

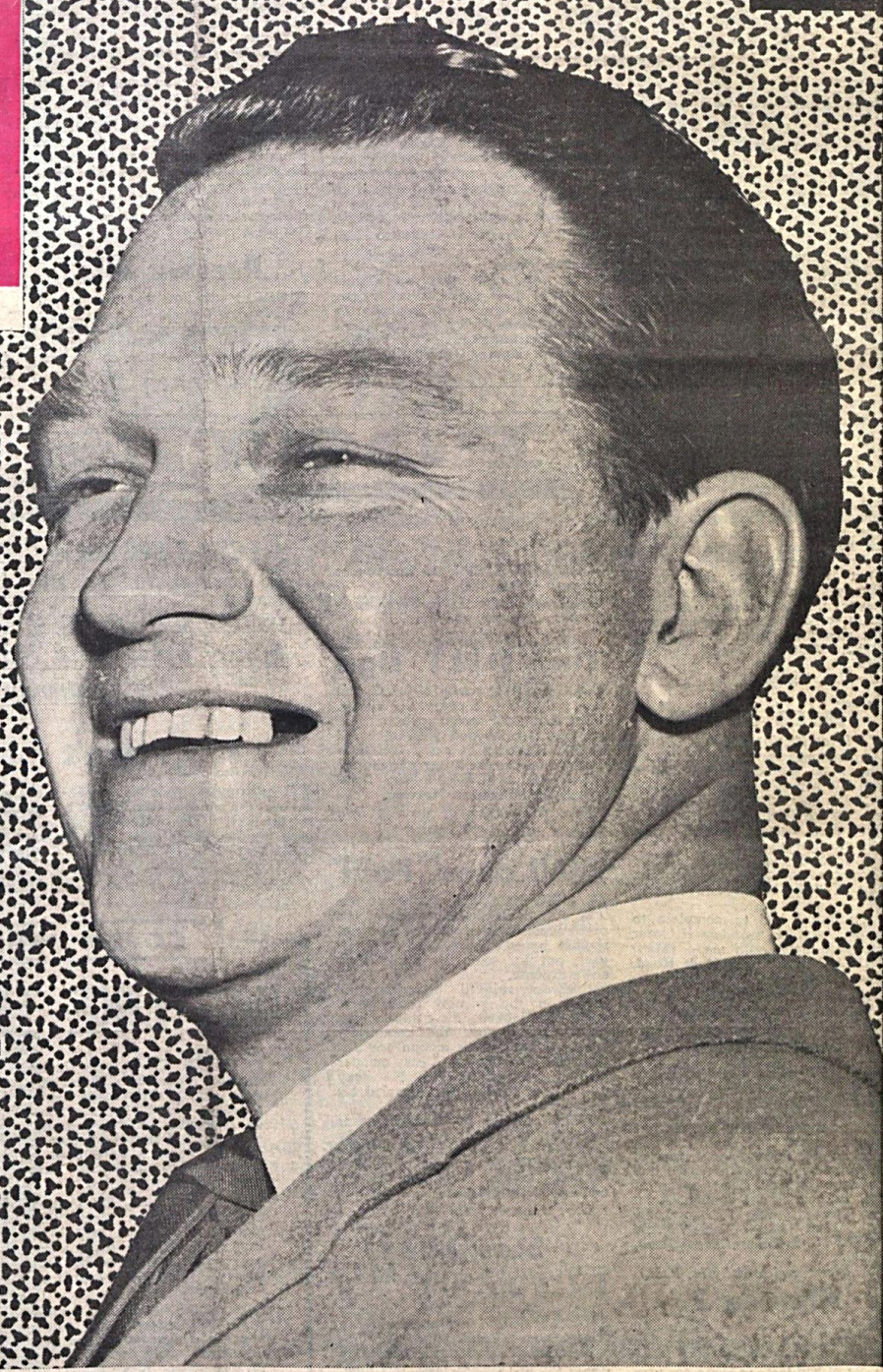
DISC

THE TOP RECORD & MUSICAL WEEKLY

No. 71 Week ending June 13, 1959

BOB MILLER

EVERY
6^D
THURSDAY



NEW CONTEST FOR SINGING GROUPS



Como's 'mistakes'

Big Success of this growling instrumental by

BOB MILLER

AND THE MILLERMEN

Little Dipper

c/w THE KEEL ROW H192 (45/78)

For beat fans BBC-TV's big show

on
one
EP

DRUMBEAT


- ★ BOB MILLER and the MILLERMEN
- ★ ROY YOUNG • SYLVIA SANDS
- ★ ADAM FAITH • THE LANA SISTERS

fontana

TFE 17146 (EP)

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SEA CRUISE
FRANKIE FORD



HL 8850 45/78

JUKE BOX TOP TEN

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

Last Week	This Week	Title	Artist
—	1	DREAM LOVER	Bobby Darin
1	2	I'VE WAITED SO LONG	Anthony Newley
2	3	TAKE A MESSAGE TO MARY/POOR JENNY	Everly Brothers
9	4	GUITAR BOOGIE SHUFFLE	The Virtues
3	5	MARGIE/I'M READY	Fats Domino
—	6	PERSONALITY	Lloyd Price; Anthony Newley
—	7	ROULETTE	Russ Conway
—	8	THREE STARS	Tommy Dee
4	9	NEVER BE ANYONE ELSE BUT YOU/IT'S LATE	Ricky Nelson
5	10	IT DOESN'T MATTER ANY MORE/RAINING IN MY HEART	Buddy Holly

TEENAGE HEAVEN
EDDIE COCHRAN



HLU 8880 45/78

AMERICAN TOP TEN TOP TWENTY

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

Last Week	This Week	Title	Artist
2	1	BATTLE OF NEW ORLEANS	Johnny Horton
1	2	KANSAS CITY	Wilbert Harrison
3	3	DREAM LOVER	Bobby Darin
8	4	QUIET VILLAGE	Martin Denny
9	5	PERSONALITY	Lloyd Price
7	6	A TEENAGER IN LOVE	Dion & The Belmonts
5	7	KOOKIE, KOOKIE (Lend Me Your Comb)	Edward Byrnes
4	8	SORRY I RAN ALL THE WAY HOME	The Impalas
10	9	ONLY YOU	Frank Pourcell
6	10	THE HAPPY ORGAN	Dave "Baby" Cortez

ONES TO WATCH

Tallahassee Lassie	Freddy Cannon
I'm Ready	Fats Domino
Frankie	Connie Francis

Ricky Nelson challenges Presley ... Bobby Darin jumps in at 10 ... Marty in again ... 'Roulette' up one slot ...

Compiled from dealers' returns from all over Britain

Week ending June 6

Last Week	This Week	Title	Artist	Label
1	1	A Fool Such As I/I Need Your Love Tonight	Elvis Presley	R.C.A.
3	2	It's Late / Never Be Anyone Else But You	Ricky Nelson	London
4	3	Roulette	Russ Conway	Columbia
2	4	It Doesn't Matter Any More	Buddy Holly	Coral
7	5	Mean Streak / Never Mind	Cliff Richard	Columbia
10	6	I've Waited So Long	Anthony Newley	Decca
5	7	Side Saddle	Russ Conway	Columbia
6	8	I Go Ape	Neil Sedaka	R.C.A.
8	9	Donna	Marty Wilde	Philips
—	10	Dream Lover	Bobby Darin	London
15	11	Take A Message To Mary	Everly Brothers	London
11	12	Petite Fleur	Chris Barber	Pye
13	13	Come Softly To Me	Frankie Vaughan	Philips
—	14	Three Stars	Ruby Wright	Parlophone
—	15	A Teenager In Love	Marty Wilde	Philips
9	16	Come Softly To Me	The Fleetwoods	London
17	17	Where Were You ?	Lloyd Price	H.M.V.
12	18	Guitar Boogie Shuffle	Bert Weedon	Top Rank
14	19	Idle On Parade	Anthony Newley	Decca
—	20	May You Always	Joan Regan	H.M.V.

ONES TO WATCH

Goodbye, Jimmy, Goodbye	Ruby Murray
Margo	Billy Fury
Personality	Lloyd Price



BERT WEEDON—"Guitar Boogie Shuffle" drops to 18.

DICKIE VALENTINE JIMMY DARREN

"My Favourite Song"

B/W

"A Teenager In Love"

7N 15202 (45 & 78)

"Gidget"

B/W

"There's No Such Thing"

7N 25019 (45 & 78)

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

TOP RANK RECORDS

The Girl- with two SWINGING numbers-

BETTY MILLER
(It Took)
One Kiss

coupled with
Jack O'Diamonds
JAR 127 (45 & 78)

The Boy arrives
at Top Rank . . .

JACKIE DENNIS
Summer Snow
coupled with
Night Bird

JAR 129 (45 & 78)

The Big Big Beat
from Stateside . . .

FREDDY CANNON
Tallahassee
Lassie

coupled with
You Know
JAR 135 (45 & 78)

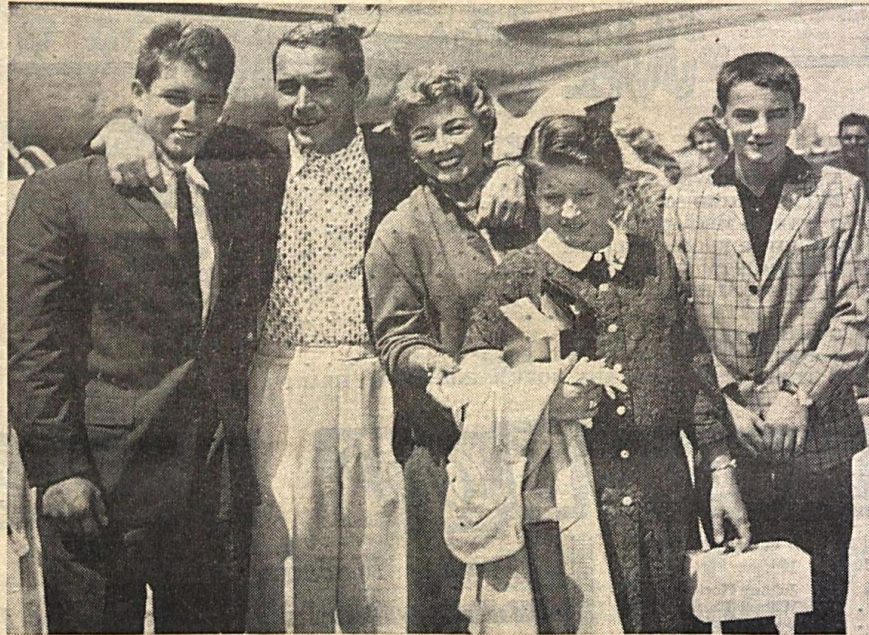
SPECIAL RELEASE . . .

The original American
Hit recording

PRESTON EPPS
Bongo Rock

coupled with
Bongo Party
JAR 140 (45 & 78)

at your record shop



GERRY MYERS

Canada's top D.J.
writes about the
man who made
relaxation pay

Perry Como, seen here with his family, has established himself as a person just as fallible as the average viewer, and that is the secret of his success.

"What about night clubs?" I asked. "Not on your life," he said. "I used to hang about them in the old days, but now I just don't see any reason for it."

I asked Perry whether this was also part of his planned relaxed air. "Not in the least," he said. "We just don't like clubs. When I was trying to break in as a singer, I used to work in a barber's shop during the day, and haunt the clubs at night. I've had enough of them to last a lifetime."

On the subject of rock, Perry had decided views. "I don't object to rock and roll at all," he said, "but I try to steer clear of it and sing modified rock, or swing, or whatever you want to call it. When I introduce a song on my show, I want to make sure it offends no one."

"Grandmothers and young children watch my show, so I have to cater for them all. Rock offends some, so although my songs are up-tempo, they are chosen so as to avoid the solid rock beat."

His sweater was all the rage

He's been very successful in this line as we all know: almost as successful as he was with the Perry Como sweaters. Perry always wears a sweater at rehearsals, and one he liked in particular and wore it on the actual show. It became known as "The Perry Como Sweater" and was all the fashion last year.

"Anything to attain a natural atmosphere," he said. "Once I fell at rehearsals and we decided to use it in the show; not so much as a planned gag, but rather as something that could happen to anyone." Well, one thing has happened to the Perry Como Show . . . it's still got top ratings, and between you and me, it couldn't happen to a more relaxed and nicer guy.

