

May 16, 1959

DISC

THE TOP RECORD & MUSICAL WEEKLY

No. 67 Week ending May 16, 1959

Johnny Mathis

EVERY
6^D
THURSDAY

STARS AT BATTERSEA

Two pages of pics

New hits for
Tommy Steele?

* His Greatest Yet! *

Johnny Mathis

OPEN FIRE, TWO GUITARS

Tenderly. An Open Fire. I Concentrate on You. In the Still of the Night. I'll Be Seeing You.
I'm Just a Boy in Love. You'll Never Know. Please Be Kind. Embraceable You.
My Funny Valentine. When I Fall in Love. Bye Bye Blackbird.

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Open Fire, Two Guitars
JOHNNY MATHIS



DISC

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

Stop knocking Terry Dene

THIS week, we direct a respectful appeal to a great number of Members of Parliament: "Could you... would you... please stop 'playing to the House' by bringing up the question of Terry Dene whenever you feel a little light relief is called for in the Chamber?" Most of us will agree it is getting a tired, tired subject. And it is getting beyond the stage of being a pretty shabby deal for young Terry. He did not ask for the horde of reporters and photographers to join in the "welcome" the Army gave him on his first day in the forces... a day which any young National Serviceman will tell you is pretty nerve-shattering at the best of times. He did not make those daily statements on his illness. He was just

DISC makes a plea to Parliament

another cog in that bewildering, relentless wheel known as the Army. And now what? He is the target of many a cheap gibe from all quarters... the M.P.s, the cartoonists, the columnists. Such dignified descriptions as "neurotic neuroticisms" are handed across the floor of the House of Commons, ensuring a bracketed ("laughter") in Hansard next day and resentment among many thousands of decent, ordinary people who know what it is to suffer mental stress. Today, Terry Dene is back in the ranks of Britain's entertainers. And as thousands will testify, he is doing a good job there. And there we have the CRUX of the matter. Judge him as an entertainer. Gibe at him as an entertainer. If you feel you must.

No justification at all

But there is absolutely no justification in blaming him for the Army's mistakes. Remember, more than 9,000 young men have been accepted by the Army in the last 10 years and then rejected after a week or two. We did not hear a hail of personal abuse in the majority... the vast majority... of those cases. The cases of the butcher boy, the clerk. So, please... no more cheap cracks in Parliament, again. For remember... Terry gets his vote next year. Maybe in time for the General Election. And there are an awful lot of "beat" enthusiasts of voting age, too. They may use it... discreetly.



method of cutting. The louder the sound recorded, the greater the movement of the stylus; this means wider grooves and therefore less playing time. An ordinary seven-inch EP will play from five to seven minutes, but one with a louder volume may only play for five minutes maximum, and to extend this we would have to sacrifice the volume level on recording. The only real waste is when big bands are employed to make records.—P. WILSON, Scholfield Lane, Nelson, Lancs.

(Thanks for the expert's view.)

Smiler

THANKS to DISC for the wonderful front page photograph of Russ Conway. Here is an artiste full of talent, brilliance and genuine charm. He just radiates happiness.

How delightfully different from the majority of artistes who vary from jumping around, to sullen faces. And Russ could teach these so-called singers a thing or two about singing, too.—(Mrs.) VERA TITACREK, Cressbrook Avenue, North Wingfield, Salop.

(We're glad we rented up that pic!)

...and smilers!

THE dust by Cliff Richard and Marty Wilde in a recent "Oh Boy!" show struck me as something out of the ordinary, because during the performance, they both smiled. This is quite an event; most of the modern rock singers seem to have permanent smirks on their faces, or evil grins.

Most of them earn so much money that they should be happy! Please, let us have more personality and more smiling.—B. A. WRIGHTSON, Barlock Road, Basford, Nottingham.

(They are a happy pair.)

Sincerity

LISTENING to "Family Favour," Lites recently, I heard a request for Anthony Newley's "I've Waited So Long." As I listened to the disc I realised that although he has a pleasant voice, it is nothing special. Yet something gladdened me to the radio.

That "something" was sincerity—sincerity of voice, and heart, which we hear too infrequently. Yes, sincerity every time for me.—B. R. PAGE, Huntingdon Road, Cos Heath, Kent.

(It's the best "gimmick" of all.)

New venture

ALTHOUGH not an ardent record collector, I always read DISC as I like to keep up-to-date with the popular trend in records.

Just lately, some of your readers have had a lot to say about the prices they are forced to pay for EPs and LPs.

Surely most of them must have heard of the new disc venture by Gala Records: EPs for 6s. 3d. and 50s. 12in. LPs for 19s. 5d. All with top artists, too. What more can one ask?

I have bought some of the EPs and have found them excellent value.—M. V. WILLARD, Flaxman Road, London, S.E.5.

(It pays to shop carefully.)

Not so good!

NOT long ago, I read a quote by N.B.C. TV "Drumbeat" producer, Stewart Morris, which said, "Oh Boy!" is copying us.

I would like to hear what Jack Good has to say about this!—SUE WRIGHT, Ravenscourt Road, Kingsway, Derby.

(We haven't print it!)

POST BAG

Tears for Buddy

THE new Crickets recording of "Love's Made A Fool Of You" brought tears to my eyes.

This song was written by Buddy Holly just before his tragic and untimely death, and I feel it would have been one of his greatest hits.—GRACE McMULLIN, Cherry Orchard, Warminster, Wilts.

(Don Nicholl agrees with you. He gave it a four-star rating when he reviewed it recently.)

One for the D.J.s

DISAGREE with the comments made by T. J. Mould about the playing-time of discs on Radio Luxembourg (DISC 25.4.59).

Considering the great number of records released during the course of a month, I feel that the disc jockeys do a fine job in acquainting the public with so many of them.

Although some discs are not fully played, this is done only to benefit the listeners by presenting a more varied programme.—W. R. SWALLOW, Queens Crescent, Kings Thorpe, Northants.

(This, of course, is the other side of the case that the playing-time of discs is made too short by the D.J.s.)

Terry's comeback

I AM writing to congratulate Terry Dene through DISC on a truly magnificent comeback performance in his first "Drumbeat."

He must surely silence his many critics now. His voice seems to have changed for the better. Many people claim that his brief call-up has done the army harm, but I would like to say that those soldiers who booed Dene at Derby have done it even more damage.—FRANK PENNY, Cranville Street, Ashton-under-Lyne, Lancs.

(His going to take more than bad publicity to stop Dene.)

Cover note

TO prolong the life of paper record covers, bind the edges with adhesive tape. This strengthens the edges of the covers, which usually suffer from wear and tear within a few weeks of purchase.—D. GORDON, Moss-side Road, Glasgow, S.I.

(Easy—and not too much of a bind!)

'I'M WAITING FOR A CHEAP ELVIS LP'

PRIZE LETTER

RCA are doing a great service for record collectors by making available on their low-priced Camden label, worthwhile material which, though it might not prove very popular on the usual label because of age, is, nevertheless, far too good to be neglected and tucked away in the archives.

I hope that it will not be long before we have the opportunity to purchase a Camden LP of my favourite, Elvis Presley.

None of the other major companies is as considerate as R.C.A. in this respect, not in Britain anyway; but, on browsing through an American

LP catalogue, it appears that all the major companies there have labels at varying prices, though we still have to pay top price for all of them when they are released here. R.C.A., excepted, of course.

Not to be overlooked is Capitol's T Series of new material which puts to shame some more expensive labels of other major companies in Britain.

If record companies followed each other's good examples, we would soon have a system which would be fair to both manufacturer and customer and also more profitable to both; a further outcome would be the avoidance of having to delete recently-issued LPs of good material which was found unnecessary just prior to the last budget.—JOHN COGAN, 180 Sheppey Road, Dagenham, Essex.

Stiff and starchy

HOW heartily I agree with your sentiments regarding B.B.C. TV's "disc stiffness." Vera Lynn is typical of their staid, syncopation, and much as I admired her vocal vitality during the war, I consider that she has outgrown her pre-war "welcome home" style!

When is that die-hard bunch of B.B.C. officials going to cease their uninteresting overloads of starch and Dimbleby?—(Miss) D. ENGLAND, Eartheart Green, Nr. Bristol.

(England expects...)

British rock

IN his column (DISC 11.4.59), Jack Good warns us to "expect a decline in rock, as it is losing its news value."

This is, unhappily, true, and for this I blame the TV producers, talent scouts and such, who will parade anyone as long as he sounds like Presley or Little Richard.

Surely the basis of rock is in its novelty and originality. Songs like "Yakety Yak," "Jennie Lee" and "Come Softly to Me" are its very life blood.

The only novelty among British rockers is the fantastic array of names, i.e. Fury, Pride, Gentle, With the exception of "Hoots Mon" and "Move It," there has not been a really heavy song with the "Made in G.B." tag. Surely in this green and pleasant land there must be someone with something different to offer?—J. PROUD, Kitchener Street, Huntingdon Road, York.

(We're looking for them, too, in our "Talent in Your Town" feature.)

Backers

A FEW weeks ago, I read a report of an attack on the record companies' session men, which was quoted by Marty Wilde. He said that although technically good musicians, they were unable, in backing such singers as himself, to "feel" the music.

This, I am sure, must be a sore point with many rock singers, who find that their record companies insist that a session orchestra is used to back their recordings. As is true in most things, a specialist in a job is able to perform his task much better than a man who has only a wide, but not specialised experience.

Let rock singers be backed by their own groups, who understand their job and can be responsible for a first class support.—P. A. TAVERNER, Woodbridge School, Woodbridge, Suffolk.

(But what happens if they haven't a group of their own?)

Tribute

I WOULD like to thank Coral Records for their release of the LP "The Buddy Holly Story." I think this is a fine tribute to a great person such as Buddy, whose death caused grief in many people's hearts.—K. WHEELER, Blindman's Lane, Chesnut, Herts.

(He deserved such a tribute.)

3-D music

I BUY DISC every week, and find it the best musical paper of its kind available, but I am disappointed

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

that you are not keeping up-to-date with stereophonic releases.

There are a great number of stereo fans in Britain and I am sure they would like to see more for them.

As I only buy stereo discs, I hope that my future issues of DISC will cater for my likes.—JAMES B. CADZOW, Kirkton Park, East Kilbride, Scotland.

(Early stereo releases were well covered in DISC. We'll do our best to please you soon.)

Como cut

MAY I protest, through DISC, at the B.B.C.'s shortened version of the Perry Como Show? A few months ago the programme ran for a full 45 minutes, but just lately it has been chopped to half an hour. In America the programme runs for an hour. Allowing for the commercials, it is necessary for the BBC to cut the film almost in half?—P. N. GIBBS, Staple-grove Road, Taunton, Somerset.

(Perhaps they buy it at "cut" price!)

Fresh discs

READING an advertisement for Pye Records (DISC 2.5.59) I was amused to read "Pye Records deliver direct, 'factory fresh' records."

Before we know where we are, we will be having "10 o'clock tested" discs!—DAVID WALMSLEY, Granville Street, Burnley, Lancs.

(We would rather have a "factory fresh" disc than one that has been played over and over again in a shop.)

'Elvis a copy'

IT has often been said that many new rock stars are carbon copies of Elvis Presley, but nobody seems to realise that Elvis is himself a copy of another singer, Carl Perkins.

Perkins wrote "Blue Suede Shoes" and recorded it before Presley, and if you could listen to them both at the same time, you would realise that Elvis copies every word.

But nowadays, Carl Perkins is never mentioned or heard of. This is a great pity because I think he is just about the best rock singer ever, and that he deserves to gain great popularity.—T. MURPHY, Dawson Ave, St. Paul's Cray, Kent.

(It's difficult to agree that Elvis copied Carl.)

Short time

I HAVE recently noticed in DISC that there has been a great interest in the playing time of records.

May I, as a recording engineer, point out that the reason for the different playing times of the same type of discs is mainly due to the

PLEASE DON'T TOUCH



JOHNNY KIDD

and the pirates

on

HMV POP 615

BILLY WILLIAMS

Goodnight Irene

Q 72369 CORAL 45/78

COVER PERSONALITY • JOHNNY MATHIS

We were right—he stayed!

JOHNNY MATHIS is an LP artist. He has had a number of good single sellers in this country, but nothing that could be called exceptional. Yet, whenever Fontana release an album a big sale is assured.

One of his finest was "Sing Softly," but one that is sure to prove popular is his latest, "Open Fire, Two Guitars." This presents Johnny in his favourite mood—quietly relaxed, surrounded by four instruments of rhythm which enhance his voice without drowning it.

But if your finances won't run to an LP, treat yourself to his newest single, "Let's Love."

It was just one year ago that Johnny was featured for the first time on the cover of DISC. Then we said that "he's here to stay" and this surely has been proved since.

As most of you will probably know, Johnny Mathis was a keen sportsman and was picked to represent America in the High Jump in the 1952 Olympic Games.

