

DISC

THE TOP RECORD & MUSICAL WEEKLY

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FLYING FAITH

ADAM FAITH, whose third hit disc, "Someone Else's Baby," stands at No 7 in the charts, said: "If it hits number 1 like the other two did, I shall not get any sleep for weeks, I should be too excited."

"I hope this means I shall have earned my third Silver Disc, but whatever happens to the record it won't make any difference to me. It's always the next record that really matters."

Adam is at the moment collaborating with John Barry and A and R man Norman Newell in selecting numbers for an LP which is to be made during Adam's Blackpool season. "John and I will be flying down to London every week-end in order to make it, it's the only way we can find time."

Everlys end British tour on sour note

They return upset and homesick

UPSET and homesick, the Everly Brothers flew home yesterday (Wednesday) after turning down the star spot in "Sunday Night At The London Palladium" and a concert in Paris. Their British tour finished on a sour note, particularly for 21-year-old bachelor Phil who had his name linked by the national Press with a 16-year-old Doncaster girl.

Phil was mystified by the reports and extremely worried about how his regular girl friend—about whom he is very secretive—would react to the publicity if it reached America. As for Don, he was missing his wife and daughter, Venetia, who celebrated her first birthday whilst he was over here. "I've spent hundreds of dollars phoning home to Nashville, Tennessee," he said.

"I needed to get home, anyway, because we've just had a new house built and the furniture has started to arrive. We're very sorry to pass up that Palladium spot but if we stayed it would mean we would only have

three days at home before leaving for our Australian tour. As it is, we shall only have a week's break.

"BUT I RECKON THE CHANCE TO DO THE PALLADIUM WILL COME AGAIN. DON'T SUPPOSE

THIS WILL BE OUR LAST TRIP HERE."

The tragic death of Eddie Cochran also hit the brothers very hard, for they knew him well.

"And Sharon Sheeley is a very good friend of mine," said Phil. "She and my girl are very close."

Don and Phil haven't had much time to see the country on their exhausting tour—the first time they have done one-nighters for two years—but they fell madly in love with Scotland.

"Gee, all those castles and that lovely countryside," said Phil. "We managed to grab a day to visit Edinburgh and the castle and I bought myself a full Highland outfit—kilt, sporran, stockings, dirk, . . . everything."

Don and Phil reported that fan reaction varied enormously during their trip.

Their road manager, Lester Rose, was involved in a breathless incident at one stagedoor when a fan grabbed his briefcase—holding all their papers, including passports—and ran off. Lester had to chase her through the streets at top speed before he caught her.

"We were glad to get those passports back," said Don with a grin. "Otherwise we might have had to stay in Britain permanently!"

EVERLY BROTHERS, Don (left) and Phil—Eddie Cochran's death hit them hard.



MAKING FOR THE TOP!

Adam Faith

SOMEONE ELSE'S BABY AND BIG TIME

(from 'fings ain't wot they used t'be)

45-24843

Parlophone  Records

R.M.E. Records Ltd., 9-11 Great Castle Street, London W.1

Men . . . Men . . . Men, it's so unfair

IT is generally acknowledged that today's teenagers control the hit parade, and that female fans enable Presley and Richard, etc., to dominate the charts.

But what about its male fans? There are very few singers of the fair sex who can find places in the charts.

The reason for this may lie in the availability of material that is suitable for them. Only Connie Francis has had continual success, but now Brenda Lee has a winner in "Sweet Nuthin'."

So could not more attention be focussed on the discovery of new female disc talent in this country?—JOHN ALTY, 8, Central Avenue, Edenfield, Rampton, Bury, Lancs.

PRIZE LETTER

TONI DALLI'S BIG CHANCE

THE death of Italian-American, Mario Lanza, and shock though it was for millions of his fans, has opened the way to the really big time for Italian-British Toni Dalli.

"I was as sorry about the loss of Mario as anyone," Toni told me,



TONI DALLI

"But now there is a good chance I shall be making the film that Mario was to have made."

The title? Not for publication at the moment—the contract has still to be signed.

The locale? Rome and Salzburg.

The people concerned? With Toni, the American team which shot Mario's last film, "For The Very First Time." "And," added Toni enthusiastically, "I might get the chance to make 'The Mario Lanza Story'—I would be proud to do it."

It is not surprising that Toni, born in Pescara of a musical family, is destined to follow in Mario's footsteps. There are many points

of comparison beside nationality:

The big, romantic voice; the big build (both were in muscular trades before they turned to singing—Mario as a piano-shifter, Toni, after he came to Britain in 1952, as a Sheffield steel worker); the big and consistent following—in spite of the rock 'n' roll craze. (Many of Toni's fans like Elvis Presley as well); the big, friendly personality; the big appetite (Toni was tucking into a generous Italian dinner as we chatted in his West End apartment. "I used to eat much more," he said, with a rueful grin. "But I'm on a diet until my screen test").

EVERYTHING depends on the screen test which is due to take place some time next month. "We really cannot move until the result of that," was how Toni nervously summed it up.

In the meantime, just to keep his mind off the momentousness of it all, there is a series of one-night stands and a 20-week season at Blackpool. TV appearances? None for the moment. ("I don't want too many TV dates—people get fed up with the same faces over and over again").

And, of course, there are records—another LP, not yet completed but which includes "Love Is A Many Splendored Thing," "Ave Maria" and "My Ain Folk," and a single, "Be Not Afraid" from a new musical "Johnny The Priest" (backed with "Bella Cita Roma").

"I've never had a hit record," Toni mused, "although the ones I have made have all sold well. I think 'Be Not Afraid' could reach the charts—it is a very strong song."

DAVID WARREN

LASTING QUALITY

WHY so much fuss when a pop singer makes his first hit? Surely the real test is whether he can make an equally good follow-up?

If he can, then we can assure ourselves that he will no doubt be around for a long time yet, and obviously must have some lasting quality in his voice.

It is surprising how few singers today can continue cutting worthwhile discs, and so continue to establish themselves in the eyes of the public.—VERONICA TROCKOCK, 22, Derwen Fawr, Sketty Green, Swansea.

COMEDOWN

WHILE recently watching The Evertly Brothers on television, I noticed with surprise that they were being backed by members of The Crickets, namely Jerry Allison and Joe Maddin.

This seems rather a comedown for the group, which, less than two years ago produced such hits as "Think It Over," "Oh Boy" and "Thank It Over."

The Buddy Holly era, in which they found fame, has passed, but I feel sure that many people agree with me in saying that The Crickets still have many faithful fans in this country.—"CRICKETS' FAN," 85, Tavistock Road, Birmingham, 27.

IDEAL FOR CLIFF

VERY few readers will have missed the recent ATV presentation of "Me and My Shadows," starring Cliff Richard.

ATV have no plans at the moment, unless viewer response is strong enough.

CAN'T IMITATE

PEOPLE like Elvis Presley, Lonnie Donegan and Cliff Richard are only famous because they can pro-

Post Bag

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

PRESLEY results next week

Was Elvis Presley right in sticking to the old style with "Stuck On You," or has he made the biggest mistake of his career? Watch out next week for the result of DISC's nationwide enquiry, and also for the winner of the £5 prize.

All about Eddie

IT'S happened again. One of the world's best rock singers killed in a car crash. It was only recently that Eddie Cochran was becoming more popular in England, due to his tour and several appearances in "Boy Meets Girl."

I was a great fan of his since I saw him in "The Girl Can't Help It" in 1957 and hearing him sing "20 Flight Rock." I saw the film seven times simply because Eddie was in it.

I write on behalf of all his fans when I say we will all miss him terribly. He was a great singer who will be remembered for a long time to come.—DIANE LORD, 65, Middlecotes, The Hill Lane, Coventry.

WHAT a great loss Eddie Cochran is to the rock world. Eddie may be gone, but his style of music will continue to live on in the hearts of the people who understand and

appreciate rock as only he could sing it.

As I see it, only Elvis continues above all to carry the golden banner of rock and the big beat.—CRAIG SCOTT, 34, Cromwell Road, Derby.

IT was with very deep regret that I read of Eddie Cochran's tragic death. I found Eddie to be completely unspoiled by success and very excited about being in England and meeting the people who bought his records.

Now he is no longer with us, but he has left a fine collection of records behind that will continue to give much pleasure to rock fans old and new.

I am sure I speak for all his fans in saying that his name will be remembered with loyalty and sincerity.—ALEX GORDON, 50, Central Avenue, Kilmorie, Ayrshire, Scotland.

The allotted time of 13 minutes was ideal for the type of show. The game was very well used with very little pause, and the show was not in the least tedious.

Cliff handled his first two numbers very capably, but "Fall In Love With You," which should have provided the climax was a sad let-down, being much too low in tone.

However, I found the show to be very refreshing, and I hope we can expect regular showings of this type of programme.—A. STINTON, 35, Montana Avenue, Perry Barr, Birmingham, 22b.

ATV have no plans at the moment, unless viewer response is strong enough.

CAN'T IMITATE

PEOPLE like Elvis Presley, Lonnie Donegan and Cliff Richard are only famous because they can pro-

Each week an LP is awarded to the writer of the Prize Letter . . . and once a month there is a bonus prize of a

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

duce a sound on disc that no one can imitate. On the other hand, stars like Pat Boone, Perry Como and Frank Sinatra are famous because they can really sing.

I feel that very nearly all the really famous pop stars fall into one of these two groups, and therefore, as both groups have their own virtues, they cannot be compared.

As soon as teenagers realise this, far less blood will be shed over Jack Good's forthright articles.—MIKE JONES, 19, Little Moor Lane, Loughborough, Leicestershire.

SLOW IT DOWN

LIKE many modern record players, mine has four speeds. Yet it is the 16 rpm that intrigues me. People tell me this is much too slow a speed for music and is suitable only for talking.

But surely, if LPs were issued at this speed they would cost less, and could also be reduced to a handy package of about EP size. I feel sure that with modern recording devices, these discs could be made to contain music.

Why doesn't some enterprising record company do this, for the outcome would—most surely be welcomed.—PETER PHILLIPS, 84, Kingsway, Little Stoke, Bristol.

There is no technical reason why music should not be reproduced in 16 rpm, but special equipment would be needed to get the best effect.

RUINED BY ROCK

ALTHOUGH British artists may never cover jobs of American hits, they never completely alter the beat, as the Americans have done with their recording of "Summer Set" by Monty Kelly.

This disc has been given the rock beat, and is completely ruined. Even the theme is different, and the piece

has no right to be called by its original title.

On the other hand, we are guilty to an extent. John Barry has recorded "Rockin' Already," which was originally recorded by Yma Sumac as "Wimoweh." By doing this, he has ruined a good folk song and seems to have run out of ideas for a new record.—LESLEY PRINCE, 12, Eversley Way, Folkestone, Kent.

JUST GREAT

I RECENTLY bought Duane Eddy's record "Bonnie Came Back," which I thought was just great.

However, I was very disappointed to find that the flipside, "Movin' n' Groovin'" was Duane's very first record, and was also featured on his LP, "Have Twangy Guitar, Will Travel."

Although I am an ardent fan of Duane's, I do not think it is fair to the record-buying public to release a new recording on one side and an old one on the other.—ALAN ROGERS, 93, Leamington Crescent, South Harrow, Middlesex.

SELDOM SEEN

I WONDER if anyone else has noticed that the Brunswick record label is seldom seen in the hit parade. Yet this subsidiary label of Decca has produced some very fine American singers and rock songs.

However, I was pleased to see "Sweet Nuthin'" by Brenda Lee enter the charts, the first time a Brunswick disc has made the hit parade for a considerable time.—MICHAEL MAHON, 2, Barnacre Avenue, Wythenshawe, Manchester, 23.

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

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JIM REEVES

HE'LL HAVE TO GO



45/RCA-1168 45 rpm

AMERICAN

TOP TENS

JUKE BOX

These were the ten numbers that topped the sales in America last week (week ending April 23)

Last Week	This Week	Title	Artist
1	1	A Summer Place	Percy Faith
2	2	Greenfields	Brothers Four
3	3	Puppy Love	Paul Anka
4	4	Sweet Nuthin's	Brenda Lee
5	5	Sink The Bismarck	Johnny Horton
6	6	Stuck On You	Elvis Presley
7	7	Wild One	Bobby Rydell
8	8	He'll Have To Go	Jim Reeves
9	9	Sixteen Reasons	Connie Stevens
10	10	Mama	Connie Francis

ONES TO WATCH

Let The Little Girl Dance - Billy Bland
Night - Jackie Wilson

Based on the recorded number of "plays" in Juke Boxes throughout Britain (for the week ending April 23)

Last Week	This Week	Title	Artist
1	1	My Old Man's A Dustman	Lonnie Donegan
4	2	Fall In Love With You	Cliff Richard
9	3	Do You Mind?	Anthony Newley
5	4	Clementine	Bobby Darin
7	5	Handy Man	Jimmy Jones
2	6	Poor Me	Adam Faith
3	7	What In The World's Come Over You?	Jack Scott
10	8	Stuck On You	Elvis Presley
8	9	Running Bear	Johnny Preston
6	10	Delaware	Garry Mills
			Perry Como

Published by courtesy of "The World's Fair"

SLIM WHITMAN


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45-RLP 9103 45 rpm


Top selling version!

