Jimmy Rowles (piano); Jack Marshall (rhythm guitar); Monty Budwig (bass); Shelly Manne (drums).

A SET of tunes featured in or inspired by last year's Marilyn Monroe—Tony Curtis—Jack Lennon



SONNY ROLLINS—not at his best on the MJQ set.

movie. All are "head" arrangements worked out in the studios. The music is easy-going, effortless, uncomplicated and lightly swinging. A friendly get-together by some of the quieter Californians.

Kessel is at his warmest throughout and takes a glorious solo on Stairway. (Shelly plays on a suitcase in Sweet Sue, incidentally.) A tremendous technician who knows all about swinging.

I feel that Pepper and, more particularly, the full-blooded Joe Gordon (who plays mostly muted) are unhappy and out of context on this date, but Art contributes a couple of telling solos, especially on his customary alto.

Rowles, as always, is first-rate and the rhythm section is good, though I wonder how Art and Joe felt about the presence of a rhythm guitar.



RONNIE HAWKINS—perfect material for a teenage party.

Ronnie is frantic and EXCITING

RONNIE HAWKINS

Rockin' With Ronnie

Odeon; My Gal Is Red Hot; Wild Little Willy; Ruby Baby. (Columbia SEG798)***

A SOMEWHAT frantic young man is Ronnie Hawkins, but I can well see what the teenagers like about him and what prompts them to buy his discs in thousands.

His style is exciting and this EP makes the almost perfect setting for any teenage party. This should prove a very successful set.

DICK STABLE

Dance To Dick Stable

Four Butterflies; Well Be Together Again; For You; Oh Baby; Without A Song; I'm Glad There Is You. (Parlophone GEP782)***

VETERAN American bandleader and sax player Dick Stable has latched on to the Ray Conniff style of playing—orchestra with voices—and has turned out a competent job. The tracks feature his sax quite strongly and it is only this which marks any real difference between him and Conniff.

The disc is pleasant enough but I think I prefer Ray Conniff.

ELVIS PRESLEY

A Touch Of Gold

Wear My Ring Around Your Neck; Treat Me Nice; One Night; That's All Right. (RCA RCX-1048)****

ONCE more a civilian, friend Elvis comes up with some reissued singles on EP to keep the fans happy until he can get back to the recording studios.

The tracks include several of his very popular and successful recordings from the past and the picture of El resplendent in gold suit should attract many customers.

EASTMAN ROCHESTER

"POPS" ORCHESTRA

Hi-Fi A La Española

Amanteo Rocas; Rumba Fire Dance; Andaluza; Malagueña. (Mercury NEP9024)****

ANOTHER fine recording by a leader Frederick Fennell and the Eastman-Rochester "Pops" Orchestra. He seems to be one of Mercury's most prolific recording artists and I



I think that she is perhaps the most exciting female vocalist to emerge in recent years.

Once again Don Costa wields the baton and creates some exciting accompaniments which blend beautifully with this splendid voice.

HOWARD ROBERTS

Good Pickin's

Will You Still Be Mine; Between The Devil And The Deep Blue Sea; Lover Man; All The Things You Are. (HMV 7EG8550)****

THIS is primarily a jazz set, but I feel that there is a lot of interest for the instrumental-loving pop fan.

Howard Roberts is a talented young guitarist whose work I have enjoyed immensely in the past. He is supported here by a smoothly swinging rhythm section and the resulting sound is very good to listen to.

FRANK SINATRA

No One Cares

When No One Cares; I'll Never Smile Again; A Cottage For Sale; None But The Lonely Heart. (Capitol EAPI-1221)****

A GAIN we have an excerpt from an LP aimed at attracting the

customers who like to buy their albums in easy stages. This time Frank Sinatra is in pensive mood as he sings his way through these powerful ballads with an air of loneliness.

Don't take the album title too seriously, because practically everybody cares about Frank Sinatra, and as far as the recording end goes a lot of care and attention, as always, have gone into the preparation of this set. Gordon Jenkins takes over the conducting role for a spell and keeps up his usual top standard.