Perry's success was all a 'mistake'

But a deliberate one!

FOR many years Saturday night TV in the States and in Canada had belonged to a portly comedian, Jackie Gleason. Many types of shows had been put on against him without success, until early in 1955 NBC decided to use a singer who had been around for a number of years.

Within a few months Perry Como had knocked Jackie Gleason out of the rating picture and had become king of Saturday night TV. He has remained so ever since.

Yet he has done so through a series of deliberate mistakes, mistakes that have happened at rehearsals and have been carried into the show itself in order to establish Perry as the sort of guy who is just as fallible as the person watching the programme.

I first met Perry Como in 1952 when his hit record "Don't Let The Stars Get In Your Eyes" was way up in the hit parade. Even at that early date he was surprisingly relaxed. When I asked him about this in the CKEY, Toronto, studio, he replied "Why rush around getting nowhere in a hurry? I've got all the time in the world!"

Yet most people would probably be amazed at the careful thought and planning which goes into the relaxed mood that viewers see.

Card-cue to sing his songs

Perry uses a cue-card to sing his songs, but he does not always keep it out of sight! There was the famous time when he suddenly stopped in the middle of a song, had a camera turn on to his cue-card and show the viewers why he had stopped! The cue-card was upside down!

"That little idea took a lot of doing," he said. "Actually it happened during rehearsal and got a laugh from the stage crew, so we decided to put it in the show. After all, everyone makes mistakes. Why not me?"

"I feel that if the public see me as I appear off-camera, easy and natural, then they will feel I am one of them and not just any other TV star." How right he was.

By careful planning of "mistakes" the producers and the star were able to make it one of the most relaxed shows on TV . . . or so it seemed to the public.

"One day at rehearsal," Perry said, "I did my act sitting on a high stool

best known puppets are called "Kukla, Fran and Ollie." Whenever they appeared on Perry's show, they always got the best of him and made him appear to be very silly.

"Those puppets are known to many more people than know me," said Perry. "Kids watch them every afternoon. Who am I to try to cut them down to size?"

By letting the puppets always make a fool of him in a nice way, Perry was able to draw more viewers than ever. The joking and fooling that went on at rehearsal was carried into the show and more top ratings were the result.

Straight home

Immediately after any TV show in the U.S. the cast usually go to a restaurant near the theatre . . . but not Mr. Como. He goes straight home to his wife and children at his beautiful house on Long Island.

"I see so little of my wife and kids during the week that I try to spend as much time with them over the weekend as possible."

OWEN BRYCE on TRAD

B.B.C. IGNORE THE JAZZ FAN

AUNTIE B.B.C. The title is years old, but it should be changed to Granny B.B.C. A week on the Norfolk Broads with no musical instrument other than my trumpet found me with time to spare to make use of a portable radio.

One thing was obvious from my round-the-dial explorations. If you want any jazz, particularly trad, you will not get it from the B.B.C. Even Don Lang on "Housewives' Choice" (are British housewives really that square?) only managed occasionally to slip in the odd bit of Dixieland.

How do people like Franklyn Engleman, Wilfred Pickles and Jack Train discover so many devotees of "light" music? In my travels I rarely meet anyone who ever listens to the horrible atrocities committed under the name. Yet in one week's listening alone, I found myself saddled with three hours of solid "do you remember when;" "let's go back to sentiment-music."

I know I could have turned it off. But in these request programmes there is always the chance that a jazz item might

turn up. And there is nothing in the trad field from elsewhere on the air. A sure way of hearing the news in some incomprehensible middle European language is to wander round the dial in search of something remotely resembling jazz. You can bet your life that as the end of the first number fades out some unintelligible voice comes in.

I refuse to believe that trad fans are getting a fair ration of air time. I refuse to believe that these interminable programmes reflect the taste of the listener. And I don't want to be told any of the "educating the listener to better things" approach. There is nothing especially educational or cultural about light orchestral music.

Sure-fire hit

WHAT a treat to come back to the pile of LPs awaiting me. What a treat to switch on the old standbys of the Bryce household—

the tape recorder and record player.

But why don't the smaller companies exploit their material and a r t i s t e s' better? Exploitation must surely be the one dominating factor in making a successful record. Yet two examples of a complete lack of it come to mind. At the time of "Tom Dooley," Esquire had a wonderful disc on their shelves—the 2.19 Skiffle Group's version recorded a year earlier. A performance just waiting for the push that only a record company can give. What happened? Precisely nothing.

A few months ago when I noticed that Lonnie Donegan had recorded "Fort Worth Jail" I tipped off Vogue that they had a fine track on their shelves. A rousing, rollicking, driving traditional version recorded 10 years ago, but still as up to date as any trad band today, by the Original Dixielanders. In my view a sure-fire hit. What happened? Right again. Nothing.

'I hear rumours to restrict visiting American bands'

Yes, we're in the middle of a club slump

—says **TONY HALL**



Flamingo Club boss, Sam Kruger: "Under the present club system one's main support comes from the dancers. . ."

I'M sorry to have to say it. We must face the stark, sombre truth. The bottom has fallen out of the basement jazz club business.

Whatever the attractions, week-day West End sessions are now almost deserted. Even the suburban clubs, which were riding high but a few weeks ago, are closing down left, right and centre. And they used to capture the kids who could not afford—or did not want to make—the journey to the city's centre.

The lack of solid support for the modern side really gives me the creeps.

Now I think "The Jazz Couriers" to be as good a band as I can remember on the British scene. Earlier in the year, they were voted the best small band in Britain.

You would think they would have so much work, that they wouldn't know what to do. I have news for you.

The Couriers have only a couple of gigs lined up in the first three weeks of this month.

The work just isn't around. And other groups are in an even worse work predicament.

Who—or what—is to blame for this sudden, completely unforeseen slump?

It is suggested that musicians are pointing a finger at the American bands which have toured here recently.

Fans who go to the concerts and pay for pricey seats are unable to afford to frequent their local jazz clubs so often.

The position is now so serious that I hear rumours of large-scale petitions by Britain's jazzmen to the Musicians' Union to restrict the number of visiting American bands to an absolute minimum and to spread these visits evenly over the year, instead of bunching everything up every spring and autumn.

Fans' view

Much as I appreciate—and, in many ways, agree with—the musicians' viewpoint, I know perfectly well that the average jazz fan will contest this outlook strongly.

He wants to see the men whose names he knows from his records, however much money it may set him back, in what he considers the right surroundings—i.e. the concert hall and theatre.

My own feelings are mixed. I like to go to concerts. But I should like the contents of the bills to be meatier from the jazz viewpoint.

The recent J.A.T.P. bill was very weak, I thought. Though in all fairness, the Harold Davison-sponsored "Newport" package due this autumn—with the possible inclusion of Dizzy, Miles and Rollins—looks like the most exciting yet to come here.

But I would rather have the American groups working in our jazz clubs opposite British bands, with our boys getting equal treatment in the States. But will it ever happen?

None of this, however, solves the immediate problem: the survival of

our clubs and the musicians who work there.

Are our jazzmen themselves in any way to blame? Have they failed the public? Have they helped to alienate the once seemingly steady support?

Generally speaking, my answer is no! no! no! I think the standard of musicianship here is better, not worse, than a year ago. I also think that most British bands are offering the public a certain amount of entertainment and showmanship, which has been lacking before.

Flamingo Club boss, Sam Kruger, makes one very strong point, which is probably echoed by other club owners. Says Sam: "Under the present club system, one's main support comes from the dancers.

"Sure, there's a handful of hardcore listeners. But without the dancers, you're dead.

"I think that too many of the bands play for themselves and don't consider the customers enough.

"All these mad, fast tempos are meaningless to the average audience

and suicidal for the dancers. Tame the tempos and the kids will come back to the clubs."

Sam has a point. But to what degree should a jazz group prostitute its artistic preferences and principles? Where would this "play-for-dancing" end? Would the jazz club become a palais-de-danse?

The most important part to me of what Sam says is the phrase "under the present club system."

I think the days of the bare, barren basement club are over. The profitable future lies in clubs with comfortable surroundings, air-conditioning, a licensed bar and proper dining facilities.

This scene change has to come. And the sooner the better for all concerned.

If it doesn't, I should hesitate to forecast the future for jazz in our clubs.

CALLBOARD

(Week commencing June 15)

SHIRLEY BASSEY—Prince of Wales Theatre, London (Season).
EVE BOSWELL—Alhambra Theatre, Glasgow (Season).
BERNARD BRESLAW—Finsbury Park Empire, London.
MAX BYGRAVES—London Palladium (Season).
ROY CASTLE—Palace, Blackpool (Season).
DALLAS BOYS—Palace, Blackpool (Season).
JACKIE DENNIS—Empire, Leeds.
LONNIE DONEGAN—Aquarium, Gt. Yarmouth (from June 19; Season).

JOHNNY DUNCAN and his Blue Grass Boys—Glasgow Empire.
RONNIE HILTON—Queens, Blackpool (Season).
EDMUND HOCKRIDGE—North Pier, Blackpool (Season).
BILL KENNY—Empire, Leeds.
KING BROTHERS—Wellington Pier, Gt. Yarmouth (Season).
ABBE LINCOLN—Empire, Glasgow.
THE MUDLARCS—North Pier, Blackpool (Season).
RUBY MURRAY—New Theatre, Cardiff.
JOAN REGAN—Wellington Pier, Gt. Yarmouth (Season).
LITA ROZA—Kings Theatre, Southsea (Season).

CLIFF RICHARD—Dover (June 16), Bedford (17), Trowbridge (18), Cardiff (19), Dudley (20), Ipswich (21).
MARION RYAN—Palace, Blackpool (Season).
MARTY WILDE—Kingston (18), Coventry (20).
BRUCE FORSYTH—Alexandria, Weymouth (Season).
CHARLIE DRAKE—North Pier, Blackpool (Season).
GARY MILLER—Alexandria, Weymouth (Season).
JOE HENDERSON—Winter Gardens, Bournemouth.
CYRIL STAPLETON—Futurist Theatre, Scarborough (Season).
SHIRLEY SANDS—Futurist Theatre, Scarborough (Season).
MIKE PRESTON—Empire, Glasgow.

The Three Loves of Presley

Could YOU be one of them?

Do you match up to the sort of girl Elvis might date? You can find out in this new book about him.

If you want to get to know Elvis as he really is, you cannot afford to miss this inside story, illustrated with over 100 pictures.

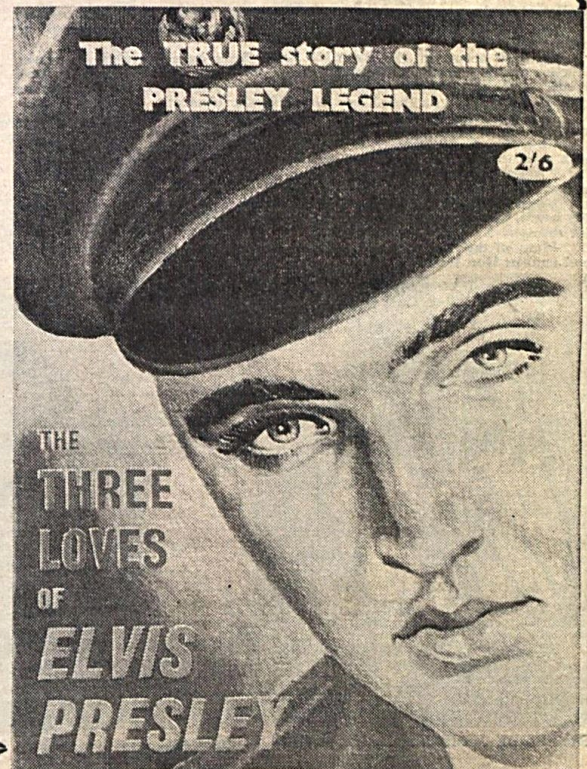
AND LOOK WHAT ELSE YOU GET FOR HALF-A-CROWN

LARGE DOUBLE-PAGE (14½" X 9½") SIGNED PORTRAIT . . . CANDID SHOTS OF ELVIS AT WORK AND AT PLAY, REPRODUCED IN EXCELLENT PHOTOGRAVURE . . . FULL COLOUR COVER . . . 64 PAGES

Make sure of your copy by asking your newsagent to order it for you today.

WATCH OUT FOR THIS COVER

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



BRIGHTON

Talent in your Town goes south

★ ★ ★

SEASIDE home of many top names in the British entertainment world, Brighton and Hove is a tough school for up-and-coming artistes.

