

DISC

THE TOP RECORD & MUSICAL WEEKLY

No. 108 Week ending April 16, 1960
Every Thursday, price 6d.

JERRY LEE LEWIS IS FIXING RETURN TRIP

(See page 7)

Straight
Talking
DICKIE
VALENTINE



Kingston Trio for Britain, Mudlarks for Vegas

Duane Eddy—back for autumn tour?

THE KINGSTON TRIO, The Four Lads, The Brothers Four, The Cumberland Trio and new coloured singer Azie Mortimor will all be coming to Britain for variety tours. This was disclosed to DISC by agent Bunny Lewis who returned from the States late last Saturday.

Arrangements are also being made for The Mudlarks to play at Las Vegas in the autumn.

Lewis has signed the Americans to contracts which give him the exclusive booking rights for the artists to appear in Britain, and he would be bringing them over shortly.

No dates have yet been discussed, "but," said Lewis, "I shall begin making arrangements with the various promoters very soon."

It is probable that the Americans will tour in a series of one-nighters covering the country, with stays of a week at the principal towns.

The Kingston Trio are currently appearing in New York, and The Brothers Four have the second largest record sales in the States with their version of "Green Fields."

Azie Mortimor is a coloured singer who, while Lewis was in the States, cut her first three sides, two of them shortly to be issued on a 45. Lewis described her as a ballad rock singer with more drive than he had ever heard in a girl artist.

Bunny Lewis also made arrangements during his American trip for The Avons' records to be issued there. They have been signed to Mercury and their first release will be "Pickin' Peas."



DUANE EDDY—wants to return

DUANE EDDY and the Rebels, at present on a tour of Britain, are likely to return in September. A and R man, Lee Hazelwood, who is currently accompanying Eddy, told DISC: "We have been offered a return trip, but it depends entirely on our commitments back in the U.S. Duane certainly wants to return at the earliest possible moment."
Duane Eddy will probably be going to Scandinavia at the end of April for a TV appearance, perhaps returning to Britain for a few days before leaving for home.

Lotis—more films

"**LOVE Me A Little**," Dennis Lotis's latest release for Columbia, is the song he sang in the Eurovision Song Contest.

Dennis told DISC: "I'm very happy with this record, it's the most commercial song I've ever recorded, but that doesn't mean I want to go completely commercial."

Future plans for Lotis are vague: "I'm appearing regularly in A-R's 'Dial for Music' until June, but there is every possibility that I might make another film in the summer."

"Negotiations are actually in hand for two movies, but I have read no scripts yet."

Dennis recently completed filming "City Of The Dead," which should have been released this month. However, the strike in America held this up, and it is thought that the film will be released in a few weeks' time.

"I enjoyed every minute of making 'City Of The Dead.' It's my first really straight part, and, if you remember, to act in a dramatic role was one of my ambitions."

Two hit sides from

DENNIS LOTIS



I WISH
IT WERE YOU
and
Love Me a Little

45-084422



COLUMBIA RECORDS

EMI Records Limited
8 11 Great Centre Street London W1

PRESLEY—has he made a mistake?

HAS Presley made the biggest mistake of his life? By now most of you will have heard his first record since his release from the U.S. Army. . . . Thousands of you will already have bought it, and its position in the charts shows that he is as popular as ever. But Elvis has stuck to the old style. He has paid no attention to changing tastes and there have been a lot of changes since he joined up nearly two years ago. Is he doing the right thing? Jack Good, in last week's DISC, thought he was, but what do you think? Has Presley hastened his own end by sticking to the old style? Or is he still big enough to get away with it? Tell us your views. The writer of the best letter will receive a cheque for £5 and the three runners-up will get an LP of their own choice. Address your letters to "Is Presley Wrong?" DISC, 161 Fleet Street, London, E.C.4. All letters to reach us by first post Monday, April 25.

£5 for the best answer

I like big profits

RECORD companies make a huge profit out of us disc buyers, but I don't mind. Why? Because their money is only made by selling quality. If a record does not come up to scratch then it does not sell and the company concerned does not benefit. That keeps them on the ball. It means big profits for them, but it also means good records for us.

And more and more effort is being made by the companies to raise the quality of a record by better techniques, superior artists and equipment.

I would also defend the companies and the business in general against accusations made recently in the House of Commons. Surely, if Parliament had any real concern for the record-buying public they would have knocked off some of the outrageous purchase tax on discs?—R. PATNESS, Norfolk Road, Old Catton, Norwich, Norfolk.

NOT THE SAME

I THINK the time has come for someone to point out to a large section of the public that rock 'n'

PRIZE LETTER

roll is not what they think it is.

The unintelligible lyrics are now audible and mean something. The beat is still there, but is not overpowering. The tunes now are extremely attractive.

So when you read or hear someone waxing strong on the subject of

"that tripe rock 'n' roll," play him the Top Twenty. The chances are that he will never again speak about rock as "tripe."—B. M. L. COLLSON, 78, Brighton Road, Coulsdon, Surrey.

MR. BABSON

THERE is nothing better than to sit down and listen to a really good singer, and it gives me the greatest pleasure if it is a British vocalist.

I don't mean the rock singers, but

someone who can really sing. After hearing a new record this week by British boy Monty Babson—"I Wish It Were You"—I felt that we really do have some talent in this country.

But how disappointing to find that he is making his name in America, when he should be making it here.—DOUGIE KRAMER, 7, Beckton Road, London, E.16.

JUST CHAOS

I THINK something should be done about the chaos in the record shops. When someone goes in with a definite idea of buying a disc, 99 per cent of the time they find gangs of youths in all the booths, who go in without any intention of buying whatsoever.

No wonder the teenagers get a bad name.—BRIAN GODFREY, 10, Park View Flats, Field Lane, Litherland, Liverpool, 21.

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

Not one cover record

MUCH has been written concerning British stars becoming successful by covering American disc hits.

But one British star whose popularity has not been gained through this method is Cliff Richard, who has not recorded one single which was previously a large seller in the States, although he has recorded many American hits on his LPs.

This is a great achievement, and I think that Cliff and Norrie Paramor should be congratulated on behalf of the British public for sticking to British material for their big hits.

Cliff is not the only one, so please, no irate letters from Adam Faith fans.—ALISTAIR MARTIN, "Gleegoo," Dalhousie Road, Barnhill, Dundee.

AN AWARD

I AGREE with the reader who recently complained that the musical profession is ignored in the honours list. If Vera Lynn had been French or American, she would most certainly have received her country's highest award immediately after the war, for all her work.

But not in England. And as for Messrs. Mantovani and Frankie Vaughan, I suggest they either buy a horse or take up a ball game. Then perhaps the awards will follow.—L. BROMLEY, 8, Summerhill Street, Bradford, Yorks.

WELL, MR. PARNES

I WOULD like to reply to the challenge thrown out by Larry Parnes (DISC, 2.4.60). He is willing to back his ten British acts against any ten Americans.

The Americans I have selected to lay bare his claim are Elvis Presley, Fats Domino, Perry Como, Duane Eddy, Freddy Cannon, Neil Sedaka, Connie Francis, Fabian, The Coasters and The Crickets.

Well, Mr. Parnes? — ALAN DOUGLAS, 1A, Parkgrove Terrace, Glasgow, C.3.

FROM JOE HENDERSON JUST BACK FROM AMERICA

Two hits, and he's an egghead!



PAUL EVANS

THE Warwick in New York is the West 54th Street headquarters of show business. British, Continental American personalities either resident or in transit, use this fashionable hotel. You name 'em—and the odds are that they have stayed there.

It was at this famous venue that I had arranged to meet Paul Evans, the young singer with two hits in a row in the U.S. Top Twenty.

I found him a highly intelligent, and very articulate youngster. Disc jockeys had stated that he was "intellectually-interesting"—and others had called him "one of the few singers of the new crop with whom one can hold a logical interview."

This vein of the "egghead" was emphasised by the fact that he won a scholarship to Columbia University—and then walked out, giving himself three years to make the big time in show business.

How did he get an interest in folk music and guitar playing?

My father sold his flute when I was 13—to buy me a brand new guitar—and throughout high school was made welcome at all types of parties," he explained.

"I was pushed into appearing at a small restaurant called Basile's on Long Island. I didn't realise until later that I had been taken along to sing on a pre-planned scheme by my school chums," he told me.

"The first song I sang was 'Midnight Special.' It was to bring me a lot of luck later. And the second? 'Rock Island Line,' which put your own Lonnie Donegan on the map."

That night Paul clicked. The owner of the restaurant asked his name—"Paul Rappoport, sir," answered Paul.

Full time

The owner couldn't pronounce his surname, so Paul suggested "Just call me Evans."

"I had just landed the scholarship to Columbia University. For the first year I contented myself with working week-ends, except in the summer vacation. Then I decided to go into the business full-time.

"Three and a half years ago RCA signed me up. I made a disc, 'What Do You Know?' Everyone liked it, talked about it—but didn't buy it."

So he became a songwriter. And he banged off the million-selling composition "When," which made international disc favourites of the Kalin Twins. "Round About Midnight" was another from his agile brain, and Tab Hunter's "Our Love" was another.

But keeping body and soul together can be a tough life when you are awaiting the apparently never appearing royalty cheque.

Paul earned his living making demonstration discs of other people's songs. "It was a case of singing a new number which was potential material for a more famous singer to record," Paul said.

"I stuck it out—but at times I was frankly very downhearted about the lack of success. I stuck to my original schedule of three years to make the grade." Then, in June, 1959, his version of "Seven Little Girls" was recorded. Within a couple of months it was in the best sellers.

Since this fabulous seller his name has just again entered the U.S. Top Twenty with "Madeline Special."

Already our own BBC Juice Box Jury have voted it a hit. I hope they are right. Paul is going to try to come to Britain for a tour. I hope I see his name among the top score—he is a person I would like to meet again.

Here and there...

IN America is a new disc personality. She will admit to sailing in on the current craze for humour on records—but she will stay there because of sheer talent.

Phyllis Diller is being hailed as the "femine Shelley Berman." She opened in San Francisco for one week and stayed 89.

She has a brisk manner, clear eyes, green hair . . . and accord-

ing to her date list, has played the PURPLE Onion and the BLUE Angel.

And what is her LP called? "Wee Toe In A Hot Socket"!!!!

"Rawhide" is to present one week's episode as a musical next season. I was told, it will be called "Incident of the Furch Wagon." I gather that the leading role will be played by a top singer star, Howard Keel, John Raitt and Gordon Macrae are three possibilities.

We have had a fair quota of American variety programmes on TV, but one programme we will miss is that to be seen in the States on Good Friday, "The Jerry Lewis Show." It also stars Tony Bennett, Lionel Hampton, Rosemary Clooney, Why won't we see it here? It's in colour.

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So you think you've got troubles...

ELVIS PRESLEY

STUCK ON YOU



RCA 1187 45/78 rpm

AMERICAN TOP TENS

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

Last Week	This Week	Title	Artist
1	1	A Summer Place	Percy Faith
4	2	Puppy Love	Paul Anka
3	3	Wild One	Bobby Rydell
5	4	He'll Have To Go	Jim Reeves
3	5	Sweet Nuthin's	Brenda Lee
—	6	Sink The Bismark	Johnny Horton
—	7	Footsteps	Steve Lawrence
8	8	Harbour Lights	The Platters
—	9	Mama	Connie Francis
6	10	Baby	Brook Benton and Dinah Washington

ONES TO WATCH:

White Silver Sands	Bill Black's Combo
Teddy	Connie Francis
The Old Lampflighter	The Browns

JUKE BOX TOP TENS

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

Last Week	This Week	Title	Artist
1	1	My Old Man's A Dustman	Lonnie Donegan
2	2	Poor Me	Adam Faith
5	3	What In The World's Come Over You?	Jack Scott
3	4	Delaware	Perry Como
4	5	Running Bear	Johnny Preston
9	6	Fall In Love With You	Garry Mills
7	7	Slow Boat To China	Cliff Richard
10	8	A Summer Place	Emile Ford
—	9	Beatnik Fly	Percy Faith and Johnny and The Hurricanes
—	10	Country Boy	Fats Domino

Published by courtesy of "The World's Fair"

TEENAGE SONATA

SAM COOKE



45/RCA-1184 45 rpm

Top selling version!

Ronnie Carroll



Footsteps

PB1004

PHILIPS PHILIPS RECORDS, LTD., STANHOPE HOUSE, STANHOPE PLACE, LONDON, W.1.

TOP TWENTY

Compiled from dealers' returns from all over Britain
Week ending April 9, 1960

Presley challenges the "Dustman"... Newley, Darin and Rydell all climbing

Last Week	This Week	Title	Artist	Label
1	1	My Old Man's A Dustman	Lonnie Donegan	Pye
6	2	Stuck On You	Elvis Presley	RCA
2	3	Fall In Love With You	Cliff Richard	Columbia
5	4	Handy Man	Jimmy Jones	MGM
4	5	A Summer Place	Percy Faith	Philips
12	6	Do You Mind?	Anthony Newley	Decca
3	7	Running Bear	Johnny Preston	Mercury
8	8	Fings Ain't What They Used T'Be	Max Bygraves	Decca
9	9	Beatnik Fly	Johnny and The Hurricanes	London
7	10	Delaware	Perry Como	RCA
18	11	Clementine	Bobby Darin	Decca
16	12	Wild One	Bobby Rydell	Columbia
11	13	You Got What It Takes	Marv Johnson	London
13	14	What In The World's Come Over You?	Jack Scott	Top Rank
—	15	He'll Have To Go	Jim Reeves	RCA
15	16	Hit And Miss	John Barry	Columbia
10	17	Poor Me	Adam Faith	Parlophone
—	18	Footsteps	Steve Lawrence	H.I.V.
—	19	Country Boy	Fats Domino	London
19	20	Looking High, High, High	Bryan Johnson	Decca

ONES TO WATCH

Someone Else's Baby - Adam Faith
Sweet Nuthin's - Brenda Lee

<p>JOAN REGAN</p>  <p>"O DIO MIO"</p>	<p>DICKIE VALENTINE</p>  <p>"STANDING ON THE CORNER"</p>	<p>LANCE FORTUNE</p>  <p>"THIS LOVE I HAVE FOR YOU"</p>	<p>EMILE FORD</p>  <p>"EMILE" (including "And Sells in the Sunset")</p>	<p>SERINO</p>  <p>"I Had The Craziest Dream"</p>
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THE PICK OF THE POPS ON PYE RECORDS



THE SERIES WRITTEN BY STARS

Why do they throw this muck about?