PETER SELLERS

The Best Of Sellers No. 2

The Trumpet Voluntary; We Need The Money. (Parlophone GEP784)****

YES, yet another five-star offering. There certainly are plenty of them available for review this week.

Taken from Mr. Sellers' first, and I think better LP, this must prove to be a strong attraction for the customers.

The sly Sellers humour is directed at pop vocal stars and "stately homes at half-a-dollar a look" nobility.

Both fields make perfect targets for the sharp Sellers' tongue.

'Conspiracy of Hearts'

An outstanding film inspires two

GREAT RECORDS!

ANGEL'S LULLABY

BY ANNE SHELTON

on PHILIPS PB 994

AND NOW!!

The theme from

'CONSPIRACY OF HEARTS'

BY ERNEST MAXIN

AND HIS ORCHESTRA

on TOP RANK JAR 335

Four clarinets — four stars

ACKER BILK, SANDY BROWN, TERRY LIGHTFOOT, ARCHIE SEMPLE

Clarinet Jamboree
Boodle-Am-Shake; That Old Feeling; A-Rovin'; The Last Western; Hiawatha Rag; My Journey To The Sky; I'm In The Market For You; Elephant Stamp; Louisa; Slab's Blues.
 (Columbia 33SX 1204)★★★★

IT would almost be more than my life's worth to give this disc a five-star rating... yet playing the thing practically all day, every day, has given me enormous pleasure.

For one thing, I like clarinets. For another, I like even more the sound of two or three clarinets. Then, I really go for both Sandy Brown and Archie Semple. I have to admit, too, that

neither Mr. Bilk nor Terry Lightfoot do anything to be ashamed of.

Then *Boodle-Am-Shake* is a favourite of mine. So is Bill Bramwell, who plays "nonsense" banjo on this track.

The two duets between Brown and Semple... *Old Feeling* and *Louisa* are beautifully played with excellent backing from Fred Hunt and Jack Fallon. In fact, with the exception of a bit of Acker's clarinet in *A-Rovin'* where the off-beat stuff just doesn't come off... it's all beautifully done. And Bilk's playing on *Rosetta* Tharpe's *Journey To The Sky* more than makes up for this slight lapse.

I hope you enjoy it as much as I did.



SANDY BROWN

BASIE REUNION

What I Like To Hear; Love Jumped Out; John's Idea; Baby Don't Tell On Me; Roseland Shuffle.
 (Esquire 32-087)★★★★

BUCK CLAYTON, Shad Collins, Paul Quinichette, Jack Washington, Nat Pierce, Freddy Greene, Eddie Jones, and Jo Jones combine to play a selection of late-thirties Basie numbers.

It is all highly pleasant, swinging, mainstream jazz, but not quite what I had hoped for, or it would undoubtedly have got the full five-star treatment.

The trouble is that when you have got the original discs you rather expect the new ones to sound the same, and when you hear musicians playing in a much more up-to-date style you are just a little bit put out. But don't let me put you out, because if you have not the originals these are just about as good. And the recording is that much better. Nat Pierce plays so much like the Count it's hardly true, and *is there a more swinging rhythm section than the Freddy Greene, Jo Jones one?*

MISTER ACKER BILK AND HIS PARAMOUNT JAZZ BAND

Shine; King Joe; Postman's Lament.
 (Melodisc EPM8-106)★★

THE personnel includes Acker and Bob Wallis, but it is only fair to say that this has practically nothing to do with either of these bands. They were made at a time when Acker's band was playing very badly indeed.

So, come to that, was Bob Wallis. *Postman's Lament*, which is a lovely tune, has the distinction of having one of the worst trumpet solos ever committed to wax... and I have heard plenty of bad ones in my time.

Shine swings along in its own sort of way, neither good nor bad, and has the advantage of a vocal, which I presume is by Wallis... although it could be Acker himself. It definitely is Acker on *Postman's*.

The only track of any consequence is *King Joe*. And this is only because it is graced by the presence of John R. T. Davies, whose alto has a rattling yet whimsical sound about it.