Fed on the cream of show biz, the audiences are critical. And this makes for a good, hard training ground with an end product of stars like Brightonian Jill Day, to name but one.

Talent, especially in dance halls, youth clubs, coffee bars and jazz clubs, abounds in the twin boroughs, and the advent of Southern Television make the chances of that big break better than ever.



GORDON "SNATCH" SNASHALL

Snatch switched

MUSICIAN with the most unusual twist is Gordon "Snatch" Snashall, a 39-year-old civil servant who plays jazz—on a viola.

"Snatch" freelances in the Brighton district, soloing with different bands and doing a lot of work in old age pensioners' clubs.

He had been playing jazz violin for many years before switching to the viola two years ago.

During the war Snatch was attached to E.N.S.A., and led a jazz quintet on violin at concerts all over Italy, Austria, Greece and North Africa.

The group broadcast on forces networks dozens of times during the war.

JAZZ BAND HAVE BIG DISC HOPES

BRIGHTON education committee have recently organised two jazz concerts to stimulate an intelligent interest in jazz among the younger people of the town.

On both occasions, the Riverside Jump Band have provided the music. Line-up of this versatile mainstream group is: Trevor Philcox (trumpet), Don Weller (tenor sax and clarinet), Keith Samuel (trombone), Robin Grayson (piano), Barry Morgan (bass), and Brian Clarke (drums).

The band was formed in 1956, and plays a regular date every Friday at the Lewes Jazz Club, which had its first birthday last month.

Co-leader Keith Samuel, a 20-year-old journalist, has been negotiating with a record company and hopes that the group will soon cut its first disc.

"After that," said Keith, "we hope to land a few dates at London jazz clubs."

Based on the small-group offsprings of the Basie, Ellington and Herman big bands, the Riversiders play appealing jazz, and should make quite a name for themselves.

Many of their numbers are originals, composed by pianist Robin Grayson and tenorist Don Weller.



RIVERSIDE JUMP BAND, left to right: Keith Samuel (trombone), Barry Morgan, Trevor Philcox, Don Weller, Brian White.

Last year he reached the semi-finals in Hughie Green's "Opportunity Knocks" programme on Radio Luxembourg.

Since then he has been featured in A.B.C. television's "Bid for Fame" programme at Birmingham, and, at the beginning of last month, in T.W.W.'s "Now's Your Chance" at Cardiff.

Explaining how he came to take up the viola—he believes he is the only musician in the country to play jazz on the instrument—Snatch said: "I was getting a bit fed-up with the violin. So when I saw an old man walking through the streets of Birmingham with the viola, I bought it off him for £5."

This month Snatch is making a one-week working tour of Dutch jazz clubs.

After that? "No plans yet," he said. "But a lot more television, I hope."

From New York

TWO young musicians from across the Atlantic blew into Brighton recently, and it looks as if they are going to make quite a name for themselves.

Barrie Freedman, a 22-year-old Canadian, and Bill Roberts, aged 25, from Carolina, met up in Greenwich Village—New York's Bohemian quarter.

Both had guitars—so they worked together singing folk songs and blues round the clubs in the village.

Both have cut discs in the States—"But they didn't sell too well," Bill laughed. "So we decided to come over to England to pick up some British folk songs to widen our repertoire."

With one eye on television, and the other on the look-out for new material, the two stayed in Brighton until the end of last month, and then moved north to try their luck elsewhere.

At the end of the year the boys will move to Paris, where a job has been offered to them, but they will return to Brighton before they cross the channel.

Many broadcasts

TWENTY-SIX-YEAR-OLD Dennis Peters is a ballad singer already well-established in the town.

Dennis started his career the hard way. While still in the Air Force, he sang Saturday nights with the Alan Hurst band at Croydon, his only payment being experience.

Rewards came in the form of jobs with the Gracie Cole Orchestra, and then, for three years, Billy Ternant's band.

With over 100 B.B.C. broadcasts to his credit, Dennis is now aiming at records and television.

"I recorded 'As I Love You' and 'Old Black Magic' privately," he said. "I sent the record off to an agent, and I'm hoping for the best."

At the moment Dennis is working as a sales representative during the day, and a singer-bandleader at the Aquarium Ballroom in the evenings.

Classics to beat

A PROMISING young concert pianist once left Brighton to study at the Royal Academy and then at the Paris Conservatoire.

In 1948 he won French state scholarships which enabled him to stay on in France for five years.

Now 32 years old, Pat Redmond leads one of the most popular trios in town, at the Regent Ballroom. He hopes the melody-with-a-beat style of the trio will soon lead to dates on television and radio.

The group—comprising Pat on piano, 31-year-old Harold Wyner (bass), and Brian Anthony, aged 24, (drums)—has been playing for the past 18 months at the Regent.

Last summer they supported the Eric Delaney band.

MUSIC SHOP

Teddy Johnson looks at the disc biz



HARD LUCK

THREE thousand letters a week—and quite a few bearing marriage proposals—are the lot of Barry Aldis, now Head of the British Department at Radio Luxembourg. Now I have news for all the would-be brides of this near-six foot D.J. who six times weekly spreads platters and good humour over 208 metres.

He is to get married on August 1 to ex-air hostess Miss Fernande Stoffels, whose home is in Luxembourg. They are to spend a five-week honeymoon touring the world... New York, Hollywood, Hawaii, Sydney, Singapore, Bangkok, Istanbul and then back to the mike in the 208 studios.

It was two-and-a-half years ago that Barry started with this top commercial radio station—as an announcer. It was his 13th job since arriving in Europe from his native Newcastle, in Australia.

"And a lucky break it proved. After jobs as a barman in Piccadilly, a sock salesman at Harrods (I once sold the Duke of Windsor a pair and charged 'em up to Buckingham Palace), a stop-me-and-buy-one ice cream salesman, and a packer of buns in a bakery—sorting through 3,000 cards is child's play," he laughed.

QUOTE OF THE WEEK from a record boss: "I must hurry and get that LP of the musical issued... before the show closes."

GOLDEN DISC NOTE: Como has eleven discs in the million class and, surprisingly, Sinatra has had only one—"Young At Heart." Most surprising Golden Discer is Sylvano Manganò who rang the bell with "Anna."

CONCERTO HIT

WHAT is classical music coming to? Chopin's Polonaise played by Cavallaro sold a million... and now Van Cliburn, the 24-year-old Texan, is in the American LP Top Ten with his stereo version of Tchaikovsky's Concerto No. 1.

He is one spot behind Frank Sinatra's "Come Dance With Me" and four slots away from Mantovani's "Film Encores Vol. II."

I queried his reaction to having his "number" pitched in with the pop and light music stars. He replied "I think it is a good thing. I can bring classical music to a wider audience—teenagers for instance."

Few pianists of the straight

BING BEATS ELVIS

OH please—lay those platters down. The mail from two teenagers has indicated that Ann Long and Maureen Scott are liable to throw a Crosby or Presley disc at the other at any moment if I don't part them.

States Ann: Elvis has had more million-sellers than Bing. Replies Maureen: Rubbish—Bing is way out on his own. Decision? Maureen is correct. Der Bingle has notched up twenty individual records that have passed the high water sales mark of seven figures. In addition many are multi-million sellers (6 million of "White Christmas," for instance). It is estimated that the Old Groaner's gross sale tops 120,000,000.

Elvis? A lucky thirteen. According to the American journal "Cash Box" his most recent million-seller was "A Fool Such As I."

school have enjoyed the wider royalties that Cliburn has earned. Will his mass-popularity kill him with the purist element among concert-goers?

"I don't think so," replied the man who won the Moscow Prize and then received a ticker tape reception for the honour in New York. But he added: "Even if a few do resent this I do not think the effect will be wide."

FAMOUS BOUNDS

THE IMPALAS are, according to the natural history reference books, deer-like animals in the plains of East Africa "famous for their bounds."

But according to the current disc charts they are top flight-American singers... also becoming famous for their "bounds"—from nowhere into number two position in the best sellers.

Watch out for their disc, "Sorry." It could make E.M.I. very, very happy.

ONLY GIRL

JACKIE LEE first caught my ear when she was with Ronnie Aldrich and the Squadronaires. Now she is the only girl in the very competent vocal group, The Raindrops.

Their first disc is now coming out. Listen to their version of "Along Came Jones"... a fine debut.

TOP TIP

FRANKIE is the next tip for our top twenty. I should point out that this announcement has no connection with any singer of the same name. It is the title of the latest release by Connie Francis. But the flip side of her disc is running the A side close. I expect a fight for top placing with "Lipstick On Your Collar" (M.G.M.).



Crosby is way out on his own.

Presley fans! A PORTRAIT OF ELVIS—**FREE!**

A SIMPLE COMPETITION THAT CAN WIN YOU A
MAGNIFICENT OIL-PAINTING OF THE WORLD'S
TOP SELLING DISC STAR

*Every record fan in the country will want this life-like portrait,
specially commissioned for this grand DISC competition.*

SEE NEXT WEEK'S 'DISC' FOR FULL DETAILS

Sidetracks

by JACK GOOD, producer of TV's 'Oh Boy!'

This is a silly disc ban

WAS it fear of straining Anglo-American relations that made it necessary for Johnny Horton to make two recordings of his high-in-the U.S. Top Ten "Battle of New Orleans"?

Waxing number one can be bought anywhere in the States.

But waxing number two is strictly for export only—to Britain.

All because this new arrangement of an old American song tells of the defeat of the "bloody British" at New Orleans in 1814.

I heard waxing number one during my recent American trip, I heard it a lot.

And my first impression still holds good—this is a great record by Johnny Horton.

But now it is "banned" in Britain. How ludicrous! Are we really as touchy as that? Not at all!

I am convinced that, if anything, the original lyric would sell the number over here just as much as the tune. And that is certainly the impression of the British kids who have heard my American version.

Too late now

Anyway, it is too late to moan, the lyric has been changed (and in the process made meaningless) by substituting the word "rebels" for "British". And it is in this shape I am told, that it has been recorded by Glen Mason and Lonnie Donegan, among others.

They will have to be extremely good recordings to match the original.

A few months ago, the lyrics of a big selling rock 'n' roll record would



Fast coming up in the rock field is the boy who doesn't like rehearsing in front of others—**BILLY FURY.**

have been a matter of small concern. Firstly, they were usually completely without meaning and, secondly, they were often sung in such way that it was very difficult to catch.

It is a sign of the times that a lot more attention is being paid to the words. And deservedly.

The most carefully written and most amusing lyrics are being written for the rock idiom.

Lieber and Stoller currently have a beauty of a lyric in the follow-up to "Charlie Brown"—"Along Came Jones". The song satirises the way the TV Westerns repeat the same hair-raising situations *ad nauseam*.

Jones is the typical Western hero—Slow-walking Jones, slow-talking Jones, lanky, lonely Jones.

A very funny, catchy disc by The Coasters, with the distinctive saxophone of King Curtis, the man who made the stuttering sounds in "Yakety-Yak" and "Charlie Brown."

This style of sax originates, apparently, from Texas and is called "chicken-scratching." And Curtis is the King of the Scratchers.

Billy's a shy lad

WHO is the boy who is coming up fastest in the rock field at the moment? Undoubtedly Billy Fury, who gets a fantastic reception every time he appears now.

Why? Well, he has looks. Slightly reminiscent of Presley, I should say. Certainly there's the same "mean" look about the eyes and the mouth. And somehow there's always a faint air of mystery about the boy.

He may have fair hair, but there's no doubt that he's a dark horse!

In private life he's the quietest and shyest of the rocksters.

Billy doesn't like rehearsing in front of the others.

He is embarrassed to sing in the presence of his colleagues.

Whenever I have suggested some slight improvement in a song, he grins,

blushes a little and says—"All right, I'll practise it at home." By which he means, "For Pete's sake don't ask me to do it again here."

But in spite of this shyness, he has a bubbling sense of humour. He seems to enjoy particularly playing practical jokes on Cherry Wainer. I bet that there will be quite a bit of fun going on in Blackpool this summer when he, Cherry and Marty appear in the same show.

Don't feel sorry for Cherry, by the way, she's quite capable of getting her own back!

locked away ready for September 12. In the meantime there is always "Drumbeat"—although I have my doubts whether the formula which we have been flogging since last June, and which they have borrowed will stand up to being relentlessly hammered away all through the summer.

