

April 18, 1959

DISC

THE TOP RECORD & MUSICAL WEEKLY

No. 63 Week ending April 18, 1959

JOAN REGAN

EVERY
6^D
THURSDAY

**Succeed
—or quit**
**TERRY DENE
REVEALS HIS
FUTURE PLANS**



JOAN sings a wonderful new ballad
“MAY YOU ALWAYS”

HMV POP 593

(45 AND 78)



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DISC

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

THE NEXT MOVE

THE Budget. And with it differences of opinion about its worth. But, where the record buyer is concerned, there can be little disagreement. There is plenty of reason for disappointment.

One must, we suppose, always be thankful for small mercies. And small just about sums up the concessions given by Mr. Amory to the disc industry.

Reductions, particularly when expressed as percentages, can often look attractive. But what do they mean in terms of hard cash?

For the purchaser of normal single discs, the saving on records amounts to a mere 3½d. a disc. Surely a trifling sum in relation to the overall cost.

In the EP and LP field, the saving again is slight, and amounts to little more than 5d. on the cheaper single EP and around two shillings on the highest priced LP.

Not a lot whichever way one looks at it.

The record industry is naturally disappointed, and it has every reason to be. So, too, is the record buyer.

The record industry, is not screaming its head off—yet. They wisely agree that the situation could have been worse.

Based on previous disc spending, the public will have an annual extra £700,000 in their pockets which, the industry hopes, will enable record buyers to purchase more than they did previously.

DISC believes that, so far as one's home entertainment is concerned, the saving could have been more.

Right now the record industry is assessing the position and, in the near future, it plans to ask M.P.s to table an amendment. It has our support—and it merits yours, too. Remember, any further concessions will be passed on to the record buyer. And no-one could object to that.

WRITE A LETTER—WIN AN LP

IF EVER THEY WERE AT AN ALL-TIME LOW, NOW

Pops are out of the mire

PRIZE LETTER

POPULAR music today is under fire. Many people declare that its quality is at an all-time low. They say that its base consists of rock 'n' roll, and oldies that should not have been revived.

Are these allegations fair? Surely rock 'n' roll has matured from a jangle of noise to an often pleasant tune with a beat. This music has also led to a new type of song—the ballad with a beat.

This is an excellent innovation, as the tune of the ballad is retained, while behind it, an insistent beat often builds up a strong dramatic sound,

as in songs like "Who's Sorry Now."

The old songs which are revived are generally of good quality, and well-worth this generation listening to them.

The often-condemned teenagers have not heard these songs before, and they are not conceited enough to think that theirs is the only generation with worthwhile songs, as they have proved many times.

So pop music has not sunk into the mire. With the type of songs I have mentioned, plus the many excellent songs from all over the world, popular music seems to be on the upgrade.—TERRY ELSWORTH, 42 Church Avenue, Harrogate, Yorks.

Poor old Joe

SOME months ago, Philips released "Showcase" LPs by three of their top American male singers—Johnnie Ray, Gray Mitchell and Frankie Laine. The obvious follow-up to this would have been "Showcases" by their three top female singers.

Last month they released "Showcases" by Rosemary Clooney and Doris Day, even though Clooney left them several months ago.

But no "Showcase" is available by their third top name—Jo Stafford—who is a top resident artist.

This indifferent treatment of a star artist is most unfair and certainly is not going to help regain Miss Stafford's dwindling popularity. Even when Philips introduced their "Voices Of Your Choice" LP series, Jo's was not released until well after the others.—EDWARD BARRANS, Maycross Avenue, Morden, Surrey. (Poor old Jo!)

Let's differ

I AM pleased to see that even your writers differ in opinions.

Don Nicholl (DISC 4-4-59) comments: "Don't write off Bill Haley," and he gave a five-star rating to Bill's record, "I Got A Woman."

Yet Jack Good has a strictly negative opinion. To quote: "I much prefer the old style Haley—his new technique is embarrassing."

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

I think this is "one up" to you because so many teenage papers consider us not only illiterate, but unthinking, undecanted "kids."

Handing us everything on a plate is not what we want, we ask the right to think for ourselves, and differences like these give us the chance to do just that.—D. R. BUTLER, Lyndhurst Avenue, London, S.W.16. (Freedom of expression is our password.)

Not a (cross) word

I AM one of the many fans of DISC, and I'm also a crossword enthusiast, and have been wondering for some time if it would be possible to have a DISC crossword, incorporating recording artists, company labels and Top Twenties?—REN HOWLETT, Park Lane, Tilbury, Berks. (We never have a crossword with our readers!)

Wrong hair

ON browsing through DISC'S Top Twenty charts, I noticed that Pat Boone's disc was called "With The Wind and the Rain in Her Hair." This, of course, should have read, "With The Wind and the Rain in Your Hair."

Thank you for your excellent article on The Coasters; I am one of their many admirers.—D. GORDON, Moss Side Road, Glasgow, S.1.

(Delete that which is not applicable. Actually you are right. Sorry.)

POST BAG

The opinions expressed on this page are those of readers and are not necessarily endorsed by the Editor.

Spare a thought

WE hear a great deal about the brilliance of Elvis Presley. Admittedly, Presley is one of the world's best entertainers, but please, let us spare a thought for the Presley songwriters, for without them, Elvis would not have had such a huge success.

I think these songwriters deserve a gold medal, for they know what we teenagers require in the way of music. For composing such songs as "Jailhouse Rock," "Hound Dog" and "Loving You," they have brought to us a new revolution in the world of music, which we urgently need.—MARTIN C. SCOTT, Cemetery Road, Southorpe, Lines.

(This is something more people should think about.)

Leave it to Hank

MAY I remind C. Carpenel (DISC 4-4-59), that Tommy Steele has already recorded a country and western song called "Wedding Bells?" After this, I hope that Tommy, as a Hank Williams fan, would agree that these are better left to Hank or someone else better suited to Western style.

This also applies to a certain Mr. Jackson's record of "California Zephyr." A better suggestion for a C. and W. recording would be one sung by Donegan and Duncan on TV together last year, called "I've Just Told Mamma Goodbye."—NEIL CHADWICK, Lower Antley Street, Accrington, Lancs.

(Everyone to his taste, and many enjoy a song by their favourite.)

Still loyal

I AM greatly disturbed by a rumour that the Decca group plan to stop the release of any further Bill Haley discs, because his sales do not warrant it.

Surely Decca release many records by artists whose sales never come remotely near those of Bill Haley, and although his sales have dropped considerably, his fans are still loyal.—A. E. HAMMOND, 18 Sandfield Road, Arnold, Nottingham.

(Don't believe all rumours.)

Johnny's first

SETTLING the problem of Johnny Cash's first British release, once and for all, I should like to point out that it was not "Next In Line," but "I Walk The Line," coupled with "Get Rhythm."

Another release Mr. K. Gorman (DISC 4-4-59) failed to mention was "Home of the Blues" and "Give My Love to Rose."—DAVID ILLING, WORTH, Dunster Avenue, Morden, Surrey. (Thanks.)

TELEVISION and the TEENAGER

I FEEL that I must compliment the B.B.C. on their new show, "Drumbeat." After "Six-Five" came off the rails, "Dig This" failed to fill the gap it left, but now a successful formula has been found in "Drumbeat."

This is a real rock 'n' roll show and the sort of thing that the teenagers really go for. The B.B.C. has also made things easier for the rock enthusiasts by abandoning the ridiculous rivalry with I.T.V. Formerly the only two teenage shows coincided, but by putting back "Drumbeat" by half-an-hour, the B.B.C. has made it possible to see both shows, and in so doing I am sure it will gain them more viewers.—M. F. HARPER, Leitchworth Road, Western Park, Leicester.

Back to steam

IN your recent survey "Television and the Teenager" (DISC 4-4-59), Harry Cardsmith said that the sort of TV show he would enjoy would be one where they played the top ten "with no messing about."

I suggest that Mr. Cardsmith

buys himself an old steam radio. The whole basis of TV is visual.

Let us have action, and plenty of it. Having had experience with such shows as "Six-Five," "Oh Boy!" "Dig This!" and "Drumbeat," there is no excuse for the producers to moan that they are incapable of giving us what they feel we want.—RICHARD GIBBS, Old Hall Drive, Hatch End, Middx.

Dick Clark's got the right idea

I WAS interested in the article "Television and the Teenager" (DISC 4-4-59), and especially in what Brian Tesler wrote about the Dick Clark Show in the States. I am not a teenager (four years too old), but I love to watch the best shows on TV.

I have seen the Dick Clark Show in the States and I think the idea of having teenagers in the TV studios to get together and meet the top singing stars is a wonderful idea.—(Mrs.) W. L. FRANKS, Langdale Street, Liverpool, 20.

TWO GREAT NEW HITS

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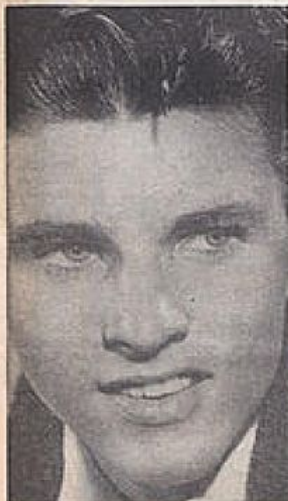
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No. 1 in America
COME SOFTLY TO ME

THE FLEETWOODS



In again, at No. 16, comes RICKY NELSON with "It's Late."

TOP TWENTY

Compiled from dealers' returns from all over Britain

Week ending April 11

Last Week	This Week	Title	Artist	Label
1	1	Side Saddle	Russ Conway	Columbia
3	2	It Doesn't Matter Any More	Buddy Holly	Coral
2	3	Smoke Gets In Your Eyes	The Platters	Mercury
4	4	Petite Fleur	Chris Barber	Pye
8	5	Donna	Marty Wilde	Philips
13	6	C'Mon Everybody	Eddie Cochran	London
5	7	My Happiness	Connie Francis	M.G.M.
10	8	Charlie Brown	The Coasters	London
6	9	As I Love You	Shirley Bassey	Philips
9	10	The Little Drummer Boy	Beverley Sisters	Decca
11	11	Stagger Lee	Lloyd Price	H.M.V.
7	12	A Pub With No Beer	Slim Dusty	Columbia
12	13	Gigi	Billy Eckstine	Mercury
14	14	Sing Little Birdie	Teddy Johnson and Pearl Carr	Columbia
15	15	Tomboy	Perry Como	R.C.A.
—	16	It's Late / Never Be Anyone Else But You	Ricky Nelson	London
18	17	Venus	Frankie Avalon	H.M.V.
—	18	Wait For Me	Malcolm Vaughan	H.M.V.
16	19	Does Your Chewing Gum Lose Its Flavour	Lonnie Donegan	Pye
—	20	By The Light Of The Silvery Moon	Little Richard	London

ONES TO WATCH

- Early To Bed
- I Go Ape
- The Poni-Tails
- Neil Sedaka

JACKIE WILSON

THAT'S WHY



"Wait For Me" brings MALCOLM VAUGHAN back to the charts.

COVER PERSONALITY

JOAN REGAN

NEXT week, Joan Regan, 31 last January and the singer who never had a lesson in her life, plays at the Finsbury Park Empire, and on May 9 she will be one of the great stars in B.B.C. TV's "Tribute To Henry Hall."

Just recently she completed a singing spot in the new Michael Wilding-Sonia Henie movie, "Hallo London."

And for the summer Joan has a season at the Wellington Pier Pavilion, Gt. Yarmouth, opening on June 1. The show is to be called "The Big Show of 1959," and Joan's co-stars will be David Nixon, Billy Dainty and The King Brothers.

All this may not be spectacular, but there are many more "spectacular" singers who would willingly give more than a week's salary to have the steady future that Joan Regan has lined up for herself.

Joan has been in the business seven years, and she is still as enthusias-

tic about her career as she was the day she gave up a steady job working for her brother-in-law, a Covent Garden wholesale fruiterer.

One of her very early disc successes was "If I Give My Heart To You," and since that time she has done summer shows, variety, cabaret, radio and TV.

In 1957, Joan co-starred with Max Bygraves for a season at the London Palladium, and later that year she scored further triumphs on such TV shows as "Sunday Night at the London Palladium" and "Saturday Spectacular."

1958 saw Joan in her first London pantomime, this time in the title role of "Cinderella" at the Chiswick Empire.

She is still making records, too, and her latest offering is a lovely ballad on the H.M.V. label, "May You Always," backed with the oldie, "Have You Ever Been Lonely?"

JUNE HARRIS

AMERICAN TOP TEN

These were the ten numbers that topped the sales in America last week (week ending April 11)

Last Week	This Week	Title	Artist
1	1	VENUS	Frankie Avalon
2	2	COME SOFTLY TO ME	Fleetwoods
4	3	IT'S JUST A MATTER OF TIME	Brook Benton
8	4	PINK SHOE LACES	Dodie Stevens
5	5	TRAGEDY	Thomas Wayne
7	6	NEVER BE ANYONE ELSE BUT YOU	Ricky Nelson
3	7	CHARLIE BROWN	Coasters
6	8	ALVIN'S HARMONICA	David Seville and The Chipmunks
10	9	IT'S LATE	Ricky Nelson
—	10	GUITAR BOOGIE SHUFFLE	The Virtues

ONES TO WATCH

- Tiajuana Jail
- I Need Your Love
- Tonight
- Kingston Trio
- Elvis Presley

JUKE BOX TOP TEN

Based on the recorded number of "plays" in Juke Boxes throughout Britain (for the week ending April 11)

Last Week	This Week	Title	Artist
1	1	IT DOESN'T MATTER ANY MORE/RAINING IN MY HEART	Buddy Holly
3	2	DONNA	Marty Wilde
2	3	CHARLIE BROWN	Ritchie Valens
6	4	PETITE FLEUR	The Coasters
4	5	STAGGER LEE	Bernard Bresslaw
5	6	SIDE SADDLE	Ray Ellington
7	7	C'MON EVERYBODY	Chris Barber's Jazz Band
8	8	BY THE LIGHT OF THE SILVER MOON	Lloyd Price
—	9	GIGI	Russ Conway
10	10	VENUS	Eddie Cochran

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climbing fast!