CHRIS BARBER BAND BOX

Hiawatha Rag; Si Tu Vols Ma Mere (Lonesome); Darling Nelly Gray; Give Me Your Telephone Number.
 (Columbia SEG7980)★★★★

THIS is a well-played little disc in the accepted style of the day. Neat, tidy, but what a foul choice of numbers! Two overdone jazz club favourites and one "commercial" Motsey number.

If only they could all have been up to the standard of *Give Me Your Telephone Number*. It has amazed me that no one else has done this old Luis Russell favourite. The J. C. Higginbotham version, issued just at the beginning of the war was extremely popular. Yet for twenty years it has done nothing. And it is a natural for a jazz band.

CLASSICS

Reviewed by Alan Elliott

Stokowski and the Tchaikovsky pot-boilers

TCHAIKOVSKY
Francesca da Rimini; Hamlet Overture
 New York Stadium Symphony Orchestra conducted by Leopold Stokowski
 (Top Rank 35014)★★★★

DON'T get the wrong impression when you see the word Stadium included in the title of the orchestra—this is by no means a "vulgar" disc, far from it.

The playing is superb and you have to hand it to Stokowski for his handling of these Tchaikovsky pot-boilers.

This kind of romantic music suits him and for once he is playing the score as written by Tchaikovsky and not one of his own adaptations.

The orchestra are inclined to be a little harsh at times but that is a fault common to many American orchestras.

A good disc and one that will have a lot of buyers.

TCHAIKOVSKY—Nutcracker Suite

GLINKA—Overture, Russian and Ludmilla

MOZART—Overture, Magic Flute

GREIG—Anitra's Dance from Peer Gynt

L'Orchestre National De France conducted by Henri Tomasi
 (Gala GLP322)★★★★

I PLAYED the second side of this disc first, which includes the Glinka, Mozart and Greig, and listened with mixed feelings.

Glinka's *Russian and Ludmilla* was not a very good performance. It started off at a cracking pace, but literally "blew up" half-way through.

The well known Greig snippet from *Peer Gynt* was quite good but lacked register. The *Magic Flute* overture was definitely the best of the side for performance and recording qualities—but even then it wasn't brilliant.

On the other side the eight items from the *Nutcracker Suite* are capably performed—from a technically musical point of view.

Unfortunately, the orchestra sound throughout as though they are playing at a higher pitch than they should be, and the performance as a whole sounds strained.

GRIEG

Peer Gynt, Suites 1 and 2

Morning Mood; Asa's Death; Anitra's Dance; In The Hall Of The Mountain King; Ingrid's Lament; Arabian Dance; Peer Gynt's Homecoming; Solvieg's Song.

The State Symphony Orchestra conducted by Hans Ledermann
 (Gala GLP334)★★★★

A PART from a slight air of mustiness about the recording, by which I mean that it felt dated, this is a very good disc.

The orchestra is a much better one than the French orchestra mentioned above. It is more melodious and better recorded.

Mr. Ledermann is able to conjure up all the nostalgic melancholy in items such as *Morning Mood, Asa's Death* and *Ingrid's Lament*—and yet can instil fire and pace admirably as he does in the *Arabian Dance* and the *Hall Of The Mountain King*.

ARCHIE SEMPLE
Majesty, elegance

WILD BILL DAVISON
Plays The Greatest Of The Greats
Hindustani; Embraceable You; When It's Sleepytime Down South; Singin' The Blues; Memories Of You; When The Saints Go Marching In; Ida; You Made Me Love You; When You're Smiling; Mood Indigo; I Can't Get Started; Begin The Beguine.
 (Vogue LAE12217)★★★★

THIS is great. Almost a knock-out. Wild Bill continues to live up to his name. He really is wild. He takes the most straightforward number, *Embraceable You*, the most cliché-ridden, *Saints*, the most other-man's-tune, *Singin' The Blues*, and *Can't Get Started* and they all come out just like... Wild Bill.

The test of genius is this ability to stamp everything you do with your own personality and style. And Wild Bill, although inclined to mannerisms, can certainly be said to do just that.

But that and a lot more. The man swings. He has tone, control, power, taste, majesty and elegance.

Nick Faloon, drums; Stan Wright-

TRAD JAZZ
 By Owen Bryce

man, piano and George Van Epps, guitar, together with Morty Koch on bass, provide good backing.