While Johnny Mathis was concentrating on sporting activities, he still spent a considerable amount of time in studying music, and while breaking records on the athletic field during the day he was appearing in opera in San Francisco at night!

Johnny had been a professional singer for barely three weeks, when he was spotted by a talent scout. The talent spotter insisted that Johnny do something about a recording contract.

The outcome of this was a contract with American Columbia Records, who released his first waxing in 1956, and sent him on a nationwide tour of the night clubs.

Before long, Johnny cut several more records and he has appeared on several major TV shows, including the Perry Como Show.

JUNE HARRIS

THE KALIN TWINS

COOL

05797 Brunswick 45/78

JUKE BOX TOP TEN

Based on the recorded number of "plays" in Juke Boxes throughout Britain (for the week ending May 9)

Last Week	This Week	Title	Artist
1	1	I NEED YOUR LOVE TONIGHT/A FOOL SUCH AS I	Elvis Presley
4	2	NEVER BE ANYONE ELSE BUT YOU/IT'S LATE	Ricky Nelson
3	3	FORT WORTH JAIL	Lonnie Donegan
5	4	COME SOFTLY TO ME	The Fleetwoods; Frankie Vaughan; Craig Douglas; Richard Barrett
2	5	IT DOESN'T MATTER ANY MORE/RAINING IN MY HEART	Buddy Holly
3	6	CHARLIE BROWN	The Coasters; Bernard Bresslaw; Ray Ellington
7	7	I GO APE	Neil Sedaka
8	8	NEVER MIND/MEAN STREAK	Cliff Richard
9	9	DONNA	Marty Wilde; Ritchie Valens
10	10	LOVIN' UP A STORM	Jerry Lee Lewis

Published by courtesy of "The World's Fair"

AMERICAN TOP TEN

These were the ten numbers that topped the sales in America last week (week ending May 9)

Last Week	This Week	Title	Artist
1	1	COME SOFTLY TO ME	The Fleetwoods
6	2	THE HAPPY ORGAN	Dave "Baby" Cortez
9	3	SORRY I RAN ALL THE WAY HOME	The Impalas
4	4	PINK SHOE LACES	Dodie Stevens
5	5	GUITAR BOOGIE SHUFFLE	The Virtues
2	6	A FOOL SUCH AS I	Elvis Presley
7	7	I NEED YOUR LOVE TONIGHT	Elvis Presley
8	8	TELL HIM NO	Travis and Bob
3	9	VENUS	Frankie Avalon
10	10	TURN ME LOOSE	Fabian

ONES TO WATCH

A Teenager In Love	Dione and the Belmonts
Dream Lover	Bobby Darin

TOP TWENTY

No change at the top ... McGuire Sisters come in ... Frankie Vaughan jumps five places ... Russ Conway's "Roulette" should be watched

Compiled from dealers' returns from all over Britain
Week ending May 9

Last Week	This Week	Title	Artist	Label
1	1	It Doesn't Matter Any More	Buddy Holly	Coral
2	2	A Fool Such As I/I Need Your Love Tonight	Elvis Presley	R.C.A.
4	3	Donna	Marty Wilde	Philips
3	4	Side Saddle	Russ Conway	Columbia
5	5	Petite Fleur	Chris Barber	Pye
7	6	It's Late/ Never Be Anyone Else But You	Ricky Nelson	London
8	7	Come Softly To Me	The Fleetwoods	London
11	8	I Go Ape	Neil Sedaka	R.C.A.
6	9	Charlie Brown	The Coasters	London
15	10	Come Softly To Me	Frankie Vaughan	Philips
13	11	Mean Streak/ Never Mind	Cliff Richard	Columbia
16	12	Fort Worth Jail	Lonnie Donegan	Pye
9	13	C'mon Everybody	Eddie Cochran	London
10	14	Smoke Gets In Your Eyes	The Platters	Mercury
18	15	I've Waited So Long	Anthony Newley	Decca
12	16	My Happiness	Connie Francis	M.G.M.
—	17	May You Always	McGuire Sisters	Coral
17	18	Lovin' Up A Storm	Jerry Lee Lewis	London
19	19	Venus	Frankie Avalon	H.M.V.
14	20	Gigi	Billy Eckstine	Mercury

ONES TO WATCH

Guitar Boogie Shuffle	The Virtues
Hey, Little Lucy	Conway Twitty
Roulette	Russ Conway

Heading For The Top!

LONNIE DONEGAN'S "Fort Worth Jail"

b/w

"Whoa Buck"

7N 15198 (45 & 78)

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

Extra!
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Magnificent 4-Page

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PRESLEY**

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of him on the cover



Look out for this startling selection of
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statement of "I Vain' Elvis in Ger-
many!"—bringing you an intimate
picture of what Elvis is really like.

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OUT SATURDAY MAY 16th



Grand Photo Supplement
**CLIFF RICHARD
and
MARTY WILDE**

Mirabelle

News

DISCDOM SETS THE PACE AT A STAR- STudded BATTERSEA OPENING

STATISTICIANS would have found plenty of food for thought at last Saturday's star-strewed opening of London's Battersea Pleasure Gardens. How many autographs were signed, how many pens ran dry and how many pencils needed sharpening are figures that we had no time to compile.

But what we can tell you is that many of the recording industry's top artistes brought pleasure to 10,000 Londoners in setting the pace for an afternoon of "all the fun of the fair."

And at the end of the day the smiling faces of the crowds, young and old, were ample testimony to the success of the opening.

Most important aspect of the opening was that, sponsored by the Variety Club of Great Britain and the "Empire News," the proceeds from the day, amounting to several thousand pounds, will be distributed among youth charities.

Among the recording stars who were present to give their services on the various autograph stands were the Marino Marini Quartet, Anthony Newley, Shirley Bassey, Glen Mason, Bernard Bresslaw, Ted Heath, Tom Dall, Bruce Forsyth, Chas. McDevitt and Shirley Douglas, Gary Miller, Ronnie Carroll and Sheila Buxton.

'Army' there

Other celebrities present included the cast of "The Army Game," Jackie Rae and Janette Scott, Harry Secombe, Benny Hill, Cy Grant, Mike and Bernie Winters, Tony Osborne, Vince Taylor, Craig Douglas, Bill Forbes and scores of other names well known in both recording and film fields.

RICHI HOWELL

took the pictures
of the day with
the stars at
Battersea on this
and the facing
page

Lucky BERNARD BRESSLAW! He's found SHIRLEY BASSEY and BILLIE ANTHONY. Below: BILL FORBES and The AVON SISTERS.



ALL THE FUN



Just what you would expect him to wear. Goon HARRY SECOMBE was a popular "sign please" target.



Watching the fun from the lounge are EMI's HARRY WALTERS and singer MARY MARSHALL.

TONY OSBORNE (right) makes a hit with film star CAROL LESLIE, and with TV choreographer LIONEL BLAIR.



OF THE FAIR

★ ★ ★



MIKE and BERNIE WINTERS appear to be signing each other's autograph albums. Right: Four on a balcony. Left to right: CHARLES McDEVITT, PERIN LEWIS, SHIRLEY DOUGLAS and PETER ELLIOTT.



TALENT in your TOWN

BATLEY

FAN FOLLOWING

PEOPLE in the heavy woollen district of Yorkshire with a great deal of stage experience believe that one of the most talented artists in the area is 19-year-old Johnny Breslin.

Johnny, who comes from Batley and works in a Leeds turf accountant's office, is rapidly making a name for himself as a pop singer.

Concentrating mainly on ballads, Johnny has a long list of local bookings to his credit, and at a recent concert he brought along a personal fan following of one hundred!

A short while ago he appeared in the Carroll Lewis talent show on television, and he has also made two radio broadcasts.

PLYMOUTH

OUT OF LUCK

HELLO, there, Black Jacks of Penrith. We wrote about you in DISC (April 11). Now meet another group with a similar name—The Blackjacks of Plymouth.

If you should ever get on the same bill, one of you will have to change your name!

The Plymouth Blackjacks are a rhythm group with plenty of talent—but not too much luck, it appears. They have made two applications for an audition with the "Oppor-

tunity Knocks" show, but are still waiting to be called.

They have also written to Carroll Lewis—but again the postman has not brought them an audition summons.

There's no chance that their letters are getting mixed up with yours, is there Penrith!

BANBURY

FIERY CROSS

BANBURY'S Cross has become immortalised in the children's nursery rhyme. But the town has another Cross—15-year-old rock singer, Eric Cross—of whom more is expected to be heard.

Young Eric prefers to be in the fashion, however, and sings locally as Ritz Blaze.

Using a table as a stage, he caused an uproar at the Wimpy Cafe when, dressed in top hat and tails, he sang "Baby Face".

Enthusiasm from the teenage girls was so intense that during his song he was showered with handkerchiefs and coppers.

One onlooker, however, did not appear to share the girls' admiration—and a tomato ketchup bottle whizzed in Ritz's direction!

Other songs in Ritz's act included "Diana," "Kiss Me, Honey Honey, Kiss Me."

Now Ritz has teamed up with a local guitarist, Ivor Rogers, and the pair are doing the rounds of local clubs.

Ritz is hoping soon to have an audition in the "Bid For Fame" TV programme.

"DISC" IS ALWAYS HAPPY TO ENCOURAGE NEW TALENT. MANY YOUNG ARTISTS AND GROUPS HAVE HAD THEIR FIRST BIG "BREAK" AFTER MENTION IN THIS FEATURE. IS THERE POTENTIAL DISC TALENT IN YOUR TOWN? LET US HEAR ABOUT IT!

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Vol. 2

Prologue and Jet Song; Something's Coming;
America; A Boy Like That and I have a Love

BSE 12259

KISMET

Alfred Drake, Dorretta Morrow, Richard Kiley, Richard Oneto
Overture; Sands of Time; Rhymes Have I;
Night of my Nights; Baubles, Bangles and Beads

BSE 12245

BRIGADOON

Shirley Jones, Jack Cassidy, Frank Porretta, Susan Johnson
The Heather on the Hill; The Love of my Life;
Come to Me, Bend to Me;
Almost Like Being in Love

BSE 12249

KISS ME, KATE

Alfred Drake, Patricia Morison, Lisa Kirk, Harold Lang
Why Can't You Behave?; So In Love;
Always True to You (In My Fashion);
Wunderbar

BSE 12250

FINIAN'S RAINBOW

Ella Logan, Donald Richards, David Wayne
How Are Things in Glocca Morra?; If This
Isn't Love; Old Devil Moon; When I'm Not Near
The Girl I Love

BSE 12255

L'I ABNER

Stubby Kaye with soloists
Orchestra conducted by Lehman Engel
Jubilation T. Corpone; Namely You;
If I Had my Druthers; Love in a Home

BSE 12257

THE DESERT SONG

Nelson Eddy, Dorretta Morrow, Wesley Dalton
Prelude and Opening Chorus; The Riff Song;
Romance; The Desert Song; One Alone

BSE 12258

OKLAHOMA!

Nelson Eddy, Fortia Nelson, Virginia Haskins, Wilton Clary
Oh, What A Beautiful Mornin'; People Will
Say We're in Love; Kansas City; The Surrey
with the Fringe on Top

BSE 12260

SOUTH PACIFIC, Vol. 2

Ezio Pinza, Mary Martin, Juanita Hall, Barbara Luna
There is Nothin' Like a Dame; Bali Ha'i;
Dites-Moi; A Cock-Eyed Optimist;
This Nearly Was Mine

BSE 12261



PHILIPS Records Limited, Stanhope House, Stanhope Place, London, W.2.

Sidetracks

I TOLD 'EM SO WEEKS AGO

— AND I'M STICKING MY NECK OUT AGAIN

SEE? I told 'em so. "Mean Streak," the dynamic record by Cliff Richard, has jumped into the hit parade.

Readers will remember that I have been rooting for this recording for a long, long time.

First of all, I moaned and groaned when "Mean Streak" made at the same time as "Steady With You," which overlooked, left in the can unreleased, while the inferior and monotonous number "Livin' Lovin' Doll" was issued as the number one side.

And, sure enough, "Livin' Lovin' Doll" made precious little impact—likewise the flip, "Steady With You," which had already died of neglect by the time it was realized that this was by far the better number of a bottom-heavy disc.

Still I pressed for the release of "Mean Streak," and at last it came out.

But it seemed that no one had faith in it. It was ranked the B side to another "words, words" type number—"Never Mind," which was given the big build-up.

Even Cliff did not bother to put "Mean Streak" into his stage act.

But right will prevail, and the public knew the good 'un when they heard it... just as they did when they were offered "Schoolboy Crush" (together with a throwaway side, "Move It").

I assume that now both Columbia and the Richard organisation will stop backing the dead horse and go out whole-heartedly for "Mean Streak."

And while we are on the subject,

By JACK GOOD, producer of 'Oh Boy!'

the next plug side should be "Chopping and Changing." Not "Dynamite," I say that now, so that I can knowingly nod later, and say again "See? I told 'em so."