I know I am the most ardent fan of the "Oh Boy!" technique. But even I am sick to death of it now—so I'm sure that the public must be too. Now is the time for the B.B.C. to make a bold change, before viewers stop looking in.

When I come back from my continental tour I should like to think that there was some healthy opposition flourishing on the other channel, and not just a faded memory of the glorious past.

Safe with Uncle Jack

IT was a very touching, very sad sight after the last of the current "Oh Boy!" series. There was a crowd of weeping girls huddled miserably around the stage door of the Hackney Empire, something I had never expected to see. Emotion for an artiste, yes, but not for a television programme.

It seems as though the whole show had come to be looked on as friend.

Until the moment I saw this dejected bunch of kids, I hadn't had time to think how I felt at the end of it all. Suddenly I felt the same way.

A bunch of them gave me their necklaces and charm bracelets, tearfully saying that I now had to come back—if only to return their trinkets. Well, girls, I have them safely

Top Price!

WILL Anthony Newley make a third successive hit with his new disc "Personality"? If he does I shall be rather sorry. Not that I do not admire his work. On the contrary. Until now Tony has sold on numbers written specially for him. But "Personality" is a cover job done on the latest recording by the "Stagger Lee" man, Lloyd Price. And like most cover jobs, it is not as good.

Of course, Newley will inevitably get most of the plugs—but just the same hear the Price version before you decide.

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on COLUMBIA DB4 321

DISC starts another search for talent

BIG CHANCE FOR ALL AMATEUR GROUPS

Cup, recording test for winners

LAST summer we held a "Search for an Amateur Vocal Group" contest in connection with the Soho Fair. It was a huge success, so once again DISC is proud to announce that we shall be running a similar competition in this year's Soho festivities, which take place from July 12 to 18.

As before, we are searching for an amateur singing group, who have both talent and technique. The contest is open to all groups in the United Kingdom, with no limits on size.

The finals are to be held at Lysbeth Hall on Monday, July 13, at 8 p.m.

Winners of the competition will receive the DISC Challenge Cup, plus a recording test with one of the major companies. The judges

will consist of well known show business personalities, TV producers and recording executives.

Last year's winning group were The Fortunaires, who this year have been engaged for the summer season at Butlin's Pwllheli Holiday Camp. Runners-up were Bill and Brett Landis, who secured a recording contract with Parlophone Records, and have made appearances on television and played variety dates.

Free entry forms for the competition can be obtained from the following addresses, and MUST be completed by July 6.

DISC, Hulton House, Fleet Street, London, E.C.4.

The Soho Fair Office, 75-77, Shaftesbury Avenue, London, W.1.

THANKS TO 'DISC' . . .

IN a letter to The Soho Association, The Landis Brothers (left) wrote:

"We should like to express our gratitude for the opportunity offered us last year when we were runners-up in the 'Top Vocal Group Contest', sponsored by DISC. It was direct from this that Norman Newell, one of the judges, offered a recording test."



'Humph' is off to the U.S.

HUMPHREY LYTTTELTON and his Band make their first U.S. tour in September on exchange arrangement which brings to Britain a package show of Newport Jazz Festival stars.

It is expected that the Lyttelton outfit will be in America for more than two weeks. Their itinerary is now being worked out.

The Newport stars open their British tour at London's Royal Festival Hall on September 19.

BERNARD BRESSLAW ON BLACKPOOL BILL

LAST Saturday, A.B.C. television introduced a new programme, "Holiday Town Parade," booked for a weekly showing at the same time, 6.15, for another 13 weeks.

Bernard Bresslaw will be topping the bill when the show visits Blackpool on June 20. Following Blackpool, "Holiday Town Parade" goes to visit Southampton, Fleetwood, Douglas, Isle of Man, New Brighton, Rhyl, Colwyn Bay, Llandudno, Scarborough, Filey, Bridlington, and Skegness.

Details of the final programme, which is to be transmitted on September 6, will be announced later.

Tony Hall gets 208 spot

DISC columnist Tony Hall will complete "The Late, Late Show" broadcast every Saturday at midnight on Radio Luxembourg. The show features top British and American recordings.

NAT COLE DEAL ALL BUT FIXED

THE B.B.C. are "ninety-nine per cent. certain" to clinch a deal which will produce 26 weekly Nat "King" Cole shows for British TV. This was the optimistic view of a B.B.C. spokesman this week.

The new series would be likely to start next autumn.

Guests on the Nat Cole show have included Billy Eckstine, Eartha Kitt, Tony Martin, Mel Tormé, Sammy Davis, jr., and Tony Bennett.

The last British transmission of another American programme, the Perry Como Show, is tomorrow (Friday), when the current series ends.

The new series will be put out by the B.B.C. from the middle of October.

Cheap LPs issued

GALA Records this week start distributing their first releases of their new 16s. 9d. LPs.

It is hoped that the discs will be on sale by the week-end or the beginning of next week. Among them will be releases by Lena Horne, Billy Daniels, Mel Tormé and Sammy Davis, jr.

HAT-TRICK JOHNNY

JOHNNY DANKWORTH has netted a hat-trick of firsts with his forthcoming American tour.

His band is the first British group ever to be invited to appear at the Newport Festival, Lewisohn Stadium, New York, and at Birdland.

Songwriters sign for film

SONG writers Sammy Spain and Paul Francis Webster, who have been credited with two Academy Awards, have been signed to write the title song for the new Allied Artists' production, "The Big Circus," which is being filmed in Hollywood.



This Month's TOP L.P.s!

LONNIE DONEGAN

"TOPS WITH LONNIE"

NPL 18034 (12" L.P.)

REG OWEN

"MANHATTAN SPIRITUAL"

NPL 28000 (12" L.P.)

TWO NEW HIT SINGLES

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45/78

'RECORDS MAGAZINE' There's a new colour portrait of Tommy Steele on the cover of the Decca-group stereo and mono releases; your monthly guide to the THE DECCA RECORD COMPANY LTD DECCA HO

HOW TO LAUNCH A POP SINGER—1959 STYLE

Buy a share in Tony—for 2/6

WITH the slogan "the voice that pays dividends" American impresario Leonard Saffir is to launch Filipino singer Tony Estrada as a limited company at the end of this month. 100,000 half-crown shares will be issued.

"I found Tony singing in Singapore," said Mr. Saffir, whose entertainment interests cover many subjects in the Orient, "and when I heard him again in India, I signed him up and later brought him to London."

Why the limited company, when Estrada has not yet made a record?

"I am making my own recording, probably of Tony in a ballad number, and then offering it to one of the big companies," said Mr. Saffir. "It takes money to exploit even the best of talent. If the British public take shares in Tony, they'll buy his records. Maybe we'll arrange a special discount for them."

Vote in business affairs

"Tony, Viscountess Tarbat and I are directors of the company, which is in process of formation. The company will pay Tony, naturally, and shareholders will have a vote in his business affairs and, of course, I hope a share in the dividends."

"Tony was singing Elvis Presley style rock 'n' roll when I first heard him, but he'd break off and give with real Mario Lanza stuff, 'Chocolate Soldier' and that. I put him on in my own show in Thailand, and he was so good I decided to bring him to London."

Tony has already appeared on commercial TV in "Late Extra," and talks are under way to get him a TV series, supporting a well-known British singer, who has been a top-liner for twenty years.

"I want to get him on to ballads," said Mr. Saffir. "He's the only good young ballad singer I've heard."

Potential star quality

"I first heard him, quite by chance, singing at Churchill's Club," said co-director Viscountess Tarbat. "It amazed me, the way this young boy was able to get and hold the interest of a noisy, chattering audience."

"I said to friends with me, 'this boy has got real talent—he's potential star quality.'"

Twenty-two-year-old Tony Estrada is quite philosophical about being offered to the public in half-crown shares.

"I am not minding," he said (he speaks and sings in English, although his native tongue is Tagalog, the language of the Philippines) "as long as I can sing and be happy."



Dinah here at last?

AMERICAN jazz singer, Dinah Washington, was unable to appear at the Bath Festival this week and is now due in Britain tomorrow (Friday). She will be returning to New York on Sunday after telefilming a spot for Granada.

JO STAFFORD ARRIVES

American songstress Jo Stafford arrived in England last week, accompanied by her husband, bandleader Paul Weston, on a working holiday.

MJQ HERE FOR TWO WEEKS

Opening concert at Festival Hall

THE Modern Jazz Quartet—who are to make their second British tour this winter—will open with two concerts at the Royal Festival Hall on Saturday, November 21. The poll-winning M.J.Q. are expected to stay in this country for a minimum of two weeks.

Final details of their full itinerary are expected to be announced in a few days. In exchange for the M.J.Q., Chris Barber and his Band have been invited to the off their tour with a concert at the Monterey Jazz Festival on October 2.

The Barber tour is expected to last for a month, and may include TV dates. British dates for the Barber Band this month are Wimbledon (12), Oxford (13), Guildford (14), Hackney (15), Bromley (16), Southall (17), Brighton (19), The Floating Festival of Jazz on June 21, Battersea Park Pavilion (23), Ealing (24), Wood Green (27), Hastings (28) and Barnet (30).

ROSS, 16, JOINS SID PHILLIPS

SIXTEEN-YEAR-OLD ROSS MITCHELL, until recently drummer with the Nat Allen Orchestra, last week joined the Sid Phillips Band. Ross was replaced in a direct switch by Gerry Osborne of the Phillips outfit. Sid Phillips and his Band are scheduled for a 10-week summer season at Douglas, Isle of Man, starting on June 22.

Earl in European contest

ROBERT EARL is named this week as the fifth singer to represent Britain in the European Cup competition at Knokke-le-Zoute, between July 24 and 30.

TOP HITS

Russ CONWAY
ROULETTE
and Trampolina



COLUMBIA 45-DB 4298 (45 & 78)

Sweeter than you



THE
GAYLORDS

MERCURY 45-AMT1049 (45 only)

The
Mudlarks
Tell him no



COLUMBIA 45-DB 4291 (45 only)

RUBY MURRAY



Good-bye Jimmy, Good-bye

COLUMBIA 45-DB 4305 (45 & 78)

JACK PARNELL
Kansas City



H.M.V. 45-POP 630 (45 only)

LLOYD PRICE
Personality



H.M.V. 45-POP 626 (45 & 78)

RUBY WRIGHT
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6

pages of
POP, JAZZ,
LP and EP
REVIEWS

RATINGS

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

Steady
sale for
Conway
melody

GEOFF LOVE
Brigadier Wellington Bull; A String
Of Trumpets

(Columbia DB4316)*****
FROM the new B.B.C. television series of the same name comes the music "Brigadier Wellington Bull"—a humorous march, played with a nice touch of caricature by the Geoff Love orchestra.

Melody, written by Russ Conway, is a good one and lends itself to gimmicky effects in the cause of blimp-bursting. There'll be a steady sale for this one, I'd imagine.

Billy Mure's own recording of his composition A String Of Trumpets has been doing nicely but not sensationally over here. Now Geoff Love rolls out a fine, rousing treatment for the other side of this release.

Clean brassy noise and crisp rhythm section work should help him to popularise the number.

CLYDE McPHATTER
Lovey Dovey; My Island Of Dreams
(London HLE8878)****

SIDES which ex-Domino McPhatter left behind him for the London label before switching disc companies.

Lovey Dovey is a quick and cute little romantic rock number. Not a thudding beat but a light one which has a rather frothy effect. Clyde sings his song ably to kept-down backing in which sax and some femme voices lead.

Tempo slows considerably for the deeper love song on the other side. Makes a good contrast, and McPhatter sings his tale of a romantic paradise with a natural flair for teenage sales.

THE FOUR PREPS
Gidget; Cinderella
(Capitol CL15032)*****

WRITTEN by Patti Washington and Fred Karger, the title song

Britisher with an American disc could make a hit here

AN Englishman from the American lists, and an Italian, are the men who come up with the most powerful discs in the Date this week.

Monty Babson's the Britisher—and do make a point of hearing his first release under London's banner. Monty could make it. So can Marino Marini with his "Honeymoon"—a disc that ought to make Durium very happy



Marino's latest is a
Top Twenty natural

MARINO MARINI
Honeymoon; Pimpoyo
(Durium DC16640)

WRITTEN by Italian musician Marino Marini and Greek composer Theodorakis, this adaptation of one of the latter's themes for the background music of the film "Honeymoon" seems a natural for the Twenty.