Ronnie Carroll



Footsteps

PB1004



PHILIPS PHILIPS RECORDS, LTD., STANHOPE HOUSE, STANHOPE PLACE, LONDON, W.2.

TOP TWENTY

Compiled from dealers' returns from all over Britain
Week ending April 23, 1960


Newley's on top... Presley goes down after only one week at number 1

Last Week	This Week	Title	Artist	Label
4	1	Do You Mind?	Anthony Newley	Decca
1	2	Stuck On You	Elvis Presley	RCA
3	3	Fall In Love With You	Cliff Richard	Columbia
2	4	My Old Man's A Dustman	Lonnie Donegan	Pye
7	5	Cathy's Clown	Everly Brothers	Warner Bros
5	6	Handy Man	Jimmy Jones	MGM
10	7	Someone Else's Baby	Adam Faith	Parlophone
17	8	Sweet Nuthin's	Brenda Lee	Brunswick
6	9	A Summer Place	Percy Faith	Philips
8	10	Fings Ain't Wot They Used To Be	Max Bygraves	Decca
15	11	Standing On The Corner	King Brothers	Parlophone
9	12	Beatnik Fly	Johnny And The Hurricanes	London
14	13	Footsteps	Steve Lawrence	HMV
13	14	Wild One	Bobby Rydell	Columbia
12	15	Clementine	Bobby Darin	Decca
11	16	Running Bear	Johnny Preston	Mercury
16	17	Delaware	Perry Como	RCA
—	18	Shazam	Duane Eddy	London
18	19	He'll Have To Go	Jim Reeves	RCA
20	20	Hit And Miss	John Barry	Columbia

ONES TO WATCH

Cradle Of Love - Johnny Preston
Heart Of A Teenage Girl - Craig Douglas

EDMUND HOCKRIDGE



"THE MOST HAPPY FELLA"




records

SERINO

"I HAD THE CRAZIEST DREAM"

LANCE FORTUNE



"THIS LOVE I HAVE FOR YOU"

YANK LAWSON

"THE PARTY'S OVER"



records

DICKIE VALENTINE



"STANDING ON THE CORNER"

Some of our rock singers look like TRAMPS

And it's bad for show business

WHAT is wrong in the pop business today is the fact that amateurs can get into the £500—or even £1,000—a-week class when other young singers, who are doing their best to learn something about the business, find it difficult to make both ends meet.

There are a lot of amateurs around—and by amateurs I mean pop entertainers who have had little or no experience and haven't even bothered to learn something about the work they do. And they are a bad influence on new talent.

What incentive is there for a young singer to take proper training for his voice and, perhaps, learn stage deportment, dancing and a bit of acting—all things that go to help make him a real professional—when he sees some fellow, who has not had a singing lesson in his life, shoot to stardom and a weekly income that is so large it's embarrassing?

I should imagine he must feel pretty bad about it. I don't blame him. It must be very discouraging. These amateurs in the business could also learn something about dress sense. And this doesn't end with rock 'n' roll singers. Many pop musicians should learn how to appear before the public, too.

I believe appearance is very important in show business.

CREPE SHOES AND JEANS

When we are doing a concert—wherever it might be—my band automatically turns out in clean white shirts, smart suits, black shoes. They look something.

That is because I think—and they think—turning out before the public well-groomed is of major importance.

But take some of these modern pop singers and bands. They dress any way. They sit up on the stage, their trousers showing, their sleeves rolled up and with no ties. Or they wear tight-fitting jeans and sloppy crepe shoes. As I said to a friend the other day: "Often the audience looks darn sight smarter than those on the stage."

"Take the girls that go to the one-night stands and package shows. They dress very well. They're smart. But one of the people they have come to see walk on the stage looking like rams."

I SAY THAT IS A BAD THING OR THE BUSINESS.

And I wonder—would the girls in the audience, or any of you girls reading this now, like to marry one of these fellows and spend the rest of your lives with them?

QUANTITY, NOT QUALITY

Today there are a lot of rock 'n' roll singers in the pop business. Here is quantity rather than quality. Many of the "overnight successes" are the result of huge publicity campaigns—rather than anything else. If you took away the publicity agent you wouldn't have a star.

I mentioned earlier that some rock singers get £500 to £1,000 a week. They do. But, I had better say, that they don't get all of this themselves.

So many different people have a share of the money they earn. In fact, think rock singers are rather like puppet. Their managers stand behind the curtains pulling the strings, seen when they've finished their act

STRAIGHT TALKING by Ted Heath

the managers drop the strings and take the money.

Thank goodness, I say, that some of our rock singers are moving on. Cliff Richard is turning to other things. So, to a certain extent, is Marty Wilde. Tommy Steele hardly sings any rock 'n' roll these days.

They are clever boys. Rock is all right so long as you don't get too much of it.



I don't know if you have heard any of these LP records that are devoted completely to rock numbers. To sit down and listen to them all the way through is quite an ordeal.

Anyway, I don't believe that the fans today are as interested in rock as some people believe. I get thousands of requests from all over the world for numbers to be played on my radio programme and only a small proportion of them are for rock.

As far as records go these days I think that singers are relying very much on their backings.

If a pop star recorded a song with only a piano and drum accompanying him he wouldn't have a hit at all.

Backings are so much more important than they have ever been before. They create an atmosphere for the singer and they capture the mood of a song. That is of vast importance. It helps a disc to the top of the charts more than anything.

Finally a word about my band. We are as busy today as we have ever been. I've got a fine bunch of boys. They all work like mad for perfection.

I don't believe in changing my

musicians any more than I have to. It breaks up the team if I do.

On an average each of my musicians stays for at least eight years. Because of this we all know each other well and work as one man. And that's how I think it should be.

NEXT WEEK Michael Holliday

SILVER NEVER STOPS SWINGING

Tony Hall talks to three British jazzmen just back from the U.S.



HORACE SILVER—a really nice guy.

ONE of Britain's most brilliant, "natural" jazzmen, Tubby Hayes' 30-year-old, London-born pianist, Terry Shannon, has just returned from his first American visit. He was thrilled by what he heard.

His biggest thrill? "Purely personal, I know," he told me, "but when I met Horace Silver, he said how much he had enjoyed my playing. Apparently he had heard me on some recordings with Dizzy Reece, Tubby and the Jazz Couriers. He asked me to tell Tubby, too."

"Horace is a quietly-spoken, really nice guy. And not just because he said he liked my playing!" Terry, I should hasten to add, is one of the most modest and likeable jazzmen I know.

He, and trumpeter Jimmy Deuchar, were amongst the members of the all-star band Vic Lewis took to the States in exchange for Basie.

They were certainly in luck in New York. In the space of a few short days, they heard Horace Silver's Quintet, Art Blakey's Jazz Messengers, the Max Roach Quintet, Kenny Dorham's Quartet, the Roy Haynes Trio, the Gigi Gryce Group, the Buddy Rich Group and the new trumpeter, Booker Little's Quintet. Terry, Jimmy and guitarist, Ray Dempsey, were unanimous in their replies when I asked who impressed them most. Of the trumpeters:

Silver's Blue Mitchell. Of the saxists: the virtually unknown Stanley Turrentine with Max's group, Pianist? Horace, Tommy Flanagan (with Booker Little) and Bobby Timmons (who is back with Blakey's Messengers after a stint with Cannonball Adderley).

Said Terry: "Horace himself is a tremendous player. He never stops swinging all night. And he's got a very good new young drummer named Roy Brooks. He's a very unusual player. Very different and very exciting."

Hard-swinger

"Another very good drummer was Pete La Rocca, who has recorded for Blue Note with Sonny Rollins and Jackie McLean. We heard him twice—with Booker Little and the Trio opposite Max Roach. Pete's a loud hard-swinger, but tremendous! Jimmy Garrison was on bass both times. The trio's pianist was a very young white boy with a fantastic technique, named Hod O'Brien." Terry was most impressed by Tommy Flanagan's tasteful, swinging piano-playing. "But, boy, I was thrilled when we played at Birdland. Because the piano is way out on its own, almost in the audience. And who should sit right by it all night but... Tommy Flanagan!"

I asked Terry if he would like to live in the States. "I don't really

know," he answered. "It seems to be a very hard scene. There are so many good players who are not working much. One thing particularly impressed me, though. There is a completely different attitude there compared with our own musicians. There they are not afraid to try things on the job. They do not worry so much about goofing. They all seem so much more mentally relaxed."

"It is a fantastic feeling to sit and listen to a band there—you close your eyes and hear them storming along. You open them and see the tenor and trumpet just standing there playing completely effortlessly. It is unbelievable!"



THE London clubs had their best-ever Easter. Most of them claimed capacity crowds for almost every session. Ronnie Scott's was packed out on three successive, all-night sessions. So was the rival "All-Nighter Club."

Familiar holiday season figures around Gerrard and Wardour Streets were the Basie boys, who had three days off unexpectedly because of their leader's tragic family loss. Thad Jones, Henry Coker, Frank Foster, Benny Powell, Billy Mitchell, Snookie Young and Sonny Payne were around almost every night.

Also in town for a surprise visit: Dave Brubeck's altoist, Paul Desmond. American song-stylist Chris Connor was around on Easter Monday with her manager, Monty Kay.

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DAVE SAMPSON

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COLUMBIA 45-DB449



MALCOLM VAUGHAN

My love for you

N.M.V. 45-POP139



✱ Pictured at Copenhagen airport: Danish actress Vivi Baché, Pat Boone and his wife. Pat has just acquired a new fan club—in Russia!

Costly start —fine finish

MUCH excitement in the Hollywood Studios of Chancellor Records, when the arrangements for Fabian's new record didn't turn up. A whole orchestra and studio crew were kept waiting more than two hours while fresh arrangements were being made, and at almost £5 an hour, per man, it was no joke. It all happened because the poor lad who was delivering the parts got trapped in a lift.

Anyway the disc was eventually made, and by what I hear, it is one of the best things Fab's done.

Lavern Baker is having another crack at Kay Starr's hit of a few years ago, "The Wheel Of Fortune," this time as a "blues rock," and it's a most fabulous record.

Even if you don't like the great Marlene Dietrich's voice, you must agree when you see her picture on the cover of her new album, "Marlene In Rio," that this is some grandmother!

Roulette Records, released in England on London, are starting a series of albums featuring all the great bands and artists that regularly appear at New York's famous Birdland. Among the first of the series will be Basie, Maynard, Ferguson and Sarah Vaughan who recently joined this label. The album will come under the title of "The Birdland Series."

Margaret Whiting is making her stage debut touring the big towns in the States with "One Touch Of Venus," and surprising everybody with her acting talents. She is later this year to appear on TV with a play version of "Beyond The Blue Horizon," the book written by her famous songwriting father, Richard Whiting.

Dinah Shore has recently completed a wonderful blues album with Red Norvo on Capitol called "Dinah Sings Some Blues With Red." Although you don't hear too much of her on your side of the Atlantic, she is still the first lady of television in the States.

Lauren gets Presley producer

ROD LAUREN is a very happy boy at the moment. He is to make his first film for Hal Wallis, the director who put Elvis on the movie map. It's to be "The Sons Of Katie Elder," and to make matters even better, Rod has just bought a beautiful new home in Hollywood which he helped design himself.

Pat Boone already has 4,200 fan clubs in the States and 350 in foreign countries. Now he boasts 351 abroad, the reason being that he is the first pop singer to have a fan club started in the U.S.S.R., where he is one of the most popular singers on the Russian radio.

One of Los Angeles top DJs, Lonnie Starr's gimmicks is that every so often he announces a number. If this number is within a couple of miles of your car's mileage your prize is one of the newest LPs released. One day Jimmie Rodgers was driving along and heard Lonnie announce the figure on his meter. So without more ado he drove to the radio station to collect his prize, to find that the album being given away was his own, and it wasn't a gag either.

Looks as if Andy Williams's next record might be another British song. Remember Andy had such a big hit with "The Village Of St. Bernadette." This is again a religious type ballad by Kay Radd, "St. Christopher." It is recorded in England by Donald Peers.

Connie Francis says she owes most of her disc success to her father, who has so far suggested most of her oldie-type hits.

So successful have been the sales of the Dinah Washington-Brook Benton single record, that they are now going to make a similar type album, as well as appearing as much as possible on the same show, so that they can get together and really rock the place.