Secret No. 1

MEANWHILE, I'll let Cliff Richard fans into two other little secrets. First, "Mean Streak" was not the only Cliff Richard recording that was left unreleased, lying around "in the can."

There is another one—probably the best side he has done, apart from "Move It."

It is called "Don't Bug Me Baby." A version of it has appeared in the recent LP, but it did not approach the quality of the earlier Richard recording.

It was "Don't Bug Me Baby" that Cliff did on his second appearance on "Oh Boy!"—and even then the number got a better reaction than "Move It."

So please, Columbia, how about doing the fans a favour, and releasing "Don't Bug Me Baby"?

After all, stacked away there in the vaults, it is doing no one any good.

Secret No. 2

HERE'S another little secret. Sitting in a huddle the other day at rehearsal, Cliff and The Drifters were practicing a new song, called "Teenager In Love"—a number which has jumped up like wildfire in the American Hit Parade.

The Drifters were backing Cliff vocally on this one, and very good it sounded. Cliff told me that they were rehearsing it for a recording.

Some days later, I heard that Cliff had not recorded the number... but that Marty Wilde had. So what do you make of that?

I think that it is a pity that both the boys did not make a version.

A free fight between them in the top ten would be very amusing—and very good publicity.

To date, I can remember only one number that both boys have recorded, "Donna." And that does not really allow a fair comparison, because one was for an LP and one for a single.

A great act

LAST week I went to see Marino Marini and his Quartet at the Chiswick Empire. It was the first time I had ever seen their stage act. And a great act they have, too!

The first thing you notice about it is the sound. Marino has his own, self-built equipment which he controls himself whilst performing at the piano, so that you hear varying degrees of echo, according to the feeling of the song.

The Marino equipment is very powerful—it has to be, for it is often used in Europe for appearances at arenas, when Marino plays to thousands.

But the quartet do not rely on sound alone to carry their act. It is a very visual presentation, seemingly very

happy-go-lucky and spontaneous, but actually very rehearsed and professional. The choice and balance of numbers is impeccable. When you consider that most of the audience could not understand a single word of the Italian lyrics, it was a great achievement that they were kept interested—and indeed enthralled—from beginning to end. It was the first time that I heard solia cheering at the end of an act at the theatre.



MY NAME IS GOOD, JACK GOOD. I WROTE THIS COLUMN IN LONDON. WHEN YOU READ IT I SHALL BE IN NEW YORK. WHILE I AM THERE, I SHALL BE SENDING "DISC" SOME OF MY IMPRESSIONS OF THE CITY, ITS SHOWS AND THE PEOPLE I MEET.

THESE 'ONLY' CLAIMS GIVE ME THE PIP — says OWEN BRYCE

"CHRIS BARBER must be about the only person who really plays traditional jazz without a hint of modern jazz." I quote from a recent letter in DISC.

And here are two news items of the last few weeks:— "George Lewis brings New Orleans music to London and confirms the fact that Colyer's music is as genuine as George himself."

"A group of people have formed the Acker Bilk Fan Club, for they are convinced that the Bilk boys are the only British group playing real traditional jazz."

Booney! Seems that every fan has decided his favourite is the ONLY group qualified to bear the tag "traditional"!

If Acker's is the "only traditional group," what the Dickens do Kid Shillito, Bob Wallis, Barber, Colyer, Cy Laurie, Dick Charlesworth play?

If Colyer's music is as genuine as George Lewis, one is led to ask the obvious question, "Just how genuine is George himself?"

And now to our DISC reader, Barber "plays without a hint of modern jazz"! How traditional, then, is "Petite Fleur"? What is traditional about the banjo? Back in New Orleans they all used guitar.

And listen to the very fine drumming of Graham Burridge. I find many a modern nuance in it. You don't? Well... listen... and then listen again. Only a bad musician would play without a hint of modern. Why? Because every instrumentalist, every vocalist, and every fan must be influenced by what someone else has played before. Not to be so is unnatural, and jazz as I see it is a very natural music.

Two types of maniacs

There's no point in deliberately shutting out all that's happened since those glorious days when jazz moved north up the Mississippi to St. Louis, Chicago and eventually New York.

There are two forms of maniacs in this music of ours. On the one hand the technician who imagines you can sit down and invent a new form of jazz. And on the other the one who fondly imagines it's possible to jump back half a century and play as if Louis, Bechet, Dodds, Noone, Albert Nicholas, Henry Allen, Eldridge, Hawkins, Ellington, Luis Russell, Basie, Chick Webb, Lunceford, Jelly Roll Morton and the hundreds of others had never lived.



Birmingham-born RONNIE BALL has little to do on the show, but he does it well.

TONY HALL LOOKS IN AT THE JATP, BUT SAYS

It's not the most exciting unit

THE latest edition of Norman Grauz' "Jazz at the Philharmonic" show has come to town, but unfortunately I only had time to see the first half of the opening show at Kilburn. But I saw enough to be disappointed.

On the way to Kilburn I picked up Sonny Stitt and we talked tenors. Inevitably the names of Rollins, Coltrane, Griffin and Golson came up. Said Sonny: "I'm glad you like them. They're all my friends."

After this tour, he intends to stay in Paris for a time and work. "No, I've never thought of living there permanently. For a few months, that's all right. But I like to get home. My folks need me."

After the theatre, I met pianist Ronnie Ball, bassist Jim Gannon and guitarist Herb Ellis. Birmingham-born Ball ("Mr. Straight-Back") had a hard time, health-wise, when he first emigrated to the States eight years ago. But he seems fit enough now and, from the little he had to do on the show, he is playing even better than his recent records have indicated.

Jim Gannon was formerly with the Australian Jazz Quintet and had worked with our own Vic Feldman on one of the Woody Herman Herds.

I asked Herb Ellis about the personal change in the Peterson Trio. "I decided to leave because I wanted to settle down in California and spend some time with my family," he said. "So rather than try to break in a new guitarist, Oscar thought he'd try to give the group a different sort of sound. So he brought in Ed Thigpen on drums. "How am I making out for work

on the coast? Well, I thought it'd take me maybe two months to really get 'in' on the session work. But it looks like it's going to take about six. Like all places where there's studio work, it's a bit quirky. The musicians know you but it takes time and the fixers to get to know you. So they try you out on a date. If you're OK, they'll give you another. Then gradually you're in. And you have to play all kinds of music. Rock 'n' roll, hill-billy, everything."

I thought that Ed Thigpen was excellent in the Peterson Trio. He has a finely developed sense of dynamics and added a lot of tonal colour to the group. On "Let There Be Love," he uses his fingers and hands most effectively. Oscar himself was as exhaustingly, tensely brilliant as ever and Ray Brown gave his usual outstanding performance. Stitt used the Trio as his rhythm section for "Weel" (better known as "Allen's Alley") and

"Star Dust" on alto and "Loose Walk" (the blues used as their theme by our own Jazz Courtiers) on tenor. On this particular concert, I enjoyed his tenor more than his alto. Though if I were a saxophone player, his technique and sound on both horns would make me want to give up playing!

I respect Gene Krupa as a great individual stylist and admire him for his qualities of showmanship, but I must be honest with you—and myself—and say that this group has no message at all for me. I found Krupa's conception so very dated. Their over-long ultra-slow ballad version of "Flamingo" appeared interminable.

There are two more London concerts, so I shall go again if I can. But from what little I heard at Kilburn, this certainly is not the most exciting unit we have heard here.

A GREAT NEW DISC

* Jerry Angelo

SINGS

"CRUSH ME"

WITH THE NEW "VIBRO" PIANO & ORCHESTRA
* on Parlophone R4548



Janice ("The Growl") Peters and Billy Raymond are two of the artists whom you will have seen previously on "Cool" and who are in this show. Newcomers, who are making their "Cool" TV debut in our final programme were Johnny Lee, and Derry Hart and his group, The Heartbeats. For all these new artists, the "Cool" show offers big opportunities. Janice and Billy, for instance, get together in a wonderful comedy scene named to the Rosemary Clooney/Jose Ferrer number "Flattery."

And, rather to his surprise though

OUR TV SHOW ENDS —'COOL' GOES 'LIVE'

BY the time you are reading this, you will have watched the last of our present series of "Cool" TV shows.

But if you live in the London area you can still see the show—five—at the Finsbury Empire—and I hope that in the weeks that follow, others of you in different parts of the country will be part of the audience for the "Cool" stage show.

First night at Chiswick Empire recently held good promise for this venture. Brian Taylor, who directed "Cool" on TV for many weeks, has produced a very "Cool"-looking version for the stage, running for half an hour.

Slick show

Main difference that I noted at the first night was that there is no commentator slowing down the items by coming in to yak.

This is as slick a "Cool" as has yet been seen. My voice is heard only at the beginning and end (on tapes), after that it is up to the boys and girls.

The customary "Cool" dance routines and individual acts by the show's performers are every bit as good as the best of our programmes.

I think he is being far too modest. Derry Hart looks like being another newcomer who will hit the highspots. Derry is a plumber, and like the rest of the group, arranged with his boss to keep his job open just in case. But I do not think that they have anything to worry about: music is their business now.

CUP MATCH

ON the very Saturday when a couple of football teams were doing their stuff at Wembley Stadium for a rather important cup, I was present at another football match being played not very far away. The game was between a TV All Stars XI, who fought it out with Frankie Vaughan's Boys' Clubs XI.

Frank was there to kick off for the second half, but had to rush off immediately for his London Palladium show. So he did not see the exciting finale of the match which ended in a well-deserved 3-3 draw.

I think the boys were really rather kind to the TV team. And there could not have been a fairer ref. than Tommy Docherry, of Arsenal and Scotland.

The game produced lots of laughs, and everyone was sorry when it ended.

THE BLACKSMITH WHO PREFERRED BEAT TO THE ANVIL CHORUS

AMONG the first mail I picked up after Dean Webb had appeared on "Cool" recently were several letters addressed to him for me to forward. Since then, more letters have arrived, and I know that when that sort of thing is happening, a new star looks like being on the way.

Although in his style and voice he reminded me a little of Cliff Richard, I saw enough of Dean when he sang his new Parlophone release, "Warm Your Heart," to feel certain that he will develop a very winning approach to audiences. He already has lots of confidence and is keen to work hard at his career.

Nineteen-year-old Dean was born in Portsmouth, but his family moved shortly after to Reading. At the age of 13 he joined the school military band, and played several instruments. Maybe, there was some connection between the precision of the military band, and the job he decided to go in for—a blacksmith.

But hammering out an anvil chorus did not sufficiently satisfy his musical talents, and he entered, and later won, a contest organised by bandleader Eric Winstone. He followed this by forming a "rock" band with some fellow musicians, and they worked around Reading in clubs and at dances.

Big break

His big break came when he went to visit his friend Rory Blackwell, who was singing with the Basil Kirchin band at a theatre in Reading. After the concert, Rory told Dean he was leaving the band, and going "solo."

This left an opening in the band for a good singer, and Basil Kirchin signed up Dean.

That was in December, 1957. A year later, Dean left that outfit and returned to Reading, intending to take up acting as a career. London seemed



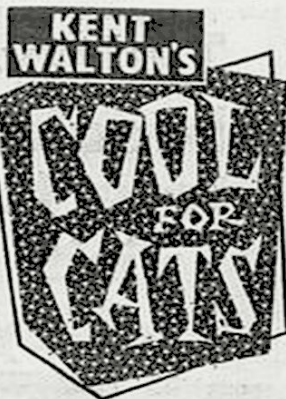
DEAN WEBB

to be a good starting-place, so he moved in and not long after was working in his first job—as a dishwasher at the 2 1's coffee oasis, in Soho. In between dishes, he went down to the clubroom and sang a few numbers.

An agent heard him, liked his voice, and took him to one of Jack Good's "Oh Boy!" rehearsals.

And then my friend Jack, who has an uncanny ear for picking the promising singers, arranged some TV bookings for Dean.

That is the road Dean took to discs.



BAGPIPES CUT SHORT

WE were not able to fit in all of Billy Raymond's new H.M.V. number, "Charlie Is Their Darling" on "Cool" the other night, which is probably just as well or I should have heard about it from Scotland by now. The part that we could not play because of time, was a "beat" bagpipe section.

Hoots, moon, but I wonder how that would have gone down in Billy's home town, Paisley? Was Billy worried about it? Well, he would not say entirely, but I think he feels fairly safe now that he has a good footing in Sassenach Land. And even if he goes touring soon, he will probably be sticking to south of the border.

Incidentally, this is the third appearance that Billy has made on "Cool" since he arrived in London last year. I recall he had a pretty sticky patch in starting off, but he seems to be making the grade nicely.