A delightful, flowing melody which follows a course that always seems right, "Honeymoon" has been given a good romantic lyric, Marino Marini sings it softly and warmly in the musical company of his Quartet. It'll climb inside your head and take a lot of shifting. Watch for it to climb the Parade's ladder, too.

"Pimpoyo" is a cha-cha-cha sung in Italian by the Quartet. Attractive tune again, though without the strength of the ballad on the other side. It makes an inoffensive coupling.

TOMMY EDWARDS
It's Only The Good Times; My Melancholy Baby
(M.G.M. 1020)

HERE comes Tommy Edwards with another find. "It's Only The Good Times" is a steady ballad with a comfortable beat in it. Lyric is well written and the tune's one which will stay with you even though it'll take a few plays to remember.

Tommy makes a really nostalgic job of this half and the whole thing's wrapped up in a good production. Leroy Holmes is in charge of the orchestra and choral accompaniment.

"My Melancholy Baby" is a song for which I've always had a soft spot since the early days when Bing recorded it so winningly. Tommy sings it to a modern accompaniment with a solid beat, but doesn't make the mistake of warping the melody. I rate this a tremendously effective treatment.

of the Columbia picture "Gidget" is sung smoothly by The Four Preps on a light 'n' easy kick.

Pleasant little number which may click if the film goes down well. Piano in the backing is reminiscent of "Big Man", but the ballad's nothing like that previous hit by the group. Gidget, I gather, is a slang term for a girl-

MONTY BABSON
All Night Long; The Things Money
Can't Buy

(London HLI8877)
BRITISH singer Monty Babson with an American disc that has come back to us across the Atlantic—and which deserves to hit the Parade hard!

Monty has a fresh voice and an adult sense of phrasing which may well place him eventually in the same bracket as the Sinatras of this world. "All Night Long" is a driving ballad which Babson swings superbly to a great orchestral backing. There's power and punch here and although I may be sticking my neck out, I've got to hand it the D.N.T.

"The Things Money Can't Buy" is a slower, romantic ballad—and a fine one. Monty husks it sincerely with a few girl voices backgrounding occasionally. An exciting record by a very exciting singer.

indeed that Marino's married to them.

Other highspots of the week feature Lita Roza, The Four Preps and Roy Hamilton. But there are some low spots too—with The Wilburn Brothers defying all modern tastes with a corny country weeper.



Delightful, flowing melody from MARINO MARINI (above, left) and a driving ballad from MONTY BABSON.

WILBURN BROTHERS
A Boy's Faithful Friend; That Silver
Haired Daddy Of Mine
(Brunswick 05799)*

THE kind of song which would have been a wow with maudlin audiences in early music hall—that's A Boy's Faithful Friend.

The Wilburn Brothers sing this story of an old dog about to be drowned by a couple of lads, with sugary Western sentiment.

Similar weepy on the flip—That

YOUR WEEKLY
Disc
Date
with DON NICHOLL

Silver Haired Daddy Of Mine. In fact, the titles give you all the clues you need about this coupling. Didn't think they made records like this anymore.

LIBERACE
The Earth Is Mine; Gigi
(Coral Q72371)****

LIBERACE, long with Philips, now turns up under the Coral label for a release to coincide with his British trip.

Film theme, The Earth Is Mine, is a dramatic, flowery theme with semi-classical allusions. The pianist plays it forcefully against a large choral and orchestral backdrop directed by Gordon Robinson.

Lee's late with his Gigi side, but then this tune's going to be a seller for years to come. His performance is overdone for my taste, but those who like frills will enjoy it—and I'm not the one to be telling Liberace what his particular public expects of him.

LES BAXTER
Piccolissima Serenata; Tell Me,
Margarita

(Capitol CL15034)****

LA-LA-ING chorus is used to add gaiety to Les Baxter's orchestral treatment of Piccolissima Serenata. The familiar Italian tune bounces happily along, not to staggering sales but to gratifying ones, I should estimate. Pleasing holiday time recording.

Mandolins rippling on the reverse for the slower, more lush Tell Me Margarita. Baxter again employs his big, mixed chorus using lyrics briefly this time. For those who like a fairly tropical atmosphere with their romance

TEDDY JOHNSON and
PEARL CARR

Viva Viva Amor; Tell Me, Tell Me
(Columbia DB4318)****

POLISHED bouncing ballad is what Teddy and Pearl have managed to land again with Viva Viva Amor, and how well they put it across!

On this kind of material the husband and wife team are perfectly at home, and I can see the "Sing Little Birdie" customers queuing up once again. Number really moves smartly with excellent use of the title phrase. For the other side the tempo is speedy again with the couple taking

YOUR DISCS OF THE WEEK

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HAS LITA ROZA A BIG SELLER AT LAST?

alternate lines simply but effectively.

Not a new idea, but neatly worked out and performed. A gay half though without the potential of *Viva Viva Amor*.

Martin Slavin batons the backing.

LITA ROZA

Once In A While; Allentown Jail

(Pye N15204)****

A BIG seller for Lita at last? Could be—with the slow, deliberate-tempo she employs for the revival of the ballad *Once In A While*.

Lita handles the standard clearly and firmly while Bill Shepherd's orchestra place a heavy, rumbling beat underneath it all. The Beryl Stott chorus is used sparingly to round off a beat-ballad half with quite a difference.

A long while ago Lita had a tremendous hit with *Allentown Jail*—now she takes the rather daring step of reviving the number. This time she sings to a dramatic backing by Shepherd's orchestra, and the story still comes across effectively with Lita quick-waltzing the choruses between sombre verses.

Very difficult to attempt predictions on this one—given half a chance I reckon it will be very big indeed.

JUNE VALLI

An Anonymous Letter; Bygones

(Mercury AMT1048)**

AN ANONYMOUS LETTER is a bitter little rock 'n' roll ballad which June Valli sings through angry tears. This soulful lyric attacking jealousy will probably appeal to American teenagers more than to British youngsters. Dramatic twist in the story seems frankly ludicrous to me—and a waste of June's talents.

Bygones, with cling-cling piano and a doo-bee-ooby male group, is a steady beat ballad which June sings strongly for much better effect. Only pity about this half is that the treatment's been outdated by Connie Francis's successes. Still, there may be a demand for this side of the disc.

ROY HAMILTON

Somewhere Along The Way; I Need Your Lovin'

(Fontana H193)****

THERE'S a thumping beat in the steady ballad *Somewhere Along The Way* which Roy Hamilton sings in company with mixed chorus.

And it's one of Roy's best—which is saying plenty. The husky coloured vocalist still leads the field, in my opinion, when it comes to warping a note with intriguing effect. He can get away with the most outrageous things because he does them so confidently and so professionally. Roy's ripe for a big one on this side of the water, and you never know...

Joe Sherman directs the orchestra and group backings for both halves of this release, and he moves the pace nicely for *I Need Your Lovin'*. A latin beater with something of a negro spiritual in its approach, this number is a good chanter for the juke boxes.

JOYCE SHOCK

Personality; I Can't Love You Any More

(Philips PB934)***

FRANKIE VAUGHAN'S sister-in-law has yet to make the impact of which she's capable on disc. She comes very near to hit status; however, with this version of *Personality*. It will probably lag behind the two big male cuttings of the number by Pricc and Newley, but it's worth hearing for the vigorous performance.

Joyce attacks the tune in a way which reminds me strongly of Judy Garland and she seems to have conquered the impulse to imitate her

famous relative. Chorus and rhythm backing help a lot.

Tremendous contrast on the turn-over with her revival of the oldie *I Can't Love You Any More*. Joyce sings it with a slow shuffle. A soft and furry treatment using male group skilfully in the backing directed by Wally Stott.

ANNE HEYWOOD

Love Is; I'd Rather Have Roses

(Top Rank JAR130)****

I REMEMBER watching Anne Heywood (then Violet Pretty) blossoming forth as a stage commere after her beauty contest successes. But in those days, and in her early film days too, she gave no hint of any singing ability.

The ability is there all right, though. And the girl proves it with her debut disc for the Rank Organisation. Eventually she may develop into a worthwhile singer—she's got a better-than-average pop voice to start with. She sings the swingly Leslie Bricusse ballad *Love Is* with a nice sense of the meaning of the lyrics and the mood varies from sultry to sweet.

I'd Rather Have Roses is a slower, cling-cling type of offering with an echoing gimmick. In fact, I found the effort to achieve a gimmicky noise a bit too distracting.

JAYE P. MORGAN

One Kiss; My Reputation

(M.G.M. 1021)****

RAY ELLIS gives Jaye P. Morgan a great slapping beat noise to sing with as she takes *One Kiss* through for a fine ride.

The girl's in clear voice and working with sure strength on this half. Result is a beat ballad that stands more than a slight chance of finding itself in the Top Twenty. Chorus gives plenty of weight in the accompaniment.

Another rock-a-ballad for the flip. Slightly slower in tempo and feeling with a title that somehow does not seem to match up with the idea of the lyric. Story of a couple planning a secret wedding. Jaye makes the most of it, but it lags far behind the other slice as far as I'm concerned.

EVE BOSWELL

Once Again; You Are Never Far

Away From Me

(Parlophone R4555)****

RELAXED accompaniment by a Tony Osborne orchestra, helps Eve Boswell to make the most of the lush romantic ballad *Once Again*.

And Eve's in good voice for this slow, reflective song. She'll win many hearts with the performance and the disc will certainly help the song to gain favour more quickly than it might otherwise do.

You Are Never Far Away From Me is a more dramatic ballad, and Osborne gives his singer a fairly serious backing with piano and strings almost carrying it into the show music category. Eve sings the good lyric sincerely for a side which will stay with us quite a while.

WANDA JACKSON

You're The One For Me; A Date

With Jerry

(Capitol CL15033)***

A 22 Wanda Jackson has made her name as a Country and Western singer in the States and has scored with several discs. This, however, is her first single to be released by Capitol in Britain.

And Wanda—with an eye on the British market—has turned from C. and W. to a pop beater. *You're The One For Me* is a simple love item which the girl chants comfortably and commercially to a guitar accompaniment.

A Date With Jerry has got the C. and W. feeling about it, though it will also appeal to customers who like a relaxed beat. Teenage romancer, well performed.

JERRY ANGELO

I Love You My Love; If You

Change Your Mind

(Parlophone R4561)***

DELIGHTFUL slow ballad, *I Love You My Love*, is sung warmly by Jerry Angelo, Angelo has

SHE'S TAKING
A RISK IN
REVIVING AN
OLD SUCCESS

the occasional tone and inflection which reminds one of Jimmy Young—otherwise his performance here is very distinctive in character.

The side is nicely balanced with sufficient strength in all the right places. Good love lyric and melody. Ron Goodwin's accompaniment concentrates on strings and piano and has a lush texture.

If *You Change Your Mind* is a quicker ballad with a beat in it. Group of voices added to the backing on this side as Jerry bounces firmly through the number. Might be more commercial than the other deck though not such a good song.



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THE BIG BEAT

reviewed by Don Nicholl

D.N.T.

The sign that indicates a disc that looks like spinning to the top.

DALE WRIGHT
That's Show Biz; That's My Gal (Pye-International N25022)
DALE WRIGHT has had a hit before now—"She's Neat"—although it was much bigger in the States than over here. Well, I think he's come up with a hit for Britain now in this coupling picked up by Pye-International from America's Fraternity label. "That's Show Biz" is a very gimmicky rock 'n' roll number written (by Wright) around the situation of an unknown youngster trying to sell a song to a record company. He gets the flat turn-down.

Latin beat for **Chili Beans** on the turnover. More guitar and that's to the good. Apart from occasionally chanting the title he lets the music have full play.

JOHNNY OLEN
You Lovable You; Born Reckless (Mercury AMT1050)***

JOHNNY OLEN and the **Blockbusters** have a Buck Ram composition to chant in **You Lovable You**. As usual with one of Buck's numbers, the tune is straightforward and easy to remember.

Johnny's high and rather light voice needs the weight of the rest of the group, and the arrangement here gives the half just enough size. It could be a heavy seller, though it may not be a quick one.

Born Reckless drives along on some wild exciting guitar work—and it drives fast. Johnny chants the song without any frills while the others in the **Blockbusters** doo-wah behind him in the passenger seats. Good juke box material.

