

DISC

THE TOP RECORD & MUSICAL WEEKLY

No. 107 Week ending April 9, 1960
Every Thursday, price 6d.

No TV for top U.S. star

Contract stops British dates

SAMMY DAVIS, JNR., who is due to begin a cabaret season at the Pigalle Restaurant in London in May will not be allowed to appear on television. ATV announced this week that a clause prohibiting any such appearances while he is over here has been included in his contract.

Fortunately, not all visiting American artists will be restricted in this way, and the Grade Organisation are at present negotiating for TV appearances by several American stars.

Already booked for "Sunday Night at the London Palladium," is Hollywood singing star, Howard Keel, who will be appearing on April 24. And it is likely that the following week will star Robert Horton as top of the bill, while on May 2 Metropolitan Opera star Dorothy Kirsten will make her first appearance on "Sunday Night at the London Palladium."

Nat "King" Cole, already on the first lap of his European tour, will probably make his Palladium TV debut on May 15. This is likely to be his only free date. He is due to fly to London from Brussels on the previous day.

This Sunday Bobby Darin will top the Palladium bill. As an added attraction, the five stars of "The Most Happy Fella," the American musical which is due to open at the Coliseum later this month, will also be appearing. They will sing "Standing On The Corner," one of the hit numbers from the show. The five stars are Inis Te Wata, Helena Scott, Art Lund, Libi Staiger and Jet Delon.

On Sunday, April 17, Adam Faith and American singer, Rose Stevens, will share top billing.

SINATRA— LONDON SEASON?

FRANK SINATRA, who, it was rumored, was to have opened at London's Pigalle Restaurant, is now having negotiations concluded on his behalf with the Mayfair Hotel, for a short season at their Candlelight Rooms.

A spokesman for the Candlelight Rooms told DISC that negotiations are well in hand although no fees or length of duration have yet been fixed.

The only dates that were available, should Sinatra accept this offer, are in July or November of this year. If Sinatra is agreeable then he will almost definitely appear there for about three weeks.

Having recently cut down on his work schedule, Sinatra is currently completing the filming of "Oceans II" for MGM, in which he stars and which he also produces.

In
This
Issue

STRAIGHT TALKING FROM

Tony Newley

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- ★ FEATURES

BILLY FURY

On singing, writing and love

Acker Bilk

Johnny Worth

BRITAIN'S FINEST FAN Contest result



THE EVERLY BROTHERS—"We want to gain more experience first." (DISC Pic)

Everlys turn down films

THE Everly Brothers, two of the highest paid and most popular recording stars in the business, are turning down film offers. While almost every other pop star in the business is eagerly grabbing any opportunity to break into the world of film, The Everlys, at present on a tour of this country, are sticking to discs and variety appearances.

Said Don: "We have received many offers from Hollywood but we don't yet feel that we are well enough equipped for film-making. We thoroughly enjoy touring, and maintain that far more experience can be gained from the road. "In time, when we are more estab-

lished, then we may consider these offers, but until then we are intent on gaining as much recognition as possible from our road shows.

"Immediately our British tour finishes, we have to go to Australia, but we plan to stop off at various points in Europe en route."

For "I Kissed You," they were presented with DISC's award for 250,000 British sales—a Silver Disc. They received this shortly after their arrival in Britain.

The Brothers opened their British tour on Sunday at the New Victoria Cinema in London and received a great ovation. One of the numbers

they sang, "Cathy's Clown," is to be released this week by their new recording company, Warner Brothers.

Both Warner and The Everly Brothers have high hopes of this latest disc and they consider it the best they have ever waxed.

The Everlys were formerly on the Cadence label and every disc they made for them was a success. Their first hit, some four years ago, was "Wake Up Little Suzie," followed by "Bye, Bye, Love," "Bird Dog," "All I Have To Do Is Dream," "I Kissed You," "Poor Jenny," and more recently, "Let It Be Me."

First great release on **WARNER BROS.**

features first disc on this label by

The EVERLY BROTHERS



CATHY'S CLOWN

 b/w ALWAYS IT'S YOU **WB 1 (45/78)**

Janet and Gwen—the most faithful fans

Post Bag

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

WE'VE had letters, hundreds of them, from the fans telling us how faithful they are. It was a close thing, but we've picked Janet Hudd and Gwen Patterson as the winners of our Faithful Fan competition. And Readers have told us the year's total mileage they've travelled to see their favourite star... the number of pictures they have... some have even told us the length of the scars they've collected in their attempt to see their favourite.

What made us single out Janet and Gwen as the winners? Most readers were fans of today's hit names: it just tipped the scales for Janet and Gwen that their favourite, David Whitfield, is not such a big name as he was. They'd stuck by him through his ups and downs.

LPs let us down badly

DISC readers seem most concerned about the comparative success of American discs in our hit parade. And yet, what about their success with LPs, which has been overlooked.

Our boys, especially the more recent successes, have not even got an LP on the market, so is it any wonder that Fabian, Freddy Cannon and Co. are successful with theirs.

Cliff Richard and Marty Wilde who have had album successes, have done it, for the most part, with borrowed material. But if we had all British albums, with original material, we might then be able to bang the Americans down a peg or two.—RICHARD JACKSON, "Newlands," Fowlmere, Cambridge.

PRIZE LETTER

DISMAYED

I READ with dismay that Bobby Darin was badly received on his first performance in England.

Such a brilliant artist should never go on tour in a package show, as there are surely too many morons who do not appreciate his performance.

Darin should reserve himself for cabaret, television and the odd personal appearance, and in that way he will be better appreciated.—DAVID LEWIS, Hurstgate, Hook Heath, Woking, Surrey.

RETURN TICKET?

CONGRATULATIONS to Alma Cogan on her latest record, "O Din Mio." With such a good backing and Alma's delightful touch, this should take her back to the Top Ten, from which she has been missing for far too long.—CHRISTOPHER MILLER, 19, Rose Walk, Surrstone, Surrey.

ONE MORE

WHY do we hear so little, these days, about Morgan Jones? Culling himself "Thunderclap," he came into the limelight quite an impressive way a few years ago with

they wrote...

WE are staunch David Whitfield fans and have seen him on the stage (front row or boxes only) about 350 times. Between us we have 1,500 photographs of him and ten scrapbooks of newspaper cuttings. And we have all his records.

We have travelled all over the country to see him. Last year at Bournemouth, where David did a summer season, we went to the show, front row of course, 70 times.

When we go on holiday this year, to wherever David is appearing when he gets back from Australia, we shall be in the theatre every night of the week, for both houses.

Recently, we have taken a flat in London to make travelling "easier for our Whitfield trips" and we have also invested in a tape recorder to tape all his radio and TV shows.

He's a truly great artist and a wonderful person and we don't regret one penny we've spent on him.—JANET HUDD and GWEN PATTERSON, Elgin Crescent, Ladbrooke Grove, London.

Faithful fans—Janet and Gwen—giving a lift in the world to their favourite singer, David Whitfield.

his own composition, "Hurricane Boogie."

At present, the pianistic world is well filled, but surely there is room at the top for one more?—PHILIP J. LEIGHTON, 17, Roughley Drive, Four Oaks, Sutton Coldfield.

AT EASE

SURELY one of the brightest hopes in the British pop field today, is Sandhurst Military Academy Graduate, Gary Marshall.

His first release on Parlophone—"Oh You Beautiful Doll," is, in my opinion, a sure fire winner.

No gimmicks for Gary. Just good singing with a beat and a story.—ANN DARRELL, 12, Chryne Walk, Croyleton, Surrey.

British jazz? Best in Europe

says **SIMON BREHM**

SIMON BREHM was in London last week. With his Swedish pianist Jan Johansson and record company boss, Borje Ekberg. The massive, bearded Brehm is probably the best-known Swedish bassist. Three years ago, he gave up playing to become a big businessman.

Now he has a very successful record company which handles American as well as Swedish discs in both the pop and jazz spheres. He is also Sweden's most important jazz impresario, handling all Norman Granz's JATP and other tours.

Simon did the rounds of the London jazz clubs last weekend. On his final night, he confessed to me: "I haven't been here since 1951, when I came with altoist Arne Domnerus for a concert at the Royal Festival Hall.

"When I returned to Sweden, I made myself most unpopular with Sweden's musicians. 'You think you're the world's best outside the States,' I said, 'but I've got news for you! Things are really happening in England and it won't be long before they're Europe's best!'"



TOO FEW
OCCASIONALLY, but all too infrequently, artistry such as that displayed by Annie Ross and her fellow genre Lambert and Hendricks, is made available on singles.
Yet, out of the thirteen record shops I visited in an endeavour to buy their latest disc, only one had a copy, and that was already sold.—B. ABBOT, "Domoy," Read Street West, Hyde, Cheshire.

THIN LINE
THE more one listens to popular ballads such as "He'll Have To Go" and "What In The World's Come Over You?" the more we realize that there is only a very thin line between pop music and Country and Western songs.

BOOB
IN your "Welcome To Bobby Darin" (March 19), you mentioned that "A Lover's Question," by Clyde McPhatter, was a hit in the States last summer. In fact, it was a hit during October, 1958.
Also, Maurice Clark, in the same issue mentioned that Jerry Vale was named as the most promising newcomer of 1960. In fact, this singer had a big hit in the U.S. and Canada during 1958 with his recording of

HALL MARKS

by TONY HALL

"They laughed at me. You're kidding, they said. You couldn't tell them anything. But, man, was I right! From what I've heard on this short trip, your British jazz musicians are streets ahead of any others in Europe. And what's more, they're better than many of the Americans!"

Now, if you're a member of the "must-be-great-become-it's-American" cult, that may seem sacrilegious.

If, on the other hand, you've opened about your jazz and judge it by how it sounds, not by who plays it, then that makes pretty sound sense.

I have been waving the flag for Britain in print for eight years and a month. Not because of any unswerving, nationalistic bias. But, simply and solely because I sincerely believe that Britain's very best are as good as all but America's real jazz giants... that they can hold their own in any musical company and acquit themselves with distinction.

Just as I believe this about our individual jazzmen, I am equally convinced that there are several British modern groups who could bring the house down if they were interspersed with some of the American leading groups... if their identities were unknown to the audiences or if they were given American-sounding names, and all that jazz!

In other words, if their music was judged on its merit alone and nationality didn't enter into it, The British bands I'd nominate?

"Go Chase A Moonbeam." In addition to two big selling LPs.—FRANK E. WRIGHT, 60, Sandhouse Road, Ward End, Birmingham, 8.

FAITH'S BEST?
I THINK that Kent Walton should be congratulated, on bringing up one of Adams Faith's earlier records, "Poor Little Baby."

This is one of the greatest records I have ever heard, and although it did not make much impact at the time of issue, it could now, with a little publicity, easily put "What Do You Want?" and "Poor Me" in the shade.—M. J. BEDFORD, 48, Merton Road, Basingstoke, Hants.

THEIR CHOICE
WHILE listening to recent Luxembour programmes, I have been amazed by the way in which certain disc jockies have their favourites.
Should DJs be allowed their own preferences?—R. M. LEWIS, Rookery House, Eye, Suffolk.

NON-U
WHY all this snobbish, disdainful attitude to rock 'n' roll on the part of the musical "experts"? From what one reads, it would seem that their nightly prayer is "let this commercial rubbish die as quickly as possible."

Why should this musical form be treated with so much contempt? One does not have to be a moron to like and appreciate rock 'n' roll.

Don't forget, it is only rock 'n' roll that has brought record sales up to their present high level.—DAN GRAHAM, 15, Rowan Gardens, Brockworth, near Gloucester.

ON TAPE
WE read about the wrongs of tape recording records from radio and TV, and it would seem that the record companies are trying to eliminate this by naming the time and artist half way through the disc.

But surely they would be helping their industry and tape owners if they issued tapes of recorded popular music, as some companies do for classical recordings.—JOHN HANNAM, 16, Osborne Road, East Cosen, Isle of Wight.

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

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JACKIE WILSON DOGGIN' AROUND



AMERICAN

These were the ten numbers that topped the sales in America last week (week ending April 2)

Last Week	This Week	Title	Artist
1	1	A Summer Place	Percy Faith
2	2	Wild One	Bobby Rydell
3	3	He'll Have To Go	Jim Reeves
4	4	Puppy Love	Paul Anka
5	5	Sweet Nuthin's	Brenda Lee
6	6	Baby	Brook Benton and Dinah Washington
7	7	Handy Man	Jimmy Jones
10	8	Harbour Lights	The Platters
—	9	Forever	Little Depipers
—	10	O Dio Mio	Annette

ONES TO WATCH:

Mama	Connie Francis
Sink The Bismarck	Johnny Horton
I Love The Way You Love	Mary Horton

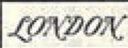
TOP TENS

Based on the recorded number of "plays" in Juke Boxes throughout Britain (for the week ending April 2)

Last Week	This Week	Title	Artist
6	1	My Old Man's A Dustman	Lonnie Donegan
1	2	Poor Me	Adam Faith
3	3	Delaware	Perry Como
2	4	Running Bear	Johnny Preston Garry Mills
7	5	What In The World's Come Over You?	Jack Scott
5	6	Why?	Frankie Avalon Anthony Newley
4	7	Slow Boat To China	Emile Ford
8	8	Who Could Be Bluer?	Jerry Lordan
—	9	Fall In Love With You	Cliff Richard
10	10	A Summer Place	Percy Faith

Published by courtesy of "The World's Fair"

FATS DOMINO COUNTRY BOY



KLP 9073 45/78 rpm

++FROM JOE HENDERSON, LAS VEGAS, NEVADA++

What a fantastic line-up of stars

"THE average tourist thinks of a resident of Las Vegas as surrounded by show girls, drinks and temptations of every variety," said a Las Vegas magazine. And frankly, I must number myself in that mass-thinking group that is "the average tourist."

Las Vegas is in Clark County,

Nevada, one-time centre of skull-duggery, mayhem and hold-ups. Fifty years ago Clark County had a mere 3,000 residents—today it is 40 times greater . . . and in 20 years? About half a million is one estimate.