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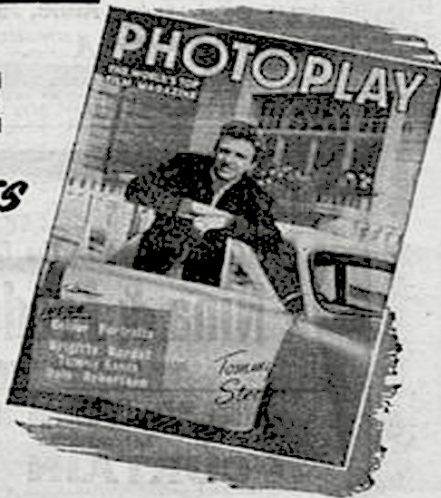
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Twitty breaks tour to visit Presley

ROCK star Conway Twitty appeared on "Oh Boy!" last Saturday, made a hit, and then dashed straight to London Airport to catch a plane to Frankfurt to see his "old pal Elvis Presley."

Said Conway: "A few days ago I telephoned Elvis's home in Germany and made arrangements with his father for the visit."

Elvis is on manoeuvres, but was flying back to Frankfurt on Sunday to spend the day with Twitty.

The two rock 'n' rollers come from neighbouring towns in the Mississippi area. Conway's home town is Helena, Arkansas, and Elvis comes from Memphis.

'Pretty busy'

Twenty-five-year-old Conway explained in a slow drawl: "I met him about two and a half years ago. I was playing at the place he went to school and he was there making a speech."

After that their meetings have been irregular. "He has been pretty busy," said Conway.

Conway was full of praise for the "Oh Boy!" show. "I really enjoyed it," he said. "I think it's one of the nicest shows you'll find anywhere. I really think I learned something from it."

"They worry about one line of a song... one facial expression. This is something that never happens in the States. Here they tell you what to do, and take sufficient time to make sure you do it properly. They're not so thorough in the States."

He thought that Jack Good's methods as a producer were unusual, "but I like them," he said. "He's a clever guy. He's got great ideas."



Conway Twitty boards the plane for his night flight to Frankfurt.

Anne, Jo together on TV

ANN SHELTON and sister Jo—just signed for Top Rank records—appear together for the first time on B.B.C. TV when they guest for David Hughes in his "Make Mine Music" show, May 20.

Jazz Festival gets longer run

FOLLOWING the success of a six-day varied jazz programme which was included for the first time in last year's Bath Festival, this year the jazz event will be increased to 11 days.

For every day during the Festival, which runs from June 3 to June 13 jazz will be featured prominently. Apart from the British musicians who have been invited to appear at this year's Festival, several international artists are also scheduled to appear, including American blues singer Dinah Washington, making her first visit to Britain, tenorist Hans Koller from Germany, jazz singer Monica Zetterlund from Sweden, multi-musician Fatty George from Austria, jazz vocalist Rita Reys who hails from Holland, and jazz violinist Stephanie Grappelly.

Dinah's debut

With the exception of Dinah Washington, all will appear on June 3, 5 and 11. Dinah Washington will make her debut on June 11.

British jazz bands and musicians who will be taking part in the Festival are Johnny Dankworth and his Orchestra—this will incorporate his original Seven—Ted Heath and his Music, Humphrey Lyttelton and his Band, Chris Barber and his Jazz Band with vocalist Otilie Patterson, Mr. Acker Bilk and his Band, Ken Colyer's Jazzmen, The Jazzmakers, led by Ronnie Ross and Alan Ganley, The Vic Ash Sextet and the Dill Jones Trio.

Lonnie's guests

FIRST of Lonnie Donegan's guests in the skiffle king's new ATV series, opening May 29, will be comedian Stan Stennett. They have not met since early last year when Stennett filled in when a guitarist fell ill.

Next time they meet, Lonnie plays at Great Yarmouth this summer season; Stennett has a programme of Sunday concerts there.

TOMMY T

Neither of Tommy Steele's other two films produced a really big hit—but the one now being shot in Spain could be different

TOMMY TOGS UP

— but not to kill

TOMMY the Toreador dressed up in bull-fighting togs for the name part in his new film, the first shoot for which were taken on location in Spain this week.

In skin-tight, white, sequined tights, shocking-pink stockings, embroidered waistcoat, black bow-tied pumps and astrakhan hat, Tommy looked like a Spanish version of a Pearly King.

He was leading the grand parade of bull fighters into the Plaza de Toros at Seville.

There will be no bull-fighting, though, for the eye-catching dressed Tommy Steele. On location is a skilled Spanish matador who will take any risks that are deemed necessary.



As an entertainer Tommy says: **WE'VE JUST GOT HIM THERE** SAYS S LION

BEFORE Tommy Steele left for Spain for location work, his songwriting had written six new songs for his film "Tommy the Toreador," before starting his month's trip. As the film title suggests, Tommy will be he will not be fighting any real bulls.

The songs to be featured in the film are the title song "Tommy the Toreador," a beat number called "Singing Time," a beat ballad "Amanda," and a big production number called "Fiesta." Then there is also "Where's The Birdie?" a burlesque comedy number with Sidney James, which takes place in a photographer's studio, and finally a number Tommy sings with Spanish children called "Little White Bull."

I asked lyricist Lionel Bart whether any of these new songs would reflect Tommy as a different kind of entertainer.

"From the word go, after writing 'Rock With The Cavemen' for Tommy we realised he had other facets to his talents. That's why we introduced ballads and comedy numbers into his first film, 'The Tommy Steele Story,' when they wanted them all to be beat numbers. In 'The Duke Worc

Jeans' we went further and brought in other sides of Tommy's personality.

"So in his latest film, while retaining the fact that he is essentially a beat singer, we wanted to establish him more concretely as an entertainer. Everyone seems to be happy with the scores, and, in fact, I think Tommy has got his place in the entertainment world and now it's just a question of keeping him there."

"Certainly 'Where's the Birdie?' is something different from what he has



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THE TOREADOR



Tommy is 'in' TO KEEP SONGWRITER LIONEL BART

Like Lionel Bart and Michael Platt
Tommy recorded them in London
He'll be seen in toreador costume—but

done before. It's baroque in the
Jimmy Durante tradition, while
"Little White Bull" should establish him
in the kind of thing Danny Kaye does
so well. But I think the two great hits
will be "Tommy the Toreador" and
"Singing Time."

How did Tommy feel about his new
film? "Far be it from me to say what
Tommy feels," said Lionel, "but I
know he wants to be an all-rounder.
At the same time he doesn't want to
lose his fans and his popularity with
the teenagers. He knows it's they who
made him."

Tommy's songwriters had plenty of
time in which to produce his new
numbers.

Tommy Steele, Lionel
Bart and Stanley
Black go through a
recording session for
the film (DISC Pic.).

"We allowed ourselves a whole
month," Lionel Bart told me, "but for
the other two films we had only 10
days."

A contrast to, say, Rodgers and
Hammerstein, who might take a year
over one musical. But Lionel told me
that he and Michael Platt were fortu-
nate in having in Tommy an artiste
they know closely through working with
him.

Know his style

"We know his style, what he can do
and can't do. And we have a script
with a situation to write round," he
said.

"The songs for 'Toreador' were
mostly written—over the telephone!
"Maybe I get an idea for a title," said
Lionel Bart. "I shoot it to Michael
or Tommy. We get a musical phrase,
I do the lyric and we build the song
together. Alternatively, Tommy might
have a gimcrack idea for a musical
backing rather than a melody. It means
we are often humming tunes to each
other over the phone."

Tommy is a frequent visitor to
Lionel's Kensington mews flat. "The

Stanley 'I don't like rock' Black is impressed

OFF to Spain next Monday flies Stanley Black.
As Musical Director of the film—he is on
contract to A.B.C. Pictures and does all their
musical work—he is off to collect some original
material for the score.

Stanley Black and Tommy Steele. It's an odd
combination. Musically speaking, they sit on
opposite sides of the fence. Yet Stanley is glad of
the chance that has linked the two of them.

"In his previous films," he said, "they just
had a string of rock numbers. This one is
different. The songs cover a whole range.

"Tommy himself had a part in writing them.
He's a very talented boy. From the work we've
already done on the film, I've learned to have a
great respect for him. He's a good trouper."

'Can't work like this'

There was the time they were recording
"Little White Bull," a few weeks ago. Tommy
had only just injured his ankle, and arrived at the
studio in a plaster-cast.

He started singing sitting down, but after a
while he said: "Oh, heck, I can't work like this,"
and finished the session standing on one leg,
winning every time his injured foot touched the
ground.

But all this doesn't alter the fact that Stanley
Black is known to have no great love for rock.

"Don't get me wrong," he said. "I think
rock is a wonderful, exciting, useful beat. But I
hate the majority of the artistes who sing it. And
my particular beef is against the bad lyrics."

In this case the artiste and the lyrics are the
best, so Stanley has no cause for complaint. He
himself is writing the background score.

three of us often have a writing session
that goes on all night. The clock
doesn't come into the picture when
we're working."

Lionel, once a commercial artist, and
Michael, a former advertising man, met
Tommy at a party. They formed The
Cavemen, wrote "Rock With The Cave-
men" and then decided to give up per-
forming, and write for Tommy. Since
then Lionel has written three songs for
Frankie Vaughan's new film "Heart of
a Man."

Recently, he has been writing the
score for the first production at Lon-
don's new Mermaid Theatre with Laurie
Johnson.

Great friends

Lionel, who has written about 40
songs for Tommy, and many for other
artists too, says he now intends to
"lay off" writing pop songs and records
and transfer to writing shows and film
stories.

How would that affect Tommy?
"Tommy and I are great friends and
whatever I am doing I'll always be ready
to work with him on his films and
records. But I'm having moderate
success with shows and with a bit of
luck might have three shows in London
by the end of the year."

Bill Evans

Pye get rights to 'Colpix' label

PYE Records have secured the
release rights of the new Columbia
Pictures record label, "Colpix."

Initial British releases of "Colpix"
are planned for July, but owing to the
tremendous success of "Gidget," the
title song from an American film, it has
been decided to release this disc in
Britain later this month.

Among the first discs to be released
in Britain are two LPs, "Soundtracks,
Voices and Themes from Great
Movies" and "For Lovers Only," the
former featuring Fred Astaire, Gene
Kelly, Betty Grable and Billy Daniels,
and the latter featuring Sonny King.

Special date for Dickie

SPECIAL date is in store for young
S rock singer Dickie Pride who has
been invited to appear on "Saturday
Spectacular" this week. Dickie will be
one of the featured supports to Sophie
Tucker.

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**—Ordinary.
*—Poor.

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deserves
a credit*

BROOK BENTON

Endlessly: So Close (Mercury AMT104)****
GLIDING string and rhythm accompaniment for Brook Benton as he whisks into *Endlessly*. The boy puts on his best voice for this disc and he should have his best British sales as a result.
Song is a potential winner, and with this pulsating treatment ought to realise much of that potential pretty quickly. The musical director gets no credit on my label, which is a pity, because he certainly deserves mention.

Slow, intimate material on the other side again scores on the backing as well as through the Benton vocal. *So Close* is a sweethearts song for listening to rather than for singing with.

BOB RITTERBUSH
Darling Corey: I Wish That You Were Mine

(Top Rank JAR118)****
ONE Rank import which ought to please them is this version of *Darling Corey* by Bob Ritterbush. Mr. R. hucks his way through the number in exciting fashion to a furious bonjo and chorus backing with guitars twanging away, too.

This is a different story lyric to Belafonte's version "Darling Cora"—and while I prefer Belafonte's words I must add that this deck could be tremendous competition.

I Wish That You Were Mine clips smartly along with Ritterbush once more packing the lyric with plenty of feeling. Good chorus in the background for this half, but the number seems to lack the strength of *Darling Corey*.

JOHNNIE RAY
Call Me Yours: Here And Now

(Phillips PB918)****
JOHNNIE RAY'S still trying to get back into the parade and he's trying very hard indeed with *Call Me Yours* which he shakes out through his chin in fine style for this release. Song has a walking beat which Ray handles perfectly to a clear-cut orchestral and chorus backing from Richard Maltby.

Better than most of the star's recent issues, this one could be climbing the runs soon.

For the reverse he takes up one of his own compositions—and there may be an omen in that since Johnnie first rose to the top on his own writings. *Here And Now* is a steady romancer which he takes straight and with deliberation.

Some potent stuff, this week

AN interesting week, this, with some pretty potent numbers to commend it. The kind of week when it pays to do some careful shopping around the new releases . . . and don't ignore a few names which may be new to you.

Among the names that will NOT be new are Dean Martin, "King" Cole, Pat Boone, Nelson Riddle, Johnnie Ray and Bill McGuffie—and they all have something good

to offer. Bill McGuffie is due for a seller and he sends out his latest pairing at a time when tuneful piano sides appear to be in demand.

As for the newer names, make a note of Shirley Sands . . . with the slightest breeze she could develop into quite a storm. And back comes Terry Dene. One side of his release could banish the immediate past and replace it with a glittering future.

Your weekly
DISC DATE
with Don Nicholl

D.N.T.