Castillos, the Mexican comedian who appeared in "Around The World," has now got 14 guest stars in his forthcoming picture, "Pepe," including a host of top singers. With more signing all the time, he will soon catch up with the number that appeared in "World."

Elvis Presley and Connie Francis won the top selling male and female honours at the second annual convention of the National Association of Record Merchandisers at the Tropicana Hotel, Las Vegas.

... CABLE ... FROM AMERICA ... by Maurice Clark

Johnny Horton's "Battle Of New Orleans" on Columbia walked off with top honours as the "best single" seller of the year. The "best" album award went to RCA's "60 Years Of Music," Bobby Darin's "That's All" on Atlantic was the "best EP," "Best album via vocal group" went to Capitol's Kingston Trio. One of its members, Bob Shayne, was there to accept the plaque. Special awards went to "Sing Along With Mitch" on Columbia, David Seville's Liberty album, "Let's All Sing With The Chipmunks," "Inside Shelly Berman" on Verve was the best comedy-spoken LP of the year.

'The First Angry Young Man'

GOOD news for Noel Coward fans is that the "master" is soon to have an LP released containing his most famous numbers dating back to 1924. The album is to be called "The First Angry Young Man."

New vocal group attracting a good deal of notice here are The Blazers, five boys who started singing together as undergraduates of Wesleyan College. They have just been signed to a recording contract by United Artists.

Richard Wess, young, talented arranger-composer-conductor, who was responsible for Bobby Darin's "Mack The Knife" and his latest, "Clementine," as well as most of Eddie Fisher's hits, is thinking of living in England, he loves it so much.

Gordon Macrea and his wife Sheila are becoming one of the most popular cabaret acts in the country. Plans are being made for them to appear in a weekly TV show as well as appearances in England and on the continent. Their first duet album for Capitol Records is now out and selling like a bomb.

Elvis Presley had such a wonderful time in Germany during his service, that he says he will make as many trips back as possible to visit friends.



EMI Records Ltd. 1960
© 1960 EMI Records Ltd. Printed in England

Ken Graham
reviews the
original
cast album

**Only a
selection
but it's great**

THE MOST HAPPY FELLA
Original Broadway Company

Overture: *Ooh My Feet; Somebody Somewhere; The Most Happy Fella; Standing On The Corner; Joey, Joey, Joey; Rosabella; Abbonanza; Spazialio; Don't Cry; Happy To Make Your Acquaintance; Big "D"; How Beautiful The Days; Warm All Over; I Like Everybody; My Heart Is So Full Of You; Mama, Mama; Song Of A Summer Night; I Made A Mist; Finale.*
(Philips BBL7374)*****

THIS, as you will appreciate, is only a selection from the full score—in America the original cast recording came in a three-LP package—but it does contain the show-stopping "Standing On The Corner," and also "Joey, Joey, Joey," another number that has been issued as a single.

I have given the disc a four-star rating because although the music is great and the performance first-class, the score is almost too vast and too complicated to be fully appreciated by those unfortunate enough not to have seen the show.

The best numbers are the title song, "Joey, Joey, Joey," "Big D," and, of course, "Standing On The Corner."

DISC takes a look at the latest

'Happy Fella' could be third hit for Loesser

WITH Rodgers and Hammerstein's "Flower Drum Song" scarcely launched—and to a very cool reception, too, I'm afraid—we have hardly had time to catch our breath before this latest import from Broadway has hit us.

But if composer Frank Loesser does half as well with "The Most Happy Fella" as he did with his superb "Guys And Dolls," then he should be a very happy man, for he will have a smash hit on his hands.

He has composed a vast score for the show, which ran strongly on Broadway and is, in fact, still trotting gaily along.

This is Loesser's third venture into the theatre world, his first, and also highly successful show, being the excellent "Where's Charley?" which Norman Wisdom recently revived at the Palace Theatre.

Based on the Pulitzer prize-winning comedy drama "They Knew What They Wanted," "The Most Happy Fella" tells the story of all the troubles involved when the hero, Tony, an Italian grape farmer, decides to take himself a mail order wife.

He sends a picture, supposedly hit, to the lady, but the photo is actually

that of his handsome foreman, Joe. When Rosebella arrives to meet her future husband Joe meets her at the station, as Tony has had an accident. Complications naturally set in, as you can imagine.

However, all goes smoothly in the end and there is the usual exuberant finale.

Stars of the Philips original cast recording are: Robert Weede, Jo Sullivan, Art Lund (a former vocal star with Benny Goodman), Susan Johnson, Shorty Long and Mona Paulee.

Other records of the score scheduled for release include an LP from EMI by the British cast.

K.G.

'Joey' will grow on you

FRANK LOESSER'S songs for "The Most Happy Fella" have already produced one very solid hit... "Standing On The Corner." But whether any further successes will come from the show remains to be seen. From what I have heard, however, it seems unlikely.

"Standing On The Corner" is THE number so far, as pop parade chances go.

Of the versions so far available in this country on single discs I prefer that by The Four Lads (Philips PB1000). In America, this rousing production collected a Gold Disc award, and I am not surprised. In Britain, the group have not achieved their full measure of popularity. And they have been beaten to the Top Twenty on this song here... but there is still time for them to come up on the rails and notch a place in the parade.

The version which has made it is, of course, that by The King Brothers (Parlophone R4639). I gave this a four-star rating in my original review and I am a most happy fella to see The Kings in the big sellers again.

Dickie Valentine covers "Standing On The Corner," too (Pye N15253). A pleasant performance which maintains the show mood.

Kenneth Earl (Decca F11224) also sings "Standing On The Corner" with a fresh, likeable approach.

The only other ballad from the show which I have reviewed on singles is "Joey, Joey, Joey" (see page 10) from Frank D'Rone (Mercury AMT1090).

This is a very intriguing song which may not have the same quick success as its show companion, but which will grow on you and stay in your mind a long, long time.

DON NICHOLL

AN EP WINNER

EDMUND HOCKRIDGE

The Most Happy Fella

Happy To Make Your Acquaintance; Somebody, Somewhere; Joey, Joey, Joey; Big "D"; Don't Cry; My Heart Is So Full Of You.

(Pye NBP24122)*****

THE voice of Edmund Hockridge combines here with one of the most successful Broadway shows in recent years. Frank Loesser's *The Most Happy Fella* is the vehicle used for this selection and a fine bunch of songs this lot turn out to be.

No need to extol the talent of Mr. Hockridge—his voice is already a legend with record buyers.

All I can suggest is that you add this one to your collection whether you prefer show tunes or Mr. Hockridge or both. It's a winner.

KEN GRAHAM

Exclusively on



PHILIPS

The Original Broadway Cast Recording

FRANK LOESSER'S MUSICAL

The MOST HAPPY FELLA

starring ROBERT WEEDE

with JO SULLIVAN · ART LUND
SUSAN JOHNSON · SHORTY LONG
MONA PAULEE

based on SIDNEY HOWARD'S
"THEY KNEW WHAT THEY WANTED"

orchestra and choral direction: HERBERT GREENE

orchestrations: DON WALKER

choreography: DANIA KRUPSKA

costumes: MOTLEY

scenery and lighting: JO MIELZINER

direction: JOSEPH ANTHONY

produced for records by GODDARD LIEBERSON

BBL 7374 (L.P.)

Philips Records Ltd., Stanhope House, Stanhope Place, London, W.2

American musical to hit Britain



Jack DeLon as Herman (the fat one!) steals the show, especially when he sings the hit number, "Standing On The Corner."

Melachrino is in top form, but...

GEORGE MELACHRINO
The Most Happy Fella
Overture, The Most Happy Fella; Somebody Somewhere; Standing On The Corner; Don't Cry; Happy To Make Your Acquaintance; Spozalizio; Joey, Joey, Joey; Big "D"; Warm All Over; My Heart Is So Full Of You; The Most Happy Fella.

(RCA RD-27169)***
G EORGE MELACHRINO is at his magnificent best here, but I personally think that the score from this show needs to have the lyrics—apart from the few songs which have already become popular—in order to attract the bulk of record buyers.

However, the orchestra is in top form and the resulting disc makes pleasant listening. One little failing, common to most show albums I fear, is the amount of repetition that goes on. There isn't too much of it here, fortunately.

Quite enjoyable, but I feel the bulk of the attention must be on the original cast album so far.

THERE'S NO 'GUY' ABOUT THIS SHOW

FRANK LOESSER'S new musical, "The Most Happy Fella," which opened at the Coliseum in London last week, is a very enjoyable show, make no mistake about that. But I have a word of warning to anyone expecting another "Guys And Dolls," or even a "Where's Charley?," both previous hits by the same author and composer.

"The Most Happy Fella" is not a big like either of these triumphs. Yet if you are prepared to go with an open mind and forget the other two

shows, you will have a most entertaining evening.

"Fella" follows the new trend in musicals known, I believe, as "folk

opera." Certainly the frequent use of vocal quartets, trios and duets is basically operatic, but it is still very entertaining and by no means a "high-brows only" musical.

The lead role is shared between Inia Te Wiata and Edwin Steffe (who is appealing is not decided until the actual day of the performance and the show I saw had Edwin Steffe, a very fine performer indeed).

Helena Scott plays the leading lady, Rosabella, but the part is not a very meaty one and does not really give her a chance to do justice to herself.

But in every show there's always a character or two somewhere in the plot who do a lot of scene-stealing. "The Most Happy Fella" is no exception, and the girl who really wowed the audience was Libi Staiger, whose wonderful playing of Cleo was a little masterpiece.

Her co-partner in the limelight-stealing act was the delightfully rotund Jack DeLon as Herman who sings the top number "Standing On The Corner." His easy-going romance with Cleo provided some hilarious moments and also some of the best musical spots of the evening.

Special journey

Former Benny Goodman singer Art Lund was also in magnificent voice and his 6ft. 4ins. frame dominated the stage whenever he appeared. Mr. Lund created this role (of Joe, the foreman) on Broadway and he gave up his starring role in the current New York hit "Destiny" to make the trip to the Coliseum.

I found the first act lacked sparkle, so much of the time had to be spent in setting out the plot. Brightest spots for me were the singing of "Standing On The Corner," "Joey, Joey, Joey" and "Benvenuto."

Act two was full of the liveliness that makes great theatre from curtain rise to curtain fall. Some of the scenic effects were more than excellent, and were justly applauded by the the audience.

Act three was also superbly staged and enacted and I felt really sorry to have to leave the theatre when it was all over.

K.G.

all the music from THE MOST HAPPY FELLA



Overture: The Most Happy Fella; Somebody somewhere; Standing on the Corner; Don't cry; Happy to make your acquaintance; Spozalizio; Joey, Joey, Joey; Big D; Warm all over; My heart is so full of you; The Most Happy Fella

GEORGE MELACHRINO AND HIS ORCHESTRA

Stereo: SF-5689

Monaural: RD-27169



RCA RECORDS product of
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Frank Loesser's musical

THE MOST HAPPY FELLA

The original
LONDON CAST RECORDING



including

INIA WIATA
HELENA SCOTT
ART LUND
LIBI STAIGER
JACK DeLON

Musical Direction:

KENNETH ALWYN

Orchestrations:

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Let's nail this stupid idea once and for all

DURING the course of reporting on that tragic crash at Chippenham it was revealed that Gene Vincent was married... a fact which was not generally made known before.

Its revelation seems to have brought no outcry of disappointment from Vincent fans. I am very glad. Isn't it about time we nailed once and for all the idea that a pop singer cannot marry except at the cost of losing most of his supporters?

Film stars seem to be accepted by their fans even though they may have been three or four times wed. Why can't the pop stars get married just once? Do the fans expect their idol to forego the right that every other adult enjoys—to marry the one he loves? Or if he marries must he keep the fact a dark secret as if it were something to be ashamed of?

Why do we have to force our pop idols to go through the hypocritical business of making public avowals? "No—I have no steady girl friends—no time, you know—I shan't marry for another ten years or so..." Of course, they have steady girl friends. Why not? And what's it got to do with us, anyway? If you girls, who belong to a famous boy's fan club, are not expected to give up boy friends as a condition of membership, why should you expect your favourite star never to get engaged, or if he wants to, married?

I know the heartaches all this secrecy can involve. Just about the biggest thing in Gene Vincent's life is his devotion to his wife and children. Why shouldn't he be allowed to talk openly about his children and show his family photos, like any other proud father? This sort of secrecy has not been imposed either by the fans or the artists—but rather by managements and record companies.

Why don't you, the Vincent fans, make it clear by your unanimous and loyal support of Gene, that the management's fear of marriage for their artists is completely out-dated?

Dyed hair tartan!