I was amused to learn that within 20 years it is forecast that there will be a million cars registered around this mecca of gamblers. Two cars for every single person . . . man, woman and child. An average that is maintained at the moment.

To keep the money flowing from "the average tourist" top personalities and top shows at astronomical salaries are imported.

The line-up of talent at the moment is simply breath-taking.

The Sands Hotel, in which Sinatra has a financial interest, presents Jerry Lewis in the Copa room . . . while in the Copa Lounge you can hear the fabulous trumpeter, Jonah Jones . . . and the Al Jolson-ish Norman Brooks.

That grand lady of show business, Sophie Tucker, tops the bill over at the Sahara. Her support? Paul Anka! Both are packin' 'em in.

Dakota Staton holds sway at the New Frontier, Jimmy Durante is at the Desert Inn, while over at the Riviera you get The World of Suzie

Wong AND Duke Ellington . . . it's a fantastic line-up of talent!

I asked the maid in my hotel what the local residents did about the whirl-pool of show business and talent.

"Mostly, they let it pass over 'em. Oh, sure they'll take in the occasional show . . . but most times they are too busy raising the kids, mending the bills and trying to build up some measure of security to bother about the big names down the road."

Harry James was one of the folk I met. He's bought a home in Vegas . . . and acquired an interest in a local estates firm. The man with the golden trumpet is aware of the gilded security of land-owning in this area.

In the past ten years land prices have risen 300 per cent. Incidentally, you can get a nice little place for 100,000 dollars if you fancy emigrating.

...I hear that

JOE VENUTI, the legendary jazz fiddle player, is back in the disc business again. He has been signed up by Golden Crest Records and the first LP issues will be "Joe Venuti Plays George Gerhart's" and another using the material of Jerome Kern.

The Madison is going to be the biggest dance craze since the Big Apple, say Broadway's moguls. Watch out for the number "Madison Time" by the Eddie Morrison-Ray Bryant Combo. It should be issued in Britain on Philips. Vaughn Monroe, top U.S. singer of a few years ago, is making—and being tipped for—comeback status. Switched labels to United Artists and offers an oldie, "Ballerina." It could easily put Mr. Big Voice back in the charts.

I was amused to read in an American paper that "Liberace is to open at the London Palladium on April 6 for eight weeks—the longest date booked for the famed club." Ignoring the "club" bit—how about those lengthy eight-week seasons undertaken by Alma Cogan, Max Bygraves, Harry Secombe and Winnie Atwell?



PAUL ANKA—Sun, dollars and Melinda Olsen . . . all at the Sahara night spot, where he's appearing in the cabaret.

JUKE BOX

TOP TWENTY

Compiled from dealers' returns from all over Britain
Week ending April 2, 1960

Donegan's still top, strong challenger is Richard, Presley crashes in at 6

Last Week	This Week	Title	Artist	Label
1	1	My Old Man's A Dustman	Lonnie Donegan	Pye
5	2	Fall In Love With You	Cliff Richard	Columbia
3	3	Running Bear	Johnny Preston	Mercury
4	4	A Summer Place	Percy Faith	Philips
13	5	Handy Man	Jimmy Jones	MGM
—	6	Stuck On You	Elvis Presley	RCA
2	7	Delaware	Perry Como	RCA
10	8	Fings Ain't What They Used T'Be	Max Bygraves	Decca
9	9	Beatinik Fly	Johnny and The Hurricanes	London
7	10	Poor Me	Adam Faith	Parlophone
8	11	You Got What It Takes	Marv Johnson	London
16	12	Do You Mind?	Anthony Newley	Decca
6	13	What In The World's Come Over You?	Jack Scott	Top Rank
11	14	Slow Boat To China	Emile Ford	Pye
14	15	Hit And Miss	John Barry	Columbia
—	16	Wild One	Bobby Rydell	Columbia
12	17	Who Could Be Bluer?	Jerry Lordan	Parlophone
—	18	Clementine	Bobby Darin	London
19	19	Looking High, High, High	Bryan Johnson	Decca
17	20	Be Mine	Lance Fortune	Pye

ONES TO WATCH

He'll Have To Go	Jim Reeves
Country Boy	Fats Domino

JOAN REGAN

DICKIE VALENTINE

EMILE FORD

LANGE FORTUNE

THE THREE BELLS



"O DIO MIO"

"STANDING ON THE CORNER"

"EMILE" (7 E.P.)

"THIS LOVE I HAVE FOR YOU"

"STEADY DATE"

(INCLUDING "RED SAILS IN THE SUNSET")

'I GENERALLY WRITE SONGS WHEN I'M DEPRESSED ... AND I GET VERY MISERABLE VERY OFTEN'

I'm forever falling in love

But there are bigger things than love in Billy Fury's life at the moment—a new sports car, and singing.

A HAND plucked thoughtfully at a guitar and then moved to a ball point pen to scribble a couple of words on the back of an old envelope.

This was Billy Fury—the boy experts are tipping to hit the very top before long—in the throes of composing yet another song, as he sat in his dressing-room between shows.

Billy, generally shy and retiring, was in a confiding mood when he interrupted this spell of writing to talk to me.

"I generally write when I'm depressed," said Billy. "And I get very miserable very often. It's all due to the fact that I'm forever falling in love. Get infatuated with a different girl every week and often I can't get around to letting them know. And every time I finish with a girl I'm so miserable . . . which usually means another song."

Just before Christmas I was going steady with a girl called Dorreen from Croydon. It didn't work out, which produced a ballad called 'Fear', which I hope to record."

Title of the number he was penning then was "I'll Always Love You."

Billy is full of song material. Currently, he and Jack Good—his A and R man—are planning an LP. Jack was also the man behind "Colette," which Billy hopes will sell more than his debut hit, "Maybe Tomorrow" which just topped the 100,000 figure.

All the songs in the proposed album will be Billy's and Jack has suggested the tentative title of "Billy Fury sings Billy Fury."

But the biggest thing in Billy's life at the moment is his new MGA sports car, which was soon to be delivered.

says **BILLY FURY**

"I'll be the first car I have owned," said this likeable 18-year-old—who grosses £20,000 a year—with real excitement. "I aim to pass my test very quickly and eventually I want to go in for racing. Mean to buy an Aston Martin if I'm any good."

Billy doesn't lash around all that money foolishly. He spends between £15 and £20 a week on himself, and his chief luxury is clothing. Proudly, he showed me the gold lamé suit he favours on stage at the moment. It cost 70 guineas—and another 35 when he quickly split the pants and had to have them replaced.

Another outlet for his earnings soon will be a house for his mother and father on the outskirts of Liverpool, his home town.

Billy's mother and father play a very influential role in his life,



although he lives in his London flat.

They summoned him home very quickly after that much-publicized affair in Dublin when the curtain was rung down in the middle of his performance and a subsequent appearance in Belfast cancelled.

"Mother nearly had a breakdown," said Billy. "I just had to go home right away to explain things. I didn't know I was doing anything suggestive."

"We stayed up all one night talking about it. I went through my entire act for my father and he told me to cut certain parts out—which I did."

Billy is a rock 'n' roll devotee and he intends to keep rocking whatever happens. "I know I sing a lot of ballads," he said. "But that's because I just can't help composing

them and I have to sing them, don't I?"

A big break for Billy comes in the new Jack Good show for ABC television—rehearsals have just started—for he will be a resident star along with Joe Brown and Jess Conrad. Styling will be in the "Oh Boy!" mould for this series—all action and no talking. He also goes into the Gene Vincent summer show at Blackpool.

His current ambition? "To win one of your Silver Discs," said Billy hopefully.

After that? Billy grinned shyly. "I'll wait until I get that before I think of any more."

Chris Peters

CLASSICAL CORNER

Great playing on the Brahms

BRAHMS
Piano Concerto No. 1 in D Minor

Julius Katchen and the London Symphony Orchestra
Conducted by Pierre Monteux
(Decca LX15546)★★★★

OF all the great piano concertos I would rank this particular work as one of the finest. The score for the soloist is exciting and in every bar there is an opportunity for the pianist to prove that he is more than just an accomplished performer.

A fine recording such as this should be a great help in getting to know what on the surface might appear to be rather a "heavy" score.

Julius Katchen is at his best in this work and although the piano is reproduced with rather a nasal effect at times, his playing throughout is superb. He masters all the tremendous difficulties with an easy effortlessness, that is their pleasure to sit back and enjoy. Just listen to the way he attacks the final movement—what sense of urgency—what skill. Throughout the orchestra is finely balanced.

CONCERTO UNDER THE STARS
The 101 Strings with Harry Heilmann

BATH—Cornish Rhapsody; DEBUSSY—Clair de Lune; CHOPIN—Study in E Major; CHOPIN—Nocturne; MASSÉNET—Méditation; 1st or 2nd; ALFVÉN—Through the Swedish Rhapsody; LISZT—Liebestraum.
(Pye Golden Guinea GGL0045)★★★★

FOR those people who like such things as the sentimental history of Brahms's Cornish Rhapsody, this is the disc. But don't get taken in by the *Theme from Swedish Rhapsody*—it isn't the famous theme, but a much more obscure one that appears later in the work.

TCHAIKOVSKY
Nutcracker Suite
BORODIN
Polovian Dances
DE FALLA
Ritual Fire Dance
The Norddeutscher Symphony Orchestra conducted by Wilhelm Rehr
(Pye Golden Guinea GGL0045)★★★★

I HAVE heard better performances of the Nutcracker Suite, but I have also listened to much worse.

This orchestra sounds hollow, and the conductor is often in too much of a hurry. It gives the feeling that the Suite has been speeded up in order to get it all in. The Russian Dance is one of the better items.

The Polovian Dances come over with all the excitement that they command, and we are given a resounding performance. In fact it is on these dances that this disc earns its marks.

The Ritual Fire Dance could do with some more fuel. I felt it lacked the punch that we associate with de Falla's well-known concert piece.

Alan Elliott

***** DON NICHOLL meets JOHNNY WORTH *****

The man behind Adam Faith

IF any two people ever had the perfect excuse for launching a mutual admiration society, it would be Adam Faith and Johnny Worth.

Because, until he recorded Johnny Worth's composition, "What Do You Want?" Adam Faith was in grave danger of being written off as a disc prospect.

And if Adam Faith hadn't recorded "What Do You Want?" Johnny Worth would still be just another singer hoping to sell the odd

song along Denmark Street.

"What Do You Want?" became No. 1 in the hit parade . . . Adam Faith's next record—"Poor Me"—also became No. 1. And "Poor Me" was also written by Johnny Worth. Now the singer and the songwriter are on the verge of pulling off a remarkable hat-trick with the song "Someone Else's Baby."

Not that you will be able to find the name of Johnny Worth on the labels of any of those discs. The composer is listed as Les Vandylke. Mr. Vandylke is really Mr. Worth, who is really a Mr. Woolley, who is really (if you want to be strictly accurate), a Mr. Skordalides!

Johnny—a sharp, clean cut character with an brilliant smile as you could wish to see outside a toothpaste commercial—was a draughtsman before he went into the army. He came out of uniform, "determined to stay out of stuffy offices and make his name as a singer." Singing, he decided on after listening to a Johnnie Ray record and figuring he could imitate Mr. Ray as good as anyone could.

"I got work in pubs as a semi-pro, and was lucky enough to be given a small television appearance. Mrs. Oscar Rubin was looking in at just the right moment—and told her

husband about me. Oscar signed me up—and I sang for five years with the Robin band."

Johnny has made records for Columbia, Embassy and Oriole without any great success as yet. For the past eighteen months he was also a member of The Raindrops vocal group.

Lots of singers write songs, and Johnny was among those who've known what it is to peddle their numbers unsuccessfully up and down the street.

Kicking themselves

"I wrote three numbers," he says "One of them was 'What Do You Want?' and another was called 'Poor Man.' I thought they would suit a young singer I knew, but he didn't think they were any good. So I tried them around the music publishers."

Those publishers must be kicking themselves today.

"They turned them down," grins Johnny. "Then when I was singing in the 'Drumbeat' television programmes, I struck up a friendship with Adam Faith. One day Adam asked if I had any material he could use on record . . . he was due to make another one for

Parlophone. I showed him 'What Do You Want?' and 'Poor Man' . . . not only did Adam like them, Johnny Barry went for them too. And I must say how much I'm indebted to John Barry for his help and for the way he's rooted for my songs.

"What Do You Want?" made the top of the lists. 'Poor Man' was changed to 'Poor Me' and John Barry predicted this would be another No. 1, too . . . he was right.

"The third one . . . 'Someone Else's Baby' . . . isn't entirely mine. It started when Perry Ford walked in to Freddy Poser's office in Denmark Street and handed him a melody on manuscript. Perry scribbled 'The Masterpiece' across the top of it and left it on the piano. I worked on it a little, added the lyrics . . . and I think it's probably the best of the three.

"I still work out the tunes at a battered old out-of-tune piano given to me by my father-in-law. The music usually comes first, and I add the words in the middle of the night when the baby's not crying and there's no firewood to be chopped.

"But there are still things I want to achieve. I'm conceited enough to want to succeed as a singer. I'm still young (29) and I would love to be able to say I made the top as Johnny Worth, singer. It's odd to find success coming in a field I'd always thought of as secondary to my singing ambitions."

FREE LEATHER BELT WITH GILT BUCKLE WHICH EVERY ONE OF THESE IVY BACK AMERICAN STYLED SLACKS

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What am I living for?

45-1028 100



Presley opts out and does a great service to rock 'n' roll

ELVIS's first post-army release, "Stuck On You/Fame And Fortune," is a monumental record. It is so much more than a brilliant performance of two pedigree songs. It is a manifesto, a statement of first principles and a message—all rolled into one. It is the sort of record we least expected from Elvis. Yet, in retrospect, it was inevitable.

The first and foremost fact about this record is, that in style it is in exactly the same idiom as "Treat Me Nice," "Big Ol' You," "All Shook Up," "Too Much," and many others. What does this mean? It means that as far as Elvis is concerned, this is his style and he's sticking to it, this is what I meant by saying that the record seems to be a manifesto, "Stuck On You" could be interpreted as a statement by Elvis on his approach to music. In the very first lines of the song he sings, "you'll never shake me . . . I'm gonna stick like glue . . . stick," or bust, it seems.