WHY, I wonder, do certain pop personalities have to drag the record business through the mud? Just recently it seems it has become "the thing" to take a knock at the industry. And by that I don't mean criticism. I mean unnecessary bickering and scandalous revelations which do the business no good at all.

One of the worst impressions the public must have got about the pop business, concerns disc jockeys. If you believe all that you read you would imagine that pop stars line up to take them out to lunch with their latest recordings tucked safely under their arms.

You would imagine, too, that pop singers would get down on their knees to polish the disc jockeys' boots, if they would only plug their record in the disc programmes.

Well, I can tell you, I have been in this business since I was 14 and in my experience this kind of thing just doesn't go on.

I'm not kidding myself, I know all about PAYOLA and I know that certain things do go on. But you must remember in ANY big business you always get a certain amount of "undercover dealings". It would be impossible to do away with it all.

But, in the pop world anyway, I am sure it is not nearly as bad as some people would have us believe.

As far as the disc jockeys are concerned the air should be cleared. As

of trick photography or a special effect on a recording—an element of mystery has gone for ever.

After all, a magician doesn't explain his tricks and it's the same thing.

I think because so much is explained to the public these days a certain amount of glamour has gone out of show business.

And what about these characters who go around in jeans saying they want to be the boy-next-door type?

Who wants to pay 15c for a ticket to see the boy-next-door when you

to say here about pop singers and the use of a microphone.

I was in a pub the other day and I heard a fellow mention my name. Then he said: "These crooners! I'd like to see what they'd do on a stage without the help of a mike."

It wasn't the first time I had heard this.

Well, as it happens, I was once faced with this "no mike" problem.

I was doing a show when the mike went dead in my hand. I could feel the audience thinking: "Now let's see what he'll do."

I said: "Many of you may think that a pop singer is useless without a mike. I'll now prove how wrong you all are."

I then went to the back of the stage, struck a dramatic pose and the orchestra gave me a big introduction.

By then I knew the audience were thinking how cocksure I was. When I began to sing they couldn't hear a word. There was loud laughter. Then, eventually, someone caught on to the fact that I was missing the words—and that brought the house down!

Having let the audience have their laugh and having let them know, too, that I didn't take myself too seriously, I signalled my pianist, came to the front of the stage and completed my act without a mike.

Not the same

The older generation may boast that "in their days singers didn't have mikes." But "in their days" pop singing wasn't such a streamlined business as it is now. And in "their days" singers didn't have to pitch their voice above the modern, highly polished and sometimes very loud orchestral arrangements that we get.

However, I do think that some of our younger singers could learn more about the use of a mike.

Some plonk it in front of their mouths like some giant lollipop and that's that. It can be a very effective instrument.

A word about rock 'n' roll. I am asked why I don't sing more rock numbers. The answer is simple: It is not really my cup of tea and I think singers like Cliff Richard can do it much better.

But because I don't sing a lot of rock numbers it doesn't mean I don't like it. It's just that my voice is better suited to songs like "Venus", "Morgen", and my new recording, "Standing On The Corner".

Finally, I must have my say on that well-known subject: Is rock 'n' roll likely to die?

No, I don't think it is. When Bill Haley faded people said rock would fade with him. Then Elvis Presley came along. When Presley went into the Army, again, people said it had had its day. Then Cliff Richard, Marty Wilde and company came on the scene.

And what has happened to rock? It is still a part of the musical scene. I believe, in time, it will find a steady level of popularity, just as other types of music have. And why shouldn't it? It's great fun.

Next week

GENE VINCENT

STRAIGHT DICKIE VALENTINE TALKING

it stands all of them are under suspicion.

This point leads me to something else I feel strongly about.

I think the public are let into too many secrets these days. There are certain things that I believe should not be revealed.

When you tell people how something is done—whether it be a piece

can look over the garden fence and see him for nothing?

The Liberaces and the Diana Dors's may not be everyone's cup of tea, but at least they have added a bit of glamour and excitement to the business. They are show people. They have tried to be different and I give them full marks for that.

There are a few things I would like

ALONG THE ALLEY News from the street of music

DOMINION Music and its associate companies are in the throes of moving office from Soho Square to 9, Great Russell Street, W.C.1, this week. But it's business as usual as far as the plug list is concerned.

Noel Rogers reeled off a list of their current numbers. The main one is Joe "Mr. Piano" Henderson's Pye recording of "Ooh La La!" As Joe has already told us, this tune is known as "Maid In France" in the States, and inevitably some complications have arisen.

The number was composed by French maestro Gerard Calvi, and Noel first noticed it in a Pye International LP featuring the Calvi orchestra. He set about securing the British rights, calling it "Ooh La La!" and then discovered that the American rights had already gone to the Leeds Corporation. They christened it "Maid In France."

Joe "Fingers" Carr has recorded the tune in the States for the Warner Bros. label. It's doubtful whether his version will be released in Britain owing to the title problem. However, his

reputation in the States and Joe Henderson's reputation here should ensure satisfactory results for all concerned.

Swedish trumpeter Arne Lamberth is expected to hit some high notes for Dominion with his Top Rank disc of "Russian Serenade." This is one of several interesting items coming from Dominion's Continental contacts.

Those of you who watched the Eurovision Song Contest final will remember Norah Brockstedt singing the Norwegian entry called "Ves Veit". Rabin band singer Ray Pilgrim has set English lyrics to it for Dominion's associate, Parnes Music, under the title of "Big Boy", and Norah has recorded it for Top Rank.

Another Dominion ally, Rogers Music, has obtained a Bob Wallis Pye rendition of "Bluebird", a number of French origin.

The Dominion group has acquired the United Artists music catalogue. The United Artists record label has been flourishing in the States for some time, and Noel reckons the material will enjoy similar success over here. First likely number is "I Love The Way You Love," sung by a gentleman called Marv Johnson.

Crosses the border

SONGWRITER Bob Hallin is as English as roast beef or a wet midsummer's day, yet he's written a surprising amount of material for Scottish singer Caber

Kennedy, who records for Bellona. A possible explanation of Bob's skill in the Scottish idiom is that his wife comes from north of the border. London sassanatics will soon have a chance to sample both Bob's songs and Calum's artistry, for I understand he's bringing a show to the capital soon.

Bob collaborated with pianist Bill McGuffie in writing "The Challenge" for Jayne Mansfield's forthcoming film of that name. Miss Mansfield was so delighted with their effort that she invited Bob and Bill round to a special dinner with husband Mickey Hargitay and herself.

At present there's no news of a record of "The Challenge," but all the various fingers involved are firmly crossed.

Just right

BUNNY SAUNDERS, of John Fields Music, played me a very pleasant Capitol disc featuring a new American girl singer, Mavis Rivers. The song is called "Longing, Longing, Longing" and it's a slow beat ballad with the right formula.

Another current John Fields number is "No Cure For L'Amour," sung by the inimitable Eartha Kitt on RCA. Originally released in an LP, it's now available in single form.

Sometimes the Americans copy us in pop music. Saunders gave me an example. Perry Como re-

corded "Honey Honey" for an LP, singing it at a very slow tempo. Then Britain's Rikki Price cut the same song using a hectic up-tempo. His version somehow reached Mr. Como's ears and found much favour therein. Perry recorded the number again—using a hectic up-tempo!

NIGEL HUNTER.



RIKKI PRICE—His version of "Honey, Honey" was appreciated by Como.

So you think you've got troubles...

CABLE FROM

AMERICA

Valentine sensational on TV show

DICKIE VALENTINE made a terrific impression in his appearance on the "Jack Paar Show," which was filmed in England. Many people were asking why we hadn't seen more of Dickie. Well, after this show, I've no doubt they will see plenty of this great artist.

There's a new star on the horizon in the form of **Bobby Timmons**. He is a very talented young composer-pianist-singer. He has just cut his first album called "This Is Bobby Timmons."

Gisèle MacKenzie, one of my favourite singers, is going in for a spot of modelling—with a difference. All the dresses she will wear for a well-known dress house here will have colours named after the record phrases, such as "Pop Pink," "Hi-Fi Green," "Record Black," and so on.

United Artists Records located their microphones along the route of the recent St. Patrick's Day Parade in New York to record highlights of the five-hour parade, to make an album called "A Souvenir In Hi-Fi Of The New York City St. Patrick's Day Parade." More than 40 bands and 120,000 marchers participated in this year's parade. Royalties from the sale of the album will be donated to the Irish Red Cross and the St. Vincent De Paul Society.

The **Lance Fortunes** record of "Be Mine," released here on the Signature label, is getting a lot of plays, and some very good reviews. Could be a hit over here.

RAY ANTHONY'S newly-formed group is becoming the biggest draw in Las Vegas since **Louis Prima** and **Keely Smith**.

Star-finder, **Bunny Lewis**, who has been on a visit to the States, has just signed **Adam Wade** for England. Adam is a terrific performer, and has the record of "Ruby" I mentioned a few weeks ago.

Billy Eckstine's new album, "Once More With Feeling," is beginning to move fast. A great album it is, too. Billy has re-recorded all his past hits, such as "I Apologise," "As Time Goes By," "Stormy



KAY STARR—in the Top Ten with "You Always Hurt The One You Love."

A NATURAL FOR THE TEENAGERS

WITH the sing-along fad riding along so well at the moment in the LP field, a unique release this week is "Sing Along, Rock 'n' Roll" by **The Cherokees**. It's a natural for the teenagers, as it features 26 of the biggest rock hits since it all started. Along with the album, of course, you get a copy of all the lyrics.

A MUST for the jazz fans is a new film just released here called "Jazz On A Summer's Day." It is a sort of a documentary in colour of the famous Newport Jazz Festival. Some 50 jazz artists give out with vocal and instrumental numbers. There's no set form to the film, but its seemingly haphazard presentation gives it great vitality. Except for **Mahalia Jackson's** gospel singing, which provides a superb finish for the film, the music is pure jazz of every style.

Tommy Sands has, of course, dedicated his new record, "That's Love," to his bride-to-be, **Nancy Sinatra**.

For the first time in over a year Capitol Records have three female vocalists in the top ten best sellers lists. The girls are **Peggy Lee** with "Heart," **Janice Harper** with "Til Tomorrow" and **Kay Starr** with "You Always Hurt The One You Love." Kay's first big one since "Rock And Roll Waltz" way back in '56.

APRIL is to be **Chris Connor's** Month in most of the States. This means that her record company, Atlantic Records, are going all out to boost the singer's new album "Chris In Person," recorded at a live performance. Chris also celebrates her fifth anniversary for the company. Later this month she leaves for a tour of Europe.

Billy Vaughn, who is having a big success at the moment with "Theme From A Summer Place," is following up with a new version of "The Skater's Waltz." Very nice it is, too.

Johnny Mathis will soon be making his acting debut in the movies, with a starring part in the remake of "Uncle Tom's Cabin." He will play the part of George Harris. It will be a musical, by the way.

George Shearing, the wonderful blind pianist, is soon to become a DJ, playing what he considers the best piano music on record. He hopes to feature several English stars such as **Winifred Atwell** and **Russ Conway**.

Ricky Nelson has called off his wedding. He was to have married the lovely circus acrobat, **Toni Christian**. Ricky now says he is too busy working to be married, so will wait a few more years.



FRANKIE AVALON
Don't throw away
all those teardrops

H.M.V. 45-POP727

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COLUMBIA 45-DB446

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THE **BEVERLEY SISTERS**

Green Fields

COLUMBIA 45-DB444



ADAM FAITH
Someone Else's
Baby

PARLOPHONE 45-R4643

TOMMY EDWARDS

Don't Fence me in

45-MGM1065

MICHAEL HOLLIDAY

Dream Talk

COLUMBIA 45-DB4437

CONWAY TWITTY

What am I
Living for?

45-MGM1066



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YOU will make the stars on WHAM



Pat's best since 'Letters'

A FEW weeks ago the latest Pat Boone record, "Welcome (New Lover)," was panned on "Juke Box Jury" and rightly so as far as the side that was played was concerned. It is a nothing. But on the other side is the best track that Pat has made since "Love Letters In The Sand." It is called "Words"—it is a version of "Silver Threads Among The Gold," with a beautiful new lyric that suits Pat like a glove. "Words" is the sort of record that only needs to be heard once to create an immediate demand. But the way things are going now it doesn't look as if it will get that one vital play

"WHAM" starts on Shakespeare's birthday—April 23, and from that day on we aim to provide you with a constant stream of bright, new talent in the field of beat music.

We will be running a "Wham" Top Ten. Not the top ten tunes, but the top ten artists, based on the amount of fan mail sent to the various artists who appear on "Wham." That way you can create new stars—the ones you like best.

The artists who appear on "Wham" will have to create an impact in a short time—for nobody will be doing more than one song, and there will be eleven numbers on each show.

There will be new faces. Then there will be a new noise—the Fat Noise. Jack Good's Fat Noise is the name of my band and it has the biggest, fattest rhythm section you ever did hear. Notable members of this group are the tuba and the Salvation Army-type drums. But make no mistake, this is a rock 'n' roll band—the first one regularly to feature brass instruments. I think you will find the sound both new and exciting.