A ZANY character who is going places in the disc biz is one Northern gentleman, by the name of Jimmy Savile. Jimmy was last week awarded the coveted gold cup presented by Mecca to their most successful dance-hall manager. Jimmy is currently the manager of the Locarno, Leeds. Since he hit Leeds, attendance at the Locarno has increased several

hundred per cent., and it is the same wherever he is sent.

Why? Because he is a born showman, and because he knows exactly what the fans (or "punters" as he calls them) want.

As far as showmanship is concerned, he is prepared to go to fantastic lengths to draw attention—he even dyes his hair.

Not only that, he has dyed a different colour every week! And not just your usual hair-shades. His hair has been pea-green, shocking pink, royal purple, and, on one celebrated week tartan... yes, tartan!

Once he has got "the punters" to look, how does he set about getting them to listen? Well, when he is running a disc session at the hall he works out carefully a plan of programme-campaign. He maintains a constant surprise value in his choice of records.

The whole programme is linked with crisp comments in that highly individual language, Savileese—"How about that there then? We've swum

UP till quite recently the only recognised method in this country of making a record that would be sold to the public was to land a contract with one of the recording companies.

But nowadays more and more people are going in for another method, much used in the States. By this system you make your record first at an independent studio, then you sell the master—if you can, of course—to one of the record companies.

Lance Fortune's "Be Mine" was made this way, and so was the coming new release by Red Price. The advantages are obvious—you are your own boss, can choose your own

says JACK GOOD

the Channel" and countless other curious catchphrases that I expect will become public property now, that Savile has been signed as a Luxembourg DJ by the new Warner Bros label.

Last week Jimmy arrived back in Britain from a trip to America where he had been, as he puts it, "to dig the scene." From all accounts he made a big impression on them. One thing that really made a big impression on him was the new dance craze that is sweeping the States—the Madison. We'll be showing the Madison on "Wham" soon.

titles, select and arrange the songs at you wish, supervise your own sound balance, decide roughly when the record is to be released.

The disadvantages are that you have to pay for your own session and you have to take the risk that if the record doesn't sell you have a loss to face.

Worse still there's the risk that no company wants to buy the master. On the whole, I think the advantages outweigh the disadvantages—if you feel strongly enough to pay for your own session you're not likely to produce a record to bad that no company will buy it—that is if you know what you are doing—and if you don't, you deserve to lose your money.

Beats booked

PAUL BEATTIE and the Beats, a young instrumental group now recording for the Parlophone label have been signed by Bernard Lee of the Grade Organisation.

Dates in hand for this group include an appearance in variety at the Embassy Park Empire, week commencing May 2, with Emile Ford and The Checkmates, and two Sunday concerts, on May 8 and 15, at the Odeon, Plymouth, and the De Montfort Hall, Leicester.

On May 22, Paul Beattie and the Beats join up with the nationwide Emile Ford tour.

Decca sign Sammy Kaye

DECCA RECORDS of America have signed Sammy Kaye, bandleader, songwriter and instrumentalist, to an exclusive long term recording contract. It will take effect immediately on the termination of his current Columbia contract in August.

And Cadence get Shirley

JAZZ pianist, Don Shirley, currently appearing in New York cabaret, has been signed by Cadence Records to an exclusive recording contract. Immediate plans are for Shirley to cut an LP and a single.

JACK GOOD, producer of the new TV show, "Wham," chats with three of its stars, **JOE BROWN** (left), **BILLY FURY** (right) and **LYN CORNELL** (DISC Pic).



Marty and Marion for Sunday shows

MARTY WILDE and the Wildcats, Marion Ryan, Alma Cogan, Edmund Hookridge and Joe Henderson are among the artists lined up by the Richard Stone organisation for Sunday shows at Scarborough, Yarmouth and Weymouth, which will last from July 3 to September 4.

Among other stars mentioned are: Rosemary Squires, Kenneth McKellar, Janette Scott and Jackie Rae.

Kenneth McKellar will kick-off the first of these, at the Wellington Pier, Great Yarmouth, on July 3, followed by Janette Scott and Jackie Rae (10); Edmund Hookridge (17); Joe Henderson and Rosemary Squires (31); Arthur Hayes (August 14); Marty Wilde and The Wildcats (21); Dickie Henderson (28), and Marion Ryan on September 4. There are still some dates to be confirmed.

Janette Scott and Jackie Rae will start the ball rolling at the Floral Hall, Scarborough, on July 3, followed by Alma Cogan (10); Jimmy Clitheroe (17); Kenneth McKellar (24); Jimmy Logan (31); Jimmy Shand and his Orchestra (August 7), and Marion Ryan on August 14.

At the Alexandra Gardens, Weymouth, Stone will be presenting two alternating Sunday shows. The first of these, also due to open on July 3, will be A-R TV's "Dial For Music" and will feature Cardew Robinson, Benny Lee and June Marlow.

This will alternate with "Make Mine Music," which will star David Hughes, who will introduce various guests.

Wainer for Las Vegas

CHERRY WAINER is to open in American cabaret for a 12-week season, to commence in September. Cherry told DISC: "I shall be appearing at the Dunes Hotel in Las Vegas for a three-month season. Unfortunately, I am tied down in Britain until at least the middle of September, but I shall be flying out there as soon as I am free."

Cherry Wainer has just concluded a three-week tour with the Everly Brothers.

Rank issue 'Buy' No. 2

WITH the first releases of their new "Buy" series now on the market, Top Rank are planning to issue their second batch in June. These include albums by Steve Lawrence, Cherry Wainer, Tony Crombie, Harry Robinson and Dee Clark.

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<p>NEW THIS WEEK</p> <p>ROSEMARY BRYAN HYLAND</p> <p>45-R 9113 London</p>	<p>NEW THIS WEEK</p> <p>THE CRICKETS</p> <p>BABY MY HEART</p> <p>45-O 1208 Card</p>
<p>NEW THIS WEEK</p> <p>SIXTEEN REASONS</p> <p>CONNIE STEVENS</p> <p>45-W 3 Wainer Bros.</p>	<p>MIKE PRESTON</p> <p>A GIRL LIKE YOU</p> <p>45-F 1120 Decca</p>
<p>BRENDA LEE</p> <p>SWEET NUTHIN'S</p> <p>45-0813 Brunswick</p>	<p>THE KALIN TWINS</p> <p>CHICKEN THIEF</p> <p>45-0801 Brunswick</p>

ALL SET FOR TWITTY, CANNON VISIT

ARRIVAL dates have now been fixed for Conway Twitty and Freddy Cannon. Twitty will arrive at London Airport on Tuesday, May 3, at 12.25 p.m., and Freddy Cannon will be hot on his heels on Wednesday, May 4, at 7.30 a.m.

Two days after Cannon gets here Top Rank will release his latest disc, "The Urge," coupled with "Jump Over." This disc has already been released in the U.S., where it is rapidly climbing their charts.

Following the return of Conway Twitty to the U.S., on May 31, Freddy Cannon and Johnny Presion will continue to tour until June 19.

On June 1, they will appear at the Gaumont, Rochester, followed by Gaumont, Ipswich (2); Theatre Royal, Norwich (3); Gaumont, Harley (4); Granada, Mansfield (5); week at the Empire Glasgow from June 6; Granada Harrow (June 12); Granada, Sutton (13); Granada, Kettering (14); Granada, Bedford (15); Granada, East Ham (16); Gaumont, Southend (17); Odeon, Plymouth (18), with a final concert at the Granada, Kingston, on June 19.

Jess Conrad—disc debut

JESS CONRAD, one of the new Jack Good discoveries, currently to be seen in his weekly TV series, "Wham," is due to cut his first disc for Decca on Tuesday, for release tomorrow, Friday.

Top side of the new disc is a rock-abilly, "Cherry Pie."

'WHAM' WAS A WOW!

BRING BACK THE NOISE! That's what I said after the first "Boy Meets Girls" show and now, at last, Jack Good has done it. The first edition of his new TV beat show, "Wham," hit our screens on Saturday with the sort of sound and vigour that we had almost forgotten about.

Back comes the big sound of which we were deprived for far too long, and back comes the outstanding production which made "Oh Boy!" an unqualified success.

"Wham" has commenced its run without any really big names to back it up, but I feel quite confident that by the time the series comes to an end, Jack Good will once again have built his artists into stars, as he did with Marty Wilde and Cliff Richard.

Particularly good were "Jack Good's Fat Noise," a more than worthy successor to Lord Rockingham's XI, and newcomer, Lyn Cornell, one of the Vernons Girls.

But the highlight was the lovable Cockney character, Jess Brown.

He will be a star in his own right before "Wham" finishes.

JUNE HARRIS.

Jackson show to get extension

DISC Jockey, Jack Jackson, is to have his current half-hour Light Programme record show, "Record Roundabout," extended by a further thirty minutes.

The longer programmes will start on Monday, May 2, 9.10 p.m.

"Record Roundabout" started six months ago, and is considered by the BBC to be one of their most successful disc programmes.

With the extra time it is hoped that the programme can be better planned with more disc time and information.

Marv Johnson LP plans

MARV JOHNSON'S latest disc, "I Love The Way You Love," has been released by Decca.

London Records are planning to release his first album, "Marvelous Marv Johnson," which had an American release in January, and also a new EP to include both "I Love The Way You Love" and his previous hit "You Got What It Takes."

FRANK SINATRA (left) and ELVIS PRESLEY get together in Hollywood. They will appear together again on the Sinatra TV Spectacular which will officially welcome Presley home on May 12.



Jack Scott trip is off

WITH only three weeks to go to his scheduled departure for Britain, it is now almost certain that the visit by American singing star Jack Scott will be cancelled.

Scott was due to arrive on May 21. A spokesman for Top Rank told DISC that no plans have yet been made fixing an alternative date, but it is hoped that Scott will definitely come over later this year.

Day cuts secret record

TOP RANK'S Kenny Day, whose initial disc release for that company was "Teenage Sonata," last Saturday cut two new sides. The titles were still secret as we went to press, but a spokesman for Rank told DISC that the topside is a number very similar to "Teenage Sonata."

Also at the Rank studios last Saturday were Sheila Baxton, who cut the American hit, "Sixteen Reasons," and Don Carlos and his Latin American Orchestra.

All three discs are due to be released early next month.

Cochran disc—as planned

IN spite of the sudden and tragic death of Eddie Cochran, London Records will be releasing his last record, entitled "Three Steps To Heaven" as planned on May 6.

ON THE TRAD SCENE

with Owen Bryce

PANAMA LOSS

FOR the first time in over five years the Panama Jazzmen will not be appearing in Redhill. The Jazzmen are one of the most popular in this part of Surrey, and under a variety of names have gathered a good following for their brand of traditional jazz.

The story of their loss is typical. It is one I have come across many times before. Seems the band booked the very smart Lakers Hotel for their Sunday night club sessions. Now the Lakers had been opposed to jazz for many years. Other bands had been turned down on numerous occasions. The Panama obtained the necessary permissions and moved in.

Whether the size of the crowd surprised the managers is not known, but they very soon decided to put in their own rock group and dispense with the Panama Jazzmen.

My advice to bands seeking venues is this: Book the hall on a reasonably sound basis and insert a clause stopping the owner running his own club. I could name a dozen pubs, where after a successful two or three weeks, the band has found itself in competition with all the resources of a publican.

Meanwhile the Panama plays Beckenham Jazz Club on April 30.

TOGETHER

FOR possibly the first time in British jazz history three of the country's most powerful national organisations are collaborating in a Festival of Jazz. The organisations responsible will be the National Jazz Federation, the Bal-

lads and Blues Association, and Jazzshows, Ltd., and the occasion will be the 1960 Bath Festival of Jazz.

The affair is being presented by Harold Davison, Ltd., and the Regency Ballroom and lasts from Friday, May 20 until Saturday, May 28. Over 100 musicians and singers will be taking part. There will be 14 bands, including Acker Bilk, Johnny Dankworth, Bob Wallis, Ken Colyer, Alex Welsh, Mick Mulligan and the Clyde Valley Steamers. Local bands, the Avon Cities Jazz Band and Rex Evans and his Band will also take part.

The Folk Music side will include Peggy Seeger, Ewan MacColl, Robin Hall, Jimmy MacGregor, Isla Cameron, Isobel Sutherland.

The week opens with an All Night Carnival of Jazz, which Jazzshows are organising.

EARLY

BOB WALLIS was presented by his wife Joyce with a son on Good Friday. To be named Jay, the six-pound-odd lad appeared early on the jazz scene and Bob found himself in the role of midwife.

The Wallis Band plays the Bernet Jazz Club on May 3, the Enfield Club on May 4, Welwyn Garden City on May 16, and St. Albans on May 25. All these belong to the Hertfordshire jazz group of clubs.