Dickie Valentine's "VENUS"

7N 15192

ROSEMARY

"Apple Blossom Time" JUNE

does it again!

"WITH YOU BESIDE ME"

7N 25015

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TALENT IN YOUR TOWN

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the paper
with news of
tomorrow's
stars

DONEGAN IS THEIR IDOL

ALL the members of the group known as the Rebel Rousers come from a small town, Wakenfield, three miles from Wakefield. There are four members to the group, whose average age is 18 and they have been working together for just over four months. During that time they have appeared at 40 club dances and charity concerts.

Leader is Stuart Closs (guitar and vocal) and he is supported by David Arnold (guitar), Howard Sherret (drums) and Howard Price (vocal).

WAKEFIELD

Favourite of all the members is Lonnie Donegan, and Stuart sings in Lonnie's style, but the group's repertoire covers rock, ballad and old time in addition to skiffle. The Rebel Rousers are now semi-professionals, but they are hoping to become full-time professionals in the near future, and have their ambitions firmly fixed on TV and records.

Pat's very keen

PAT KEENAN came second in "Scotland's Tommy Steele" competition, although his voice and style is closer to that of Elvis Presley. He has sung at the American Air Base at Prestwick and at the Empress and Metropole Theatres in Glasgow, as well as at numerous charity concerts for old age pensioners and hospitals.

His backing is provided by a group of his own consisting of two guitarists and a drummer, who are known as the "Keenaces."

GLASGOW

They shout for more

ASHFORD's blood rock singer, Dickie Lee, is between the devil and the deep blue sea. His reception throughout the county has been so great in the last three months that he doesn't know which to become, a full-time professional or to carry on with his apprenticeship on the railway.

Backed by his own group, The Raiders, Dickie has travelled all over the county, and wherever he sings teenagers shout for more.

ASHFORD

Twenty-one-year-old Dickie is the attraction of the group, but 19-year-old Garry Blackmore, the second guitarist, is fast rising to popularity as a singer. Others in the group are Merchant Seaman Mike Carroll, who taught himself the guitar while on the England-Australia "run," and amateur boxer Brian Thomas, the drummer.

Formidable

ALAN STEELE is only 14, and his voice has not yet broken, but he already has quite a formidable list of dates behind him.

Small for his age, fair-haired and good looking he has become a

favourite locally. Just over a year ago he began with a skiffle group playing electric guitar, and appeared at many local clubs and dances.

STAMFORD

When that broke up because one of its members joined the R.A.F., Alan moved into a group of older players called the "Welland Valley Group" and they have recently won a local skiffle group contest organised by the British Legion, in which nine groups were entered.

Alan combines comedy acting with his singing and guitar-playing. Last Christmas he was in pantomime at Stamford, Lincs, playing the part of Alibab in "Sinbad the Sailor."

Final stage

IT is often the final break-through into big-time show business which is the most difficult, and that is the point "The Texans" have now reached.

The group consists of Johnny Byrne (lead electric guitar), Al Caldwell (electric guitar and vocals), Soud Ward (double bass) and Reg Hale (drums). They have played at all the Liverpool jazz clubs; they were finalists in the "National Skiffle Contest" and also in "The People" talent competition.

They have also been given a spot on Radio Luxembourg's "Amateur Skiffle Club."

LIVERPOOL

Horse race — on disc

WATCH out for a new record craze which could sell enough copies to win a Silver Disc award.

This week Pearl and I have been having a flutter on the "Horse and Auto Race Game." This American production comes in a box with a green mat for placing bets.

And the "inducer"? The record that is a part of the kit. An LP gives a commentary on a car and horse race. The effects-department have introduced on-the-spot recordings to set the locale for the gamblers.

The commentary is by Henny Youngman. He is the violin-playing American comic recently seen on "Sunday Night at the London Palladium." Personally, we feel that many British sports commentators in general, but Eamonn Andrews in particular, would have created more excitement and a greater air of authenticity than Mr. Youngman.

The game is a wow. And Pearl and I are already set to spend a few week-ends with her house-keeping money as the stake (that Johnson had is not mad, y'know!). You might well think—as I did—that after once hearing the race

result would be known to all the players.

But that is not the case. On each side you have either five cars or five horses. And each time it ends you get different winners.

The secret? The original masters were cut by a genius called Paul Cady on a special lathe he designed.

Somehow the sapphire head of the record player, imperceptibly,

So far, however, B.B.C. radio and television dates have eluded them, but they have realistic ambitions in those spheres.

The group have been working together now for three years, and have acquired a really professional sound.

Spreading to London

DANNY KING and the Dukes are a very much up-and-coming Birmingham group which is already spreading out to the famous skiffle and rock spots of London.

Eighteen-year-old Danny is vocalist of the group, and he has appeared at the Birmingham Hippodrome and at the Town Hall, and came third in the Elvis Presley of the Midlands Contest last year.

The group has recently been on tour, and among their dates was one at the "2 Is" club in Soho, which has been the breeding ground for several

BIRMINGHAM

SOUTH WALES

Trio booked for Welsh TV

THE Dennis Jones Trio have been chosen for a spot in the "Now's Your Chance" T.W.W. programme.

They are: Dennis Jones, 35, of Lower Stanley Street, New Tredegar, accordionist; William Morgan, 35, of Queen Street, Pontllynn, bass; and Bob Roberts, 28, of Cefn Forest Avenue, Cefn Forest, drums.

Morgan and Jones were brick-layers and Jones works in a colliery survey department—incidentally, he won an individual award in a national dance orchestra championship at Blackpool some years ago.

All three are hoping to become professionals.

No gram now

THE Star Ballroom, Stacy Road, Cardiff, which has relied on gramophone music ever since the war, now has its own resident orchestra.

Leading is 35-year-old Bobby Price of Rhigos Gardens, Cathays, Cardiff, a well-known drummer who is out to cater for "those who like good dancing."

show business successes. They may yet add Danny King and the Dukes to their list.

Bobby started as a drummer in small time bands in South Wales nearly twenty years ago and he has played in the B.B.C.'s Welsh Variety Orchestra.

He is starting his latest venture with a five-piece orchestra but hopes to add to the number as he goes on.

Ding Dong hit

A HARMONY group with a difference could describe the Ding Dong Belles—four girl students at Aberystwyth University who are making a great hit by singing popular songs in their native Welsh, accompanied, not by a harp but by a guitar.

The Belles are Margaret Morris (she's known as Niggi), Joan Thomas, Carol Jones and Rhianon Bell the only genuine Ding Dong in name. (Non-singing manager is Jo' Barnfield, who has laid a well planned gimmick for the quartet which includes tartan shirts and blue jeans. Margaret incidentally is the girl with the guitar.)

Latest favourite of the Belles is a Welsh version of "The Banana Boat Song"—and they may make a disc of it.



"The record's not so hot, but the cover's smashing!"

NEXT WEEK

SHEFFIELD

Who are the up-and-coming stars of the Steel City?

WATCH OUT FOR THEM IN NEXT WEEK'S ISSUE

All for a good cause

MENTION of Alma reminds me that show folk do not always get the credit which is their due from the papers.

Gossip columnists are inclined to over-play the indiscretions of a few as typical of the business. This carte blanche tarring with the same brush does not reflect a true picture.

Folk like her do a great amount of good without pounding the big drum of publicity.

I was conscious of this the other evening when we said "Good-night" to Alma at 10 o'clock. After midnight she had to drive to Sutton, Surrey, where she was giving her services for charity; to raise much needed cash for Cancer Research.

She went on at 1.30 a.m., and the packed house at the Grandis Theatre would not let her go. She left the theatre after 2 a.m. and had to be up at seven to start a car rally in Bexley and then drive back to rehearse for the "Hughie Green Show."

MONEY NOTE: Bridie Gallagher's success in breaking the record at the box office of the Metropolitan, Edgware Road, London (reported in DISC last week) was no flash in the pan. She did packing business again last week, and has another two weeks to go at the theatre.

The background noise you can hear as I write is the rubbing of palms as the theatre manager counts the cash!

TEDDY JOHNSON'S Music Shop

Now I hear that she is going to insure her vocal chords against a similar occurrence.

★ ★ ★
Sid Gillingham of E.M.I. Press Office is an old friend. He is now an even better one since he introduced Pearl and me to "Improvisations To Music" on Mercury.

This is one of the wickedest satires on life I can recall. To a background of a piano, Mike Nichols and Elaine May "send-up" a range of people from missionary-dentists to music lovers and the gigolo-businessman-bast.

We agree with Alma Cogan—the dentist track is the greatest. Expected to hear them break into "Someday I'll Find You" as a Noel Coward-Gertrude Lawrence double act.

Delicious stuff. Go rash—go buy it!

slips into one of five tracks and Youngman's voice will call out "And the winner is Man O' War" or Zev or another of three remaining gee-gees.

An amazing creation.

★ ★ ★
Unluckiest-Luckiest-Girl-Of-The-Week. Everything seemed to be going right for Lorie Mann. Secretaries of a publicity office had drawn names to change her from Barbara Newman to Lorie Mann—the landed a job at Wimbledon Palais with the Oscar Rubin

PERSONAL DEPT: M'lady Pearl is mighty excited about the news from America. "Sing Little Birdie" has been issued on Capitol, and it looks as though the flip side might get off the ground too.

We are mighty excited as you can imagine. Pearl is already talking in terms of flying to America on an exploitation tour. I am a little worried about the weekly flights home to compare "Music Shop!"



Tommy Steele wired:
'GO OUT AND
SLAY THEM'
Stand-in
Ted's big
moment
had come

Ted Rogers, the understudy,
and Tommy Steele, legs only,
the 'cripple'



HE WAITED 16 WEEKS FOR THIS GREAT CHANCE

FOR fifteen and a half weeks Ted Rogers had sat in the wings at the London Coliseum watching Tommy Steele in "Cinderella."

Ted, 25, London-born, was his understudy. "I'd never done it before," he told me. "And I'll never do it again. I'd almost forgotten what it was like to be in front of an audience."

Anyway, it was Wednesday night on the sixteenth and final week. Every night he had wondered: "Will it happen tonight?" Will I have to go on for Tommy?

And every night Tommy had turned up, fit as a fiddle, and gone through his act.

By last Wednesday, Ted had given up any hope of appearing. In fact, he was so sure that he was not going to be called that he had slipped away to see an interview he had filmed for "Tonight" on B.B.C. TV.

The interview was all about the frustration of being an understudy and never getting a chance to appear.

He was on

But Ted never did see that filmed interview. Just before it was shown the message reached him. Tommy had injured his ankle and wouldn't be able to appear that night. Ted would have to go on, after all.

"If it had happened a couple of hours before," said Ted, "I'd have worked myself into a cold sweat. But it all happened so quickly that I didn't have time to worry about it. I just had time to change and get on stage."

It was the chance that every understudy dreams of. And it went just like a dream. There was a telegram from Tommy to say: "GO OUT AND SLAY THEM." There was a packed house waiting to see him.

Comedian first

There had not been an occasion in Ted's life to equal it. He has been used to concert party boozes. Last summer, Torquay; this year, Eastbourne. He is a comedian who has slowly introduced singing into his act.

"Looking back," said Ted, "I just can't remember what I said or did. I know I sang all Tommy's numbers and did all his routines. And my wife Margaret told me later that it went over wonderfully. They'd just managed to get a message to her so that

she could come along to the theatre and see me."

That one show made the previous fifteen and a half weeks worth while.

At the end, the audience raised the roof as he made a solo entrance for his curtain call. And all of the rest of the cast, stars and all, turned to applaud him.

"You know," said Ted, "I think I'll remember that moment for the rest of my life."

That sort of story could only happen in "Cinderella."

I FIND WEE WILLIE WITH A TNT 'PACKAGE'

He's ready to knock London for six!

THE rock boy who dyed to live, bouncy Wee Willie Harris, is coming back to London variety, Wee Willie, after some months on the road with a package show opens at the Metropolitan, Edgware Road, on April 27; his first London variety date for more than a year.

I had been wondering of late about the most publicised rock 'n' roller to splash on to the scene since Tommy Steele.

So into Soho went the Johnson lad in search of the Man With the Crimson Crest.

I found him not a million miles from The 2 1/2's Coffee Bar. I asked what happened when the blaze of publicity died to a few embers.

Willie ordered a brace of capuccinos, stirred in some demerara sugar, and thought awhile.

Watching him I noted that his dress was quiet, more stylish. His hair was russed with a less violent shade of colour.

Willie was, on the surface anyway, more polished than before.

He sipped the coffee. "Last July the business was not exactly exciting and my agent being that the ball-rooms were not doing so well either with name bands. So he decided to get together a unit like that of an American package show.

"The Toxy Crombie band would play everything from rock to quick-steeps and cha-cha. Then every so often we would go out and put on a show. Something like a cabaret. Did it click? Like a new suit," he countered as an answer.

by

TEDDY JOHNSON

I found that Wee Willie, the most imitated personality on TV (recall the deadly portrayals by Wee Benny Hill and Dixiana Dickie Henderson, to name but two?) cannot get his crimson-crest into the small screens at the moment.

His reaction was typical of a youngster who has matured fast. "My own fault; took everything I could get when I came in two years ago—and I just hadn't the know-how. I think I have now. . . . So we shall wait and see."

Judging by what some of the top of the bill stars have been telling me, he now has an act that is more explosive than a case of TNT. He has come along a lot. When rivals start praising an act, it must have something.

But Willie is not on the rocks. He has worked like a beaver on one-nighters and variety. And is booked way into the summer.

I must get me a ticket for the Met.

MY KIND OF MUSIC

The first of a regular series in which top recording personalities name their own favourite disc stars. This week the choice is that of—

MICHAEL HOLLIDAY

MICHAEL HOLLIDAY has never made any secret about his admiration for Bing Crosby, so it is not very surprising that Crosby discs take pride of place in his collection. Mike likes anything by Bing, and finds it difficult to give any preferences. However, he still has a fondness for the earlier Crosby recordings, even as far back as his days when Bing was a member of the original Rhythm Boys vocal team with the Paul Whiteman Orchestra.