Biggest yet

Finally the show has a new look. It looks (and is) bigger than anything previously presented in the field of pop music on television.

We will have an audience—hundreds of teenagers—to form a background to the whole show. You can see them all the time—rather like an arena audience at one of the Proms.

Every week we will present a guest group—either rock or jazz, and some of the local boy supporters will come to the studio with the band and will be seen living. Their partners will be The Vernons Girls. This will happen for just one-



says JACK GOOD

TV's brightest beat show producer

eleventh of the programme . . . so don't imagine we're back to "Six-Five Special." One other thing about the look of the show is the way it is shot by the cameras. The effect is one that can't really be explained in words. But it will appear different, we hope. But not with too much trickery. There will be no small people dancing on piano lids or disappearing into thin air, nor will the band suddenly assume candy-stripes for no apparent reason. Not that I don't enjoy all these technical tricks. I just don't know how to do 'em.

Cliff picks a winner

WELL, over a year ago when Cliff was in "Oh Boy!" he did a concert at his old school in Cheshunt in aid of the National Association of Boys Clubs. On the same bill was the group of Cheshunt boys who used to play in the skiffle group of which Cliff was a member before he turned to rock 'n' roll.

They had found a new vocalist from neighbouring Walthamstow. Cliff thought the boy who had replaced him was great, and he told

his manager Tilo Burns to. Tilo, however, took no action. I suppose he felt that it would be wrong to sign another boy before he had pushed Cliff right to the top.

In any case, Tilo forgot all about it. Cliff didn't though. He remembered the group when he wanted substitutes for The Shadows on the Leaden Palladium show, and quite recently he heard their singer perform in Cheshunt. Once again he was knocked out, and this time he was more insistent with Tilo. The result was that Cliff's discovery did a test for recording manager, Norrie Paramor.

Norrie was tremendously impressed and a record was rushed out. It is called "Sweet Dreams" and is written by the singer, Dave Sampson. The backing is by the Cheshunt group—The Hunters.

Not a copy

It is a first-rate disc—amazingly good for a first release. But the first thing that will hit you is that if you're hearing you would swear you were listening to Cliff Richard and The Shadows. The style and voice are practically identical. The group is of the same instrumentation and just as competent. But in some strange way "Sweet Dreams" does not sound like a copy. It is too spontaneous and untrilled to suggest a studied impersonation. Dave himself has been professional now since January.

Before that he was an insurance clerk. He's good-looking, solid built and seventeen. Football and athletics are his hobbies. I reckon he'll have less and less time for them as from the release of his record. You'll be seeing him pretty soon together with The Hunters on "Wham."

It's war!

ITS gun warfare between Adam Faith, John Barry and Little Tony. They have been toting 'em, and occasionally shooting at each other from the wings. Don't worry. When they are hit and they feel something trickling down their shirts, it's only water.

Shake rattle and split!

ITS been a bad week for trousers. Billy Fury's gold lamé trousers split at the knee during his act when he did a particularly Forsyque jerk. Little Tony's split in a rather more embarrassing way at he was singing "On Gonna Move On Down The Line." He did, very sharply. I suggest someone could make a small fortune out of reinforced light trousers for energetic rock 'n' rollers.

THAT TV SPOT WAS A BREAK, BUT...

FOR three years coloured folk singer Cy Grant has been appearing regularly on TV's foremost news magazine, "Tonight." The viewing figures for this programme are reckoned to be eight million, so a lot of people know Cy even if they don't happen to like his music.

A chance in a million, you'd think. But it is not all plain sailing for this ambitious singer from British Guiana.

"Getting a regular spot on the programme was a very fortunate break for me," confesses Cy, "but people become too quick to link my name with this popular programme and consequently forget that I am an individual artist with my own desires and ambitions."

Cy Grant has had a varied career. He studied law at the Middle Temple in London, became a barrister, and was a Clerk of Court at home in British Guiana for two years, before becoming a Flight Lieutenant in the R.A.F.

"When I returned to CIVVY Street I became very interested in the theatre, in spite of the fact that I had had no acting experience whatsoever.

"I was generally lucky, however.

There always seemed to be parts for me, and in 1951 I was fortunate enough to travel to America with Sir Laurence Olivier in "Cesar and Cleopatra."

"It was during this time that folk singing and Harry Belafonte were becoming known in the States, and I met several blues and folk singers. This gave me the idea that I might try and sing songs from my homeland when I returned to Britain."

And so, in 1952 Cy Grant took up folk singing in addition to acting. During his first year he made over fifty broadcasts, and in May of that year, his first television appearance.

Folk-singer

CY GRANT talks about his hopes, ambitions—and that 'Tonight' programme

"British people seemed to be drawn to my kind of music, and it was satisfying and elating to meet with such success. I made an LP of folk songs from all over the world for international distribution, and it is still selling."

Though Cy Grant has found real success with music, his acting days are far from over. He has been featured in several radio and television plays, and about five years ago, starred in his first major film, "Sea Wife," with Joan Collins.

"I joined the team of 'Tonight' almost as soon as the programme started in 1958.

"In the course of a year, I never



sing any one song more than three times, which means, of course, that I have to have a very extensive repertoire.

"Appearing on the programme restricts me a bit, but I have taken breaks in order to do other work. I can always do a cabaret, but most of the time I like to do concerts or make personal appearances in other parts of the country."

And, of course, there are records—Cy Grant has recently cut his first single for Columbia, "Rocks and Gravel," and "Tall Oak Tree."

"I hope this helps to prove that I can do more than sing on 'Tonight'!" J.H.

So you think you've got troubles...

Buy — "Teenage Sonata"

the wonderful new ballad with a sonata feeling and sympathetic backing!

Decide which record I like best:

- Sam Cooke's American Hit Record
- Jimmy Lloyd's heartfelt rendering
- Kenny Day's great first release



JERRY LEE LEWIS in glum mood just before his departure from England in May, 1958. With him is his wife, Myra.

Jerry Lee Lewis may pay a return visit SOON

'I'm fixing up a deal for about two months' time'

JERRY LEE LEWIS, the American rock 'n' roll singer who hurriedly cancelled his tour of this country two years ago because of the bad Press and public reaction to the affair of his child bride, Myra, may be returning to London in about two months' time. He is at present on a tour of Australia, where he spoke to our reporter **JOHN BURROWES**.

"I don't bear the folks over in England any grudge over that trouble we had the last time I was over there," he said. "I'm fixing up a deal just now for another trip. They don't want to pay me as much as last time, but I think we'll come to some agreement."

"I'm very anxious to return to England. I think it's a real nice place. The people are nice, too. You know, I got lots of wonderful letters after I left the last time. And I'm not against the newspapers for what they did. Heck, no, they were only doing their job."

With a purple shot-satin suit and an electrified piano—"Man you can really blast out with that thing," Jerry Lee Lewis is on his second Australian tour. He will be visiting all States, except Western Australia.

Jerry also has a ten weeks' invitation for a New Zealand tour in his pocket, but he says he will not be going. Why? For the same reason he restricts all his tours away from home—"Cos, I miss the fishin'."

"You see, I have a farm in

Ferriday, Louisiana, where I now live. And near that there is Concordia Lake. Well, it's there that I spend most of my spare time. It gets kind of nerve-wracking on these tours, you know. Too many first nights, I guess."

"What I like to do, if I can, is tour for about three weeks then go home for about ten days and rest up."

"What I do is get up at about 5.30 and head for the lake where I keep a boat. It's real nice at that time of the morning and the sun ain't too warm. Well, I catch a few bass and by that time the sun will be real warm. So, I go ashore, have a few beers and then back on the lake again till the sun goes down. Man, that's really livin'."

Since his last trip for England, Jerry has been with road shows travelling

throughout the States. He has also been making a few recordings and expects his latest one, "Ole Black Joe," to be his fifth million-seller.

"It has 'Baby Bo Ba' for the flip-side and although it was only released a couple of weeks back it has had the best reaction of any of my recordings since 'Lona Shakin' Going On', which sold three and a half million. I recorded it for Sun Records in the States and it will be sold on the London label over in England. Would be a good thing if it did well in England as it could help my tour there if it comes off."

Jerry also gave me some news of a movie in which he hopes to star. It's "The Young and the Deadly," scheduled to be released by Paramount sometime this year. He says he hopes to sign contracts for the film when he returns to the States from his Aussie tour.

"It's a good part. I'm the owner of a night club but I'm not deprived of singing. There are four songs scheduled for me in the movie. All new ones, too. It will be made in Hollywood, and should the contract be right we will be starting work on it almost as soon as we get back to the States."

First call

After the movie, Jerry has a 20-day tour lined up with ballad singer, Johnny Cash. "Now there's a great guy and a great artist," says Jerry. "I've toured with Johnny before and he's great company."

Another fellow artist whom Jerry counts among his close friends is Elvis Presley. "We've known each other for a long time—since even before our recordings topped the hit parades. As well as my farm in Louisiana I have a home in Memphis, Tennessee."

"Our homes are less than a mile from each other and I'm proud to say my house is the first place he calls at when he arrives in the town."

Jerry couldn't have had a more unlucky opening night than he did in Melbourne, during his current Australian tour. First of all, it took him over a quarter of an hour on stage to fix the electric violin pick-up he uses to electrify the piano. Then once he did get started, his microphone toppled, some of the strings broke on the piano and his drummer burst through the skins of his drums.

"Man, can you imagine more trouble than that? Now do you see why I like to go fakin' so often?"

POPS—AND TRAD—ARE BOTH BOOMING

One moment it's jazz, the next it's rock for BBC producer **TERRY HENEBURY**

"THE standard of traditional jazz in this country at the moment is so high that I find it increasingly harder to fit in as many of the bands as possible in my programmes."

The speaker was BBC radio producer Terry Henebury, who besides producing "Go Man Go" and "Jazz Club," is also starting a new series with Acker Bilk called "Acker's Away." It begins on May 3 and will continue for five weeks.

Said Terry: "Acker has got tremendous appeal both to his fans and to many more people. He's everybody's cup of tea and in this series we want to build up his personality, letting him do some of the talking."

The tremendous up-swing in popularity for traditional jazz in recent years is "because basically it's happy, simple music. It's never 'doomy' like modern jazz. The trad jazz man really enjoys himself when he's playing and it's this enjoyment which comes across to an audience."

It should swing

"I cut my teeth on swing with people like Woody Herman. I'm afraid my sympathies lie with that kind of music. I think jazz should swing. But don't call me a trad fan. Call me a jazz man. I like the Alex Welsh band and I think they're vastly underrated."

"But in this country today we do have a very high standard of playing with jazz. Of course, we could do with more time on the air, but I think also that we must count ourselves lucky to have what we get."

"I'd also like to see more jazz on television. Because anybody who thinks it has a limited appeal should go to some of these concerts or visit one of our broadcasts. The trouble with television is that everybody tries to make it visual. They

forget that what counts with a band is the sound it makes."

"The problem can only be solved by having a director who is also a musician. I was in television for three years, mainly on the technical side and one day I'd like to get back, to direct in a style that would fit my programme."

I asked Terry how he could reconcile himself to producing both "Jazz Club" and "Go Man Go."

"You've just got to apply yourself," he said. "Shut out your own preferences completely. If a thing is worth doing its worth doing well, that's how I feel about it."

Very good team

"I'm very happy with 'Go Man Go' and we have a very good team. The Robin rock unit are very good and I'm surprised nobody has made more use of them."

"The programme has been running now for fifteen months and may notch up nearly two years. Everyone is extremely pleasant to work with and it's a real pleasure to have them around. We get a good audience."

"In fact, by putting the programme out at lunchtime we get a better audience than if it went out at night time. After all, in the evening, you're dogged by television. Eventually, of course, we'll probably have television all day. I don't know what we'll do then."

"It will be interesting to see how Brian Matthew makes out with 'Easy Beat' on a Sunday morning. But all the time you have these vast untapped audiences. Nobody thought much about Saturday morning until 'Saturday Club' came along. And look how popular that has become."

Terry also feels that the standard in popular music has risen considerably. "It really has," he said. "We're now getting a better sound

and all the rubbish is beginning to disappear. People like John Barry are coming to the fore, with better music than we had, say a year ago."

"I think John Barry particularly will go far. He's young and a good musician and has a kind of integrity about his work. There are a lot of people of his calibre who are going to bring progression to popular music in years to come. It's improving all the time."

All of Terry Henebury's radio programmes have live audiences and they're something he wouldn't do without.

"I think it's really necessary to have an audience in the studio, they help the show tremendously. They give the place atmosphere and the musicians like them. I hate a dead studio because as soon as the number is finished you get the feeling something is missing."

"I hope we can get big audiences for Acker's show, both from his fan and from anyone who wants to hear happy music. If any of the DISC readers would like to drop in we'd be delighted. We'll be at the Playhouse Theatre in London at about one o'clock each Tuesday—they only have to drop us a line."

Brian Gibson

YOU WON'T FORGET THAT HAUNTING

"LONELY MAN THEME"

BY

The Cliff Adams Orchestra

PYE INTERNATIONAL 7N 25056
(45 rpm)



ALEX WELSH—"a vastly underrated jazz band."



MARION RYAN OWN TV SHOW

MARION RYAN is to get her own TV show on June 24 and will take over from "Spot The Tune" regular piano spot on the programme. The show is scheduled to run for 13 weeks. The but there will almost certainly be several guest stars.

Tyne-Tees rival for

MARION RYAN cuts her first single, "Sixteen Reasons" and "Mangoes," after signing for EMI. With her is orchestra leader GEOFF LOVE (DISC Pic).