I HOPE you all spotted last week's deliberate mistake! There were no prizes offered and nothing was even said about the matter, but Sonny Terry's photograph came out in a remarkable likeness to Brownie McGhee. Those two have been so close together for so many years...

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45-RELL 9114 London

ERNIE FIELDS CHATTANOOGA CHOO CHOO
45-RE 9100 London



RECORDS MAGAZINE—
There's a full-colour portrait of **Fat Boone** on the front cover of the May issue. Make sure you get your copy.

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Faith and Bassey

SHIRLEY BASSEY, Adam Faith, The John Barry Seven and David Hughes have been lined up for Whitson appearances at the Floral Hall, Scarborough, the biggest all-star attraction that the resort has ever had.

Shirley Bassey, together with Ronnie Aldrich and the Squadronaires, will be making a one-night appearance on Whit Saturday, June 4.

The following day Adam Faith, with The John Barry Seven and the Honeyes, will appear, and on Whit Monday, and for the remainder of the week, David Hughes will present a "Make Mine Music" show, featuring Bert Weedon, Adele Leigh, Randolph Sutton and Chris Carloun.

Burt Lancaster to sing

BURT LANCASTER is to sing for the first time on screen in his title role portrayal of "Elmer Gantry." The numbers include "I'm On My Way," and several other hymns and spirituals. Plans are well under way by United Artists Records for Lancaster to record these numbers—probably an LP for international distribution. Lancaster's co-stars in the film include Patti Page and Shirley Jones.

**SIX
PAGES**

Pop, Jazz, LP, EP and Folk reviews

**SIX
PAGES**

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

D
N
T

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



DUANE EDDY—he wrote it, he recorded it, and it's almost certain to be a hit. (DISC Pic)

Haley tries again —and he could make it

ROD McKUEN

Two Brothers; Time After Time
(Brunswick O5828)***

ROD McKUEN sings a story of the American Civil War here. His two brothers were on opposite sides... one for the North, one for the South.

From a slow start it builds into quick marching drama with snare drum and big chorus work.

Time After Time is a revival of a very popular ballad, and McKuen handles it with sweetness and care.

DICKIE PRIDE

You're Singing Our Love Song To
Somebody Else; Bye Bye Blackbird
(Columbia DB4451)***

THERE are hopes in Denmark Street that You're Singing Our Love Song To Somebody Else will become a big song for summer. And it certainly moves well in this Dickie Pride coverage.

A swinging ballad varying a familiar idea, it is given a big band backing by Tommy Watt. Dickie Pride handles it expertly.

The oldie, Bye Bye Blackbird, is sung firmly in a way which retains the evergreen charm of the melody without ever sounding dated. A slick, modern arrangement.

PHIL PHILLIPS

What Will I Tell My Heart?; Your
True Love Once More
(Mercury AMT1093) **

SLOW ballad for Phil Phillips as he asks What Will I Tell My Heart? The singer's pronunciation jars on me at times, but some young

your weekly DISC DATE with DON NICHOLL

IT'S ANOTHER WINNER FOR DUANE EDDY

DUANE EDDY

Shazam; The Secret Seven
(London HLW9104)

"SHAZAM" is a typical Eddy instrumental written and recorded by the guitar boy for the credits of the Columbia film, "Because They're Young."

D
N
T

A very polished example of the technique Duane has been employing with such success these past months, it has the deep dark noise and just enough of a tune to make it remembered. Another winner.

"The Secret Seven" comes complete with strings, too! A steady, hip-swinging beater which will do its share of the selling.

CONNIE STEVENS

Sixteen Reasons; Little Sister
(Warner Bros. WB3)

CONNIE STEVENS' trip to this country for television appearances fits in neatly with the release of her "Sixteen Reasons" recording.

D
N
T

And the number ought to whip her into the Twenty very quickly. It is a soft beat ballad which she sings in a way which will touch teenage hearts. Don Ratke accompanies her with orchestra and chorus.

The girl displays a whisp of a voice, but it has an extremely commercial quality.

"Little Sister" has an overdose of sentiment which I find unpalatable.

romantics may find pleasure in this sad love song... Strings and girl voices behind the soloist.

For the turnover Phillips has a more lively beat to ride and seems more at home with the number.

MARION RYAN

Sixteen Reasons; Mangoes
(Columbia DB4448)***

NOW singing for the Columbia label, Marion Ryan gets a big song to cover—Sixteen Reasons—and should please her new bosses.

A version which ought to chop sales from the Connie Stevens treatment, though it just falls short of the commercial appeal in the latter to my way of thinking. Give them both a spin and judge for yourself.

The revival of Mangoes seems an odd choice for the flip, but Marion snaps and crackles through it competently.

DAVE SAMPSON

Sweet Dreams; It's Lonesome
(Columbia DB4449)***

DAVE SAMPSON and his group, The Hunters, have been getting plenty of advance publicity lately. Their disc of Sweet Dreams doesn't quite live up to the good word, but it's smooth enough to sell sweetly.

Flowing ballad which the boy sings in friendly if unoriginal fashion.

It's Lonesome is a steady rocker which might become the selling half of the coupling.

EDNA SAVAGE

Every Day; All I Need
(Parlophone R4648)***

GOOD filler for Edna Savage to sing—Every Day. And it might easily be catchy enough to bring her back into the big sales reckoning.

The girl takes this sweet charmer

with an attractive manner. Developed and exploited correctly it could make her into a female Adam Faith... there's certainly much similarity.

All I Need is a slow romancer, sung warmly and sincerely by the girl. Makes a good contrast but the other side is the seller all right.

JIMMIE RODGERS

Just A Closer Walk With Thee;
Joshua Fit The Battle Of Jericho
(Columbia DB4447)***

TWO spirituals for Jimmie Rodgers to sing on this coupling. And Just A Closer Walk With Thee has been given a very good arrangement. Joe Reisman's orchestra and chorus march in the background while Jimmie sings the melody in mellow voice.

Joshua Fit The Battle Of Jericho opens our exciting and tentative with the same kind of drive.

NEVILLE TAYLOR

Dance With A Dolly; Free Passes
(Oriole CB1546)***

NEVILLE TAYLOR bobbs up under Oriole's colours this time out, and he revives Dolly this time out, and he revives Dolly this time out, and he revives Dolly this time out.

The well-known tune has been arranged for Neville by Len Beadie and the result is infectious. Rocking musical group honks for the backing.

Free Passes (to the movies) is an invitation to the girl friend. A steady rocker which Taylor handles comfortably.

LORNA HENDERSON

Steady Eddy; Lollipops To Lipstick
(Oriole CB1549)***

A 17-year-old from Norfolk, Lorna Henderson, makes her debut with this Oriole disc. She chirps competently enough on the bougie Steady Eddy. Lyric calls in the tax man for a squawking spell.



CONNIE STEVENS—her way with a song will touch teenage hearts

EDWARD BYRNES

Kookie Kookie Lend Me Your
Comb; You're The Top
(Warner Bros. WB5)

A YEAR ago "Kookie

Kookie" was the rage in America and ever since then I've been getting letters asking when it was going to be released over here. Well, it's arrived at last with the release of Warner's products on this side of the water. Eddie Byrnes handles this novelty with a mastery of hip talk and Connie Stevens assists him ably.

Catchy beat backing while the pair "talk" the number in amusing and very infectious fashion.

Revival of "You're The Top" by Byrnes alone, has new lyrics designed to fit the modern scene. Chorus back up Byrnes as he sings lines like... "you're a Presley sideburn"!

Lollipops To Lipstick sounds like any average band and vocalist performance. I am afraid. Lacks the colour and personality needed to achieve a big impression on record.

SANTO AND JOHNNY

Caravan; Summertime
(Parlophone R4644)***

SANTO AND JOHNNY, those sleepwalking guitar men, come out again. This time on two famous standards. Caravan, the old Ellington number, is produced at speed with the rhythm section moving well behind the electricians.

But I feel that it is with their arrangement of Summertime that the boys recapture some of their own kind of magic.

FRANK D'RONE

Joy, Joy, Joy; The House And The
Old Wisteria Tree
(Mercury AMT1050)***

FRANK D'RONE tackles the difficult song, Joy, Joy, Joy, which is featured in the musical, "Most Happy Felicia."

The musician, who has the kind of voice and knowledge to cope with material of this nature, makes it the sort of side you will want to keep and play several times. And the more you play this out-of-the-run item the more it will get you.

On the turnover you will find another song which is NOT destined for swift success. An entrancing story song which ripples along swiftly.

THE SINGING BELLES

Someone Loves You Joe;
The Empty Mailbox
(Top Rank JAR350)***

QUICK marching ballad from the harmony group, The Singing Belles. The girls chant their song

Disc Date

(Continued from previous page)

easy to snare drum accompaniment. Tunesful offering which may find favour after a time. I kept thinking it was about to branch into "Painting The Clouds With Sunshine."

The Empty Mailbox has a guitar and a mouth-organ opening the side... then a boy's voice speaks the I-must-go-away-but-I'll-write-you-letters. After which, on a slow beat, the Beatles sing their lament.

THE GOLLYWOGS

Parade Of The Jelly Babies
The Teddy Bears' Picnic
(Parlophone R4647)***

A GIRL group bounce tunelessly through the tots novelty, **Parade Of The Jelly Babies**. Glutinous version of the old Ten Little Indians, it ought to be turning up on the kiddie programmes ad nauseam.

The old **Teddy Bears' Picnic** is rolled out faithfully in the way we are used to hearing it. The girls sing, and a male voice comes in as well.

DICK JORDAN

Little Christine: I'll Love You For Ever
(Orion CB1548)***

LITTLE CHRISTINE is an attractive live lilter which Dick Jordan sings warmly with a fairly straightforward attack. Gordon Franks supplies the current fashionable accompaniment for material of this nature. Tune could catch on.

On the reverse, **I'll Love You Forever** enters to plucked strings to continue the idiom. Jordan's vocal is suitably romantic.

FRANKIE LAINE

Et Voila; St. James Infirmary
(Philips PB1011)***

ET VOILA is quite a departure for Mr. Laine. A ballad swinging out into a romancer with a supper club feeling. Could have stepped right out of a show. Laine's performance is good... so is the big band backing by Les Brown. In fact, the backing is better than good.

The famous blues on the other side is sung with power and plenty of feeling by Frankie. From the agonising beginning the atmosphere builds correctly. Again a fine Brown frame.

JOHNNY CASH

Seasons Of My Heart; Smiling Bill McCall
(Philips PB1017)***

THE molasses voice of Mr. Cash trickles through a rather ordinary country and western ballad, **Seasons Of My Heart**. I have the feeling that there was very nearly a good song in this one.

No, if Johnny is to sell this time out, I think it will be with **Smiling Bill McCall**. An ironic narrative about a radio performer who would rather commit suicide than let his fans discover he was short and bald!

MARTY ROBBINS

Big Iron; Cool Water
(Fontana H229)***

MARTY ROBBINS returns with another kind of El Paso. This time his song (an own composition) is about a gun-slinger who rides into town. Typical western story song which Marty sings to guitar and vocal group accompaniment.

The reverse of **Cool Water**—it keeps on coming back, doesn't it?—is taken without frills by Robbins and group.

JESSE LEE TURNER

I'm The Little Space Girl's Father; Valley Of Lost Soldiers
(London HLP9103)***

A ZANY lyric for the top deck here, and made even more incongruous by Jesse Lee Turner's country and western kind of vocalising. Amazing in parts.

Valley Of Lost Soldiers opens up with the good old banjo and snare drum. A marcher with familiar tone. Lyric sees the old soldiers marching up and down in Heaven.

DON WINTERS

Someday Baby; That's All I Need
(Brunswick O5827)***

DON WINTERS comes out with an ordinary rocker, **Someday Baby**, which may collect average sales, but not much more. There is a distinct lack of anything novel or original in this one. I am afraid.

That's All I Need is a country-style chanter which Winters sings in chorus company.

MALCOLM VAUGHAN

My Love For You; Lady Of Spain
(HMV POP719)***

A GRACEFUL ballad for Malcolm Vaughan as he sings the love song **My Love For You** to

a delightful accompaniment by the Frank Cordell Orchestra and Michael Sammes Singers. A liquid melody with a very suitable lyric, this song should be another sleeper for the singer. Don't be surprised if it reaches the Top Twenty before summer is out.

On the reverse, Malcolm revises the Tolch Evans favourite **Lady Of Spain**. Cordell sets the dashing pattern, whirling his singer through the ballad in dramatic fashion.

This is one of the very best coupletings Vaughan has ever made.

CHARLIE RICH

Lonely Weekends; Everything I Do Is Wrong
(London HLS9107)***

WRITTEN for himself, **Lonely Weekends** is a rocker which Charlie Rich sings in spiritual style. The lyric idea is obvious from first glance at the title.