One thing that Holliday insists upon is an adherence to the melody.

"I enjoy hearing the melody as it should be, so many of my record favourites are ballad singers. There are a number of great singing stars in this group and most of them find a place in my collection."

Sincerity counts, too, with Michael, and another easy-going character that appeals to him is Hoagy Carmichael. Most discs by him would please, but he still finds pleasure in that very old favourite, "Lazybones."

Of the present-day singers, Mike has a very high regard for Pat Boone, perhaps because he is a little like the "Crooner" himself.

But much of Mike's musical interest lies in folk music, and within this sphere he enjoys the work of Mel Travis. It's purely coincidence, however, that one of Mike's first record hits was a Mel Travis composition—"Sixteen Tons."

Of all the folk singers, Mike enjoys almost anything by Tennessee Ernie Ford. He likes the richness of his voice and the

way he is capable of presenting a varied repertoire from folk music to near-modern ballads, even to hymns.

Of the fairer sex, no one, thinks Mike, can present a good ballad better than our own Vera Lynn. Mike remembers Vera fondly from the war years, but even today, he is still one of her dotting admirers.

Another great singer in his eyes is Doris Day. She can sing almost anything, and in a way that gives you the feeling that she enjoys everything that she records.

In quite different vein, Mike has an acquired liking for Jeri Southern, especially her warm rendition of "I Thought Of You Last Night."

★ ★ ★

Back to the boys, and Michael Holliday quickly names Perry Como. He watches his TV show with envy and, though he himself is quoted as being relaxed, he admires the easy presentation that Perry gives to everything that he tackles.

And what about Frank Sinatra? Says Michael, "Why everyone likes Frank Sinatra."

Mike prefers singers to bands, though he confesses a weakness for the music of the Glenn Miller and Billy May orchestras.

He likes happiness in his music, and the disc-jockey style gives him particular pleasure. It is, perhaps, not surprising that he comes back to Crosby and mentions another favourite, "Bing With A Beat," with Bob Scoble and his Dixieland group.

In everything Michael Holliday enjoys there must be a real melody, with nothing ultra-modern.



'Cool' break put Bill right on top

RECENT guests on "Cool for Cats" were two young singing artists, both of whom have been making good progress since they started on their careers.

Former milkround boy, Craig Douglas, came along to give his Top Rank version of "Come Softly To Me," the title that Tin Pan Alley is picking to be a big hit soon.

Craig's was the first version of this that we have spun, but several other record companies are on to this song.

Second visitor was "lucky" Bill Forbes—the boy whose name was picked out of a hat on our Christmas show.

"It was one of the luckiest breaks I've had," Bill told me.

At that time he was still very new in the song biz, and had just taped his first disc, "God's Little Acre."

Since then he has made a number of TV appearances, lately scoring heavily with his personality-laden talent in "Oh Boy!" shows. Although "Oh Boy!" is finishing its run in May, Bill tells me he will not be out of a job. He was signed up for a succession of Sunday nights with Harry Robinson and the Lord Rockingham XI, and he has got offers of other dates.

While I was chatting to Bill, he recalled an incident from his early days in singing. One night he went to watch Frankie Vaughan at the Palace Theatre in London, and after the show went backstage to see a

that the kids had mistaken him for Jeremy Spenser, the young actor who had co-starred with Frankie Vaughan in the movie "Wonderful Things."

"They wouldn't believe me when I told them I wasn't Jeremy Spenser," Bill said. "But finally I pushed my way out of the crowd and got away."

That was a couple of years ago; since then Bill's signed many an autograph book—and not because of any mistaken identity.

As well as singing, Bill has taken up writing his own songs. "Once More," the one he sang on "Cool," is his composition, as is "Believe In Me." These are the two songs on his latest Columbia release.



He has also gained many honours in the musical world, culminating in the proud moment in 1958 when more than 1,500 musicians named him the "best orchestral arranger in motion pictures."

You probably saw some of those films—among them were "The Pajama Game," "Merry Andrew," "Pal Joey" and "St. Louis Blues." Nelson developed a taste for music at the age of eight, when his father, a New Jersey farmer, brought home a rickety old piano. At high school, Nelson started writing his own arrangements of popular tunes, and switched from piano to trombone. At 19, he joined the Jerry Wald orchestra, and later teamed up with Charlie Spivak. Then, shortly before an army stint, he got a break playing for Tommy Dorsey as well as arranging numbers.

When he came out of the army, he went back to school to study music seriously. In 1952, Capitol asked him to arrange some tunes for Ella Mae Morse, and one, "Anvil Blues" was a national hit. In 1953 he returned to Capitol to arrange and conduct the new Sinatra disc, "World On A String" and "From Here To Eternity."

OUR FIRST REST

AFTER an unbroken run of more than two years, "Cool" will be rested soon. That does not mean that the Cats are tired and need to catch up on some sleep; it is just that we are going off the air over the summer months.

Date of our last transmission in the present series is Friday, May 8. If, before then, I hear of any future plans I will be letting you know.

Golden Disc man

ONLY a few years ago Nelson Riddle was just one of many struggling musicians looking for a job.

His break came with an arrangement for Nat "King" Cole of "Mona Lisa," one of Nat's biggest hits. As a result, Nelson was signed up by Capitol. Among numerous Capitol artists he has arranged and conducted for are Frank Sinatra, Judy Garland, Peggy Lee and Keely Smith. His new album features Ed Townsend, making his first LP appearance.

Nelson Riddle has been a consistently good seller in the single-record field. His single, "Lisbon Antigua" sold more than a million copies, and won him a Golden Disc.



He used to deliver the milk. Now CRAIG DOUGLAS could be round with a hit disc.

friend. When he came out of the stage door, he saw the street was thronged with kids.

Suddenly he was mobbed, with voices all round him shouting, "Jeremy!" and autograph books were pushed towards him from all directions.

For a few seconds he was completely bewildered. Then he realised

Walton talks too much—or does he?

I WISH some of you could make up your minds whether I talk too much during a "Cool" session—or not enough. My friend from Slough was at it again recently with a mean that he had heard too much of me and not enough discs on our last show. This is a topic on which I get a lot of letters, and I'm getting really tired of answering them.

First, then, a word to the critics who do not like the sound of my voice. Have you ever stopped to think what's going on inside "Cool's" studio while I'm giving out with that spiel? There are people all going about their jobs to get the next part of the show on the air; cameras and their bulky cables are being shoved into position, dancers are getting ready, and the scene-shifters are putting the finishing touch to the set.

Meanwhile, I have a script to speak that has already been most carefully timed—I will have read it several times over at rehearsal, and most probably have trimmed it so that it will be just the right length for transmission.

"Cool" owes a lot of its success to its super-slick timing. Most of our viewers like to know the file of a number and the name of the artist, and sometimes a little bit about the disc. According to some of the letters I get, I do not give enough time to these fans.

So, to my second lot of critics: I give this answer: that we have to fit in about 10 discs in each "Cool" show. If I talk too long, or overrun my time, it would mean cutting the whole record. And that would not make for very pleasant viewing or listening.

A Briton in the 'Herd'



'WOODY LETS US PLAY JAZZ OUR WAY'—Says Ronnie Ross

"PLAYING with the Woody Herd is both an inspiration and an object lesson for any musician," declared British sax player Ronnie Ross (above), who is one of the British musicians currently playing in the band. "Even as a schoolboy I liked his band. I think it is just great. I never dreamed in those days that I would be playing with him now." Does he think the teaming of British and American musicians a good thing for jazz? "I am convinced of it," says Ronnie. "British musicians have something to learn from the Americans. That is why it is such a good thing for us to play with people like Woody.

"Some people might imagine that we British boys would have had to fit our style in with the rest of the band,

"Nothing could, however, be further from the truth. Woody has allowed us to play exactly as we like as long as it is jazz."

Ronnie thinks that that is one of the secrets of Woody's success as a bandleader—the fact that he encourages individuality.

Having had the exciting experience of playing in a big American band Ronnie would now like to play with some more. "Their musicianship is always a challenge to guest artists, I certainly hope this won't be the last time I play with Woody. All the members of the band are great.

"I only hope that more British musicians take the opportunity, if it is offered to them, of playing with U.S. bands. They will certainly never regret it," added Ronnie. "I myself have learned a lot in the past month."

MUSIC in the AIR

AFN

271, 344 and 547 m. Medium Wave

APRIL 16

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

APRIL 17

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

APRIL 18

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.

APRIL 19

9.15—Continental Varieties. 10.00—International Bandstand. 10.30—Romance In Music. 11.00—Serenade.

APRIL 20

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

APRIL 21

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

APRIL 22

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

Radio Luxembourg

200 m. Medium Wave
49.26 m. Short Wave.

APRIL 16

6.00—Non-Stop Pops. 6.30—Thursday's Requests. 7.45—Record Hop. 8.30—The Music of Melachirno. 9.00—Music of Walter Donaldson. 9.15—Top Discs. 10.00—It's Record Time.

APRIL 17

6.00—Non-Stop Pops. 6.30—Friday's Requests. 8.00—Band Parade. 8.30—Musical Monograms. 9.00—Let's Go Places. 9.15—Dickie Valentine. 9.30—Juke Box Parade. 9.45—Scottish Requests. 10.00—Capitol Choice. 10.15—Record Hop.

APRIL 18

6.00—Non-Stop Pops. 6.30—Saturday's Requests. 8.00—Jamboree. 9.45—It's Request. 10.30—Spin With The Stars. 11.30—Record Round-up.

APRIL 19

6.15—Mario Lanza. 7.00—Jack Jackson's Juke Box. 7.30—The King Brothers. 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.

APRIL 20

6.00—Non-Stop Pops. 6.30—Monday's Requests. 8.30—Smash Hits. 9.00—Let's Go Places. 9.15—Lawrence Welk. 9.45—Perry Como. 10.00—Hit Parade. 10.30—Top Pops.

APRIL 21

6.00—Non-Stop Pops. 6.30—Tuesday's Requests. 7.45—Gala Party. 8.00—Dennis Day. 9.30—Your Record Date. 9.45—Records From America. 10.00—The Capitol Show. 10.30—Postana Fanfare.

APRIL 22

6.00—Non-Stop Pops. 6.30—Wednesday's Requests. 8.00—Let's Go Places. 8.30—First Time Round. 9.00—Embassy Double. 9.45—Those Rockin' Boys. 10.00—Record Show.

SIDETRACKS

Tweed-hat Tommy to the rescue

SO THAT THE FANS WERE NOT DISAPPOINTED

FANS by the hundred came to the Hackney Empire last week-end to see their favourite TV show "live." And main point of their excited pre-show chatter was the fact that they were to see Tommy Steele topping the programme.

Or at least, that is what they thought. But, unfortunately, Tommy had had a slight argument with a flight of stairs earlier in the week.

He was just about able to hobble through his part in panto at the Coliseum but was not agile enough to do his act in front of the TV cameras.

How were we to break it to the eager fans that the Steele appearance had to be postponed a week?

Luckily Tommy heard about the situation, and offered to come along to the theatre, meet the kids and talk to them before the show.

As soon as he had finished the first bout of his pantomime, he quickly changed from his Buttons costume to his ordinary clothes (TV All-Stars blazer, and tweed hat), dashed into a waiting car and rushed off to Hackney.

Sensation at 14

THERE are very few people who could adequately fill Tommy's vacant place at the top of the bill, but last week four foot-nine inches of American teenager did the job to perfection.

Fourteen-year-old Brenda Lee was a sensation. She looks about 11, but talks and behaves like a very adult artiste.

Straight away she made friends with Cherry Wainer (as most of our new artistes do), and told her that she had just come over from Paris where she had been doing a show.

Cherry asked whether she had found much of a language problem. "Oh, no," says Brenda. "You see, I speak fluent French."

Was Brenda camera shy? No, Brenda was not.

"You see," she said, "I had my own television show at the age of five."

Brenda no longer goes to school. Did she feel she was therefore less educated than her contemporaries?

"Oh, no," said Brenda. "You see, I have two private tutors. And anyway I was always top of my class."

Did she like rock 'n' roll? She liked singing it—but preferred listening to classical music.

Hear him play!

I NEVER realised how much Marty Wilde had improved in his guitar playing until the other day. Rehearsals were over, and Marty proudly brought out of an impressive-looking case a brand new American-style electric guitar with a fabulous sound to it.

Dickie Pride, Bill Forbes, Pierce Rodgers, Michael Cox and Nicky Martyn gathered round to admire it.

Marty started to play, and very soon it developed into a session.

The guitar changed hands between Marty and Pierce; Dickie was Little-Richarding at the piano; Nicky Martyn played drums. Bill Forbes was extra percussion.

Each one took it in turn to be lead vocalist, and Marty led the backing vocal group. It was Michael Cox's first rehearsal for "Oh Boy!" and I think he could hardly believe it that the supporting vocal group consisted of Marty Wilde, Bill Forbes and Dickie Pride.

It did not matter what the number was, Marty followed it very easily on his guitar—very different from his early "Six-Five" days, when he used to carry a guitar, seemingly for ornamental reasons only.



TOMMY STEELE started the hat business—now he has quite a team behind him! (DISC Pic)

In the fashion

THIS check-tweed, gentleman-farmer hat business is really getting a grip. The latest to succumb is Trevor Peacock, script-

BY JACK GOOD

Producer of TV's 'Oh Boy!'

writer to "Oh Boy!" (and before that, "Six-Five Special") and member of the TV All Stars XI.

Trevor tells me that Tommy Steele wears one as well. So both Tommy and Marty are tweed-hatted!

I wonder how Cliff would look in one?

How about getting Tommy and Marty to perform their numbers on "Oh Boy!" this week in their tiffers? No, maybe not. . . .

Expect another big hit from The Everly Brothers soon. The latest disc, "Take a Message to Mary and Poor Jenny," has just been released in the States and already it has made a big impression. Like Elvis, these boys never seem to put a foot wrong.

Contrasting

THIS week we shall feature Lonnie Donegan. Lonnie will be singing his latest release—"Fort Worth Jail." Another Donegan tearaway, this.

In quite a different vein is the new EP "Relax with Lonnie." As the title suggests, this is a very peaceful selection.