Conviction

It must have taken tremendous conviction on Elvis's part to have made "Stuck On You," at a time when everyone is saying: "Guitars are out, saxophones are out, big bands are in, strings are in, everything's changing fast."

For the first time Elvis is not "in the swim." He is out of the idiom. He is now a law unto himself. If you want Presley, you have to take his style. That suits me fine. By taking this stand, Elvis has taken rock 'n' roll out of the category of a passing phase, and crystallized it into a definite, and separate, idiom—like traditional jazz. And like traditional jazz, rock 'n' roll will continue to have its steady stream of exponents for years and years to come.

Yardstick

Sometimes the stream will be a flood—as it is now for the traditional bands—and sometimes it will be a trickle. But it will keep flowing, and although there will always be variations and individual styles, the yardstick will be classical rock 'n' roll as evolved by Elvis Presley. "Same old Elvis Presley," says one columnist. Good.

"Stuck On You," is by Aaron Schroeder and Leslie McFarlane. Schroeder had a hand in "Dixie-Land Rock," "Young Dreams," "Anyway You Want Me," "Make Me Know You're Mine,"

and together with Weisman (who, with Wise, wrote "Fame And Fortune"), wrote "I Was The One."

Consequently he knows how to write for Presley and Presley certainly has lost nothing in his two-year absence from the studios.

The technique is still fantastic. There's nothing original about the backing—but it's just superb. Floyd Cramer is strongly featured on piano, and the tempo is foot-sloggetic.

"Fame And Fortune" is a ballad from Wise and Weisman, it's a good ballad, but nothing special—except for the lyric, tailor-made for Presley to sing to his fans.

I am sure that Presley has done the right thing. To go on and on looking for new angles and gimmicks, trying to keep up with every passing craze, would be the most certain way for a man of Presley's calibre to fade from

Lyn will make it

LAST week a reader (in Post Beat) accused me of saying that Dickie Pride was the best male British singer and then proceeded to chew me up for it. What I really said was, that Dickie Pride was my favourite British male singer—which is something else. I also said that my favourite female British singer is a toss-up between Anne Shelton and Lyn Cornell, but nobody has taken me to task over that statement.

I think it was because hardly anybody had the foggiest idea who Lyn Cornell was.

Today, I'm going to let you into the secret. She is one of the 16 Vernons Girls. Before that she was in Vernons Pools, and before that she was a cinema usherette.

At a time in the business when things are very tough for the thrashers, here's one girl who is going to make the grade . . . and with the teenagers, too.

Here's, why—she does not fall into any of the accepted types of girl-singer personalities. She does not gush, try to be madly gay, try to be terribly sophisticated, try to be sexy, or try to be very sweet and girl-next-door-ish. She doesn't try, in fact, which is a change and a relief.

says

JACK

GOOD

TV's leading beat
show producer

the picture. This way, although he can never hope to keep the position by now holds in the pop world, he will stay at the top for a long, long time.

In a word, she is cool. She also sings cool and looks cool. I think she has a very good Freddie Chance—voice, looks, and personality. If you want to check the score, lend an ear to Lyn Cornell's first release, "Like Love."

* * *

NOW they are even getting at me from Germany. Reader Ulli Grimme writes to tell DISC that: "Jack Good is entirely wrong about Cliff Richard not being well-known in Germany, 'Living Doll' and 'Travelin' Light' were, and still are, in a very high position in Germany."

Ulli must be one of the Grimmes—of fairytale fame. The average German teenager has never even heard of Cliff Richard. And to my knowledge, no Cliff Richard record has ever appeared in the German Top Ten.

This, as I said before, is in contrast to most other European countries. If Cliff were really as well-known in Germany as Ulli makes out, his records surely have appeared in their charts.



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1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100



STRAIGHT I won't cry when the bubble bursts

SAYS TONY NEWLEY

TALKING

SSOMEBODY said to me the other day: "Tony, how long do you think you can remain a pop star? How long do you think you can go on recording hits?"

Of course, I don't know. But I will say this: Sooner or later the bubble has to burst for everyone. I've been in this business since I was a kid, so I think I can cope with the situation when it happens.

I don't fool myself—I'm not a great singer. But then today you do not have to be a great singer to be popular. Most of the boys who get their records in the charts have not got great voices—but they can put a song across in their own style and with the help of their own personality.

If, tomorrow, I found that my records did not sell I would not need a shoulder to cry on. I would have had my fun.

There are people in the business, however, who think that I treat singing as a kind of lark and that I'm just cashing in on it while I can without giving it much thought.

They are quite wrong. I take the pop business as seriously as I take everything else in the entertainment world.

But let us get one thing straight right away—I do not mind how I become a well-known personality so long as I feel I am doing something well to become one.

Acting. Singing. Or tight-rope walking. Every aspect of show business fascinates me.

I am a travelling salesman in entertainment.

Today if I can sing for my supper—and it seems I can—then why shouldn't I?

Certainly singing has paid me well, but believe me, money is not everything.

I get a real kick out of singing. And when I switch on the radio and hear someone requesting one of my records that gives me a kick, too.

It is an unfortunate fact that these days in show business people like to put a tab on you: Romantic lead, juvenile delinquent, rock 'n' roll idol, ballad singer, and so on.

They imagine that if you are one thing you cannot possibly be another. Of course, that is ridiculous. Now, because I sing, it does not mean I

can't act, although some people seem to think that way.

I do not want to be bracketed. I am a free agent. I want to move around trying my hand at whatever I like. Most entertainers have more than one string to their fiddle. Or they should have.

I must say that singing has given me some wonderful opportunities. In a short time it has opened more doors for me than acting—and I have been an actor for fourteen years.

What has singing done for me? Well, for one thing, it has introduced me to millions of people.

Now they know me

Certainly they have met me before in films, but to them I have always been "that funny fellow whom they could not put a name to."

That does not happen now. My name is known and I have the pop business to thank for that.

Because of my success though—I have had three hits out of four records—it does not mean I will devote less time to acting.

I am not completely tied to singing.

I'm always on the look-out for the right part in the right film. I'm fiercely proud of my acting and I would never completely forsake it.

I have no high ideas about playing Hamlet or Stratford, but I do want to explore the many dark passages of show business down which I have not yet ventured.

I am a moving man. I cannot sit back and say, "Well, that's my lot. That's as far as I go." I think I am fortunate in that because it keeps my mind alive and my eyes open.

Never in a rut

It would be difficult for a chap like me to get into a rut. That is one thing that fascinates me about the disc business. It seldom seems to get into a rut and if it does it soon gets out of it.

Some people who have followed my career closely think I am wrong to devote any time to music. They say I should concentrate only on acting.

I do not agree. If I stopped making records tomorrow what would I prove? Absolutely nothing.

And at least I am different from other entertainers. You are always hearing about pop singers turning to acting—but here is one actor who became a pop singer.

Why shouldn't I be different? I enjoy it. Maybe other actors will follow in my footsteps—and, who knows, they may even do me out of a place in the charts!

**NEXT
WEEK
Dickie
Valentine**

JOHNNY PRESTON HIT THE TOP

—thanks to Big Bopper

WHEN Johnny Preston arrives in England tomorrow (Friday), he will be all set to collect his first Silver Disc, presented to him by this paper. His first release in this country, "Running Bear," has just passed the 250,000 mark in British sales.

The Mercury recording of this Big

Bopper number has been one of the big hits of 1960, selling more than a million discs in the first two months of the year. Johnny was one of Big Bopper's closest friends.

"He encouraged me to record 'Running Bear,'" said Johnny. "He said it was sure to be a hit as a new sound was needed."

"As well as writing the number, he

did the A and R for my recording session. Believe me, that means a lot to a guy who has never made a recording before."

Johnny says the record didn't do so well for the first four months and he thought it would never make it. "But Big Bopper never seemed to lose faith and he kept saying, 'Don't worry. You'll hit the million!'"

It was late last year, after the Big Bopper's death, that the record started climbing the hit charts and before the year ended, it had reached the million in the U.S.

"His death was a terrible blow to me," says Johnny. "But I try to live up to the maximum that he gave me as the recipe for success in the business. 'Keep your nose clean and you'll do all right,' he used to tell me."

My ambition

It was at church socials and other amalltime dances that Johnny Preston got his start in show business. That was three years ago in Port Arthur, on pretty Sabine Lake, Texas. Johnny fronted a band known as "The Shades."

"Singing has always been my ambition and I loved the life. But like many other young singers in the States, I wanted to make a recording. The opportunity for this came along last June, after being with 'The Shades' for about 2½ years."

"It was then Big Bopper, whom I had known for some time, suggested my voice was ideal for his new number, 'Running Bear.'"

Johnny has never known life to be so hectic since his record reached the million mark last October. "Man, I've really been going since then. Do you know, that in the past six months I've only been home two weeks. When the disc hit tops,

my manager, Bill Hall, formed a road show for me called 'Hallelujah Of Stars.' It was a package tour and had a few other singers in it.

"Well, we hit the road and we did every one of the Western States. And we did good business, too. Apart from being a very busy trip, I enjoyed it immensely."

In the two weeks that he did manage to get home and see his wife, Jennell, and their baby daughter, Tracie, Johnny recorded his first album. To be called "Johnny Preston," it will be released soon on the Mercury label. Johnny reckons it should have quite a wide appeal. "You could call it a family album," he says.

Standards

On one side is a collection of enduring standards, like "Dream," "I'll Never Walk Alone" and "Pretend." Flipside is strictly rock 'n' roll, and includes "Hearts Of Stone" and "What Am I Living For."

One of the rock numbers on the disc is "Cradle Of Love," which Johnny tips as his next million seller. "We had an idea it was going to go good and shortly after it was released in the States it got into the charts. It was much quicker to do so than 'Running Bear.'"

Johnny hopes that a couple of the standards on the album will reach the hit parades. "One which I think should do well is 'Madre Di Dio.'"

Johnny is bringing his wife on his trip to England. Also with him, will be manager Bill Hall. "It's a ten-weeks' tour, the first three with Freddy Cannon, and the last seven with Conway Twitty. We'll be doing four shows a week, as well as some TV work with the BBC. It should be quite an experience."

And after England? "Man, I'm going to have a big vacation," says Johnny.

John Burrowes

THE FABULOUS FABIAN



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'blue jeans'
girl
CAROL LYNLEY
in
JERRY WALD'S
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**HOUND
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Now FABIAN
and
'HOUND DOG
MAN'
-I'M GRIPPING UP
-THIS PRESENTLY
-IS THE MOST
-PRETTY LITTLE
-GAL.

Acker Bilk reckons he's popular here, but that German tour was really

FANTASTIC

'We're going back, if we can spare the time'

TRADITIONAL jazz is more popular than it has ever been in Britain, and consequently Mr. Acker Bilk and his band have a following that keeps them happy and busy twelve months in the year. But used as they are to fans, they had never experienced anything like the reaction to their recent German tour.

Acker told me: "We had a fantastic reception wherever we played. It was all one-night stand stuff but those German audiences were tremendous. They're very discerning about their jazz, too.

"We played most of the big cities like Berlin, Hamburg, Hanover and Cologne. The place we played in Berlin was a kind of sports arena that holds about 8,000 people. When we played there we had an audience of 6,000. Incredible? I'll say it was. They gave us the lot, including flowers. Everywhere else we played the average attendance was around 3,000.

What a player!

"Everything we played went over well, especially the marches. But the one they liked best was 'Berliner Luft' which they lapped up. 'Summer Set' went over well and it's been released on disc over there.

"We had the great George Lewis with us the whole time. He's sixty now you know, but what a player! He's great and plays so beautifully soft, too."

Anybody who has ever been abroad without being able to speak the language will understand just how Acker and the boys felt in Cologne, where this handicap nearly cost them a broken jazz date.

Said Acker: "The only one who speaks German among the lot of us is Johnny, on trombone. If we'd had him it would have been all right. It all happened one night when we were due to play in Cologne. Johnny and Roy went back to a radio studio to pick up some gear we'd left there after doing a broadcast that same day. We arranged to meet them at the hall where we were playing.

'A right panic'

"Well, the rest of us found ourselves in our bus with a driver who couldn't speak English. We had to keep asking people where we were playing. It was a right panic. I can tell you! We were due on at 8.15, and finally, we made it at 7.55, after a lot of asking. Even then, we still had to set up our gear and we went on fifteen minutes late.

Acker smiled: "I suppose it was quite funny, but it was worrying." I asked Acker about the German jazz scene: "It's pretty healthy," he replied. "They play some good jazz, especially around Berlin. But it

doesn't seem to swing like the British bands. That's probably why British bands are so popular over there. I know Barber does well and we certainly did."

At the moment the band are back to their normal procedure of playing one-night stands in Britain.

"We're not playing too far out," said Acker. "All within striking distance of London."

On April 20, the band begin a nineteenth-day tour at Nottingham, which continues on through the Midlands. They begin another tour on May 2, this time in Scotland. It won't be until May 8, that London fans will see them again.

They have a new radio series on BBC which begins on May 10. Said Acker: "We're discussing it with Terry Hennebery, who's producing. There's no title yet, but we think 'Acker's Away' might be a good idea.

After all this activity the band take a good long holiday in August. But it won't be for too long, because that tempting offer of a return to Germany is expected to crop up.

"We'd like to do it," said Acker, "but it remains to be seen whether or not we've got time. This year we're pretty booked up."

Brian Gibson

(DISC Pic)

We're talking of men's shoes LOOK DOWN AT YOUR FEET!

OVERHEARD in a London tube train: two girls talking. One said "I always look down at a fellow's feet; if he has tight trousers and his shoes are pointed I reckon he may be O.K. But if he's wearing round shoes I don't usually bother to look at his face." The other one said "Me too. Can't stand squares." Looking at the shoes in Milan suggests that those two girls are getting a bit square themselves. Not quite up with the latest styles anyway. Squares' toes are no longer square—in fact they are sharper than points; even round toes may have an edge over pointed ones.