BENNY GOODMAN TREASURE CHEST

with the Original Orchestra, Trio and Quartet

Swing Low, Sweet Chariot; Dear Old Southland; When Buddha Smiles; Diga Diga Doo; Whispers In The Dark; Three Little Words; I Surrender Dear; Madhouse; Chicago; Tea For Two; Can't We Be Friends; I Know That You Know.
 (MGM C805)★★★

THESE date from 1937 and 1938 and they are obviously taken from concert or ballroom performances.

There is some cutting here and there, so although many of the numbers are already available on other labels, it is

certain that these are different recordings.

On some titles—*When Buddha Smiles*—the atmosphere of a live session comes across. Unfortunately this does little to compensate for the "boxy" sound and the lack of top frequencies.

From a solo point of view Jess Stacy, Teddy Wilson, Benny himself



BENNY GOODMAN

and Hampton are outstanding. The value of the disc, however, is that it demonstrates yet again the extraordinary swing that the Goodman band generated during its formative years. This is the way to play dance music!

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HE'S FITTER, FATTER & BACK FROM HIS HOLIDAY, BUT..

What terrible discs to come home to

says

JACK GOOD

TV's foremost beat producer now planning a new series



I HAVE been away for a few days trying to cook up a new programme that will explode on your living screens with an even more ear-splitting thud than my last. On returning (fitter, fatter and ruddier—but without the smell of an idea) I find a stack of new record releases has piled up. I read an ear. They are all made of the sort of material that makes excellent records—round black plastic with holes in the middle. Apart from that they were terrible. Ah well, that's how it goes—sometimes a spate of good 'uns, sometimes not. It means you can save some cash this week or go to the pictures twice, I suppose.

Of course, there are always the one or two exceptions—Fats Domino, for instance, never makes a bad record and has come out with a nice new one called "Country Boy." That band of his is the end, it really is.

IF there is one thing that irritates me more than an artist bringing

out a record that is almost identical to one of his previous hits, it is an artist bringing out a record that is almost identical to someone else's previous hit. That is, of course, unless it is a straight "cover" job.

The case I have in mind is Fabian's latest record, "About This Thing Called Love." This record is unbelievably similar to Ruth Brown's "I Don't Know." The lyrics, the melody, even the backing are all so reminiscent—to put it mildly.

The only major difference I can detect is one of performance—and as far as this is concerned it would have been more appropriate if the Fabian disc had been called "I Don't Know," because Miss Brown could certainly teach Master Fabian "About This Thing Called Singing."

the other side. It has not been given its full share of attention in the past. What a beautiful gem it is—my favourite, I think, of all Buddy's recordings.

WITH the exception of DISC'S Don Nicholl, I have not yet read a review of the latest Little Richard release, "Baby," and "Baby, I Got It" that has not assumed that this is a brand new offering. But every boy and girl who has ever put three-pence in a juke box knows that Little Richard has not made a new record for some two years now.

"Baby" is a track from the very first Little Richard LP released over here, and "Baby, I Got It" is clearly the original version of the hit "She's Got It."

I suppose when Little Richard was asked to turn up with a couple of rock numbers about Jayne Mansfield for the film, "The Girl Can't Help It" he turned "Baby, I Got It" into "She's Got It; the original was never released till now.

I think it is a pity that they have finally released it—because some kids might be tempted to buy it without hearing it, and then realise they have it already.

And this is not the first time it has happened with Little Richard records.

Fats Domino never makes a bad record, writes Jack Good, and he has come out with a nice new one, "Country Boy."

THE records with titles consisting of girls' double-barrelled christian names like Mary Lou, Patricia Jane, Peggy Sue, Lisa Jane and so forth are still pouring out, but obviously they are running out of the usual combinations. The latest are Verdell Mae, Fannie Mae, Arrabella Jean . . . watch out for Prunella Madge, Hildegarde Agnes, Cynthia Dolly—they're bound to come.

But I don't include Buddy

WHEN I sweepingly dismissed the latest releases as terrible, I did not, of course, include the re-releases of Buddy Holly's "Heartbeat" and "Everyday." These records are classics. We have, I assume, The England Sisters to thank for their re-appearance.