IN answer to ABC Television's "What's On April 23, Tyne Tees Television a "Young At Heart," a teenage show with "Young At Heart" will feature ex-Ray Ellington vocalist Valerie Masters, Jimmy Saville, Ray Coombs and a modern musical group under the direction of Dennis Ringrove, and will have its initial showing on Wednesday, May 4. It will run for an eight-week season on the Tyne-Tees network only. The show will include a mixture of teenage comedy and music, an LP record quiz, a teenage fashion contest and a record request session.

Jazz show set

"TEMPO 60," the new BBC TV 35-minute musical show, featuring top jazzman, Tubby Hayes, is to begin its 13-week series on Friday, May 13. Producer Stewart Morris—he produced "Drumbeat"—has been in Paris looking up possible acts for the programme. Already booked for the first six weeks are Helio Motta and his Latin American music. On the first show are American comedians Fisher and Marks, German rock star Peter Kraus and American singer Vi Valasco.

ON THE TRAD SCENE with Owen Bryce A plan to save top jazz bands

KEN LINDSAY, the "ideas" man of British traditional jazz, has come up with an interesting suggestion—Let every one of our better suburban jazz clubs open one other night of the week and devote this to a presentation of our best non-traditional and non-professional bands.

Ken's idea is that on a one night of the week basis the type of club he runs (four in the north and north-west of the London area called the Hertfordshire Jazz Club) can only book week after week the same ten bands.

They can't afford to drop their attendance by putting in another band, no matter how good it might be. Their bands must as a matter of course draw the crowds EVERY week.

Additionally it is well known that most clubs are in practice, if not in theory, "tied" to a particular agent. There is virtually no chance of a showing for the mid-stream, Dixieland band.

Kenny Ball, the exception that proves the rule, managed to make the grade in spite of considerable opposition. But I could name a dozen bands that deserve two or three good dates each week and never get them. Bruce Turner and Wally Fawkes are two that spring immediately to mind.

Unfortunately there is only room for two types of bands around town. The top-drawing, out-and-out traditional band of the calibre of Bill Lightfoot, Colyer, capable of pulling in five or six hundred on a jazz club night, and earning a reasonable wage. And the purely "in-it-for-the-love-of-it" outfit playing quite badly to a crowd of twenty or thirty each week, and running the club entirely on its own for the sake of a mere

five or six shillings a night. The rest of the bands suffer the fate of getting no jobs at all. They won't book the small clubs for nothing, and the big clubs don't want them.

Ken Lindsay, whose ideas in the past helped bring the British revival about, seems to have an answer. I think he'd be willing to give it a try. I'm sure the bands would welcome it. It only needs a get-together of the half a dozen major club circuits to ensure its success.

Good business

FRANK GETGOOD'S Croydon venture, held regularly each Friday, continues to do good business on a policy of The Very Best in British jazz. Good Friday sees Graham Stewart and his New Orleans Band at the Star Hotel... a small but welcome hostility on the Croydon/London road.

A week later Nat Gonella follows his round of the London jazz clubs by presenting his New Georgia Jazz Band at the same venue.

On April 29 Getgood once again takes over the Civic Hall, this time for an all-night Jazz Band Ball. A strong bill includes Ken Colyer, Terry Lightfoot, Ashman, Roger Spearling and a band always well received in the Croydon area—Mike Daniels and the Delta Jazzmen.

'Juke Box Jury' visits U.S. camps

"JUKE BOX JURY" is to visit an American Base Camp School, The American Dependant High School, Bushey Park, for its programme on May 7. The jury will consist of four teenage students, Nancy Penderston, Karen Post, Ed Robertson and Doug Levy.

Johnnie Stewart, producer of the programme, told DISC: "This is to be something of an experiment. Personally, I feel that as this is basically a programme aimed at teenagers, it would be a good thing to have a teenage jury. "If the stunt is successful, there is a possibility that we might take the programme to a British school and do the same thing."

"Also, if we succeed, there would be nothing to stop me from selecting an all teenage panel every week, although in all probability I will not be able to do this until the series resumes after its summer break."

Johnnie Stewart has already booked Johnny Preston and Buddy Kaye for the programme on April 30.

He told DISC: "Much as I would like to include some of the American stars who will be arriving during May, unfortunately, 6 o'clock on a Saturday is not a good time, and eliminates most of those who will be doing tours. However, I hope to get things sorted out within a couple of weeks."

Vaughan film—album hope

"FRANKIE VAUGHAN at the London Palladium," the Philips LP which was issued during Frankie's season at that venue last year, has now been released in the U.S. under the same title.

Philips are also hoping to release a soundtrack album of music from Frankie's new film, "Let's Make Love."

Warner Bros. expand

IN addition to releases in this country, Warner Bros. Records are now negotiating for simultaneous release in seventeen other countries throughout the world.

Among the countries named to distribute and manufacture Warner Bros. discs are Austria, Australia, Canada, Denmark, Finland, W. Germany, Holland, Ireland, Italy, Japan, New Zealand, Norway, Philippines, South Africa, Sweden and Switzerland.

Al for Sweden

YET another visit to Sweden for singing star Al Saxon has been fixed. Al currently has three discs in the Swedish hit parade. He will be going next month for extensive engagements in cabaret, radio and television. Before leaving Britain, however, Al will be appearing with Duane Eddy and the Rebels at their farewell concert at the Gramada, East Ham, on April 24.

Bing in refugee show

BING CROSBY, Doris Day and Peter Ustinov are to take part in "Patterns of Lives," on the BBC Light Programme, April 15, a programme especially designed for the World Refugee Year.

JOHNNY PRESTON COLLECTS HIS SILVER DISC

JOHNNY PRESTON received a double welcome when he arrived in England on Saturday. He was given a reception by EMI in London, and he was also presented with our award of a Silver Disc for a quarter million British sales of his hit recording, "Running Bear."

The presentation was made on behalf of DISC by Mr. L. G. Woods, Managing Director of EMI.

Also there to greet Johnny ("I'm no Indian, really") was a "little white girl"—Miss Diana Mitchell from the Astor Club. (DISC Pic)

ANTHONY NEWLEY

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from his film 'Let's get married'

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Anka—special concert

FOLLOWING the success of his recent night club date in Las Vegas, Paul Anka is currently on a complete circuit tour of American East Coast night clubs. Last week he appeared with the St. Louis Symphony Orchestra in a special concert at a local hotel.

So you think you've got troubles...

YAN TO GET SHOW

British film
first in new
Como spot

on Granada television. Tony
ow, which is expected to start
one," and he will also have a

format has not yet been fixed

s have a 'Wham'

ain," which gets its first transmission
to present a new series entitled
throughout appeal.

Jo Baker to cut LP?

PLANS are in hand for international
cabaret star Josephine Baker, who
appears in a special Los Angeles con-
cert on April 29, and who currently has
her own show, "Paris Sings Again," in
Boston, to cut her first LP in
Hollywood.

WHEN the "Perry Como Music
Hall" moves from its regular
Wednesday night spot to Sunday—
commencing on May 1—the first
show British viewers will see will be
the one which Como is to film over
here during Easter week.

Como will be arriving on Easter
Saturday, and film sequences will
commence with his arrival at the
airport. His guests in this particular
programme will be Russ Conway,
Harry Secombe and Fenella Fielding.
Sally Ann Howes is to guest in the
Como Show on April 20, together
with Ginger Rogers. The following
week, on April 27, Perry's guests will
include husband and wife singing
team Eydie Gormé and Steve
Lawrence, and newcomer Don
Adams.

On May 8 the whole of the guest spot
will be devoted to Bing Crosby, and
in it both stars will sing several
duets.



FRANK CHACKSFIELD takes the orchestra through "Soleil D'Amour," one of the numbers on the LP which Frank was recording at the Decca studios last week (DISC Pic).

BROADWAY MUSICAL FOR JULIE ANDREWS

JULIE ANDREWS is to return to
America in September to star in
a new Broadway musical written by
Lerner and Loewe, tentatively
entitled "Camelot."

The show is to be based on the classic
novel by T. H. White, "The Once And
Future King."

Last week, Julie recorded the winning
song from the recent Eurovision Song
Contest, "Tom Pillibi." British lyrics
to the French composition were written
by Marcel Stellman, International
Decca Representative, immediately after
the finals were held.

The record is to be released on the
Decca label.

Art Lund on TV magazine

HOLLYWOOD actor, Art Lund, one
of the stars of "The Most Happy
Fella," which is due to open at the
Coliseum on April 21, is to make an
appearance on BBC Television in
"Wednesday Magazine" on April 20.
He will be singing one of the numbers
from the show.

Dalli—new single

PLANS are in hand for Italian singer Tosi Dalli to cut a new single for
Columbia next month. Currently Tosi is working on an LP of standard
British, American and Italian ballads for the same company.

On April 26, Tosi has a date at the
Kong's Theatre, Southsea. Following
this he will begin rehearsals for his
summer season at the Queen's Theatre,
Blackpool, where he opens on June 2
with George Formby and Yana.

There are also plans for Tosi, who
has just announced his engagement to
dancer Valerie Kaye, to make his first
film during this year.

African star

TWO of Africa's top music person-
alities are featured in the "Come
Back Africa," the new film which
opened at the International Film
Theatre on April 12.

Star of the film is Miriam Makeba,
who was originally spotted by Harry
Belafonte. He took her to America for
cabaret appearances and Miss Makeba
is currently appearing at the Blue Angel
in Manhattan.

A top star in her own country,
Miriam played the lead in the touring
Negro jazz opera "King Kong," and
negotiations are currently in hand for
Jack Hylton to bring her to London to
play her original part in the show.

DISC BITS

Gary Marshall, who recently cut his first
disc, "Oh You Beautiful Doll," is so guest
in the first programme of "Cool For Cats"
on Friday, April 15.

Scottish singer Allan Bruce is to appear
in his home town of Glasgow for a work
in variety beginning May 9.

London Records are to release this week
the new Andy Williams single, "Wake Me
When It's Over," the title song from a new
musical film opening on April 21 in
London.

Anne Shelton is to make her acting
debut in one of the forthcoming Somerset
Maugham stories on Associated-Rediffu-
sion—"The Three Fat Women of Antibes"
—on April 21.

Fontana Records are to release a stereo
LP under the title "Great Instrumental
Hits." The disc will feature Johnny
Gregory and the Cascading Strings.

Russ Conway is to guest in Billy
Cotton's "Wacky Wacky Tavern" on
Easter Saturday, April 16, on BBC TV.
Other guests are Pat Kirkwood and Eric
Sykes.

"Look Who's Here," the big revue at
the Fortune Theatre, will celebrate its
100th performance on Easter Monday.
The LP of numbers from the show was
released on HMV earlier this month.

"New Cranks," the John Cranko show
due to open at the Lyric Theatre, Hammer-
smith, on April 26, will have a pre-London
week at the Theatre Royal, Brighton,
opening on Easter Monday.

Singing star Julie Andrews is to open
the Fifth London Audio Fair at the Russell
Hotel, Russell Square, London, on Thurs-
day, April 21.

Shirley Buxton, Dill Jones and Owen
Brannigan will appear in BBC Television's
"Home In Time" on Thursday, April 21.

BBC TV are to give a second showing
of "The Story of" Vernon and Irene
Castle, starring Ginger Rogers and Fred
Astaire, on Easter Sunday.

American pianist Roger Williams is to
make his New York concert debut on
May 14.



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ATWELL
Y OLD MAN'S
A DUSTMAN:
GGS AINT WOT
BY USED TBE

GREEN
FIELDS
JULIUS
LA ROSA



original American hit
77
SUNSET
STRIP
DON RALKE

LITTLE
TONY
PRINCESS

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RADIO LUXENBOURG
Jack Jackson's Juke-box Show
Sundays at 7.
Pats Murray's Top Page
Mondays at 10.
Jack Jackson's Hit Parade
Mondays at 10.30.
Pats Murray's Record Show
Wednesdays at 10.
Jack Jackson's Record Round-up
Saturdays at 11.30.
Tony Hall's Top From Page
Saturdays at midnight
followed by
Pat Campbell's Late Late Show at 12.15

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JOHNNY PRESTON

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for

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Johnny is now on a country-wide variety tour of Britain.
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noise
by this
Trio**

Campbell should have been much bigger by now in the disc world, but there is still time and this side will undoubtedly help. Wally Stott uses piano, rhythm and vocal group pleasingly in support.

The Painters Of Paris slips into Latin gear and Campbell again gets vocal group assistance. The trumpet work seems to be trying too hard to be commercial on this side.

ELLA FITZGERALD

Looteel; Mack The Knife

(HMV POP736)★★★★★

ELLA is working in front of the E Paul Smith Quartet on this release.

The Gershwins wrote Looteel and Ella has been covering plenty of their territory lately.

The star drifts through the number so effortlessly it is difficult to imagine that she is really concentrating on it. Therein lies some of the secret. Maybe not a parader, but one to keep.

Mack The Knife has just had its second day, but Ella's version is worth grabbing no matter how many copies of others you have got. Audience applause is heard as she glides so smoothly into the ballad.

First-class. And—in case you think you have heard it all before—Ella's lyrics bring in references to Louis Armstrong and Bobby Darin.

SERINO

I Had The Craziest Dream; I'm Walking Through The Rain; Of A Beautiful Dream

(Pye-International N25655)★★★★★

SERINO—in case you do not know him (and most people will not over here), is a song-writing-acting-singer. He has written some big numbers, acted in films and composed background music for pictures.

Here he revives I Had The Craziest Dream in a slow, appealing fashion. Opening with narrative, he wanders off into a slow beat backed by guitars, strings and vocal chorus.

The long-titled coupling is one of his own compositions. Again the beat is prominent, carried this time by organ, strings and guitar. Serino's organ, strings and guitar. Serino's

THE ELOISE TRIO
Chi Chi Meringue; Calypso Island
(Brunswick O5825)★★★★★

RACE South of the Border with the Eloise Trio and get yourself whipped into a fascinating meringue! The Chi Chi is whooped up by the girl in the group to give a fantastic jungle noise.