Now, if you haven't done so already, take a look at the shoes on this page. What do you think of them? They are not generally available in the shops yet though they may be next year. They are in fact experimental designs based on Italian and American trends. In fact one of them set an American trend—

SANSIRO

Top left. A light, cool suede with a flexible leather sole.

DESERT MOROCCAN

Bottom left. Another suede with a leather sole and a slim Italian line.

PLAINSMAN

Right. Suede again, half-way to a boot. Started a rage in America.



the suede boot in the right hand picture, which we call Plainman. We send thousands of pairs to North America every year. But so far the trend hasn't reached this country where the shoes are made!

What is new about these shoes is that they combine the solid—square if you like, but still valuable—virtues of good shoe-making with design that is as modern as the top of the hip parade on a good week (not the kind of nutty number that blows over in a month). These shoes are comfortable; they make your

feet feel good. They are light, good for a glide. They are, in fact, simply good men's shoes and they look... well, you're the judge of that. We can only say that we hope you'll like them when you can get them. And, by the way, look at the design. Except, perhaps for Plainman, they will be available in grained leather instead of suede—which, as everyone knows, is far more popular for dancing. Grained leathers—very lightly grained, not heavy assertive patterns—are the thing in Milan and New York right now.

The name of this kind of shoe?

Clarks FLOTILLAS SHOES FOR MEN



Jack Good plumps for rock

Presley breaks all-time record

Back to 'Oh Boy' for new series

JACK GOOD'S new pop music TV series, which is to be called "Wham," and which begins its run on April 23, is to be a return in style to the highly successful "Oh Boy!" type of presentation.

No definite format has been decided for the show, which had its first closed circuit TV rehearsal on Saturday—a second one is due this week-end—but it is understood that the dramatic lighting techniques and camera angles which were the hallmark of "Oh Boy!" will be used.

No details of the numbers rehearsed on Saturday have been announced, but it seems definite that the accent will be on rock as it was with the show that preceded "Boy Meets Girl."

The resident cast will be headed by Billy Fury, Joe Brown, The Vernons Girls and Little Tony. Guests in the first programme are Caddy Dudley, Johnny Carson and The Four Jays.

At present, the resident band, which features once again Red Price on sax, is called "The Fat Noise," and consists

of four saxes, two trombones, two trumpets, three guitars, tuba, bass, drumset, piano and a "Salvation Army drum."

Resident emcee for "Wham" is to be Radio Luxembourg disc jockey, Keith Fordyce.

Future guests include Peter Elliott, newcomers Nick Bennett and Sonny Stewart and his Dynamos, and possibly the Mississippi Jazz Band.



THE BEVERLEY SISTERS, who recently signed for EMI, paid a return visit to John's Wood building, the scene of their first big hit, "Teasin'," to record their new album. With them are Rita Williams, A and R Manager Norman Newell and G...

Previn, Scott, Cavallero visits are lined up

JAZZ pianist André Previn is to come to Britain in June, for television appearances. MCA, the organisation who will be responsible for his visit, were hoping to finalise negotiations this week.

No definite dates have yet been planned for Previn, but it seems unlikely that he will do any personal appearances, other than on television.

Another top American disc star, Jack Scott, is to do a six to eight week tour of Britain during May. At DISC went to press MCA were expecting a cable confirming that he would come.

Jack Scott is currently enjoying a tremendous success in the charts with his first Top Rank recording, "What Is The World's Come Over You?" and he has just accepted an offer for a two-week tour of Japan.

In addition to Previn and Scott, MCA are also planning to bring Carmen Cavallero over, probably in June. The piano playing of Cavallero, who is a top draw in the U.S., was featured in "The Eddy Duchin Story," and he was recently awarded a Golden Disc for sales of the album from the film.

Cavallero will be in Britain for television appearances.

Stars for the Songwriters

THE Songwriters' Guild is to present its eleventh edition of "Our Friends—The Stars" at the Victoria Palace on Sunday, April 24, and many top disc artists have agreed to appear.

They include Anthony Newley, Alma Cogan, David Hughes, Bryan Johnson, Kenny Baker, Frank Berry, John Blythe, Murray Korb, Libby Morris, The Night Riders, Jackie Roe, Derrin Reynolds, Joanne Sisco, Julia Shelley, the Wimbledon Girls Choir and Bob and Jack Young.

Gary gets TV series

GARY MILLER is to get a series of late-night Sunday programmes on ATV. The first is on April 24 and the series will run for at least four consecutive weeks.

Atwell off to Germany

WINIFRED ATWELL is to fly to Germany tomorrow (Friday), for two appearances on West German television. On Saturday, Winnie will appear in the German equivalent of "In Town Tonight," and on the following Thursday, she will star in a TV Spectacular.

Hamprey Lyttelton and his Band will be appearing at the St. Pancras Town Hall on Saturday, April 30, not at a concert in aid of the World Refugee Year, as stated last week, but at a dance to be held there sponsored by the Trades Union Week Committee.

Relating from his work in Hollywood is FRANKIE VAUGHAN, seen here at Marineland in California with his daughter, Susan.



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BY
THE CLIFF ADAMS
ORCHESTRA

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DISC BITS

FONTANA RECORDS are to launch a new record series called Classics. They will be EPs, priced at 6s. 11½d., and will feature popular classics performed by world famous artists.

The TV All Stars soccer team are to play a match against a team composed of Presencia, at Clarence Park, St. Albans, on Easter Sunday.

Fontana disc stars Jackie Rae, The Lona Sisters, Johnny Carson and possibly Al Saxon, will be at the opening of a new record store in Kilburn on Saturday, April 9.

TV personality Peter West, is to replace Gerry Wilmes on the series of EMI programmes on 209.

Richard Allan, new Parlophone signing, will guest in the first of the new "Words and Music" series for Jack Payne, when it returns to the BBC screens on April 12. Other guests in the same programme are: Bruce Trent, Marion Sandholme and Rawicz and Landsauer.

The Deep River Boys, due to return to Britain in May, to open for a season at London's Astor Club, are to appear in Granada TV's "The Variety Show" on Thursday, June 23. On the bill with them will be American singing star Fran Warren.

Jazz pianist, composer and arranger, Cy Coleman, has signed an exclusive contract with Everest Records in America. His first album for them will be released in June.

Columbia Records of America are to present their own daily show on U.S. television, each programme featuring one of their recording artists. Sixty of the first two programmes are Leonard Bernstein, composer of the score of "West Side Story," and Columbia executive Mitch Miller.

The BBC's "Pick of the Pops" series, presented by David Jacobs, is to be extended by a further 25 minutes each week, when it reaches its centenary on April 16.

American Decca have acquired the exclusive recording rights for "A So 2," the new musical starring Hermione Gingold, due to open in New York on April 20.

Standing on the corner

(from "The most happy folk")

top

KENNETH EARLE

4LP 1/124 Decca

pops

Green Fields JULIUS LA ROSA

4LP 1/124 Decca

THE DECCA RECORD COMPANY LTD DECCA HOUSE

TRAD JAZZ ROUND-UP... by Owen Bryce

Donegan goes back to jazz

But not for good

LONNIE DONEGAN had surprised himself, and the many fans who now regularly crowd into Jazzshows Club in Oxford Street, by sitting in at a moment's notice with the Kenny Ball Band.

Lonnie received a tremendous ovation for his banjo playing and for the two vocal numbers which he performed. Seems that Lonnie has been tops to pop fans for so long that many of us forget it's not more than half a dozen years back that he was the mainstay of the Chris Barber rhythm section.

He still has a love for righteous jazz, which in spite of his popular successes, continues to keep him busy. For he acts in an advisory capacity to Pye for their jazz releases. Sessions which he supervised include the Clyde Valley Stompers "Have Tartan... Will Trad."

Nat is cheered

NAT GONELLA and the New Georgia Jazz Band made its first jazz club appearance last week. I was very favourably impressed, and glad to learn that the band has been well received at London and provincial clubs. At the Cavern, Liverpool, the crowd stood

and cheered wildly. Bobby Mickleburgh, Lennie Felix and Lennie Hastings are the stars of the band as far as I'm concerned.

In the studio everyone was so impressed with Lennie Felix's piano on "Indiana" that even Nat only just remembered in time to come in for the ensemble passages.

After that he could hardly tell Teddy Layton off for getting so absorbed that he, too, forgot it was a broadcast and that he had passages of his own to play. Nat's singing, wonderful on the variety stage, must surely embarrass the vast majority of jazz fans. All that "Bazz-zu-buzzazz" stuff went out way back. And Nat gets through it all with the straightest of straight faces.

Mickleburgh's trombone showed strong influences of Jackson Teagarden, particularly in "St. James Infirmary"... even to the extent of going into one of those long, rambling codas.

One change

OVER 96,000 people will attend the Count Basie concerts which commence on April 9 in Bradford. The band will play two shows each day for 16 consecutive days. (See "Who, Where, When," page 15, for dates and venues.)

Only one change is reported in the line-up. Tenorist Billy Mitchell replaces Eddie "Lockjaw" Davis,

who was strongly featured on the tour last October. Mitchell, who hails from Kansas City, home of the Basie band, previously played with Lamford, Herman, Alvin Buckner, GI Fuller and Gillespie.

Josh White

JOSH WHITE is the main attraction at another Ballads and Blues Association concert, this time at Ingham Town Hall. Once again Rivkie Hall and Henry MacGregor will add their incomparable folk singing and guitar playing.

There will be two shows, one at 5.30 and one 8.15.

Third tour

ON the same day that Basie opens in Bradford... April 9 again... Rosetta Tharpe appears in the same town at St. George's Hall. Sister Rosetta Tharpe's tour, her third in this country, finds her teamed once again with Chris Barber, Oteilie Patterson, Monty Sunshine and the rest of the Barber band.

The tour got under way last Friday in Loughborough and finishes at the Guildhall, Portsmouth on April 24. Every major town in Britain will be covered, with the exception of Birmingham. The only other London date will be the Marquee Club on Wednesday, April 20.

Crazy night

YET another event will keep the fans away from the TV set on Saturday, April 9. George Cooper, who handles most of England's top big bands is putting on an "April Fools Crazy Night" at Leyton

Super Baths Hall. It will be in the shape of a Jazz Band Ball, featuring the bands of Dick Charlesworth, Bob Wallis, the Dauphin Street Six and Neil Millet!

Craziest thing most surely be that April 1 went by, days ago! This is the second big Jazz Night George Cooper has sponsored at Leyton Baths. He assures me that it will be a regular affair if they go as well as the first one, held a couple of weeks back and featuring Sandy Brown/Al Fairweather and the Bruce Turner band.

Ruby Bard, who negotiates on behalf of all these bands, tells me that Bob Wallis' "Blue Bird" is all set for the next big "clarinet-continental-sounding-jazz-slanted-top-ten-hit." What did I tell you!

Good cause

SONNY MORRIS and his Jazz-Band do their bit for World Refugee Year next Monday when they play at Ken Lindsay's Welwyn Garden Jazz Club. Ken, and partner George Peacey, were approached by Councillor John Knight, J.P., and immediately agreed to help all they could.

The organisers, the band, and the Councillor are hoping to attract people not usually interested in jazz. The Club normally brings in between two and three hundred enthusiastic fans to hear the music provided by Acker Bilk, Lynton, Kenny Ball, Terry Lightfoot, Mick Mulligan, Ken Colley and all the other Jazz greats who play for the Association known as Hertfordshire Jazz Clubs.

The managers of the Cherry Tree Hotel, their meeting place, have agreed to waive their normal hire fee.

Top Rank sign Sonny Stewart

SONNY STEWART and his Dynamos, one of the newest and most exciting rock groups in the country, have been signed to an exclusive one-year contract by Top Rank.

This signing followed the highly successful appearances by the group on "Saturday Club" in February, and again last Saturday, when they played several numbers written by their leader.

Top Rank plan to record Sonny Stewart next week, possibly using some of the group's original material.

The group is currently touring the American camps in Britain, and may have been offered a tour with Buddy Cannon when he arrives here in May. In addition to this, they have been invited to appear on the new Jack Good show, "Wham," probably on May 7.

Jazz star breaks with Columbia

JAZZ trombone star, Kai Winding, who has visited Britain in the past with the "Jazz at the Philharmonic" package, has parted with his record company in the U.S., Columbia. His discs were released over here on Philips.

He plans to cut his own tapes and work for various U.S. recording labels.

Keene for Conway show

MARION KEENE is to guest in the Russ Conway show on BBC Television tomorrow (Friday). The following Friday, Russ's guests will include The King Brothers.

GARY STITES

LAWDY
SS CLAWDY

RAIL 903 London

MIKE PRESTON

A GIRL
LIKE YOU

45-P 11222 Decca

BUDDY HOLLY

HEARTBEAT

45-Q 71292 Coral

THE DRIFTERS

THIS
MUSIC MOMENT

HE 5081 London

AT EMBARKMENT LONDON SE 11

DECCA

45-778

LONDON

RP 44

CORAL

RECORDS

DECCA DISC SHOWS
ON RADIO LUXEMBOURG

Jack Jackson's Juke-Box Show—

Sundays at 7.

Pats Murray's Top Page—

Monday at 10.

Jack Jackson's Hit Parade—

Monday at 10.30.

Pats Murray's Record Show—

Wednesday at 10.

Jack Jackson's Record Round-up—

Saturdays at 11.30.

Tony Hall's Stop Press Page—

Saturdays at midnight.

Pat Gamble's Late Late Show at 12.15

EMI rush out contest disc

WITHIN a matter of hours after French singer Jacqueline Boyer had won the Eurovision Song Contest with "Tom Pillibi," EMI's Paris organisation had distributed the initial disc pressings to seven European countries.

They have also pressed the song that gained third place, "Ce Soir-La." Both discs will be released in Britain on Columbia.

More dates for Purches

FOLLOWING his week at the Southern Sporting Club and Palace Theatre Club, Manchester, where he opens on Sunday, Danny Purches has been booked for Northern television and radio the week after. There, on April 25, he starts a week's variety at the Pavilion, Liverpool, followed by a week at the Queen's, Blackpool.