I was surprised to see included a number which I thought quite lovely the very first time I heard it. It was on an R.C.A. record by Micky and Silvia backing a song called "Rock 'n' Stroll Rouser"—and its name was "Bewildered."

Lonnie's version is very different, of

course, but still a beautiful melody.

Odd, though, to hear Lonnie sing a pop song instead of the folk music, in which he usually specialises.

Coming up the week after Lonnie is the American Hot Gospelier, Resée Martz.

The road back

IT is good to hear that in spite of Terry Dene's unfortunate army career the B.B.C. still has faith in him to the extent of booking him for a series of eight "Drumbeats."

But no decision has yet been taken about the possibility of Edna Savage co-starring with Terry.

Could this become a teenagers' Teddy Johnson and Pearl Carr act?

GOOD put his foot in it again last week. Remember I announced that the other side of Cliff Richard's latest disc, "Mean Street," was to be "Chopping and Changing"? Well, that last title is very appropriate, since it has now been decided that "Chopping and Changing" is so good that it is going to be saved and released late in May with another great Richard opus called "Dynamite."

The "Mean Street" coupling is now to be an item called "Never Mind"—a slightly more Holly-esque number than any Cliff has recorded so far.

I shall not be surprised to see both the Richard records together in the Hit Parade in early June.

Apathy kills a wonderful experiment

JAZZ FANS—THEY MAKE MY BLOOD BOIL!

SAYS

TONY HALL

Said Carmen: "You are just great!" And she meant it.

But there just were not nearly enough people in those audiences.

The result is most regrettable. Because of the apathy shown by the public, Kruger has had no option but to cancel the projected appearances of Anita O'Day, Dinah Washington, Billie Holiday, Chris Connor and the others who were in line for the club.

I say it is a crying shame.

Depressed

There is a similar sad story to be told about the Clara Ward Singers' stint at the Humphrey Lyttelton Club. I met, comprise-host, Peter Berman. He was most depressed. And with reason. The girls had put on tremendous shows. But not enough cash customers came in to make the project pay off.

Then last, but by no means least, there is the Woody Herman hassle. As you know, Woody brought over the nucleus of a big band. To complete the line-up he recruited a number of Britain's best jazzmen.

What a great idea, I said, and what a glorious opportunity for our musicians.

They could tackle one of the best-known big band "books" in jazz and have the chance to blow alongside top American jazzmen like Nat Adderley and Bill Harris. Here we could see how a band was born. Because the book was as new to the American boys as it was to the Britishers.

Unenthusiastic

Instead of enthusiasm, though, guess what reaction I heard? Honestly, I could hardly believe my ears.

It went something like this: "Only seven Americans? The rest British? Well, what do I want to pay to see that for? I can hear Don Rendell,

Ronnie Ross or Art Edelson every week in the clubs. Think I'll wait till they're back there."

Incredible, isn't it? And it really made my blood boil. But there's still time for them to see the folly of their ways. And London fans have the chance to put things right at Walthamstow and Tooting this Sunday. The band should have really blown itself in by then. In fact, Nat Adderley told me that, after only two days' rehearsal, he thought it sounded better already than the last Herman all-American band he had heard.

Boiling

As I said, it makes my blood boil. If the "fans" (and I use the word loosely) will not support Carmen, Clara or an Anglo-American big band, how are we ever to get the great American jazz groups over here—to work in the concert halls, much less the jazz clubs?

It is nice to have it in a concert hall with its best bib and tucker on, but jazz belongs first and foremost in the jazz clubs, and the clubs will always be the breeding-ground for jazz.

Attractions

Ponder upon this thought for a while. Imagine the London club scene attractions like this:

Flamingo: Horace Silver Quintet, Thelonious Monk Quartet, the Jazz Couriers, Tony Kinsey Quartet;

Marquee: The Count Basie Band, Oscar Peterson Trio, The Jazz-makers;

Dankworth Club: The Johnny Dankworth Orchestra; Gerry Mulligan Quartet, the Jazz Committee.

A pipe dream, I know. At this time, at least. But it need not always be so. It could happen one day—if your support made it a practical proposition.

So, to use the title tag of the Paul Newman-Joan Collins movie, now on release: Rally Round The Flag, BOYS.

IF YOU DON'T, THE POLE COULD COLLAPSE COMPLETELY.



MARTY WILDE can really play the guitar now. When will he use it in his act?

NUMBER TWO IN THE AMERICAN HIT PARADE

BILLY WILLIAMS
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Another 'Petite Fleur'? No, says Chris Barber

"PETITE FLEUR," the Sidney Bechet tune that Chris Barber turned into two golden discs, has knocked a hole in the singers' market and created new interest in instrumental items. And, that Chris Barber told me when he arrived in London last week-end at the end of his American tour to collect his second "gold," is the thing that has pleased him as much as anything about the success of "Petite Fleur."

"Until recently," said the easy-talk to Chris, "Many great musicians have been pushed into the background to supply accompaniment for singing stars. But now they are getting their own share of the limelight."

"There have been lots of cover recordings of 'Petite Fleur,' but I don't mind if it makes things boom in our line of music."

"Petite Fleur" was not a planned hit. Said Chris, "We didn't set out to make the number a hit—it just happened!"

"We recorded it as part of an LP, with the intention that it was only another good track on the record."

But there must have been something about it that attracted mass attention, though.

Germany first

The record's success did not start in Britain or even America. Strangely, it first went over big in the juke boxes of America.

There as a single it commanded tremendous interest, and an American concern first heard of it from Germany.

On one point, Chris was adamant. "We certainly won't set out to make another 'Petite Fleur.'"

"If we had this intention in mind, it could only be a commercial thought, and that would defeat all that I have ever set out to do."

"I shall go on supplying jazz recordings to the best of my ability and, if one should captivate the public again, then we should naturally be delighted. However, the number will be first and foremost a jazz piece."

When Chris Barber arrived in the States nearly two months ago his record was well up the hit parade charts and, no doubt, proved a tremendous booster for the band's tour. It interested him to find, however, that it was not the pop fan who had bought his record who attended his concerts.



The solo was by MONTY SUNSHINE, but "I don't want it to be known as my hit," he says.

The pop fans who bought "Petite Fleur" purchased it because it appealed to them, and they could dance to it. It did not mean that they had suddenly become converted jazz fans.

The concerts, all of which proved a big success, were patronised by jazz followers, not the least the American student population.

There they went to enjoy the concerts for what the Chris Barber band was able to provide.

We give Russ a title

RUSS CONWAY has a new disc to be released by Columbia at the end of this month as a follow-up to his chart success, "Side Saddle."

Russ has decided to accept the title of "Roulette," suggested by DISC's Doug Geddes when the latter was given the first hearing of the new piano novelty piece.

After a successful provincial tour, Russ Conway is now back in London and his first big date following his return will be next Saturday when he will again be a featured guest on Billy Cotton's "Wakie Wakie Tavern" TV show.

Further variety plans for Russ Conway include Liverpool (April 20), and Blackpool a week later. On May 11 he returns to London to top the bill at the Metropolitan Theatre, Edgware Road.

nor had any special thoughts about it, than I would say other items that I might be waxing."

"Most of all," says Monty, "I don't want this disc to be known as my hit. There were many factors involved, and the whole thing is very much a joint effort."

"It was wonderful to see the enthusiasm of American audiences and, though our visit coincided with our disc success, I think we were accepted for ourselves as a group."

Finally, says Monty Sunshine: "We were lucky with 'Petite Fleur,' but to try to find a follow-up to it would be overplaying our luck."

"It was a wonderful piece of music, and it has given a fillip to jazz, and hit the jackpot at the same time. We can just wait and see what follows."

Mervyn Douglas

(There is a picture of the presentation of the Golden Disc on the back page.)

Return visit

"In all we undertook 32 concerts and two TV shows, and already we have been asked to return in October."

In looking at the success of "Petite Fleur" one cannot overlook its featured soloist, Monty Sunshine.

It is Monty's clarinet that helps to make this item so interesting and attractive. But Monty, like Chris Barber, is modest about the disc's success.

"Naturally it feels great to be associated with a hit, though when we cut it my only thought was to make it a good recording."

"I certainly treated it no differently,

Labour Ministry drops a bombshell Jazzman Getz is refused a permit

THE Ministry of Labour dropped a bombshell this week when it refused to grant a work permit to famous U.S. tenor player, Stan Getz.

Stan was due to appear in the "Jazz at the Philharmonic" package show which starts its British tour at London's Royal Festival Hall on May 2.

He was in Britain with the same show last year.

As is usual in these cases, the Ministry of Labour gave no reasons for their refusal of a work permit.

Apart from the disappointment to fans, the Getz ban gives an additional problem to the Harold Davison office, who are planning this tour, and they have to find at short notice another American to take over the vacancy.

"Jazz at the Philharmonic" stars Ella Fitzgerald, Roy Eldridge, the Oscar Peterson Trio and Gene Krupa and Lou Levy with their respective outfits.

On Saturday
the most testing
make or break

IF I
FLOP
THIS
TIME,
THEN
I QUIT

says **TE**

TERRY DENE is ready to quit show business if his comeback attempt in "Drumbeat" flops. The rock 'n' roll star who became the second biggest publicised soldier to Elvis Presley when he broke down in training and was discharged, told me that his reputation will be staked on his B.B.C. TV series—he has been booked for one show and can

Joe Henderson

"MR. PIANO" PLAYS

Volume 2

7N 15195

It stirred your parents—

it will STIR you

Johnny Armenteer's

"PARLEY-VOO MARCH"

7N 25014

DISC

All pictures appearing in this issue marked DISC Pic were taken by our photographer Richi Howell.

They are among many on our files of famous record artists, British and American.

Copies of them may be obtained at the following prices: 4in. x 6in., 3/6 each; 10in. x 8in., 5/- each. Orders, with postal order, to:—

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HITS



45/78

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FRANKIE FORD HL 8850

RECORDS MAGAZINE—have you got your copy yet? There's a new colour issue. Make sure you get this monthly guide to all the best new records. THE DECCA RECORD COMPANY LTD DECCA HOUSE

week in 'Drumbeat' Terry Dene undergoes a performance of his career, one which could make or break him. Will his come-back bid be successful?



TERRY DENE

take up an option on seven more —which starts Saturday week.

Fair-haired Terry, his arm around the waist of his attractive wife Edna Savage, was speaking to me from their London flat soon after he had arrived home after week-ending in Paris.

"My return debut in 'Drumbeat' means a great deal to me," said Terry seriously. "If the fans like and accept me, then I feel my future singing career is reasonably assured.

If they don't, and I know there's the chance of that . . . well, I'll know what to do.

"I have no false illusions. The chance which has been offered me —and which I am grabbing with two hands—can make or break me." Added Terry: "What I would do in the event of flopping I just can't say at this stage. It doesn't bear thinking about.

"Perhaps I could go abroad where I have relatives. It might be to try farming. Anything, in fact. But it's too early to start making

plans for that. My aim is to climb back to success as soon as possible. "I just want to put the last few months behind me."

Not everyone hitting the come-back trail is fortunate enough to click for a TV series. Terry has that in his favour. But remember that the TV studio, in spite of its audience, is really without atmosphere; he won't know how well he is going over until the show has ended and he can get outside reaction.

A live show at a theatre would have been different. An artistic can sense the audience warming to his act. It gives encouragement and draws from the individual a higher standard of performance.

Terry knows this, but he told me: "I can't say that I'm scared at the thought of the show. But, let's face it, I'm certainly nervous about my return before the public. Everyone gets keyed up before a show and I'm no exception. But to it is added my understandable anxiety about my reception. I have been away a long time, you know. People will be looking at me as almost a newcomer."

New disc

But whatever Terry's minor worries are about his reception, he can be happy about one thing. His recording company, Decca, have extended his contract for another two years and recently increased his royalties, he told me.

And it should not be too long after his "Drumbeat" debut that Terry is heard on disc again.

"I hope to cut some new sides for Decca sometime in the near future—perhaps next week," he said.

Doug Goddles

No. 5 in the U.S. Hit Parade

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Star love

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Competition faces THE FLEETWOODS (above) from the British line-up of FRANKIE VAUGHAN and THE KAYE SISTERS.



D.N.T.

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

Your weekly
DISC DATE
with Don Nicholl

I HAVE already reviewed one version of the American hit "Come Softly To Me," but this week's mail bag brought the two versions which I believe will really strike it rich on this side of the water.

My votes go to the original effort by The Fleetwoods and to the excellent treatment produced by Frankie Vaughan and The Kaye Sisters. A big, big song by the looks of it.

And some of the big songs from the past keep coming back—like "As Time Goes By," "You'd Be So Nice To Come Home To," "A Penny A Kiss—A Penny A Hug" and "Penny Serenade."

'SOFTLY' IS THE SONG OF THE WEEK

D.N.T.

THE FLEETWOODS
Come Softly To Me; I Care So Much

(London HL8841)

WHAT'S going to happen to this song in Britain? In America The Fleetwoods have

whipped right to the peak of the parade with "Come Softly To Me," but they've got heavier competition on this side of the water.

The three teenagers—Gary Troxel, Gretchen Christopher and Barbara Ellis wrote the number for themselves and they certainly make a pleasing noise with it.

A charmer in this version, "Come Softly To Me" is sung by Gary, with the girls humming behind him and occasionally the positions are reversed with girls taking lyrics and Gary providing the commercial dum-dum gimmick.

"I Care So Much" is another quiet ballad, though the pace has been lifted slightly. Not so effective as "Come Softly To Me." Will the disc reach the British Twenty? Yes, I reckon so—I also reckon it won't be the only version to do so.

FRANKIE VAUGHAN AND THE KAYE SISTERS
Come Softly To Me; Say Something Sweet To Your Sweetheart (Philips PB913)

NOT often a disc improves on the original version—but such is surely the case with Frankie Vaughan's performance of "Come Softly To Me." Frankie stresses the lyric a little better than The Fleetwoods and he also stresses the Latin beat. The result is good.

The Kaye Sisters play a very large part in achieving an excellent noise for the side, I've a hunch that this treatment will also reach the hit parade—it deserves to. Opens well and has a good closing moment with Frankie on

his own and just a cymbal sounding behind him.