Consulative rhythms here—and it does not matter if you can sing the number or not. A wonderful sound with the guitars behind the voices in one of the most colourful sides the year has yet produced. A sleeper.

Calypso Island lives up to its title and is almost as attractive as the top half. But nothing can quite stand up to the impact of those chi-chi-chi-chi!

EARL GRANT
House Of Bamboo; Two Loves Have I
(Brunswick O5824)★★★★★

THIS heard here before, but Grant gives it an extra sparkle. The Latin really ripples when Earl sings the song.

One to ease into your bones and get you waving no matter how low you are feeling.

Two Loves Have I brings Grant back to the kind of romantic normally associated with him. Here his Cole likeness shows again, though without irritating the ear. The rock-a-ballad gets big orchestral accompaniment and vocal group work, too.

MURRAY CAMPBELL
Georgia On My Mind; The Painters Of Paris

(Philips PB1013)★★★★★

MAYBE Nat Gonella's return to the scene has inspired Murray Campbell's decision to revive the Hoagy Carmichael number Georgia On My Mind.

Whatever the reason, the trumpeter makes a very good job of the old hit.

So you think you've got troubles...

**HEAR IT
and YOU'LL
BUY IT!**

**Personality plus
from Della Reese**

DELLA REESE
Someday; Let's Get Away From It All
(RCA 1185)

DELLA REESE has made good sides before—but "Someday" is the one which ought to notch her a place in Britain's Top Ten.

The singer draws through the slow number powerfully, with all her skill and personality to the fore. Big band backing helps her to make this a must. Do spin Della's disc . . . once heard I do not think you can resist buying. And how that "one more time" gimmick takes on an added appeal via Della's ad-lib finishing!

"Let's Get Away From It All" (but who wants to get away from Della in this form?) quickens the pace and makes the number a lively second side.

**Debut certainty for The
Everly Brothers**



DELLA REESE

THE EVERLY BROTHERS

Cathy's Clown; Always It's You
(Warner Bros. WB1)

TREMENDOUS noise behind the Everlys' debut for Warner Brothers and the odd pounding beat of "Cathy's Clown" makes it the most distinctive side the boys have yet made.

A good idea behind the number and a great performance make it a certainty that WB will reach the Top Twenty to give the new label a fine send-off on this side of the Atlantic. From the top deck to a contrasting, soft and slow romancer on the reverse—"Always It's You." Here the Brothers switch on a little tenderness very smoothly.

JOHN BARRY

Beat For Beatinik; Big Fella
(Columbia DB4446)★★★★★

TWO tunes written by Barry himself for his orchestra. Beat For Beatinik is a swirling mood piece you can well imagine as being used for the sound-track of a movie or television jazz detective story. Large noise ripping over the heavy undertones and mazing cymbal.

Big Fella stalks the same scene and seems to be almost deliberately derived from "Johnny Staccato."

BILLY MURE

Jambalaya; Kaw-Liga
(Top Rank JAR344)★★★★★

JAMBALAYA, the well-known "on the bayou" tune, gets a very special treatment from the talented Billy Mure. Using guitar effectively, his orchestra builds up an itchy big sound. The melody is taken at top

technique is to half-sing, half-talk the words. And for this number it is the right approach. It could build into something.

BILLY BLAND
Let The Little Girl Dance; Sweet Thing
(London H19096)★★★★★

A PIPING rocker from Billy Bland with girl voices chanting at high-

pitch behind him. This one has got the feeling of a big-seller to me.

Tune is easy to get and the lyric works out better than the title might suggest at first glance. Rocking rhythm group with honking sax helps to make it a natural for all jukes within ear-shot. I will not be surprised to see Billy pulling a Lloyd Price on us.

Sweet Thing is catchy enough but it is also very much the second half of the coupling.

SANFORD CLARK

Go On Home; Pledging My Love

(London HLW9095)★★★★★

QUICK-SNAPPING western tale from Sanford Clark. Dark background noise while he tells his story in the first person . . . ten years in prison . . . now character wants to kill him. He is a killer it says Mr. Clark and I think C and W followers will be on his side.

Pledging My Love is fairly well known and Sanford's treatment should please most folk. Simple country style for the romancer.

JUNE VALLI

Oh Why?; Annie Green

(Mercury AMT1091)★★★★★

INTERESTING to note that in the same week that we have Serino's vocal debut here for Pye-International we should also receive a recording of June Valli singing one of his songs—Oh Why?

This is a slow why-can't-I-let-you-go some which June handles feebly. Bedford Henderson conducts the orchestral accompaniment. Sales, I feel, may match the tempo.

Annie Green is another gentler-paced item, but it carries more weight than the other deck as a result of a male group. Valli also brings more strength to bear for this pleasant number.



Extra sparkle to a number we've heard before.

EARL GRANT

Polish and punch from the five Dallas Boys

RATINGS

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

D
N
T

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

Good marching material from Johnny Worth for THE DALLAS BOYS.

LENNY WELCH
 You Don't Know Me; I Need Someone

(London HLA9094)***
 Lenny Welch could make friends with the slow aspect of the wistful romantic "You Don't Know Me, Strings weave the beat while Lenny pours out the heartache. I Need Someone—another slow one—will take more time to get into your head. No, I am afraid, has it the strength to command sufficient spins.

RUTH BROWN
 Don't Deceive Me; I Burned Your Letter

(London HLE9095)***
 Ruth Brown double-tapes for the slow beat ballad Don't Deceive Me, which gets a striking string introduction. I think Ruth has made better things than this but there is an undeniable commercial feeling about this one.

I Burned Your Letter raises the pace slightly but the beat remains while Ruth chants about the boy she is burning out of her life.

THE TEEN BEATS

The Slop Beat; Calif Boogie (Top Rank JAR342)***
 ROCKING instrumental group with Don Rivers getting a label credit.

The Slop Beat (one of the sloppiest titles I have heard for quite a time) is a fairly routine beater in conception but the team move it well.

Calif Boogie, composed by Rivers, is rated as the underdog but it seems to have a better, crisper noise to me. Guitars all the way.

Simple filler from a new girl threesome called THE CINDERELLAS.



speed and should start selling from the moment this tale is heard.

Studio noise is excellent for Kauliga, too. As you will note, neither time is new to us, but Billy's orchestra moves them in a way that commands plenty of attention.

WINIFRED ATWELL

My Old Man's A Doodman; Fings Ain't Wot They Used To Be (Decca F11226)***

At her "tother" piano, Winnie takes on two of the current tops in pop.

Doodman is played like a shot from a gun, Winnie rattling it off in great style for those who want a keyboard copy of the familiar tune.

Fings—which has already gained a Twenty place for the Decca label—takes naturally to the poppy kind of treatment it gets from Winnie.

DON RAJKE; PETE CONDOLI
 77 Sunset Strip; 77 Sunset Strip, Cha Cha

(Warner Bros WB2)****
 DON RAJKE'S orchestra rides the upper half of this coupling with a straightforward, swinging arrangement of the television theme 77 Sunset Strip.

Male voices and finger snapping liven up the production but the orchestra could well stand on its own nose. Like the saxophone's best.

Another top name—Pete Condoli—supplies the other side of the disc. The same theme as the titles show, but this time woven capriciously into the cha-cha-cha rhythms. Big band it well schooled with the brass work gleaming brilliantly.

THE CINDERELLAS

Puppy Dog; The Trouble With Boys (Philips PB1012)***

THE CINDERELLAS are a girl vocal team who chant a simple filler, Puppy Dog. Nothing particularly new in their sound or approach, but the tune should help them to sell.

The Trouble With Boys beats its path competently, and some male voices are recruited for extra size.

THE FABULOUS FLEERAKKERS

Green Jeans; You Are My Sunshine (Triumph RGM1008)***

PETER FLEE-RAKKER (a Dutch name) who leads this rocking sextet, has adapted "Greensleeves" to Green Jeans, which means you get a beaty, growly arrangement of the old, old tune. Two saxes, drums, guitars and electric bass make up the instruments you hear in this team.

Their sound is aimed at the jukes—and it should find the target without too much trouble.

You Are My Sunshine is given a steady rocking with the saxes spanking in front of the electric. A group with a big-swinging future I would say.

YOLANDA

With This Kiss; Don't Tell Me Not To Love You

(Triumph RGM1007)***
 YOLANDA—born in Ceylon—is a name which you may well be hearing much more frequently in future.

Debuting for the Triumph label she reveals a strong voice and an out-of-the-ordinary personality. At times I felt the background cluttered things up while she sang With This Kiss, but it is a fairly intriguing half for all that.

Don't Tell Me Not To Love You achieves a better sound and I like the deep tone Yolanda shows as she offers this slow romance.

FIVE DALLAS BOYS

Boston Tea Party; Ramona (Columbia DB444)****
 JOHNNY WORTH is the writer of Boston Tea Party...inspired, no doubt, by such items as "Battle Of New Orleans." Good marching material this.

It whips into a brisk modern treatment with John Barry's accompaniment bringing in the files and snare drums in the best Mitch Miller tradition. Slick all the way.

Ramona is revived with a meaty modern rock arrangement. Here the Dallas Boys reveal the polish and punch with which their TV appearances are distinguished. First-rate, and interestingly aimed at the market. Could become the upper half.

NORAH BROCKSTEDT

Tell Me No Lies; Big Boy (Top Rank JAR353)***

MISS BROCKSTEDT was Norway's girl in the finals of the Eurovision Song Contest—but here she is singing in English for our benefit as she pleads Tell Me No Lies.

A slow rock-a-ballad which the girl handles more than competently. Big Boy is a booncy offering with Norah singing in English again. Cute.

BEVERLEY SISTERS

Green Fields; The Skye Boat Song (Columbia DB444)****

THE new ballad Green Fields has been chosen for the Beverleys' return to Columbia. No doubt some-

one is hoping it will sell like "Greensleeves." Certainly it has something of the atmosphere of that folk number.

I have already commented on this particular ballad...and I must say that the girls handle it with the simplicity it needs. Geoff Love's quiet accompaniment is also right for the occasion. Should be a good seller.

The traditional Skye Boat Song gets a male group noise added à la Road To The Isles. The Sisters are quite at home in this setting.

PRESTON EPPS

Bongo Boogie; Flamenco Boogie (Top Rank JAR345)***

THE bongo boy Preston Epps turns on once more, and once more on something which should sell sweetly.

The drums rattle in machine-gun fashion for the boogie upstairs while guitars strum compellingly in front of Mr. Epps.

Flamenco Boogie does get some Spanish into its mood as we are led to expect. Guitar working very well indeed as Preston wags his fingers to the bone.

GEORGIE AULD

Hawaiian War Chant; Sleepy Lagoon (Top Rank JAR281)***

EVERY so often that war chant just has to be revived—seems inevitable. Georgie Auld's version is fast and rocking with the guitar working adroitly and keeping the Hawaiian sound. Sax is also spotlighted. Male voice comes in briefly for the fade-out.

The guitar on the reverse makes that Sleepy Lagoon sound really sleepy. Slow beat with sax and piano having their parts to play, too.



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THE FABULOUS
FLEERAKKERS
 GREEN JEANS



Duke Ellington — just tremendous

DUKE ELLINGTON ORCHESTRA

Ellington Jazz Party
Mulleroba Spunk; Toot Suite (Red Garnet, Red Shoes; Red Carpet; Ready Goli); UMMG; All Of Me; Temperamentally Blue; Hello, Little Girl. (12in. Philips BBL 7324)*****

PERSONNEL: Duke Ellington (piano); Johnny Hodges, Paul Gonsalves, Harry Carney, Russell Procope, Jimmy Hamilton (saxes); Ray Nance, Clark Terry, Cat Anderson, Sherry Baker, Andre Fiedt (trumpets); Britt Woodman, Quentin Jackson, John Sanders (trombones); Jimmy Woode (bass); Sam Woodyard (drums) plus tracks 6, 9) Dizzy Gillespie (trumpet); (9) Jimmy Jones (sax); Jimmy Rushing (vocals); (1, 8) 9 percussionists.

A TREMENDOUSLY exciting and spirited record containing some excellent Ellingtonia. Spunk and Blue each adds nine guest percussionists. Granted, they're gimmicky novelties rather than true blue Duke. But the band swings so much behind the gimmicks, all is forgiven. Duke's new Toot Suite is his most important work on the album. The four contrasting movements feature Woodman, Hamilton, Baker, Procope, Jackson, and finally, Gonsalves. Really colourful Ellingtonia with some of Duke's

SONNY STITT . . . another excellent album by the greatest altoist in jazz today. *



loveliest writing in a long time. Can you imagine Dizzy and Duke together? Listen to UMMG (Upper Manhattan Medical Group) and you'd think they'd worked together for years. Diz is superb. So is the band. All Of Me lets Hodges loose. Finally, Hello, a blues which roars along, with Jimmy Rushing shouting, backed by Jimmy Jones, Dizzy and

especially the band swinging its head off. Top-notch value-for-money for every jazz fan.

OSCAR PETERSON TRIO

Sings "My Fair Lady"
On The Street Where You Live; Show Me; Get Me To The Church On Time; I Could Have Danced All Night; I've Grown Accustomed To Her Face; Wouldn't It Be Lovely; The Rain In Spain.

(12in. HMV CLP1278)*****

PERSONNEL: Oscar Peterson (piano); Ray Brown (bass); Gene Gammage (drums).

REGULAR readers will know that I'm not particularly potty about Peterson's playing. Usually it wears me out. But this I like. Very much, in fact.

Oscar is beautifully relaxed almost all the way here. Street, Danced and Lovers are most enjoyable performances. He plays subtly, swingingly and warmly. Show Me is given a sensitive, mainly "straight" slow treatment. Accustomed is tenderly interpreted. Toher two titles are tear-aways.

If you've room in your collection for another Fair Lady, I think you'll go for this.