Howard joins Mercury

DICK HOWARD, formerly with the Gals' Record Company, has joined the newly-formed Mercury Music Ltd., as their general manager.



Listen while you drive—but not to the radio. Latest gimmick being produced by Philips in Holland is a record player made to fit into a car. The records are just slipped into the mouth of the player and the sound is fed through the car's radio.

Two wonderful numbers from

ALMA COGAN



O DIO MIO

and

Dream Talk

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5 PAGES OF POP, JAZZ, LP AND EP REVIEWS

Elvis Presley . . .

Lance Fortune . . .

Adam Faith

. . . ALL WITH HITS



ADAM FAITH . . . a hat-trick of hits ?

Murray—another sad one

ALEX MURRAY
All On My Own (String Along)
(Decca F1125)*****
ALEX MURRAY made his first appearance on disc recently singing "Teen Angel." Now the 20-year-old singer comes up with another rather sad song, All On My Own.

But I rate his selling chances much higher this time out. The number is British and it is cut smartly for the current market. A soft, gentle filter which Murray handles smoothly, it could well see him into the Twenty if it gets sufficient air time.

String Along sounds most strange at times and the strings appear to have been recorded at a different speed from the rest of the side! This distraction apart, it is a fairly catchy ballad.

GORDON JENKINS
Romantic: The Clock Song
(London HLR9089)*****
DID you hear the Italian song-writer singing his song Romantic on the Eurovision Contest? He came nowhere in the contest. What a difference there would have been if this lush orchestra and chorus version by Gordon Jenkins had been able to put the number over as they do on this London release!

Here the melody gets full play and the sedulous warmth oozes out from the turntable to make it a delightful side which ought to sell very well indeed.

The Clock Song speeds things up and sets a slick pace all the way with the big chorus working well once more. This time on a happy, bouncy melody.

THE BROTHERS FOUR . . .
left to right: Bob Flick, Dick Foley, Mick Kirkland and Tom Paine.

JOHNNY WORTH
Hold Me, Thrill Me, Kiss Me;
Nightmare

(Odele CH1545)*****
JOHNNY WORTH revives Hold Me, Thrill Me, Kiss Me with a distinctive modern approach. Arrangement is thoughtful and allows Johnny a chance to let his hair down occasionally. I think the folks will go for this, if it's not too soon for the ballad itself to come back.

On the other side (which could well take over and become the top hit!) Johnny sings one of his own numbers. Nightmare is a quick rocking item which he rides powerfully and which should be worn wafers thin in the jakes.

THE ATMOSPHERES
Telegraph: Caravan

(London HLW9091)*****
MORSE code gimmick is used to spotlight the title of Telegraph which the rocking instrumental team The Atmospheres whip over expertly on the upper half here.

A powerful driving beat and a strong tune. Studio production is top drawer stuff, too, and the sound is everything on this one. I like the dark, gutsy approach. A natural for jake spots and it will also move out to

become a definite contender for the best-seller.

The standard Caravan is hammered out on an out-of-tune piano in rather similar staccato fashion. Rest of the group add an intriguing sound.

JULIUS LA ROSA
Green Fields; Care Me
(London HLR9092)*****

A SLOW ballad for La Rosa and a nostalgic sentiment as he sings Green Fields. Linking the fields that are gone from the valley with the romance that has also disappeared, Julius is in good voice. Whether the song has the strength to make it via this version, I doubt. Can't quite place it, but there is something missing—something which would hold my attention more firmly all the way.

Care Me, or "Accaressama" if you want the original, is a gentle romantic song on which Julius gets feminine group assistance.

THE BROTHERS FOUR
Greenfields; Easy Virginia
(Philips PB1009)*****

GREENFIELDS is part-authored by Terry Gilkyson who has had hits under his belt before now. And he should be happy with this treatment by the male group which Philips release.

The voices sing to simple guitar

accompaniment and induce a folksy flavour that suits the ballad.

Adapted and arranged by the same team responsible for "Greenfields," East Virginia trips along amiably at a brisk pace and The Brothers Four sound as if they have been taking lessons from The Kingston Trio.

BILL BLACK'S COMBO
White Silver Sands; The Wheel
(London HLW9090)*****

THE tight sound of Bill Black's Combo is emphasised even more by the performance on White Silver Sands. Organ and sax chop off their notes as they beat through the instrumental in good rhythm company. Tune is easy to hold, of course, and this noise could make the side a seller. The Wheel runs along as if it really were on wheels. Tune is nothing to write home about but production and performance are both above average.

LIBERACE
Let There Be Peace On Earth;
You'll Never Walk Alone
(Coral Q72394)*****

THE top number here is literally a prayer. For peace, written by husband and wife Sy Miller and Jill Jackson.

I find it difficult to assess, because despite the undoubted sincerity of Liberace's narrative his voice is still inclined to jar. I think this may be the reaction of most British listeners who tend to be faintly embarrassed by such demonstrations as this declaration. But—make up your own mind—be ready to give the pianist the benefit of any doubts.

The other side is strictly piano and orchestra . . . a concerto-like performance of the Rodgers and Hammerstein philosophy.

CHAS. McDEVITT AND SHIRLEY DOUGLAS
Dream Talk; Forever
(Top Rank JAR338)*****

THEIR first recording for the Rank label, takes McDevitt and his singer away from the skiffle type of music that originally made the man popular with customers.

The liner suits them, however, partly because it has something of the folk quality in the melody. Chas. and Shirley duet easily and simply to a commercial accompaniment directed by Johnny Douglas.

Forever—which has had a wealth of sides devoted to it—provides the pair with another melodious duet.

ELVIS PRESLEY
Stuck On You; Fame And Fortune
(RCA 1187)

HOW the drums have been banging for the first post-Army recording by Elvis! Already in the States advance orders have passed the million and I am told they are almost a couple of hundred thousand here.

Will those orders be justified? I think so . . . can't see El Pres missing with the strutting rock of "Stuck On You." Personality is there as ever, and you can tell just where the screams will come when the side is played. A natural.

The Jordanaires accompany Elvis on that number and on "Fame And Fortune," too. This latter slows down the pace for a dragging beat.

ADAM FAITH
Someone Else's Baby; Big Time
(Parlophone R4643)

ADAM FAITH'S new release could easily become his third No. 1 in a row! In fact I rate it the best thing he's done on disc to date.

A biting tune with an easy-to-hold lyric and a light-as-sootie accompaniment directed by John Barry.

Adam glides the song across so smoothly and his fans will be flipping. Those plucking strings behind the voice help considerably. Again (as in "What Do You Want?") the title phrase is extremely infectious. From the show "Fings Aint What They Used T'Be" comes Lionel Bart's song "Big Time" on the reverse. A showy braver.

LANCE FORTUNE
This Love I Have For You I
All On My Own
(Pye N.1526)

JOHN LINDERSON has written the top song for Lance Fortune's second disc . . . "This Love I Have For You." A gentle teenage romancer which gets those pizzicato violins in the accompaniment.

And Mr. Fortune who came close to making his quick fortune first time out, should be glad he's taken the decision to go into show business full-time. This one should be as big a success as "Be Mine."

On the turnover Lance covers the catchy "All On My Own." I prefer the Alex Murray version of this number, but it makes a very useful added sales attraction here.

JIMMY REED
Baby What You Want Me To Do;
Care Me Baby
(Top Rank JAR333)*****

JIMMY REED, coloured singer with an American following has a blues flavour about his best song Baby What You Want Me To Do. Sings in duet with himself on the drawing side. Mouth organ and rhythm backing catch the mood.

Care Me Baby, also written by Reed, continues the slow beat and the blues impression.

ROSCO GORDON
Just A Little Bit Goin' Home
(Top Rank JAR332)*****

A BEAT number from the States, Just A Little Bit has a pretty compulsive rhythm and Rosco Gordon's vocal will win some fans even though he is not particularly



RATINGS

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

**D
N
T**

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

KENNY DAY . . . new boy on whom Top Rank are pinning their hopes.

TONI FISHER
Blue Blue Blue; How Deep Is The Ocean
(Top Rank JAR341)****
TONI'S blue since her love went away. She should pick up some extra fans with this performance, though the arrangements rather old hat.

On the other side the "Big Hart" girl moves into top gear with a driving revival of the Irving Berlin standard **How Deep Is The Ocean**. The better half of the two.

KENNY DAY
Teenage Sonata; My Love Doesn't Love Me At All
(Top Rank JAR339)****

I MUST say I like Kenny Day's vocal on **Teenage Sonata** better than that from Sam Cooke. Mr. Day avoids the warping technique and aims the number straight at today's market. There it could emerge as a heavy seller.

My Love Doesn't Love Me At All is taken smartly to an excellent backing directed by Reg Owen and arranged by Malcolm Lockyer. A very, very strong second side indeed.

SAM COOKE
Teenage Sonata; If You Were The Only Girl
(RCA 1184)***

SAM COOKE'S version of the **Teenage Sonata** is warped and drawn out by the singer as if he is



really in pain. But he develops the dragging romance in a way which could find him some of the fans who feel like flopping around sadly. And if you do not fell low before you play this side, you certainly will afterwards!

A cling-cling revival of **If You Were The Only Girl In The World** occupies the other side.

KENNETH EARLE
Standing On The Corner; Put Your Arms Around Me Honey
(Decca F11224)****

COMEDIAN Kenneth Earle's second disc release for Decca brings him out on "The Most Happy Fella" hit **Standing On The Corner**. Better stuff than his first record from the label. Earle sings it with a fresh drive.

Put Your Arms Around Me Honey is revived with Earle strutting every implication he can find in the lyric.

JOHNNY SCOTT
Why Don't You Write Darlin'
(Oriole CBI542)****

IT is difficult to be objective in view of the sad circumstances surrounding Johnny Scott's record. A light voice off the top of his head . . . girl group accompanying on the pleasant romance **Why Don't You Write**.

Darlin' with a slow beat in it, is a simple melody for which the girls echoed Johnny's phrases.

Martin Shavin directs the backings.

ROY YOUNG

Taboo; I'm In Love
(Fontana H247)****

I LIKE the beat of **Taboo**, I like Roy Young's uninhibited performance on the vocal and I like Ken Jones' ear-catching accompaniment. With exposure this side could be a sleeper. Number is one of those which

(Continued on page 12)

CLIFF ADAMS ORCHESTRA
The Lonely Man Theme; Trigger Happy

(Pye International N25056)****
IF you have been watching a certain cigarette advertisement on commercial television lately, **The Lonely Man Theme** will be very familiar to you.

A useful, atmosphere theme it is, too. Mouth organ leading with the rest of the orchestra echoing pleasantly. Tune is one of those which grow on you.

Trigger Happy is quicker and cuter, and not so potent. Polished work by the orchestra however.

HARRY GOLD'S BAND
I'm For Trouble; Charleston
(Columbia DB436)****

ANOTHER recording of Philip Green's film title tune, **I'm For Trouble**. Gold and his band play this one for laughs with a hiccough and an "excuse me" gimmick woven into the bouncy instrumental.

Charleston with that low down sax popping away captures the mood of the twenties and should have present-day feet tapping merrily.

'So Rare' is really rare

MAVIS RIVERS
So Rare; Longing, Longing, Longing
(Capitol CL15120)****

MAVIS RIVERS, a Maori girl who has been making quite a big name for herself in the States, now gets her first release on this side of the Atlantic. And "So Rare" is one of those so rare discs—a really shining performance. Mavis has an elastic voice which can cope with most types of material. In this great ballad which Jimmy Dosey made into a smash hit she has chosen a polished item that ought to sell and sell.

On the reverse—"Longing, Longing, Longing" opens extremely attractively with Bob Thompson's strings. Then Mavis glides the romance along with the smoothest of treatment.

A first-rate coupling.



MAVIS RIVERS—shining.



Whatever your mood . . . you will always enjoy **EMI LPs**

<p>Connie Francis COUNTRY AND WESTERN GOLDEN HITS MON-C-412 (Mono)</p>	<p>Sarah Vaughan GREAT SONGS FROM HIT SHOWS Vol 2 REARFACE: MONTAGE (Mono) CBS1800 (Stereo)</p>	<p>'BEAT GIRL' Music from the film 'Beat Girl' Featuring ADAM FAITH, JOHN BARRY, SHIRLEY ANNE FIELD COLUMBIA SOLERS (Mono)</p>
<p>The Jimmy Giuffre 3 THE EASY WAY R.V. CLP104 (Mono)</p>	<p>'The Fabulous Fabian' R.V. CLP100 (Mono)</p>	<p>Frankie Avalon SWINGIN' ON A RAINBOW R.V. CLP104 (Mono)</p>
<p>Dakota Staton MORE THAN THE MOST CAPITOL T100 (Mono) R1000 (Stereo)</p>	<p>Manuel THE MUSIC OF THE MOUNTAINS COLUMBIA SOLERS (Mono) SOLERS (Stereo)</p>	<p>Dinah Shore SOMEBODY LOVES ME CAPITOL T100 (Mono) R1000 (Stereo)</p>

Emile Ford—this must be a winner



EMILE FORD—a winner of an EP, though one number is weak (D148- Pic).

EMILE FORD

Red Sails In The Sunset; Move Along; Send For Me; Heavenly.
(Pye NEP244119)*****

EMILE FORD is an artist that I hope will be around for a long, long time to come. He is one of the most pleasing artists to have shoe to stardom in recent years and his first big hit, "What Do You Want To Make Those Eyes At Me For," proved equally popular with teenagers, their parents and grandparents.

The first track on this, his first EP, is right up to that standard but I must say I am just a little disappointed in the second offering *Move Along*.

The remaining two discs are typical songs of the age and will certainly be welcomed by teenagers everywhere.

Perhaps the EP could have been just that little bit stronger but I doubt if there will be any complaints.

It must be a winner.

ANTHONY NEWLEY

Tony's Hits
Why? Anything You Wanna Do; Personality; My Blue Heaven.
(Decca DFE629)*****

TONY NEWLEY had perhaps the oddest entry into the world of his discs that any singer ever had or ever will have. As you know, he was playing the part of a rock 'n' roll singer doing his military service and it was decided he should sing the songs himself. Then bingo—a new star.