Wally Stott directs the accompaniment both for the top deck and for the cute revival of "Say Something Sweetheart." The Kaye Sisters are still with Frankie as he shuffles happily through this one. The girls have a chorus to themselves with Frankie cutting in with old vaudeville mastery.

CRAIG DOUGLAS
Come Softly To Me; Golden Girl (Top Rank JAR110)***

ON a disc packed with credits the young boy from the Isle of Wight debuts for Top Rank after originally emerging under Decca's label. Craig makes a fairly attractive stab at "Come Softly To Me" with guitar and girl chorus behind him.

He has the right, light voice for the number and it will satisfy many customers, though, for my money, it doesn't reach the commercial possibilities of The Fleetwoods or Frankie.

The beat ballad Golden Girl is the better half so far as the boy's performance is concerned.

RONNIE HEIGHT
Come Softly To Me; So Young, So Wise (Decca F11126)**

RONNIE HEIGHT reveals a young, deliberately light voice for "Come Softly To Me." This arrangement of the big American song follows the pattern set by The Fleetwoods very closely indeed, Girl group hum it along in company with Mr. Height, but the side fails to convince me that there's any impact here.

So Young, So Wise is a little Latin beater

GINO LATILLA
To Sono Il Vento; La Luna E Un'Altra Luna (Cetra SP4004)***

FROM the San Remo Festival of Song, Cetra now brings the dark deep voice of Gino Latilla. He sounds, as though he has just stepped out of an opera to make this disc.

He makes you sit up and listen to *To Sono Il Vento* as if it were a song twice as good.

La Luna E Un'Altra Luna is a chacha and it is difficult to believe that Mr. Latilla is also the singer on this side. No longer an operatic baritone, he climbs the scale to be just another band vocalist.

DICK FRANCIS
Only Your Lover; Birdsong, Starshine, (Parlophone R4546)***

YOUNG balladeer Dick Francis has a slow romantic to sing in *Only Your Love*. Lyric follows line—"if I had all the treasure in the world I'd trade it for your love."

Tony Osborne's direction of the orchestra and the Rita Williams Singers give the side a sound foundation.

Francis goes off in search of a

dream island with *Birdsong*, *Starshine*, West Indian flavour to this one.

TONINA TORRIELLI
Tua; Nessuno (Cetra SP 4007)**

AS a change from the spate of Italian male singers, Cetra now bring out a female Italian singer! I shall really have to learn the language if this continues.

Tonina Torrielli has a straight ballad style and she has a straight ballad on which to exercise it when she sings *Nessuno*. Slow, flowing number with some atmosphere—but not enough.

Tua receives an opening build-up from piano before the strings provide a sad café background for Tonina. Hushed number for candlelight time.

VIC DAMONE
Penny Serenade; As Time Goes By (Philips PB914)***

GLENN OSSER'S chorus and orchestra achieve a smooth, modern blend to provide a polished accompaniment for Vic Damone's revival of the *Penny Serenade*.

Vic's singing is fluent and forceful

YOUR DISCS OF THE WEEK

from PLANETARY-KAHL (London) LTD.

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Fontana

I'M NEVER GONNA TELL - Jimmie Rodgers
Columbia

COME ON, COME IN - Carmen McRae
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ALAN ELLIOTT

RATINGS

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

Al Martino's back— on a new label

AL MARTINO
I Can't Get You Out Of My Heart; Two Hearts Are Better Than One
(Top Rank JAR108)****

SURPRISE, surprise! Return of Mr. Martino who seemed to have faded from sight completely. Al, who was very big on disc a few years back, returns under a new label. Not on Capitol this time, but on Top Rank as a result of their American links.

And I have to report that Al's in good shape. He takes the slow waltz **I Can't Get You Out Of My Heart** and his tender performance will cause many a sigh in young hearts. The continental origins of the ballad mean it has just the flavour Martino enjoys.

Crisp contrast on the flip when Al sings **Two Hearts Are Better Than One**. An Ed Marshall number which could easily be mistaken for "Kisses Sweeter Than Wine."

and the overall effect is clean and attractive.

On the other side Frank DeVol picks up the baton and gives Damone a gliding background for yet one more oldie—**As Time Goes By**. Vic's work on this great standard is easy on the ear but it lacks the feeling one gets from a Sinatra on such material.

ROSEMARY JUNE

With You Beside Me; I Used To Love You But It's All Over Now
(Pye-International N25015)****

THOSE Mediterranean mandolins come fluttering forward yet again as Rosemary June plunges into the English lyrics of "Vopilanoci Tante Bene."

Chorus of male voices backgrounds her as the "Apple Blossom Time" girl does herself and us some more good.

The other half, however, is the one which the label will no doubt be pushing for all they're worth. **It's All Over Now** has the same pitch as "Apple Blossom Time" and Rosemary sends it out clearly and confidently while the beat's woven in by orchestra and mixed chorus.

THE FOUR ESQUIRES

Non E Così; Land Of You And Me
(Pye-International N25012)****

THE FOUR ESQUIRES (Bob Colligan, Bill Courtney, Eddie Carr and Johnny Powers) used to be heard here via the London label, but it's a while since they appeared on our country. Now Pye-International secure them and they should do well with their big-sounding version of the Italian ballad **Non E Così**.

Rather like The Four Aces in spots, The Esquires manage to infuse sufficient shading into the number to keep it constantly attractive.

Land Of You And Me is a simple, steady, romantic ballad.

JOHNNY MATHIS

Let's Love; You'd Be So Nice To Come Home To
(Fontana H186)****

JOHNNY'S better than the song he has to offer when he takes **Let's Love** and tries to fashion it into a potent romantic spell. The voice and production are both good—with Ray Eli's orchestral accompaniment keeping the life in it. But the lyric seems to be more than a mile awdward in several places and this destroys the flow of it all.

But no singer could ever complain about the Cole Porter standard on the other side. Johnny makes the most of this one and he should give the number a brand new audience.

JOHNNY WILTSHIRE

Cha Cha Choo Choo; If The Shoe Fits
(Oriole CB1494)**

JOHNNY WILTSHIRE has The Trebletones for railroad company as he puts the Latin ballad **Cha Cha Choo Choo** across quietly and tunefully. Not a half-designed to jerk you from your armchair, but restful listening and nice for dancing.

But noise steps up a decibel or so with the steady beater **If The Shoe Fits**. Johnny and the group work their way through this one competently.

BING CROSBY

Rain; Church Bells
(Brunswick 05790)****

I ALWAYS enjoy the way Bing works in company with the Buddy Cole Trio—they seem to give something to each other. And that's the case with **Rain**.

Crosby moves the ballad along effortlessly but at a deceptive pace and the musicians enjoy themselves with a short mid-way spot.

Church Bells is a simple, sincere ballad and the old master knows just the right touch to bring to this type of material.

DICK LEE

A Penny A Kiss—A Penny A Hug;
Bermuda
(M.G.M. 1013)****

A PENNY A KISS—A PENNY A HUG (gonna save my pennies in a big brown jug) came out some years back and met with considerable success. I believe it may well repeat that success via Dick Lee's modern beating treatment.

Mr. Lee sings the ballad skilfully and he gets a first-class chorus and instrumental sound behind him.

Bermuda's dramatics are played up for all they're worth by Dick Lee and the chorus.

THE PLAYMATES

Star Love; The Thing-a-ma-jig
(Columbia DB4288)****

THE three boys of The Playmates have some extra playmates as they shuffle through **Star Love**. They've got a girl group chanting happily away in the sky.

And it's a happy chanting slice altogether. Hugo Peretti gives the team a slick backing as they sing about their heavenly romance.

The **Thing-a-ma-jig** is an idea which was spinning around quite a few years ago, but it's not the same song! It's pepped up with gimmicky noises.

KEVIN SCOTT

Ciao Ciao Bambina; Broken-hearted Clown
(Parlophone R4540)****

THE second side that I have listened to, giving the English lyric version of **Ciao Ciao Bambina**. And, while I prefer Torriani's treatment, let me hasten to add that Kevin Scott puts the Italian prize-winner over with solid certainty.

He picks the ballad with power, yet never strains after it, and he makes the words count for something.

Same aggregation for the turnover as Kevin revives a sob ballad.

JERRY ANGELO

Mary Lou; Crush Me,
(Parlophone R4548)****

RON GOODWIN sets the pattern for Jerry Angelo's soft shoe shuffle on **Mary Lou**. Plopping strings and easy rhythm background the boy as he turns in a very likeable job.

Jerry's got the type of voice which could help the ballads. I think you will like him.

Crush Me lets him demonstrate his talents on a more modern treatment. A slow, romantic offering, this could be a surprise success. Don't ignore it.

SHANE RIMMER

Wagon Train; A Touch Of Pink,
(Columbia DB4293)****

BRITISH-made version of the theme song from TV's **Wagon Train** series covers the ground at just the right speed with Geoff Love's orchestra keeping those hoof-beats on the move. Shane Rimmer's vocal is good, strong, outdoor stuff.

What's happening with **A Touch Of Pink**? I had a feeling it would be starting to move by now. Its slowish getaway means, however, that Shane Rimmer's side isn't too late to do him some good.

THE PLATTERS

The Sound And The Fury; Enchanted,
(Mercury AMT1039)****

THE Alex North and Sammy Kahn title song for the film **The Sound And The Fury** is a glowing, flowing ballad which belies the menace of its name.

A soft romantic song this, which the vocal group sings easily and pleasantly with male lead voice most of the way.

Enchanted was written for The Platters by their manager, Buck Ram. Buck has supplied them with many a hit before and he should do well out of this one, too.

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THE BIG BEAT

reviewed by
Don Nicholl

COZY COLE

Turvy—Part One and Part Two
(London HL8543)*****

ONLY natural—once you have had "Topsy" you have to have **Turvy**. And, luckily, we get drummer Cozy Cole repeating the infectious noise and rhythms he produced for his earlier hit.

This coupling could easily find its way into the Top Twenty also—particularly as a result of Part Two, which features some exciting breaks from Mr. C.

An up-to-date instrumental style with central heating, it does your ears good to hear Cozy roam over the skins with such clean precision.

The big band with Cole help him to keep the atmosphere right all the way through—and they build the thrills smartly for the close.

LARRY WILLIAMS

She Said "Yeah", Bad Boy
(London HLU8344)****

LARRY WILLIAMS first came forward with rockers like "Short Fat Fannie" and he is raving about another girl-friend on the beating top-side here.

She Said "Yeah" is squawked and screeched out by Williams to a quick beat backing complete with honking sax. Sounds as if he is trying to outdo Little Richard—but he does not quite make it.

Bad Boy is off on the same kind of lyric kick as Charlie Brown. This Bad Boy puts tacky on teacher's chair "a" all—but he is not so endearing as Master Brown.

Middle rocker with Williams trying to whoop in more enthusiasm than the song merits.

DALE HAWKINS

Yea-Yea; Lonely Nights
(London HLM8842)*****

DALE HAWKINS has a commercial rocker all right in Yea-Yea (Glass Cutter). He sings it well

and there are some novel noises produced from what sounds like a strangulated throat by a chorus. Deep interjecting voice keeps the colour changing all the way.

Song clips along easily and I think it will be worn out in the juke boxes before long. Has a good finish, too—which is where so many similar sides fail.

Lonely Nights has something of a preacher flavour about it—with Hawkins chanting simply and clearly and getting chorus responses.

A slow, sad ballad with a pounding beat and a stretch of narrative part of the way while chorus hums softly behind the vocalist.

JERRY LEE LEWIS

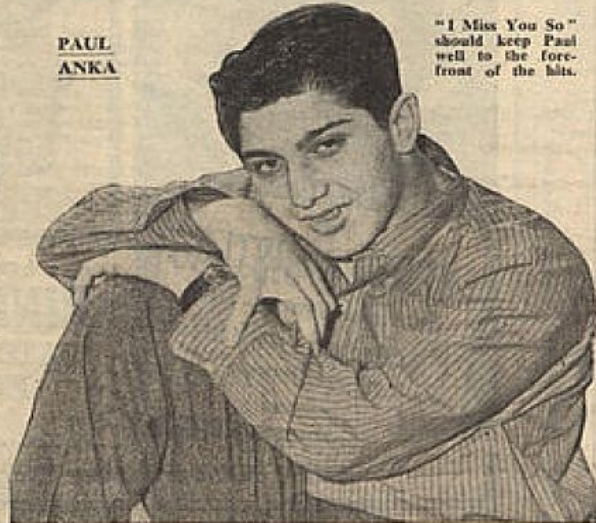
Lovin' Up A Storm; Big Blon' Baby
(London HLS8340)*****

GOOD title and a good performance from Jerry on **Lovin' Up A Storm**. The Lewis contingent will go for this production in a big way. He pounds piano in firework fashion and chants and shouts his lyrics with cunning over-emphasis. You could change the name to "Hamming Up A Storm" and it would still sell big.

A furious rocker that should help Jerry out of some of his current cash problems.

Big Blon' Baby maintains the frantic tempo and Jerry jerks out his lyrics in a way that is especially reminiscent of "Great Balls Of Fire."

PAUL
ANKA



"I Miss You So" should keep Paul well to the forefront of the hits.

COZY COLE BEATS OUT ANOTHER 'SPECIAL'

THERE are some pretty powerful discs on view here this week. Mostly vocal, but the instrumental which stands apart really stands out. It is another Cozy Cole special. Strictly speaking, I suppose, it should not be classed with the Big Beat field, but it has all the excitement of modern instrumentals—plus Cole's extra flair.

Paul Anka, Jerry Lee Lewis and Dale Hawkins all stand first-rate chances of finding themselves in the Parade with their latest releases.

And I think you will go on being fans of The Crickets when you have heard what their new line-up sounds like.

There are some exciting breaks from Cozy Cole on "Turvy."

A good second side which could sell to the jivers on its own.

BOBBY TEMPEST

Love Or Leave; Don't Leave Me
(Decca FL1125)****

BOBBY TEMPEST has a slow thumping plea to sing in **Love Or Leave** and he handles it with plenty of strength. Sounding at times rather like an early Dickie Valentine, Bobby's nevertheless well with the beat, and he's not afraid to try a gimmick or two like snapping off the word "break" as if he meant to break it.