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

NAT COLE AT HIS ROMANTIC BEST

NAT "KING" COLE
You Made Me Love You: I Must Be Dreaming (Capitol CL15017)

MR. COLE digs back into the past and comes up with "You Made Me Love You." Seems, at first label glance, an odd choice for a revival by this singer. But Nat works magic on the familiar melody and lyric . . . taking the song slowly and oh, so smoothly.

One of his most romantic performances and one of his most commercial sides, too, I'd hazard. With a sweet Nelson Riddle backing, it ought to rise very high.

It's a Dave Cavanaugh backing which Cole collects on the turn-over. "I Must Be Dreaming" goes along with a beat that is as relaxed as Devonshire cream.

easy-bester. The singer handles it solemnly while Robinson puts saxes and chorus behind him.

MCGUFFIE SISTERS
Peace: Summer Dreams (Coral Q72370)****

PEACE is a gentle ballad that takes full notice of its title, and

PAT BOONE
The Wang-Dang Taffee-Apple Tango: For A Penny (London HLD855)

LISTEN to the lyric of Pat's L new sure-fire side and you'll grin to hear the full title "The Wang-Dang Taffee-Apple Tango, Mambo, Cha-Cha-Cha." There's a sweet mixture of modern tempo and humour in this number that breaks fresh ground for Boone. And how he breaks it up! With odd male voice chiming in with awkward questions every so often, Pat's got a Top Twenty place for himself once more.

Particularly so since the slow beat ballad coupling, "For A Penny," will delight those who want a more familiar Patrick. Good, warm-hearted song which the star plants perfectly.

the McGuire girls glide through it with their usual crisp harmonies. Dick Jacobs provides the accompaniment to this sincere little song that comes as a follow-up to the vocal team's "May You Always."

Summer Dreams rides on an extremely well-known melody and this should help it to become a big one in coming months, particularly since the lyric is keyed to the season.

Again a top-flight performance from the Sisters.

DEAN MARTIN
My Rifle, My Pony And Me: Rio Bravo (Capitol CL15015)****

FROM Dean Martin's new film come these two numbers—with, as you might expect, a strong Western

flavour. My Rifle, My Pony And Me is not a country and western song but rather a cowboy ballad in the style we used to know when many such were filling the best sellers.

A slow, loping song which Dean sings soulfully in chorus company. Banjo and accordion are both used for the right atmosphere in Gus Levene's accompaniment. Neat item easily performed.

The title song, *Rio Bravo*, gets a lush opening from mixed chorus before Dean rides effortfully in. Another easily-paced offering. Not quite the catchiness of the other side perhaps, but a pleasing half for all that. Both ballads, incidentally, were written by Dimitri Tiomkin and Paul Francis Webster.

NELSON RIDDLE
De Guello (No Quarter): Blue Safari (Capitol CL15016)****

NELSON RIDDLE directs his orchestra through one of the themes from the film "Rio Bravo" for the top deck here, *De Guello*.



Impressive picture stuff from **NELSON RIDDLE**

English title calls it "No Quarter" and it's certainly a sombre melody with that funereal implication.

Manny Klein takes the trumpet solo which carries the tune through the side while Riddle's men plant the crepe-laden march underneath it all. Impressive picture stuff.

The Lou Stein number *Blue Safari*



YOUR DISCS OF THE WEEK

from PLANETARY-KAHL (London) LTD.

- HEY, LITTLE LUCY —**
Conway Twitty (M.G.M.)
I'M NEVER GONNA TELL —
Jimmie Rodgers (Columbia)
SOLDIER, WON'T YOU MARRY ME? —
Sheila Buxton (Top Rank)

142 CHARING CROSS ROAD, W.C.2. — COV. 1651

SHAPELY SHIRLEY 'SURRENDERS'

SHIRLEY SANDS
I Surrender; I'm Yours
(Decca F11134)***

WITH Johnny Douglas in charge of the accompaniment, Shirley Sands bows on to Decca and makes an immediate impression.

Her voice can be placed somewhere between Shirley Bassey and Eartha Kitt as far as sound and tremble are concerned. One thing for certain, she runs through *I Surrender* very confidently indeed and matches the furious Latin backing.

I'm Yours makes for an apt juxtaposition of titles. This is the oldie, and Shirley has less effect because the ballad has to be given more of a straight line treatment. There's a beat woven into it, but I could have done with more strength.

THE MARK IV
Move Over Rover; Dante's Inferno
(Mercury AMT1045)***

THE vocal team Mark IV have already sent us a novelty about nagging wives. Now they roll out an amusing dog-house song *Move Over Rover*. They whip this familiar phrase into a chuckle-puffing story about the guy who thought he was boss in his own house.

Dante's Inferno is a shivering Latin beater with a lyric line that pays off all your bad deeds. If you've a guilty conscience it's *not* the side to bring you peace of mind. Boys sing it with plenty of ghoulish laughter.

LEE AND JAY ELVIN
When You See Her; So The Story Goes
(Fontana H191)***

LEE and Jay Elvin are reminiscent of The Everly Brothers with their duetting on *When You See Her* and they should collect plenty of custom with this gentle romantic ballad backed by guitars.

Kind of number for which there's always room over here, though I doubt if it has sufficient power to make the upper ten.

Indeed, it may be wiser to concentrate on the turnover where the rock beat is more prominent. *So The Story Goes* is punched across steadily by the boys with guitar and drum making sure the juke boxes get the right message.

JILL WESTLAKE
Li Per Li; Love Me Love Me
(Columbia DB4299)***

COY performance from Jill Westlake as she chirps the English lyrics of the Italian ballad *Li Per Li*. Bouncy little half which the girl whips across brightly. The smile in her voice sounds too forced for my taste, but it's a confident production with the accompaniment, including a male group, directed by Frank Barber.

Another chirruper on the flip—*Love Me Love Me*. Jill again seems to be too deliberately coquettish and this jars. Seems a pity when the girl's obviously got a good pop voice to exploit.

BILL MCGUFFIE
Simple Simon; Elmer's Tune
(Philips PB922)****

PIANIST Bill McGuffie trots out one of his own compositions under the heading *Simple Simon*, and gets a vocal group to interweave the title.

Later in the side the singers pop the old nursery rhyme lines in. A very pleasant side this with Bill riding a flowing tune that will probably stay with us for some years. A keyboard rippler with polish.

For the turnover, Bill moves away from *Simple Simon's* tune to the old-and-tried *Elmer's Tune*. His educated fingers manage to inject freshness even into such a familiar item, yet he never falls into the temptation of flashy gimmicks. Vocal group is used sparingly once again.

TERRY DENE
There's No Fool Like A Young Fool; I've Come Of Age
(Decca F11136)****

TERRY may or may not overcome his unfavourable publicity and he may or may not deserve it. But his first disc since the service fiasco has no "maybe" about it. It's a good one. Probably the smoothest the young rocker has cut.

Terry sings this relaxed, beaty ballad *There's No Fool Like A Young Fool* as if hadn't a worry in the world. Should bring him back to big sales.

Eric Rogers bats the accompaniments for this coupling and provides variety by whipping up strings for the slow, philosophical ballad *I've Come Of Age*. Personally I'd say this was an awkward choice for Terry and certainly doesn't live up to the commercial prospects of the upper side.

There's
no
'maybe'
about
Terry's
new
disc



lightens the air a little for the other side. This drifting melody has an attraction which increases with every spin you give it.

THE FONTANE SISTERS
Encore D'Amour; Billy Boy
(London HLD8861)***

QUICK shuffling saxophones set the tempo for The Fontane Sisters on *Encore D'Amour*. Steady ballad this, with the odd French phrases to justify its name.

The Fontanes have no trouble at all with it and the backing employs a male chorus sounding off like the trombones we've heard behind The Kirby Stone Four.

Billy Boy is a rocker about a kid who's crazy about the girl in the local record shop. The Sisters chant it clearly with some help from taxes and a male group.

THE MARK IV: Listen to their ghoulish laughter.



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EPs

reviewed by
Ken Graham

TONY PLAYS IT STRAIGHT — and excellent cha cha it is

TONY OSBORNE
Cha-Cha With Tony

Dolores; Chachara; Un Poquito Cha Cha; Indian Summer.

(H.M.V. 7EG8443)*****

THE top star rating goes to Tony Osborne for sheer musicianship. Tony helped to bring the recent cha-cha rage to Britain and he

plays this selection in true Latin manner.

Tony Osborne is far too underrated in this country, largely due to his own modest outlook.

Enjoy this album with its exciting tempo and flavour. There is not a smelt of anything corny to be found anywhere among the grooves—just plain, straightforward, excellently presented cha-cha music at its best.

Patti Page has an ideal title for the charts

PATTI PAGE

Trust In Me

Trust In Me; Under The Sun Valley Moon; Fiddle; You Will Find Your Love.

(Mercury ZEP10006)*****

WHAT a delightful artist is Miss Patti Page! I am very pleased to see that under the new E.M.I. contract plenty of her records are becoming available in the shops.

This is an excellent four-tracker which should get a lot of praise all round.

I, for one, am keeping my fingers crossed that we will soon see Patti's name high in the charts with a smash hit. She is a constant chart entrant in America and deserves similar recognition here. *Trust In Me* could be the title to do it for her.

FELIX MENDELSSOHN

Hawaii Greets Scotland And Ireland

I Belong To Glasgow; Annie Laurie; WI A Hundred Pipers; Auld Lang Syne; Roamin' In The Gloamin'; Comin' Thru' The Rye; Mary, O' Argyle; Loch Lomond; When I'm Eyes; Smiling; Rose Of Tralee; A Little Bit Of Heaven; Mother Mary; Come Back To Erin; Mountains Of Mourne.

(Columbia SEG7869)***

THE late Felix Mendelssohn was an international fame for his Hawaiian music, which was a strong feature on radio right up until his death a few years ago. His personal appearances, too, were all triumphs.

On this album he has brought the touch of the South Seas to Scotland and Ireland, and although I don't approve of a hundred per cent makes for quite pleasant entertainment.

The tunes are all popular throughout the world, so it is only natural, I suppose, that he should select them for recording. Still, I can't imagine a pipe band giving out with "Aloha Oe"—can you?

DONN REYNOLDS

Soogbag—Part 1

Waiting For A Train; In The Garden; Where Shall I Go?; Life Of Regret.

(Pye NEP24098)*****

IT is a couple of years since I first met Donn Reynolds, and he has continued to be one of my favourite C. & W. artists. Back home in the States he can claim the title of "World's Champion Yodeler."

Another side to his talent is the fact that he has made a bunch of Western movies in America and Australia.

This is an excellent example of his work, and I urge country fans to get hold of a copy and have a ball.

Lena bites at the lyrics

LENA HORNE
Get Out Of Town
Get Out Of Town; People Will Say We're In Love; Bewitched; Speak Low.

(R.C.A. RCX-159)*****

dards which sound like new when Miss Lena Horne bites her way through the lyrics. I am happy to note that the British public is taking a renewed interest in her career through the outstanding R.C.A. releases in recent months and her appearances on the British-shows Perry Como Show.

I also hear that Miss Horne is returning to Britain to entertain us again. Don't miss her on disc or in person. She is one of the great artists of the century.

Here are four well-worn stan-

BELLE OF NEW YORK

Vocal Gems

They All Follow Me; Oh Teach Me How To Kiss; Wine, Woman And Song; La Belle Parisienne; When We Are Married; The Belle Of New York.

(H.M.V. 7EG8442)*****

IF you want to hear some of the hit parade toppers of your grand-parents' days then give this one a spin. These pop hits have lasted right up till the present day and this latest recording featuring Mary Thomas and Barry Keay proves that they are even yet in demand.

Few of today's hits will be able to claim equal success in 50 years time—in fact many will probably be forgotten in a lot less months from now.

The music is not particularly a favourite of mine but I am familiar with the melodies as many of you will no doubt find when you hear this EP.

I do not think many teenagers will accept this into their collection but one never knows.

JACK PAYNE

Words And Music

It Must Be Magic; Anniversary Waltz; Bless This House; Eton Boating Song.

(H.M.V. 7EG8441)*****

JACK PAYNE is one of the few musical craxes since the advent of radio, TV and such entertainment medium. Indeed he was a "pop idol" in pre-war and wartime recording days when he led one of the finest dance bands in the country.

In order to survive the onslaught of new ideas which the pace of the music field of today brings forth one must have an extra large share of talent. This Mr. Payne has. He is constantly featured on television and can be heard as a top line disc jockey regularly on radio.

A couple of years ago it was suggested that he return to the recording field himself and set down his present musical ideas.

You can hear some of the fine results with this EP.

ROBERT WILSON

My Scottish Homeland

The Black Watch; Doonaree, My Scottish Homeland; Here's To The Gordons.

(H.M.V. 7EG8432)***

ROBERT WILSON is as much a part of Scotland as Loch Lomond or Haggis. His voice has delighted Scots at home and abroad for many years now and he has thrilled many a Sassenach too—in fact he even had a best-selling pop at one time. Remember "Down In The Glen"?