But presentation is commercial, with a good background noise and strong assistance from the Gene Lowery Chorus. May be a sleeper.

On the other side, **Everything I Do Is Wrong** is a grumbling little rocker. Charlie's title speaks for itself again—a rush of self-pity to the head.

JERRY KELLER

Now, Now, Now; Lonesome Lullaby
(London HLR9106)****

JERRY KELLER returns with a light, attractive ballad song in a beguiling beguine tempo. **Now, Now, Now** is a very pleasant romantic number indeed and it suits Jerry's way with a song. He glides it across to a group and orchestral accompaniment directed by Richard Wolfe. Tuneless, catchy and with every chance of being another hit for Keller.

Lonesome Lullaby, a gentle ballad, has plenty of charm both in itself and in its performance.

CHRIS WAYNE

Lonely; Counting Girls
(Decca F1121)***

THIS is a disc debut for 23-year-old Chris Wayne. Backed by a group called The Echoes—five guitars—Chris has a slow-moving number to start him off along the groove road.

Lonely was written by American songwriter, Buddy Kaye... and though it is not one of his best compositions, it is good enough to help Wayne make a useful first impression.

Chris has a fairly strong voice—reminds me somewhat of some jazz singers—and he could settle down to become very popular. It will be very interesting to see how he develops.

Counting Girls is a quicker item which is a switch on the counting sheep to get to sleep idea.

THE FOUR PREPS

Hear It From Me; Got A Girl
(Capitol CL15128)***

TWO new songs by Prep members Glen Larson and Bruce Belland. **Hear It From Me** has a nice easy tempo and a simple melody to carry. The boys handle it effortlessly, letting the romantic words tell their story without fuss or frills.

Got A Girl is slightly reminiscent in treatment of their "Big Man," though it's not such a deliberate novelty. Lyrics use other rock star names.

DEAN MARTIN

Love Me My Love; Who Was That Lady?
(Capitol CL15127)****

LOVE Me My Love is a warm lilter for Dean. Sounds as if it had been written especially for the star and he drifts through it so effortlessly that you imagine him swinging in a hammock in the studio.

A Sammy Cahn-Jimmy Van Heusen number for the flip. And a big band accompaniment conducted by Gus Levene. Based on the old gag-line **Who Was That Lady?** (I saw you with last night) the lyric expands into an unusual romancer.

PETER GILMORE

Follow That Girl; Come Away
(HMV POP740)***

PETER GILMORE sings the title song from the Julian Slade musical **Follow That Girl**—and gets a big backing from the Tony Osborne orchestra. The bouncy melody is sung strongly and the side ought to collect fans for Gilmore.

Come Away is a slow attractive ballad which Gilmore sings while Hawaiian guitar and girl voice haunt the background.

The original version
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on the
Corner'

From 'The Most Happy Fella'

C/W SUNDAY From the 'Flower Drum Song'

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ORIOLE

LITTLE CHRISTINE

DICK JORDAN

CB1548



STEADY EDDY

LORNA HENDERSON

CB1549



DANCE WITH A DOLLY

NEVILLE TAYLOR

CB1546



HELLO AMORE

DOMENICO MODUGNO

CB1547



HOLD ME, THRILL ME, KISS ME

JOHNNY WORTH

CB1545



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FOLLOW THAT GIRL
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ONE TWO, THREE, ONE

SIDE B
DOH-RAY-ME
LOVELY MEETING
YOU AT LAST

EVENING IN LONDON

REPRISE:
FOLLOW THAT GIRL

EP 7030

Newley joins the ranks of the greats

Album of the Month

ANTHONY NEWLEY

Love Is A Now And Then Thing

Gone With The Wind; Some Other Spring; The Thrill Is Gone; What's Good About Goodbye; Love Is A Now And Then Thing; When Your Lover Has Gone; It's The Talk Of The Town; I Guess I'll Have To Change My Plan; Speak Low; This Time The Dream's On Me; Ask No Questions; I Get Along Without You Very Well.

(Decca LK4343)

Dear Tony Newley, In the April 9 edition of "DISC" you claimed you were not "a great singer." You also said that you expected the bubble to burst one of these days.

Well, I agree that you are not a great "singer"—but then, as far as I'm concerned, neither are Frank Sinatra, Bing Crosby, Sarah Vaughan, Peggy Lee, nor several other world-wide names in the record business. They are not great singers, but they are wonderful song stylists.

I refuse to spare your blushes so let me tell you bluntly that after listening to your first LP, "Love Is A Now And Then Thing," I am going to hail you as a great song stylist. You have really done a magnificent job on every track of the album and the set will now have pride of place in my collection.

One of the main things that helps a pop singer become "great" is his or her interpretation of the lyrics. It can make all the difference between the mediocre and the intrinsically successful.

And I also believe that to be a really great singer of popular, or other, songs one needs to be a better than average actor. Here is where you come into your own, Mr. Newley.

As for your bubble bursting—I fervently hope this never happens, as it would be a sad loss to the recording industry.

Yours sincerely,

KEN GRAHAM.

NOT JUST FOR C AND W FANS



along with her other excellent albums already available.

This, I think, is one of her finest efforts to date and it should largely increase her following in Britain. Richard West is responsible for the backings, the same man who has done so much for Bobby Darin.

STOCKHOLM STRING ORCHESTRA

The Best Of Victor Herbert

Ah Sweet Mystery Of Life; In Old New York; Moonbeams; Kiss Me Again; I Can't Do The Sun; Because You're You; A Gypsy Love Song; Indian Summer; Toyland; March Of The Toys; When You're Away; Italian Street Song.

(Pye Golden Guinea GGL0016)

HANS HOLBER conducts the Stockholm String Orchestra in a fine selection of music from the pen of Victor Herbert. The composer contributed several of our best known and most popular comic operas, musical shows and operettas. His music is everlasting.

JULIE LONDON—definitely an album for the boys.



TONY NEWLEY—not a great singer, but a superb song stylist.

This album will prove a delight to lovers of Herbert and while I doubt if many teenagers or readers of this page will add it to their collections I still think it worthy of a mention in the hope that some of their parents pick up the paper and spot the record.

JULIE LONDON

Your Number Please

Makin' Whoopee; It Could Happen To You; When I Fall In Love; It's A Blue World; They Can't Take That Away From Me; Don't For My Baby; Angel Eyes; Love Is Here To Stay; The More I See You; A Stranger In Town; Two Sleepy People; Learnin' The Blues.

(London HA-W2229)****

LOOK out fellas, the delectable Julie London is breathing into that microphone again! And she and her associates have come up with a really cute album idea this time. Julie has chosen twelve songs associated with top-ranking male vocalists and given them her own very individual touch.

Arranging and conducting for the session was handled by that greatly talented young man, Andre Piewin, who has captured the mood beautifully and blends his orchestra perfectly with the sultry songstress.

Decorating the sleeve is a gorgeous picture of Julie reclining on a bed suitably attired and making a phone call.

Definitely one for the boys, this album. But perhaps a few of the ladies would like it to pick up a few tips about winning over their favourite male?

A HANDFUL OF STARS

Sweet Georgia Brown (Pearl Bailey); The Thrill Is Gone (Billy Daniels); All Of Me (Frankie Laine); The Breeze And I (Vic Damone); A Gal In Calico (Tony Martin); A Porter's Love Song To A Chambermaid (Pearl Bailey); Day

In Day Out (Billy Daniels); That's My Desire (Frankie Laine); The Gypsy Goofed (Pearl Bailey); A Man Doesn't Know (Vic Damone); I Never Loved Any One (Tony Martin); There's Plenty More Where That Came From (Pearl Bailey).

(Mercury MMC14025)****

FOUR from Pearl Bailey and 199 each from the four gentlemen involved make up this interesting package deal from Mercury.

The Frankie Laine tracks, especially, sound a little dated, but to his ardent fans this won't make any difference as their 78 rpm copies of these titles are probably worn out by this time.

The other artists fare better. Pearl Bailey, for example, never changes through the years and she has been heard on record for quite a few.

Tony Martin was in better voice then than he is today and Vic Damone was perhaps a little less mature when his discs were cut.

GEORGE BASSMAN

The Gershwin Years

When You Want Em You Can't Get 'Em Right; Ripples; Some Wonderful Sort Of Someone; I Was So Young; Nobody But You; Swanee; Do It Again; I'll Build A Shtetway To Paradise; I Won't Say I Will; Somebody Loves Me; Oh Lady Be Good; Factoring Rhythms; So Am I; The Man I Love; Sweet And Low Down; Looking For A Boy; That Certain Feeling; Maybe; Clap Yo' Hands; Do Do Do; Someone To Watch Over Me; High Hat; He Loves And She Loves; Hey; He Loves My One And Only; How S' Wonderful; My One And Only; How Long Has This Been Going On; Oh So Nice; I Don't Think I'll Fall In Love Today; Where's The Boy; Here's The Girl; Feeling You Falling; Do What You Do; Lips; I've Got A Crush On You; Sooo; Strike Up The Band; Embarrassing Your Casual You Use Me; But Not For Me; Billie's My Time; I Got Rhythm; Of This I Sing; Who Cares; Love Is Sweeping The Country; The Loveliest; Isn't It A Pity; My Cousin In Milwaukee; Miss; Overcast; Sailing; There's A Boat Dat's Leavin' Soon For New York; Best You Is My Woman; Let's Call The Whole Thing Off; They Can't Take That Away From Me; They All Laughed; A Foggy Day; Nice Work If You Can Get It; Look Walked In; Love Is Here To Stay.

Three 12-inch LPs.

(Brunswick LAT8315-6-7)*****
A TRULY magnificent tribute to the very great George Gershwin is this three-album collection by the George Bassman orchestra and singers.

George Gershwin contributed perhaps more and better than anyone else to the popular music scene. This set, although vast in its range, only covers a portion of Gershwin's output.

However, they have selected most of his best material and the interpretations are as the songs were originally performed.

This is the work of true genius which I consider is essential in any collection which dares to consider itself representative of popular music. It's a wonderful buy.

ORIOLE RECORDS LTD.
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EYDIE STANLEY THE MIKE FRANKIE ELLA
 GORME BLACK SAMMES SINGERS LAINE FITZGERALD

DON'T MISS MEL — he really swings up a storm

MEL TORME
 Swingers

Lady In A Trance; The Curious; The Lady In A Trance; I Like To Recognize The Tune.

(Parlophone GEP8790)*****
HERE is Mel Tormé, that great vocal stylist at his very best. Backed by the swinging Marty Paich Dek-tette, Mel really swings up a storm on these tracks.

Originally released in LP form on London, this reissue setting on Parlophone should be a welcome release to vocal collectors. Don't miss it if you haven't already got a copy of the LP.

EYDIE GORME

April Showers; Spring Will Be A Little Late This Year; Easter Parade; I'll Remember April.

(HMV 7EG8562)*****
THIS talented lass just never misses as far as I'm concerned. Every record I've heard by her has been sensationally perfect. Her interpretations leave me breathless.

Miss Gorme here concentrates on the spring season with April very much in predominance. The songs are all familiar to lovers of standards and these treatments bring new life to the numbers.

STANLEY BLACK

The All-time Top Tangos; La Compadrita; La Roubia; Monja Ya Quiero Un Nido; A Media Lta.

(Decca DFE6621)*****
STANLEY BLACK conjures up some more tango magic for his faithful fans on this entertaining EP and guarantees himself more healthy royalties. His orchestra's in fine form, too, as he leads them into these old favorites.

It's another winner, Mr. Black.

CHINTA RIVERO

Almeida; Bambino; Does Casabeles; Don Cruzar.

(Supraphon SUE10801)*****
THIS disc is by far the best of those I have received from Supraphon. Miss Rivero—a pretty wench if it is she who appears on the sleeve—has a charming voice and specialises in French and Spanish songs. This is understandable con-



sidering that she was born in Paris off Spanish parents.

I enjoyed this selection very much and I recommend you to have a listen.

Good musical accompaniment is supplied by Miroslav Kefurt and his rhythmic group.

JOE GORDON FOLK FOUR

Winching Songs; Kissin' In The Dark; Fair Annie; The Wee Toon Clerk; The Road And The Miles To Dander.

(HMV 7EG8545)*****
I DOUBT very much whether this song collection will mean a lot anywhere outside Scotland, except, of course, to exiled Caledonians.

The "winching" mentioned in the title is not a subversive element based in the Highlands, it is simply local idiom for "courting".

The Joe Gordon Folk Four prove to be a lively bunch of singers who obviously enjoy every note they sing. I recommend it for the initiated, but Sassenachs I advise to approach it warily.

FRANKIE FROBA

Barrel House Honky Tonk Piano; My Melancholy Baby; Dead I Do; Girl Of My Dreams; I Cried For You.