Accompaniment—soft and controlled—is directed by Ken Jones.

Ken also batons for the barnover paving the Tempest way with some ear-twigging guitar. Fast rock 'n' roller is what we get from Bobby this side up. **Don't Leave Me** has a lot of life with chorus whipping things into a froth behind the Tempest boy.

THE CRICKETS

Love's Made A Fool Of You; Someone, Someone
(Coral Q72365)****

THE first half cut by the group since they reformed after the death of Buddy Holly, **Love's Made A Fool Of You** stays with the pattern which put The Crickets among the top sellers.

I do not know who it is that takes the lead vocal this time out but he certainly knows how to handle a middle-beat item. Overall sound is fashioned after the hits which have gone before. Result may be a hit to come.

Someone, Someone slows things down to sad cling-ding speed and

manages to get a good romantic feeling. Good quiet lead vocal with drums and piano behind him.

The Crickets, obviously, have a long, long time to chirp.

PAUL ANKA

I Miss You So; Late Last Night
(Columbia DB4286)****

DON COSTA who has arranged and conducted the accompaniment for Paul Anka on this new coupling is obviously determined to get as close to "Soderly My Heart Sings" as he can. He wanders away from this idea eventually but the opening bars of **I Miss You So** really stop the ears with the same dramatic effect as Paul's current hit.

A gleaming, beat-ballad with the young singer in good form, it ought to hold him in the forefront for a while yet.

For the second half

JACKIE WILSON

Love Is All; That's Why.
(Coral Q72366)****

JACKIE WILSON—without a really heavy one here since "Reef Petite"—makes a bold shot at regaining the twenty with his plunge-along style on **Love Is All**.

Once upon a time this lyric would have been chosen for performers like Sophie Tucker, but Wilson makes a very modern meal of it, Big meal, too, with the Dick Jacobs orchestra and chorus.

Slower hand-clapper on the flip could also take off handsomely. Girl chorus echo Wilson effectively on this deck as he chants **That's Why** (I love you so).

Jackie's special vocal tricks pop through several times, but the coupling's not such a deliberate warper as many of his earlier releases.

CLIFF RICHARD

Never Mind; Mean Streak
(Columbia DB4290)****

TWO more songs by Mr. Samwell for Cliff Richard to offer on his latest release. **Never Mind** is a quick rocker with a good hesitating gimmick that Cliff and The Drifters exploit ably.

The boy is in typical form, which will please his army of followers and he should have another hefty seller with this coupling.

Either **Never Mind** or **Mean Streak** could prove to be the main corner attraction, because **Mean Streak** is a more than useful steady breather, using thick guitar as punctuation between Cliff's phrases. Build up quite a degree of excitement and it's obviously a natural for Richard's stage and TV performances.

CLIFF
RICHARD

Which side will prove the top in Cliff's latest? Either could make it.



OVER the BORDER

THEFT of The Stone Of Destiny from Westminster Abbey gave birth to a crop of songs and parodies varying from the indignant to the ribald, from serious to satire.

Indeed, there were so many that The Scottish Secretariat was able to publish a whole book of "Songs Of The Stone."

Now, nearly a decade later, only a few of them have survived in public memory; but one, written by John McAvoy, is still known and sung throughout the country.

And "The Wee Magic Stone" has at last been put on a gramophone record. Last week I was present at the Olympic Studios where Top Rank Records were taping five folk songs for issue in May as an EP. Two of them, including "The Wee Magic Stone" will be issued as a single on 78 and 45 r.p.m.

THE singers were a group of youngsters who have become well known in Scotland this year, mainly as a result of their regular weekly appearance on Scottish

Television's successful programme "Jig Time"

The Reivers trio (as they now are) comprise comely blackhaired Rena Swankie, who interrupted her honeymoon to make this recording, concert artist folk singer Ian "Josh" MacRae, and recording vocalist Enoch Kent (whose first solo disc "The Ballad Of Johnny Ramensky" will be issued in a few weeks' time).

The Reivers are a talented group, each of whom has broadcast solo on the B.B.C. in folk music programmes arranged by Alan Lomax.

WHILST McAvoy's song will be the big item on the EP, two other titles also are here on wax for the first time—the lovely lighthearted "Baloo Baloo" from Shetland and the Glasgow street song "Johnny Lad" (we'll dance the hauchies all wear shoes w' you, ma Johnny lad i.e. "I). Aberdonians will welcome the first easily-available version of their own work song "The Walk O' The Weavers."

C. P. STANTON

A bits-and-pieces LP lifted out of the rut

OSCAR PETERSON IS DAZZLING

GREAT JAZZ PIANISTS
OSCAR PETERSON: *The Shick Of Araby*; EARL HINES: *Grand Piano Blues*; MEADE LUX LEWIS: *Honky Tonk Train Blues*; JELLY ROLL MOR-TON: *Teak Town Bump*; PETE JOHNSON and ALBERT AMMONS: *Boogie Woogie Jump*; FATS WALLER: *Squeeze Me*; ART TATUM: *Alone Mis-behaving*; JESS STACY: *Days Break Serenade*; ERROLL GARNER: *Erroll's Bounce*; DUKE ELLINGTON: *Rocking In Rhythm*; JAMES P. JOHN-SON: *Thou Swell*; MARY LOU WILLIAMS: *Humoresque*. (R.C.A. CDN118)***

TRADITIONAL JAZZ by Owen Bryce

THIS, perhaps, deserves more than three stars. Most of the tracks are very good, some marvellous, but they do not mix well together and they are not the best examples available. Some of them, James P. Johnson's for instance, hardly feature the piano at all.

It is, of course, the unfortunate result of an LP made up of bits and pieces, as these things inevitably are. Every company has dozens of odd things lying about that don't fit anywhere else and the temptation to put them out into albums form is too great.

That is, of course, why we get a very, very poor Earl Hines big band record to illustrate the "Fatha." Almost any duet with Louis or the Savoy Ballroom Five or the All-Stars would have done him much more justice.

Best track, and this one is marvellous, is the Oscar Peterson. Recorded in 1947, the start of his second phrase is reminiscent of Teddy Wilson. The Garner is also good, so is the Fats, although again a piano solo would have been better.

Rocking In Rhythm is some of the best Ellington there is. But this one hardly warrants being in a pianist's LP.

PAPA LAINE'S CHILDREN
Late White New Orleans Jazz; Early Coloured New Orleans Jazz
Get Over, Dirty March; Burn-yard Blues; I'm Forever Blowing Bubbles; Postman's Lament; Ella Speed Blues; Sensation; Just Jazz; Chef Menteur Joss; Oh You Beautiful Doll; Sweet Sue; St. Louis Blues; Buckle's Got A Hole In It; Papa Laine Interview. (Ortloe MG20002)****

I LIST the cover just as it appears, although I've no idea what it means. Where early coloured jazz comes into this I don't know. In fact, it's got nothing to do with it.

That doesn't make any difference to the music and I'd go so far as to say that without the trombone of Tom Brown it would have merited five stars. He has, however, more than a tendency to play off pitch.

George Vitelle Laine was regarded as the father of white New Orleans jazz and he speaks to us in a short interview on this disc. Lane, who once played drums, does not play at all, his place is taken by that great New Orleans drummer, Ray Beauduc, He swings like mad.

Trumpeter Johnny Wigs blows some delightful Dix-ish phrases. Trombonist Tom Brown is the

veteran slipshorn man in his seventies, who claims to have been the first to use the word jazz and to bring white jazz out of New Orleans. He is unfortunately an anti-Negro. He does NOT play good trombone. Inspiration poor, intonation bad, harmonics weak.

Harry Shield is brother to the more famous Larry. Like him he plays great clarinet. The rhythm section ride happily along, with Dr. Edmond Souchon playing the sort of delicate banjo I dream about... but so seldom bear.

DUTCH SWING COLLEGE BAND
Swing College "At Home"
Riverside Blues; Sensation Rag; Savoy Blues; At A Georgia Camp Meeting. (Philips BBE12234)***

THE Dutch Swing College have been "at home" to me for many years, although I don't necessarily recognise them as playing good New Orleans jazz. Their style is the jerky one of Dixie and near-Dixie combos. But they generate, normally that is, a foot-tapping excitement due mainly to their slap-happy beat, showmanship and constant change of instruments. Practically everyone in the band plays two or three different ones.

Somehow or the other one doesn't quite come off. I don't know why. Constant playing has failed to reveal the faults. The tunes are all "good old good ones," as Louis would say... but two blues on an EP may be too much for a European band.

The occasion was a farewell to leader Peter Schilperoord, who plays marvellous clarinet on *Sensation*, drums on *Riverside* and soprano on *Georgia Camp Meeting*.

These are, it would be only fair to point out, some wonderful spots on the disc, but the average falls well below the high spots.

THE RIVERBOAT FIVE
Ma They're Coming Down The Street
South Rampart Street Parade; If I Could Be With You One Hour Tonight; The Original Dixieland One Step; Swoosday Sweetheart; Tiger Rag; I Ain't Got Nobody; That's A Plenty; Alabama Jubilee; Panama. (Mercury MMC14002)*

IT has been my unfortunate habit to condemn many British revivalist bands in such a way as to give the

impression that they were worse than their American counterparts.

I'll never do it again. This disc proves that the Americans can be even cornier, even more out of tune, even more off the chords, than our bands. The fault lies not with British revivalism. It lies with revivalism generally.

This seven-piece Dixieland combination, plays as unlike a New Orleans jazz band as you could imagine. Where King Oliver rolled along, they jerk from one bar to the other. Where Jelly Roll eased through fabulous harmonies, these just jounce them up. Where Bunk played all the changes in Panama Rag, these boys haven't a clue.

LOUIS ARMSTRONG with orchestra arranged and conducted by RUSSELL GARCIA

Louis Under The Stars
Top Hat, White Tie And Tails; You Met Mr Jones; I Only Have Eyes For You; Stormy Weather; Home; East Of The Sun; You're Blasi; Body And Soul. (H.M.V. CLP1247)***

IT becomes increasingly impossible for record companies to present their artists in their most favourable settings. That's why we get Shavers with strings, Rushing with giant unwieldy orchestras, and the All-Stars with more commentary than music.

And that's why we get so few All-Stars records and so many Louis vocals. Inevitably saddled with clever arrangements, heavenly vocal groups and banks of violins. Now Louis is a great singer; he has an enormous amount of delicacy about the voice that appears on first hearing to be merely "gravel." There are undertones of subtle humour, and sentimentality about the toughest Louis vocal, and these sides are no exception.

Personally I love good tunes and I'd like to have a complete collection of the evergreens and classics of popular music in addition to my New Orleans and Dixieland items. And if I'm to have them I'll take them sung and played by Louis.

But I'll readily concede that many trad. fans don't feel this way and even with the magic name of Armstrong on the label they may feel happier with the more obvious genius of the Hot Fives or the swing and beat of the All-Stars.

Not an idle idol!



ANTHONY NEWLEY in a scene from "Idle On Parade." He sings four songs from the film on a new EP. All are chart-material.

EPs

reviewed by Ken Graham

America. On this showing I don't think that they honestly live up to that tag. While the album is pleasant it lacks a sparkle and is just another set of good songs ably sung and played. The harmonica is predominant throughout and is well played.

But I do not want you to think I didn't enjoy the album at all. I recommend country fans to have a listen.

ELSA POPPING

Delirium In Hi-Fi
Jalousie; Beer Barrel Polka; Adios Muchachos; La Polka Du Roi. (Fontana TFE17101)****

USUALLY I approach this type of musical slapstick disc warily, as I find that many attempts can be outstandingly unfunny. This album, however, which contains its usual quota of musical clichés which have been gagged around for years, managed to raise the odd guffaw from me as it has introduced several new aspects to this form of gagging.

BUD FLANAGAN

Strollin'; Home Is Where Your Heart Is; Maybe It's Because I'm A Londoner; Goodbye Sue. (Columbia SEG7876)****

THE inimitable Bud Flanagan possesses one of the most attractive singing voices ever heard on record. His many wonderful duets with partner Chesney Allen are still as familiar today as when they were first recorded.

This set presents Bud on his own, singing a couple of songs from the current Crazy Gang production, "Clown Jewels," with another two added for good measure.

All the charm of the voice remains and although I found myself waiting for the Ches Allen half of the act to join in, this did not detract from my pleasure in the slightest.

TONY DALLARA

Italy's Champion of Song
Ti Diro (Wait For Me); Non So Dir; Come Prima; L'Autunno Non E Triste. (Columbia SEG7874)****

HERE'S one Italian boy who should hit the top in Britain if he continues to turn out material of this calibre.

Two of the songs will be familiar to all Wait For Me and Come Prima — and he sings them powerfully and tunefully.

I think Columbia should release a couple of singles at the first opportunity as they should click in the hit parade with the right exploitation. Watch out for Tony Dallara.

ANTHONY NEWLEY

Songs from "Idle On Parade."
I've Waited So Long; Idle Rock-a-boogie; Idle On Parade; Saturday Night Rock-a-boogie. (Decca DFE6566)****

DON'T look now Tony Newley, but you are heading for fame as a singing idol! These four songs from the film "Idle On Parade" are all material for the pop charts.

So don't say you weren't warned if you suddenly find yourself with a huge fortune in record royalties when this disc goes on the rounds.

BETTY MADIGAN

Jerome Kern Song Book
Vol. 1
They Didn't Believe Me; Bill. She Didn't Say Yes; The Song Is You. (Coral FEP2009)***

Vol. 2
Smoke Gets In Your Eyes; I Won't Dance; A Fine Romance; The Folks Who Live On The Hill. (Coral FEP2011)***

I FOUND Miss Madigan's voice just a little too strident to do full justice to the soft Kern melodies. The harshness spoils an otherwise delightful performance.

Dick Jacobs supplies a fine accompaniment and this also helps to raise the status of the set.

I am certain that Miss Madigan is going to turn into quite a polished and established artiste.