Since then, of course, he has notched up another couple of hits in *Personality* and *Why*—both featured in this EP—and his latest effort "Do You Mind" has already leapt into the charts.

He is a true artist and I think he now realizes that what started out as a "big giggle" has developed into the major part of his career.

Great stuff, this.

DORIS DAY

Pillow Talk
Pillow Talk; Inspiration; Possum Me; Love Poem.
(Philips BBE12339)*****

THE gay, bubbling voice of the delectable Miss Doris Day is in top form with these songs from her new film, "Pillow Talk," in which



she stars with beefcake king Rock Hudson.

There is a nice picture of Rock on the sleeve, which should attract some of his fans, as well as those of Miss Day.

The songs are cute and together with the Day voice they should prove very successful.

I think it could be a winner.

JOE LOSS

Dance The Quickstep No. 2
All The Things You Are; Baby Face; I Adore You; I Am Loved.
(HMV TEGR546)*****

WITH two excellent standards and a couple of numbers from the smash hit show, "Aladdin," the Joe Loss Orchestra swings out with some gay quicksteps.

Perfect for dancing fans and listeners alike, I recommend the set to one and all.

What else is there to say?

JERRY LEWIS

Big Songs For Little People
Vol. 1; That's My Heartstrings; Little Man You've Had A Busy Day; This Little Piggie Went To Market; Boom! Boom! Lullaby.

(Brunswick OE9479)*****
Vol. 2; Little People; When You Wish Upon A Star; Little Six Echo; Dornel-Dornel-Dornel (Sleep-Sleep-Sleep).
(Brunswick OE9480)*****

COMEDIAN Jerry Lewis turns on the more subdued side of his nature and aims these albums at those jettied of little people, the babies of this world. However, I would not be

surprised if the set was enjoyed by more than a few somewhat bigger people.

The songs are all of a lullaby nature and Jerry's cute voice gives them the ideal treatment. I know that if I were still a nipper I would be mighty happy to hear him croon me to sleep.

Recommended to all the young in heart.

DON JOHNSON

Organ With A Beat
Night Train; Miami Beach Rhythms; Johnson's Boogie Woogie; At The Woodchoppers' Ball; 12th Street Rag; Pennsylvania Polka.
(Columbia SEG7991)*****

DON JOHNSON'S Organ Combo prove to be a smoothly entertaining group, which, while not a world-shaking combination will certainly draw lots of applause from electric organ fans.

It makes for excellent background listening and little else, I can't imagine any but the most enthusiastic sitting down and insisting on unpopulated "bush" so that they won't miss a note.

ROSEMARY CLOONEY

Swing Around Rosie
Volume 1. Dred I Do; You Took Advantage Of Me; Blue Moon; Sing You Sinners.

(Coral FEP2945)*****
Volume 2. A Touch Of The Brass; Goody Goody; Too Close For Comfort; Do Nothin' Till You Hear From Me.

(Coral FEP2946)*****

THE delightful Miss Rosemary Clooney is in pleasing voice with this set. Backed by the gently swinging Buddy Cole Trio, with the leader featured on electric organ, she glides her way through this collection of standards in top form.

The EP's come from her recent LP of the same title and if you don't already own the big brother set then I recommend you to grab these. They're good very good.

TERESA BREWER

And The Dixieland Band
Volume 1. When My Sugar Walks Down The Street; Alabama Jubilee; Bill Bailey Won't You Please Come Home; When It's Sleepy Time Down South.

(Coral FEP2047)*****
Volume 2. Is It True What They Say About Dixie; Weary Blues; Minstrelpi



ROSEMARY CLOONEY... two EPs and eight stars.

Mud; When The Saints Go Marching In.
(Coral FEP2048)*****

ONE can only describe the attractive Teresa Brewer voice as being one of the cutest sounds available on record today. She trips lightly through these Dixieland numbers in usual manner, and I, for one, had myself quite a ball listening to the results.

Included in volume two, is the "national anthem" of Dixieland, *When The Saints Go Marching In* and this alone should mean a good strong sale.

But the records have a lot of other attractions to offer the prospective buyer. Listen to them yourself and you'll see what I mean.

MICHAEL HOLLADAY

Four Feather Falls
Kalla Ma Kooya Kalla; Four Feather Falls; Rich-Rick-A-Ricky Train; The Phantom Rider; Happy Howls And Friendly Faces; Two Gent Tees of Texas.
(Columbia SEG7986)*****

MIKE'S mellow tones supply the background music for the new Granada-TV children's puppet western "Four Feather Falls." And a fine job the boy does of it, too.

I found the songs more than good. In fact, I wouldn't be surprised if one or two of them didn't take off hit-wise.

Anyway, children of all ages are recommended to lend an ear to this happy collection of numbers. It's a beaut of an EP.

Michael Holladay with Sheriff Tex Tucker from "Four Feather Falls." Columbia have now issued an EP of Mike singing four songs from the TV puppet series.

DISC DATE

(Continued from page 11)

get under your skin and it is well worth watching.

I'm In Love is quicker in pace... one of those yeah-yeah-yeah, I'm-a-ball-of-fire items.

SHELLEY BERMAN

Hold On; Nephew Trouble
(HMV POP732)*****

SHELLEY BERMAN'S amusing long-player featuring his phoozy conversations has been attracting plenty of attention. So HMV now being out two tracks in single form.

If you haven't sampled Shelley's style of comedy as yet, now's your chance to listen in on the remarkable telephone talks he conducts. Personally, I find him one of that rare band who can make me laugh outright when listening to his records even after several spins!

CONWAY TWITTY

What Am I Living For; The Hurt In My Heart
(MGM 1966)*****

A SLOW beater from Conway Twitty this time out—and a very commercial one again as he chants the question *What Am I Living For*. Every so often he drops into the freestyle yawn on this number which gets a sawing strings accompaniment.

From that plodding rhythm Twitty turns to another steady rocker *The Hurt In My Heart*. And how he shouts about this hurt! Again he borrows lavishly from Elvis's repertoire of vocal tricks.

JANICE HARPER

Forever, Forever; Just Say I Love Him
(Capitol CL151825)*****

BALLAD girl Janice Harper has not been quite so fortunate as she may have expected to be on this side of the Atlantic. Now she slips a medium beat into the romancer *Forever, Forever* and the production builds the side with big male chorus.

Good—but still not, in my opinion, the one to make her hit the top here. *Just Say I Love Him* is a dramatic love song which Janice packs with power and feeling.

JOANIE, JOHNNY AND HAL

When You Lose The One You Love; Miracles Are Always Happening.
(Capitol CL15126)*****

DRAMATIC guitar undercurrent all the way for this vocal trio's Capitol debut. Stan Applebaum directs the orchestra and brings in a male chorus too.

Joanie, Johnny and Hal have something of the old Fever Aces in their sound and they're certainly more than competent.

When they turn to *Miracles Are Always Happening* the team relaxes for a warm ballad and makes the most of a cosy little tune.

TOMMY EDWARDS

Don't Fence Me In; I'm Building Castles Again
(MGM 1065)*****

TOMMY EDWARDS comes back with the Leroy Holmes orchestra providing the riffs.

Don't Fence Me In seems an odd

choice for revival at first glance, but the way Tommy waxes this Porter gem could overcome most doubts about its pop chances at the moment.

On the other side, *I'm Building Castles Again*, is a slow ballad treated with a soft as silk vocal touch by Edwards. Soothing for the quieter hours.

LYN CORNELL

Like Love; Demion Lover
(Decca F1127)*****

LYN CORNELL is one of The Vernons Girls and it seems as if they're trying to establish the girl as a "cool" singer on her own.

Well, she may develop into such a thing, and I wish her all the luck in the world. But to give her a number like *Like Love* which would need a first-rank performer of the Southern or Lee category seems to be faintly ridiculous.

What makes it worse is the accompaniment—patterned on the "Fever" fashion—forcibly reminding us of Peggy Lee. Miss Cornell has definite possibilities... I hope they're not killed off too soon.

AL MARTINO

Mama's Dearest (Cara)
(Top Rank JAR337)*****

A SLOW, sentimental ballad for Al Martino as he brings Mama out for a mixed airing in English and Italian. The vocal is good, though not up to the heights of his recent releases.

For Cara, Hugo Montenegro picks up the baton and he puts lush strings behind Al for this ballad. A love song in straight ballad style.



JUST JAZZ

TRAD JAZZ

By Owen Bryce

All are great tracks, but...

THIS WONDERFUL WORLD OF JAZZ

Teas Toronto (Big Bill Broonzy); Papa Dip (New Orleans Wanderers); Potato Head Blues (Louis Armstrong); Jazz Me Blues (Bix Beiderbecke); Buddy Bolden Swamp (Sidney Bechet); China Bay (Eddie Condon); Tell Me More (Belle Holiday); Air Mail Special (Benny Goodman); Hollywood Jump (Coart Boie); I Can't Get Started (Dizzie Gillespie); To Beat Or Not To Beat (Horace Silver); My Funny Valentine (Gerry Mulligan); When I Was Young (Dave Brubeck); Budoo (Miles Davis); Angel Eyes (J. J. Johnson); Jones (Duke Ellington).

I AM firmly opposed to the idea of issuing a hotch-potch of varied tracks. I SUPPOSE some enthusiasts collect these sort of things, but I have yet to meet one. The youngsters and newcomers to jazz want forty-fives... the more mature fan wants an LP by a particular artist. And what's most to the point, in these islands there are very few indeed that "go for the lot."

Most musicians are broadminded (but they don't all collect records... they can't always afford it!) but show me the ordinary person who wants a record featuring Louis, Gillespie, Breunau, Brubeck, Eddie Condon and Ellington. Why! I know modernists who won't tolerate Brubeck at any price. I know, too, traditionalists who can't stand blues singing.

Individually nearly all the tracks are excellent. The Lewis and the New Orleans Wanderers, and the Bix too, are classics of jazz. Bechet is always good for keeps. Condon seldom turns out a bad disc (this one has Vic Dickenson, Wild Bill on trumpet, Westing on drums...).

The album finishes with an Ellington Spacemen number, as if to say, "There, now put that into a pigeon hole! We defy you!"

JUNIE COBB'S HOMETOWN BAND
East Coast Treat; Chicago Bess.
(Jazz Collector JDL38)***

TEN years or so ago this was an important collector's item on account of the presence of Johnny Dodds and Jimmy Bythe. Today it's value is somewhat leavened by the vast quantity of Jazz recordings now



★ LOUIS ARMSTRONG — he provides a track on the LP.

available, including re-issues of better vintage Johnny Dodds, and not forgetting the re-assessment of these oddies which has taken place.

The truth is, and it's one all us older collectors have to face, that a lot of this stuff was very bad indeed. Particularly is this so in the case of the alto saxophone, Junie Cobb's chosen instrument. Back in 1926 the saxophone was still used, even in the better Jazz bands, as a comic relief weapon. Slap tonguing, rooty-tooty phrasing, smeared, were part and parcel of its repertoire.

The same can be said about the bass. Few performers can be said to have swung on the thing. Net result is that Johnny Dodds weaves marvellous clarinet passages around Cobb's stolid sax and Jimmy Bythe does his best to make his piano swing above the accepted music of the 1920 banjo style.

On the odd occasion Cobb and Dodds together play concerted runs which bring into the spotlight the greatness of Chicago in the years immediately after Oliver, Louis, Dodds and the others set the town on fire.

PEE WEE ERWIN
Volume One
Accent On Dixieland
Washington And Lee Swing; Battle Hymn.
(International Jazz Club IJE71)

ONE of the troubles with Dixieland Jazz is that it somehow or other manages to sound pretty fair when played by competent musicians. They do not necessarily have to be good Jazz musicians. Any reasonably good man can turn out passable Dixie numbers.

There is little of the Delta about this sort of Jazz. An ability to sound happy and to make the listener, or the dancer, feel the same, is normally enough. That is why, of course, it is the medium most often chosen by

dance musicians out for a bit of fun (or lucre), by second companies out to increase their repertoire, and more than likely having a dozen or so studio men permanently around.

This little disc falls into the category we are speaking about. Only one man has the spirit of Jazz in his soul. That man is Tony Spargo... once known as Spargbar, and once the mainstay, rhythm-wise, of the Original Dixieland Jazz Band. Spargo drums and plays his kazoo on both sides. The moment he plays the rhythm lives up one hundred per cent.

Battle Hymn sounds just like the new Five Pennies recording of the number. Pee Wee even manages to blow Red's favourite phrases. Not that that is any great achievement. A trumpet player who's been around as long as he has should do most things. Starting professionally in 1921 with Coon-Sanders Band, his next big port of call was the Joe Haines Band, then Tommy Dorsey, Goodman, Ray Noble, and the Raymond Scott Quintet.



So much soul on this one

CHARLES MINGUS JAZZ WORKSHOP

Mingus Ah Um

Better Git It In Your Soul; Goodbye, Pork Pie Hat; Boogie Stop Woogie; Self-Portrait In Three Colours; Open Letter To Duke; Bird Calls; Fables Of Faubus; Pasty Cut Throat; Jelly Roll.

(12in. Philips BBL7352)*****
PERSONNEL: Charlie Mingus (bass); John Handy (alto, clarinet); Booker Ervin (sax); Shaki Hazz (sax); Jimmy Knepper or Willie Dennis (trumpet); Horace Parlan (piano); Dannie Richmond (drums).

I'M becoming converted to Mingus more and more. A magnificent, dedicated album with thoroughly absorbing compositions and solos. Better Git is in the 12/8 Ray Charles tradition and very similar thematically to Bobby Timmons' "This Here."

Everyone solos with ease and inventiveness. Goodbye is a descriptive piece for Lester. Boogie is Ellington at times. Open Letter is, of course, deliberately Duke-ish. Self-Portrait is a poignant work of much simplicity and charm. A pity this track is so short.