Unfortunately, Robert Wilson is no longer a young man but he still has loads of talent. I do not know exactly when these recordings were made but they are definitely not up to his best standard.

LONNIE DONEGAN

Relax With Lonnie

Bewildered; Kevin Barry; It Is No Secret; My Lagan Love.

(Pye NEP24107)***

THIS album showcases Lonnie Donegan the folk singer. So do not expect to hear the well-known and loved commercial voice to which you are accustomed.

I hope this does not deter the pop fans as here you have Lonnie displaying one of the finest sides of his vast talent.

The whole album idea is simple and the mood is precisely as claimed—relaxing.

So don't turn up your nose at this set. The odds are that you'll enjoy every minute.



JOHNNY LEE

A SHOTGUN MARRIAGE —between Johnny Lee and show biz!

I AM always interested in what starts-which-and-why type of question. This week I have discovered what makes a new beat singer take up the craft that has brought him from the busby land of Leicester to London and a stage career.

He was literally shot in to show business and discom. His name? Johnny Lee.

This is how it all happened—as this 19-year-old recounted the story to me.

His favourite outdoor pastime was rabbit shooting; one day there was a bad accident. Johnny was seriously wounded in the foot by a gun shot.

He was in a hospital bed for 17 weeks and to while away the time he bought himself a guitar and started to teach himself the rudiments of the instrument.

Since his release from hospital Johnny has made his own guitar and it is valued at £100.

I asked him what he does now-days for relaxation. Johnny told me, "I paint—that was my first love for a career."

"I wanted to be a commercial artist."

Well he is in good company—Frankie Vaughan started out with the same intentions.

If you want to hear the newest contestant for the hit parade stakes, listen to the mid-May release on Pye of "Echo"—penned by Johnny Lee, played by Johnny Lee, sung by Johnny Lee.

And having heard it—pop along to see the touring show "Cool For Cats," which starts a nationwide tour this week at Finsbury Park.

By
TEDDY JOHNSON

of ITV's 'Music Shop'

Gold rush Bob

NEWS of another disc-debutant—this time someone from across the Atlantic—Bob Ritter-bush.

No fledgling in show business this time, either. Bob, I hear, from New York has been in stock theatre for nearly five years, is a product of the Method School of acting as taught at the Actor's Studio and the Seven Arts Centre. He has sung the Billy Bigelow part in "Carousel," Wreck in "Wonderful Town," and Curly in "Oklahoma."

His list of lends in contemporary b-movs reads like a Broadway who-produced-what. "Picnic," "Bus Stop," "Tea And Sympathy," "Our Town" etc.

He plays guitar, bongos and conga drums... and sings meaty-beaty folk music.

You can get an initial taste of Mr. Ritter-bush's talents by listening to his first Top Rank Records release her—"Darling Corey."

Bob has a head start in the gold rush for discom. I see by his newspaper that his telephone exchange in New York is Yukon!

Academy awards

REMEMBER I suggested in DISC a month or two ago that we should have a National Academy Of Recording Arts And Sciences, similar to the body formed in America?

The first results have just been announced from the States. Capitol have run out the winners with 10 awards, just twice the number gained by American Decca and R.C.A. together.

As I said before, How about our own Academy?

All change

IT is "General Post" in America's disc circles. Kay Starr, who quit Capitol to join R.C.A., has been released from her contract to return to Capitol... Liberace has left Columbia to join Coral. His first disc is "This Earth Is Mine." But the biggest news is that Billy Eckstine has moved over to Roulette. And his first LP will be backed by the Count Basie Orchestra.

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THE BIG BEAT

reviewed by
Don Nicholl

WATCH THIS BOY GARY



GARY MILLS IS A COMMERCIAL CAPTURE BY RANKS...

GARY MILLS

Hey Baby (You're Pretty); You Alone
(Top Rank JAR119)****

BRITISH teenager Gary Mills is a commercial capture by Ranks from the same coffee bar area which bred so many of our rockers.

The boy's got it all right with a fast beater in *Hey Baby* which he whoops through in very professional manner. No signs of rawness on this half—the vocal is strong and sure with good tone.

Accompaniment by Tony Hatch keeps the pace up all the way with some polished guitar and rhythm noise.

One of musical director Hatch's own compositions for the other side—*You Alone*. A slower beater than *Hey Baby*, with something of a cling-ling. Gary handles it with the right sort of approach for his teenage listeners.

RAY ANTHONY

Walking To Mother's; The Bunny Hop Rock
(Capitol CL15019)****

RAY ANTHONY, having scored with the TV title theme "Peter Gunn," now rolls out another melody from the same American television series by the same composer, Henry Mancini. This is *Walking To Mother's*. A dark beater with trombone and brass getting much of the play, there's plenty of excitement in this one.

A relentless, moody piece which the big Anthony orchestra play for all its worth. I'm told dance steps built around the theme are catching favour in the States.

Ray (who is in his tenth Capitol year) made his name while ago with his version of "The Bunny Hop." Now he produces the *Bunny Hop Rock* and makes a good, steady beater of it for the second side here.

A coupling for the juke boxes everywhere.

JOHNNY OTIS SHOW

Telephone Baby; Castin' My Spell
(Capitol CL15018)****

SOMEWHAT reminiscent of the late Big Boy's debut disc is the Otis composition *Telephone Baby*. Here, however, Johnny brings in the girl on the other end of the line to sing the conversation with him. Other girl in question is Marcel Lee.

Together, from the bell-ringing start, they belt out a good, firm rock half that has the Otis Show's commercial nose.

Castin' My Spell sung by the same couple is a quick beat song with drums carrying out the witching idea behind them. Clever hand-clapper that could get itself some novelty sales.

I WONDER if Ray Anthony can work the miracle and get some of the "Peter Gunn" TV theme music away over here before the actual programmes arrive for British viewing? He's attempting the feat once more this week with "Walking To Mother's." An odd title out of its small screen context, but a beefy disc to bend your ear.

A significant week this for British products in the Big Beat sector. Gary Mills debuts for Rank and Terry White for Decca. Both will bear watching—young Gary in particular.

THE KALIN TWINS

Cool; When I Look In The Mirror
(Brunswick O5797)****

THE Kalin Twins return with a natural for their ducating style in *Cool*. Quiet, steady beater with a hint of the Latin. The boys take it well but I don't know how some of the American expressions in the lyric will be received. One of them is by no means a favourite of mine.

So perhaps it would be better to concentrate on the other slice—*When I Look In The Mirror*. Good idea here with the Kalins moving on a Latin lilt.

MALCOLM DODDS

Tremble; Deep Inside
(Brunswick O5796)****

TREMBLING violinists, appropriately, introduce Malcolm Dodds singing *Tremble*. The writer of this one has obviously been strongly influenced by items like "Fever."

Cut along those lines, and performed neatly by the Dodds man. Shouting chorus add to the size of the side.

Deep Inside is a slow ballad with a heavy beat deep inside it. Dodds attempts some warping as he sings this one, and I think that's a mistake, since he obviously does not need to do it. Full chorus assistance again.

BILLY FURY

Don't Knock Upon My Door;
Margo, Don't Go
(Decca F11128)****

BILLY FURY puts a rasping edge on to his voice for the quick, Presley-like rock 'n' roller *Don't*

Knock Upon My Door. The youngster writhes through this one to a backing bated by Harry Robinson. The half has a typical "Oh Boy!" sound to it, which should make it a certain seller with the TV fans.

Margo, Don't Go is a slow, dragging beat ballad which Billy sings in pleading fashion while the girl chorus ooh-ahh from on high. Either side of this release could make Fury a hit-parader.

BILLY WILLIAMS

Goodnight Irene; Red Hot Love
(Coral Q72369)****

BILLY WILLIAMS has done himself a lot of good over the past couple of years with his revivals of corny songs. He's about to make the bank balance look healthier still with the polished performance on *Goodnight Irene*.

Backed again by a Dick Jacobs orchestra and chorus, Billy makes the oldie live by living it up a little. I think you'll like it, though it may take its time about selling.

Red Hot Love goes rocking in full modern fashion with Billy burning it up to a thump-and-sax backing. Shiny, contrasting coupling that ought to win through for Williams.

THE KING BROTHERS

Hop, Skip And Jump; Civilisation
(Parlophone R.4554)****

THE King boys go off on a rock 'n' roller which has every chance of selling heavily. This is *Hop, Skip And Jump* in which the lyrics worked out neatly to a tune that causes the memory no hardship.

Boys chant it crisply to a Geoff Love backing which makes nice use

of some pub piano in the middle.

It does not seem so very far back when *Civilisation* (bongo bongo bongo, I don't want to leave the Congo) was on most people's lips. The King Brothers revive it smartly with the Geoff Love orchestra and Rita Williams' Singers.

BILL AND BRETT LANDIS

Forgive Me; By You, By You
(Parlophone R.4551)****

BRITISH boys Bill and Brett Landis join voice ably on the Latin-like romancer *Forgive Me*. Geoff Love gives them a sturdy, strutting backing with a femme voice from the Rita Williams' Singers flying high in the background.

A Landis lads' original for the second half—*By You, By You*, Good number, too, which I would be inclined to treat as the bigger deck of the coupling. Production and performances both good on this steady beat offering which has a hiccupping tune that is easy to grasp.

JOHNNY KIDD

Please Don't Touch; Growl
(H.M.V. POP615)****

I LIKE the combination of the co-composer names for both halves of this release... Heath and Robinson. But there's nothing Heath Robinsonish about the construction of *Please Don't Touch*. Nor is there much to fault in the exciting performance by Johnny Kidd and The Pirates. Rocker that could move sweetly.

Growl is another, swifly-paced item and I like the use of the title from backing group as Captain Kidd

chants the rocker. Good guitar and rhythm noise here, too.

TERRY WHITE

Blackout; Rock Around The
Mailbag
(Decca F.1113)****

ANOTHER new British rock 'n' roller leaps into the limelight... even if he does it with a *Blackout*. Terry White and his Terriers ride a quick chanter on this side and the boy could have a disc future. Noise is a bit too sharp and the girl's screams get on my nerves with their edginess, but for juke box work the half will do very well.

Rock Around The Mailbag is one of Terry's own compositions (from experience I gather). Tune is very reminiscent of rockers we've had in the past, but Mr. White sings it as if he's introducing us to something fresh—and that's in his favour. Wild backing stirs up excitement.

RENEE MARTZ

Singing In My Soul; These Old
Bones
(Decca F.11132)****

RELIGIOUS leader Renee Martz comes back on the Decca label now that she's returned to Britain, and proves again that she can send across a number with the best of them.

The girl beats out a spiritual, *Singing In My Soul*, to a Harry Robinson backing which uses girl chorus up there in the rear. Loud and forceful production that can climb.

These Old Bones, which you'll find on the turnover, has an even heavier spiritual flavour. Opens with a chanting declaration from Renee before she speeds up into a crisp, tuneful development.

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SONNY ROLLINS' EXPERIMENTS WILL MAKE YOU SIT UP



SONNY ROLLINS
Sonny Rollins and the Big Brass
Grand Street; Far Out East; Who Cares?; Love Is A Simple Thing; What's My Name?; If You Were The Only Girl In The World; Manhattan; Body And Soul.
(12 in. M.G.M. C776) *****
PERSONNEL: (tracks 1-4) Sonny Rollins (tenor); Nat Adderley (cornet); Clark Terry, Remond Jones, Ernie Royal (trumpets); Billy Byers, Jimmy Cleveland, Frank Rehak (trombones); Don Butterfield (tuba); Dick Katz (piano); René Thomas (guitar); Henry Grimes (bass); Roy Haynes (drums); (tracks 5-8) Rollins; Grimes; Specs Wright (drums).

A VERY well planned and programmed LP. And a most successful one. Leonard Feather chose Ernie Wilkins to do the big band arrangements and he has obviously put a lot of thought into them.

Rollins is first-rate in this unusual setting. The brass team hits hard and well throughout and Wilkins makes skillful use of the tuba sometimes playing a harmony line to the tenor on the initial theme statements. These are later developed and embellished brilliantly by the shouting brass.

Incidentally, on Wilkins' *Far Out East*, some of the voicing and devices he uses are reminiscent of Shorty Rogers' west coast writing! Rollins' big sound rides triumphantly between, above and through the brass with tremendous strength and authority. The rhythm section is excellent. So is the recording sound. Belgian guitarist Thomas, the only other really featured soloist on this showing, is no Kenny Burrell.

Rollins' immense mastery of his horn and his supremacy in his particu-

The latest in MODERN JAZZ

By
TONY HALL

lar field of jazz are even more obvious on the pianoles trio tracks. The often outrageous liberties he takes in his experiments with time will hold your attention for many a day. *Manhattan* proves that Sonny also has a very passionately lyrical side to his playing. This *Name and Girl* also shows how personally he treats standard melody lines. *Body and Soul* (like "It Could Happen to You" on his *Riverside LP*) is an entirely unaccompanied tenor solo and is certainly an achievement. But I feel as though I am eavesdropping on him when he is practising.