THE DELMORE BROTHERS

Country And Western
Freight Train Boogie; Every-body Loves Her; Midnight Train; Good Time Saturday Night. (Parlophone GEP8725)***

ACCORDING to the sleeve note The Delmore Brothers are rated among the top country stars in

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HAMP'S
NEVER ONCE
FLAGHAMPTON HAWES QUARTET
All Night SessionVol. One:
Jordu; *Groovin' High*; *Takin' Care*; *Broadway*; *Hampton's Pulpit*.Vol. Two:
I'll Remember April; *I Should Care*; *Woody'n You*; *Two Bass Hit*; *Will You Still Be Mine?*; *April In Paris*; *Blue 'n' Boogie*.Vol. Three:
Do Nothin' Till You Hear From Me; *Blues No. 3*; *Between The Devil And The Deep Blue Sea*; *Blues No. 4*.

(12in. Contemporary LAC12161/2/3)

PERSONNEL: Hampton Hawes (piano); Jim Hall (guitar); Red Mitchell (bass); Braz Freeman (drums).

THIS is like an "on-the-job" recording, even though it happened in the Contemporary studios. Altogether there is about two hours of music here. And it is a remarkable set of albums. There have been many "location" jazz recordings in the past, but the ensuing LPs have contained only the cream of the night's work, and often certain tunes would be done over again especially for the record. Here, there were no second takes and no editing of any description. The most remarkable point about the records is that at no time does the invention of the musicians start to flag, nor do they stop swinging.

Hamp is superb throughout. I cannot think of many of his contemporaries (no pun intended) who could have maintained such consistency over such a long set. He is more Bud Powell-like than on some of his records, but he still retains a very personal identity.

Jim Hall complements Hawes excellently, taking swinging solos on most of the tracks. Red is, as always, a tower of strength. Better known as a soloist, he shows here what a firm, tireless steady section bassist he can be. Drummer Freeman is very much a section man and does a fine job. "Hit" has the only drum solo.

As usual, Hamp scores particularly when playing "blues changes." "Takin' Care," "Pulpit," "No. 3" and "No. 4" are all 12-bars of various hues, moods and tempos. "Pulpit" is the longest and my favourite. He really "preaches" here.

"Takin' Care" has a similar sequence to the famous Ray Bryant "Blues Changes" (on Esquire with Miles and again on his own Trio LPs). Hamp really feels the blues and they bring out the best in him. Other memorable moments are on "April," "Do Nothin'" and "Devil" where the four are especially relaxed.

The albums are available separately, by the way. Which to buy? Well, the Vogue people tell me that volume two is moving more than the others. I can understand this, because this one has not only the longest playing time of the three, but also more titles and better-known titles.

Budget buyers, you take my advice. Settle for volume one (with its two great blues) or three (with its down-to-earth relaxation). Or, better still, both.

They have
been better

GENE AMMONS ALL-STARS

Funky

Funky; *Pist Size*; *Stella By Starlight*; *King Size*.(12in. Esquire 32-077)****
PERSONNEL: Gene Ammons (tenor); Jackie McLean (alto); Art Farmer (trumpet); Mal Waldron (piano); Kenny Burrell (guitar); Doug Watkins (bass); Art Taylor (drums).

ANOTHER of Prestige's Ammons-led jam sessions. The material comprises a blues, two rifty unison Jimmy Mundy things (none outstanding thematically) and the standard, *Stella*, in which Gene opens and closes out-of-tempo.

All the musicians concerned have played much better on records. Gene has a huge heart, a big, originally Prez-inspired sound and he swings. But his ideas these days appear to be very limited. He plays with more inspiration on this date than on several more recent Prestige sets.

Jackie McLean, to my mind, still a better jazz-player than Phil Woods, has his moments on a couple of tracks and again proves his individuality.

Farmer, too, has a couple of excellent solos (particularly on *King*), but he is not so consistent as usual. The same applies to the others. Waldron is good on *Stella*.

I was not too impressed at first hearing. But this date seems to have reached its peak on *Pist*, *Stella* and the first half of *King* and improves with repeated listening.

Rollins gets
angry

SONNY ROLLINS QUINTET

Rollins Plays For Bird

I Remember You; *My Melancholy Baby*; *Old Folks*; *They Can't Take That Away From Me*; *Just Friends*; *My Little Suede Shoes*; *Star Eyes*; *Kids Know*; *I've Grown Accustomed To Her Face*.

(12in. Esquire 32-075)****
PERSONNEL: Sonny Rollins (tenor); Kenny Dorham (trumpet); Wade Legge (piano); George Morrow (bass); Max Roach (drums).

THIS is actually the Max Roach Quintet of late 1956. The

The latest in
MODERN
JAZZReviewed
by
TONY HALL

"plays for Bird" gimmicky title is justified, I suppose, by the medley on side one of seven songs, mainly standards, that Bird recorded in his early-50s, Grant-supervised session.

Rollins opens the proceedings with a quote from *Parker's Mood*. Then he solos on *Remember* and *They Can't*; Kenny does *Melancholy and Friends*. Wade takes *Folks* and *Shoes*, and all three are heard on *Eyes*. The routine (on all but *Eyes*) is a chorus of the tune, a "jazz" chorus, four with Max, then back to the tune at the bridge.

Side two comprises a very long "blow" on an attractive jazz waltz by Rollins (*Kids*), with Max swinging relaxed in the 3/4 time, and a short tenor solo on the "My Fair Lady" ballad.

Rollins plays well, but without some of the fire and originality of most of his other recordings. His best outing during the medley is on *They Can't* where he gets angry in a couple of places.

He plays *Accustomed* with an appealing, distracted sort of tenderness.

Kenny Dorham, by comparison, had a very successful day, and his solos are well-structured. A very lyrical player.

Wade Legge sounds less clinical than he has on some previous occasions. *Morrow* is adequate, and Max is his usual rather frighteningly perfect self. He has a long solo on the waltz.

Swing era
man

BUDD JOHNSON QUINTET/

SEPTET

Blues A La Mode

Foggy Night; *Leave Room In Your Heart For Me*; *Destination Blues*; *A La Mode*; *Used Blues*; *Blues By Five*.

(12in. Felsted FAJ707)****
PERSONNEL: (tracks 1, 3, 5) Budd Johnson (tenor); Al Sears (baritone); Charlie Shavers (trumpet); Vic Dickenson (trombone); Bert Keyes (piano, organ); Joe Benjamin (bass); Jo Jones (drums); (2, 4, 6) Johnson; Shavers; Ray Bryant (piano); Benjamin; Jones.

IF you have never heard Budd Johnson, you are really missing something. I find it hard to believe he is nearly 50. Budd is a bold, big-toned, booting tenorist, and particularly effective on blues.

Stylistically, he is basically a swing era man who learned a lot from Lester and a little from Bird and Dizzy.

He reminds me in places a lot of Sonny Stitt and Gene Ammons in the days when they had a band together. The fast blues (*Destination* and, to a lesser extent, *Blues By Five*) are typical Stitt-Ammons out-of-tempo offerings.

But the ensemble sound on the Quintet tracks is reminiscent of the Hawkins-Eldridge team (*Mode* and *Five*).

The opening blues *Foggy Night* is excellently earthy. Shavers is better than on most of his Norman Grant dates, especially on *Used Blues*. Dickenson has had more telling days, but Jo Jones, Benjamin and both pianists are excellent.



SONNY ROLLINS "gets angry" on "They Can't Take That Away From Me," but his other efforts lack fire.

IN CLASSICAL MOOD

with Alan Elliott

Toscanini gets the
best out of the NBC

ROSSINI OVERTURES

Barber of Seville; *La Cenerentola*; *Semiramide*; *Il Signor Bruschino*; *La Gazza Ladra*; *William Tell*.

The N.B.C. Symphony Orchestra conducted by Toscanini (R.C.A. RB16096)*****

THIS is a very pleasing record, not only for the wealth of melody and the bright and humorous musical scores, but also for the superb playing of the N.B.C. Symphony Orchestra, under the guidance of the one and only Toscanini.

I can only find fault with one piece—"The 'Phising Maggie'" ("La Gazza Ladra"). This was taken a little too fast. This is not a question of a fault in musicianship, it is a matter of interpretation. If Toscanini wishes the orchestra to play at this speed, then it is a question of his likes and my dislikes.

Rossini was a prolific composer, but somehow these have failed to hold their own, yet the overtures have always had a prominent place in any orchestra's repertoire. There is some fine playing by the various instrumentalists in the solo passages.

KHACHATURIAN

Excerpts from the Ballet Suite *Gayaneh*

New York Philharmonic Orchestra, conducted by Kurtz (Philips NBE11096)*****

THE original ballet suite *Gayaneh* consists of some twelve pieces. Here we only have six, but I think that they are the pick of the bunch—Saber Dance, Dance of the Young Kurds, Armen's Variations, Lczghinka, Dance of the Young Maidens, Dance of the Kurds.

The playing is excellent and the recording has been superbly engineered.

I found this a very attractive

disc, and my only regret is that, having given us such a tasty sample, they did not record the whole suite.

CHOPIN

Les Sylphides
Philadelphia Orchestra, conducted by Eugene Ormandy (Philips GBR6527)****

THIS is a re-issue, the original disc, a 12-in. LP, being backed with Offenbach's *Gay Parisienne*.

Now we have the Chopin on its own and though I am against Chopin being orchestrated I thought that this was a good, all-round effort.

The performance was a little too sentimental at times and lacked sensitivity and meaning, nevertheless, I expect it will be extremely popular, especially amongst those who adore ballet.

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PUTTING ON THE STYLUS

Ken Graham's LP line-up

MUSIC FROM THE PAST THAT STILL GETS PEOPLE HUMMING

WHITE HORSE INN
Overture; Wonderful; The White Horse Inn; Happy Cows; Your Eyes; Goodbye; In Soltkam-mergut; You Too; Sigismund; My Philosophy; My Song Of Love; Finale.

(H.M.V. CLP1205)****

CONGRATULATIONS to H.M.V. for their current revival series of musical shows which were so popular with the last generation and which have proved their worth by being played over and over again throughout the world. These musicals have contributed countless standard songs to the repertoire of singers every-where.

The "White Horse Inn" score is, perhaps, one of the best known of all and it is brilliantly performed here by Andy Cole, Mary Thomas, Rita Williams, Charles Young and the excellent Tony Osborne Orchestra.

LILAC TIME

Vocal Gems

Opening And Trio—Just A Little Ring; Four Jolly Brothers; Hark, Hark, The Lark; Under The Lilac Bough; The Golden Song; Finale Act One; Serenade; Dream Enthralling; Secret; The Flower; My Sweetest Song Of All; When The Lilac Bloom Unfolds; Finale Act Two.

FRANZ SCHUBERT was one of the outstanding classical composers of bygone times and his music in that idiom is still played wherever you can hear music.

He was also a prolific song writer and the score for this musical show demonstrates this talent.

This show has enjoyed continued success year in and year out since it was first performed. And to judge by this fine recording it will still be around when you and I have drawn our old age pensions.

The only thing I did not like about the album was the sleeve. It is rather unimaginative and, for me, quite unattractive.

The music, however, is superb and I am certain will bring delight to thousands.

TRIO LOS PARAGUAYOS

Ambassadors Of Romance

Marinero De Mi Patria; Sagapo Sagapo; Estoy Llorando; Yo Me Voy; Guarani F.B.C.; Por Tu Casino Madre; Tupy Jaeno; Historia De Un Amor; Chiquita Linda; Canto De Perogrino; Friends Quisiera; La Barca.

(Philips BBL7286)****

LUIS ALBERTO DEL PARANA once again leads his exciting group, Los Paraguayos, into a collection of South American-styled music that is not the same as Latin-American rhythm; the group focus their attentions on folksy material.

It could also be said that the songs here—or most of them—are from the ranks of the Paraguayan pop parade.

However you label the songs they make for a nice noise from the loud-speaker.

HOWARD LANIN

Dance Time In Hi-Fi

Steppt Out With My Baby; I Love You Samantha; Who; Great Guns; Do I Love You; All The Things You Are; A Fine Romance; It Had To Be You; Emperor Waltz; El Vivo; The Parrot; Ridin' High; Rosalie; Why Do I Love You; Make Believe; It's Delovely; The Night Was Made For Love; By Myself; Close Your Eyes; Der Rosenkavalier; Goodnight Ladies; Dixie Two-Beat; Goin' Home; Bye Bye Blues; Gaddy Goody; Button Up Your Overcoat.

(Brunswick LAT8279)****

ONE of America's leading society dance orchestras is that led by Howard Lanin. Here he showcases

Of Glory; Gally Through The World; Wien Bleibt Wien; Con-stillation; Second To None; The Gladiator's Farewell; Gipsy Rite; Piccolino Nelson; Sons Of The Empire; Waltz For The Wagon; La Ritorta Italiana; Hook Habsburg; To The Front; Under Firestorm's Flag; The Middy; Boys Of The Old Brigade; Donald Blue.

(R.C.A. RD-27109)****

As a Scot this album thrilled me immensely. I am one of those

One here that's not heard often

FOUR FRESHMEN

Freshmen Favourites Volume 2

Tuxedo Junction; Please Remember; How Can I Begin To Tell; I Wanna Go Where You Go; You're So Far Above Me; Whistle Me Some Blues; Baltimore Oriole; Nights Are Longer; Till; Crazy Bones; That's The Way I Feel; What's It Gonna Be.

(Capitol TH103)****

THE Freshmen have compiled another of their "Favourites" selections and this, to my mind, is an improvement on their first set.

The group are not quite as exuberant on this bunch of good songs but they still retain their virile attack.

The rarely heard *Baltimore Oriole*, one of Hoagy Carmichael's finest compositions, is beautifully sung.

The album features two former members of the quartet on a couple of tracks—Ken Erskay, who was one of the originals, and Hal Kratzsch who replaced him.

I thoroughly enjoyed the LP and I am certain that not only Freshmen fans will agree when I say it is money well spent when you add it to your collection.

his 30-piece group in a toe-tapping dance marathon. Medley follows medley and I found that even just listening I did not get in the least bored with the music.

This album is a natural for any party or get together. It is really a wonderful piece of entertainment all ready prepared for you so that you can leave your friends to enjoy themselves while you get on with other chores.