Bird (the "Ko-Ko" period) is fast and furious. Fables is a great track and the creeping, evil funk of the theme reflects accurately most people's anger at the events of Little Rock. Pasty is a slow, groovy blues (Handy plays clarinet here with great feeling and warmth). Jelly Roll is tongue-in-cheek with a little (albeit reverent) muckey-taking.

Mingus and his musicians all bare their souls on this LP. The result: some excellent, earthy, modern jazz. I rate Horace Parlan a really exciting discovery. Hear this record!

SHIRLEY SCOTT TRIO

Great Scott

The Scott; All Of You; Goodbye; Four; Nothing Ever Changes My Love; Cherokee; Brazil.

(12in. Esquire 32-086)***
PERSONNEL: Shirley Scott (Hammond organ); George Daviner (bass); Arthur Edgell (drums).

RECENTLY I was asked to submit my favourite musicians for a Critics Jazz Poll. My Miscellaneous Instrument nomination went to organist Jimmy Smith, one of the most talented and original musicians playing today, who has since become a most important influence in America. There are now untapped jazz organists following in the footsteps of Jim.

As Smith records for Blue Note, most of you will not have had the chance to hear him. So till that time comes, you could do much worse than acquaint yourself with the petite, swinging, Shirley Scott. That is if you dig the organ as an instrument for jazz, which I don't particularly.

Shirley has been associated for some years now with tenorist Eddie "Lockjaw" Davis and, in a way, feels her jazz in that same very swinging, groovy, jumping idiom. She says that Garner and Rod Garland are two of her favourite pianists (the plays piano, too, though not on this record) and their conceptions have undoubtedly influenced her.

Superbly supported by Daviner (the "cooney squire!") and Edgell,

THE BEST IN MODERN JAZZ BY TONY HALL

Shirley swings happily through eight tracks. Scott is a fast blues. Four is Miles classic tune and Nothing is an old tune that should be done much more often.

JAZZ MESSENGERS—CHET BAKER, etc.

The Hard Swing

Little T; Vam-Ex; Jumpin' Off A Cliff; Chippin'; It's Only A Paper Moon; Zee.

(12in. Vogue LAE 12152)*****

PERSONNEL: (Track 1) Art Blakey (drums); Jackie McLean (alto), Bill Hardman (trumpet), Sam Dockery (piano). Spanky de Brest (bass); (2) Elmo Hope (piano), Harold Land (sax), Stu Williamson (trumpet), Leroy Vinnegar (bass), Frank Butler (drums); (3, 4) Chet Baker (trumpet), Phil Uno (tenor), Bobby Timmons (piano), Jimmy Band (bass), Peter Littman (drums); (5) Jack Sheldon (trumpet), Joe Mami (alto), Kenny Drew (piano); Vinnegar, Lawrence Marable (drums); (6) Pepper Adams (baritone), Lee Katzman (trumpet), Jimmy Rowles (piano), Doug Watkins (bass), Mel Lewis (drums).

A GENERALLY enjoyable collection. All the themes are easy on the ear and there's a good feeling on almost every track. The Messengers' track, Donald Byrd's fine tune, Little T, has good McLean, fair Hardman and a long, explosive Blakey solo. The soulful band Vinnegar and composer Hope do themselves—and the blues—pride on Vam-Ex. The two Chet sides, both 12-bars, show the Baker boy in something near his current "in person" form. Uno swings and Timmons shows signs of the promise he has recently fulfilled with Blakey and now Cannonball's band. Kenny Drew steals Paper Moon and the rhythm outwings the horns. Zee (by Basie trumpeter, Thad Jones) is the angriest track and Pepper and Co. create an exciting mood.

A pleasant, swinging album. It contains nothing really original but you could do much worse than buy it. Four stars for the feeling.



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EARTHA KITT—her finest effort for a long while.

BELAFONTE
At Carnegie Hall
Darlin' Cora; Sylvia; John Henry; Take My Mother Home; Jamaica Farewell; Man Flies; All My Trials; Man Smart (Woman Smarter); Mauld.
(RCA RD27151)*****

HERE'S the great Belafonte in concert. The material has practically all been heard on record before but never in such an electric atmosphere as a concert at the famed Carnegie Hall.

As the orchestra strikes up the opening bars you can sense the tension of the expectant crowds in the audience. An audience which bursts into a tumult of applause as soon as the familiar figure stalks on stage.

By my reckoning Harry Belafonte is one of the greatest artists of our century and as such I will be keeping this album among my favourite few, always on hand to entertain me when I need it.

I can do nothing less than urge you to enjoy this album and even if, like me, you already have many of the songs on record I assure you you have never heard them quite like this before.

In America this was issued as a two twelve-inch LP package, but at the time of writing I don't know whether RCA intend releasing another album.

FLOWER DRUM SONG

Andre Kostelanetz
Great Avenue; Someday You Are Beautiful; I Enjoy Being a Girl; I Am Going To Like It Here; Fan Tan Foxy; Chop Suey; Love, Look, Away; Like A God; Don't Marry Me; A Hundred Million Miracles; Sunday (Reprise).
(Philips BBL 7364)*****

THIS is the second contribution from the "Flower Drum Song" to come from Philips. Their original cast recording took pride of place in my first reviews of recordings from the show and this one also proves to be a very strong offering.

There are countless lovers of the music of Kostelanetz and this will surely be the only album for them. For my personal taste I don't feel that the songs are strong enough yet to merit an album such as this but perhaps the music will grow on me.

Andre Kostelanetz manages to inject a fresh sparkle to several of the numbers with bright arrangements and this all helps to make it a good proposition for his fans.

So far I haven't received any other versions of the score by an orchestra but I'd like to bet that few of them will reach this performance standard.

TONY HANCOCK

Hanock's Half Hour
Side 1: The Wild Man Of The Woods; Side 2: A Sunday Afternoon At Home.
(Epic NDL 1845)*****

LET me start off by congratulating L those responsible for securing the



CONWAY TWITTY... for his fans, no better entertainment.



As the orchestra strikes up you can sense the atmosphere of Belafonte's audience.

record rights of these two shows. I hope their foresight pays off in big dividends as that should mean quite a few more albums would be forthcoming.

Friend 'Ancock, as usual surrounded by Sidney James, Hattie Jacques, Bill Kerr and Kenneth Williams, gets into character perfectly in these situations dreamed up by script team Alan Sempson and Ray Galton. As always, for this reviewer, the results are hilarious.

I hadn't heard either of these B.B.C. Light Programme broadcasts before, due to the fact that for a long period I was without steam radio at home. But this only meant that I enjoyed them all the more as a fresh experience. I have, however, played them over quite a few more times since and they still bring forth hearty chuckles.

The music is, of course, superbly supplied by maestro Wally Stott. More please Pye!



EARTHA KITT

The Fabulous Eartha Kitt
Sholem; Love Is A Gamble; Lamplight; Yellow Bird; Mack The Knife; Shango; I'd Rather Be Burned; At A Witch; Terra In Umbra; In The Evening; Jumbo Hippopotamus; Independent; Kl Myzine.

(London HA-R2207)*****

ONCE again Miss Eartha Kitt provides an selection of very varied material and puts it across in her own very distinctive style—a style which you either love or hate and I'm inclined to take the former point of view.

I would say that this is her finest effort for a long while. And I hope it is a forerunner of good things to come from her: new recording contract with Kapp Records.

Miss Kitt turns her attention to the song that Bobby Darin took to the top of the hit parade—**Mark The Kaff**—and gives it a very artistic treatment.

There is also the gentle **Yellow Bird**, a beautiful calypso, and the fiery traditional **Sholem**. These are mixed in with Miss Kitt's usual special material and the whole adds up to a good LP—if you like Miss Eartha Kitt.

THE BIG BEAT

In The Mood (Bob Miller And The Miller Men); Maria (Al Saxon); Glee (Roy Young); Kismet Time (Duffy Power); Big Fat Mama (Roy Young); Linda Lu (Al Saxon); I Hardly Know Me (Roy Young); The Butler's Tune (Bob Miller); Sherry-eyed (Duffy Power); I'm In Love (Roy Young); Heart Of Stone (Al Saxon); My Girl's Come Back (Miller).

(Fontana TRFL3080)*****

THIS is really a rockin', rollin', beaty package deal which will receive an uproarious welcome in practically every teenage home in Britain.

For my taste I place the vocalists in the following order—Al Saxon, Roy Young and Duffy Power. How-

ever, I know that you will each have your individual preferences in this matter.

The Millermen directed by Bob Miller lay down a solid rocking beat all through and help set the electric atmosphere which must appeal to all pop teenagers.

There is also a striking cover to catch the eye when displayed at your local disc shop.

I say don't miss it pop fans. Hear it if only for the excellent work by Al Saxon.

MARIO LANZA

Mario!
Fanciull Fanciulla; Diletterello Vale; Maria Mari; Voce 'e Notte; Cantu Pe Me; O Suardo; 'Nnamurato; Come Faccie Mammotte; Santa Lucia Lomane; Fenesta Che Lucire; Tu Ca Nnu Chagnu; No Seta 'e Maggio; Pusione.
(RCA RB6178)*****

THE late and great Mario Lanza reappears again through the medium of gramophone records. I found these to be some of his finest recordings, probably made, I should imagine, when his voice was at its musical best.

Here Mario has chosen twelve songs which form a sort of musical tour of that very musical country, Italy.

All the sweetness, sadness, gaiety and humour of the country is contained in this album and it is an excellent tribute to the late artist.

His still powerful following will no doubt probably already own their copy of this album, but to those who haven't yet got around to it I recommend them to do so.

CONWAY TWITTY

Saturday Night With Conway Twitty
Roseland; Heavenly; She's My Blueberry Hill; Hey Little Lady; Halfway To Heaven; Hey Miss Lucy; You Win Again; Restless; Beachcomber; Judge Of My Heart; Gotta Home.
(MGM C801)*****

ALTHOUGH this isn't my favourite way of spending a Saturday night there are doubtless thousands of you who could find no better entertainment ideal than to spin this album.

I'm afraid that this is one rock 'n' roll success that I have never quite been able to understand. I have always found Mr. Twitty's voice to be purely average and no better than many of our own recording artists who haven't hit the jackpot yet.

However, obviously the fault lies with me, as his discs sell in thousands. So as far as this column is concerned, my judgement on the album is that it is a fairly good example of Conway Twitty's artistry and as such his fans will like it.

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WHO WERE WHEN

For week beginning Sunday, April 10

Hippodrome:	BIRMINGHAM Max Bygraves, Sid Millward's Newsies, Janet Richmond, Tony Fawcett (Tue.).
Midland Institute:	Josh White, Ramblin' Jack Elliott, Robin Hall and Jimmy Magreggor (Mon.).
Town Hall:	Acker Bilk Band (Sun.). Count Basic Band (Mon.). Paul Robeson (Wed.).
St. George's Hall:	BLACKBURN Mantovani (Wed.).
Rivington Hall Barn:	BOLTON Hamphrey Lyttelton (Tue.).
Celandine Hall:	BRISTOL Mantovani (Fri.).
Hippodrome:	Gene Vincent, Eddie Cochran, Billy Raymond, Dean Webb, Georgie Fenne, Peter Wayne (wk.).
Gaiety:	CARDIFF Count Basic Band (Wed.).
Regal:	CHESTERFIELD Anthony Newley, Mike and Bernie Winters, Anne Aubrey, Don Lang's Frantic Five (Wed.).
Coventry Theatre:	COVENTRY Paul Robeson (Sun.). The Richard, Jones Boys, Jerry Jordan, Norman Vaughan (wk.).
Gaiety:	DERBY Everly Brothers, Dallas Boys, Cherry Walker, Lance Fortune, Danny Hunter, The Fleet-Rackers (Tue.).
Dorking Hall:	DORKING Acker Bilk Band (Sat.).
Winter Gardens:	EASTBOURNE Craig Douglas, Madkicks, Avons (Sun.).
Usher Hall:	EDINBURGH Sister Rosetta Tharpe and Chris Barber Band (Fri.).
Hippodrome:	GLASGOW John Hanson (wk.).
St. Andrew's Hall:	Josh White, Ramblin' Jack Elliott, Robin Hall and Jimmy Magreggor (Sun.).
St. Andrew's Hall:	Sister Rosetta Tharpe and Chris Barber Band (Sat.).
Granada Cinema:	GREENFORD Adam Faith, Little Tony, John Barry Seven, The Honeyts, Don Arroll (Mon.).
City Hall:	HULL Sister Rosetta Tharpe and Chris Barber Band (Sun.).
Regal Cinema:	Everly Brothers, Dallas Boys, Cherry Walker, Lance Fortune, Danny Hunter, The Fleet-Rackers (Sun.).
Empire Theatre:	LEEDS Bruce Forsyth, Barbara Law, Tino Rossi (wk.).
De Montfort Hall:	LEICESTER Mantovani (Sun.). Count Basic Band (Tue.).
Savoy Cinema:	LINCOLN Anthony Newley, Mike and Bernie Winters, Anne Aubrey, Don Lang's Frantic Five (Tue.).
Gaiety:	LIVERPOOL Josh White, Ramblin' Jack Elliott, Robin Hall and Jimmy Magreggor (Fri.).
Empire Theatre:	Count Basic Band (Sun.). Johnny Preston, Wee Willie Harris, Tony Crombie, Don Arden (wk.).
Finbury Pl. Astoria:	LONDON Count Basic Band (Sat.).
Finbury Pl. Empire:	Duane Eddy, Four Playboys, Des O'Connor, Kathy Kirby, Frank Chantler (wk.).
Marquee:	Hamphrey Lyttelton Band (Wed.).
Edinburgh Regal:	Everly Brothers, Dallas Boys, Cherry Walker, Lance Fortune, Danny Hunter, The Fleet-Rackers (Wed.).
Palladium:	Everly Brothers, Dallas Boys, Cherry Walkers (wk.). Count Basic Band (Fri.).
New Victoria:	Everly Brothers, Dallas Boys, Cherry Walker, Lance Fortune, Danny Hunter, The Fleet-Rackers (Fri.).
Royal Albert Hall:	Adam Faith, Craig Douglas, Lana Sisters, John Barry Seven, Bert Weedon Group, The Trebletones, Duffy Power, Dickie Pride, Oscar Robin Band (Tue.).
Tooting Granada:	Adam Faith, Little Tony, John Barry Seven, The Honeyts, Don Arroll (Sun.).
Clubridge (Barrow Ballroom):	Hamphrey Lyttelton (Fri.).
City Hall:	NEWCASTLE Sister Rosetta Tharpe and Chris Barber Band (Mon.). Mantovani (Tue.).
Majorie Ballroom:	NEWPORT Emile Ford (Thurs.).
Savoy:	NORTHAMPTON Anthony Newley, Mike and Bernie Winters, Anne Aubrey, Don Lang's Frantic Five (Mon.).
Odeon Cinema:	PLYMOUTH Count Basic Band (Thurs.).
Guildhall:	PORTSMOUTH Mantovani (Sat.).
City Hall:	SHEFFIELD Mantovani (Mon.).
Town Hall:	Everly Brothers, Dallas Boys, Cherry Walker, Lance Fortune, Danny Hunter, The Fleet-Rackers (Sat.).
Adelphi Cinema:	SHORHAM Acker Bilk (Mon.).
Gaiety Cinema:	SLOUGH Johnny Preston, Jerry Jordan, Tony Crombie, Wee Willie Harris, Don Arden (Fri.).
Gaiety Cinema:	SOUTHAMPTON Mantovani (Thurs.).
Globe:	STOCKTON Everly Brothers, Dallas Boys, Cherry Walker, Lance Fortune, Danny Hunter, The Fleet-Rackers (Mon.).
Granada:	SUTTON Adam Faith, Little Tony, John Barry Seven, The Honeyts, Don Arroll (Wed.).
Assembly Hall:	TUNBRIDGE WELLS Hamphrey Lyttelton Band (Sat.).
Esolde Cinema:	Adam Faith, Little Tony, John Barry Seven, The Honeyts, Don Arroll (Thurs.).
Esolde Cinema:	WHITLEY BAY Sister Rosetta Tharpe and Chris Barber Band (Wed.).
Civic Hall:	WOLVERHAMPTON Emile Ford (Wed.).