THE GAYLORDS

Homin' Pigeon; Sweeter Than You (Mercury AMT1049)****

MUCH of the calypso atmosphere is to be found in **The Gaylords'** pleasing treatment of **Homin' Pigeon**. Good song this, with a solid idea behind the lyrics.

Melody is easily remembered with good title phrasing. Lead voice carries much of it alone, with a tuneful backing dominated by guitar. Rest of the team fill in at all the right moments. This one could do some very commercial sleeping.

Sweeter Than You—written by **Ronnie Gaylord**—seems to be a South American rocker. Loud and melodious at the same time with guitar and drums putting a good slapping rhythm behind the group. Girls' voices are added to the team for further effect.

Actual song is a steady beater with a good noise from the twangy backing and a good performance by Dale. I know that many amusing items fall by the wayside, but I think this one can be an exception. "That's My Girl" (another Wright original) is a quick rocker with a good tune and a well-written story which will appeal to the teen trade. Big band backing helps to con-



DALE WRIGHT turns in an amusing item which gains him a D.N.T.

THE FALCONS
You're So Fine; Goddess Of Angels (London HLT8876)**

MALE vocal group chant the shuffling rocker **You're So Fine** and sound as if they'd been recorded in somebody's front parlour.

trast with the other half. Either half could make it... or both.

HOT TODDYS
Rockin' Crickets; Shakin' and Stompin' (Pye-International N25020)

THIS is a new group from the other side of the water with a great line in rock gimmicks. "Rockin' Crickets" is a slow beat offering

that ought to become one of the biggest-selling instrumentals we've seen of late.

Main features are a crazy poppity noise—presumably meant to simulate crickets chirruping—and a hoarse saxophone played by **Bill Pennell**. The gimmicky noise (which sounds as if it's plucked on guitar or violin strings) takes your ears immediately and will be a terrific sales factor.

"Shakin' and Stompin'" features a vocal by someone called **Big John**. He's a straightforward chanter singing rather a routine rocker. Guitar, sax and drum do the rest of the work in a polished manner.

NAMES that are not particularly well known in Britain may get my main tips this week. The **Hot Toddys** arrive with their first disc to be released on this side of the Atlantic—and **Dale Wright** turns up to improve his relationships with us.

The **Hot Toddys** could have the same original impact as that achieved by **The Champs**—and **Mr. Wright** reveals a nice sense of humour which goes down well with the rock.

GENE VINCENT
Frankie And Johnnie; Summertime (Capitol CL15035)****

GENE VINCENT trots out his own adaptation of the classic **Frankie And Johnnie**, bringing the lyrics up to date.

Vincent chants it to a lolling beat with the **Blue Caps** supplying a twangy rhythmic accompaniment and adding hand-claps. One the juke crews will enjoy and one which ought to do Vincent plenty of good in this country.

Latterly the boy's been proving that he's more versatile than many of us originally gave him credit for being. Listen to his Latin-tempoed treatment of the **Gershwin** number, **Summertime**. Purists who like their "Porgy and Bess" in the original may object—but I think this is an intelligent adaptation which deserves to succeed.

FELIX

Puerto Rican Riot; Chili Beans (London HLU8875)**

IN his South of the Border language **Felix** sings to his guitar the Latin number **Puerto Rican Riot**. Loses something in the telling because I can't understand the words. But the melody's swift and catchy and **Felix** accompanies himself on guitar. There's also a Latin rhythm section at work.

I don't know who **Felix** is, but he manages to whip up a good modern



There is a calypso atmosphere about THE GAYLORDS treatment of "Homin' Pigeon."

Frankly I don't go much for the croaky style of this team—I've heard better in public houses. Nor is the dull strumming instrumental backing much help.

For the turnover the boys get themselves a feminine voice to ride high in the background. This cling-cling ballad **Goddess Of Angels** is sung mainly by a lead voice—and the singing is a distinct improvement on the other deck.

Rest of the boys are subdued and most of the accompaniment is supplied by a piano.

BUDDY HOLLY

Rock Around With Ollie Vee; Midnight Shift (Brunswick O5800)***

A COUPLING left behind by **Buddy Holly**, this Brunswick release features **Buddy** in echoing rock vein.

Rock Around With Ollie Vee seems to have been made by **Holly** at a time when he was trying to emulate **Presley**. He hiccoughs his way through the quick-moving number in company with guitars and rhythm.

Midnight Shift is a steady beat number which **Holly** sings in ordinary juke box fashion. Not one of the best things he did, but it'll be interesting to see if it sells now.

HANK BALLARD

Kansas City; The Twist (Parlophone R4558)**

ANYBODY not trying their hand at **Kansas City**? **Hank Ballard**, with **The Midnighters**, offers his squawking rock version with this release. **Hank's** idea seems to be to chant the lyric from somewhere behind his tonsils.

May get its share of the juke box time. The other side has **Hank** rocking one of his own compositions—**The Twist**. Loud chanting style again for another dance lyric. Seems to call for as many vocal contortions as dance floor gyrations.

MUSIC IN THE AIR

Radio Luxembourg

208 m. Medium Wave
49.26 m. Short Wave

JUNE 11.—7.00—Non-Stop Pops. 7.30—Thursday's Requests. 8.15—Records from America. 8.30—Ray Burns. 8.45—Top Discs. 9.15—Liberace. 9.45—Pat Boone Show. 10.00—It's Record Time.

JUNE 12.—7.00—Non-Stop Pops. 7.30—Friday's Requests. 9.00—Juke Box Parade. 9.15—Dickie Valentine. 9.30—Go Man, Go. 9.45—Ralph Flanagan. 10.00—Capitol Choice. 10.15—Record Hop.

JUNE 13.—7.00—Non-Stop Pops. 7.30—Saturday's Requests. 9.00—Saturday Jazz Time. 9.30—Go Man, Go. 9.45—Ralph Flanagan. 10.00—Irish Requests. 10.30—Now Hear This. 11.30—Record Round-up. 12.00—The Late Late Show.

JUNE 14.—7.00—Jack Jackson's Juke Box. 7.45—Teddy Johnson and Pearl Carr. 8.00—Frank Sinatra. 8.30—Calling The Stars. 10.00—Record Rendezvous. 10.30—The Stargazers. 11.00—Top Twenty.

JUNE 15.—7.00—Non-Stop Pops. 7.30—Monday's Requests. 8.30—Lo Stafford. 9.15—Lawrence Welk. 9.45—Top Tune Time. 10.00—Hit Parade. 10.30—Top Pops.

JUNE 16.—7.00—Non-Stop Pops. 7.30—Tuesday's Requests. 7.45—Gala Party. 8.00—Tuesday's Requests. 9.00—Connie Francis. 9.30—Your Record Date. 10.00—The Capitol Show. 10.30—Fontana Fan-Fare.

JUNE 17.—7.00—Non-Stop Pops. 7.30—Wednesday's Requests. 7.45—Record Club. 8.00—Wednesday's Requests. 8.30—Meet Tommy Steele. 9.00—Embassy Double. 9.15—The Music of Melachrino. 9.45—Those Rockin' Boys. 10.00—Record Show.

AFN

271, 344 and 547m. Medium Wave

JUNE 11.—6.00—Music In The Air. 9.30—World of Music. 10.00—Late Request Show.

JUNE 12.—6.00—Music In The Air. 9.30—Stars Of Jazz. 10.00—Late Request Show.

JUNE 13.—6.00—Music In The Air. 7.00—Grand Ole Opry. 7.30—Upbeat Saturday Night. 8.00—America's Popular Music. 9.00—Bandstand. U.S.A. 9.30—Fiesta. 10.00—Dancing On Two Continents.

JUNE 14.—7.30—Mitch Miller. 10.00—International Bandstand. 10.30—Romance In Music. 11.00—Serenade.

JUNE 15.—6.00—Music In The Air. 9.30—Golden Record Gallery. 10.00—Late Request Show.

JUNE 16.—6.00—Music In The Air. 9.30—Jazz Workshop. 10.00—Late Request Show.

JUNE 17.—6.00—Music In The Air. 9.15—Eddie Fisher. 9.30—Lawrence Welk. 10.00—Late Request Show.

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THE BEST IN MODERN AND TRAD

PHIL WOODS IS IN SLASHING FORM

SO many jazz records are being released these days, that many of them—including some of the most interesting—can get completely "lost" in the scuffle.

From the record company's viewpoint, sales success depends largely upon the way in which discs are packaged and subsequently marketed.

So let us doff our berets to Fontana. They have a good and varied jazz catalogue (from the American Columbia and Epic labels). And they are trying to sell it by means of a series of EPs entitled "Sounds of Jazz."

The EPs carry standardised, but clean-cut, covers with a picture of the artiste on the front and back. The liners carry full personnel and general informative notes by Benny Green.

Generally speaking, they are good value for the fan whose funds will not always run to LPs and the records have an inner paper dust-sleeve.

BY TONY HALL

PHIL WOODS

Squire's Parlor; Like Someone In Love.

(7in. Fontana TFE17078)****

PERSONNEL: Phil Woods (alto); Bob Corwin (piano); Sonny Dallas (bass); Nick Stabius (drums).

ALMOST every time I bump into Benny Green, we start arguing about the respective merits of altoists Phil Woods and Jackie McLean. Benny maintains that Phil is the most important of the newer, Parker-influenced alto-men. I agree that he is fine and a truly wonderful musician, but I say that McLean is possibly the more telling jazz (as opposed to saxophone) player.

This EP is a turn-up for the book. It contains some of the best jazz I have ever heard from Phil. He is in driving, slashing, functional form and roars his way through the medium-tempo *Parlor* with a fire and depth that his playing that I do not always hear there. The emotional content of his playing is still high on the relaxed *Someone*.

The group itself gets a good, hard-swinging feeling. I remember being impressed before by Bob Corwin on a not particularly impressive London LP. He sounds even better here.

HERBIE MANN

When Lights Are Low; Hip Scotch; A Ritual.

(7in. Fontana TFE17113)****

PERSONNEL: (tracks 1, 3) Herbie Mann (alto flute); Anthony Ortega (alto); Dick Shafer (tenor); Sol Schlinger (baritone); Bernie Glow, Joe Wilder, Don Stratton (trumpets); Urbie Green, Chaucney Welsh (trombones); Hank Jones (piano); Joe Puma (guitar); Oscar Pettiford (bass); Gus Johnson (drums); (2) Mann; Puma; Pettiford; Johnson.

THESE three tracks are from a previously released 12in. Fontana LP, which showed off Herbie Mann's flute in a variety of various tone-coloured settings. *Lights* is a Quincy Jones score and achieves much warmth. There are solos by Wilder, Ortega, Mann and Jones.

The quartet track has nimble play by all concerned and has an effective air of intimacy.

Ritual by the large band is a hard, slightly confused-sounding, swinger by Mann with solos by Wilder, Ortega, Shafer, Green and Welsh, Jones, Puma and Johnson before it is faded out.

JIMMY GIUFFRÉ

The Train And The River; Blues.

(7in. Fontana TFE17081)****

PERSONNEL: ("Train") Jimmy Giuffrè (clarinet, tenor, baritone); Jim Hall (guitar); Jim Atlas (bass); ("Blues") Giuffrè, Pee Wee Russell (clarinets); Danny Barker (guitar); Jo Jones (drums).

THE *Train And The River* has been recorded by Giuffrè before, on his first London LP (from the Atlantic catalogue). Those of you who have already heard the group will find side one perfectly in keeping with its beautifully integrated, folksy conception. It has "funk," too, but of a very subdued character. Listening to this track made me wonder how Giuffrè and Mose Allison would sound together.

The *Blues* is not such a startling contrast as it might appear to be when you hear the first few bars. This is "down home," back-to-the-beginning

jazz with Danny Barker's hard-hitting guitar-strumming giving the proceedings an almost gut-bucket sort of feeling. Giuffrè is as unorthodox a clarinetist today as Pee Wee was 25 years ago. Their blues conversations have directness and honesty.

RAY BRYANT TRIO

Cubano Chant; You're My Thrill; Goodbye; Off Shore.

(7in. Fontana TFE17118)****

PERSONNEL: Ray Bryant (piano); Wyatt Ruther (bass); Jo Jones (drums).

I HAVE often raved recently about the piano-playing of pianist Bryant. His *Esquire* LP was a most satisfying experience. I hear much individuality in his work and though he will never be spoken of as a jazz "giant," wherever there are musicians and fans with "ears," he will be appreciated with the same warmth that his playing contains.