(HMV 7EG8554)*****
FRANKIE FROBA is one of the ideal men to have around at a party. All you have to do is sit him at a piano and your entertainment is set for the night. And I'll bet that his happy pianistics would

keep the party going with a swing right into the wee small hours — neighbours permitting.

Here he demonstrates his twinkling style on four strong standard numbers.

FRANKIE LAINE

All Time Hits; Cry Of The Wild Goose; Male Train; Wrap Your Troubles In Dreams; That Lucky Old Sun.

(Mercury ZEP 10062)****
FRANKIE LAINE has been churn-out hit after hit for almost ten years now—probably more, in fact—and this foursome of his earlier smashes is a welcome reminder from Mercury.

I was very much a fan in those early days and these discs were all in my collection as soon as they came off the presses.

I recommend them to record fans of today, for although they may sound a little dated they still have a lot to offer in the way of entertainment.

EYDIE GORME

... a talented lass who just never misses. On her new EP she turns her attention to spring.



ELLA FITZGERALD

Sings Irving Berlin; Let Yourself Go; How Deep Is The Ocean; Paintin' On The Ritz; Alexander's Ragtime Band.

(HMV 7EG856)*****
A REISSUE EP from Ella's best-selling Irving Berlin Song Book should appeal to the small budget customers. Naturally, if you already own the LP set then this will be of

no use to you unless you want to imitate someone into following the talent of Miss Fitzgerald.

Paul Weston and the orchestra supply the background.

As usual, Miss Fitzgerald is in fine voice and the delights with this collection of first-class songs.

NEWS FROM THE STREET OF MUSIC

Along the alley—

Loves Me Like You" recorded by The Flamingos. It will probably be released here by Top Rank.

RETURNING to Michael Carr, his instrumental mood piece, "The Lonely Dawn," shows signs of reaching standard status, judging by the number of radio plugs it's enjoying. A good recording of it by Michael Collins and his Orchestra is available on Columbia.

REPORTS indicate that the current craze in Paris is Oriental cha-cha-cha, if you can imagine such a thing. If you can't, I can tell you that

it's reached England already in the shape of a disc released by Pye International. The titles are "Mustapha Cha Cha" and "Zoobie Da Cha Cha." The Worthy Oriental Gentlemen playing these items are **Stalli and his Mustaphas**.

Oriental cha-cha-cha may seem startling, but anything can happen nowadays. I've heard "Looking High, High High" broadcast as a samba, and I'm told that **Stanley Black's** next Decca LP will be called "Stanley Black Plays The Music Of Rindoff Firm! And Sigmund Romberg In Cuban Moonlight!"

BERT CORRI of Francis, Day and Hunter Music is looking forward to the imminent release by EMI of the musical score of the new Julian Slade show "Follow That Girl." There will be an LP by the cast and also a single featuring Peter Gilmore. Bert reckons the show has the makings of another record-breaker, like "Salad Days."

Another bright star on the Francis, Day and Hunter horizon is **Jerry Jordan** and his latest opus, "Sing Like An Angel." Jerry's recordings of his own compositions have the happy habit of hopping into the hit parade, and as soon as a new one comes along, the transatlantic telephone cables are humming as eager American publishers bid for the American rights.

SONGWRITER **Michael Julien**, who wrote Shirley Bassey's big hit "Kiss Me, Honey, Honey, Kiss Me," collaborated with popular pianist **Russ Coway** in writing "The Young Have No Time To Lose." Mills Music publish the song, and it's been recorded for Parlophone by new singer **Eddie Falcon**.



EDDIE FALCON—Julien song

NIGEL HUNTER

EP of the month There's none better than this British vocal group

THE MIKE SAMMES SINGERS

Taking A Chance On Love; Taking A Chance On Love; Manhattan; I Know That You Know; I'm Beginning To See The Light.

(Fontana TFE17248)*****
THIS glorious blend of voices which go under the name of the Mike Sammes Singers have come up with their third winner in a row with this latest EP offering. Mr. Sammes' arrangements are superbly restrained and yet exciting. I am always on the lookout for good homespun talent and believe me there is none better than this vocal team.

If there is anyone who collects good vocal harmonies, likes a good song well sung, appreciates artistry in vocal stylings, and who hasn't got both EPs and the LP released by this group, then he has a large gap in his collection which he must speedily rectify.

Wave your Union Jacks friends, for this is a truly magnificent disc.

Triumph
 Empire Yard,
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RGM 1002

JOY & DAVE

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Big Bill — the very best...HE'S MY TOP SINGER AND GUITARIST

BIG BILL BROONZY
Walkin' Down A Lonesome Road
Walkin' Down A Lonesome Road;
Moppers' Blues; Get Back; Hey Hey.
(Mercury ZEP10065)*****

MY favourite blues singer and my favourite blues guitarist are both Big Bill Broonzy. These numbers have been issued recently on a 12in. LP. Now they are collected together on an EP. They include the socially conscious Get Back, Big Bill's commentary on the colour problem in America's Deep South.

Bill, whose wife had a white appearance, saw her dragged out of his car by a gang of hoodlums, and saved from rough treatment only by the last minute removal of her hat to reveal her frizzy Negro hair. And he never did get over an English policeman asking him if he could be of any help to him—"Man, he asked me . . . me . . . if he could help me . . . 'cause I was lost."

Yet this same Bill can sing good humouredly about the problem with no sense of bitterness in his words or tone.

And it goes without saying that he swings all the time.

AL FAIRWEATHER'S ALL STARS

At's Pals
The Music Goes Round And Around;
Love It All; Four Or Five Times; Jump

For Me; Beat Meat; Rosetta; Jim-Jam;
Let The Zoomers Droop; Berry Well;
Sue's Blues.
(Columbia 33SX1221)***

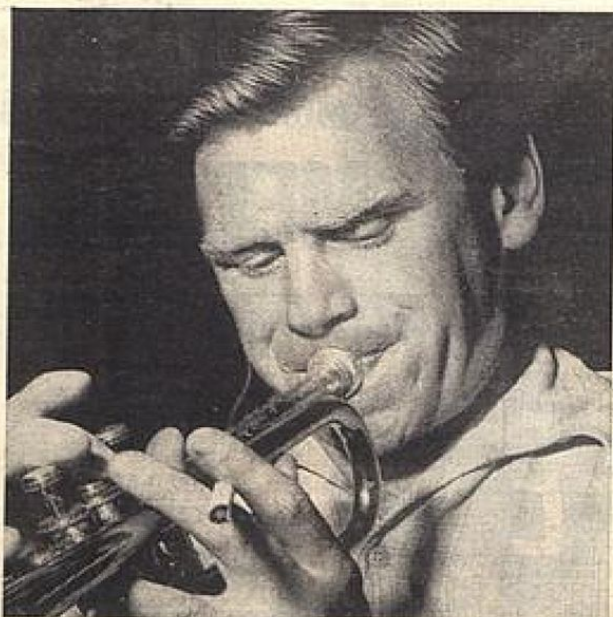
AL FAIRWEATHER carries on the trend first noticed in the "McJazz" album, followed in "Fair-weather Friends" and now blooming forth into maturity in this present All Star session.

Each album has shown our hero in more modern vein "McJazz" com-



sisted almost entirely of traditional-sounding jazz. Al's Friends performed around strongly rooted mainstream numbers. His Pals, largely because of the arrangements, turn out some fine "modern" sounding jazz.

But only because of the arrange-



AL FAIRWEATHER . . . His Pals turn up some fine "modern"-sounding jazz.

BENNY GOODMAN with the original Orchestra, Trio and Quartet.
Benny Goodman Treasure Chest, Volume Three.

Camel Hop; Handful Of Keys; AC-DC Current; Smiles; So Rare; Alexander's Ragtime Band; I've Got My Love To Keep Me Warm; Twilight In Turkey; You Forgot To Remember; Sleepytime Down South; Chloe (The Some Of These Days); When It's Song Of The Swamp.
(MGM C810)****

THERE is some excellent material on all these Treasure Chest records, and this last is no exception. In fact, I can think of no better recommendation than to say you'd do worse than sell ALL the 78s and just keep these three for all your Benny Goodman requirements. I wouldn't do it myself, of course, because in these matters I'm an old sentimentalist; but it would be the answer to how much to keep.

The atmosphere is great, so is the recording, considering these are 1937/1938 sides. AC-DC Current is interesting in that it includes some pre-bop Charlie Christian before he was a regular member of the organisation. His later style is not yet matured but nevertheless shows signs of imminent greatness.

So Rare is one of those exquisite performances the Trio always managed to put across. Smiles, with the addition of Hampton on vibes, is nearly as good.

"Swing won't last," they said. Yet it is part and parcel of every big band of today. It has absorbed itself into popular music. Hardly a band plays more than eight bars without paying some sort of tribute to the King of Swing, Benny Goodman.

BOB WALLIS AND HIS STOREVILLE JAZZMEN
Blue Bird (L'Oiseau Bleu); Captain Morgan

(Top Rank 45JAR331)***

THIS is it! This is number three in the hit parade clarinet-ace-heck-to-stay contenders. As revealed in these columns some time back, quite a few were getting in on the act. I knew Bob Wallis was one of them. Must confess though, that the title of the disc was kept a close secret almost until the last minute.

Once again Sidney Bechet has come in for his share of plagiarism. Blue Bird, French title L'Oiseau Bleu, composer Gaston Le Bray, turns out to be our old friend of the early forties, "Egyptian Fantasy" with the slightest change of melody. Doesn't it seem a shame that Terry Lightfoot was plugging this contender for Number Three spot only recently. To be pipped at the post by a tube so closely related melodically and harmonically must be galling.

Captain Morgan is a pleasant enough calypso melody complete with all trimmings. It is described as traditional, which is at least an honest evaluation of its birth.

My main grouse with the Wallis Band so far has been with the leader himself. It is nice to report that the awful faults of so many previous records are no longer apparent.

FOLK Home made —and great

A JUG OF PUNCH
Broadside Ballads Old And New
Song By British Folk Singers
Nancy Whiskey; High Germanie; Monaghan Fair And Irish Reel; I Don't Mind If I Do; Twankydillo; The Beggar Wench; Brian O'Linn; Ratcliffe Highway; Jack Tar On Shore; The Light Bobs Lizzie; Football Crazy; Bold Robinson; The Sugar Ray Robinson/Randolph Turpin Fight; The Horse Named Bill; When The Old Dun Cow Caught Fire; Great For Great; The Jug Of Punch; Jack-Hall.
(HMV CLP1327)****

ROCKET ALONG
New Ballads On Old Lines
Song By British Folk Singers
Cotton Bales; The Fireman's Not For Me; Little Bilee; The Conscript's Farewell; The Strangers Dream; Space Girl; The Smithfield Market Fire; Dark As A Dungeon; The Wee Magic Stone; The Last Boat's A'Leaving.
(HMV DLP1204)****

These records include items by a wide variety of artists. In addition to "popular" folk singers such as Steve Benbow, Jimmy MacGregor, Shirley Collins, Robin Hall and Fred Dallas there is also exposure for some other excellent but as yet unrecorded singers. In this category come Isabel Sutherland and Bob and Ron Copper. The Coppers have several tracks on the Jug Of Punch.

Rocket Along consists of new ballads but sung in traditional folk style. This is a trend which is becoming increasingly common. It is an obvious way to retain the folk tradition.

The standard of both discs is high, although my personal preference is for the first, 12in. disc. This is largely because of the opportunity it offers for hearing new performers. In both cases the mixing of personnel is to be applauded as an ideal way to present an interesting and varied programme.

MAHALIA JACKSON
In The Upper Room No. 2
I Walked Into The Garden; Nobody Knows; Come To Jesus; Walking To Jerusalem.
(Top Rank JKP2048)****

THIS is, not unnaturally, very similar to the previous Upper Room EP reviewed recently in these columns. Side one offers two solo songs from Mahalia. They are both excellent. Nobody Knows is the relatively popular Beatie Smith item, and not the pop tune of the late twenties of the same name. Miss Jackson puts as much feeling into this as any other two singers put together. The second side came as a disappointment. A vocal quartet group has been added, and this, with the ponderous rhythm, imparts a vulgar quality to the performance. The strong personality of Mahalia seeps through, but it is a pity the detractions were not toned down considerably.