ALONG THE ALLEY

News from the hub of the world of music

The Keith Prowse-Peter Maurice building in Tin Pan Alley is looking very smart after its re-decoration.

The building houses several allied music publishing companies, and on the second floor is the office of Bourne Music and Mr. Mark Pasquin.

Currently he has on his hands a Ruby Murray recording for Columbia of "Congratulations." Jo Stafford enjoyed big success with this ballad in the early 'fifties, and Ruby's

admirers are certain to like her version of it, especially in view of the excellent Norrie Paramor accompaniment.

This disc is likely to gain added personal significance in the near future, as Ruby is expecting "a happy event."

Another potential attraction from Bourne Music could be "Onward Christian Soldiers," sung by the Harry Simcoe Chorus, the group which scored heavily with "The Little Drummer Boy."

"Onward Christian Soldiers" is also available to Top Rank over here, but at the moment there are no plans for a British release. Mark is living in hope, however.

"This won't be an ordinary plug, of course, if it is released," he hastened to say. "The Chorus sing it straight, in perfect taste, starting very quietly and building to an exciting and moving climax."

think they have heard everything Messrs. Faith and Barry can do.

The fourth Lionel Bart effort which might make the charts is "Wave Your Little Handkerchief," recorded by Bruce Forsyth for Parlophone. It's completely different from the lusty ditties in the "Fings Ain't Wet They Used To Be" show, and emphasises again the Bart versatility.

Johnny is also working on an intriguing record starring The Laya-balls playing numbers from the show. It's hard to describe this group's sound exactly. It's something like an amateur street band after closing time, and very amusing.

Apart from Mr. Bart and his ballads, the Peter Maurice office has two ladies singing two more of its songs right now. On Brunswick is "Sweet Nothin'" song by American teenager Brenda Lee, and on HMV is "The Time To Love Is Now," sung by Mauri Leighton. Mauri is appearing in the "Harlem Heatwave" show at the Piggalle Restaurant, and features her song there.



Folk singer Josh White arrives a week early

American folk singer Josh White arrived in London last Friday, a week ahead of schedule. He is due to start a short series of concerts with a date at the Islington Town Hall this Saturday, April 9.

He will also be recording a series of programmes for Charles Chilton, for future use on BBC.

On April 11, Josh White will be appearing in "Focus" on the BBC Children's television programme, and plans are in hand for him to tape an appearance for "Saturday" on ATV some time next week. On Thursday, April 14, he will be talking to Alex Kewer in "Today," the early morning BBC sound programme. Plans are also fixed for him to appear in "Tonight" on BBC television.

Appearing in the concerts with Josh White will be Ramblin' Jack Elliott, who will make two appearances—on April 9 and 11 at Birmingham, before departing for Israel.

Dickie Pride cuts oldie

DICKIE PRIDE, last Monday cut his latest disc for EMI, in their studios at St. John's Wood. Called "Bye, Bye Blackbird," it is a hot-rod version of the famous number.

Dickie is accompanied by the 20-piece Tommy Watt Orchestra. Release date has not yet been fixed.

PROMISING

In the next office sits Mr. Johnny Gordon, who looks after the Peter Maurice catalogue. Fings look very promising for his current numbers.

Talented young songwriter Lionel Bart might achieve the unprecedented distinction of having four songs in the hit parade simultaneously. He's already got two there with Max Bygraves' Decca disc of "Fings Ain't Wet They Used To Be" and Anthony Newley's "Do You Mind?" on the same label.

This Friday is the release date for Adam Faith's powerful version of "Big Time" on Parlophone, accompanied by a rousing big band directed by John Barry. This record will surprise a lot of people who

Admirers of RUBY MURRAY will like her version of "Congratulations." *

NEW PRESTON

One floor up from Mexico Pasquin and Gordon is the office of Macmelodies and Mr. Bill Phillips.

His big number at the moment is the aforementioned "Do You Mind?" which climbed into the hit parade within two weeks of its release. Bill is also handling a new record by Mike Preston, a label-mate of Tony Newley. It's called "A Girl Like You" and has a very pleasant melody sung over a cha-cha-cha beat.

Bill thinks it's the kind of song which can do really well, give a little assistance, and he's busy thinking up promotional schemes and competitions to help it on its way.

A patrician note: Russ Kenway's "Rule Britannia," a Keith Prowse number, is beginning to enjoy as many plugs as the controversial "Royal Event" on the flipside.

NIGEL HUNTER

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strained eyes

BILLY FURY
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overstrain

JOE BROWN
Had practically
lost his voice



GENE VINCENT

Sickness strikes, but they're real troupers

JACK GOOD takes a look at the Vincent/Cochran package

It is often assumed that the race of dedicated troupers in the theatre is a dying one, and that the new generation of rock 'n' roll singers have no respect for the traditions of the stage. Nobody who knows the backstage story of the Vincent/Cochran package show could accept this. I have never known such a loyalty to the "maxim" that "the show must go on."

I arrived in Manchester on Saturday afternoon and visited Gene and Eddie, hearing they were unwell. I found them both in bed. Gene had not yet recovered from an attack of pneumonia followed by pleurisy. Eddie was suffering from insomnia, and terribly strained eyes.

Looking at them, I found it hard to believe that they would be able to do their two shows that evening. Moreover, I heard that Joe Brown had practically lost his voice, and that Billy Fury was not feeling well.

been brought up as a substitute for Gene Vincent, had caused such a sensation that he had been kept on. Peter, whom I knew as a good ballad singer, is now singing rock too, and the kids are loving it. He looks great on stage—like a taller Cliff Richard. But he must check his loud breathing—which I found embarrassing.

Eddie Cochran was amazing. Far from showing signs of strain, he seemed even more dynamic than I have ever seen him. And how he used those blood-shot eyes. For the first twelve bars of his act he crouched with his back to the audience, while the Wildcats—greatly improved—shopped up a storm. Then on the first words of "What I'd Say," Eddie swung round to the audience and there was a gasp. He was wearing light tan leather trousers, a turquoise shirt and a shining silver waistcoat.

But the gasp was because he was also wearing dark glasses! And it looked fabulous and outrageous. And what a great play he made out of taking them off after his opening song. This beat everything for turning a disadvantage into an advantage.

Sick Parade

The programme read like a sick parade. I did not enjoy the prospect of seeing the show. I was wrong. It was superb.

Tony Sheridan opened the show and got them at it. His trio really swung and Tony scored with an original version of "Blue Suede Shoes." Joe Brown followed, opening with "Ferry Days."

Immediately it was clear how quickly he had developed as a stage performer. It was almost like seeing Tommy Steele in his early days. Joe belted out "Tallahassee Lasser," "Just A Little 'Tus Moch," "Darktown-Strutters Ball" and the vocal strain wasn't too apparent.

I didn't go for the comedy stuff. Joe still doesn't project his lines enough. Till he does, it would be better for him to cut the sackle. But still Joe looked like the star of the show. But then, so did everyone else who followed.

Peter Wynne, who had originally

Knocked out

Making the greatest use of his rocks-and-gravel voice, Cochran is the toughest, roughest exponent of rock. How he makes that music swing. He punches it over like a singing Rocky Marciano, and the whole audience was knocked out.

A newcomer, Georgie Fame, opened the second half, piano thumping and singing, Jerry Lee Lewis style, and looked promising. Then came Billy Fury, capping even Eddie's appearance by being dressed in a purple velvet jacket, a red shirt, and gold lamé trousers.

Billy's act was much less suggestive than it used to be, but also much more professional and much more effective.

Billy threw everything into his act



JOE BROWN . . . a risk that his voice was going.

and at the end of his last song he collapsed. The curtain descended rapidly, and I was worried when he did not reappear with the others in the finale.

Later, backstage, the doctor came

to see him, and diagnosed overstrain and a slight attack of bronchitis.

Then at last came Gene Vincent. Pain-wracked as he was, both from his chest, and his leg, for the umpteenth time in plaster through his iron brace breaking, Gene drove himself and his audience unmercifully.

Dressed in black from top to toe, Gene is like a demon possessed by the beat. His face pours with sweat, his face is contorted to an agonised smile, his huge eyes staring at a vision he alone can see. Vincent is the most extraordinary eccentric and terrifying spectacle on the stage today.

The volume of the screams, together with that of the band, drowned Gene's voice, which is—the final contradiction, in this mass of contradictions—a soft, fluid and beautiful instrument. But it didn't matter. To watch him was enough . . . and knowing how ill he was, for me it was too much.

Teddy Johnson WRITES FOR YOU

Payola — new shock



JIMMY YOUNG—ninetips.

THE payola rumpus in America has really blown up. Nearly seventy companies and individuals have, it is alleged, already been cited for illegal payments to disc jockeys and radio and television stations.

But the biggest explosion in the business came with the ruling from the Federal Communications Commission—a government office—that no records can in future be given to DJs or stations and played on the air unless the donor is named.

This means in practice that "Free Records" are out, and that if a record company sends the latest Presley disc along to be spun, then the DJ has to plug the name of the label and the distributor, too. Naturally, the commercial stations aren't keen on this as they like to sell their advertising time. So in future, most stations will, as Maurice Clark reported last week, have to buy every disc they play.

CHUM Joe Henderson must be the most prolific copy-peddler in show business. His letters and cards can be seen on desks in nearly every office in the Alley and I Hear Street.

But one thing he has not written about is his new composition for Lance Fortune.

The man who penned President Eisenhower's third favourite melody, "Flirtation Waltz," has come up with a jake box banger of a hit.

Where did it come from? One of his car jaunts. He wrote it in spite of being chased by the police who thought he'd pinched his own car. Seems that Joe was out in

his convertible on a songwriting idea jaunt. The hood was up—and there was a three-cornered tear above the driving seat. So a police car gave chase.

The reason? Explained the copper at the station later, the cutting of carboids to gain entry to a car is the practice of thieves stealing convertibles.

Incidentally, don't be confused by Mr. Piano's own disc "Ooh La La" (Pye) and Keith Kelly's debut disc of the same name on Parlophone. Joe's offering is written by a Frenchman—Kelly's by himself.

JIMMY YOUNG is taking up ninetips for it is tenpins in these days of inflation? Anyway he's joined the team of Columbia records. Does he know anything about the art?

I wished I hadn't asked. Jim proved to be a mine of information. "Earliest knowledge dates back 7,000 years, Sir Flinders Petrie found a ball and skittles in Egypt," explained Jimmy. "And in the 14th century the popularity of the game got Edward III's goat—the boys were not practising archery because of bowling."

"As we know it now it is an American game played in skittle alleys. They reckon nearly 30 million play in the States alone."

Big deal for Bryan

TAILPIECE to the Eurovision Contest: Brother Bryan Johnson really kept the flag flying for the old country by coming a good second last week. And what has happened since?

He's been offered television deals in Holland, Italy, Belgium and Germany—has already broadcast to Yugoslavia and been offered a concert tour of Tito's territory, and is currently negotiating a big deal that should put him in the big, big money.

As the deal is proceeding while I write, I cannot give details. But it's BIG.

THIS WEEK'S TOP RANK TEN

1 **JACK SCOTT**
What In The World's Come Over You
JAN 280

2 **BERT WEEDON**
Big Beat Boogie
JAN 300

3 **DAVID HUGHES**
Mi Amor
JAN 310

4 **FREDDY CANNON**
California Here I Come
JAN 300

5 **CRAIG DOUGLAS**
Pretty Blue Eyes
JAN 388

6 **GARRY MILLS**
Running / Teen Bear / Angel
JAN 301

7 **JANET RICHMOND**
You Got What It Takes
JAN 288

8 **VINCE EAGER**
Lonely Blue Boy
JAN 307

9 **FREDDY CANNON**
Way Down Yonder In New Orleans
JAN 347

10 **WEST TEXAS MARCHING BAND**
The Drums of Richard A. Doo
JAN 318

AT YOUR RECORD SHOP AND ON RADIO LUXEMBOURG
SUNDAY Midnight
TUESDAY 11 p.m.
THURSDAY 11 p.m.
SATURDAY 10.30 p.m.