SONNY STITT QUARTET

37 Minutes And 48 Seconds With Sonny Stitt

Because Of You; Blue Moon; Windy Ridge; But Not For Me; What Is This Thing Called Love; Harlem Nocturne; Sweet Georgia Brown; Blues For You; Scruppie From The Apple.

(12in. Vogue LAE12208)*****

PERSONNEL: Sonny Stitt (alto) with uncredited piano, bass, drums.

WHY is it that record companies so seldom bother to list Sonny Stitt's supporting players? Must be a plot! This is about the third or fourth time it's happened (another instance is an Argo LP—one of Sonny's best; it doesn't even have any liner notes—just the same picture of Stitt on front and back).

Not that it really matters very much. Because Sonny is the star and one's interest is inclined to lag when he's not playing. But thank goodness, he's making most of the time. The result: another excellent album by the greatest altoist in jazz today.

Sonny has said to me that he treats disc dates as "just another job." He says: "I just go in there and blow." I get the impression that several of these were "one take" affairs. And I was left with the sickly feeling that, if he'd tried a couple more takes, the end product might have been just a little bit more excellent.

COLEMAN HAWKINS QUARTET/SEPTET

Accent On Tenor Sax
Rustin' Wild; I'll Never Be The Same; When Your Lover Has Gone; Blue Room; What's New?; I'll String Along With You; My Own Blues.

(12in. International Jazz Club UJ22/LP)*****

PERSONNEL: Coleman Hawkins (tenor); Earl Knight (piano, organ); Wendell Marshall (bass); Ozie Johnson (drums) plus tracks 3, 4, 5, 7) Eric Royal (trumpet); Eddie Bert (trombone); Sydney Gross (guitar).

THE newly-formed International Jazz Club's first release comes from the American Eurania catalogue. As London-born guitarist-DJ Gross is on some of the tracks, I can only assume he supervised the sessions!

Hawkins is in excellent form throughout. How much more satisfying he is on records than on his recent JAIP appearances. So much more thoughtful and inventive. Eric Royal is a decided asset on the Septet #3es, but Bert has had better disc dates.

I WAS NEARLY FOOLED BY THIS ONE

It makes copyists look sick

JACK LIDSTROM AND THE HEP CATS

The "Traditional" King of Sweden
Once In a While; Blues A La Fox; Potato Head Blues; Wild Man Blues; Ole Miss Blue Turning Grey Over You; Lucy River; New Orleans Stomp; Ol Man Mose; Joplin's Serenade; Square Me; Big Daddie And Egg Man. (International Jazz Club MIZ/LP) *****

THIS is a truly wonderful jazz record. It can only be faulted on one score. But it's such an important score that it will deter anyone looking for more than an authentic sound from buying the record.

Jack Lidstrom's trumpet is so close to Louis Armstrong's that it's ridiculous.

There are subtle, minor, differences but they are so small that it's only the expert who'd notice them. Anyway everyone I've played this to has been fooled. (I must say, in fairness to the always much-maligned fair sex, that my wife didn't think of Armstrong for one brief note. But then she always had the most formidable ear for styles . . . and provides the perfect answer to the "girls don't know anything about jazz" brigade.)

Suffice to say it could have fooled little me. But now that I do know I'll be typical of fans, and say I'd sooner hear the Louis version of these tunes even though I'd be without the benefit of good rhythm section recording. The rest of the band is nothing to write home about. . . . Lidstrom is incredible and the rhythm section "rocks."

Jack Lidstrom doesn't know what musical style he follows. "We don't play New Orleans . . . neither is it Chicago or New York style—and certainly not West Coast revival stuff! I don't think we play Dixieland!" Just who is he fooling? . . . or can't he pronounce Armstrong's name?

Just one other thing. If you are



by a very large gentleman, interspersed with one or two white jazz-men and including a vocal girl trio.

SIDNEY BECHET

Sister Kate; Rosa Rhumba; Ba Ba Rhumba; Sister Feet. (Melodic EPMT-114)*****

THE folk at Melodic . . . no doubt knowing my tastes, my fussiness over recording quality, were loath to let me have this for review. But I managed to coax a copy from them. And glad I am that I did.

Even when playing comparatively badly Bechet is an inspiration to any other musician. When playing with Joe Sullivan he is a wonder. They both are. (I presume it is Sullivan on these sides . . . the sleeve does not tell me.

Bechet does play badly on some tracks. Atrociously on Ba Ba Rhumba. This one, and the other rhumba, has some calypso-sounding band playing really skilled music. I am told they come from the Sinson label. They should have gone back. If you do buy the record you will never play the two rhumbas.

But I'll guarantee you will play the other tracks time and time again. Fidelity: Feet is a piano solo (it may be Sullivan). Sister Kate is a Bechet/Sullivan—I am convinced now—duet. Piano and front line duets are always interesting. . . . It is very hard for an eighty-eight man to cope with a blowing instrument. When it is Bechet it must be impossible. Yet Joe—by now we are on intimate terms—manages with honours.

I am reminded of that classic of all duets: Louis and Back Washington "Dear Old Southland." There again a man stands up to the greatest and gets away with it.

SONNY BECHET . . . with Joe Sullivan he plays duets.

going to copy something almost note for note, who better than the Daddy of them all? This group makes our own copyists sound pretty sick. Not to say dull and stupid.

CLINTON FORD GOES TRADITIONAL

With The Merseyjazz Band
I Wish I Was In Fozzies; Get Out And Get Under The Moon; Oh By Jingo; Wana.

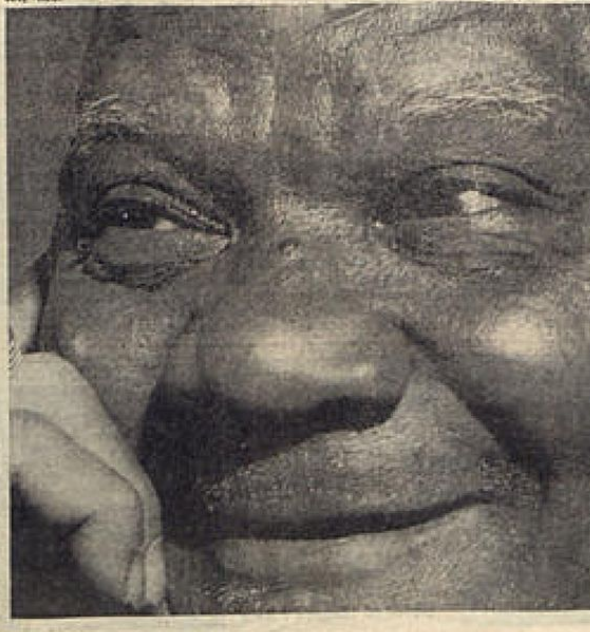
(Oriole EP7027)★

CLINTON FORD is a ballad singer who has appeared on several Oriole discs including one that went very well . . . "Old Shep." Before joining the army, in 1950, he played trumpet and had an interest in jazz. Later he switched to guitar. Lately he made acquaintances with the Merseyjazz Band and "went Traditional."

This is the end-product from that meeting. Which just goes to show how far traditional jazz has got from jazz true and proper. It's what the "nobles" call traditional, but that makes it no more variety hall jokes of the eighties-eighties.

When Mr. Edward Ory plays Peoria, he at least makes it sound like jazz. One could not possibly write that last sentence about either our friends the Merseyjazz (good as I know they can be) or our other friend, Clinton. They make all the sides sound exactly like a second-rate late Victorian music hall minstrelsy.

But just what is "traditional" about Get Out And Get Under The Moon. Traditionally this should be played by a very large dance band, led



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EP's

Reviewed by
Keh Graham

NAT COLE

Smooth as silk

NAT "KING" COLE

Cole Español
Cachao; Maria Elena; Las Maramitas;
Quilón; Quilón, Quilón.
(Capitol EAP-101)★★★★

SMOOTH as silk the voice of Nat Cole croons its way through this Spanish language disc in typical style. Taken from a fairly recent LP the selection is an excellent example of this artist's work. His unmistakable voice suits these melodies perfectly. In order to ensure even greater authenticity, Capitol signed Cuban conductor, Armando Roena Jr., to lead the orchestra and supply first-class accompaniment. His trip was worthwhile as he has succeeded in every respect.

VICTOR SILVESTER
Favourite Quicksteps

Just One Of Those Things; Rosalie; So In Love; I Got A Kick Out Of You.
(Columbia SEG7989)★★★★

VICTOR SILVESTER and his Silver Strings here play the music of Cole Porter and I can think of no finer combination for dancing. Quicksteps are always popular material for dancers so that's only one of the reasons why this catches up the full live stars. Among the other reasons is the fact that the impeccable Silvester touch is as always present.
Buy it, dancers.

JOHNNY HODGES

Plays The Prettiest Gershwin
Nice Work If You Can Get It; Summer-time; Oh Lady Be Good; The Man I Love.

(JIMY 763849)★★★★
TOP jazz saxophonist Johnny Hodges switches from his usual idiom and aims this disc very much



CLIFF RICHARD

at the pop public. He has succeeded as far as I can judge.

The result is a very soothing collection of four popular Gershwin numbers.
Accompanying the soloist are a lush bank of strings and the arrangements come from the pen of Russell Garcia.

The set was recorded in Stuttgart, Germany and the orchestra is the Stuttgart Light Orchestra conducted by Wolfram Rorig.
A nicely mellow set.

EDMUNDO ROS

Broadway Cha Cha
Free Grown Acquainted To Her Feet; How Are Things In Glove Moral; I Talk To The Trees; Somewhere.
(Decca DFE6620)★★★★

THE unmistakable rhythms and sounds of the Edmundo Ros Orchestra are here in abundance for his many followers. According to the sleeve the set was recorded at

Edmundo's own club in the heart of London. This will help those of his fans who can't afford an evening night-clubbing in the capital to gather some of the exciting atmosphere.

This is right up to Edmundo's usual high standard and I've no doubt it will achieve the usual strong sales. I recommend it to all Latin music lovers.

TENNESSEE ERNIE FORD

Gather 'Round
Brown's Ferry Blues; Black Is The Colour Of My True Love's Hair; Old Blue; Frotch's Train Blues.
(Capitol EAP1-1227)★★★★

THIS isn't the best-ever effort I've heard from Tennessee Ernie, but there is enough of his pleasing talent here to make the disc enjoyable. He sings four folksy songs of varying style and tempo in delightful manner, but as I have said, he can do a lot better.
I think I prefer him more in his pop song vein.
Judge for yourselves with this one.

Cliff has a hit, as usual

CLIFF RICHARD

CHR Sing
No. 1. Here Comes Summer; I Gotta Know; Blue Suede Shoes; The Snake And The Bookworm.
(Columbia SEG7979)★★★★
No. 2. Twenty Flight Rock; Painted Tee Shoes; Moon Whooon Blues; I'm Widdler.
(Columbia SEG7987)★★★★

WELL I can't really say much more than that this is Britain's number one—Cliff Richard—ably supported, as usual, by The Shadows.
Taken from his LP these selections are good money value for the fans as they have an excellent picture of the star on the sleeve.
These can't fail to hit the jackpot, so I'll leave it at that.

CHUCK MILLER

The Assiduous; Baby Doll; Down The Road A Piece; Mad About Her Blues.
(Mercury ZEP1005)★★★★

INCLUDING that wonderful disc, The Assiduous, Mercury give us a further selection from Chuck Miller. If you don't already own that recording then this album is worth the price for that track alone.

Sounding very much like Tennessee Ernie used to in his "Shot Gun Boogie" days, Chuck Miller proves to me that he wasn't a one-record man by the other tracks on this EP.
It's nice.

LAWRENCE WELK

The World's Finest Music
Vol. 1: Clair De Lune; Full Moon And Empty Arms; Stranger In Paradise; To The End Of Time.

Vol. 2: Tonight We Love; Our Love; My Reverie; Moon Love.
(Coral FEP2049)★★★★

AT last I have found a Lawrence Welk recording which is better than anything of his I have previously reviewed. My regular readers will remember that I have always puzzled over the tremendous popularity of this bandleader in America — it amounts practically to hero worship. Well here he plays these excellent songs in first class style.

I think many of you will also share my opinion this time and therefore I suggest that you have a listen if you like light orchestral pieces.

LARRY KERT SINGS

A Band Of Birds; Judy Drowned; The Trials; Sweet Chacoan.
(Fontana TFE17108)★★★★

ID like to hear more of Larry Kert before I pass any final judgment on his talents. This disc

is in parts excellent, particularly the last track, *Sweet Chacoan*, but on the other hand I found *The Trials* somewhat tedious.

However, Mr. Kert seems to have quite a way with this folksy material. I have heard many better singers in this idiom and I have also heard better material.

If you are keen on folk songs then you should by all means listen to this—but I'm going to wait for another disc.

FREDERICK FENNELL

Marching Along No. 1
American Patrol; On The Mall; Boston And Bailey's Favourite; The Billboard March.
(Mercury XEP9025)★★★★

MORE stirring rhythms from the baton of Frederick Fennell on Mercury. This time he has chosen marches to delight us. Ranging from *American Patrol* to *On The Mall* the selection is good listening material. And if you happen to have a Colonel Blimp around the house who fancies himself on parade then why set slip this on your record player and make his day for him?

THIS WEEK'S
TOP RANK
TEN

1	<p>JACK SCOTT What In The World's Come Over You JAN 280</p>	2
3	<p>BERT WEEDON Big Beat Boogie JAN 300</p>	4
5	<p>FREDDY CANNON California Here I Come JAN 309</p>	6
7	<p>CRAIG DOUGLAS Pretty Blue Eyes JAN 268</p>	8
9	<p>AL MARTINO Summertime JAN 312</p>	10
1	<p>THE FLEETWOODS Outside My Magic Window / Star JAN 304</p>	2
3	<p>VINCE EAGER Lonely Blue Boy JAN 307</p>	4
5	<p>GARRY MILLS Footsteps JAN 328</p>	6
7	<p>JANET RICHMOND You Got What It Takes JAN 288</p>	8
9	<p>WEST TEXAS MARCHING BAND The Drums Of Richard A. Doo JAN 311</p>	10

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

But just how great is Josh White?