Owen Bryce

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WHO WHERE WHEN

For week commencing Sunday, May 1

- AYR**
Pavilion Ballroom: Acker Bilk Band (Mon.).
- BANBURY**
Ensemble: Johnny Preston, Wee Willie Harris, Tony Crombie, Chry Wayne and the Echoes, Don Arden (Sun.).
- BEDFORD**
Granada: Lonnie Donegan, Joan Small, Miki and Griff (Wed.).
- BLACKPOOL**
Queen's: Danny Pughes (wk.).
- BRIGHTON**
Hippodrome: Max Bygraves, Sid Miltward's Nitswits, Janet Richmond, Tony Payne (wk.).
- CARLISLE**
Lonsdale: Cliff Richard, Jones Boys, Peter Elliott, Kathy Kirby, Norman Vaughan, Jerry Lordan (Mon.).
- CHELTENHAM**
Gaiety: Gene Vincent, Lance Fortune, Vince Taylor, Peter Wynne, Georgie Fame (Thurs.).
- CHIPPING NORTON**
Assembly Rooms: Humphrey Lyttelton Band (Fri.).

- GLASGOW**
Empire Theatre: Adam Faith, John Barry Seven, Johnny Worth, The Honeyes, Don Arrol (wk.).
St. Andrew's Hall: Acker Bilk Band (Tues.).
- GRANTHAM**
Granada: Lonnie Donegan, Joan Small, Miki and Griff (Fri.).
- GUILDFORD**
Odéon: Gene Vincent, Lance Fortune, Vince Taylor, Peter Wynne, Georgie Fame (Sat.).
- HULL**
Ceil Theatre: Cliff Richard, Jones Boys, Peter Elliott, Kathy Kirby, Norman Vaughan, Jerry Lordan (Thurs.).
- KELSO**
Corn Exchange: Acker Bilk Band (Sat.).
- KETTERING**
Granada: Lonnie Donegan, Joan Small, Miki and Griff (Thurs.).
- LIVERPOOL**
Empire: John Hanson (wk.).
- LONDON**
Finsbury Pk. Empire: Emile Ford, Chas MacDevitt, Shirley Douglas, Lana Sisters, Bobby Dracox and The Crickets, Paul Beattie and The Beats, Tony Marsh (wk.).

- COVENTRY**
Coventry Theatre: Shirley Bassey, Ken Dodd, Three Monarchs, Raindrops (wk.).
- DERRY**
Gaiety: Cliff Richard, Jones Boys, Peter Elliott, Kathy Kirby, Norman Vaughan, Jerry Lordan (Sun.).
- DUMFRIES**
Drill Hall: Acker Bilk Band (Fri.).
- EASTBOURNE**
Winter Gardens: Humphrey Lyttelton and Nat Gonella Bands (Sun.).
- EDINBURGH**
Usher Hall: Acker Bilk Band (Wed.).
- LEWISHAM**
Gaiety: Gene Vincent, Lance Fortune, Vince Taylor, Peter Wynne, Georgie Fame (Sun.).
Palladium:
Marquee:
Free Trade Hall:
Hippodrome:
Odéon:
Empire:
City Hall:
City Hall:
Granada:
Gaiety:
Granada:
Gaiety:
Odéon:
Empire:
Assembly Hall:
- MANCHESTER**
Acker Bilk Band (Sun.), Billy Cotton Band (wk.), Cliff Richard, Jones Boys, Peter Elliott, Kathy Kirby, Norman Vaughan, Jerry Lordan (Fri.).
- NEWCASTLE**
Five South Brothers, Sid and Max Harrison, Sid Plummer (wk.), Cliff Richard, Jones Boys, Peter Elliott, Kathy Kirby, Norman Vaughan, Jerry Lordan (Wed.), Acker Bilk Band (Thurs.).
- RUGBY**
Granada: Lonnie Donegan, Joan Small, Miki and Griff (Sun.).
- SALISBURY**
Gaiety: Gene Vincent, Lance Fortune, Vince Taylor, Peter Wynne, Georgie Fame (Fri.).
- MANSFIELD**
Granada: Lonnie Donegan, Joan Small, Miki and Griff (Sat.).
- SOUTHAMPTON**
Gaiety: Russ Conway, Sheila Buxton, Terry Scott, Eddie Falcon, Peter Lawford Trio (wk.).
- SOUTHEND**
Odéon: Marty Wilde, Cherry Walser, Syd and Paul Kaye (wk.).
- STOKE**
Empire: Cliff Richard, Jones Boys, Peter Elliott, Kathy Kirby, Norman Vaughan, Jerry Lordan (Sat.).
- TORQUAY**
Pavilion: Craig Douglas, Avons, Mudlarks (Sun.).
- WISBECH**
Assembly Hall: Humphrey Lyttelton Band (Sat.).

MODERN JAZZ AT ITS NEAR-BEST

BENNY GOLSON
The Philadelphians
You're Not The Kind; Blues On My Mind; Saboteurs; Thursday's Theme; All The Things In Paris; Coltrane.
(12in. London LTZ-115176)

PERSONNEL: Benny Golson (sax); Lee Morgan (trumpet); Ray Bryant (piano); Percy Heath (bass); Philly Joe Jones (drums).

A THOROUGHLY enjoyable and satisfying modern jazz LP from the United Artists catalogue. I'm giving it five stars. But I have one reservation... Golson himself, from the playing point of view. I was the first British writer to point out Golson's potential. His compositions have since become the most frequently recorded and played in jazz today. This LP contains his excellent Saboteurs and two new ones, both of which will be heard again. I'm sure—Blues and the mournful Thursday's Theme.

As a soloist, Benny sounded at the beginning like a sort of Lucky Thompson or Don Byas. Then the

Coltrane bug bit him. All his work has been stylistically schizophrenic. It is on this LP, too.

My own feeling is that he'd really like to play more in the tradition of Lucky and Don, but because that style isn't so fashionable today, he feels he ought to try the Coltrane cult. And I don't think it really suits him.

Lee Morgan gives some of his best performances on disc to date. He should become a jazz giant. He's full of fire. The rhythm section swings all the way, with Philly Joe doing a tremendous and exciting job of underlining the proceedings.

Ray Bryant, too, is terrific. A very distinctive, two-handed stylist.

Swinging, yet always melodic, modern jazz at its near-best.

STAN GETZ QUARTET
The Soft Swing
This Can't Be Love; Time After Time; Smiles; All God's Children Got Rhythm; All The Things You Are; To The Ends Of The Earth; Bye Bye Blues; Down Beat.
(12in. HMV CLP1320)★★★★

PERSONNEL: Stan Getz (sax); Lou Levy (piano); Leroy Vinnegar (bass); Stan Levy (drums); (5-8) Moss Allison (piano); Addison Farmer (bass); Jerry Segal (drums).

THE first four tracks feature Getz with the same line-up as that on the excellent "Steamer" set (CLP 1276). Stan is in excellent, smooth-sailing form and the rhythm section flows beautifully.

Getz's stand-out performance is on This Can't Be Love, one of his best recorded solos. Lou Levy again



SHORTY ROGERS—"West Coast Jazz" and one for the fringe fan.

brings home the fact that he is one of the most accomplished pianists in jazz. He never stops swinging.

Side two was recorded in New York four months earlier. Stan is more Lester-like and less propulsive than usual. Ultra-relaxed, even dreamy in places. All The Things is treated more slowly than usual.

The rhythm section isn't as well integrated as the Levy-Leroy-Levy team.

Barney Kessel (guitar); Leroy Vinnegar, Curtis Counce or Ralph Pena (bass); Shorty Mannes (drums).

SHORTY ROGERS ORCHESTRA
Chances Are If Swings
Chances Are; So Much Luck; It's Not For Me To Say; Little Children; I Just Don't Know; Who Needs You?; Everybody Loves A Lover; Come To Me; My Very Good Friend In The Looking Glass; You Know How It Is; A Very Special Love; Teacher, Teacher.
(12in. RCA RD-27149)★★★★

PERSONNEL: undated

THE London (Atlantic) album dates back to '55 or '56, I would guess. The RCA was cut last year and is aimed more at the pop and jazz-fringe-cum-dance-crazy crowd. It comprises 12 pleasant tunes.

No Such Luck is one of his best works. On this LP the Giants small group is used together with and apart from the main big band.

Way Up There features four separate instrumentalations. Typical of "West Coast Jazz."

TONY HALL

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British girl chosen as Presley's leading lady

Connie Stevens cancels visit

A MERICAN singer, Connie Stevens, whose latest disc, "Sixteen Reasons," now stands at number 9 in the States, has had to cancel her proposed visit to Britain. She was due to arrive today (Thursday) for appearances on "Wham!" and "Sunday Night At The London Palladium."

It is hoped that she will be able to make the trip later this year. Connie Stevens will, however, be seen on TV—in the North and Midlands when she guests on "77 Sunset Strip."

She is at present working on a new U.S. television series, called "Hawaiian Eye," which ABC hope to show in the Midlands and North in the autumn.

JULIET PROWSE, the 22-year-old film star who has a starring part with Frank Sinatra in "Can-Can" is to be Elvis Presley's leading lady in "G.I. Blues," his first film since he completed his period of Army service.

Juliet, who was born in Bombay but is a British subject, was an unknown until a short time ago. She got the part despite considerable competition from several top Hollywood stars.

Just after signing for it she said: "This is my biggest thrill. First, Sinatra, now Presley! How lucky can a girl get? I don't know Mr. Presley, but I've heard he's charming."

Hal Wallis, who produces "G.I. Blues," said: "I had a feeling Miss Prowse was just what we were looking for the moment I saw her. Now I've got to know her better, I know she is. She will get on famously with Elvis."

Juliet has worked in London as a singer and dancer.

Her first film break—in "Can-Can"—came as a complete surprise to her. She wanted the part, but another dancer, Barrie Chase, was cast. Then Barrie walked out and Juliet was asked to take over.

She got rave notices for her part in the film and won a 20th Century Fox contract.

When Juliet worked in London, a few years ago, she asked Anton

Dolin if he would use her in the chorus of the Festival Ballet. However, Dolin felt she was too tall—she is 5ft. 7ins.—and turned her down.

Then Juliet teamed up with an Italian dancing act, Hermes Pan, one of Hollywood's top choreographers, happened to see her and remembered her when he was asked to direct the dance sequences for "Can-Can."

Juliet and Elvis start work on "G.I. Blues" in a few weeks.

JULIET PROWSE picked to act beside Elvis.



Anka's brother debuts

PAUL ANKA'S younger brother, Andy Anka, Jr., has just made his recording debut on ABC Paramount in the U.S., under the non-descriptive of Junior and his Friends.

They recorded two numbers especially written for them by Paul, entitled, "Who's Our Pet, Annette" and "ABC Love."

TEDDY JOHNSON—STAR OF TV, DISCS AND RADIO WRITES FOR YOU

It means a lot

PEARL and I are most excited with the news that we are to appear in this year's Royal Variety Show at the Victoria Palace.

This is accepted, universally, as the greatest honour in show business . . . and it's very nice that our own happiness will be shared with so many close chums, not least, Bruce Forsyth, with whom we shall be appearing—both at Torquay and then Blackpool—this summer.

This will be my second Royal Show—Pearl's first—I feel like "an old hand" already! But away from the honours . . . the

Royal Variety Show at the Victoria Palace has a special niche in our lives that is very personal.

At the last Command Performance at this famous theatre, I had a date, my first with a new girl friend. Tickets for this show made gold dust seem plentiful. All I could get were two "one guinea seats" in "the gods."

It was a great show—and the "new girl friend" on her first date with me must have thought so too. Anyway, five years ago this June we married.

A FEW weeks ago I wrote about the de John Sisters and stated that I hoped that they would be appearing in London one day. Last weekend the phone rang . . . "Could I take a call from New York?" I could and did.

It was Irving Siders, manager of the girls offering thanks to myself and all at DISC for the story, and information about their London visit.

They open at the Astor Club, in Mayfair—next Monday, May 2. An expensive call to say "Thank You"—but deeply appreciated.

CRACK from a chum of mine—in Tin Pan Alley. He said that since preachers had shown such an interest in juke, box services and pop records, the clubs around Tin Pan Alley have been populated by parsons.

With a wry smile he said, "In future I won't know whether to call a preacher 'Father'—or Daddy-o."

I LOVE the Jimmy Young story of the beak who was told to store his ice cream in a "cool place"—so he kept it among his new discs.

S AID Marlon Ryan, "In Hollywood it appears that 'a recession' is when you can't afford to



TEDDY and PEARL . . . an extra special Royal Variety Show.

buy a new Cadillac to tow the new boat you've just bought."

Incidentally, congratulations to Marlon on being chosen to appear on the Royal Variety Show too.

He dug—like crazy, man

L IFE'S funny, Johnny Angel, a new singer on Parlophone, is reaching for the sky, grasping hard for the top of the hit parade with his first disc.

But there was a time, when the lower he went the better were his chances of success. You see, Johnny used to drill—for water. "There isn't much pure water in the villages of my native British Guiana—and the shortage causes illness," he explained to me.

Well it isn't water that is bothering Jimmy now. He is regaining us with the tale of "My Very Good Friend The Milkman" hoping that DJs will SPINA DISCA ANGELA DAY.

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