Bassist Henry Grimes, incidentally, is well worth keeping an ear on in both settings of this "mix" album.

WOODY HERMAN ORCHESTRA

Jazz, The Utmost
The Preacher; Why You; Blue Satin; Bar Fly Blues; Walkin' In The Woodshed; Roland's Rollin'; Stalway To The Blues; Try To Forget; Downwind; Ready, Get Set, Jump; Slightly Groovy
(Small Crestline; Gene's Star)

(12 in. Columbia 33 CX 10129) *****
PERSONNEL: Woody Herman (clarinet, alto); Jimmy Cooke, Bob Newman, Jay Migliori (tenors); Roger Pemberton (baritone); John Cappolla, Bill Castagnino, William Berry, Andrew Peele, Danny Siles (trumpets); Bill Harris, Willie Dennis, Bobby Lamb (trombones); John Bunch (piano); Jim Cannon (bass); Don Michaels (drums).
I DON'T think that this 1957 Herd is as good a band as the Anglo-American formation we heard here last month. The Rendell-Ellenssen-J. Scott-Ross saxophone section was in-

initely superior to this. So, too, was the Guaraldi-Betta-Campbell rhythm team. Solo-wise, Bill Harris was outstanding in both line-ups. Ross and Rendell have much more individuality than any of the tenor soloists on this record.

Nevertheless, this is well-worth hearing for the really enjoyable, basic, open-spaced scores, which are mostly the work of the very able Gene Roland. They must have swung even on paper and have certainly inspired the band.

There are also scores by Nat Pierce, Al Cohn, Bill Holman, pianist Bunch and Tadd Dameron.

I like the conception of the trumpet soloists (Stiles and Berry), though neither is really exceptional. The recording balance leaves a lot to be desired.

You can add an extra star for the band's obvious enthusiasm.

BOB COOPER

Jazz Theme and Four Variations (Sunday Mood); A Blue Period; Happy Changes; Night Stroll; Saturday Night; Confirmation; Easy Living; Frankie and Johnny; Day Dream; Somebody Loves Me.
(12 in. Contemporary LAC 12157)

PERSONNEL: Bob Cooper (tenor); Frank Rosolino (trombone); Victor Feldman (vibraphone); Lou Levy (piano); Max Bennett (bass); Mel Lewis (drums) plus (on side 1) Pete Candoli, Don Fagerquist, Conte Candoli (trumpets); Johnny Halliburton (trombone).

I'M always very suspicious about "theme and variation"-type things in jazz. Especially if they emanate from the west coast musicians. So often, the results are too pretentious for words. Side one of this LP, I'm happy to say, is an exception.

The work is interesting, logical and always within the bounds of jazz. It comprises a tender main theme and four variations derived from various sections of this theme.

The four-piece brass section is most effectively used though it could have used an extra rehearsal, I feel.

Side two comprises some straightforward, happy-go-lucky blowing on five well-chosen tunes with Frankie and Johnny particularly interesting. The six men heard throughout the album give some of their best performances on record. Cooper himself has never sounded so confident, down-to-earth or inventive. As for Rosolino, I'm beginning to think he is a very much better jazz trombonist than I have given him credit for in the past. These sessions must have been among Victor's first in L.A. He plays sensitively and swingingly.

Good white west coast jazz.

BARBIROLI'S TCHAIKOVSKY TREAT

TCHAIKOVSKY
Symphony No. 6 in B Minor
(*Pathephone*)
Halle Orchestra conducted by
Sir John Barbirolli
(Pye "Red Label" CCL30146)

It is a pity that this disc is spoiled by a certain vagueness in the reproduction. Nevertheless, it is an inspired performance with Sir John Barbirolli again producing an out-of-the-ordinary performance of a popular work.

Whenever I listen to a recording of this symphony I always play the third movement (Allegro molto vivace) first. For me it is his most stirring symphonic movement.

The orchestra is splendid throughout this movement despite the fact that they snip their phrases a little too short at times. This action tends to give the movement a jerkiness. Fortunately, the fault is overshadowed by the surmounting crescendo, the climax of which is the best I have heard.

The first two movements are played in the way one feels

Tchaikovsky would have wished them to be performed—melancholy and sadness tinged with happiness and contentment—and in the finale (adagio lamentoso) the orchestra show how great they are.

This is a beautiful work and is one of the greatest self-memorials

CLASSICS
Reviewed by
Alan Elliott

a composer has ever left behind, and it is good to hear such homage paid by such a wonderful team as Sir John and the Halle.

TCHAIKOVSKY
Piano Concerto in B Flat Minor
(excerpt); *Nutcracker Suite, No. 2* (Pav de Deux and Waltz Finale); *Andre Kostelanetz and his orchestra, Leoid Hambro (piano).*
(Philips NBE11103)*****

ALTHOUGH not to be taken too seriously, this disc is

ideal for those readers who would like the stirring opening theme of the Tchaikovsky first piano concerto without buying the complete work.

Leoid Hambro is an accomplished pianist and plays this snippet so well that I should like to hear him tackling the full concerto.

The pieces from the *Nutcracker Suite* are well played by this orchestra and I found the Kostelanetz presentation, surprisingly, a rare delight.

OVER THE BORDER

I STOOD in doorway of the Pye-Nixa studios three weeks ago and watched a Scottish band drive up for a recording session in a new and specially-designed Minibus.

My mind went back to the first transport that bandleader Ian Menzies had ever bought for his outfit.

It was an old shabby secondhand taxi that he and his boys purchased with the prize-money that they won as Scottish Jazz Band Champions four years ago. They ran that old wreck round the country till it finally crashed them on the Kirkcubrightshire moors and hoar and three muddy miles from an important Newton Stewart's Town Hall dance date!

A few weeks later the band turned professional and by June, 1956, they were able to arrive at their first recording session—a Glasgow Jazz Club concert—in a nifty, but second-hand, Bedford van.

The nearly-new Minibus that Ian bought for his Clyde Valley Stompers in the spring of 1957, from the proceeds of the first jazz band tour to include the Orkney Islands, took the band a long way—in both senses of the word.

Ian Menzies puts his group into a new bus

The following winter it carried them to the opening performance of Scottish Television and later to a B.B.C. TV appearance on "Six-Five Special". It drove them back and forth during their original week in Scotland's biggest dance hall—the Green's Playhouse (where they were the first Scottish band to perform)—and toured them round the North of England, up to the Scottish Highlands, and back in time for a month and a half bill-topping in six of the Moss Empires circuit. Then over the English midlands returning home to appear in Scotland's first Royal Command Performance.

Record breakers

It drove them on their tour of Ireland last January and later to their record-breaking attendance in the Dundee Palais the following month; also to their two weeks at Greens where they went over so big that they were immediately offered three more fortnights engagements this year.

Ian Menzies bought the new vehicle just in time for his English dates at the beginning of April and it took them up Scotland and was shipped

across seven miles of ocean when the Stompers became the first nameband ever to play the Western Isles—two hilarious dance dates in Stornoway, the capital of the Hebridean Islands.

At the end of February, Menzies reorganised his personnel, drawing on two outfits to form the present "Ian Menzies (and his new) Stompers". From his own C.V.S. he took chirpy diminutive drummer Bobby Shannon, ginger-haired banjoist Norris Brown and himself on trombone. From the Cairns band he took leader clarinetist Forrie Cairns and his brother John the pianist and trumpet Malcolm Higgins. Two other members are ex-Kingfisher Andrew Beattie the bass and 18-year-old honeyblonde vocalist Jean Lamb.

This group is undoubtedly the best Scottish band put on record so far. Their new disc, jazz versions of "In A Persian Market" and "Polly Wolly Doodle," due out next month, will add thousands to Ian's already innumerable fans—and create an advance demand for the EP—also on the Nixa label—to be issued later.

C. P. STANTON

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PUTTING ON THE STYLUS

Ken Graham's LP line-up

ELLA'S STATUS ENHANCED BY HER REST

She's back with a gasser!

ELLA FITZGERALD

Little White Lies; You Hit The Spot; What's Your Story, Morning Glory; Just You, Just Me; As Long As I Live; Tears-Drops From My Eyes; Gotta Be This Or That; Moonlight On The Ganges; My Kinda Love; Blues In The Night; If I Were A Bell; You're An Old Smoother; Little Jazz; You Brought A New Kind Of Love To Me; Knock Me A Kiss; 720 In The Books.

(H.M.V. CLP1267)*****
SIXTEEN swinging tracks by the first lady of song make up this latest, and what surely must rate

among her greatest, LPs. On first hearing, my immediate reaction was that Ella, combined with the Marty Paich orchestra, did not quite hit it off, but on further listening I found that the two blended beautifully and complemented each other.

Recent Ella releases have been something of a disappointment and I think this is largely due to the fact that there was so much material available that the customers were getting just that little bit blasé and could afford to look for faults.

This set comes after a break in the issues and it is like a breath of fresh air. To quote Sammy Davis—"It's a gasser!"

MARCHING WITH THE COLDSTREET GUARDS

The Bond Of Friendship; Soas Of The Brave; Imperial Exiles; Golden Spurs; Washington Greys; Fame And Glory; The Standard Of St. George; The Thin Red Line; The Contemplables; Scpio; On The Quarter Deck; Viscount Nelson; Distant Greetings; On The Square.

(R.C.A. RD-27112)*****

BY the tight—quic-k, march! Major Douglas A. Pope, A.R.C.M., p.m., conducts this brave band in a stirring collection of marches which must make the blood of a true Briton tingle as he listens. Naturally, this band has a more dignified approach to military music than that of the American military bands I reviewed in the EP section recently.

This particular album is devoted to the more serious marching tunes but is nonetheless entertaining for all that.

THE BIG BOPPER

Chantilly Lace—Helloo Baby! Chantilly Lace; Pink Petticoats; The Clock; Walking Through My Dreams; Someone Watching Over You; Old Maid; Big Bopper's Wedding; Little Red Riding Hood; Preacher And The Bear; If—The Truth, Ruth; White Lightning; Strange Kisser.

(Mercury MGC1608)*****
RECENTLY I heaped praise on "The Big Bopper's EP release. Unfortunately, this album is not all of the same standard. Contained amid the song selection are the numbers I enjoyed so much, but some of the preciously unheard offerings lack the vitality and punch I had come to associate with this artist.

There is a lot of fun on the set, however, and I am certain that many of you will enjoy the album.

One of the songs on the album which may not be familiar to today's younger disc buyers is *The Preacher And The Bear* which was made into a huge hit success several years ago by Phil Harris—and by a strange coincidence R.C.A.-Camden have reissued this in a Harris revival this month.

CURTAIN UP!

Introduced by Bruce Forsyth
Side 1: Mr. Music Man (Roy Castle); Suddenly (Petula Clark); Does Your Cheesing Gum Lose Its Flavour (Lionie Donegan); Charlie Brown (Ray Ellington); Chick Dee "Mr. Piano" Henderson's Gips (Edmond Hocey); Side 2: Jazibel (Gary Miller); This Is My Town (Lata Raza); Wait For Me (Marion Ryan); Tequila (Bill Shepherd); Venus (Dickie Valentine); Blue Cha Cha (Cherry Wainer).

(Pye BRTH0039)*****
TO mark the launching of their "Breakthrough" campaign Pye Records have produced what must surely rank as the disc bargain of the year. Here you have twelve top stars performing their latest successes in full and the whole tied up into a Command Performance by that wonderful personality, Bruce Forsyth. No effort has been spared to achieve the proper atmosphere for

SAUTER-FINEGAN

Memories Of Goodman And Miller The Miller Tunes—arranged by Bill Finegan; Little Brown Jug; Sauter's Serenade; Tchelkovsky Piano Concerto No. 1; Swing Low Sweet Chariot; Moonlight Sonata; Song Of The Volga Boatmen.

The Goodman Tunes—arranged by Eddie Sauter; *Benny Rides Again; Soft As Spring; Clarinet A La King; Ramona; Superman.*

(R.C.A. RD-27093)*****
IN the golden days of swing during the late 'thirties and the 'forties the names Glenn Miller and Benny Goodman were legend. Even to this day, both have their vast band of loyal followers. A lot of the success of their bands was due to the arranging skill behind their show numbers.

The two arrangers named on this album, Eddie Sauter and Bill Finegan, were responsible for the bulk of the scores with these two great bands. They have also successfully combined to lead the fabulous Sauter-Finegan Orchestra which rocked the world a few years ago with their wonderful first disc hit "Doodletown Fifers."



ELLA FITZGERALD

Now R.C.A. have paid tribute to their work with Miller and Goodman by releasing this album of their original arrangements. The tunes are played by the Sauter-Finegan Orchestra but if you close your eyes and listen you will be able to picture Miller and Goodman at work themselves.