JOSH WHITE, the American folk singer now over here for yet another tour, is probably one of the best known folk entertainers in the world. Certainly the public love him, but some of the critics are not so keen.

"He's just one of them City singers... they don't know about the blues..." Big Bill Broonzy once said about him, and more than one person has complained that he is becoming too sophisticated.

But what do his fellow performers think about him? What are the views of, for instance, Robin Hall and Jimmy MacGregor, two of the singers with whom he is appearing while in this country?

Robin Hall first met Josh White on the American's last visit to Britain, a year ago. Jimmy MacGregor, Robin's partner in their folk music venture, met him for the first time last week. But both their immediate impressions were of a very sincere, modest, cultured and musical man.

I asked them their reactions to the current criticism that today, Josh White is too sophisticated. Jimmy's reply was concise and to the point. "Rubbish," he said.

Robin thought a little, then said, "He has a more musical approach than all the other Americans, singers and blues performers, we've had over here. But I'll agree that he's done what we're trying to do—make his songs (folk songs) more palatable to the general public." Jimmy wouldn't have this. "He's done it because that's his way," he said. "That's the way he sings and feels all those songs. He's not concerned with the audience as such. Of course, he has respect for the people who've said to hear him, and he's experienced with audiences, but that's not why he sings as he does."

Very limited

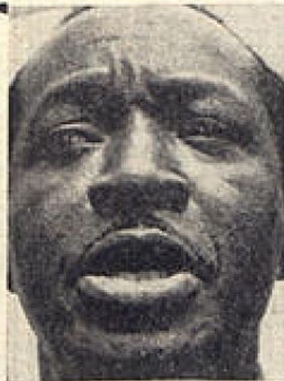
I told them of my friendship with Big Bill Broonzy. And of Broonzy's casual dismissal of Josh White. "Broonzy was very limited," was Robin Hall's very reply. "Josh has done a lot more for music than Broonzy ever did. Broonzy is more authentic, I'll grant, but limited." Jimmy's reaction was once again straight to the jaw: "A lot of people these days won't accept anything in tune or musical, if it's got more than three chords

they can't take it. That's why they've turned against Josh White."

Robin reminded me he knows Josh better than either I or Jimmy) that in his time this big, yet gentle Negro had led sixty blind singers, Blues singers, Mississippi singers. During that time he absorbed a lot of tradition, the tradition of years of country blues singing and guitar playing.

—But he still swings," put in Jimmy. "He knocked me back on TV in 'Tonight'. He asked me what to sing on the programme. When I told him it was his spot he said I knew more about it than he did. He's that modest about everything. And we're set to learn all we can from him. He's a great entertainer."

Robin told me that the very first time he met Josh, he'd sung a couple of choruses of "Lord Randall." He stopped and asked Robin Hall to carry on singing the Scots version. (The song was originally entitled "Lord Donald.") "Then we each sang two choruses at a time, alternating between Scots and American verses. He didn't seem to mind that I was a completely unknown singer." Yet though they admire, pro-



JOSH WHITE

foundly Josh White's sincerity and musical approach, they find entirely different reasons for them. As I left Robin was saying... "making more money than Jesse Fuller." And Jimmy was cutting in with "Rubbish! That's got nothing to do with it." As I walked out of their dressing room to shake hands with the object of their affection himself, I could hear a real good Scots row brewing up. For all I know they may still be at it!

Owen Bryce



WINIFRED ATWELL changes from her "other piano" to give a fine performance of some concert pieces.

CLASSICS

reviewed by Alan Elliott

Not pop—but a fine disc from Winnie Atwell

PIANO CLASSICS
Played by WINIFRED ATWELL

CHOPIN—*Fantaisie—Impromptu; Nocturne in E Flat; Minute Waltz; Study in E Major; LISZT—Liebesträume; DE FALLA—Ritual Fire Dance; RACHMANINOV—Prelude in C Sharp Minor; SINDING—Rustle of Spring; BEETHOVEN—Moonlight Sonata; CHOPIN—Polonaise in A Flat Opus 51; DEBUSSY—Clair de Lune; RACHMANINOV—Theme From 2nd Piano Concerto.* (Decca Ace of Clubs ACL101B)

I RATE this as a very gallant try by Miss Atwell and her supporters will be well pleased with the value for money.

I have always had a deep admiration for Miss Atwell's performances—especially on her "other piano"—and I believe her to be one of the greatest keyboard all-rounders there is.

Her interpretation of the C Sharp Minor Prelude of Rachmaninov is especially noteworthy.

With her terrific following Miss Atwell can do a lot of musical good with a record like this, in bringing home to many people that other music does exist as well as pop.

CHOPIN
Six Polonaises
No. 1 in C Sharp Minor Op. 26 No. 1; No. 2 in F Flat Minor Op. 26 No. 2; No. 3 in A Major Op. 40 No. 1; No. 4 in G Minor Op. 40

No. 2; No. 5 in F Sharp Minor Op. 41; No. 6 in A Flat Major Op. 51.

Played by MALCUZYNSKI (Columbia 335X1690)*****

MALCUZYNSKI has been one of my favourite interpreters of Chopin ever since I heard him make his debut in this country playing Chopin's Second Piano Concerto in a Promenade Concert.

The audience that night cheered and cheered, and were they all to hear this record I am sure they would do so again.

His playing of the two well-known polonaises, those in A Major (The Military) and in A Flat Major (The Heroic), are perfection in piano playing.

Perhaps he is inclined occasionally to "thump" his base chords, as in the F Sharp Minor—which deserves to be thumped anyway—and perhaps he can be accused of flamboyancy—but his playing skill enthralled me.

FERDE GROFFÉ
Grand Canyon Suite
101 Strings
(Pye Golden Guinea GGL0048) *****

IF it were not for the famous "clap clap" movement called "On the Trail" I doubt whether this masterpiece of orchestral writing would be very well known. This would be a pity for this work contains much fine, colourful orchestration in all its movements.

The 101 Strings perform with fine understanding and this work appears to be right up their street. I thought them to be particularly effective in the scene entitled "Cloudburst." A good disc and one which will have many buyers.

ANY MOMENT NOW THERE'LL BE A

Donna stampede

DONNA HIGHTOWER
Gee Baby Ain't I Good To You

Everyday I Have The Blues; Gee Baby Ain't I Good To You; All Or Nothing At All; I Laughed To Keep From Crying; Lonely And Sorry; The First To Know; The Blues Don't Care; Can't Help It; Born To Be Blue; I'll Be Around; A Cottage For Sale; I'm Alone Because I Love You.

(Capitol T1273)*****

THIS is Miss Hightower's second album from Capitol and when I reviewed her first some months ago I said that she looked like becoming a powerful force in the female vocal world. Well, she hasn't yet got the customers stampeding for her records but if she continues to improve as she has with this second effort then I don't think it will be long before they do.

Accompanied by the Sid Feller Orchestra—who sound remarkably like the Basie band on the first two tracks incidentally—Miss Hightower crosses her way smoothly through an excellent selection of songs.

I would say that the album mood tends to be bluesy and that this suits Miss Hightower's vocal quality admirably.

Her phrasing is good, as is her interpretation of the songs. I enjoyed it and I hope you will, too.

BEAT GIRL

John Barry—Adam Faith—Shirley Anne Field

Main Title—Beat Girl; The Old Beat; I Did What You Told Me (ADAM FAITH); London Home Rock; Time Out; The Sharks; The Beat Girl Song (ADAM FAITH); The City 2000 A.D.; The Stripper; The Cave; Beat Girl; Kid Stuff; Made You (ADAM FAITH); Car Chase—Night Chase; Chokers; Blue Face Beatnik; It's Legal (SHIRLEY ANNE FIELD); The Immediate Pirates; Blonde's Strip; End Show—Slaughter In Soho—Main Title—Beat Girl. (Columbia 335X1225)*****

THIS album is very much John Barry featuring the famous "Seven" and also his orchestra. The entire film score is this talented youngster's own work and for this he deserves a lot of praise.

Of Adam Faith's three songs my reckoning is that *I Made You* is the best of the bunch. However, doubtless his fans will like the others just as much.

That beautiful and talented young actress, Miss Shirley Anne Field, proves that, let's face it, she's no singer. However, I doubt if anyone could do much with the songs she has to sing. But I'm not complaining about her being included on the record as it makes a fine excuse for her beautiful self to be shown on the record sleeve.

101 STRINGS

Play The Blues

St. Louis Blues; Birth Of The Blues; Symphony For Blues; Basin Street Blues; Frankie And Johnnie; Shades Of Blues; Blues In The Night; Blues Pizzicato. (Pye Golden Guinea GGL0040)

THE magnificent sweeping bank of 101 strings glide smoothly into some glorious concert versions of favourite blues themes.

I think I can safely predict yet another successful seller for the Golden Guinea series with this one.

Beautifully set off by this lush string aggregation are the other usual instruments in an orchestra and the entire combination make for a great big round sound which is superb for listening to on good equipment. However, no matter how cheap your record player you'll still get a lot of pleasure out of this one.

GLENN MILLER

For The Very First Time

Side 1: Blues In The Night; My Gal Sal; You're A Lucky Guy; When Summer Is Gone; Wobash Blues; Sweet And Low; I Never Knew; Thinking Of You; Alice Blue Gown; Hallelujah.

Side 2: Sarong; Nickel Serenade; Whispering; Ooh! What You Said; Dippy Doodle; Bunk Of The Blues; Rockin' Chair; Sweet Lullaby; Yesterday's Smoke Rings.

Side 3: 'Tain't No Use At All; Good-night Sweetheart; I'm Stoppin' Out With A Memory Tonight; When My Baby Smiles At Me; The Blues Serenade; Silver Threads Among The Gold; A Love Song Hasn't Been Sang; Some Of These Days; Memphis Blues.

Side 4: Dig It; Walking By The River; When Irish Eyes Are Smiling; Contacta Say; Rose Room; Wang Wang Blues; One Dozen Roses; Swing Low, Sweet Chariot.

Side 5: Conversation Piece; If I Had My Way; All The Things You Are; Oh Johnny, Oh Johnny, Oh; Blue; Blue Attention; If You Were The Only Girl In The World; Sweet Potato Pie; Song Of The Islands; Bye Bye Blues; Solid As A Stonewall Jackson.

Side 6: Gabby Goose; I Hear A Rhapsody; I Cryed For You; This Changing World; Marie; Blue Skies; Solitude; A-Tisket A-Tasket.

Three 12-inch LPs.

(RCA RD27145-6-7)*****

THIS is a truly magnificent feat of Miller which must be more than warmly welcomed by his ardent supporters. The package contains fifty never before released performances by the great Glenn Miller band and its



powerful vocal team of Marion Hutton, Ray Eberle, Tex Beneke and The Modernaires.

I thoroughly enjoyed sitting back and reminiscing with this album. At times it seems odd to hear the rich voice of Glenn Miller introducing a new song in one of his medley sequences and to find that it is now an accepted standard. One example which stands out here is *All The Things You Are*, taken from a February, 1940, broadcast.

If you haven't already caught the Miller mania then I urgently urge you to hear this package. It's a winner all the way and there are only occasional flashes of instrumentation or style which make you realise that this isn't a brand new recording. Strongly recommended.

THE KNIGHTSBRIDGE STRINGS

The Strings Sing
Here In My Heart; Singing The Blues; Because You're Mine; Little White Cloud; My One And Only Love; Whispering Grass; Wheel Of Fortune; Cow Cow Boogie; Pop Of My Heart; You're Breaking My Heart; You Made Me Love You; Cry.

(Top Rank 35/066)*****
THE KNIGHTSBRIDGE STRINGS bring up to date arrangements to meet with some very big hits of some years ago. I think the most recent would be "Singing The Blues," made famous by Messrs. Steele and Mitchell all of three or four years ago.

I wonder how many of today's young record buyers would be familiar with these songs? I would estimate that this would have more appeal to those in their twenties and possibly thirties—really ancient fans according to some of our teenagers today.

This is a thoroughly enjoyable LP and I suggest that you all have a listen as soon as possible.

ADAM FAITH (centre) in a scene from "Beat Girl," the LP of which is reviewed above. Shirley Anne Field, also featured on the disc, is on the right.



So you think you've got trouble...

Dizzy Reece proves he can lead



by TONY HALL

Top groups to disband

A MINOR bombshell burst on the local scene this week. After Easter, two of our top modern groups—"The Jazz Committee" and "The Jazzmakers"—will cease to exist. In their present form, at least.

The reason: baritone-saxist Ronnie Ross and trumpeter Bert Courtley are going to form their own band. It will be known as "The Ross-Courtley Jazztet."

Said Bert: "Let us face it, no group here is ever really permanent. We all need a change once in a while. Re-shuffles are very necessary. Ronnie and I have talked this over for some time and now we feel that the time is right to make it. We both want to aim for a more stumpy, more direct and swinging approach."

Three writers
"Jackie Douglas, the Committee's drummer will join us and Phil Bates, who has been with the Dankworth band, will be on bass. We are negotiating for a pianist. Preferably we would like one who 'doubles' and who arranges, too. So that we would have three writers in the band—all with a slightly different, yet common, approach."

Yes, this does involve a split with Eddie Harvey. We each have our own ideas and, in any case, I think he wants to try something on his own.

"We want to try and take the Jazztet into the more jazz-minded ballroom. The traditional bands can do it. I think we can, too. We will take a check along to sing, too. I think modern groups must break into this field. At the moment, their scope is so limited that they will be in the worst doldrums ever, if they are not careful."