The England Sisters have just come out with a version of "Heartbeat," and this has supposedly prompted Coral to re-release the original. In numbers like "Heartbeat" no one in the world could or can touch the late Buddy Holly.

Personally I am delighted at the happy decision to put "Everyday" on

WHO WHERE WHEN

DISC'S AT-A-GLANCE CALLBOARD FOR WEEK BEGINNING SUNDAY, MARCH 20

BANBURY	Esoldo Cinema: Craig Douglas, Avons, Mudlarks (Tue.).
BARROW	Coliseum Cinema: Craig Douglas, Avons, Mudlarks (Fri.).
BRADFORD	Alhambra Cinema: Lance Fortune, Dallas Boys, Wee Willie Harris, Al Saxon, Flea-rakkers (Sat.).
CANNOCK	Dandyló Cinema: Craig Douglas, Avons, Mudlarks (Thurs.).
CHESTER	Gaiety Cinema: Russ Conway, Bert Weedon, Eddie Falcon, Peter Crawford Trio (Sun.).
	Royalty Theatre: Malcolm Vaughan and Kenneth Earle (wk.).
DEWSBURY	Pioneer Cinema: Lance Fortune, Dallas Boys, Wee Willie Harris, Al Saxon, Flea-rakkers (Sat.).
GLASGOW	Empire Theatre: Bobby Darin, Duane Eddy, Emile Ford, Clyde McPhatter, Bob Miller and his Millermen, Alan Field (wk.).
HARROGATE	Royal Hall: Lance Fortune, Mike Preston, Wee Willie Harris, Al Saxon, Flea-rakkers (Thurs.).
LEEDS	Empire Theatre: Edmund Hoekridge, Lorraine Desmond, Dex O'Connor (wk.).
LEICESTER	De Montfort Hall: Bobby Darin, Duane Eddy, Emile Ford, Clyde McPhatter, Bob Miller and his Millermen, Alan Field (Sun.).
LONDON	Carlton Cinema: Anthony Newley, Mike and Bernie Winters, Anne Aubrey, Don Lang's Frantic Five (wk.).
	Finsbury Park: "Jazz at the Philharmonic" with Ella Fitzgerald, Roy Eldridge, Shelly Manne and his Men, the Jimmy Giuffre Trio and the Paul Smith Quartet (Sun.).
	Hammersmith: "Jazz at the Philharmonic" (Tue.).
	Palladium Theatre: Harry Secombe, Alfred Marks, Gary Miller, Roy Castle (wk.).
MANCHESTER	Palace Theatre: Max Bygraves, Sid Millward's Nivvits, Janet Richmond (wk.).
MANSFIELD	Granada Cinema: Ronnie Hilton, Jimmy Clitheroe, Tanner Sisters (Thurs.-Sat.).
NEWARK	Palace Cinema: Lance Fortune, Mike Preston, Wee Willie Harris, Al Saxon, Flea-rakkers (Wed.).
NEWCASTLE	Empire Theatre: Gene Vincent, Eddie Cochran, Billy Fury, Joe Brown, Billy Raymond, Georgie Fame, Tony Sheridan Trio (wk.).
PLYMOUTH	Odeon Cinema: "Jazz at the Philharmonic" with Ella Fitzgerald, Roy Eldridge, Shelly Manne and his Men, the Jimmy Giuffre Trio and the Paul Smith Quartet (Mon.).
PONTEFRACT	Crescent Cinema: Lance Fortune, Mike Preston, Wee Willie Harris, Al Saxon, Flea-rakkers (Mon.).
QUINTON	Esoldo Cinema: Craig Douglas, Avons, Mudlarks (Wed.).
RUGBY	Granada Cinema: Ronnie Hilton, Jimmy Clitheroe, Tanner Sisters (Mon.-Wed.).
SCUNTHORPE	Pavilion Cinema: Lance Fortune, Mike Preston, Wee Willie Harris, Al Saxon, Flea-rakkers (Tue.).
SOUTHPORT	Esoldo Cinema: Humphrey Lyttelton Band (Sun.).
STOKE	Esoldo Cinema: Craig Douglas, Avons, Mudlarks (Sat.).