The three ballads (*Thrill*, *Goodbye* and *Off Shore*) have a singular sort of brooding charm. The richness of his chording on all three is a joy to hear. The fourth track, *Cubano Chant*, has been recorded several times. It shows that Ray is also a composer of much talent, who can write good themes of more than average durability.

AHMAD JAMAL TRIO

Perfidia; Something To Remember You By; Black Beauty; Don't Blame Me.

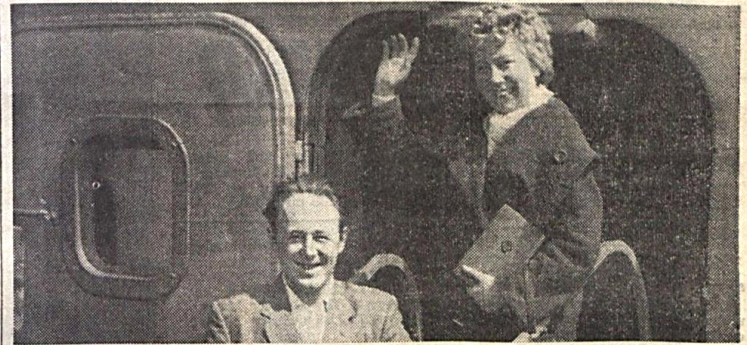
(7in. Fontana TFE17114)****

PERSONNEL: Ahmad Jamal (piano); Ray Crawford (guitar); Israel Crosby (bass).

PIANIST Jamal is named by Miles Davis as possibly his greatest influence today. I intend to write about him at greater length in a few weeks when reviewing his big-selling, American Argo LP, which has just been released here by the London label.

Fontana were wise to whip these

As a pianist, AHMAD JAMAL always keeps the melody in the back of his mind during his solos.



OTTILIE PATTERSON and CHRIS BARBER combine for a good track.

Imitation Dixie? No, it's Chris Barber!

BY OWEN BRYCE

CHRIS BARBER JAZZ PARADE

Petite Fleur; High Society; Whistlin' Rufus; Trombone Cholly.

(Pye NJF1068)****

ACKER BILK is not the only jazzman to suffer from the appearance of discs which should long ago have been buried. Lyttelton has in the past had his fill. And now it is the turn of Chris Barber. His million-selling *Petite Fleur* is coupled with a poor version of *High Society*, and both are backed by a three-year-old *Whistling Rufus* and a rather good *Trombone Cholly*.

There is no need for me to dwell on the first title. You already know it backwards. *High Society* proves that the band has improved over the years. Lonnie Donegan, Jim Bray on bass and Ron Bowden fail to push the front line along. Monty Sunshine's clarinet solo is but a shadow of past and present glories, while Pat Halcox narrowly misses the high note lead into the final choruses.

The band, however, was more "gitty" than in later years. *Whistling Rufus* introduces that element of formal simplicity which has become the hallmark of the Barber band. On first hearing it I took it to be a bunch of west end professionals trying their hand at imitation Dixie.

Ottillie Patterson gives one of her well-known Bessie Smith-type vocals with Chris doing the equally well-known Charlie Green trombone spot. This turns out to be the best track of the lot, even if it is highly derivative.

MCKENZIE AND DONDON'S CHICAGOANS

Sugar; China Boy; Nobody's Sweetheart; Liza.

(Parlophone GEP8744)****

WHAT pleasant memories this EP brings back! My first days of jazz. Those days when every new jazz record was a new thrill, a new experience. Now we are all very blasé. We hear a disc we would have given our right arms to possess in those far-off days and merely shrug our shoulders and remark, "What, another Vic Dickenson?"

We are in great danger of getting swamped by the mass of jazz records being made.

But in the days of my youth we were not always disappointed. Especially when it came from the Condon Chicago stable.

Most important man on this session, dating from December, 1927, was Red McKenzie. He does not play or sing a note. His job in Chicago at the time was a sort of jazz band *entrepreneur*. The sessions he arranged are legion. The best, in fact, of all Chicago style discs. And it would not surprise me that these four sides were the best of the lot.

They are certainly very typical of the hard, tough, slightly jagged, but very musical jazz of the late twenties in Chicago. The sort of jazz the boys would have liked to play but could not for purely commercial reasons.

"I wonder whether we'll ever play jazz for a living," Teschmaker once asked. He never found out. He was killed two years later. On this disc

his clarinet comes through at its best. This is the clarinet that inspired others like Pee Wee Russell, who carried on the Chicago tradition.

Others on the record have made a living at the music they most enjoy: Jimmy McPartland, the cornetist, Krupa playing one of his first sessions, Mezzrow, clarinetist and author, Bud Freeman, tenor man supreme in his own sphere, and Joe Sullivan pounding away on the ivories. Not forgetting Eddie Condon, master of ceremonies, of wit, and of driving banjo.

DORSEY'S BIG FOUR

The Alumni All-Star Orchestra Marie; Opus 1; Song Of India; I'm Getting Sentimental Over You.

(Top Rank JKR8002)****

THIS is ridiculous. Just what is the purpose of re-recording these great favourites of the Tommy Dorsey Orchestra without the one and only Tommy himself? Admittedly it is in his, but is it all that important?

When these were originally made in the late thirties they were all sensational hits in the swing music sphere. But when I want to hear the lush smooth Dorsey trombone I take it with Tommy D's mouth at the other end.

Mind you, Bobby Byrne does very well. Possibly, he is the only other trombonist who could have made it, and he has superb backing from Charlie Shaver's horn, Chick Leeman's drumming, Johnny Mince's clarinet and Carmen Mastren's guitar and the rest.

But just what is the point?

THE RIVERBOAT FIVE

Ma! They're Coming Down The Street

The Original Dixieland One Step; Someday Sweetheart; Tiger Rag; Panama.

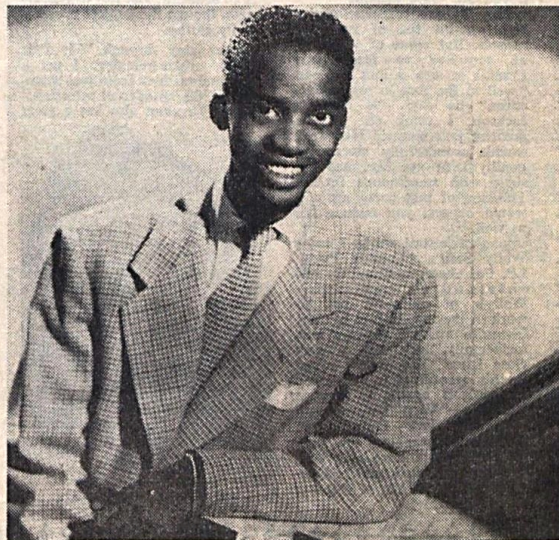
(Mercury ZEP10013)****

MA! they're coming down the street. That's why I'm off. I'm leaving. I cannot take any more.

There is nothing like jazz. And believe me, this is nothing like jazz. Jazz flows along. This jerks. Jazz has a beat. This plods. Jazz is subtle. This hits you like a sledge-hammer.

Sometime ago I promised not to brand bad revivalists as British. This disc confirms that promise. The Americans are even worse at it than we are. When they want to be bad they excel! Britons would have to work like the devil to be as bad and corny as this lot.

Reading between the sleeve lines we come across a clue to their down-right corn. They work the Las Vegas strip and you have to be musically terrible to make this millionaire's row. They make the grade, all right!



HOT-TODDYS
"Rockin' Crickets"
7N 25020 (45 & 78)
available June 17



EDMUNDO
ROSS

Ros plays opera— with a Latin beat

EDMUNDO ROS
Ros At The Opera

Torcedor's Song (Carmen); *The Quartet* (Rigoletto); *Barcarolle* (Tales of Hoffman); *Caro Nome* (Rigoletto); *Flower Song* (Faust); *Drinking Song* (La Traviata); *So, Sir Page* (Marriage of Figaro); *Una Voce Poco Fa* (The Barber of Seville); *Soft And Pure* (Martha); *Habanera* (Carmen); *La Donna E Mobile* (Rigoletto); *Bridal March* (Lohengrin).

(Decca LK4304)***

I WONDER what the public will think of this one? I suppose one could broadly call this "Opera Cha-Cha" as it is a Latin-tempoed selection of operatic arias, one thing is certain and that is that opera lovers will be horrified to hear their precious music treated so flippantly.

My personal feelings are a little mixed in this case. Something about the idea grates, but I did enjoy several of the tracks. I think that most of the pop public will probably shudder at the thought of the album, too, but on hearing a few samples will like it and, in all probability, buy it.

It is just about the most interesting album ever to come from Edmundo Ros and I'll take a small bet that it will also prove to be one of his most controversial.

THE LEGENDARY JIMMY RODGERS

Train Whistle Blues

Train Whistle Blues; *Treasures Untold*; *Somewhere Down Below The Dixon Line*; *Hobo Bill's Last Ride*; *Blue Yodel No. 5*; *My Little Old Home Down In New Orleans*; *High Powered Mama*; *No Hard Times*; *Jimmie's Texas Blues*; *Ben Dewberry's Final Run*; *My Good Gal's Gone—Blues*; *Down The Old Road To Home*; *Let Me Be Your Side Track*; *Lullaby Yodel*; *Any Old Time*; *Mississippi Delta Blues*.

(R.C.A. RD-27110)****

ALTHOUGH these recordings are practically all thirty years old, there is still a tremendous atmosphere about them. There are sixteen tracks of good folk singing which will delight the purists. Jimmy Rodgers died in 1933 at the age of thirty-six, but he is still revered in folk circles.

I enjoyed this set immensely although it is not, quite frankly, my personal taste in music. The accompaniments are simple and interesting.

A lot of the songs have the flavour of the railroad which gave Jimmy his first career until tuberculosis forced him to give up the strenuous routine. A collector's item.

WOLFGANG SAUER

Songs For Those In Love

I'll Close My Eyes; *A Little On The Lonely Side*; *Stardust*; *A Nightingale Sang In Berkeley Square*; *How Deep Is The Ocean*; *My Melancholy Baby*; *Serenata*; *Stairway To The Stars*; *Deep Purple*; *At Sundown*; *Sonny Boy*; *Mean To Me*.

(H.M.V. CLP1260)****

WHEN I first glanced at this cover I wasn't quite sure what to expect when I played the album. When I did hear the contents I was delighted to discover for myself an outstanding young German vocalist in Wolfgang Sauer.

There is not a trace of an accent in his vocals—his English is perfect and diction faultless.

The sleeve note tells me that Wolfgang Sauer has been blind since early childhood. He is thirty years old and started his musical career as a pianist with no intention of branching out as a singer. A lot of people are going to be very happy indeed that he finally decided to take the plunge and let us hear his powerful yet tender voice.

There is also an excellent song selection thrown in for good measure and many of you are going to be pleasantly surprised when Wolfgang Sauer sings "For Those In Love."

SOME CAME RUNNING

Original Music Composed And Conducted By Elmer Bernstein

Prelude: To Love And Be Loved; *Dave's Double Life*; *Dave And Gwen*; *Fight*; *Gwen's Theme*; *Ginny*; *Short Noise*.

(Capitol LCT6180)****

IT is a rarity, indeed, when an album of purely "background" music for a film rates a five-star award, but in this case it would have been criminal to rate it any less. Not since "The Man With The Golden Arm" have I been so aware of the musical score while watching a film.

The fact that both scores were composed and conducted by Elmer Bernstein must prove something about his power of scoring for the dramatic.

"To Love And Be Loved," the romantic ballad of the film, is the only song not written by Bernstein. Credit for this must go to the ace team of Sammy Cahn and Jimmy Van Heusen,

PUTTING ON THE STYLUS

Ken Graham's LP line-up

Miss Brewer is subdued

TERESA BREWER

When Your Lover Has Gone

When Your Lover Has Gone; *Maybe You'll Be There*; *I Had The Craziest Dream*; *Darn That Dream*; *Baby Don't Be Mad At Me*; *A Faded Summer Love*; *Mixed Emotions*; *You Go To My Head*; *More Than You Know*; *Music Maestro Please*; *Time Out For Tears*; *Fools Rush In*.

(Coral LVA 9100)****

WITH sympathetic backing from the Dick Jacobs Orchestra, that pert Miss Teresa Brewer is back with us again with a most entertaining album of love songs.

Teresa is in rather more subdued mood than usual on this collection but that doesn't detract from the warmth of her appealing voice or her ability to please her thousands of fans.