As Albin Ganley is in America, with Vic Lewis, I can give you no new news yet of "The Jazzmakers' future. But I hear that their Canadian tenorist, Art Elkfen, also wants a group of his own."

THERE'S further good news this week of British emigrant trumpeter, Jamaica-born Dizzy Reece. His wife, Audrey, returned to London with the news that (a) Dizzy is to be a "daddy" for the second time; and (b) that negotiations were proceeding for him to work at Birdland, possibly as guest star with a group fronted by brilliant drummer Buddy Rich.

This would be Dizzy's second Birdland gig since he left for New York last October. On the previous occasion, Miles Davis sent him along as his "dep" to work with the Quintet. "It was a very interesting night," said Audrey. "John Coltrane took over the leadership. He didn't know Dizzy. For the first half,

scene for a while. "But," said Audrey, "he's finding being a leader a tremendous responsibility."

"Having no dancing in the American clubs helps a lot. He is getting so much fan mail, too. It is fantastic! A lot of the college kids seem to dig his playing. "Apparently, there is a lot of interest in him out on the West Coast. There is one disc jockey out there who has been plugging his records like mad. He plays whole programmes devoted to Dizzy. And in New York, Symphony Sid seems to play one of Dizzy's records about five nights a week!"

Incidentally, you may have heard "The Rake," a track from Dizzy's first all-American LP, on Barry Aldin's Radio Luxembourg Saturday show a few weeks ago.

Dizzy is cutting his second Blue Note album this week. "They were rehearsing for it when I left," Audrey told me. I gather that the personnel includes Hank Mobley (tenor) and Art Blakey (drums).

Audrey was full of praise for the tremendous assistance and advice given to Dizzy by Blue Note bosses, Alfred Lion and Frank Wolff. "They have been absolutely marvellous to him. They have also been fixing out-of-town gigs for him. They are really wonderful!"



BUDDY RICH

the boys really put him through it. They gave him rather a hard time. But Diz played so well that, by the end of the evening, they accepted him as 'one of them' and everyone had a ball!"

Reading between the lines, so to speak, of what Audrey said, I gather that the New York jazz scene is the toughest in the world. A hard place for a newcomer to try and make the grade.

I recall seven hours spent at my flat two years ago with trumpeter Donald Byrd. His attitude—and, I gathered, that of most of his New York colleagues—was "We don't want to hear no tripe. If a guy's got something to say, let him get up on the stand alongside you and say it... with his horn. That way, you can't fool nobody."

But Dizzy definitely appears to be "in" by now. He has proved an exception to the rule that a newcomer can't hope to make it as a leader till he's been on the

SAXISTS' SCHOOL

TWO weeks ago, I told you of America's tenorman Lucky Thompson's arrival in London. A day or two later, I sat in my car off Wardour Street and who should walk towards me but Humphrey Lyttelton's manager, Peter Barman, and, with him... Lucky Thompson.

They climbed into the back seat for a while and we talked. Lucky is definitely considering applying for British naturalisation. He hopes to take up residence here and open an instruction school for reed-players.

You can hear some interviews with Lucky by Alan Dell on "BBC Jazz Club" (Saturdays (Thursday)) and also by Ken Sykes on a Network Three's "What's New?" show.

BACK in Britain for a few days: the most stylish singer we have ever produced, London-born Monty Babson. He called me to say he's cutting an album for RCA when he returns to New York.

"I am very excited," he said, "because Neil Hefti will be doing the arrangements. He has just done some sensational scores for Della Reese's new album, 'Della'."

WHO WHERE WHEN

For week beginning Sunday, April 17

Pavilion:	Sister Rosetta Thorne and Chris Barber Band (Thurs.)
Hippodrome Theatre:	BIRMINGHAM Max Bygraves, Sid Miffward's Nitebirds, Janet Richmond, Tony Payne (wk.)
Queens Theatre:	BLACKPOOL Eve Boswell (Sat.)
Opera House:	CHR Richard (Sat.)
Colston Hall:	BRISTOL Evelry Brothers, Dallas Boys, Cherry Wainer, Lance Fortune, Danny Hunter, The Five-Rakkars (Mon.)
Hippodrome Theatre:	Count Basie Band (Fri.) Stan Strumett, Peggy Nicholls, Gude Noble, George Mitchell Minstrels, Joan Hlade, (wk.)
New Theatre:	CARDIFF Edmund Hoekridge, York De Sousa (wk.)
Sophia Gardens:	Sister Rosetta Thorne and Chris Barber Band (Fri.)
Gaumont Cinema:	CHIELTENHAM Dunase Eddy (Sat.)
Gaumont Cinema:	CHESTER Craig Douglas, Mudlarks, Avons (Thurs.)
Royal Forest Hall:	CHINGFORD Arker Birk Band
Empire Theatre:	EDINBURGH John Hanson (wk.)
Savoy Cinema:	EXETER Anthony Newley, Mike and Bernie Winters, Anne Aubrey, Wilmet, Kruppel and Betty (wk.)
Odeon Cinema:	GLANGWYN Count Basie Band (Tues.)
Gaiety Ballroom:	GRIMSBY Humphrey Lyttelton Band (Fri.)
Odeon Cinema:	HALIFAX Craig Douglas, Mudlarks, Avons (Fri.)
Baths Hotel:	IPSWICH Humphrey Lyttelton Band (Mon.)
Empire Theatre:	LEEDS Johnny Preston, Wee Willie Harris, Tony Crombie, Don Arden (wk.)
Odeon Cinema:	EVERY BROTHERS, DALLAS BOYS, CHERRY WAINER, LANCE FORTUNE, DANNY HUNTER, THE FIVE-RAKKERS (Tues.)
De Montfort Hall:	LIVERPOOL Evelry Brothers, Dallas Boys, Cherry Wainer, Lance Fortune, Danny Hunter, The Five-Rakkars (Sun.)
Empire Theatre:	Dunase Eddy, Playboys, Des O'Connor, Kathy Kirby, Frank Ifield (wk.)
Finsbury Pk. Empire:	LONDON Adam Faith, John Barry Seven, Johnny Worth, The Honeyes, Don Auer, Larry Grayson (wk.)
Gaumont Cinema:	Count Basie Band (Sat.)
Mansions:	Sister Rosetta Thorne and Chris Barber Band (Wed.)
Royal Albert Hall:	Liberece, Beverly Sizers, Janet Medlin, Saveres (wk.)
Town Hall:	Mantovani Orchestra (Sun.)
Sparrows Nest Thtr.:	Humphrey Lyttelton Band (Tues.)
Free Trade Hall:	LOWESTOFT Humphrey Lyttelton Band (Sat.)
Hippodrome Theatre:	MANCHESTER Evelry Brothers, Dallas Boys, Cherry Wainer, Lance Fortune, Danny Hunter, The Five-Rakkars (Fri.)
Winter Gardens:	Count Basie Band (Mon.)
Town Hall:	Emile Ford, Kingpins, Lana Sisters, Johnny Stewart (wk.)
Alhambra:	MARGATE Sid Phillips Band (Mon.)
Winter Gardens:	MIDDLESBROUGH Arker Birk Band (Wed.)
City Hall:	MORECAMBE Craig Douglas, Avons (Sun. and Mon.)
Royal Albert Hall:	NEWCASTLE Arker Birk Band (Wed.)
Theatre Royal:	EVERY BROTHERS, DALLAS BOYS, CHERRY WAINER, LANCE FORTUNE, DANNY HUNTER, THE FIVE-RAKKERS (Sat.)
Goldhall:	NOTTINGHAM Sister Rosetta Thorne and Chris Barber Band (Sat.)
Goldhall:	FLYMOUTH Sister Rosetta Thorne and Chris Barber Band (Sat.)
Gaumont Cinema:	PORTSMOUTH Count Basie Band (Sun.)
Public Hall:	CRAG DOUGLAS, MUDLARKS, AVONS (Sat.)
Gaumont Cinema:	FRISTON Johnny Preston, Wee Willie Harris, Tony Crombie, Don Arden (Sun.)
Public Hall:	PAUL ROBESON (Wed.)
Gaumont Cinema:	SALISBURY Emile Ford (Sat.)
Baths Hall:	SCUNTORPHE Arker Birk Band (Thurs.)
Gaumont Cinema:	SHEFFIELD Count Basie Band (Thurs.)
Lycium Theatre:	CHR Richard, Jones Boys, Jimmy Lloyd, Griff Kendall, Alas Field (wk.)
Globe:	STOCKTON Paul Robeson (Fri.)
Queens Hall (Barnem):	STOKE Humphrey Lyttelton Band (Sat.)
Gaumont Cinema:	WOLVERHAMPTON Evelry Brothers, Dallas Boys, Cherry Wainer, Lance Fortune, Danny Hunter, The Five-Rakkars (Thurs.)
Piazza Cinema:	WOMBWELL Arker Birk Band (Sat.)
Pier Pavilion:	WORTHING Edmund Hoekridge (Sat.)
Rialto Cinema:	YORK Evelry Brothers, Dallas Boys, Cherry Wainer, Lance Fortune, Danny Hunter, The Five-Rakkars (Wed.)

CLASSIFIED ADVERTISEMENTS

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TEDDY JOHNSON—STAR OF TV, DISCS AND RADIO WRITES FOR YOU One song for Dickie, please —but QUICK!

THEY order songs from Paddy Roberts like a housewife calls out the shopping list. "The other day a song was needed for this week's ATV "Saturday Spectacular," starring Dickie Valentine.

So Paddy, one-time BOAC pilot and ex-lawyer, was called up at his Gerrards Cross home. Could he write a number in two days? He could—and did.

You will hear his composition (written to a chosen theme and called "Let's Have A Holiday") this weekend... but don't expect it to be a hit.

"I'm not," says Paddy. "It's bright and gay with a background theme. I'm not aiming for the top ten with this. It is a piece of special material."

Incidentally, I am told (not by Paddy) that his Decca LP, "Strictly For Grown-Ups," has topped 70,000 copies.

would be met with disfavour by such eminent authorities as the Master of the Queen's Music, Sir Arthur Bliss.

This is what they said:

"We make records exclusively for the teenage market—and in consequence the juke boxes. We do not suppose that Sir Arthur has ever spent an evening dropping sixpences into a coffee bar coin machine—so frankly, the matter doesn't arise."

Trouble for two

THIS week I had a letter from the De John Sisters—a brace of attractive and talented American singers who have made something of a dent here already.

They are looking forward to a trip to Europe later this year or early in '61, they tell me.

On looking forward to their visit—because these two overcame the sea sickness of nearly breaking up before they had properly started.

They had a recording session all lined up—two special numbers had been written, and then Julie was taken seriously ill.

The whole of the left side of her face was paralysed. The doctors stated that it might well last for as long as a year.

It says much for their tenacity that Julie and Dix kept together—and even made a disc before Julie had fully recovered.

Their hit "No More," was the disc which was to put them into the national limelight. One more like it

and they would be a big success in Britain.

Doesn't want to know

RECENTLY Pearl and I have been intrigued both by the excellent playing of "77 Sunset Strip" by Jack Parnell and his Orchestra on Philips and the show from which this is the theme music.

Viewers in London have yet to make the acquaintance of this newish American show, but those of you in other parts of the country are already intrigued by this programme.

The star of the show has the most unlikely name—Eifrem Zimbalist, Jr. I find that his age is 36 (if you read the publishers' hand-out) and five years older according to his birth certificate.

He started acting with two other then unknowns, Gregory Peck and Eli Wallach. He played with most other stars of the Spencer Tracy



calibre until he landed the current series.

But "77 Sunset Strip" is one theme Zimbalist would apparently rather forget. He is reported trying never to hear the tune again.

This series has become an embarrassment. He wants to leave and take up some of the offers for major

Two men, two signatures... and for Bryan Johnson, left, it means a summer season at Brighton for £500 a week. The other signature was that of Mr. Palmer, for Brighton Palladium (DISC P6).

films which have come his way. But he is apparently signed down.

In the meantime, listen to Jack Parnell's disc offering of the tune Zimbalist would sooner not hear—it's a cracker!

Break for James

AT last the voice of Dick James is to be heard on American TV—they are replacing the Robin Hood serial (and Dick's consequent warbling of the hit theme) with a trial run of Richard Greene in "Love And War" (yes, the spelling's right).

In America a record company boss is offering as a bonus to dealers a photograph of HIMSELF. An idea which I hope will not be another transatlantic importation by our companies.

20th century 'Greensleeves'

THIS week a new Triumph disc arrived at home. The title? "Green Jeans." The band? The "Fabulous Flee-Rakers." Music lovers will recognise the theme as the 12th century (or was it 16th century?) opus, "Greensleeves."

I asked the publicists of the record company if they did not feel that this "rock" treatment of a traditional air

£500 a week for Bryan

LAST week was the occasion of the reception given by brother Bryan to announce his jump into the £500 a week earning class, triggered off by his great showing in the Eurovision song contest and his contract for a summer season with Gerald Palmer's "Hot Ice" show at the Palladium, Brighton.

But a notable absentee was the publisher of the contest song, "Looking High, High, High"—Alan Holmes. He had sent apologies. His bank manager had asked to see him most urgently just as the reception was due to begin.

Everyone commiserated.

The party was over. Alan walked across the road in Tin Pan Alley. Yes, the bank manager had called, brought his son, too.

The youngster had graduated into finance. Was an accountant. Perhaps, thought Alan, he wants a job in our counting house. But, no. The stern-looking bank manager said: "My son was singing recently and one of the staff of Law and Leslie Grade heard him. Now he has a long-term record contract. I want you to advise me about his entering the business."



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- WHAT do the Bevs take wherever they travel ?
- WHAT did the Bevs do for two days in Austria ?
- WHAT is the hobby that you could share with the Bevs ?

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