"Kansas City" was as near as could be "Hey Hey Hey Hey" and "True Fine Mama" was not much different from "Good Golly Miss Molly."

For these things don't blame Little Richard—blame London. It is they who decide how, when and what to release of Little Richard.

Another thing they did was to release a track from one of Little Richard's LPs on a single, but under a different title—"Boo-hoo-hoo-hoo" came out subsequently as "I Cried Over You."

I think it is about time London stopped trying to kid us that we are going to hear any fresh Little Richard material. The boy has retired. There is nothing left in the can. There will only be more if and when Little Richard decides to make a comeback. That is the situation—why don't they accept it?

Lyrics and laughs

I GOT a laugh from "Valentino"—Connie Francis' latest. The lyric tells a story of this guy Valentino, who runs a gang of hard cases, dressed in his black leather jacket (trimmed with silver) with his tousled hair all over his forehead. A real tough guy in a fight.

"Are you lonely deep inside?" Connie asks him. She does not say what he replied—perhaps we'd better leave that to the imagination.

At any rate he falls in love with this girl but he knew he could never hope to win her because "she would have no part of violence or sin."

Can you picture one of these morose muscle-boys falling in love with a nice girl and pining away because she will have nothing to do with him? Very hard, very hard indeed.

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SINGING STAR, TV STAR, DISC STAR

Teddy Johnson

WRITES FOR YOU

He's done a lot for pop singers

THE visit of Perry Como to this country to film one of his TV shows is quite an event. I can only hope that I can be among the audience for the recording, because I would love to watch him working.

Here is a man who has given me some of my most memorable and magic moments on TV. I'll never forget the routine with the opening and closing of the doors of the first show of his current season. Nor his New Year's Eve show, when he sang "Little Man You've Had A Busy Day," and the routine with "the burglar."

Also, I always marvel at the way



PERRY COMO

he can make his voice blend so perfectly with the girls with whom he sings... or come to that, with whoever accompanies him. Who else but Mr. C. could have sung so beautifully with Raymond Massey.

A master of situation, he is one of the finest singing performers of the 20th century.

I'd like to shake him by the hand, too—and thank him for making the world conscious of pop singers as entertainers in general, and, because of his success, making it possible for other TV organisations to experiment with singers as the focal point in their shows.

No moans

I'M looking forward to the return of Elvis Presley from active duty in the army to active duty in the entertainment world. In every way, what a wonderful record this young man has got. Has anyone, or will anyone in the future, equal it?

Two years ago, when he was at the very top of his profession he was called up in the army. He

went willingly, without a word of dissent to serve his country faithfully for the full period of time that was demanded of him.

In all that time he has taken the rough with the smooth, like any other GI, without a word of complaint.

The amazing thing about this great young performer is that, during all the time that he was taking orders from Uncle Sam's officers, his popularity as an artist has not waned. Such is his individuality that no one has taken over his pinnacle from him.

The fans, in their millions, have continued to buy his records and to keep him in their hearts, so that his position right there at the top was waiting to be assumed just as soon as he shed his khaki.

I wonder if any other artist could have hidden himself away and then resumed exactly where he left off—at the top?

This is a tribute both to Presley and his managers and advisers. They planned his absence, recorded his discs in advance, with impeccable judgment, and Presley had the intelligence to abide by, and support, their decisions.

Davy Jones came to England

TWENTY-FIVE years ago Davy Jones was rocking in his cradle in the Harlem district of New York. Although his parents were Catholics young Davy used to sneak off to a small Baptist church and attend the Revivalist meetings, because he preferred their music to that of his own church.

At the age of ten he joined their choir and so took an active part in these religious functions which have such a strong jazz flavour. After entering all the talent competitions that he could find, competitions which he usually won, he decided that show biz was the only biz for him. He came to England to try his luck, and landed a couple of dates on ABC TV's "Boy Meets Girls" series.