THE ANIDENTALS

Day In, Day Out; I Will Come Back; You Don't Know What Love Is; The Gypsy In My Soul; Close To You; No Moou At All; Waiting For The Robert E. Lee; Walkin'; Flamingo; Rock-a-

bye Bluebird; Out Of This World; You Gotta Walk.

(H.M.V. CLP1259)*****

YOU like vocal harmony of the highest standard? Then you will like this. It is the second set to be released by this highly competent vocal team and in my opinion it is the better effort.

Supplying an exciting and biting accompaniment are the Kai Winding Trombones.

A rocking *Day In, Day Out* kicks off this performance and sets the tempo for a pleasant half-hour or so of tuneful and tasteful music.

GEORGE LEWIS AND HIS BAND

New Orleans Memories Lily Of The Valley; Streets Of The City; Oh Did He Rumble.

(Columbia SEB10112)*****

IN a recent review of a George Lewis disc I intimated that under Norman Granz' supervision the veteran New Orleans clarinet player had tuned his instrument correctly. Well, this one is a Granz session but the old fault of poor intonation still persists.

Alvin Alcorn is the trumpet man on this session, while Joe Watkins drives superbly co-drums. Together with Joe Robecheaux they bring a fresh tang to the old Lewis sound. But Jim Robinson continues to play the same beat-up marching band trombone. It fits even less with the slight change of style brought about by the new men in the band than it did before.

Of interest to discographers is that Lawrence Marrero does not play banjo on this one. Is there some connection between this... the sides under discussion were made last summer... and the appearance of the band in England early in spring with out him?

JEAN ROBERTSON

Jeanie Robertson Sings Solo The Gallows Hills; The Reel Of Tallochpore; Oh Jeannie My Dear Would You Marry Me; Bonnie Lass Come Over The Burn; Cutie's Wedding; The Yowie WI The Crookit Horn.

(Collector JES1)*****

JEANNIE ROBERTSON is an exceptionally good ballad singer and is widely known and praised by the experts. She hails from Aberdeen and learned most of her songs from her mother.

On this record Miss Robertson sings without any form of accompaniment and one feels that had she had any it would have detracted from her performance.

The title song comes from southwest Scotland. Oh Jeannie and Bonnie Lass are two very short tracks illustrating the art of mouth music, a wordless vocalising common among Scottish folk singers and here applied to two dance tunes.

The record is certainly worthwhile.

TRADITIONAL JAZZ

by Owen Bryce

IT'S BORDERLINE JAZZ, BUT, GOLLY, IT'S GOOD!

JOSH WHITE

Southern Blues

Evil Hearted Man; Jim Crow Train; Southern Exposure; Strange Fruit.

(Mercury YEP504)*****

I TOSSED up in my mind quite a bit before deciding to put this one in with the traditional material and not review under the folk heading. There is not much to choose between the two... coming as it

does right smack in the middle where folk becomes blues and jazz, but I think it just scrapes into the last-named category.

Josh, with his sophisticated city manner of expressing the blues, has long crept out of the folk bracket. The

songs, however, with their strong social significance are as "folky" as you could wish for. Particularly is this the case with *Strange Fruit*, the anti-lynching song, written for Billie Holiday by Lewis Allen.

This is not the first Josh White recording of the song. Like Billie he has featured it consistently for the last 20 years (can it really be that old?). He gives it different treatment from the old Holiday version but it is no less poignant or hard-hitting for that.

I unreservedly recommend this track for the tune itself, for the words, for Josh's rendition and for his excellent and entirely suitable guitar backing.

BLIND BLAKE

The Male Blues, Vol. Three Come On Boys Let's Do That Messin' Around; Skeedle Loo Doo Blues.

RAMBLING THOMAS

So Lonesome; Lock And Key

(Jazz Collectors JEL4)*****

ANOTHER item for the enthusiasts. And assuredly one of the best yet. Blind Blake has for long been a source of inspiration to hundreds of Southern Blues singers and guitar players.

The influences of his guitar work can be traced right down through Lonnie Johnson, Big Bill Broonty, Josh White, and even up to the present-day, with Mississippi Blues singers like Muddy Waters.

It is a pity that these are poorly recorded, although not surprising. Unfortunately, with LPs, hi-fi equipment, and new stereo, we have come to expect superb reproduction. Debts from early Paramount, where these presumably came from, are no longer as acceptable to the general jazz fan as they might have been 20 years ago. Then they would have changed hands at fantastic prices and been considered rarities. The mass issue of recordings has put an end to the rarity today. It hardly exists. Rambling Thomas sings the blues as opposed to Blind Blake's more up-tempo numbers.



JOSH WHITE: He has long crept out of the folk bracket.

PHOTOGRAPHS marked "DISC Pic" are exclusive to this paper. Copies may be obtained at the following prices:— 6in. x 8in.—3/6 each; 10in. x 8in.—5/- each. Orders, with postal order, to:— Photo Department, DISC, Hulton House, Fleet Street, LONDON, E.C.4.

BBC to sign top American stars

ERIC MASCHWITZ, head of B.B.C. Light Entertainment, is proposing to bring to Britain several top American names later this year for TV.

Mr. Maschwitz said that many U.S. artists would like to visit this country. But no contracts have been signed at the moment.

It was hoped, however, that one of the first visitors to appear on B.B.C. television would be Phil Silvers.

Lined up for appearances on B.B.C. television are several top British stars who will be appearing at Blackpool during the summer. The first of these programmes will be televised on June 21 and will feature Charlie Drake, Edmund Hockridge, The Mudlarks and The Three Monarchs.

The second programme is scheduled for transmission on June 26 with a line-up that includes Roy Castle, Marion Ryan and The Five Dallas Boys.

NEWS in BRIEF

MAKING a debut TV appearance. Terry White joins "Oh Boy!" on May 23. Terry, from Dorset, has just signed a Decca disc contract.

CATHY CROSBY, daughter of Bob and niece of Bing, has been signed for a special guest star role in M.G.M.'s production, "Girls Town."

She is to portray a night club entertainer—and will sing one song, to be especially written for her—by star of the film, Paul Anka.

TOP RANK announce this week the release of a new "King Size" series, offering a programme of music and drama. Each disc—a 45 r.p.m. lasting 19 minutes and retailing at 6s. 11½d.—will be sleeved.

First release features Orson Welles in the courtroom scene from the film "Compulsion."

BRITISH singing star Elizabeth Larnier has been signed to appear in the new Max Bygraves Spectacular, "Swingin' down the Lane," which opens on May 29 at the London Palladium.

"Swingin' down the Lane" will be Max's second Spectacular at this venue, although he has appeared at the London Palladium on several other occasions.

JULIE ANDREWS, who last week married Tony Walton, and is now in California honeymooning, has signed an exclusive B.B.C. television contract for the Harry Secombe programme on B.B.C. television on Saturday, May 30.

PRESENTATION of the Ivor Novello awards takes place at the B.B.C. TV Theatre, Shepherd's Bush, on Monday, May 25. Most of the awards will be presented before the show is screened, and the only one to be seen on TV will be that to Billy Cotton.

THE second series of "Focus on Youth" returns to the A-R screen on May 21 for a six-week run. In the first edition, guests include Anthony Newley, and 22-year-old Kris Carson, recently signed by Top Rank records.

Off to Hollywood on Thursday went Pet Clark. She has gone to record two LPs for the American Imperial label. They will be issued here later by Pye.

POP LP HITS 20,000 MARK

JUST two weeks on the market—and Pye's "pop for a pound" LP, "Curtain Up," has notched the 20,000 sales mark.

The all-star LP... members by Roy Castle, Petula Clark, Lonnie Donegan, Joe Henderson, Edmund Hockridge, Gary Miller, Lita Roza, Marion Ryan, Lilla Shepherd, Dickie Valentine, Ray Ellington and Cherry Walker... launches Pye's "breakthrough" service to speed disc deliveries to dealers.

PACKAGED ROCK

FIVE young rock singers—Vince Eager, Billy Fury, Dickie Pride, Johnny Gentle, and Duffy Power—have been booked for a package show to appear for two Sunday dates next month.

The dates are the Gaumont, Ipswich (June 7) and the Odeon, Guildford (June 14).

TV date for Tom Lehrer

TOM LEHRER, a sell-out at his four Palace Theatre Sunday dates this month, is to give a 15-minute recital on B.B.C. TV, Thursday, May 21.



Jazz names announced

NEW names for the new Columbia disc series—the Lansdowne jazz series—were announced this week. Full list of artists to be featured on this new outlet for British jazz lines up Mr. Acker Bilk, Ian Bell, Kenny Baker, Sandy Brown and Al Fairweather, Lennie Felix, Dill Jones, Terry Lightfoot, The Polka Dots and Alex Welsh.

A Chris Barber LP next month inaugurates the series. Other June releases: LPs by Kenny Baker's Dots and the Al Fairweather and the Sandy Brown All-Stars; EPs by the Dill Jones Quartet and the Polka Dots.

Jo Stafford tops Palladium bill

FIRST and foremost in the "Sunday Night at the Palladium" ATV show, next month will be songstress Jo Stafford who tops the bill on June 7.

June 14 sees American singer June Valli screened from the Palladium. The same girl guests in the "Spectacular" show starring David Whitfield, June 20.

Dickie Valentine starts in the "Palladium" show on May 24—but it will be from the Prince of Wales theatre.

Rest of that bill goes to excerpts from "West Side Story," June 6. "Spectacular" stars Alan King, who has John Raitt, the Taylor Ward Trio and the Clara Ward singers as guests.

NJF hopes are higher

PROSPECTS that stars of the Newport Jazz Festival would be seen and heard in Britain this autumn—Festival Hall, on September 19, has been mentioned as opening day—brightened this week, although the Harold Davison office would offer "no comment."

Plum spot for Ken

KEN MACKINTOSH and his Orchestra are to get a plum B.B.C. Light Programme sound spot this summer. He will be featured in a regular 75-minute weekly series starting on July 1.

Name of the programme: The 10.40 Club, which, in a B.B.C. shuffle, replaces Swingalong. Top guests will have spots in the show.

The B.B.C. also gave first news of a series for Russ Conway this summer "although he will not feature in the new Mackintosh show." No title or dates have been fixed.

TEENAGERS GIVE 'DRUMBEAT' LP THE RIGHT ATMOSPHERE

TWO hundred teenagers (some you see above) crowded into an E.M.I. studio this week to supply "atmosphere" for the cutting of a "Drumbeat" LP. A smiling Norman Newell (A. & R. chief for E.M.I.) told DISC: "I expect great things from this LP. I think it's going to be as popular as the show."

Bob Miller's Millermen and the John Barry Seven supplied the music for the singing of Dennis Lotis, Sylvia Sands, Vince Eager, Adam Faith, Roy Young, The Raindrops and The Kingpins. Release date for this LP is July 1.

Among the fans pictured above (DISC Pic) are John Barry (front left) with Sylvia Sands next to him and producer Stewart Morris behind her. On the right (seated) is Roy Young, and standing at the back is Adam Faith.

Bid for Mills Music

A SYNDICATE have made a bid to buy Mills Music. This was confirmed by Mr. Jack Mills, president and founder of the famous company 39 years ago, who is on a European trip from America.

Mr. Mills told DISC: "There is a move to get Mitch Miller, A and R chief of Columbia Records, to take over and push me up as some sort of elder statesman."

"Nothing will be done till I get back to New York, when I hope that some sort of deal can be worked out."

The recent success of Russ Conway's "Side Saddle" and "Roulette" are helping Mr. Mills to have a perpetual smile on his London visit.

Hit records are no strangers to him, though. In the late 1920s, Jack Mills recognized the talents of a struggling composer and signed up some of his work for the early Mills Music catalogue.

That composer was Duke Ellington. Other composers which this "Mr. Music Business" was quick to spot before anyone else, included Fats Waller, Leroy Anderson and Morton Gould.

One of the world's most popular songs, "Stardust," was taken over from Hoagy Carmichael when he was just starting to be recognised as a composer of merit.

"I liked it the minute I heard it," said Mr. Mills.

'Jazz Afloat' film

TWO thousand fans taking part in the "Floating Festival of Jazz" on June 21 will be filmed for the Warwick Film "Jazz Boat," starring Anthony Newley.

Twelve bands in two ships play their way from London's Tower Pier to Margate and back. They are: Chris Barber's band, with Otilie Patterson, Ken Colyer, Mr. Acker Bilk's Paramount Jazzband, Alex Welsh, C. Laurie, Mick Mulligan, with George Melly, Mike Daniels and his Deltic Jazzmen, Graham Stewart, Terry Lightfoot, Micky Ashman and Eric Silk.

Record-breaker Marty

ROCK singer Marty Wilde smashed all previous box-office records at the Liverpool Empire when he appeared there on Sunday. Receipts were believed to have exceeded £1,200.



Thank you

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