This is an album that most people should enjoy. There is something here for all ages and it will bring pleasure for years to come.

This is a "must" for film score enthusiasts, and for all who appreciate first-class musicianship.

FERNANDO SIRVENT

La Zambra

Farruca; *Fandangos*; *Recuerdos De La Alhambra*; *Tientos*; *Verdiales*; *Asturias*; *Seguiriyas*; *Granadinas*; *Alegrias*.

(Audio Fidelity AFLP1848)*****

A MAGNIFICENT album of authentic Spanish music and dancing. Fernando Sirvent proves to be a more than capable guitarist and has excellent colleagues in Domingo Alvarado (cantor) and Goyo Reyes (bailarin).

Just listen to any one of the tracks listed above and wonder at the technique of Senor Sirvent. His fingers twinkle over the strings as though he had a Fred Astaire in each hand.

The music here captures that spirit, the air of defiance and independence, that passion of the Latin races and the fire of exotic rhythms, that one associates with Spain.

Definitely an album for the hi-fi connoisseur and lover of the Flamenco.

JACK SAY AND HIS ORCHESTRA

The Girl That I Marry

Soft Lights And Sweet Music; *Remember*; *Cheek To Cheek*; *How Deep Is The Ocean*; *Say It Isn't So*; *Blue Skies*; *Say It With Music*; *Always*; *Lady Of The Evening*; *The Girl That I Marry*; *A Pretty Girl Is Like A Melody*; *All By Myself*.

(R.C.A.-Camden CDN-121)***

IRVING BERLIN is the composer honoured on this collection of evergreens. The presentation by the



Back with an entertaining album of love songs is TERESA BREWER.

Jack Say Orchestra is fine and will delight light music fans.

At times I found a touch of the magic Mantovani flavour about the disc, but there is no attempt at copying, whatever. The atmosphere is perfect for one of these Hollywood type waltzes where the hero and heroine dance out on to the balcony.

I think this one is destined for big sales, especially considering the price.

EASTMAN-ROCHESTER "POPS"
ORCHESTRA

Music Of Leroy Anderson—Vol. 2

Belle Of The Ball; *Horse And Buggy*; *The Walzing Cat*; *Blue Tango*; *Summer Skies*; *Songs Of The Bells*; *The Typewriter*; *The Syncopated Clock*; *The Girl In Satin*; *China Doll*; *Saraband*; *Fiddle Faddle*.

(Mercury MMA11002)****

LEROY ANDERSON has proved himself to be one of the most successful and prolific light music composers of our generation. His melodies have been whistled, hummed and sung by practically everyone.

On this album conductor Frederick Fennell leads the excellent Eastman-Rochester "Pops" Orchestra into an entertaining collection of several of his best known pieces.

Several of the selections had slipped my memory, but although the titles eluded my filing system the melodies soon came flooding back. I think you will find the same.

ROSALIND RUSSELL

Wonderful Town

Overture; *Christopher Street*; *Ohio*; *One Hundred Easy Ways*; *What A Waste*; *A Little Bit In Love*; *Pass That Football*; *Conversation Piece*; *A Quiet Girl*; *Conga*; *My Darlin'*; *Eileen*; *Swing*; *It's Love*; *Ballet At The Village Vortex*; *Wrong Note Rag*.

(Philips BBL7307)****

"WONDERFUL Town" was one of my favourite musical show imports from America.

This version features Miss Rosalind Russell, the original Broadway star, in a TV presentation which was shown over the C.B.S. network in America. I'm sorry to say that I don't think this album will prove successful over here because of the lack of appeal shown by the show when it played in London.

JORGEN INGMANN

Guitar In Hi-Fi

Margie; *Qui Zaz, Qui Zaz*; *I Can't Believe*; *Star Dust*; *Camondongo*; *Jeepers Creepers*; *Frenesi*; *Two Sleepy People*; *Rockin' Chair*; *Little Old Lady*; *Gingando*; *I May Be Wrong*.

(Pye-International NPT29000)****

AN entertaining set by a Danish artist, who should win a great deal of popularity with those who enjoy pop guitar music. Although an excellent musician, Jorgen Ingmann is still a long way from winning a place among the guitar greats.

There are a lot of gimmicky effects used on this disc, but these are not gimmicks which irritate. There is a lot of listening pleasure to be derived from this set.

IT'S TAILOR-MADE FOR Mr. B

BILLY ECKSTINE
Imagination

It Was So Beautiful; *I Gotta Right To Sing The Blues*; *Love Is Just Around The Corner*; *I Don't Stand A Ghost Of A Chance With You*; *A Faded Summer Love*; *What A Little Moonlight Can Do*; *Imagination*; *Lullaby Of The Leaves*; *I Cover The Waterfront*; *I Wished On The Moon*; *That's All*.

(Mercury MMB12002)*****

BACKED by a swinging Pete Rugolo orchestra featuring such great musicians as Gerald Wiggins, Red Callendar, Pete Candoli, Bud Shank, Don Fagerquist and Larry Bunker, my favourite vocal stylist, Mr. Billy Eckstine, turns out his best album for many a year.

Mr. B. sings as though these songs had been specially tailored for his tonsils. The arrangements are very sympathetic towards his style and he uses this fact to give of his best.

28 HOURS
3 MINUTES
8 SECONDS



HOSPITAL FOR RORY AFTER DRUM RECORD

He hopes to beat his own time in September

CHEERED on by a big crowd of teenagers at the 2-1s coffee bar in London's Soho, ex-barrow boy RORY BLACKWELL (pictured on the left) set a new non-stop drumming record last week-end of 28 hours, 3 minutes, 8 seconds.

He added more than three minutes to the old record of 28 hours.

Wrists and legs swollen, Rory told DISC when he finished his marathon drum roll, "I'm absolutely knocked out."

On Monday he went to hospital and was treated for internal bruising to his hands.

As he left hospital, Rory told DISC: "I'm definitely making an attempt on my record in September, again at the 2-1s.

"With a masseur at my side, I feel that I could carry on drumming for four days and nights.

"All this started as a joke—but now I'm taking it seriously."

During his successful record attempt, Rory Blackwell was fed on apples and milk.

In spite of all this, Rory turned up at Brighton where he was due to play at the Aquarium on Sunday night.

"I didn't want to stay in bed as I had promised promoter Bob Alexander that I'd come down to Brighton," said Rory after the show, one of a weekly series of all-rock dances.

"Anyway, everything was all right once I started singing."

Rank make U.S. bid

TOP RANK RECORDS are bidding for the British release rights of Everest Records, an independent American company, the off-shoot of an electronics firm.

A Top Rank spokesman told DISC that technically their recordings are some of the finest to be heard.

Everest have been operating for about two years, but already have an extensive catalogue, mostly confined to classics.

In the jazz field, Everest have several LPs by the Woody Herman Orchestra and the Joe Jones Quartet.

Top Rank are broadening their international distribution plans to enable them to release recordings throughout the world.

World tour for Tommy Steele

TOMMY STEELE, soon to finish filming "Tommy The Toreador," is planning a world working tour in 1960 which may take him throughout Europe and to Australia.

And instead of pantomime this winter, Tommy will be missing from the stage so that he can have a long Christmas holiday before setting off on his strenuous world tour.

DISC understands that Tommy's future recordings may be limited to four a year (since his first disc release in November, 1956, Tommy has had issued 25 records on which he has appeared as the solo artiste).

When he finishes "Tommy The Toreador," Tommy Steele is planning to go "on the road" for a short series of one-night stands.

Then follows another film for Associated British Pathé.

MORE BIG NAMES SIGNED FOR TV

MORE big names have been announced for this week-end's televiewing, "Saturday Spectacular," on June 13, will be headed by American singing stars, The Mills Brothers, Yana, Mike and Bernie Winters and Pete Murray.

The following day in "Music Shop," Teddy Johnson and Pearl Carr will introduce Anne Shelton, Humphrey Lytton, Betty James, the Wilf Todd Trio, Carmella Coran, Johnny Gray and Ken Day.

For the last "Sunday Night at the London Palladium," the show will be headed by Liberace and June Valli, and when, the following Sunday (June 21), the show moves over to "Sunday Night at the Prince of Wales," Joan Regan and French entertainer Georges Ulmer will star.

Jack Jackson will be signing off until the autumn with a bumper programme on Wednesday, June 17. Jack's guests will include Dennis Lotis, Russ Conway, Jack Parnell with Roy Plummer, and Scottish singer Joe Gordon.

NEWS in BRIEF

STEWART MORRIS, producer of B.B.C. TV's "Drumbeat," hopes to bring Little Richard and Ricky Nelson to Britain for the show in July and August. A B.B.C. spokesman said this week that no contracts had yet been signed.

THE Variety Club of Great Britain organise an all-star water carnival, to be held at the Ruislip Lido this Saturday.

Many recording stars will be among those supporting the gala.

TOP Rank Records this week release two more American recordings, Freddie Cannon's "Tallahassee Lassie" and the Preston Epps recording of "Bongo Rock," both of which are doing well in the American hit parade.

On the LP list are two recordings scheduled for mid-June, Ernest Maxim and his Orchestra in "As Time Goes By" and "On Wings of Song" by Philip Green and his Orchestra.

DISC columnist, Canadian D.J. Gerry Myers, has been signed as resident compere for the two Larry Parnes touring productions, "Wow," and the "Marty Wilde Show."

Next week, Gerry Myers will take over the Gala Records Radio Luxembourg show, from fellow DISC columnist and "Oh Boy!" producer, Jack Good.

PLANS are being made for American vocal group, The Deep River Boys, to make their eleventh trip to Britain. It is understood that they will arrive in September for six to eight weeks' variety for the Moss Empires Circuit.

BLUES singer Billie Holliday was fighting for her life in a New York Hospital as DISC went to press. She is suffering from a heart and liver disease and has been in an oxygen tent for the past week.

Jazz fans queue for American LPs

THOSE "under-the-counter" American LPs are now available for legal, over-the-counter sales in Britain following the lifting of Board of Trade restrictions last Monday on the import of American records. The Board of Trade call it part of a plan for "greater liberalisation of dollar trade."

A London record dealer told DISC on Monday: "It's a most sensible move to lift all restrictions on American records."

At Dobell's Record Shop, in London's Charing Cross Road, Mr. Ken Lindsay told DISC: "We have set up a special section to handle orders for American discs."

"When do we expect to receive our first orders? Well, how's this for a start," he said, holding a handful of letters from jazz fans throughout the country.

"It will probably be about a month before the first discs come through," said Mr. Lindsay.

"We shall certainly carry stocks of LPs that we think our customers will want, in addition to running a 'get it to order' service."

No prices have yet been fixed by Dobell's for the American LPs, but it is thought that a figure approximately 10 per cent higher than that for British-made records would cover extra freight and packing charges.

HMV's reaction

On Monday, customers were asking for a wide variety of discs, including one record fan who ordered five LPs of Harry James. Other names among the initial orders were Jimmy Smith, Art Blakey, Maynard Ferguson, Bill Holman and Dizzy Gillespie.

Over at the vast H.M.V. record shop in Oxford Street, Mr. R. Boast told DISC: "We shall not be catering immediately for any of our customers who may want American LPs."

"I have only had news in the past quarter of an hour that the restrictions have been lifted."

"We cannot order records in ones and twos. There must be a sizeable demand before we are interested."

The Board of Trade decision to lift import restrictions on records and reproduction equipment applies to the entire dollar area including Canada and many countries in South America.

Couriers chosen

THE Jazz Couriers have been selected to represent Britain in the World Youth Festival in Vienna, which opens on July 26.

The Couriers are Ronnie Scott, Tubby Hayes, Bill Eydon and Terry Shannon, and arrangements are being made to find a replacement for bass player Jeff Clyne.

Pre-festival dates for The Jazz Couriers: Oxford (June 18), Nottingham (19), Morecambe (20), Liverpool (21), a B.B.C. broadcast on June 22 and a Welsh TV appearance on July 7.



TWO FLY IN



Two singers with different styles in London for different reasons. On the left, ballad man VIC DAMONE, who flew in on a surprise visit to see his son Perry, who is in Britain with Vic's ex-wife, Pier Angeli.

The man in the folksy hat is BURL IVES, who is now recording a series of folk LPs for United Artists. Burl is here for filming.

JOAN REGAN sings her latest hit
MAY YOU ALWAYS on H M V POP 593