Pyg records noticed him and decided that he should make a record. On March 16 they issued his first disc. The title? "Amapola," a really fast rock version, backed with "Mighty Man," a slow rock ballad. As we used to say in the Navy... a real Davy Jones's Rocker!

Pearson takes over

THE long-running BBC Light Programme show, "Music for Sweethearts," is to begin a new series on Tuesday, April 5, with pianist and arranger Johnny Pearson instead of Eric Jupp and his orchestra. Johnny will be accompanied by the Romance in Rhythm Orchestra.

TRAD ROUND-UP.. BY OWEN BRYCE

Black eye for Cyril

ON two nights running Cyril O Preston, of the Charlesworth Band, had his trombone forcibly snatched from his hand whilst playing. On both occasions he was being spotlighted in the last chorus of "Tiger Rag." First time was at a University Ball in Staffordshire, and the next at a jazz club near Oldham.

Preston, who suffered a black eye and a damaged trombone, has sworn never to play the number again.

Why not try "Hot And Bothered," "Hotter Than That" or any of the other versions of the celebrated "Tiger"? And leave out those growls?

All-nighters spread

ALL-NIGHTERS, once a common feature of the London Soho scene, are fast spreading to the provinces. Terry Lightfoot, already working round the clock, plays two during the next eight days. Tomorrow (Friday) he keeps the Ipswich fans up at the Barb Hall, and a week later does the same for his Aylesbury friends, and also plays at the S.W. Essex Technical College.

The week between he covers



This makes number three! Cliff Richard proudly holds up his Silver Disc for "A Voice In The Wilderness" which is now well beyond the quarter of a million qualifying mark for this coveted DISC award. The presentation was made to him last week by DISC's Managing Editor, Gerald Marks. (DISC Pic)

Leslie Uggams is signed for film

LESLIE UGGAMS, the 16-year-old American girl singer whose discs are released by Philips in Britain, has been signed to sing the background numbers for the forthcoming Stanley Kramer production, "Inherit the Wind."

The two songs Leslie will sing are "Old Time Religion" and "Battle Hymn of the Republic."

Cavallero wins Gold LP

AMERICAN pianist Carmen Cavallero has been awarded a Golden disc for "The Eddy Duchin Story." This was originally released nearly four years ago.

CONGRATULATIONS TO

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ON HIS

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for

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Way Down Yonder
In New Orleans
45-JAR 247

2. CRAIG DOUGLAS
Pretty Blue Eyes
45-JAR 208

3. JACK SCOTT
What In The World's
Come Over You
45-JAR 280

4. FREDDY CANNON
California Here
I Come
45-JAR 309

5. DAVID HUGHES
Mi Amor
45-JAR 316

6. GARRY MILLS
Running / Teen
Bear / Angel
45-JAR 301

7. BERT WEEDON
Big Beat Boogie
45-JAR 300

8. THE FLEETWOODS
Outside My / Magic
Window / Star.
45-JAR 294

9. JANET RICHMOND
You Got What It Takes
45-JAR 288

10. VINCE EAGER
Lonely Blue Boy
45-JAR 307

AT YOUR RECORD SHOP AND
ON RADIO LUZEMBOURG
SUNDAY, Midnight
TUESDAY, 11 p.m.
WEDNESDAY, 9 p.m.
THURSDAY, 11 p.m.

territory in Burslem, Catford and at Jazzshows Jazz Club, where he is now the Monday night resident band.

Disley takes over

DICKIE BISHOP left the Kenny Ball band while it was on its five-week German engagement. His place is being taken, permanently so it goes, by Diz Disley, who will continue to double with his own Soho String Quintet.

Dickie has returned to a day-time job as a gas meter inspector.

Other changes are rumoured among some of our top outfits. I know they're always happening, but somehow people like Mac Duncan are taken as permanent long-term members of a band, and when he leaves Ken Colyer, as he has done, it makes you think.

Not so special!

I TORTURED myself last week by watching "Tell It To The Marines" on TV right through in the hope of hearing those special Chris Barber arrangements which the show publicised. There was, I'm sorry to add, little in the Barber background spot to compensate for the utter boredom of the comedy naval situations. I don't really consider a straight march by the Barber boys anything "special."