All the tunes are well tried and will start you whistling or humming along with the music.

GEORGE SHEARING QUINTET

Burnished Brass

Memories Of You; Lulu's Back In Town; If You Were Mine; Burnished Brass; These Things Left Me; Beautiful Love; Cur-Loo In The Clock; Sometimes I Feel Like A Motherless Child; Cheek To Cheek; Blame It On My Youth; Babe's Movement.

(Capitol T1038)****

IN recent years George Shearing has swung his quintet more and more towards the commercial side of music. However we still find flashes of his jazz beginnings somewhere on every record. This album is no exception.

The LP showcases the quintet against varying brass backgrounds and makes an interesting sound. I should think dancers would appreciate this set as well as those who like to sit back and listen.

The arrangements are nicely balanced.

fortunates who thoroughly enjoy the music of a pipe band. The military band portion of the album did not please me quite so much, as they play only a small fraction of true Scottish marches.

The Black Watch is one of the most famous of the Scottish regiments and naturally their pipes and drums would be expected to be of high standard. They are.

This music should even stir a Sassenach soul, but I will understand and feel sorrowful if any of you do not like it.



FABULOUS? NOT ON YOUR LIFE

JOHNNY CASH

The Fabulous

Ran Softly Blue River; Frankie's Man Johnny; That's All Over; The Troubadour; One More Ride; That's Enough; I Sell My Soul Someone; Don't Take Your Guns To Town; I'd Rather Die Young; Pickin' Time; Shepherd Of My Heart; Supper-time.

(Philips BBL7298)****

THE sleeve note hails Johnny Cash as "fabulous." I disagree. He is a good performer and I'll admit

that he is a lot better than most in his field of singing. But "fabulous"—never.

People are too free with flowing praise nowadays with the result that many adjectives have lost their meaning. "Fabulous" is one of the most overworked of all.

This is a good album and the Cash boy has a rich voice which should make him pretty popular. He sounds a little like a young Ernie Ford but lacks the richness of that artist's voice.

LES PAUL and MARY FORD

Love's Lullaby

Blue Hawaii; Drifting And Dreaming; King's Serenade; Song Of The Islands; Sweet Leilani; To You Sweetheart, Aloha; On The Beach At Waikiki; Golden Sands; My Little Grass Shack; Hawaiian Charm; Pacific Breeze; Farewell To Thee (Aloha Oe).

(Philips BBL7306)****

THAT famous duo, Les Paul and Mary Ford, have delighted us for years with their multi-recording pop hits. Now they switch their talents to the South Seas with this collection of love songs from Hawaii.

The trouble with this music is that too much of it at once is apt to become slightly monotonous for most people. I played the disc in easy stages and found that I enjoyed it all the more because of this.

HILL BOWEN

Love On Broadway

They Didn't Believe Me; My Ship; Wonderful; Make Believe; Smoke Gets In Your Eyes; Just In Bustin' Out All Over; Love Walked In; Some Enchanted Evening; The Night Was Made For Love; Orchids In The Moonlight; September Song; Falling In Love With Love.

(R.C.A.-Camden CDN-108)****

THIS album is performed by a typical light orchestra of sweet-sounding strings plus all the usual sounds one associates with music in this manner.

There are now so many similar orchestras in the LP field that it can become quite boring from a reviewer's point of view ploughing through them until you come across a Kostelanetz, Parramor, Melachrino, Farron or such. Yes, the top dozen or so are really a delight to hear but the remainder, for me, are pretty poor copies of the

originals and largely very uninspired. This album is well played and will please most lovers of this music.

AURELIO FIERRO

Festival Of Neapolitan Songs

Torna A Vico; Serenata Arragiana; Nun Fa Cchiu' Frangere; Giuletta E Romeo; Varrica; Chiave A Zeffanone; Sanoano A Marechiaro; Tuppe Tuppe Mariscia; O Cantastorie; Ros' Tu Sei Lummoro; Mandolino D' O Texas; O Calipnese Napulitano; O Pollancino; Manto Andrea; Sincerita; Si Nanco Nata Vota.

(Durium TLU97016)****

AURELIO FIERRO possesses more what is known as a "legitimate" voice than that of a pop vocalist. He lies somewhere between the true operatic singer and the crooner.

As the title claims, the album comprises Neapolitan songs. And as many of the best Italian songs have come from Naples then you can expect to look forward to a pleasant LP. It is just that.

BILLY VAUGHN

La Paloma

La Paloma; Time Was; Say Si Si; Mexican Rose; El Choclo; La Gotondrina; Brazil; Estrellita; La Campanaria; Perfidia; Years; The Peanut Vendor.

(London HA-D2151)****

BILLY VAUGHN leads his rock-styled orchestra into a Latin-American set which produces quite an exciting sound. This will thrill many, many people but I also have the feeling that lovers of authentic Latin-American music will be up in arms over some of the treatments.

I am sure, however, that this is what the pop public is asking for just now, although I must admit that though I enjoyed the album it is not going to be added to my personal collection.

Melachrino's bumper parcel

GEORGE MELACHRINO

Great Show Tunes

There Is Nothing Like A Dame; Some Enchanted Evening; I'm Gonna Wash That Man Right Outa My Hair; A Wonderful Guy; Younger Than Springtime; Dirty Mot; Bill, He's Another Opus; Another Show; So In Love; Too Darn Hot; Why Can't You Behave; Wonderful; Bianca; Were Thine That Special Face; Always True To You Dear In My Fashion; On The Street Where You Live; I Could Have Danced All Night; Wouldn't It Be Lovers; Washington Square Dance; You're Just In Love; Marring For Love; The Best Thing For You; They Like It; Once Upon A Time Today; It's A Lovely Day Today; The Osorin; You're Just In Love; No One Told Me; Murphy's Pig; One Boy Sends You A Rose; Wedding Gown; Summer Song; Wedding Dance; Small Town Sweetheart; Saturday Girl; Cotton Tail; Cotton Blossom; Can't Help Lovin' Dat Man; Why Do I Love You; Make Believe; Bill; You Are Love; Make Believe; Of Man River.

(H.M.V. CLP1229)****

WELL, the bumper list of titles does not leave much room for a review, so it is just as well that most people are familiar with the particular George Melachrino brand of musical magic. This is a case of "You name it, we have it" as far as the song selection goes—and all admirably performed, too.

Enough to make a wandering Scot return home!

BLACK WATCH PIPES AND DRUMS AND REGIMENTAL BAND

*Scottish Splendor
Edinburgh Castle; Holyrood; The
Swing Of The Kilt; National
Emblem; Highland Cradle Song;
Captain Orr-Ewing; Caly's Wed-
ding; The Kilt Is My Delight;
Farewell To The Greens; Skye
Boat Song; Scotland The Brave;
Grab Of Old Gaul; All The
Blue Bonnets Are Over The
Border; Bonnie Dundee; My
Home; Bonnie Strathyre; Step*

We scoop pool at Las Vegas

FRANKIE VAUGHAN AND THE KING BROTHERS SIGNED UP

BRITISH artists have scooped the pool for autumn bookings at the swanky millionaires Dunes Hotel, Las Vegas, in one of the biggest dollar-deals for an American venue. On Monday, at a London reception for Major Riddle, president of the world-famous Dunes Hotel, it was announced that Frankie Vaughan and The King Brothers had been signed to appear there next September.

And a third British artist, versatile Roy Castle, is included in the deal and will be signing his contract shortly.

All three acts are currently appearing at the London Palladium.

Said Major Riddle: "During my trip to Europe, I have visited every top spot on the continent, yet I believe that the artists that I have chosen are superior to any others I have seen in Europe."

For The King Brothers it will mean their first trip to the States. "We're overjoyed by the whole idea," they told a DISC reporter. "We can't wait to get there."

Their contract will boost their bank balance by some 60,000 dollars. The deal involves, initially, a 12-weeks stint for the group at the Dunes, starting in September.

There is a further three years' option on their services, calling for a

further three months at the same venue in each year.

Frankie Vaughan will receive double The King Brothers' figure—10,000 dollars a week, plus an hotel suite.

He, too, is due to open at the Dunes in September and it is probable that he and The King Brothers' act will overlap.

Frankie Vaughan's contract is for three months (and a three years' option) but his stint may have to be broken down into two six-week periods.

He will be the first British artiste to appear in cabaret at the Dunes.

The contract will cancel all his previous plans for an American tour of night clubs lasting six weeks.

Instead, he opens at the Copacabana in New York for two weeks in June and then flies home to shoot a new film, returning to the United States in September.

Chris collects his disc



Hughie Green (left) presents Chris Barber with his Golden Disc for "Petite Fleur" on last Saturday's "Spectacular" show. DISC writer Mervyn Douglas spoke with Chris on his return from America and his story is on the centre pages.

IN BRIEF

PYE DROP NIXA

PYE Records have decided to eliminate the name Nixa from their label.

All Nixa recordings previously issued will still retain the original label, but all future recordings by British artists will now be issued on the Pye label only.

This change of label policy will not affect anything issued under the name Pye International.

WITH COMO

QUESTING on the Perry Como Show this Friday will be British comedian Dave King. During the half-hour transmission, Dave will be on the screen for 18 minutes.

LIVERPOOL ROCK

IN addition to previously announced dates for personal appearances by the Lord Rockingham XI, a new one is announced this week for the Empire Theatre, Liverpool, next Sunday, April 19.

Lorraine Desmond will be one of the featured artistes of the show.

ROZA ON TV

FURTHER guests announced this week with B.B.C. TV's "Drumbeat" were singing star Lita Roza (April 18), Terry Dene (April 25), and Malcolm Vaughan (May 2).

Two new groups to go into the show will be The Raindrops and The Lana Sisters, both of whom are booked for three weeks and who will take over from The Kingpins and The Three Harry Sisters, whose original contract comes to an end on April 18.

SCOTT IN SPAIN

Kevin Scott left London last Sunday for Madrid, to take part in a pilot film for a possible future TV series called "Arabian Nights."

RECORDS—Save 50%

Here the new 'Gala' 4-Gala EPs in colourful sleeves with songs from such shows as My Fair Lady, Gigi, South Pacific, Mardi Gras, etc. Low Pricer Dance Records and all the latest Top Ten Pops and at only 6/3d. each. Send p.c. TODAY for list of titles available and forthcoming releases to:—

S.O.S., Ltd., (Dept. B) 109 Waterloo Rd., S.E.1.

Weavers coming here

STILL more big star names are due to arrive in Britain for TV shows. The visitors include The Weavers, Sophie Tucker, John Raitt, Jean Carson and Patrice Munsel.

TWITTY BOOKED FOR 'OH BOY!'

CONWAY TWITTY, the American beat singer, has been booked for two "Oh Boy!" TV shows—the highest fee ever paid a visiting artiste on the programme.

He is booked exclusively for "Oh Boy!" on May 2 and May 9.

"Oh Boy!" producer Jack Good may pair Conway with Marty Wilde in a special number.

New film for Boone

SINGING star Pat Boone has been contracted for a new star spot in the 20th Century Fox production of "A Journey to the Centre of the Earth."



Three of the stars of the Songwriters' Guild show, MAX BYGRAVES (left), ROSEMARY SQUIRES and EDDIE CALVERT chat together before going on stage (DISC Pic).

Mudlarks record '208' series

POPULAR British vocal team, The Mudlarks, currently featured at London's Palace Theatre, were due to record the first of their Radio Luxembourg series this week.

This is the first time that they have had their own programme on 208.

Their series is due to run for 13 weeks, but the first transmission date has not yet been announced.

Other activities for this busy group include a concert at the Odon, Guildford, next Sunday.

Bygraves is a hit

A STAR-STUDDED affair with British artistry at his best—that was last Sunday's Songwriters' Guild of Great Britain concert. Recording stars appearing included Max Bygraves, Gary Miller, Eddie Calvert, Joe Henderson, Al Saxon, Rosemary Squires, Marion Ryan, Bruce Trent, Cherry Wainer and The Polka Dots. The concert was held at the Victoria Palace, London.

After "Hoots Man" and a strenuous effort involving both herself and Don Storer on drums of "Topsy II," "Oh Boy!" favourite, Cherry Wainer, her interpretation of the "Wanaw Concerto."

One of the biggest hits of the concert was Max Bygraves, who finished the first half of the show with two encores for "You Need Hands."

After a solo spot in the second half, trumpeter Eddie Calvert joined forces with his drummer Bobby Adzian and Johnny Wiltshire and The Trebletones to give the audiences a jazzed up version of "The Man I Love."

Winstone's new singer

BANDLEADER Eric Winstone has signed a new girl singer, Terry Fitzpatrick, who has made a reputation over Radio Eireann during the past three years.

Eric Winstone signed her on first hearing and has engaged her immediately for his summer season at Bultins Camp, in Clacton.

Vera Lynn, whose next B.B.C. TV show is on Thursday, April 23, will have the Chris Barber Jazz Band as one of her featured attractions.

Juke Box ban is lifted

THE town that banned a juke box because of "frenzy and hooliganism" has relented. On Monday Chatham Magistrates Court allowed an application by a Gillingham cafe proprietor for a music licence—and they did it after listening to a juke box in the court room!

The juke box was produced, and played, in order to support the proprietor's application.

Last week we reported that the magistrates had refused to grant a licence after references had been made to "juke box frenzy and hooliganism." The result was a petition, a loudspeaker campaign in the streets, and the formation of a club in which it would be lawful to install a juke box.

The magistrates granted a licence on condition that the number using the café was limited to 25. The café seats only 20.

A second licence was granted to another café with a limit of 42 patrons.

Cliff's London debut

CLIFF RICHARD makes his London debut in a package show at the Odéon Theatre, Tottenham Court Road.

Date for this big concert is Sunday, May 3, and the bill will also feature many well-known "Oh Boy!" stars, including The Dallas Boys and Cherry Wainer.

No plans can be made for Cliff for the summer months as he is due to start filming for "Expreso Bongo" in June, in which he plays the lead rôle of Bongo Herbert.

WATCH FOR
LONNIE DONEGAN'S
'FORT WORTH JAIL'
RELEASE DATE MAY 1ST